

RIVER CORRIDOR ACTION PLAN

August 20, 1996



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Draft

Presented to

REDEVELOPMENT AGENCY BOARD

August 20, 1996



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OUR VISION

To create vibrant, market driven entertainment and mixed-use development in the Truckee River Corridor which reflects Reno's cultural heritage and attracts residents and visitors to the river by implementing adopted and community-supported plans, policies and actions.



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- Urban Land, Aug. 1995,
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- Draft, River Corridor Design Guidelines



I. SUMMARY OF PREVIOUS PLANNING DOCUMENTS

*The common threads among the adopted
planning documents include:*

- Diversify commercial and recreation.
- Increase the natural landscape by enhancing and improving access to the river.
- Emphasize the river as a community focal point.
- Encourage retail, restaurant and cultural facilities.
- Conference centers, festival centers.
- Aquarium, gardens, restaurants.
- Active river oriented development.
- Develop an urban entertainment center.
- Minimum in stream flows in downtown.
- Encourage mixed uses along the river.
- Implement design guidelines for the river corridor.



A. 1983 REDEVELOPMENT PLAN

The 1983 Plan included the following objectives for development along the river corridor:

- Improve the outdoor pedestrian environment to enhance the experience of moving from place to place in the core and to provide a setting for new outdoor activities.
- Diversify the commercial and recreation opportunities in downtown, especially by the addition of retail, food, and other small scale outlets.
- Increase the presence of natural landscape especially by enhancing and improving access to the Truckee River.
- Make the area more exciting and attractive.

The Plan proposed five projects, three of which were in the river corridor (the other two were Virginia Street Core improvements and extended core improvements at north gateway):

- The Truckee River Corridor: The water must be made both more vivid and more approachable. Create walkways at lower level so that people can get down near the water. New people-intensive activities should be created along the river bank and existing activities opened to the water side. Principally there will be food and retail businesses.
- The River Room: The River Room would be a front porch for the city, looking out over the river. The "room" - really a large flowing interior and exterior space on several levels - would be created by carving out and adding on to the existing Post Office and its grounds.
- The Retail Garden: A major new specialty center located along Sierra Street and First Street adjacent to the present city owned garage. The Garden would include specialty retail, a movie theater, restaurant and entertainment spaces.



B. 1991 REDEVELOPMENT PLAN AMENDMENT

The Plan Amendment changed from the project specificity focus of the 1983 Plan to allow for receptivity to new and innovative market driven actions. The Plan Amendment lists goals and objectives designed to accomplish the overall task of redevelopment.

The following goals were added that affect the river corridor:

- Promote new, and replacement of deficient, public improvements to complement and invite private development, and which are modern and easy to maintain.
- Encourage the elimination of environmental and physical manifestations of blight and deterioration of structures and improvements within the area to improve the health, safety, and general welfare of residents and visitors alike.
- Preservation, through rehabilitation and retrofitting, among other means, of structures and locations which are held to be historically significant by reason of architectural, economic or social contributions to the growth of the City of Reno and the State of Nevada.
- Promote the establishment and implementation of design and environmental standards which assure coordinated development and provide for a high quality of life for residents, employees, visitors, and businesses in the area.
- Promote the provision of a wide range of services and facilities to enhance the quality of life and business within the area.



C. THE BLUEPRINT - ADOPTED 1992

The key goals of The Blueprint Downtown Riverfront District are:

- Provide a focal point for the community and a place where visitors from the tourism center and residents from the civic center come together.
- Tap the potential of the riverfront to provide the critical link between the civic/office district and the entertainment core.
- Focus public improvements along the riverfront to stimulate private investment oriented to the river.
- Encourage the concentration of retail, restaurant and cultural facilities along the riverfront in a compact and attractive setting, just a short walk from the entertainment core.

Major issues: beautify and improve the usefulness of the river, create more retail and restaurant opportunities, create a vigorous civic center encompassing the Post Office, Pioneer Center for the Performing Arts, the Raymond I. Smith Truckee River Walk and the Wingfield Park Amphitheater.

D. PUBLIC FACILITIES -

If you build it, they will come.

This document is a staff report resulting from the Council for Urban and Economic Development's conference in January 1995 on "you build it - they will come." The conference highlights included discussions on sports areas and stadiums, conference centers and convention centers, festival centers and theatre entertainment complexes, gaming and casinos, and stadiums.

Summary information included:

- Sports, arts, river are strong tourism attractions.
- Tourism should be regional and cooperative.



E. CULTURAL FACILITIES SPACE USE PLAN

This plan is currently being developed by C.I.T.Y. 2000 and will be coming to Council in the fall. The Space Use Plan is intended to provide a master plan of facilities and appropriate size needed for all art and cultural organizations in the area. The report summary shows a need for additional performance facilities, rehearsal space, centralized administrative facility, central ticketing service, centralized storage/workshop facilities and additional parking needs. It will be presented to the Council and Agency Board in the fall of 1996.

F. BRANSON VISIT

This report summarizes staff impressions from a visit to Branson, Missouri in September, 1994. Branson is a town of 4,000 residents (area is 25,000). The city has over 35 theaters, 50,000 seats, 20,000 rooms and 5 million visitors. In the last ten years the area has developed into a major tourist destination with new development of factory stores, restaurants, and hotels, following the theater boom seen in the area. The theaters are owned by entertainers who perform at their own theater rather than be on the road. The area has succeeded in capitalizing on the growing desire for live entertainment.

G. AQUARIUM GARDENS

The Aquarium Gardens project was researched in 1989 for the purpose of providing a peaceful and beautiful downtown attraction for visitors and residents that will display a collection of fish, aquatic animals and plants in an exciting and educational manner. The project included underwater viewing station, pools, streams, gardens, plaza, and restaurant. A community support committee continues to work on its realization.



H. DOWNTOWN RIVER CORRIDOR PLAN – ADOPTED MARCH, 1995

The Downtown River Corridor Plan purpose was to provide ideas and concepts for the maximum utilization and enhancement of the Truckee River within the Redevelopment area. The following recommendations were given:

Adopt policy statements addressing the following issues:

- Encourage development incentives.
- Public/private partnership agreements.
- Minimum in stream flows.
- River corridor advocacy.
- Support plans to develop the First Church of Christ Scientist for cultural activities.
- Encouragement of street vendors and performers in the downtown area.
- Encourage security programs.
- Encourage public space replacement in development proposals.
- Retain the ambience of Riverside Drive.
- Encourage mixed uses along the river.
- Bridge rehabilitations and replacements.

Design Guidelines: adopt design guidelines established for the river corridor and the riverfront square.

Immediate actions: take immediate action to implement actions through a combination of policy modifications, other revenue sources and existing budgets; zone changes and amendments; vacant property maintenance; police presence; holiday decorations; banners; and recreational facilities.



I. CALIFORNIA REDEVELOPMENT PANEL ACTION PLAN - PRESENTED JUNE, 1996

A panel of experts from San Diego, Long Beach, and other California Redevelopment Association members studied the river corridor and presented their findings and recommendations. They included the following:

1. Downtown river corridor should serve the residents of Reno.
2. Reauthorize eminent domain as an important development tool.
3. Do not expand parks along the downtown river corridor.
4. Residential development of the downtown river corridor should not be the primary focus.
5. Diversify downtown.
6. Focus first on developing a "target area" consisting of the two block area on the north side of the Truckee River between Virginia and Brick Park.
7. First development in the target area should be focused on a family entertainment complex.
8. Demolish the buildings in the target area.
9. Developer selection process should proceed as follows:
 - A. Approach United Artist first.
 - B. If UA declines, approach other theaters.
 - C. Market analysis and financial feasibility.
 - D. Send RFQ to major developers.
10. Design of the target area should focus on beauty and charm, allow residents to engage the river, ensure river walkway is at river level, and have family entertainment center entrance on Virginia Street.
11. Design policies should be modified.
12. Design of target area must relate to rest of the downtown river corridor and the downtown.
13. Public art is critical to community support of the river corridor development.
14. Do not tear down NOW the Mapes, Riverside Hotel and Post Office.
15. Select a single master developer for the target area.
16. Look at alternative methods of parking for downtown.
17. City should explore placing Reno visitor maps in hotels.
18. Residents must feel safe in downtown Reno in order to revitalize the downtown river corridor.



II. PHILOSOPHY

- A. Downtown River Corridor should serve the residents of Reno.
- B. Capitalize on existing infrastructure (River Walk, streetscapes, Parking Gallery, etc.).
- C. Encourage development of cultural facilities.
- D. Bring residents to the river by enhancing cultural events/activities.
- E. Encourage active uses along river corridor (no passive public spaces).
- F. Start small (not less than one block) to enhance success.
- G. Pursue multiple projects along the core area.
- H. Ensure all projects are oriented towards river.
- I. Ensure all projects have active first floor activities.
- J. Provide flexible financial support to development that also optimizes the City's long-term economic well being.
- K. Develop the river corridor as an entertainment activity center.
- L. All development shall incorporate the Agency river design guidelines.
- M. To ensure success, focus on approved plans to improve the downtown river corridor.
- N. Provide property owners and businesses the opportunity to participate.
- O. Eminent domain may only be used as a tool to encourage development of the river corridor consistent with the adopted Downtown River Corridor Plan.*
- P. Encourage upscale market rate housing to support River Corridor activities.

*The use of eminent domain consistent with the adopted policy of the City Council.



III. BLOCK BY BLOCK VISION

In order to pursue development/redevelopment/revitalization, the following areas have been identified as immediate priorities with the greatest development potential. Other areas within the river corridor will be subsequently evaluated.

A. RIVERSIDE GARAGE BLOCK

- Urban Entertainment Center
 - Retail
 - Restaurants
 - Entertainment
- Mixed Use Development

B. GRANADA THEATER BLOCK

- Urban Entertainment Center
 - Retail
 - Restaurants
 - Entertainment
- Cultural Facilities (Masonic)

C. MAPES

- Retail
- Entertainment
- Hotel
- Mixed Use Development

D. POST OFFICE

- Cultural Facility
- Entertainment
- Restaurant

E. RIVERSIDE CASINO

- Public Facility
- Urban Entertainment Center
- Office
- Retail
- Restaurant



IV. POSSIBLE INCENTIVES

- A. Agency participation in the purchase of property
- B. Parking
- C. Created increment back into project
- D. Agency payment of fees
- E. Streetscapes / public improvements / infrastructure
- F. Low interest loans
- G. River improvements and access
- H. Land assemblage
- I. Long term leases
- J. Use of public right-of-way (abandonment)



V. TIME FRAME

A. Riverside Garage Block

Demolition - complete 2/10/97

Redevelopment - 1999

B. Granada Theater Block

Acquisition - 1997

Demolition - 1998

Redevelopment - 1999

C. Riverside Casino

Acquisition - 1996

Demolition - 1997

Redevelopment - 1999

D. Mapes

Acquisition - 1996

Revitalization - 1998

E. Post Office

Acquisition - 1998

Revitalization - 2000



VI. DEFINITIONS

The following definitions are included to develop a consensus on the terms used in this document.

A. Urban Entertainment Center - a location based entertainment/retail/ food and beverage/screens center that can achieve a high performance profile in terms of both market capture and per-capita expenditures. Examples include the Arizona Center in Phoenix, Old Town Temecula (Southern California), and Yerba Buena Gardens (under construction in San Francisco).

B. Retail - specialty shops including a mix of major retailers and smaller specialty shops. Examples: Nike Town, Virgin Records Mega Stores and galleries, bookstores, fresh vegetables, bakeries, etc.

C. Cultural Facility - museums (historic, educational, and art), performing art facilities, aquariums, libraries and other similar facilities.

D. Restaurants - upscale and themed restaurants that offer patrons an entertaining feature while dining. Examples: Crazy Horse Saloon, Hard Rock Cafe, Country Star.

E. Public Facility - a government use either for services (parks, recreation facilities) or offices (courts, etc.).

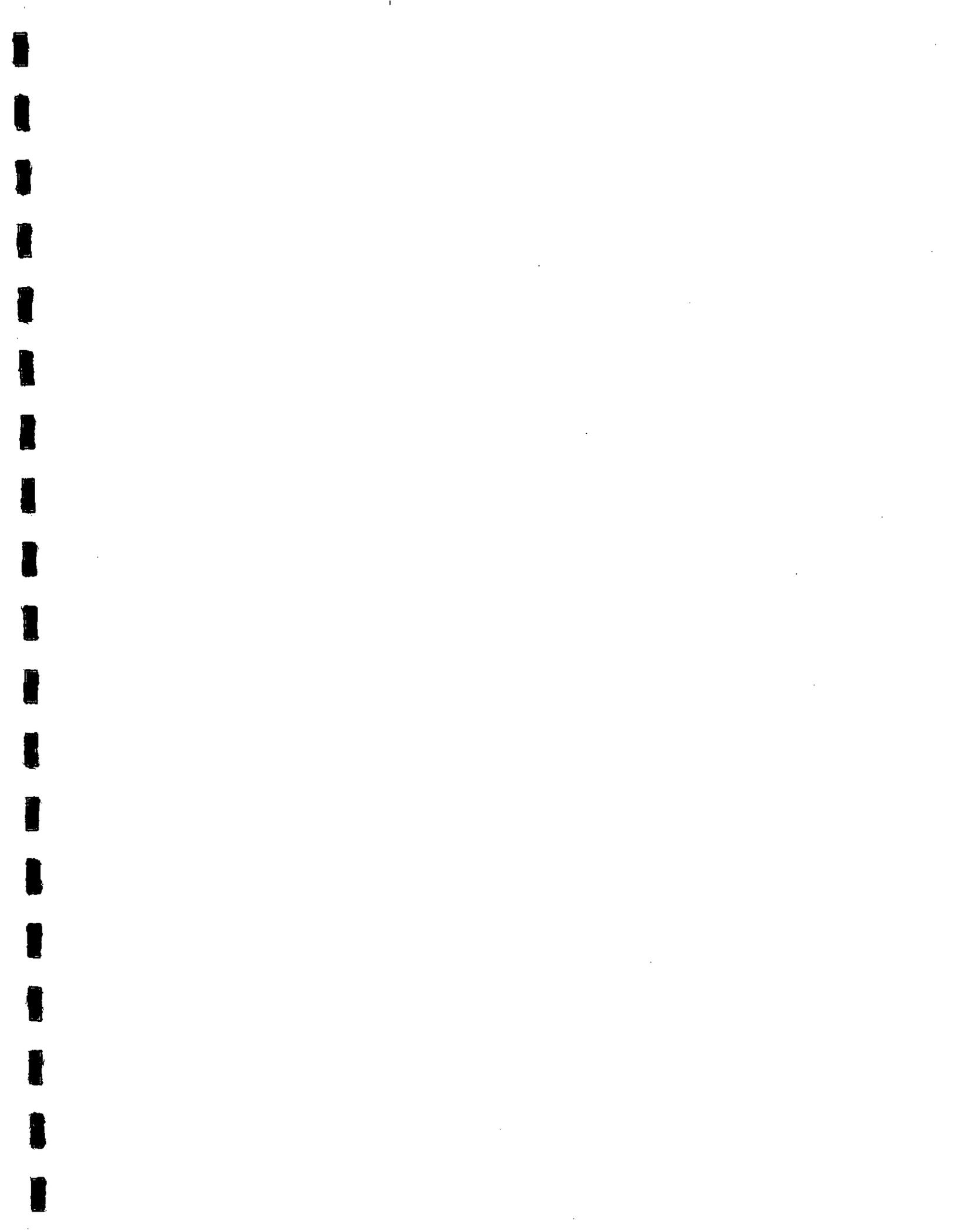
F. Mixed Use - a variety of different uses including retail, office, and housing.

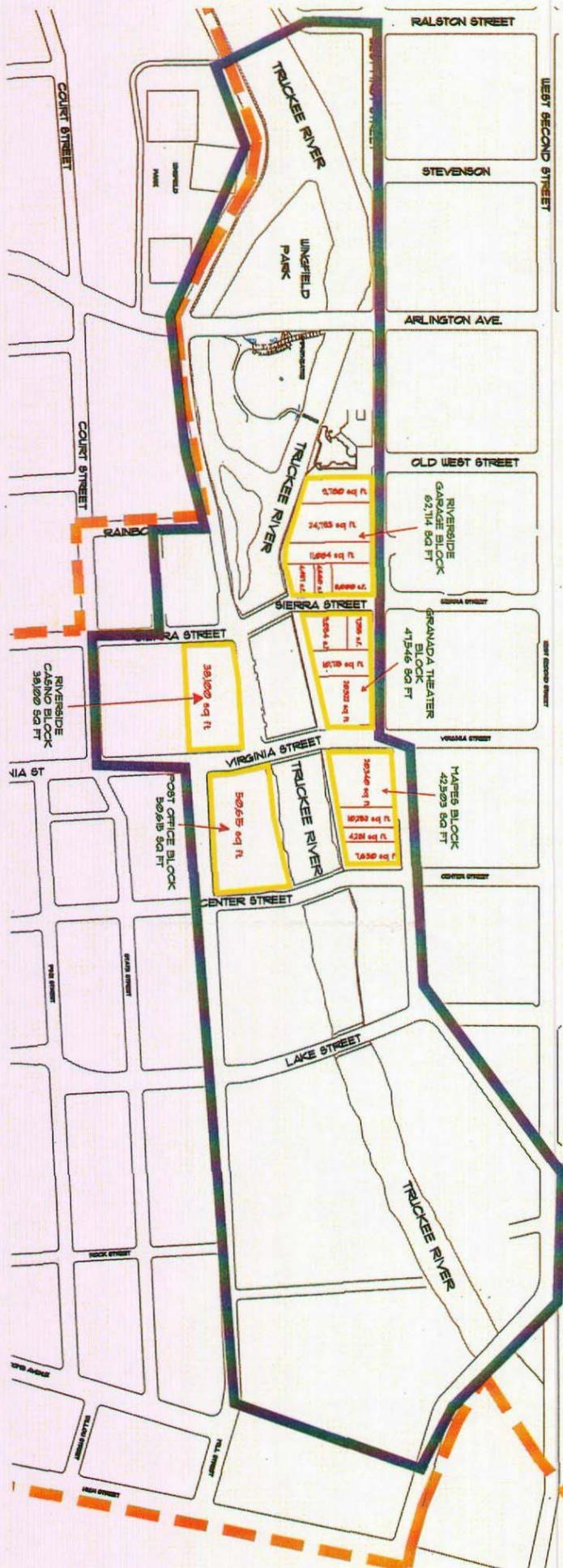
G. Revitalization - development that could involve rehabilitation or demolition of existing structures.

