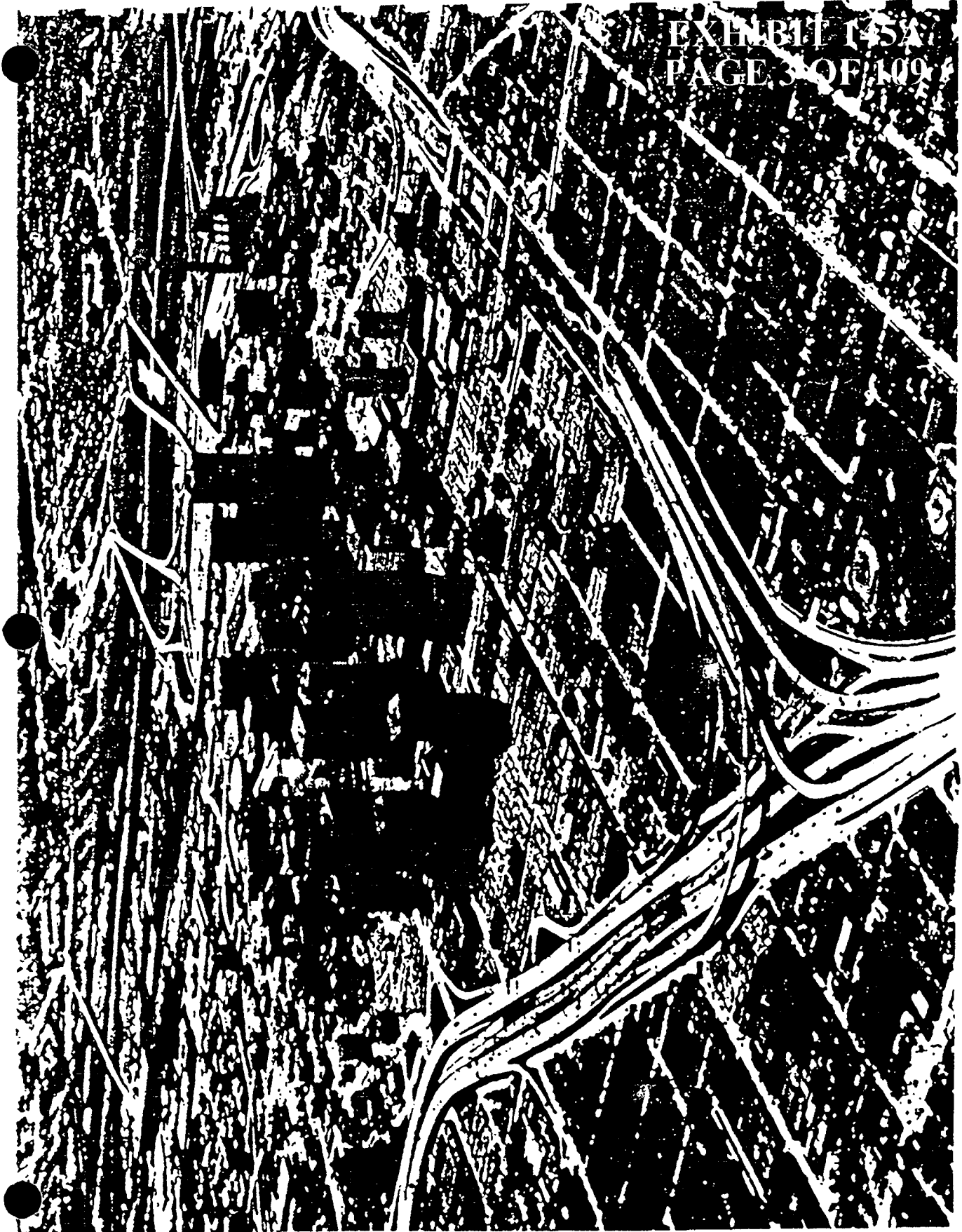


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**Dallas Arts District
Urban Design Plan
Dallas, Texas**



Submitted to

Dr. Philip O'Bryan Montgomery
Arts District Coordinator
Dallas Arts District Consortium
and
The City of Dallas

Prepared by

Sasaki Associates, Inc.
64 Pleasant Street
Watertown, Massachusetts 02172

Planning/Architecture/Landscape Architecture
Urban Design/Civil Engineering/Environmental Services

Halcyon Ltd.
55 High Street
Hartford, Connecticut 06103

Commercial Concepts

Lockwood, Andrews & Newnam, Inc.
2710 North Stemmons Freeway
Suite 306
Dallas, Texas 75207

Civil Engineering

August 1982

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Executive Summary

This summary presents a synopsis of the plan for the Dallas Arts District, which is detailed in this report.

with the consortium and other interested parties to build a consensus for, and understanding of, the plan.