H. Redevelopment - development that involves demolition of existing structures.

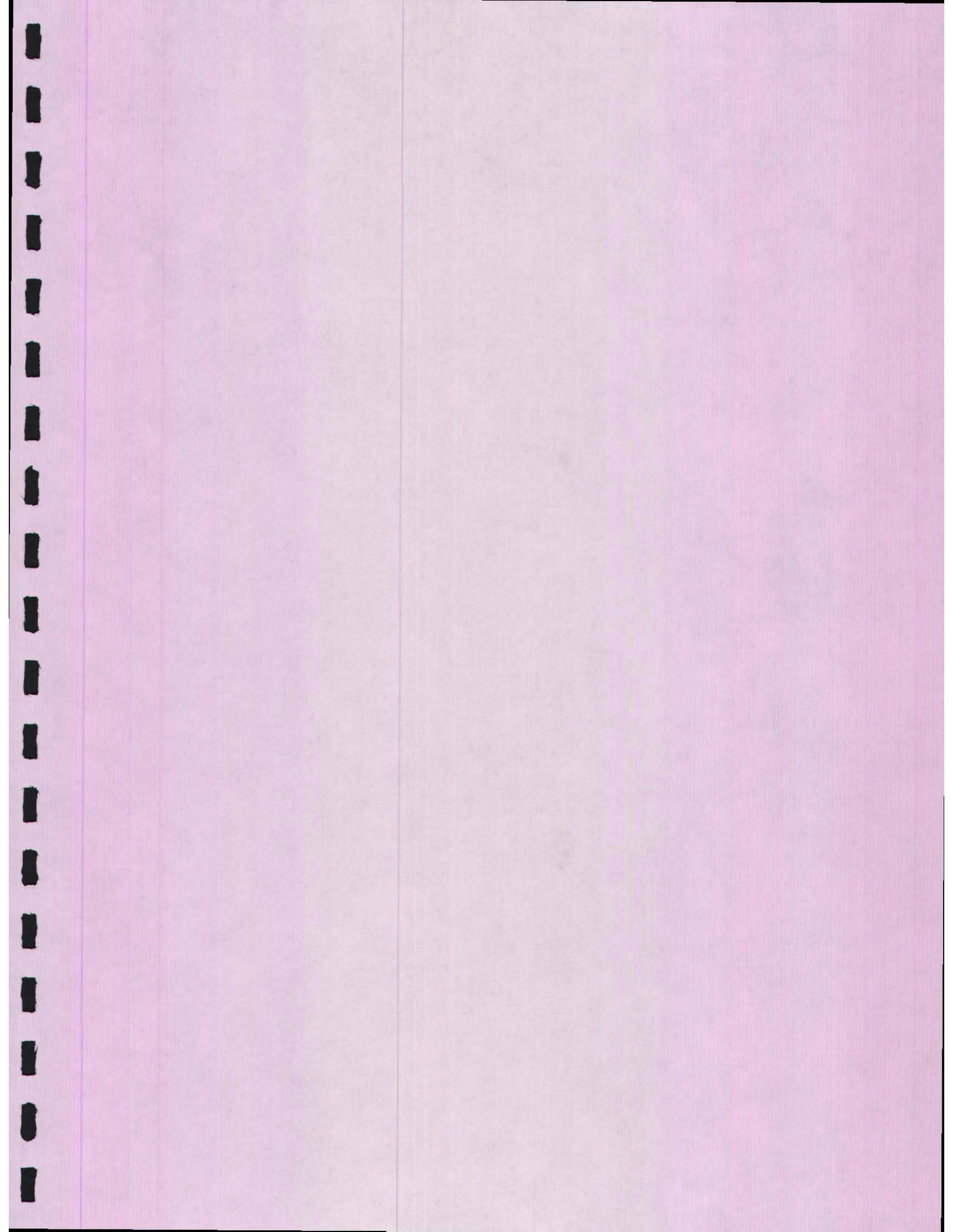
I. Housing - upscale market rate multi-family housing, high density single family housing, town homes, or condominiums.







Downtown River Corridor
PARCEL MAP

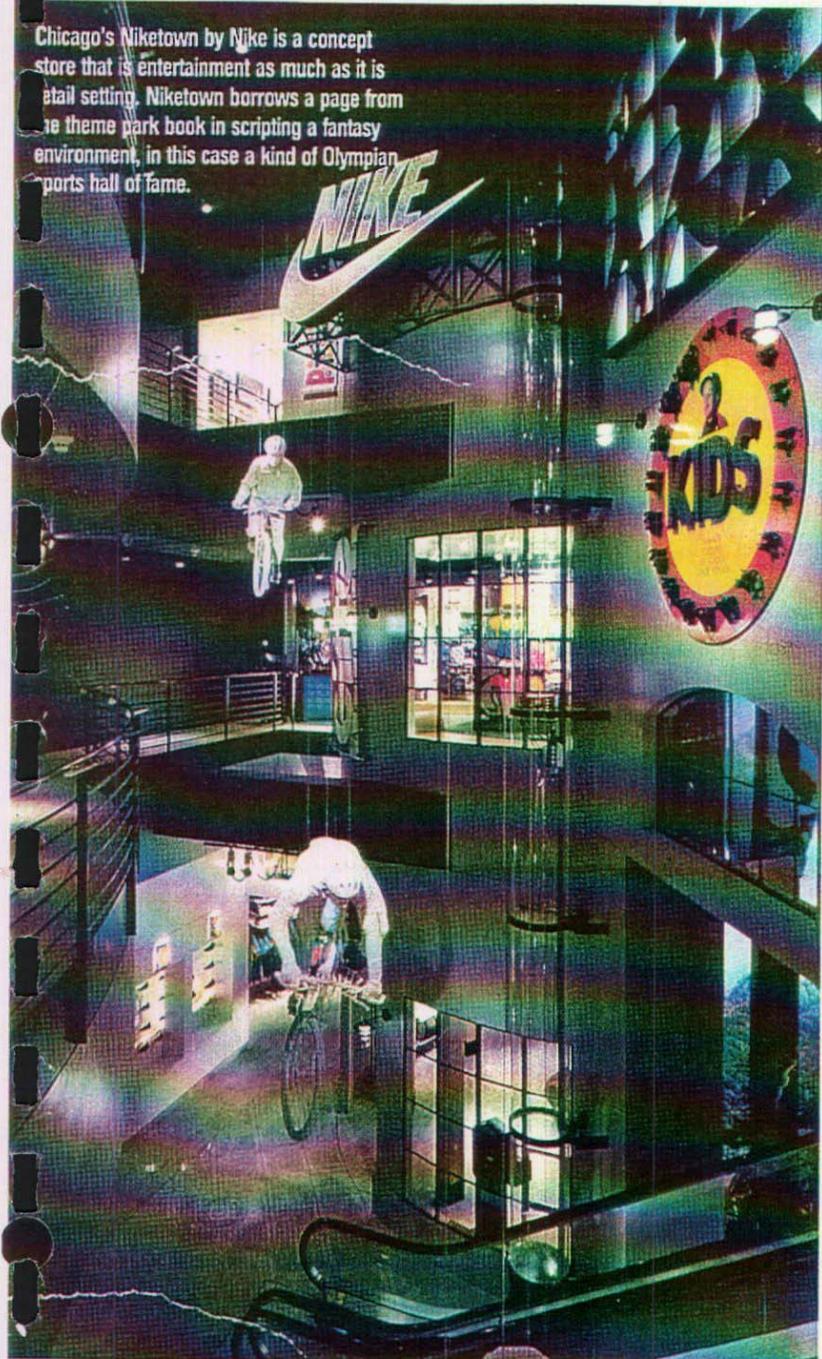


Entertainment Returns to Gotham

MICHAEL S. RUBIN, ROBERT J. GORMAN, AND MICHAEL H. LAWRY

© ULI—the Urban Land Institute, 625 Indiana Avenue NW, Washington D.C. 20004

Chicago's Niketown by Nike is a concept store that is entertainment as much as it is retail setting. Niketown borrows a page from the theme park book in scripting a fantasy environment, in this case a kind of Olympian sports hall of fame.



Part real estate, part entertainment venture, urban entertainment centers are a novel development product that will soon make an appearance in cities across the United States.

As recently as five years ago, the subject of urban entertainment centers (UECs) was hardly broached outside the musings of a handful of entertainment companies. Today, with at least 20 U.S. cities proposed as sites for UECs, local governments and civic leaders increasingly are looking at these projects as assets that can help bring about urban revitalization. For its part, the entertainment industry has come to view UECs as an opportunity to bring leisure-oriented products into major metropolitan areas.

Some major retailers too are focusing on providing entertainment experiences. Innovators like Nike and the Nature Company have introduced "concept stores" that are as much entertainment centers as they are retail settings. Niketown in Chicago—a 68,000-square-foot "retail theater showcase" that includes retail display of all Nike products and museum-quality sports memorabilia in an entertainment environment—was one of the city's top five tourist attractions in 1992, outranking the Field Museum of Natural History and the Art Institute of Chicago.

Notably, given the anemic condition of development finance, UECs and concept stores have drawn substantial interest from major private financing sources, particularly entertainment-based investment funds.

A handful of some of the most capable and experienced developers in the United States have been pursuing UEC projects in cities from New York to Seattle. Often working in partnership with entertainment companies, these developers include the Rouse Company (Columbia, Maryland), Himmel & Company, Inc. (Boston), Thomas J. Klutznick Company (Chicago), the Rhodes Company (Seattle), Melvin Simon & Associates (Indianapolis), The

STEVE HALL/HEIRICH BLESSING



A wave of entertainment-oriented development in U.S. cities at the turn of the last century transformed urban life. Later, the population dispersed and cities lost their centrality in people's lives. Now a combination of business motives, developing technology, and demographic changes is creating momentum for new entertainment-oriented complexes in central cities, and many see these complexes as a potent force for city revitalization. Times Square at 42nd Street and Seventh Avenue in New York exemplifies an urban entertainment district that fell on bad times and now has big plans for theater restorations (in combination with other redevelopment).

Gordon Company (Santa Monica), Maguire Thomas Partners (Los Angeles), and Millennium Partners and Forest City-Ratner (New York).

Rediscovering Urban Entertainment

David Nasaw, a professor of history at the City University of New York, provides a fascinating account of the origins of urban entertainment in *Going Out: The Rise and Fall of Public Amusements* (New York: HarperCollins, 1993). At the turn of the last century, he writes, unprecedented innovation transformed the image of the city from a gritty, industrial place to a place of "glamour and glitter, fun and sociability." In the 25 years between 1895 and 1920, the grand movie palaces, in-town amusement parks, baseball parks, nickelodeons, nightclubs, vaudeville halls, phonograph parlors, penny arcades, world's fair midways, and other amusements that transformed urban life in America were invented.

In 1869, New York City playhouses and theaters drew 25,000 daily attendees; by 1910, the city's theater seating capacity approached 2 million. In 1912, San Francisco underwent a similar transformation, building, according to Nasaw, five playhouses, 11 vaudeville houses, and 69 moving picture theaters with more than half a million weekly attendees. In 1909, Brooklyn's Coney Island amusement park hosted more than 20 million visitors. Notes Nasaw, as a ratio of total population, 20 million in

1909 equates to about 20 percent more than the number of visitors to Disney's Orlando and Anaheim theme parks in 1989.

Varied forces produced this period of urban entrepreneurship, technological innovation, and financial risk taking. Entertainment projects interested civic leaders concerned with the dreariness of industrial cities as well as nascent movie-making companies seeking to build "brand loyal" markets. The work week shrank from a draconian 72 hours. Five-day work weeks making the Sunday Sabbath into a two-day weekend gained favor. Rising disposable incomes provided markets for entertainment as a feature of urban life. Many new technologies—from Edison's Kinetoscope to the phonograph—initially were so expensive that their use was limited to public venues. Even when these leisure technologies became features of the urban home, motion picture companies and other leisure-time entrepreneurs in-

vented increasingly elaborate entertainment complexes to draw people downtown or to city beaches and festival parks.

In many respects, the same kinds of forces are shaping UECs. For example, a motivated political and civic leadership views today's UEC projects as a means of revitalizing downtown retail and cultural areas and as a strategy for bringing residents of the region into the city for shopping, eating, and recreating. Entertainment companies, some of which got their start in the heyday of the "Great White Way," have developed a range of new technologies and products that can best be deployed in concentrated population centers. Some new entrants in the themed entertainment market perceive UECs as an opportunity to develop brand name recognition and penetrate markets still outside the influence of the industry's dominant players. Like their 1920s counterparts, UEC developers are involved in the invention of the settings and mix of uses that will ultimately characterize their locales.

New Fundamentals at Play

There are, however, some fundamental differences between UECs and the public amusements of the earlier era.

Decentralization. One hundred years ago, centralization—with a fivefold increase in the urban population in the United States between 1870 and

1920—led entrepreneurs to invent new kinds of public attractions. Now decentralization has produced demand for entertainment hubs. UECs have been conceived in a period of urban population decline. They play to a broad regional audience. Most UECs are being planned to draw at least 60 percent of their visitor base from the regional day tourist market.

In the 1970s, the greenfield sites, strong employment bases, and tax advantages of suburbs began attracting corporate headquarters and office centers, and many central cities lost their "hub" status. As suburbs became the economic engines of regions, the regions lost their strong identity with their central cities. Today, a sports franchise often serves as the last tangible element of a shared regional identity.

But now fully matured suburbs contain a pent-up demand for cultural, entertainment, and sports facilities that exceeds the fiscal reach of most suburban communities. This situation gives cities an opportunity to reposition themselves as the cultural and entertainment capitals of their regions.

Reliance on a regional market means that if UECs are to succeed, they will have to offer a mix of activities that sustains three- to five-hour visits, draws a high level of repeat visits, appeals to various segments of the regional market, and encourages a high level of per-capita spending. Considerable ingenuity is required to put together UECs that meet these criteria.

The Business of Entertainment. Today, the principal suppliers of entertainment venues and attractions are large, diversified companies with established product portfolios—not the entrepreneurial companies of yesteryear. If indeed they should choose to take on UECs, companies like Disney, Time Warner, Viacom, MCA/Universal, and Sony would exert a huge influence over their conceptualism and operation.

There is considerable business interest in "location-based entertainment," used by the entertainment industry to refer to projects designed for locations outside the theme park meccas. Disney alumni are active in this area. For example, there are ex-Disney designers Don Iwerks and Stan Kinsey, whose *Iwerks Entertainment* went public in 1993 to develop a 50,000-square-foot, high-tech entertainment environment it calls *Cinetropolis*. Its flagship project opened in 1994 at the Foxwoods Casino in Ledyard, Connecticut, and Iwerks expects to have *Cinetropolis* complexes in 11 cities within two years. Another active player is *Sega*, the billion-dollar game company that has announced plans to build an electronic theme park in every major U.S. city over the next 20 years. Even Disney, which concluded in the 1980s that building urban theme parks in cities like Seattle and Philadelphia could detract from attendance at Disney World, may be reconsidering its position on urban entertainment. In the heart of New York's 42nd Street, Disney has invested mil-

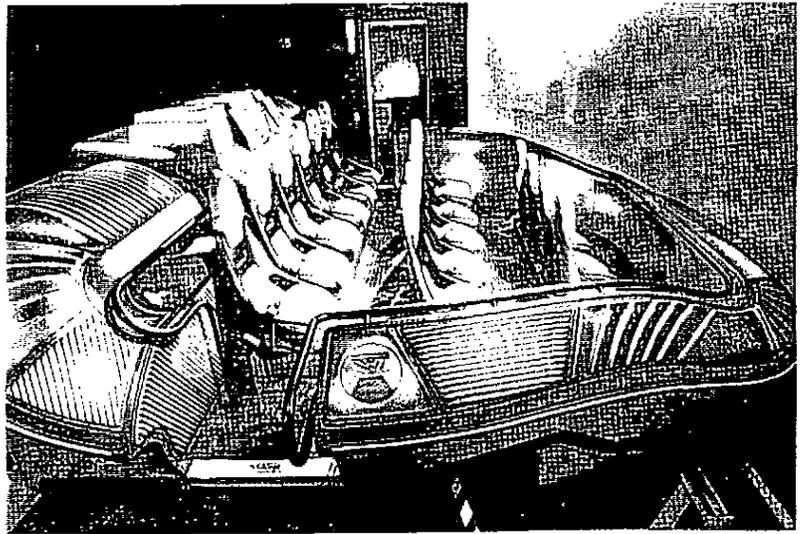
Movie Rides

In the 1970s, Doug Trumbull, special effects wizard for *Bladerunner*, *2001: A Space Odyssey*, *Close Encounters of the Third Kind*, and other Hollywood spectaculars, envisioned combining a 35mm film with a flight simulator to create movie rides. His patented concept synchronizes the audio and visual elements of a film with the motions of a hydraulic motion system to which viewers' seats are attached. Trumbull's first commercial movie ride, *Tour of the Universe*, was introduced at Toronto's CN Tower in 1985, and it quickly spawned an industry.

In 1990, Trumbull's Ridefilm Corporation created *Back to the Future—The Ride* for MCA/Universal Studios. The ride experience acclaimed by movie critics and the public uses an 80-foot IMAX™ and RIDEFILM® dome and 12 eight-seat DeLoreans to take viewers on a heart-thumping ride through time and space.

Trumbull seeks to put this technology in every American city. He has thus miniaturized the simulation theater into a 15-seat modular unit that fits into a 30-foot-by-30-foot space that is less than 15 feet high. Six such IMAX™ RIDEFILM® theaters opened to rave reviews in November 1993 at the Luxor Las Vegas.

This spring, Ridefilm merged with Imax Corporation to create a new generation of attractions designed to knock couch potatoes off their seats. Bernard Plishtin, vice president of Ridefilm Corporation, sees these attractions serving as the magnets for UECs.



A 15-seat simulation theater module.

ions in the refurbishment of the New Amsterdam theater for a presentation of *Beauty and the Beast*, the first of a series of Broadway productions by the company.

Demographic Shifts. Theme park attendance over the next decade is expected to be substantially diminished by the aging of the baby boom generation. In fact, baby boomers are reaching the empty nest stage at the same time that the so-called generation X cohort, or baby busters, is becoming "30 something." Both the boomers and the Xers will provide market support for sophisticated forms of entertainment that are conveniently located in urban settings. One of the challenges involved in programming UECs is that these two groups have widely different tastes and disposable incomes. UECs generally will not function like family-driven theme parks. But families will continue to represent an essential segment of demand, especially in consolidated metropolitan areas (CMAs) characterized by younger households.



CocoWalk, a 150,000-square-foot specialty retail and entertainment center in Coconut Grove near Miami, is one model for the emerging UEC. Completed in 1990 by Constructa Properties as the developer, with Development Design Group as the architect, CocoWalk has become a popular round-the-clock destination for shopping, entertainment, and dining. It is anchored by a multiscreen AMC cineplex. (CocoWalk won a ULI Award for Excellence in 1992.)

UECs Defined

Interestingly, it has been development companies, rather than the entertainment giants, who are taking the lead in defining these novel projects. With experience in mixed-use development or urban retail development, these companies have a sophisticated understanding of programming mixed-function operations, urban design, creative finance, and public/private ventures. But because of the lack of any examples of a fully functioning UEC, there is considerable uncertainty as to what is likely to work programmatically and operationally.

A Hybrid. Neither a miniature theme park nor an enhanced festival market, the UEC is a hybrid development product that contains features of both. The developers, entertainment companies, and retailers responsible for entertainment-enhanced projects like the Forum Shops at Caesar's World in Las Vegas; CocoWalk in Miami; Reston Town Center in Reston, Virginia; Underground Atlanta; and Church Street Station in Orlando share a view of what the UEC must be: a blend of retail, food and beverage, and entertainment options that can achieve a higher performance profile than these first-generation festival marketplaces or themed retail projects in terms of both market capture and per-capita expenditures.

Integrating operations can be difficult. Retailers, for example, consider gate fares anathema while entertainment companies consider them a necessity. How such operational dilemmas are resolved depends largely on the program mix and who the partners in the project are.

Coupled Operations. Segregation of a UEC's management by function—retail, food and beverage,

entertainment—is generally unacceptable. The more integrated the operations are the better the experiences of the patrons and the more assured the success of the UEC. UECs will likely couple operations in one of two ways:

- through individual management entities for the various functions under contract to an owner/operator, which is likely to be a partnership of at least two of the entities; or
- through a master operator using lease agreements.

Under the second approach—the “tenanting” approach—the entertainment function could consist of a number of leases to companies operating particular venues or a master lease to a single company responsible for overall entertainment operations.

Which arrangement is better depends in part on the UEC program mix. If the UEC program is based on the offerings of a single signature entertainment company like Sony or Time Warner, the master operator approach would be more fitting. If the UEC combines a mix of products operated by various companies, like Live from Xanadu, a San Diego UEC scheduled to open in fall 1995 (see “A Stately Pleasure Dome” in *Urban Land*, April 1994), with an Iwerks Cinetropolis, an RKO/Mann theater complex, and a mix of food and beverage outlets, the multiparty partnership approach is preferred.

Bundled Retail. In the effort to differentiate UECs from regional malls and festival marketplaces, an innovative concept has emerged: bundled retail. This term was introduced by MRA International to describe the aggregation of specialty and off-price stores in the context of a retail category or theme, which sometimes involves the creation of joint operating or piggy-backed franchise agreements. This is the strategic aggregation of a number of signature retailers or product category stores around a high-impact merchandising theme. A sophisticated analysis of market segments in the UEC's region is needed to identify merchandising categories that a developer/operator can combine to create “bundles” that will draw a mix of consumer segments.

The city of Hartford has adopted a repositioning strategy centered on a UEC that combines bundled retail, adult- and family-oriented entertainment, educational facilities, performance spaces, and a children's film center. The theme revolves around two of Connecticut's enduring personalities, Mark Twain and P.T. Barnum. The retail bundle, developed by MRA, focuses on children's apparel, shoes, educational games, play and sports equipment, computers, books, records, and related merchandise to draw on the strong base of households with children in the regional market.

Bundled retail is a key concept in UECs under development in Chicago, Seattle, San Diego, and Boston by the Thomas J. Klutznick Company in partnership with Himmel & Company Inc. The developers are working in collaboration with enter-

tainment companies, retailers, and restaurateurs to create what will probably be the first fully integrated UECs in which entertainment, food and beverage, sports and recreation, and retail uses come together in a setting that supports a total, integrated visitor experience.

The Gordon Company has combined bundled retail with sports-oriented entertainment to create its Sportsplex concept. The first such project, under development in Scottsdale, Arizona, is a 600,000-square-foot complex including a 300-seat stadium and a series of themed sports environments featuring signature sports retailers and equipment manufacturers. Sports celebrity appearances, special demonstrations, and a variety of participatory sports

events will be programmed to make Sportsplex a destination that draws visitors not only from the region but from far enough away to require overnight stays.

Signature Entertainment. Signature forms of entertainment are being programmed into UECs, following the lead of companies like Disney and MCA/Universal, which have been applying, in novel ways, the widely recognized characters, celebrities, creative products, and venues that are part of their "portfolios" for their retail, food and beverage, and entertainment offerings.

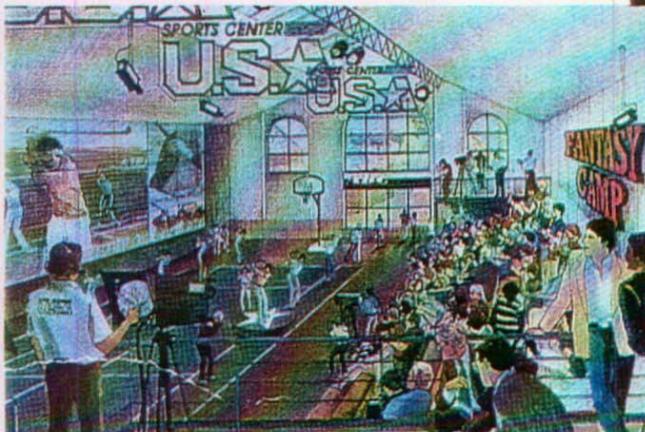
Companies like Sony, Time Warner, and Viacom own rights to a vast collection of musical artists, film properties, sports products and celebri-

Coming Attractions, Baltimore

Baltimore's Inner Harbor already offers a heavy dose of urban entertainment, from the Rouse Company's Harborplace festival marketplace to major league baseball to an aquarium and science museum. Now a second generation of entertainment-oriented projects underway should elevate Baltimore to the ranks of a top-tier entertainment mecca.

Sports Center USA is scheduled to open in 1995. Its array of simulator rides, interactive and virtual reality experiences, and electronic linkups with live action sporting events will immerse visitors in exciting sports events from auto racing to sky diving. The attractions include ride simulation experiences developed by Doug Trumbull (see "Movie Rides" feature box); a 3-D theater showing multisport adventure films; a World of Sports with simulators offering zero-gravity, free-fall sensations for experiencing sports like ski jumping and aerial acrobatics; virtual reality simulation of activities like surfing, golf, and motorcycle racing; video kiosks and interactive computer programs for presentations of sporting events covered by ABC's Wide World of Sports; and a 1,600-seat Fantasy Camp gymnasium showcasing a variety of live events. Sports Center president Lynda J. O'Dea says the center will offer people the opportunity to participate in activities through simulation that they would not ordinarily attempt in real life.

Also coming to Baltimore in October 1995 is the Rouse Company's \$160 million Columbus Center, a state-of-the-art research and education center of marine biotechnology and marine archaeology being developed by a team of developers including the Rouse Company, Bacon & Company, Savannah Development, the Henson Company, and the private not-for-profit Christopher Columbus Development, Inc. In addition, work is proceeding on reopening the city's Fish Market nightclub area, and a variety of other projects are in the discussion stage. Baltimore seems poised to define the future of urban entertainment.



ties, animated characters, entertainment technologies, and consumer products. With these portfolios, they are well positioned to create signature-based UEC complexes. These companies have invested heavily in the development of synergy strategies as a basic tool for capitalizing on their diverse products and talent pools. In the UEC they have an ideal vehicle for achieving synergy. A UEC could combine clubs that feature the names of their musical celebrities, simulator rides that feature their film products and characters, signature-based merchandising, food and beverage outlets that feature their characters, audience participation studios for playing their brand name games and taping their game shows, and demonstration areas for their new consumer and business products.

The signature products of different firms can be combined into a single UEC. Through collaboration and cross licensing, the O'Dea Group based in Baltimore will be developing Sports Center USA in Baltimore's Inner Harbor. The 136,000-square-foot center will create a rich mix of sports entertainment (see feature box) provided by a number of entertainment companies with unique film-, celebrity-, ride-, and events-based franchises.

Theming UECs. Three different approaches to theming each have their proponents and detractors. They are:

- scripted themes;
- theme-enhanced environments; and
- multitheming.

Scripting employs the storyboard approach used in theme park design to create unique settings—related to a place, a fantasy, or characters. Some entertainment-based retail projects have gone this route. The Forum Shops at Caesar's use scenographics and special effects to create the illusion of being in ancient Rome. A more subtle use of architectural motifs, scenographics, icons, signage, and props places visitors to Universal CityWalk in Universal City, California, in a setting reminiscent of some of Los Angeles's architecturally distinctive areas. Niketown celebrates sports greats in a kind of Olympian hall of fame that seems to be part museum and part arena.

Theme enhancement concentrates on ambience related to a locale, historic period, or type of activity rather than on a story/fantasy. The Rouse Company has used this approach effectively in its festival marketplaces. Through subtle touches, the visitor to Faneuil Hall in Boston experiences a consistent and distinctive sense of history, the visitor to Harborplace in Baltimore a sense of the marketplace, and the visitor to Bayside in Miami a sense of the nautical. The Rouse Company is venturing into UEC development with a major project in Atlantic City, where it likely will build on its experience in theme enhancement.

Multitheming—the creation of a number of distinctive environments to draw patrons through an entire UEC—is suited for large projects in which walking distances are considerable. At West Edmonton Mall, for example, the Triple Five company (of Edmonton and Santa Monica) created a European themed street, a mock Bourbon Street restaurant complex, a tropical beach and wave pool, and an indoor lake with a full-size replica of Columbus's ship, the *Santa Maria*, to help visitors find their way through the megamall. A joint venture of the city of Miami and the Miami Port Authority of Dade County is planning a UEC in Miami on the theme of Miami as a crossroads of Caribbean and Latin American cultures. It will replicate cultural icons, restaurants, and public spaces from Caribbean villages to provide a glimpse of the diversity of environments in the Caribbean basin, and it will incorporate a four-berth cruise port. At the same time, this UEC will also preserve the vast majority of its location as public space, creating additional enhanced parkland for citizens' enjoyment.

Lifts, not Anchors. A common question is: Where's the an-



MCA Development Company's Universal CityWalk, a 200,000-square-foot dining and shopping promenade with connections to the 6,200-seat Universal Amphitheatre, an 18-screen Universal City Cinema, and a Universal Studios Hollywood theme park and tour, was designed by The Jerde Partnership to be an entertaining simulacrum of some of Los Angeles's more distinctive architecture.

chor? Indeed, the first generation of entertainment-enhanced retail projects appeared to be anchorless, or their anchor, like CocoWalk's AMC cineplex, was unusual. Most UECs will be neither anchorless nor specifically anchored. Instead, selected components will serve to "lift" (also a nautical term) the overall performance of the UEC. To design lifts into UECs, planners will have to understand the traffic generation, revenue multiplier, and trip duration extender effects of various components, which act jointly on a project's performance. Bundling strategies are based essentially on the idea of lifting performance through component integration.

Strategies for Developing UECs

Although they combine features of other development products, UECs are emerging as a product type in their own right, one that uses coupled operations, signature products and venues, retail bundling, and development lifts in novel ways. In the face of still considerable uncertainty about what a UEC is and what will make it work, successful development of UECs is likely to hinge on three strategic factors:

- strategic partnering;
- multitiered financing; and
- multisite rollouts.

Strategic Partnering. All UECs will require a working partnership between a developer and an entertainment company; sometimes other partners—sports franchises, cultural institutions, governments, retailers, or hospitality companies—will be required. Such partnerships are very difficult to establish and maintain. The operating methods, time frames, risk profiles, financial resources, and objectives of developers and entertainment companies are remarkably different. Even the largest development companies are dwarfed by entertainment companies. Even the most swiftly moving entertainment group will be exceedingly bureaucratic in the eyes of developers. Given the inherent difficulties, most UECs that falter will do so as the result of unsuccessful partnering arrangements.

The challenge and the opportunity in a UEC is to combine the developer's ability to create real estate value with the entertainment partner's ability to create venues that can be "franchised." In a UEC, unlike in most other development projects, some of the components can have value beyond the particular project. This offers both partners the opportunity to greatly elevate returns on investment. For example, the bundled retail concept invented for a project in Cincinnati can be deployed in a number of markets; or signature clubs created for a project in San Francisco can be used by an entertainment company to penetrate the Atlanta market. Developers with operating projects in a number of widely

dispersed metropolitan markets have the most to gain from partnerships with entertainment companies.

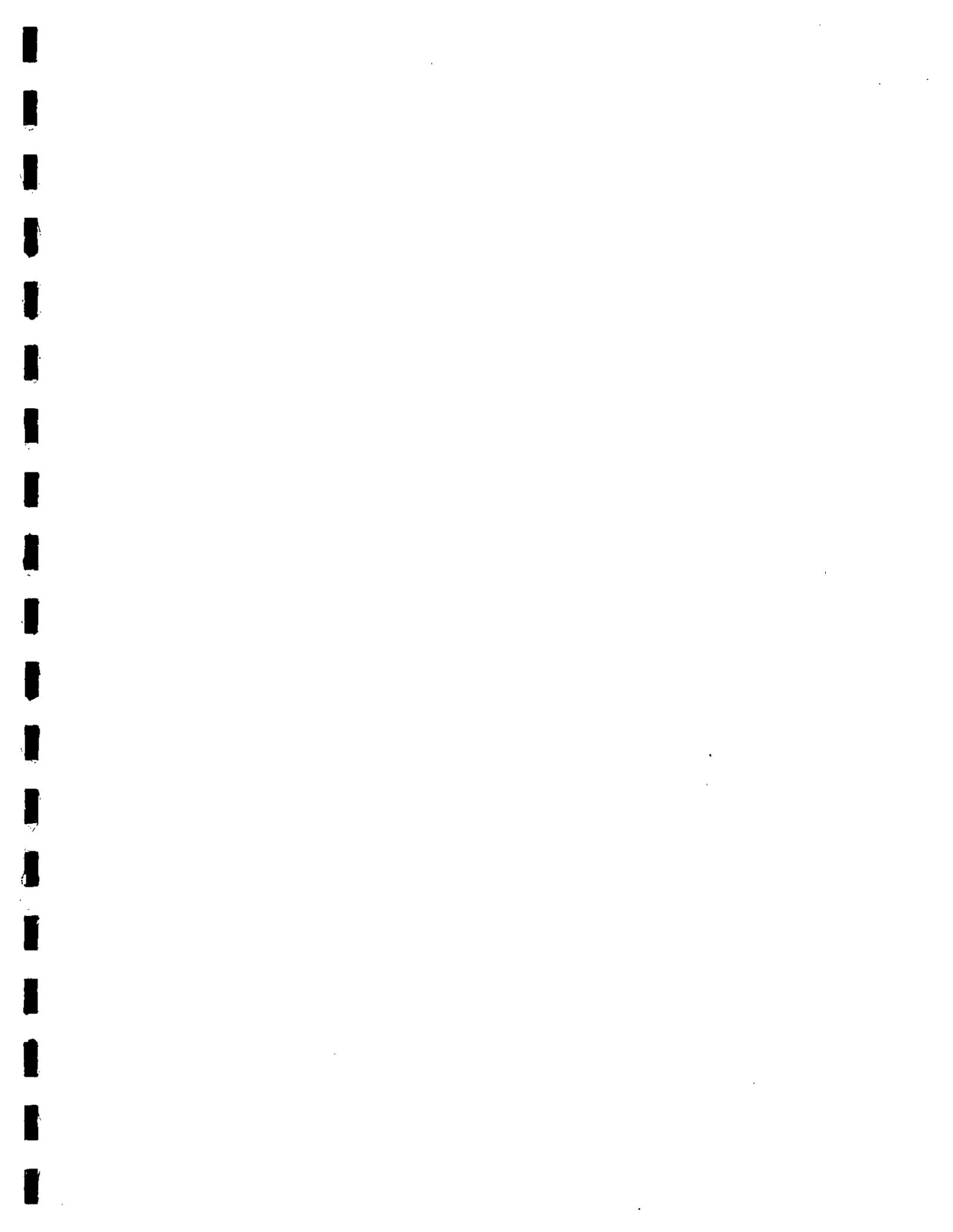
Multitiered Financing. UECs can draw on four types of financing. First, because their development often serves a public purpose, they sometimes can draw on public financing sources to leverage private debt and equity. Second, they have attracted the attention of a variety of entertainment-based investment funds. Third, entertainment company partners, with their strong credit ratings and relationships with financial institutions, can frequently secure financing for the venture portions of UECs. Often the venture, because of its distributable value, is more readily capitalized than the real estate. Finally, consumer products companies represent sponsorship opportunities for UECs, which, like theme parks, will draw from a large market base and keep visitors on site for long periods of time.

A UEC's development strategy should leverage or tier these sources to optimize financing and to reduce the costs of capital. And for a UEC, capital costs represent only part of the total financing requirements. Developers also need to pay close attention to licensing agreements for the rights to software, including film libraries, signature characters and celebrity names, and specially designed venues, which contribute significant value to the development.

Multisite Roll-Out Strategies. The considerable capital costs and operational infrastructure involved in developing a prototype UEC may mean that only if more than one are developed can costs be recovered. Developers are only beginning to think about roll-out strategies. Entertainment companies, by contrast, have always viewed UECs as a strategy for penetrating multiple markets. The next Disney may not be the developer of a giant theme park or megaresort, but the operator of ten strategically positioned UECs.

Cities and their amusement centers, writes David Nasaw at the conclusion of *Going Out*, have always played an important societal role as "... centers of civility and public sociability," and today we need "a new generation of spectacular and accessible public amusements to do the same ... to bring us together once again." The imminent launching of the next generation of urban entertainment centers—in Atlantic City, Miami, Chicago, Seattle, and elsewhere—brings with it all the promise of the earlier era of invention in public amusement and some additional peril. ♦

Michael S. Rubin is president and Michael H. Lawry and Robert J. Gorman are vice presidents of MRA International, Inc., of Philadelphia, a development advisory and management consultant firm serving the entertainment, resort, and development industry. MRA is involved in the strategic planning for ten UECs in the United States, Asia, and Latin America.





HEDRICH-BLESSING

Foxwoods entertainment complex in Connecticut.

EXPLORING THE URBAN ENTERTAINMENT CENTER UNIVERSE

RAYMOND E. BRAUN

One of the hottest topics in the real estate industry today is the concept of merging entertainment with urban development. Whether we call this phenomenon urban entertainment centers, destination retail projects, entertainment/retail projects, or location-based entertainment, it's a business that everyone—from retail real estate owners and developers to entertainment providers—wants to be in.

Not everyone, however, understands the full range of opportunities embodied in this new development trend. Many in the industry want to characterize these new development products in terms of something familiar. Real estate developers are looking for the next anchor department store, while entertainment providers are seeking the next generation theme park. But this narrow "sound byte" definition will not suffice. The new development trend of entertainment/retail projects encompasses a wide variety of components and product types.

Entertainment development and retail operations have been on a converging course for a number of years for several important reasons. On the retail development side, the industry is more competitive than ever. Traditional shopping centers are being affected by new development trends such as power centers, big boxes, and factory outlets, as well as changes in the product distribution system including catalog sales, home shopping, and in the future, interactive television.

From the perspective of the entertainment provider, the dominance of the major media companies has led to the search for new products to fully exploit the value of their intellectual properties and brand identities. In addition, technology is forcing change by creating ever smaller attractions in the form of motion-based simulator rides, virtual reality attractions, and the like. These new technologies make it possible to create theme park-caliber experiences in a compact, relatively inexpensive form based on software.

In the entertainment/retail mix, retail is looking to entertainment components to enhance and extend the shopping experience and the drawing power of the center, while entertainment needs the retail environment to provide new product outlets and to justify urban land values. In some cases, these new combinations will create new urban destinations, while in other cases the objective will be to enhance or differentiate an existing retail center.

The following discussion outlines a range of entertainment/retail components and project types. Some of these are familiar in form, while others are new. Since this is a dynamic new development trend, we can expect to see these components and projects evolve dramatically over the next several years.



Sundance 11 AMC Theatres in Fort Worth, Texas.

Cinema Complexes

Cinema complexes, typically, are a key component of entertainment/retail projects. They provide a large audience with a desirable demographic profile that can be attracted to other activities at the center including shopping and eating. The newest version of the cinema, which is creating the most interest in the development community today, is the category killer cinema complex. These complexes can total up to 24 screens and 100,000 square feet of space.

Planet Hollywood in Washington, D.C.