Objectives

The formation of the Dallas Arts District Consortium comprised of district property owners, arts groups, and other interested parties, signalled the first coordinated efforts to advance the concept of an "arts district" for Dallas. The consortium wishes the district to reflect a multinational atmosphere, and contain mixed uses--arts facilities, office, retail and residential spaces, and cultural events--and feature Plora Street as a physical and visual link within the district.

Also requested have been outdoor/indoor spaces of sufficient size and versatility to accommodate various arts groups, integrating them as much as possible with the streetscape. Provision of a human scale pedestrian environment through use of planting, street furniture, building heights and setbacks, and facade design is seen as essential.

Planning Process

The plan for the Dallas Arts District has been formulated in response to the Dallas Arts District Consortium objectives, and is the result of a participatory planning/design process. At crucial decision-making points in the formulation of the plan, the Consultant Team held workshop sessions and review meetings

Urban Design Context

As one of six major land-use districts in downtown Dallas, the Dallas Arts District represents redevelopment of a significant portion of downtown. The district is a 17-block area in the northeast section of Dallas, bounded by the Woodall Rodgers Freeway, Ross Street, and St. Paul Street. The relationship of the Dallas Arts District to the rest of downtown is illustrated in the Dallas Arts District location Map, which follows.

Growth and expansion in downtown Dallas is occurring primarily on a northeast/southwest axis, indicating that eventually most of the district will be surrounded by high-rise development. This extension of a more dense urban fabric will integrate the Dallas Arts District physically and visually into the area perceived as "downtown."

Traffic and circulation issues have been resolved in initial planning stages to provide a suitable transportation framework. The need for parking spaces is estimated at 10,000 to 12,000, which will be distributed in garages throughout the district.

The plan provides for the accommodation of transit bus stops, as well as a possible underground station at Pearl Street for a proposed light rail transit system.

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Service/vehicular access as well as driveways should be prohibited from Flora Street. An extension of public transit service will be necessary to serve the increased employment densities associated with new development in the district.

Plan for the Dallas Arts District

The design plan is based on district-wide design and land-use concepts, which include the creation of a green, pedestrian-oriented environment, and the provision of a distinctive visual image for the district.

The Flora Street urban design plan is a physical development scenario that utilizes the street as the major pedestrian corridor and unifying element for the various uses within the Dallas Arts District. The right-of-way includes two moving traffic lanes (one in each direction), two drop-off lanes, and 30' wide sidewalks. Distinctive paving patterns distinguish the three zones, and bollards separate vehicular and pedestrian traffic. Closure of Flora Street for special events or on weekends and at nighttime would extend this pedestrian orientation.

Flora Street is lined with triple rows of trees. Benches, kiosks, and sidewalk cafes are located in the pedestrian area beneath the trees. Illuminated bollards, up-and-down lighting of trees, and illumination of special features and landmark building facades create the desired ambiance while ensuring pedestrian safety.

Three zones, "Museum Crossing," "Concert Lights," and "Fountain Plaza," each associated with major attractions in the district, provide a point of reference and space for art, cultural, and entertainment activities.