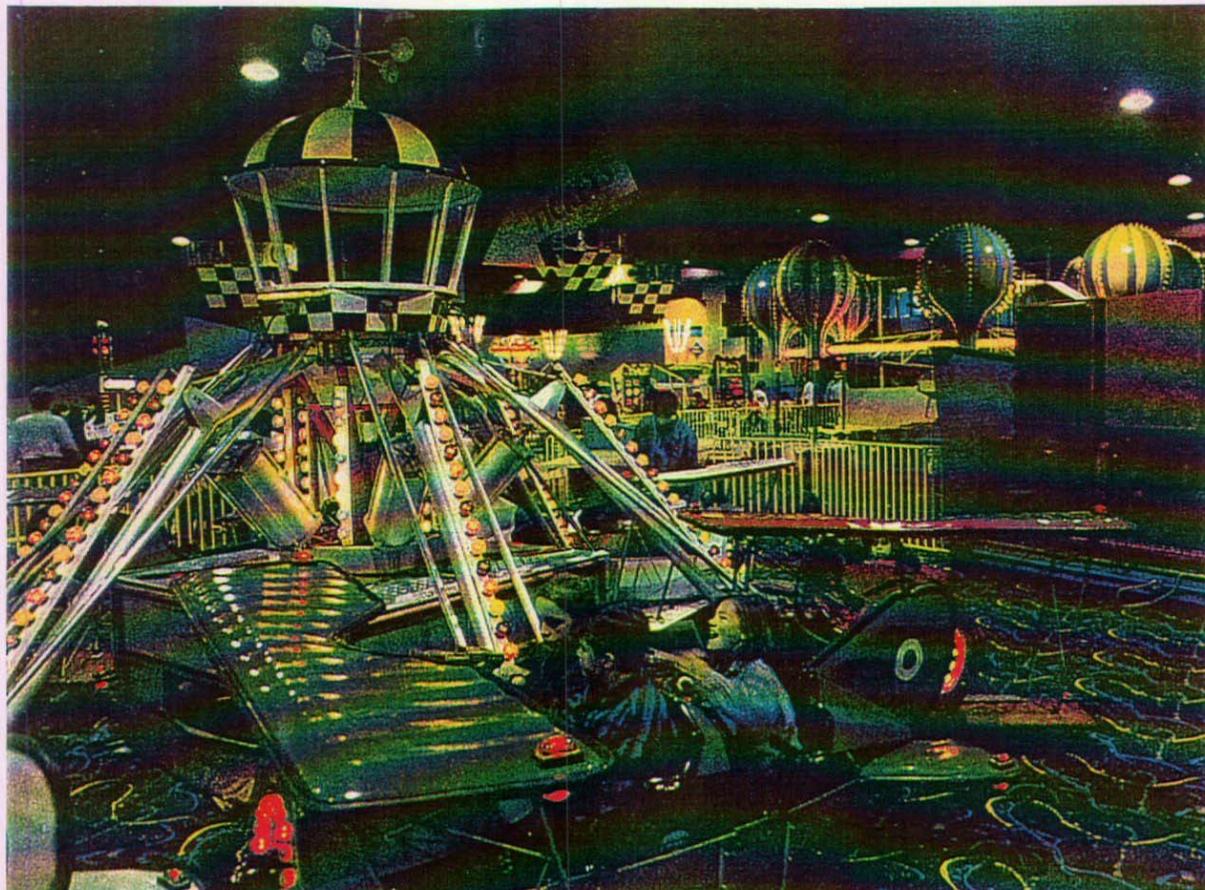
Nike Town flagship store in Chicago, Illinois.

Themed Restaurants

Themed restaurants, a business that has grown dramatically in recent years, also can be a major component of entertainment/retail centers. Most observers trace the origin of the business to the founding of the Hard Rock Cafe in London in 1971. Themed restaurants provide high business volumes, brand name appeal, and destination drawing power. Major brand name identities include Hard Rock Cafe and Planet Hollywood. Newer concepts include Dive!, Country Star, and others.

Entertainment-Oriented Retailers

The retail component in new urban entertainment centers usually incorporates a mix of major retailers and smaller specialty shops. Major retailers considered top candidates for new centers include brand name merchandisers and entertainment-oriented stores. Brand name retailing encompasses manufacturers and owners of powerful brand name licenses who have developed their own stores to sell directly and to showcase their entire product line. Key examples include Nike Town, Disney Stores, and Warner Bros. Studio Stores. Major entertainment-oriented retailers that fit well the customer profile for these types of centers include major music stores such as Virgin Records Megastores and HMV, and large bookstores such as Barnes & Noble and Borders.



Family Entertainment Centers

Adapting traditional family entertainment centers to shopping centers is a growing development trend throughout the United States and internationally. Indoor centers in shopping environments can range from 20,000 to 100,000 square feet. They include typical components such as carousels, amusement rides, miniature golf, and games. Because many of the activities are participatory, they are highly repeatable, and they appeal directly to families with young children, a target market prized by regional mall operators.

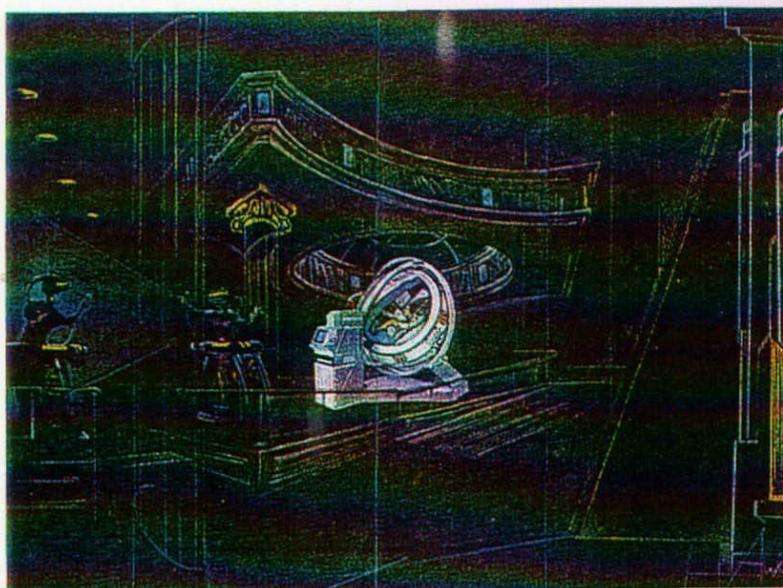
While family entertainment centers, as part of regional shopping centers, have been accepted in the marketplace, they generally have achieved only modest economic success. However, they are often viewed as a form of anchor tenant for a shopping center, and as such, add value to the center by providing entertainment ambience, enhancing overall drawing power, increasing the potential of repeat visits, and extending the visitor's length of stay at the center.

High-Tech Entertainment Centers

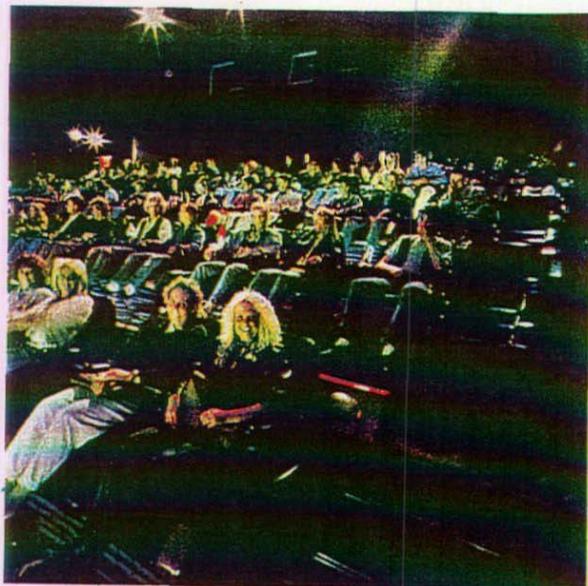
Urban centers featuring arcades and high-technology attractions have become important development opportunities in recent years, and are expected to increase in importance in the near future. While electronic arcades have been on the scene for some time,

the next generation of arcades will feature much more than video games. They will offer a variety of entertainment experiences, simulation experiences, virtual reality, immersion environments, and other high-tech entertainment features. New arcades will range in size from 10,000 to 40,000 square feet or more. At the high end, these types of projects will become small, high-tech, indoor theme parks.

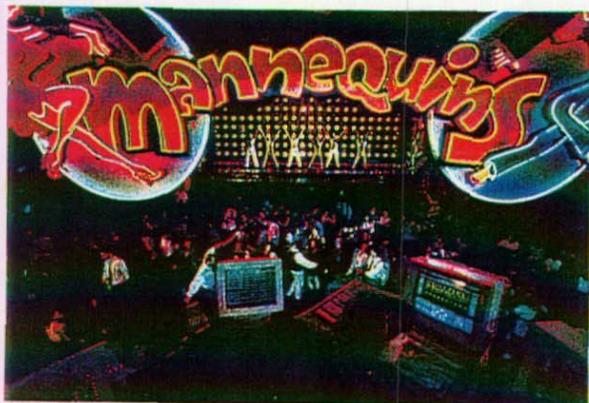
Blockbuster high-technology attraction in Costa Mesa, California.



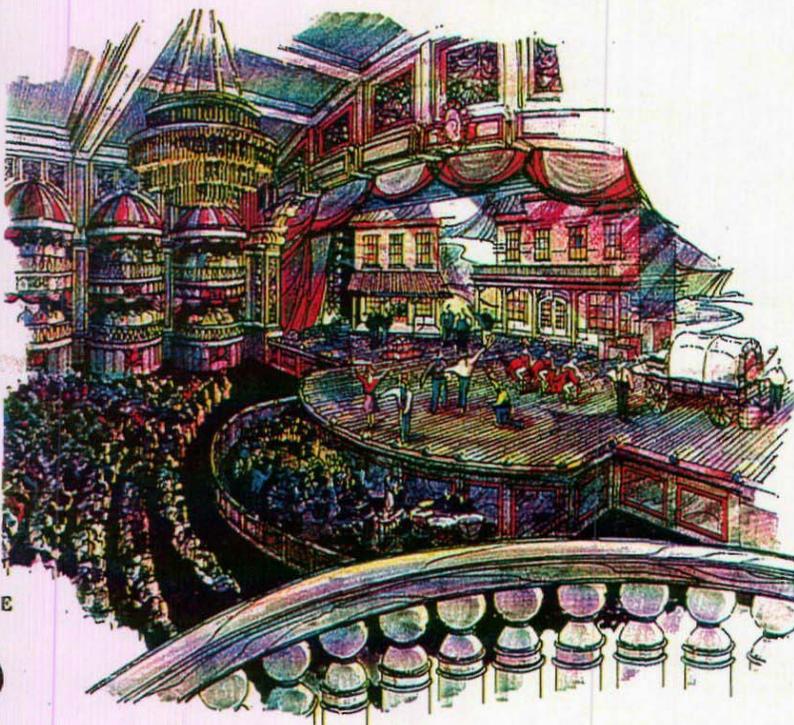
IWERKS simulator,
a specialty film
venue.



Mannequins Dance
Palace at Disney's
Pleasure Island in
Disney World,
Florida.



© 1992 THE WALT DISNEY COMPANY



Old Town Temecula opera house in California.

Specialty Film Venues

IMAX™ pioneered the large screen, high-definition film format primarily for use in museums and theme parks. More recently, specialty film formats have been incorporated into urban locations. An example of a commercial giant screen theater is the Sony Theaters complex at Lincoln Square in New York. Simulator experiences have been incorporated into free-standing commercial locations such as the Showscan simulator Cinemania at CityWalk in Los Angeles. Cinetropolis by IWERKS incorporates several high-definition film technologies into one location—large-screen theater, 360-degree theater, and simulator ride. The prototype Cinetropolis is located at the Foxwoods Casino in Connecticut.

Nighttime Entertainment Centers

Nighttime entertainment complexes feature a variety of nightclubs and other entertainment components grouped together in one facility operated by one entity. Two projects found in Orlando were the forerunners of this type of complex—Church Street Station and Pleasure Island. These projects have served as models for several similar entertainment projects—America Live complexes include up to seven nightclubs and restaurants in one location; and Dave 'N Busters incorporates bars, restaurants, billiards, and interactive arcades.

Live Entertainment Attractions

Various projects use live entertainment venues as key attractions. Locations around the country are hoping to capture some of the magic of Branson, Missouri, with indoor music theaters featuring name entertainers, typically country music performers. The proposed Old Town Temecula project in California is an example. In the home of country music, Nashville, Gaylord Entertainment recently unveiled its Wild Horse Saloon, a 50,000-square-foot live music/dance/television venue, which could be developed at locations around the United States. Broadway theater entertainment will be the focus of Disney's 42nd Street project, Times Square, New York, which will include restaurants, retail, and a variety of entertainment venues.

Entertainment-Driven Retail

A new category of retail project—entertainment-driven retail—is the logical outgrowth of trends in specialty shopping center development that have taken place over the past 30 years. In the 1960s, the specialty shopping center appeared featuring historic locations and interesting shops—examples include Ghiradelli Square and Pier 39 in San Francisco. In the 1970s and 1980s, the Rouse Company developed the festival marketplace, with Faneuil Hall/Quincy Market in Boston and Harborplace in Baltimore.

These centers increased the number of programmatic activities offered and the importance of food as a drawing card. Recently, a third generation of retail shopping has emerged—retail centers that are driven by key entertainment activities.

CityWalk, in Los Angeles, was designed to take advantage of the more than 8 million visitors to the Universal Studios complex each year. It provides retail and food service opportunities along with its own entertainment components. The design of the facility borrows a great deal from the theme park in its over-the-top use of architectural icons, sets, and props. The Forum Shops, in Las Vegas, offer an extremely entertaining shopping and eating experience that takes advantage of the vast numbers of visitors to Caesar's Palace. One of the most successful shopping centers in America, as measured by sales per square foot, this complex incorporates more than 200,000 square feet of retail, restaurants, and entertainment features.

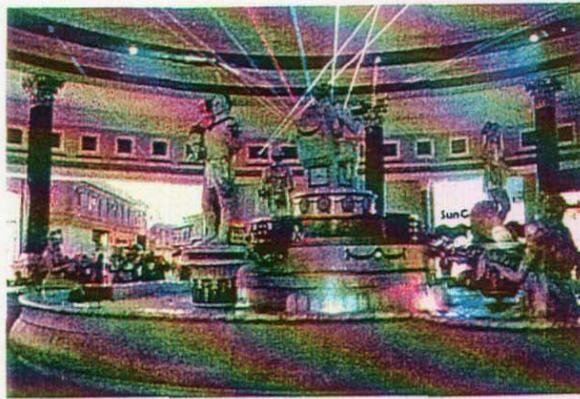
Extending the entertainment-driven retail concept to the maximum are several proposed entertainment village developments, which will be on the scale of regional shopping centers, with major entertainment venues to draw the crowds. Entertainment villages or districts of this type may include music theaters, nightclubs, dinner theaters, specialty film venues, programmatic entertainment, a range of major retailers and specialty stores, and a variety of restaurants and other food opportunities. A future phase of development of the Forum Shops will match this description.

Public-Sponsored Entertainment Development

The importance of entertainment attractions and nighttime activities has not been lost on city planners in the United States. Two examples of public-sponsored development of entertainment-driven retail projects include the Santa Monica Promenade and Yerba Buena Gardens. The Santa Monica Promenade was a derelict downtown area in upscale Santa Monica. The addition of three movie complexes to the three-block area served as a catalyst to bring nighttime crowds, which led directly to the development of an assortment of restaurants followed by retail shops. The area is now a thriving night-time entertainment center for the region. Yerba Buena Gardens, in downtown San Francisco, is a large-scale, mixed-use, urban center designed from the outset to incorporate entertainment, recreation, and cultural attractions as a catalyst for the development. An entertainment retail component including cinemas, interactive entertainment, IMAX™ Theater, restaurants, and retail is currently in the planning stages.

Themed Attractions in Malls

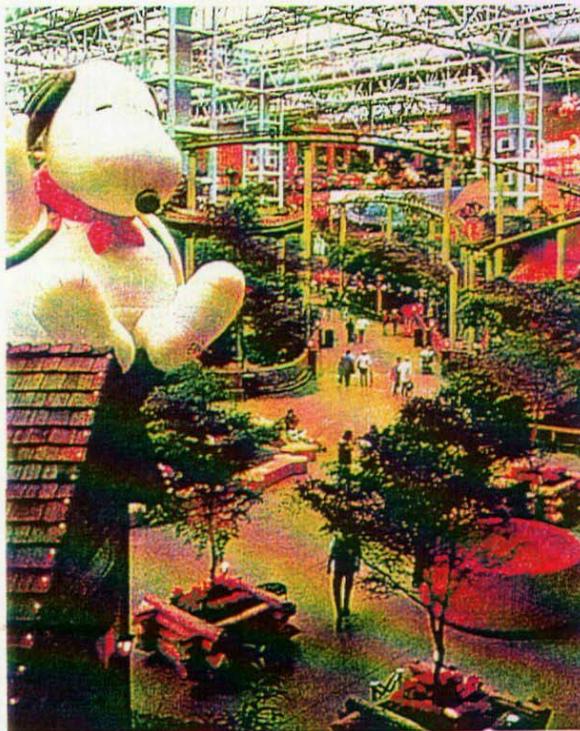
A number of indoor theme parks attempted in the United States have been major disappointments. The



Forum Shops at Caesar's Palace in Las Vegas, Nevada.



Yerba Buena Gardens in San Francisco, California.



Camp Snoopy at Mall of America, in Bloomington, Minnesota.

most recent indoor theme park, however, Camp Snoopy at the Mall of America in Minneapolis, has been very successful. Several key factors differentiate Camp Snoopy from other unsuccessful indoor theme parks:

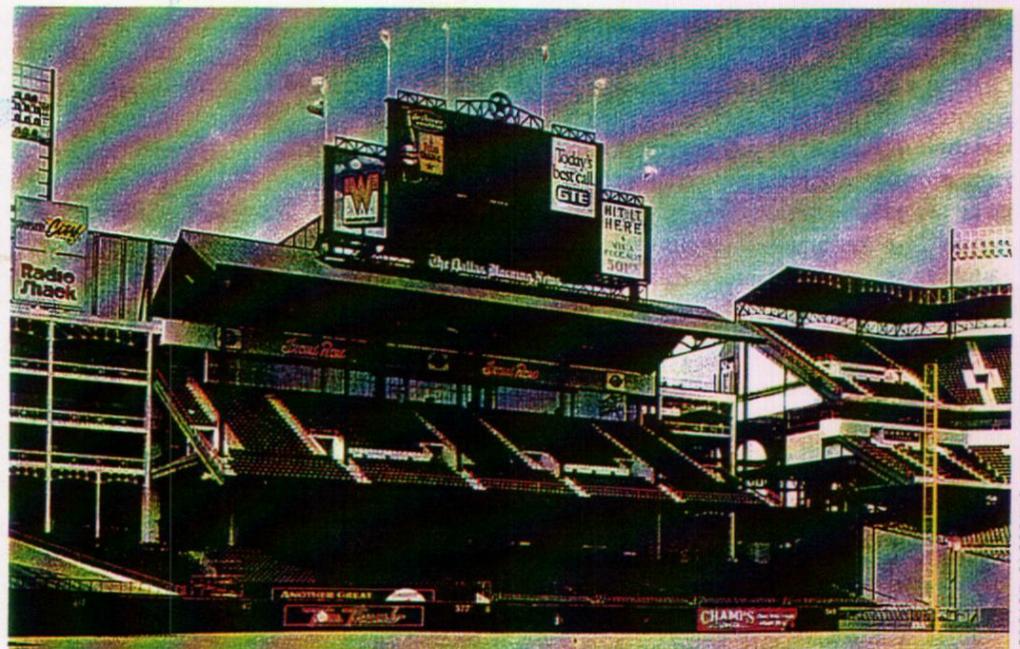
- It was designed as an integral part of the shopping center.



- It functions as the center court with free access so that all shopping visitors can walk through and be entertained.
- It was designed and is operated by a successful theme park operator.
- It was designed with natural light and greenery so that it would be appealing in good weather as well as bad.

This type of complex, featuring an enclosed indoor amusement park along with shopping opportunities, is expected to have strong potential in locales with extreme climates. Southeast Asia in particular,

The Ballpark in
Arlington, Texas.



because of its high-density population base of key cities and the attractiveness of its climate-controlled environment, is expected to be a good location for this type of development.

Entertainment Attractions in Casinos

Currently, the development of gaming locations is growing rapidly throughout the United States. In many cases, gaming establishments are incorporating entertainment attractions and activities. In major markets such as Las Vegas, large-scale casinos like MGM Grand, Circus Circus, and Luxor, are adding entertainment to expand the overall market by attracting families and to differentiate themselves in a highly competitive environment. In other locations throughout the United States, proposals to develop new gaming opportunities often incorporate entertainment activities to provide a diversity of drawing power and to differentiate themselves in the developer selection process.

Entertainment Attractions at Sports Venues

There is a strong interest in the United States in developing new professional sports venues. This development trend stems from the fact that, even though many major sports venues throughout the country are structurally sound, they are economically obsolete because they lack luxury suites, preferential club seating, and high-revenue concourse activities. Often, these new arenas and stadiums are being built in urban areas in association with retail and entertainment activities. Major sports teams, in conjunction with real estate developers, are looking for ways to combine entertainment activities on site to take advantage of the destination draw of the teams during the season, as well as to provide year-round activities on site.

URBAN ENTERTAINMENT CENTERS

COMPONENT/PROJECT TYPE	DESCRIPTION	EXAMPLES
Cinemas	Category killer cinema complexes with up to 24 screens	Cineplex Odeon, CityWalk, Los Angeles; AMC Grand 24, Dallas
Themed Restaurants	Highly thematic design, extensive use of memorabilia	Hard Rock Cafe, Planet Hollywood, Dive I, Country Star, Harley Davidson Cafe
Entertainment-Oriented Retailers	Brand-name retailers Entertainment-compatible retail outlets	Nike Town, Disney, Warner Bros., Virgin Records and HMV Megastores; Barnes & Noble and Borders bookstores
Family Entertainment Centers	Traditional mix of rides and games adapted to indoor, retail setting	Various regional malls
High-Tech Attractions	Interactive arcades Virtual reality attractions	Sega arcades Virtual World
Specialty Film Venues	Giant screen theaters Simulators Film-based attractions	IMAX™, New York; Cinemania (Showscan), CityWalk; Cinetropolis (IWERKS), Foxwoods Casino
Nighttime Entertainment Centers	Grouping of nightclubs, restaurants, and interactive entertainment	Church Street Station, and Pleasure Island, Orlando; Dallas Alley, Dallas; America Live and Dave 'N Busters, various locations
Live Entertainment Attractions	Live music or theater venues as focal points for entertainment development	Wild Horse Saloon, Nashville; Old Town Temecula, California (A); Disney's 42nd Street, New York (A)
Entertainment-Driven Retail Centers	Shopping complexes with major entertainment features	CocoWalk, Miami; CityWalk, Los Angeles; Forum Shops, Las Vegas
Public-Sponsored Entertainment Development	City-sponsored projects featuring entertainment components along with retail and restaurants	Third Street Promenade, Santa Monica; Yerba Buena Gardens, San Francisco; Inner Harbor, Baltimore; Avenue of the Arts, Philadelphia (A)
Themed Attractions in Malls	Full-sized amusement park in retail center	Camp Snoopy, Mall of America, Minneapolis; Fantasyland, West Edmonton Mall, Canada
Entertainment Attractions in Casinos	Amusement rides Theme park Specialty film venues	Circus Circus, MGM Grand, Luxor, and Star Trek: The Experience (A), Las Vegas
Entertainment Attractions at Sports Venues	Entertainment/retail components combined with new sports venues in urban locations	D.C. Arena project, Washington, D.C. (A) Cowboys Stadium, Dallas (A)
Special Product Showcases	Destination retail/entertainment complexes featuring one line of retail goods	Sportsplex, Phoenix (A)

(A) = Announced project.

Special Product Showcases

In the planning stages are major destination retail complexes that will feature a single range of retail product, for example, sporting goods. These special product showcases are expected to feature full product line displays by manufacturers along with major retailers, and will include many programmed entertainment activities. The proposed Sportsplex project in Scottsdale, Arizona, will contain approximately 500,000 square feet with retail outlets demonstrating the latest products of manufacturers. The center court area will provide space for theme park quality shows, sports demonstrations, exhibitions, and programmed competitions. The project will incorporate a variety of interactive and participatory sports-based activities as well as traditional entertainment components such as a cinema complex and a variety of themed restaurants. ■

Raymond E. Braun is senior vice president of Economics Research Associates, an international real estate and economic development consulting firm based in Los Angeles, California.



Proposed Sportsplex, Scottsdale, Arizona.





Redevelopment Agency of the City of Reno

DRAFT

**DOWNTOWN RIVERFRONT DISTRICT
DEVELOPMENT STANDARDS
& DESIGN GUIDELINES**

Prepared for the Redevelopment Agency of the City of Reno by
Freedman Tung & Bottomley
Urban Design and Town Planning

April 1996

Draft 4/8/96

DOWNTOWN RIVERFRONT DISTRICT DEVELOPMENT STANDARDS & DESIGN GUIDELINES

Using the Standards and Guidelines

This chapter contains policies to guide change on private and public lands within the Downtown Riverfront District. It contains two types of regulations:

1) *Development Standards* - are requirements for those aspects of site development and building design that are essential to achieve the goals of the Downtown Riverfront District Plan. Major sections are:

Land Use - page 2

Building Height & Setbacks - page 3

Site Development & Parking - page 5

2) *Design Guidelines* - are strongly recommended, yet discretionary, policies that provide guidance in terms of more subjective considerations, such as district character, design details, or architectural style. They are intended to assist the public, developers, and design professionals in determining the appearance of new development. The design guidelines also serve as criteria for design review by the City Staff, advisory boards, Planning Commission, and City Council. Major sections are:

Building Form - page 7

Site Improvements and Landscaping - page 10

Signs - page 14

Lighting - page 15

The standards and guidelines are organized in order of increasing level of detail. For example, development standards for use and density are at the beginning of the section, while design guidelines for architectural details are near the end. Diagrams and other graphics are provided to illustrate application of the standards and guidelines. These do not illustrate *required* buildings or other improvements.

However, they do illustrate building and improvements that meet the standards and guidelines.

The City of Reno *Comprehensive Plan, Zoning Ordinance, Redevelopment Plan, Revitalization Strategy for the Downtown River Corridor*, and other policies and regulations also apply within the Riverfront District. In instances where the Riverfront District Standards and Guidelines conflict with the City's other policies and regulations, however, the Standards and Guidelines shall apply. All development shall adhere to City of Reno Building Code requirements and the Federal Americans with Disabilities Acts.

Securing Professional Design Assistance

Development standards and design guidelines are not a substitute for the services of professional architects and building contractors. The assistance of qualified and experienced design professionals is essential. Property owners and developers should verify that the professionals they use are experienced in the type of project they are planning. Architects, for example, are typically not generalists. They specialize in renovation, housing, office, or other types of buildings. The local chapter of the American Institute of Architects can provide assistance in selecting an architect. Local historic preservation organizations and the National Trust for Historic Preservation may also provide useful information.

THE RIVERFRONT DISTRICT

Description. The Riverfront District is one of the City of Reno's most unique and important areas. It is a showcase for the Truckee River, and it is the meeting ground that links the gaming and entertainment core to the north with the governmental and offices core to the south. The Riverfront District combines qualities of both adjacent areas to create a district that is lively yet civic in character.

Standards & Guidelines - Riverfront District

Standards and guidelines for the *Riverfront District* promote new buildings and renovations that creates a gracious, urban riverfront character, and support a pedestrian-oriented specialty retail, services, and entertainment market niche. Among other things, the standards and guidelines require buildings to define the Truckee River Esplanade and adjacent streets as attractive pedestrian spaces, they prohibit blank building walls and parking areas from disrupting frontages, and they require active, ground-floor commercial uses in the district's core blocks. Aspects of Reno's impressive architectural heritage -- the Mapes Hotel, the historic Main Post Office, the Virginia Street Bridge and others -- should be used as reference points for all new construction.

DEVELOPMENT STANDARDS

I. LAND USE

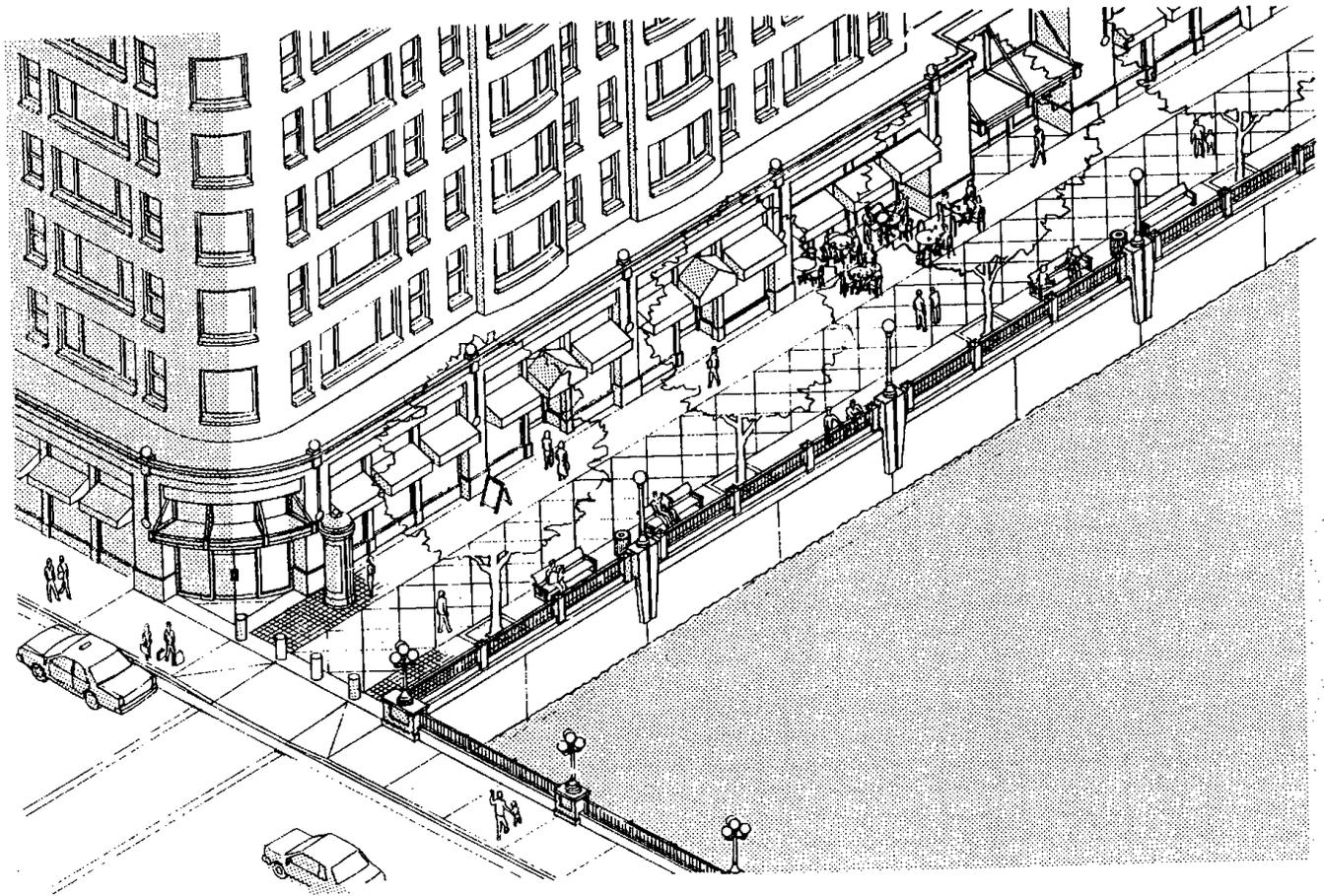
Note: All uses within the *Riverfront District* require a Special Use Permit in accordance with the provisions of the *Zoning Code's* "Downtown Riverfront Overlay" District.

A. PERMITTED GROUND LEVEL USES - are listed below. All ground level uses shall be directly accessible from sidewalks or the Riverfront Esplanade.

1. **Retail Establishments** - all uses except drive-up or drive-in services.
2. **Eating and Drinking Establishments** - including those serving alcoholic beverages or providing entertainment, provided this activity is clearly ancillary to food service. Drive-up or drive-in restaurants are not permitted.
 - a. **Outdoor Dining along Streets** - Chairs and tables for outdoor dining may be permitted in the public right-of-way (i.e. in sidewalk areas), subject to Redevelopment

Agency review and approval, provided a minimum of four (4) feet is left clear between furnishings and the curb-line for pedestrian circulation.

- b. **Outdoor Dining along the Esplanade** - Chairs and tables for outdoor dining may be permitted in the Esplanade right-of-way subject to Redevelopment Agency review and approval, provided a minimum of twelve (12) feet is left clear between the dining area and the Esplanade furnishings zone for pedestrian, bicycle, and emergency vehicle access. (See Design Guidelines "Site Improvements & Landscaping" section G., The Esplanade.)
3. **Bars and Nightclubs** - including establishments providing entertainment or permitting dancing, and establishments serving alcoholic beverages not clearly ancillary to food service.
4. **Cinemas, Auditoriums, and Video Arcades.**
5. **Performing Arts Theaters, Museums, and Cultural Facilities.**
6. **Personal Services** - hair and nail salons, shoe repair, laundromats, dry cleaners, and similar businesses.
7. **Business Services** - those that generate foot traffic, such as photocopy shops, photofinishers, video rental & sales, travel agencies, appliance repair, print shops, insurance agencies, or real estate agencies.
8. **Hotels** - lobbies, atria, and accessory commercial uses customarily associated with hotels only.
9. **Banks and Financial Institutions.**
10. **Business, Professional, and Government Offices.**
11. **Medical and Dental Offices.**
12. **Gaming** - per City Ordinance.



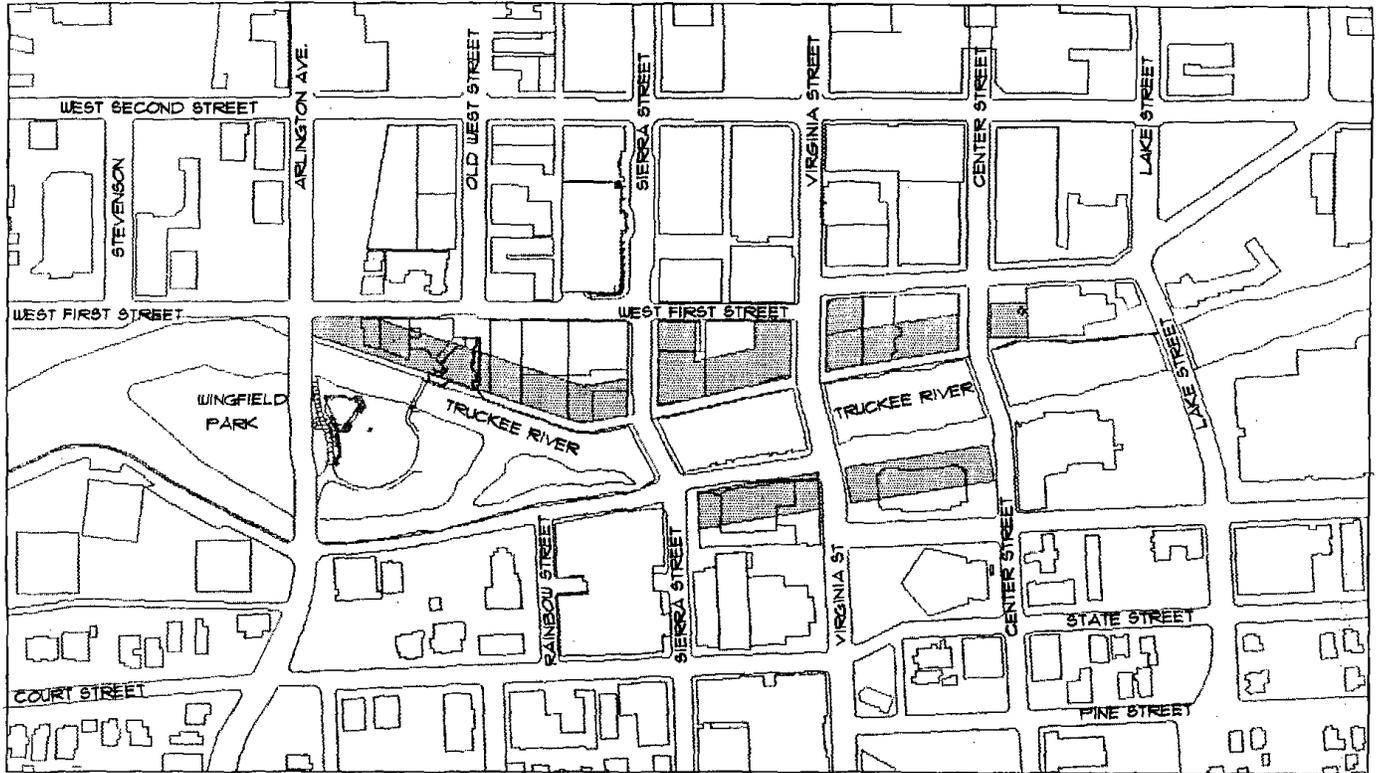
DOWNTOWN RENO RIVERFRONT
ESPLANADE & FRONTAGE ILLUSTRATION

Standards & Guidelines - Riverfront District

13. Health and Fitness Centers.
 14. Churches and other Places of Worship.
 15. Public Open Space.
 16. Other Uses - if determined by the Redevelopment Agency to be of the same general character and/or supportive of those uses listed herein and above.
- B. ACTIVE GROUND LEVEL COMMERCIAL USE REQUIRED - along the Esplanade and Core Street frontages listed below; uses shall be limited to those listed under I.A.1 through I.A.8 above. Requirements contained herein apply only to frontages; i.e. the interior area of the ground floor need not be an "active use."
1. North Esplanade frontage, between Arlington Avenue and the easterly frontage of Center Street.
 2. South Esplanade frontage, between Sierra Street and Center Street.
 3. Sierra Street, north of the Truckee River.
 4. Virginia Street, north of the Truckee River.
 5. Center Street, north of the Truckee River.
 6. First Street, between Arlington Street and Center Street.
- C. PERMITTED UPPER LEVEL USES
1. All Permitted Ground Level Uses Listed Above.
 2. Residential.
 3. Hotel.
 4. Clubs and Lodges.
 5. Parking.
 6. Other Business or Service Establishments - if determined by the City to be of the same general character as those listed herein and above.
- D. RESIDENTIAL USE: OPEN SPACE REQUIREMENTS - Common, usable outdoor space shall be provided for all buildings containing four (4) or more units. Private outdoor deck or patio space shall also be provided.
1. Common Outdoor Space - should contain both landscaped/ garden areas and hardscape areas that encourage social interaction. Space(s) should be rectilinear with no side less than fifteen (15) feet.
 2. Private Outdoor Space - shall be provided at a minimum of sixty (60) square feet for each unit. This space shall be in the form of a patio or deck attached to the unit, not less than six (6) feet clear in any dimension. Balconies shall extend no more than four (4) feet from the face of building; i.e. balconies shall be inset within the building a minimum of two (2) feet.