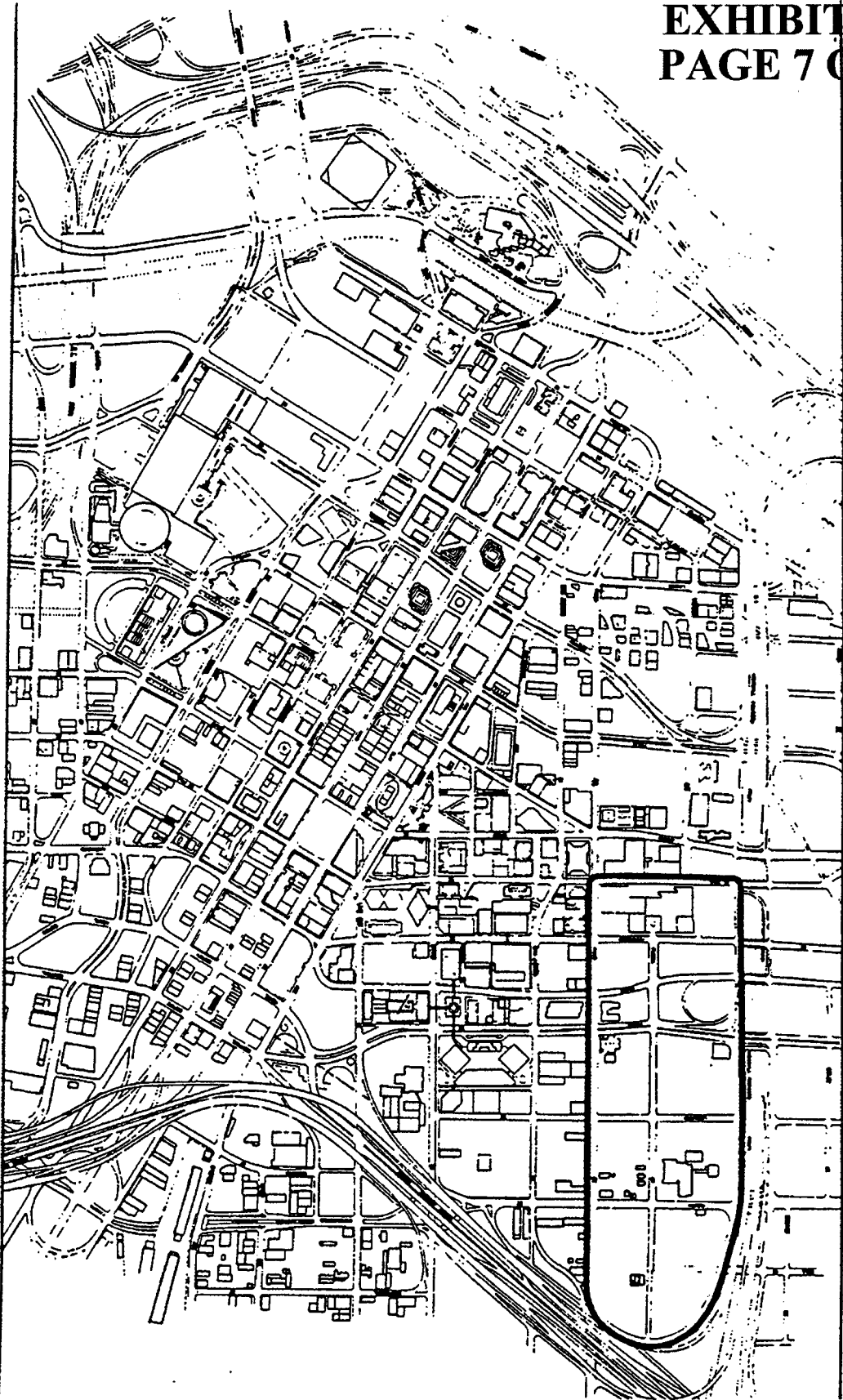
Museum Crossing is the area associated with the Museum of Art and the Harwood/Flora intersection reflects the Museum's presence by echoing the canopy trees, circular fountain, and bollards at its entry.

Concert Lights is the area related to the Concert Hall, "The Arbor," and the section of Flora Street up to the Fairmount intersection. The Arbor, a park at Flora Street on the Santurrio de Guadalupe site, features a lawn, water garden, and rows of trees, and with Crockett Street (which is tree-lined), provides a formal entry for the Concert Hall. The Electric Agora, an electronic information board, is part of an arcade that runs along the periphery of The Arbor along Flora Street.

The Electric Agora presents a range of display devices, from backlit photos and posters and a message signband to state-of-the-art video technology introducing events and participatory activities.

With unique capabilities, the Electric Agora holds opportunities for corporate and public support of components such as The Event Horizon, Dallas Adventurer, World-wide Cities Spotlight, The World Board, In Texas Now: The Opinion Poll, immediate interactive communication, and artistic display.

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Dallas Arts District
Location Map

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Fountain Plaza forms the terminus for the Dallas Arts District at the Flora/Routh intersection and includes the area south of Fairmount Street. A large fountain, reminiscent of Grand Army Plaza Fountain in New York, is the focal point of the area, with a horseshoe of trees and a single vehicular lane defining the perimeter of the site.

Additional aspects of the plan have been formulated to reinforce the district's pedestrian orientation. Many of the new developments feature through-building connections and/or arcades to facilitate weather-protected pedestrian movement, and two of the planned buildings will connect to the proposed extensions of the pedestrian skywalk system. A below-grade concourse at the intersection of Pearl and Flora Streets, as recommended in a study by De Shazo, et al., Traffic Engineers, will enable pedestrians to cross the street without confronting traffic and could serve as a transit stop in a future transit system.