II. BUILDING HEIGHT & SETBACKS

- A. HEIGHT - as measured from sidewalk to top of flat roof or eave line of pitched roof shall be as listed below:
1. Maximum Building Height - fifty five (55) feet, unless a Special Use Permit is obtained.
 2. Minimum Building Height:
 - a. Three (3) stories or forty five (45) feet in the following areas:
 - (i) North and South Esplanade, between Arlington Avenue and Lake Street.



ACTIVE GROUND
 FLOOR COMMERCIAL

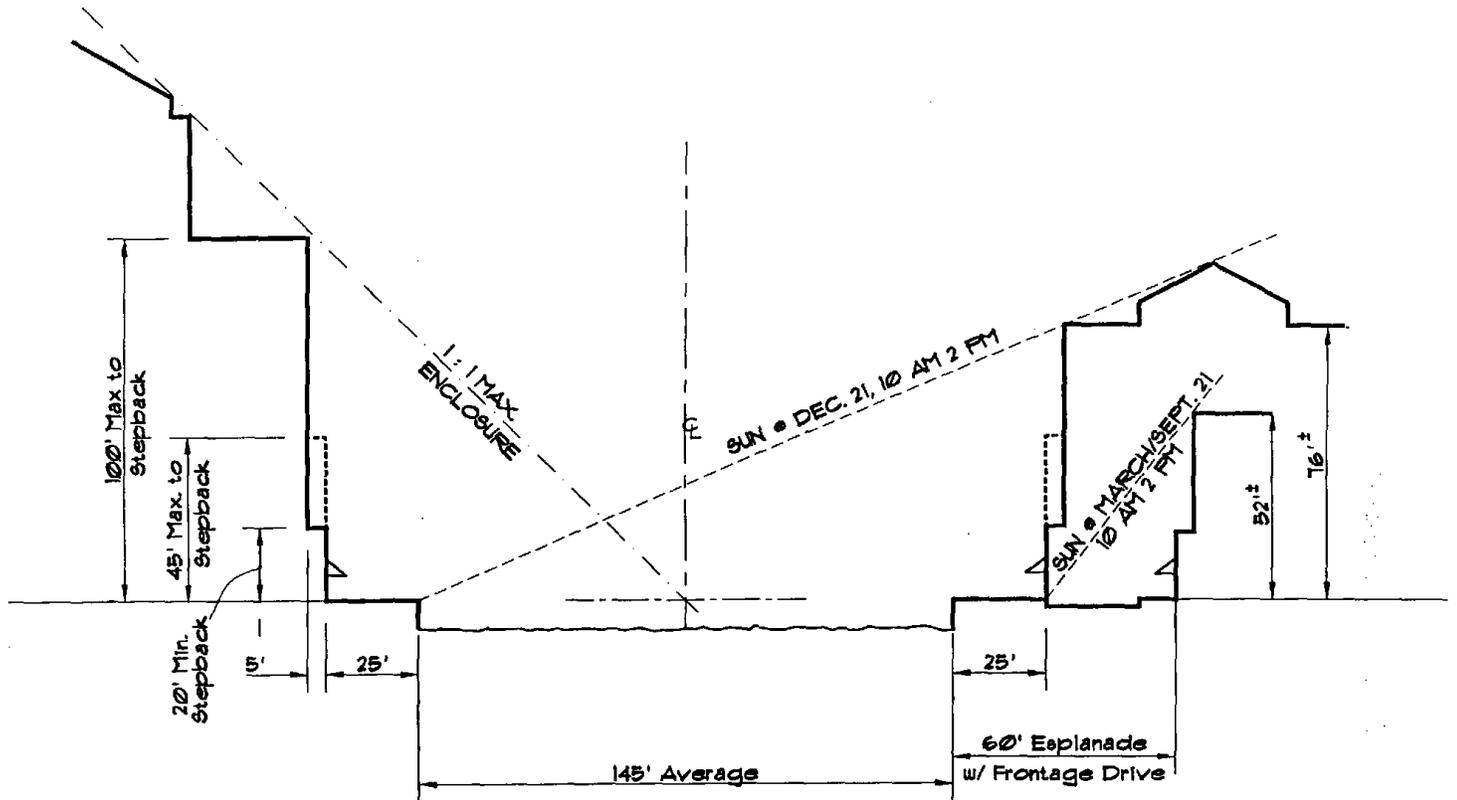
DOWNTOWN RENO RIVERFRONT
ACTIVE GROUND FLOOR COMMERCIAL

Standards & Guidelines - Riverfront District

- (ii) Sierra Street.
 - (iii) Virginia Street.
 - (iv) Center Street.
 - b. Two (2) stories or twenty five (25) feet in all other Riverfront District areas.
3. **Maximum Building Height with Special Use Permit:**
- a. **Along Street Frontages** - no maximum.
 - b. **North Esplanade and Adjacent Street Frontages:**
 - (i) 1st stepback - Stepback of five (5) feet required between a minimum height of twenty (20) feet and a maximum height of forty five (45) feet.
 - (ii) 2nd stepback - Stepback required at a maximum height of one hundred (100) feet. Floors above 2nd stepback shall be setback at a minimum ratio of 1:1, setback:building height.
 - (iii) No maximum height established provided (i) and (ii) above.
 - c. **South Esplanade Frontage:**
 - (i) 1st stepback - Stepback of five (5) feet required between a minimum height of twenty (20) feet and a maximum height of forty five (45) feet.
 - (ii) 2nd stepback - Stepback required at a maximum height of seventy six (76) feet. Floors above 2nd stepback shall be setback at a minimum ratio of 2.3:1, setback:building height, to maintain solar access on the North Esplanade.
- (iii) No maximum height established provided (i) and (ii) above.
4. **Exceptions** - subject to City review:
- a. **Pitched roofs** - may exceed height limits provided they are gable or other non-shed roofs.
 - (i) double-pitched roofs of any kind (e.g., gable, hip, pyramid, etc.) and mansard or gambrel roofs are acceptable.
 - (ii) single-pitched "shed" roofs are not appropriate within the Riverfront District and shall not qualify for an exception.
 - b. **Parapet walls** - may extend up to four (4) feet above the height limit; parapet walls may be higher if needed to screen rooftop mechanical equipment subject to Redevelopment Agency review and approval.
 - c. **Special architectural features** - such as towers (clock, bell, observation), turrets, cupolas, church spires, flagpoles.
 - d. **Rooftop structures** - such as elevator towers, mechanical equipment enclosures, or roof deck trellises and gazebos; these may exceed the height limit subject to City review and provided they are integrated into the overall building design and/or screened by a parapet or a pitched roof.
- B. **FRONT SETBACKS** - Right-of-way lines along streets and the Esplanade shall be considered front lot lines. All buildings shall be built-to and parallel with these right-of-way lines.
- 1. **Corner Buildings** - The corner of a corner building may be "cut back" up to eight (8) feet along adjacent frontages to create a diagonal at the ground level and/or at upper levels.
 - 2. **Special Architectural Features** - bay windows, turrets, decorative roofs, and miscellaneous entry features:

NORTH ESPLANADE

SOUTH ESPLANADE



DOWNTOWN RENO RIVERFRONT
RIVERFRONT HEIGHT & SETBACKS

Standards & Guidelines - Riverfront District

- a. **May occupy** - up to thirty three per cent (33%) of facade width;
 - b. **May project** - no more than three (3) feet over property lines, and must be no less than twelve (12) feet above the highest point in the sidewalk over which they project;
 - c. **Recessed entries** - Maximum width shall be one-third (1/3) the length of the building or tenant street frontage, whichever is smaller. Maximum depth shall be eight (8) feet.
3. **Special Condition: Riverfront Esplanade** - All buildings shall be built to a line twenty five (25) feet measured from the existing face of river floodwall; privately-owned property within this twenty five-foot area shall be dedicated to the City for public use.

C. SIDE SETBACKS

1. **Minimum** - shall be zero (0) feet. If a building is set back from a side property line, at least ten feet (10) feet shall be provided for light, air, and/or access.
 2. **Maximum** - shall be fifteen (15) feet.
 3. **Along the Esplanade** - A continuous building frontage is desired along the Esplanade. Side setback areas must be improved as pedestrian-oriented spaces - e.g. paseos or courtyards - and may exceed the maximum side setback noted above subject to Redevelopment Agency review and approval.
 4. **Street Exposure** - Side setback areas must be screened from the street and sidewalk by a decorative gateway, grille, fence, wall, or row of piers.
- D. **REAR SETBACKS** - Buildings must be placed on the rear lot line. Rear lot lines shall be considered to be interior-block lot lines that do not intersect street or Esplanade frontages.

- E. **BUILDING MASSING** - Building masses shall be broken at regular intervals to provide variety and scale. Masses (i.e. wall panels) shall not be longer than one hundred (100) feet on average, not to exceed a maximum of one hundred fifty (150) feet. Masses shall be defined by a major notch in the building volume, or by a projecting mass.
- F. **BLANK WALLS LIMITATION** - At least fifty percent (50%) of the width of a new or reconstructed first story building wall facing a street shall be devoted to pedestrian entrances, display windows or windows affording views into retail, office, restaurant or lobby space, or other similar architectural features.

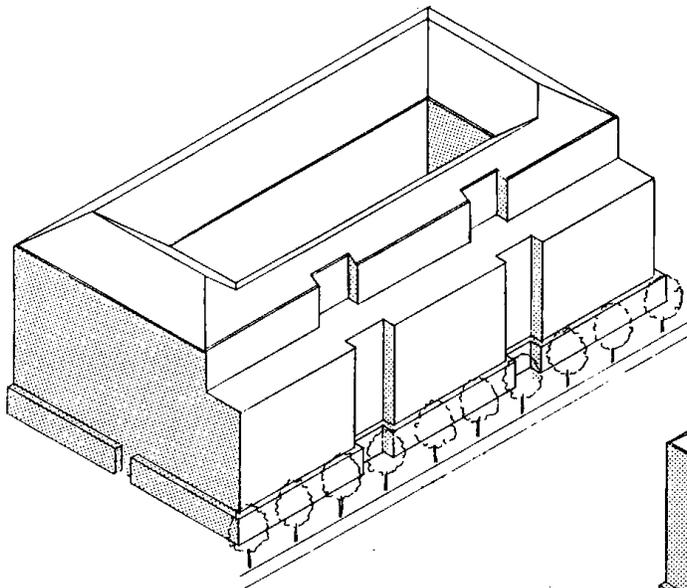
1. **Special Condition: Esplanade and Core Streets** - At least sixty six percent (66%) of the width of a new or reconstructed first story building wall facing a street shall be devoted to pedestrian entrances, display windows or windows affording views into retail, office, restaurant or lobby space along the following frontages:

- a. **North Esplanade frontage, between Arlington Avenue and Center Street.**
- b. **South Esplanade frontage, between Sierra Street and Center Street.**
- c. **Sierra Street, north of the Truckee River.**
- d. **Virginia Street, north of the Truckee River.**
- e. **Center Street, north of the Truckee River.**

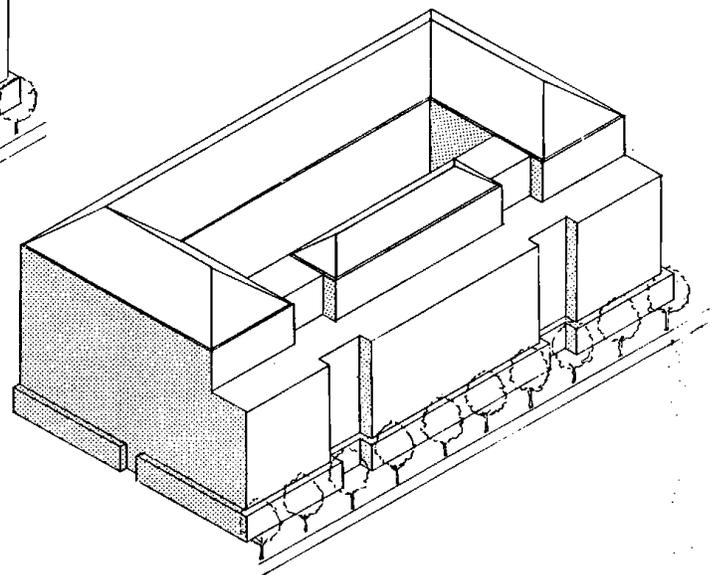
III. SITE DEVELOPMENT & PARKING

B. SITE ACCESS

1. **Direct Pedestrian Access** - Every building and/or shop shall

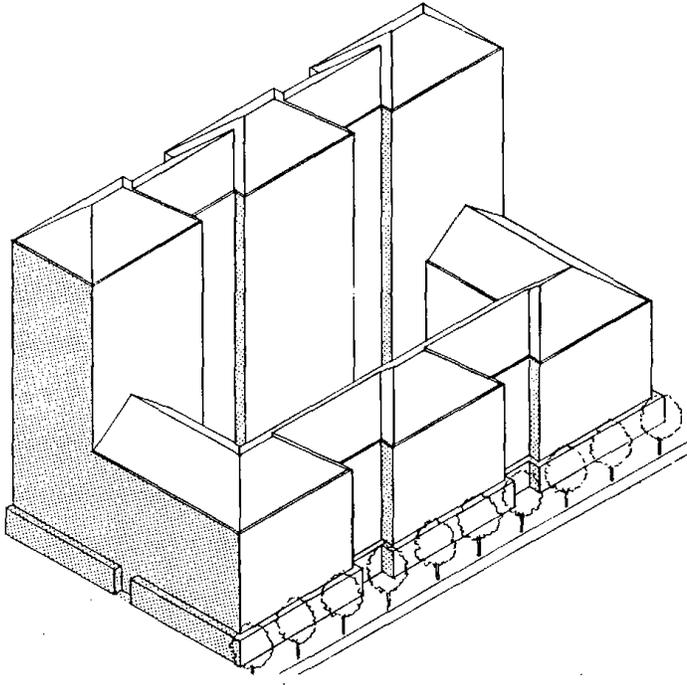


a) Building w/Maximum 100'
Massing & 1:1 Stepback

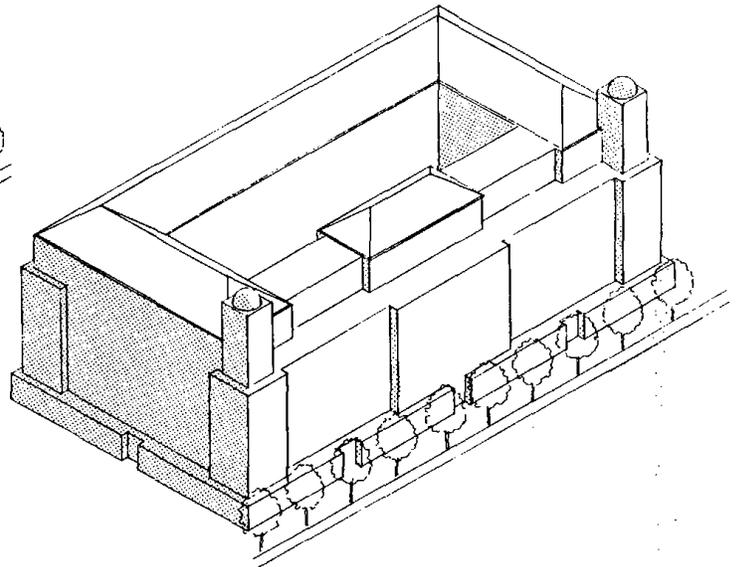


b) Building w/Average 100' Massing,
150' Maximum, & 1:1 Stepback

DOWNTOWN RENO RIVERFRONT
BUILDING MASSING



c) Tall Building w/1:1 Stepback



d) Building w/Varied Massing

DOWNTOWN RENO RIVERFRONT
BUILDING MASSING

Standards & Guidelines - Riverfront District

have its main entrance on a public street and/or on the Esplanade.

2. **Service Access** - Trash and loading areas shall be centralized wherever possible, and screened from thoroughfares, side streets, and adjacent properties. Service access shall not be permitted on the riverside of any property.
3. **Curb Cuts** - shall be minimized. Shared lanes, access drives and parking arrangements are encouraged to reduce the need for new curb cuts. Where new curb cuts are necessary:
 - a. **Width** - shall be twelve (12) feet for a one-way driveway and twenty-four (24) feet for a two-way driveway.
 - b. **Maximum number** - of curb cuts associated with a single parcel shall be one (1) two-way curb cut or two (2) one-way curb cuts.
 - c. **Driveway setbacks** - shall be a minimum of two (2) feet from adjoining properties.

C. **PARKING** - Parking standards and policies are intended to minimize parking and encourage transit and pedestrian circulation to and within the Riverfront District.

1. **Amount** - per City of Reno Zoning Ordinance.
2. **Shared Parking is Recommended** - for commercial uses to maximize efficiency and preserve land for additional commercial uses.
3. **Open Lot/Surface Lot Parking** - is not permitted within the first block adjacent to the River.
4. **Parking Structures** - shall be complementary to adjacent buildings in form and material, and shall adhere to design guidelines for "Buildings" as appropriate.

D. **LANDSCAPING & SCREENING**

1. **Street Trees** - Trees shall be planted at curbside at a maximum spacing of thirty (30) feet on center along all street frontages, unless otherwise indicated.
2. **The Perimeter of Parking Areas and Driveways** - adjacent to streets and sidewalks shall be screened with an attractive low wall, fence, or line of piers a minimum of thirty-two (32) inches and a maximum of forty-two (42) inches in height.
3. **Surface Parking Areas Shall be Planted** - with shade trees at a ratio of one (1) tree for every three (3) spaces in an "orchard" planting arrangement. (See "Orchard Planting" under "Site Improvements.")
4. **Adjacent to Designated Residential Areas** - attractive screen fencing or walls shall be provided along the property line(s) to screen buildings, service areas, and parking areas; a five (5) foot planting area shall be established adjacent to the fence or wall with trees at a minimum spacing of twenty (20) feet on center.
5. **Trash and Service Equipment** - including satellite receiving dishes, shall be screened from view of streets and residential areas by landscaping, fencing or other architectural means that are compatible with the principal building(s).
6. **Screen Fences and Walls** - not adjacent to streets and sidewalks shall be a minimum of six (6) feet in height and a maximum of eight (8) feet in height.

DESIGN GUIDELINES

I. BUILDINGS

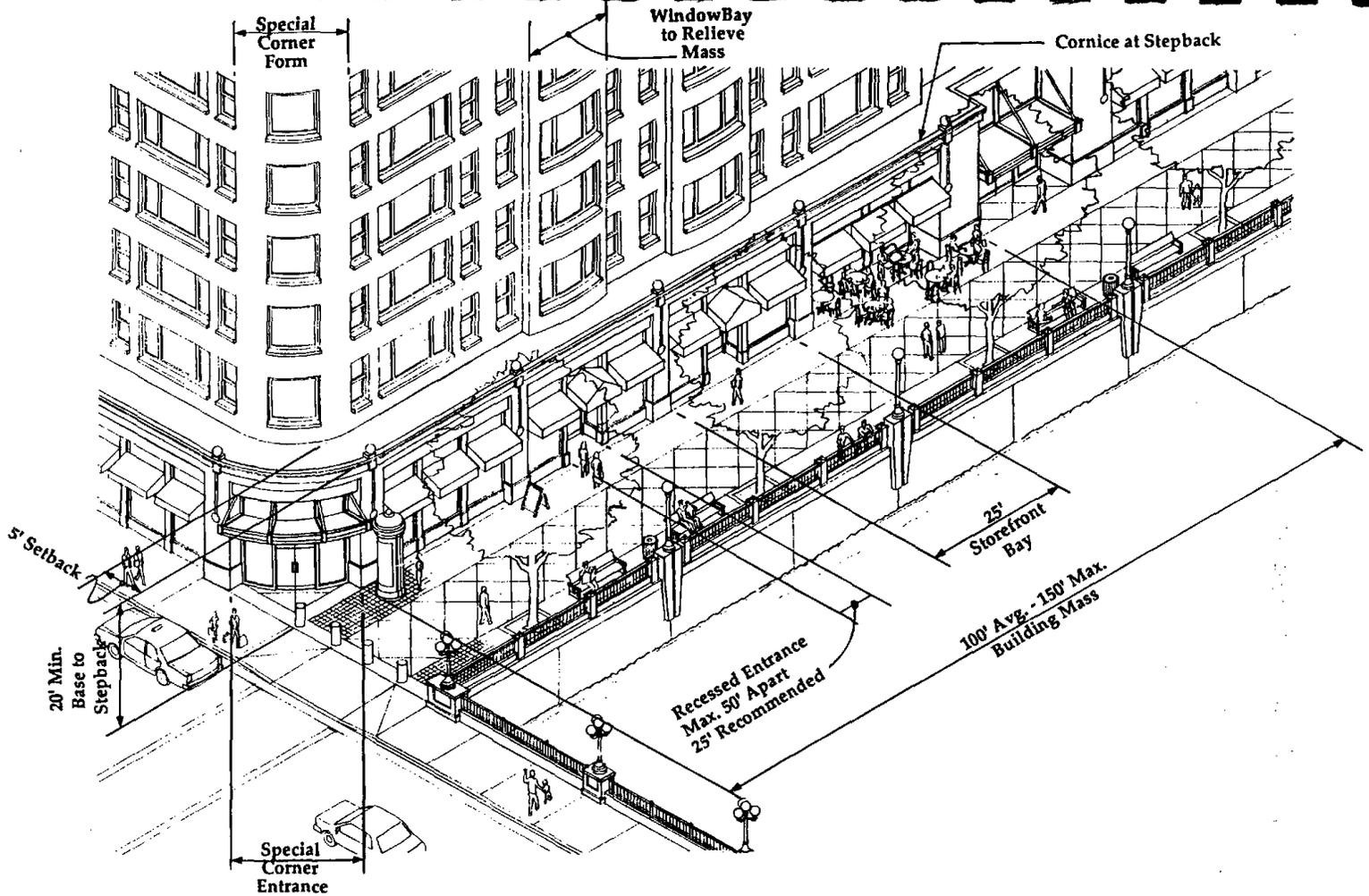
- A. **MASSING** - The overall form of a building is a function of its three-dimensional characteristics or massing. Discrete building masses should be defined and combined in different ways to create an interesting, attractive composition. For example, a tall, singular mass in the center of a building may be used to define the main entrance; recessed or projecting masses may be used to define building corners or to express interior building functions.

In addition, less dramatic forms of surface relief are recommended to add scale to building surfaces. Changes in roofline, window groupings, projected or recessed wall surfaces materials, and/or expressed pilasters and columns should be employed.

- B. **GROUND LEVEL BUILDING INCREMENT** - Storefronts and/or building bays should be a maximum of thirty (30) feet and preferably twenty five (25) feet in width. Buildings with longer frontages should have a vertical architectural feature -- column, pier, etc. -- every twenty-five (25) to thirty (30) feet to reflect the structural bay spacing.
- C. **SPECIAL ARCHITECTURAL FEATURES** - such as turrets, towers, and loggias should be used to accent buildings at major street corners, at the terminus of a street corridor, lane, or pedestrian way, and at other highly-visible district locations.
- D. **FACADE COMPOSITION** - Every building should have a defined base, a clear pattern of openings and surface features, a recognizable entrance, and an attractive roofline.
1. **Building Base** - This may be as subtle as a small projection of the wall surface combined with different material colors, or as dramatic as a completely different composition and detailing of windows and doorways, combined with different wall surface materials. In general, the building base should be

approximately 1/3 the height of the building. As indicated by the stepback standards under "Height & Setbacks," above, the base for buildings in the *Riverfront District* can be designed to incorporate only ground level storefronts, or up to three floors of space.

2. **Pattern of Features** - Windows, wall panels, pilasters, building bays, and storefronts should be based on a module derived from the building's structural bay spacing. Features based on this module should be carried across windowless walls to relieve blank, uninteresting surfaces.
3. **Building Entrances** - should be prominent and easy to identify:
 - a. **Main building entrances and lobbies** - should be easily identifiable and distinguishable from first floor storefronts. At least two of the following treatments are recommended:
 - (i) marked by a taller mass above, such as a tower, or within a volume that protrudes or is notched or recessed within the building surface;
 - (ii) located in the center of the facade, as part of a symmetrical overall composition;
 - (iii) accented by architectural elements, such as columns, overhanging roofs, awnings, and ornamental light fixtures;
 - (iv) marked or accented by a change in the roofline or change in the roof type.
 - b. **Along "Active Ground Level Commercial" frontages** - entries to businesses, shops or lobbies should be located a maximum of fifty (50) feet apart.
 - c. **Corner buildings** - should provide prominent corner entrances for shops, lobbies, and other activity-generating uses.



**DOWNTOWN RENO RIVERFRONT
 BUILDING DESIGN GUIDELINES**

Standards & Guidelines - Riverfront District

4. **Roofs and Rooflines** - should provide visual interest and should complement the overall facade composition. Roofs of historic commercial buildings should be used as an inspiration for new designs. Flat roofs are acceptable if a strong, attractively detailed cornice and/or parapet wall is provided.
 - a. **Parapet walls** - should have a distinct shape or profile, e.g. a gable, arc, or raised center.
 - b. **"Commercial mansards"** - i.e. wraparound roofing panels that do not enclose a habitable floor, should not be used.
 - c. **Accent elements** - such as flags, cut-out openings, grilles and latticework, reliefs, or ornamental medallions are recommended.
 - d. **Mechanical equipment** - on rooftops should be screened, preferably behind a parapet roof. Latticework, louvered panels, and other treatments that are compatible with the building's architecture may also be appropriate.
- E. **STOREFRONTS** - are like small buildings with their own base, roofline, and pattern of window and door openings.
 1. **Base** - a face panel of stone, precast concrete, tile or other special material is recommended below display windows. Materials recommended for walls are generally suitable. Base materials should be the same or "heavier" materials visually than walls. Ceramic tile is frequently used as a storefront base.
 2. **Display Windows** - Large pane windows encompassing a minimum of 60% of the storefront surface area are recommended. Where privacy is desired for restaurants, professional services, etc., windows should be divided into smaller panes.
 3. **Clerestory Windows** - are horizontal panels of glass between the storefront and the second floor. They are a traditional element of "main street" buildings, and are recommended for all new or renovated commercial storefronts. Clerestory windows can be good locations for neon, painted-window, and/or other relatively non-obtrusive types of signs.
4. **Recessed Entries** - are recommended as another traditional element of the main street storefront. Recommended treatments include:
 - a. **Special paving materials** - such as ceramic tile;
 - b. **Ornamental ceilings** - such as coffering;
 - c. **Decorative light fixtures.**
5. **Doors** - should be substantial and well-detailed. They are the one part of the storefront that patrons will invariably touch and feel. They should match the materials, design and character of the display window framing. "Narrowline" aluminum frame doors should not be used.
- F. **SIDE AND REAR BUILDING FACADES** - should have a level of trim and finish compatible with the front facade, particularly if they are visible from streets, adjacent parking areas or residential buildings.
- G. **BLANK WALL AREAS** - without windows or doors are only permitted on internal-block side-property line walls. Such blank walls should reflect the Ground Level Building Increment, Building Massing & Organization, and Facade Compositions guidelines, A through D above. Surface reliefs, decorative vines, and/or architectural murals and other surface enhancements should also be considered.
- H. **WALL SURFACE MATERIALS** - If the building mass and pattern of windows and doors is complex, simple wall surfaces are preferable (e.g. stucco); if the building volume and the pattern of wall openings is simple, additional wall texture and articulation should be employed (e.g. bricks or blocks, rusticated stucco, ornamental reliefs). In both cases, pilasters, columns, and cornices should be used to add visual interest and pedestrian scale.

Standards & Guidelines - Riverfront District

The palette of wall materials should be kept to a minimum, preferably two (e.g. brick and granite), or three at the most. Using the same wall materials as adjacent or nearby buildings helps strengthen the district character.

1. **Brick** - reds, red-browns, or yellow-browns are recommended.
2. **Stone and Stone Veneers** - are appropriate as a basic building material or as a special material for walls, sills, or base concrete.
3. **Precast Concrete** - options in terms of formwork, pigments, and aggregates should be explored to create rich surfaces. Accents such as ceramic tile or stone are recommended for decorative effect.
4. **Ceramic Tile** - is recommended as an accent material.
5. **Note on Parapet and Cornice Cap Flashings:** Sheet metal parapet cap flashings should be painted to match wall or trim color. Select a minimum to avoid "oil canning" distortion in the metal as follows: 24 gauge (galvanized steel); 26 gauge (stainless steel); 0.232" (aluminum); 16 ounce (copper).
6. **Not Appropriate:**
 - a. **Simulated finishes** - such as artificial stone.
 - b. **Wood** - shingles, shakes, clapboard, or plywood siding.
 - e. **Concrete or split-face block** - unless used on far side on rear elevations.
- I. **WINDOWS** - are an important element of building composition and an indicator of overall building quality:
 1. **Window-to-Wall Proportion** - In general, upper stories should have a window to wall area proportion (typically 30 - 50%) that is smaller than that of ground floor storefronts.

2. **Window Openings** - should generally be vertical or square in shape; if openings are horizontal, windows and/or window panes should be square or vertical in shape.
3. **Window Inset - Glass** should be inset a minimum of three (3) inches from the exterior wall surface to add relief to the wall surface; this is especially important for stucco buildings.
4. **Shaped Frames and Sills** - should be used to enhance openings and add additional relief. They should be proportional to the glass area framed; e.g. a larger window should have thicker framing members.
5. **Muntins** - "True divided light" windows or sectional windows are recommended where a divided window design is desired; "snap-in" grilles or muntins should not be used.
6. **Glazing** - Clear glazing is strongly recommended. Reflective glazing should not be used. If tinted glazing is used, the tint should be kept as light as possible; green, grey, and blue are recommended.
7. **Replacement/Renovation** - Wood windows should be replaced with wood windows of the same operating type (e.g. double-hung, casement, etc.; vinyl-covered wood windows are available for lower maintenance). If aluminum replacement windows or doors are used, they should be:
 - a. **Same operating type** - and orientation as the original windows (e.g. do not replace a double hung window with a horizontal sliding window).
 - b. **Factory painted** - or fluorocoated to match the original; color anodized is also acceptable.
 - c. **Similar in size** - and thickness to the original frame and mullions.

Standards & Guidelines - Riverfront District

J. **ROOF DESIGN AND MATERIALS** - Roofs should match the principal building in terms of style, detailing and materials. They should also contribute expressive and interesting forms that add to the overall character of the district and are attractive when viewed from surrounding areas. Experimental, severe, and/or non-traditional rooflines or materials should not be used. Recommended roof materials are:

1. **Clay, Ceramic or Concrete Tile** - Colorful glazed ceramic tiles are recommended for decorative roof shapes, such as parapets, domes, and turrets.
2. **Metal Seam Roofing** - should be anodized, fluorocoated or painted. Copper and lead roofs should be natural or oxidized.
3. **Flat Tar and Gravel, Composition, or Elastomeric Roofs** - should be screened by built-up cornices, parapets or false-front sections of sloping roof.

K. **AWNINGS, TRELLISES, CANOPIES, AND ACCESSORIES**

1. **Awnings** - are recommended. They should be a colorful fabric mounted over a metal structural that is framed and attractive in design. Fabric awnings are generally preferable to permanent canopies. Backlit awnings should be prohibited.
2. **Trellises and Canopies** - Materials, colors, and form should be derived from the building architecture.
3. **Height and Projection** - trellises, canopies and awnings should be a minimum of seven (7) feet above the sidewalk, and project no more than seven (7) feet out from the building wall.
4. **Placement** - of trellises, canopies and awnings should be above the display windows and below the storefront cornice or sign panel. They should not cover piers, pilasters, clerestory windows or other architectural features. An individual awning or canopy for each storefront or building bay complements the building more effectively than one continuous

awning does.

5. **Accessories** - Colorful banners should be used to add variety to streets and the Esplanade. Ornamental brackets and poles add further interest. Hanging flower or plant baskets suspended from ornamental brackets of metal or wood are recommended for storefronts.

L. **COLOR** - In keeping with the formal yet lively character desired for the Riverfront District, color for trim, awnings, and other accessories should accent and contrast wall color; for example, neutral or light wall colors with darker, saturated hues for trim, or warm brick colors with light trim.

1. **Secondary Color** - can be used to give additional emphasis to architectural features such as building bases, columns, cornices, capitals, and bands.
2. **Bright Colors** - should be used sparingly to allow display windows and merchandise to catch the eye and stand out in the visual field. Typical applications are fabric awnings, banners, window frames, and/or special architectural details.

II. **SITE IMPROVEMENTS & LANDSCAPING**

A. **PAVING MATERIALS** - recommended for pedestrian surfaces are listed below. In general, a maximum of two materials should be combined in a single application:

1. **Stone** - such as slate or granite.
2. **Brick.**
3. **Concrete unit pavers.**
4. **Poured-in-place concrete** - with any of the following treatments: integral pigment color; special aggregate; special scoring pattern; ornamental insets, such as tile. All concrete

walks should be tinted to reduce glare.

B. WALLS, FENCES, AND PIERS - should be used to define public and private spaces and screen parking areas.

1. Design - Walls, fences, and piers should be designed to reflect the architectural style and materials of the principal building(s).

a. Along streets and walks - walls and fences should be low and open to maintain an open character and retain visibility. Maximum height for wall and fence panels should be forty two (42) inches. Maximum height for columns and piers should be fifty four (54) inches, excluding luminaires, signs, and other appurtenances.

b. Fence and wall panels - should be divided into regular modules that relate to the architectural module of the principal building(s).

c. A combination of thick and thin structural elements - should be used, with thicker elements for supports and/or panel divisions. Fenceposts and/or support columns may be built up with additional trim, cornices, and/or moldings for this purpose.

d. Walls and piers - should have a base and coping. See Wall and Fence Composition diagram.

e. Piers - A row of freestanding piers can be effective as an open screen between parking areas and streets or walks. A continuous chain or open metal fence attached between piers can be an attractive device for creating a stronger separation.

(i) Spacing: no more than ten (10) feet on center.

(ii) Thickness: at least eighteen (18) inches per side or diameter.

(iii) Height: at least thirty six (36) inches and no taller than fifty-four (54) inches.

f. **Special Condition: Riverfront Flood Walls and Retaining Walls** - These walls are highly visible from the Esplanade, Truckee River Bridges, and adjacent buildings. They should be designed as attractive architectural elements. Traditional approaches to detailing should be employed to reflect the design of the Riverfront's attractive older buildings and flood walls; e.g. wall segments should be divided into panels by regularly-spaced pilasters and base and top/cornice panels.

2. Materials - should be the same as or compatible with those of the principal building(s). Support post or pier materials may differ from fence materials; e.g. metal fence panels combined with masonry piers.

a. Fences - Recommended materials are wrought iron, cast iron, and welded steel for commercial applications. Metal fences may be mounted on a low masonry wall, and/or spanning masonry piers. Wood fences should not be used. Metal fences should generally be painted either black or dark green.

b. Walls and piers - recommended materials are precast concrete and/or stucco-faced concrete or concrete block, brick, or stone.

c. Not recommended:

(i) Chain link fences - If used, chain link should be coated with nylon, preferably of a dark color, and used in combination with heavy masonry piers or ornamental metal posts.

(ii) Unfinished or unsurfaced concrete block walls - should not be used.

(iii) Rustic wood fences

E. PLANT MATERIALS AND LANDSCAPE TREATMENTS -

Because the *Riverfront District* is one of the City's most visible and highly-developed areas, plant materials should be sized for immediate effect; e.g. trees should be installed at a minimum 36" box and/or 3" caliper size.

1. **Plant Materials Along Streets** - should create an attractive and harmonious character, in keeping with the Downtown location.
 - a. **Street Trees** - should be planted between sidewalks and roadways to create a buffer between pedestrians and automobiles. Consistency in tree species, tree size, and spacing should be used to reinforce a strong street identity and character.
 - b. **Trees with open branching structures** - should be used. Deciduous trees are recommended.
 - c. **Planting/landscaped areas** - should have a simple palette of plant species.
 - d. **Complex planting schemes** - should not be used in front yard areas.
 - e. **Plant materials that exhibit annual or seasonal color** - are recommended to highlight special locations, such as main building entrances and entrance walks.
2. **Plant Materials in Other Urban Locations** - should be selected and placed to reflect both ornamental and functional characteristics.
 - a. **Deciduous trees** - should be the predominant large plant material used. They should be located adjacent to buildings and within parking areas to provide shade in summer and allow sun in winter. Species should be selected to provide fall color, and to minimize litter and other maintenance problems.
 - b. **Evergreen shrubs and trees** - should be used as a screening device along rear property lines (not directly adjacent to residences), around mechanical appurtenances, and to obscure grillwork and fencing associated with subsurface parking garages.
 - c. **Flowering shrubs and trees** - should be used where they can be most appreciated, adjacent to walks and recreational areas, or as a frame for building entrances, stairs, and walks.
 - d. **Flowers with annual or seasonal color** - are recommended to highlight special locations, such as courtyards, building entrances, or access drives.
3. **Plant Materials in Riparian/Natural Areas** - Native riparian species and arrangements should be used in river-edge areas where earthen banks rather than flood walls define the river channel. Species should be informal in appearance and open in form to maintain views to the river.
4. **Surface Parking Lots** - utilize a significant amount of site area and should be designed as an integral feature of the overall site development plan.
 - a. **Space-defining elements** - such as trellises, columns, walls, arbors, and hedges should be provided to enhance the appearance of lots. These elements should be consistent in design and materials with the principal building(s) and other site features.
 - b. **"Orchard Parking"** - should be employed in all surface lots. Trees shall be planted toward the rear of parking stalls to create a grid rather than rows, at a ratio of one (1) tree per three (3) cars. The "orchard" tree placement provides better shade on the passenger compartment and more even shade and vegetation throughout the parking area.

F. SURFACE GRADING - should be minimized to maintain a formal and traditional character of development. The following guidelines are strongly recommended:

1. Sheet drainage - from buildings to parking areas and perimeter roadways.
2. No cross slopes in excess of 2% - for landscaped or walk areas. Optimum slope for paved areas is 1.5%, depending on roughness of paving surface.
3. Mounding earth - to elevate buildings, or "berming" earth against the side of buildings, is not recommended.

G. THE ESPLANADE - The Esplanade must serve a variety of different purposes -- shopping, strolling, outdoor dining, low-speed bicycling, and just sitting in the sun. It must be a publicly-owned and accessible setting that showcases the Truckee River and adjacent buildings to best effect. And it must accommodate special event and/or emergency access vehicles as needed.

A design that is simple, flexible, and elegant is needed to reflect the *Riverfront District's* rich architectural heritage. The elements listed below are recommended as part of the Esplanade design, whether the Esplanade is developed by the City of Reno directly, or through agreements with developers as part of new private development projects. The sketch plan on the following page illustrates the recommended design concept; the diagram on the second following page illustrates areas in which the Esplanade should be renovated or extended.

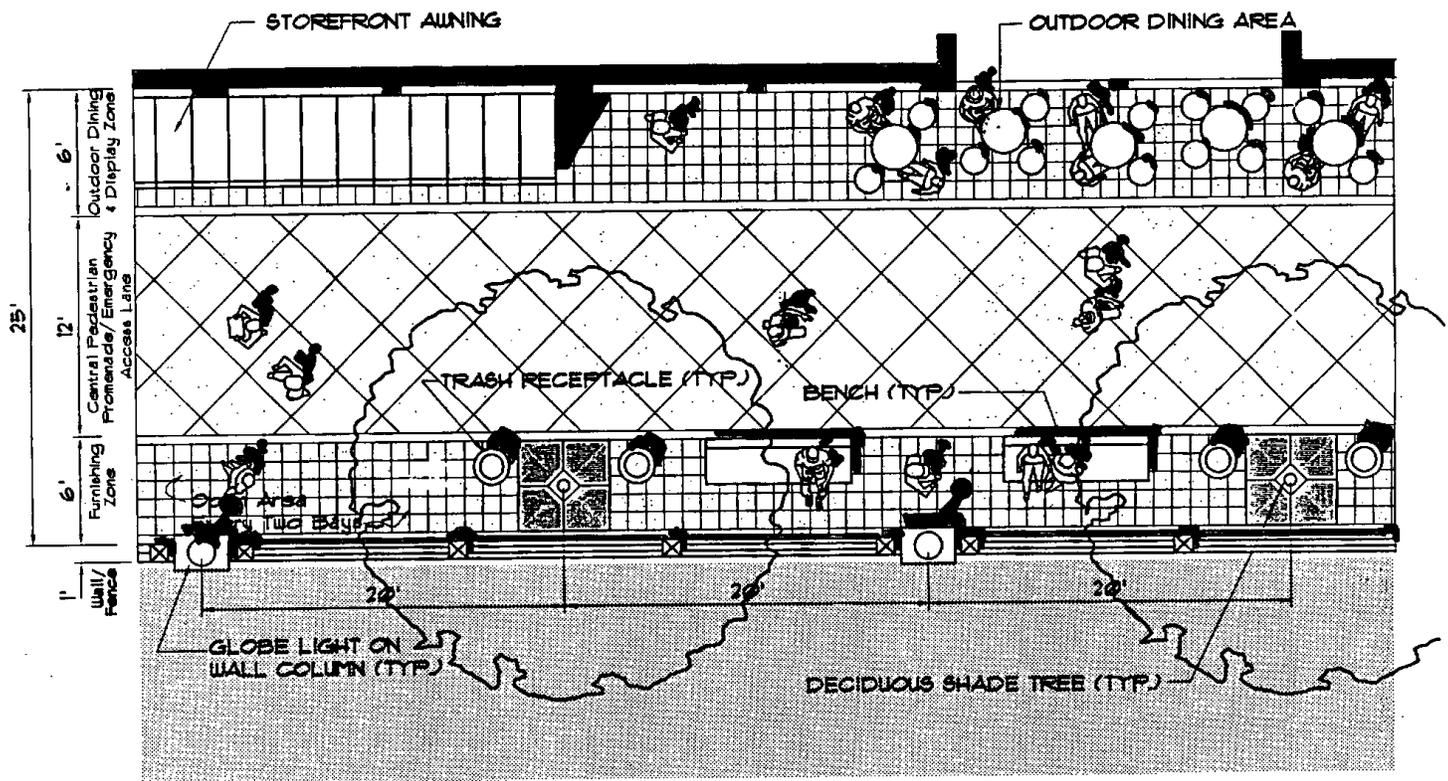
1. Cross-Section - A minimum width of twenty five (25) feet as measured from the face of the riverfront retaining wall is recommended, as noted above under "Building Height & Setbacks." This twenty five foot area should be organized according to functions listed below and illustrated by the "Concept Plan" on the following page.

- a. Storefront Display/Dining Zone - A public area a minimum of six (6) feet in width should be established adjacent to the building frontage. This area would be used for window shopping, and, subject to Redevelopment Agency review and approval, outdoor dining, merchandise displays and "sidewalk sales."
- b. Central Promenade - An area a minimum of twelve (12) feet in width shall be reserved in the center of the Esplanade for strolling, low-speed bicycling, and special event and emergency vehicle access.
- c. Furnishings Zone - An area a minimum of six (6) feet in width adjacent to the River edge should be reserved for shade trees, benches, trash receptacles, and/or other furnishings; see 3., Furnishings, below.
- d. River Edge Fence/Wall - An area approximately one (1) foot in width should be reserved for an attractive fence/wall with integral pedestrian lighting.

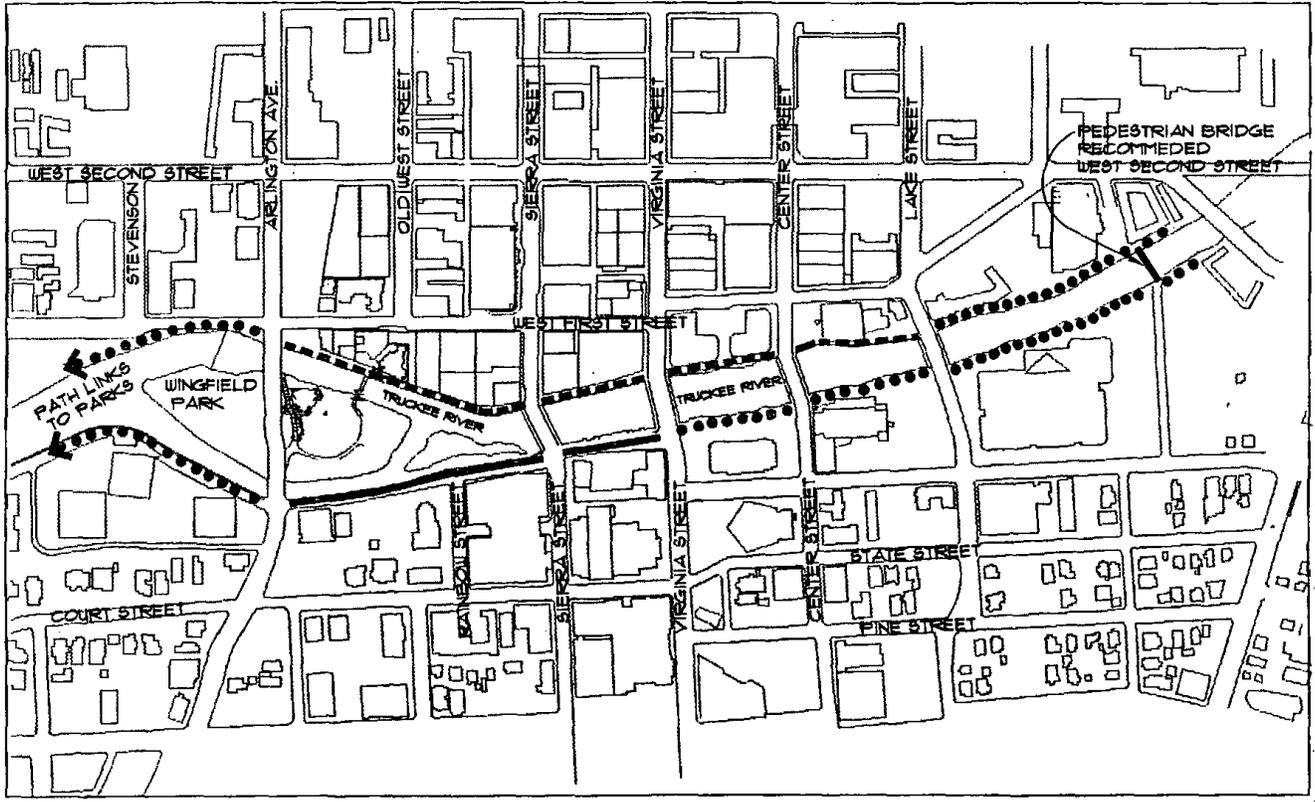
2. Paving Pattern and Materials - Patterns should be formal and materials simple; a maximum of three materials should be used in combination.

Patterns and materials should reflect the three major functional areas described above. A large-scale yet subtle pattern is recommended for the Central Promenade; material should be scored, tinted concrete. A smaller-scale pattern and/or material is recommended as a border for use in the Display/Dining and Furnishings Zones; material should be concrete or granite pavers, brick, or scored concrete.

3. Furnishings - Furnishings should be civic in appearance, heavy-duty in construction, and arranged to reflect the formal qualities desired for the Esplanade. It is recommended that benches, trash receptacles, lighting and trees, be arranged to create a series of defined sitting areas. Open, unfurnished areas should be created at regular intervals to allow for groups to stand adjacent to the Fence/Wall, for setup of special



DOWNTOWN RENO RIVERFRONT
ESPLANADE CONCEPT - PLAN



EXISTING ESPLANADE

RENOVATION REQUIRED

CONSTRUCTION REQUIRED

DOWNTOWN RENO RIVERFRONT ESPLANADE IMPROVEMENTS

exhibits and displays, and for additional maneuvering room for vehicles. Recommended furnishings are shown on the graphic on the third following page.

4. **Trees and Lighting** - Deciduous shade trees and pedestrian-scale lighting should be installed at regular intervals to create a formal Esplanade edge. Trees should be installed at a relatively wide spacing to maintain views of the River and adjacent buildings. Lights should be installed at a relatively narrow spacing to create a well-illuminated nighttime environment. It is recommended that trees and lights alternate every twenty (20) feet; i.e. trees would be located at forty (40) feet on center and lights would be located at forty (40) feet on center.
5. **River Edge Fence/Wall** - The Virginia Street Bridge should serve as the model for design of the Fence/Wall along the River edge. Regularly-spaced concrete pilasters and a continuous base should frame ornamental metal fence panels. Pilasters should be detailed attractively, and serve as bases for the Esplanade lighting. The railing design employed for the Virginia Street Bridge should be used throughout the Esplanade.

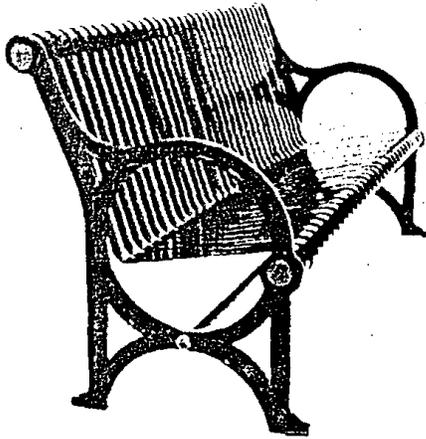
II. SIGNS

A. LOCATION AND SIZE - subject to Redevelopment Agency review and approval:

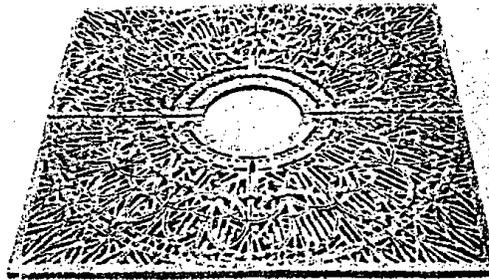
1. **Sign Location** - Signs should be mounted on parapets, towers, turrets, recessed wall areas, and other architectural features specifically designed for them. Flush-mounted and painted wall signs should align with major architectural elements, such as doors and windows. Ornamental elements, such as moldings, pilasters, arches, clerestory windows, roof eaves, or cornice lines should be used as a frame.
2. **Relationship to Cornice or Eave Lines.** Signs should not span cornice or eave lines. However, signs designed as an extension of the architectural form of the building may be appropriate. For example, projecting signs, sign boards or neon signs may be designed to look like a marquee, parapet, or accent to a parapet or sloped roof.
3. **Sign Size** - Signs should be in proportion to the size of building they identify. The sum total of building-mounted signs (excluding window signs) used to identify an individual use should not exceed one (1) square foot of area for each linear foot of the building frontage occupied by that use.

B. DESIGN

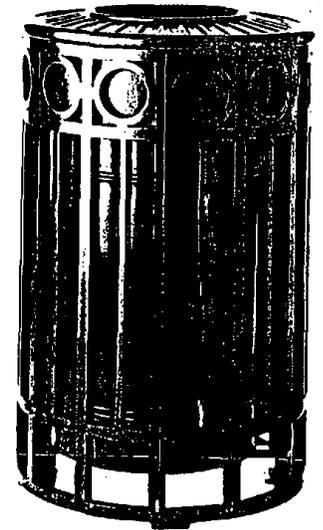
1. **Architectural Style** - Sign shapes, type styles, and color combinations should complement building styles. In the *Riverfront District* it is recommended that buildings have a formal character and signs project a complementary look; the large-scale neon and flashing lights associated with signs in the gaming core would detract from the character desired for the *Riverfront District*.
2. **Structural supports** - should be attractive. They should complement the overall design of the sign and/or building. Ornamental metal is strongly recommended.
3. **Awning and canopy signs** - are recommended. Awning signs should appear and function primarily as awnings, however. Awnings should reflect the buildings module and should not extend for more than twenty-five (25) linear feet without a break. Signs on canopies should be integrated with the canopy fascia, or be in the form of freestanding letters mounted on top and extending above the fascia.
4. **Projecting Signs** - are recommended if designed as architectural features (see H.2., above) and/or located primarily for pedestrian visibility; minimum sidewalk clearance should be seven (7) feet.



**"Transit Bay" Bench by
Urban Accessories**



**"OT Title 24" Tree Grate
by Urban Accessories**



**"Pennsylvania Ave." Trash
Receptacle by Canterbury
International**

**DOWNTOWN RENO RIVERFRONT
ESPLANADE FURNISHINGS**

5. **Internally illuminated "canned" signs** - should not be used. Canned signs look and often are mass-produced, making businesses look generic.
6. **Materials** - should be attractive and long-lasting. Recommended materials are:
 - a. **Signboards** - of wood or metal, with painted, engraved or routed letters, or mounted letters of wood or metal.
 - b. **Silhouette or figurative signs** - three-dimensional letters, symbols, and/or ornamental figures made of wood or metal.
 - c. **Custom neon** - exterior-mounted on a signboard or metal support frame or enclosure, or interior-mounted behind clerestory or display windows.
 - d. **Fabric awnings** - such as canvas or nylon, with painted or applied lettering; plastic awnings should not be used.
- C. **LIGHTING** - should be used to enhance both signs and buildings. When possible, sign illumination should be coordinated with an overall building lighting scheme. Recommended lighting approaches are:
 1. **Backlit** - with lighting inside and behind projecting lettering and/or awnings.
 2. **Floodlit** - with single or multiple spotlights, provided light sources are shielded to protect motorists, pedestrians, and adjacent properties.
 3. **Color and lamp type** - Light sources providing the most pleasing and accurate color rendering are metal halide, incandescent, and color-corrected fluorescent. Other lamp types, such as cool white fluorescent, mercury vapor, and high and low pressure sodium may distort sign colors and should be used according to advice from a lighting professional; these lamp types are not appropriate for area lighting.

IV. LIGHTING

- A. **AREA LIGHTING** - Light sources for illuminating sidewalks, passageways, parking and rear and side yard areas:
 1. **Shall be Shielded** - from casting light higher than fifteen (15) degrees below the horizontal plane, as measured from the light source. They shall not cast light directly into adjacent residential windows; a translucent or optical lens diffuser globe or shield is recommended. (The Esplanade is a special condition; see section C., below.)
 2. **Maximum Mounting Height** - of light sources for ground level illumination shall be fourteen (14) feet, measured from the finished grade of the area to be lit.
 3. **Low Pressure Sodium Lighting** - should not be used.
- B. **ORNAMENTAL FIXTURES** - are fixtures not used as primary area lighting and mounted with visible light sources:
 1. **With Clear or No Diffuser** - Individual lamp wattage should not exceed 60 watts incandescent, 20 watts fluorescent, or 40 watts high intensity discharge (H.I.D., such as metal halide, high pressure sodium, or mercury vapor lamps).
 2. **With Frosted or Optical (fresnel type) Diffuser** - Individual lamp wattage may not exceed 100 watts incandescent, 40 watts fluorescent, or 70 watts H.I.D.
 3. **Replacement** - fixtures should be readily available.
- C. **SPECIAL CONDITION: THE ESPLANADE** - The following recommendations are intended to promote and attractive nighttime pedestrian environment. They apply to lighting installations by either the private or public sector.

1. **Specialized Professional Assistance** - A good lighting design can make both tenant businesses and buildings highly recognizable and attractive by night, and contribute to the distinctiveness of the district as a whole. The services of lighting designer are highly recommended.
2. **Recommended Lamp Color/Types** - metal halide (3,000 degrees K.), color-corrected ("white") high pressure sodium (HPS), color-corrected fluorescent (2,700 - 3,000 degrees K), incandescent.
3. **Lamps not Appropriate** - standard ("peach") high pressure sodium, low pressure sodium, standard mercury vapor, cool white fluorescent.
4. **Metalwork** - portions of lighting should be architecturally related to the building architecture. Color and finish of lighting metalwork should harmonize with the building's metalwork, if any.
6. **Recommended Lense** - clear borosilicate glass globes, clear acrylic or polycarbonate globes with optical diffusing (fresnel) patterns, translucent clear (frosted) or white acrylic or polycarbonate globes.
7. **Lense Types not Appropriate** - Clear or tinted, smooth finish acrylic or polycarbonate globes (they tend to show scratches and wear after several years).
8. **Fence/Wall Lighting** - Recommended lamps, fixtures, and location are: 100 W / 3,000 K metal halide lamps; traditional white globe lense, approx. 18" dia.; 12'-13' mounting height; spacing @ 40' on center. Lights are recommended to be mounted on wall pilasters; however if this is not feasible, light standards should be installed with the same spacing and specifications listed above.





**Redevelopment
Agency**

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