Market and Program

The Dallas Central Business District shows unprecedented office development. Northward expansion suggests in excess of 2.8 million square feet for the Dallas Arts District site through 1986, with one or two hotels, a new facility for the Dallas Museum of Art and a new Dallas Concert Hall.

From years 1987 - 2000 the addition of close to 10 million square feet of office space, a third hotel, and possible residential development has been projected. Current development projects occur independently on the Flora Street spine.

Major retail frontage and presence should be on Flora Street. Mutual interests would suggest an integrated development plan with projects directly across Flora Street, to advance a compatible, actively integrated streetscape.

A 15% - 20% commercial arts and related uses allocation (is recommended) in the retail program.

The site is an appropriate setting for retail and food service growth, based on area population increases, real growth in income levels, and continued influx of downtown employment. Demand projections for food service and retail follow:

<u>Food Service</u>	1986	58,000 sf
	1987-2000	149,000 sf
		<u>207,000 sf</u>
<u>Retail</u>	1986	55,000 sf
	1987-2000	239,000 sf
		<u>294,000 sf</u>

The Consultant Team has established the potential for a specialty center, focused on the arts and anchored by a mini-department store and craft collection.

An entertainment complex presents opera, legitimate theatre, dance and chamber music performances, as well as "cinplex" theatres for film showings.

A second or third visual arts facility would enhance the concentration of artistic activities, incorporating D-Art, the Craft Guild of Dallas, or the Dallas County

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Historical Society. By location and integration, they become adjuncts to commercial development.

The Dallas Arts District offers the physical frame and amenities for residential development. Proposed are living spaces for arts-in-residence and studios for the teacher/instructor. Strategies incorporating the City of Dallas, area financial institutions, and private development entities should be considered.

The Dallas Arts District can capitalize on a growing downtown renaissance. New urban market segments can be created with targeted marketing and retailing with clear identity, well designed physical frame and features, critical mass and directed merchandising. Zoning by retail use, maximizing the advantage of Flora Street frontage, and incorporating destination uses, together with cohesive design criteria and integrated promotion, projects a clearly defined public image and increases the district's drawing power.

The retailing of art requires a special approach. In addition to "one-of-a-kind" merchandise and personal service, retailers must feature popular art forms including crafts, small-scale art pieces, prints, posters, photography and quality reproductions of original work.

Incorporating local artistic talent recognizes the Dallas Art District's goal of community outreach and takes advantage of a special opportunity in Dallas for creating new retailing concepts. Art appreciation is

spreading in popularity from individual collectors to corporate sponsors and from the sophisticated to the uninitiated.

Design Guidelines

To ensure that the Dallas Arts District retains its pedestrian orientation, and that the development occurring over time maintains a sensitivity to an arts district theme, design and development guidelines have been formulated.

The development guidelines address building heights and setbacks, and present standards which should be adopted for part of the formal building review process. Design guidelines are presented to assist developers and designers with choices in building materials, facade treatments, entry and streetcape treatments.

Open Space Improvement Costs

Public improvement costs for the Dallas Arts District have been divided into three areas representing the major categories of recommended improvements:

Flora Street and Special Features	\$18,768,300
Entry Corridors (Trees, lighting and graphics)	1,909,400
Perimeter Streets (Trees only)	350,600
	<u>\$21,028,300</u>

Because the estimates are based on the conceptual design, they are preliminary and must be confirmed or revised as more detailed design progresses. Detailed estimates, which are in 1982 prices, are presented in the final report.

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Phasing of Open Space Improvements

Improvements to Flora Street and cross streets should coincide with adjacent development of private parcels and cultural facilities. Each phase can occur independently, although realization of the Dallas Arts District plan is dependent upon completion of all phases.

Phase I includes improvements to Harwood Street, which provides access to the Museum of Art. Phase II completes the construction of Flora Street from the Museum parcel. Phase III improvements extend from Pearl Street to Fairmount Street and would occur with the construction of the Concert Hall and parking garage around 1986. Phase IV completes the Flora Street improvements to Routh Street, including Fountain Plaza.

Open Space Maintenance

The ongoing success of the Dallas Arts District will be dependent in part on high quality, efficient maintenance of the public open spaces. The anticipated need for maintenance in the district surpasses the capacities of existing manpower and resources, so alternative methods and a secure long term funding source are essential.

Delineation of responsibilities for maintenance and security should be made by the district management organization, following a detailed maintenance plan. Estimates of maintenance costs should include both repair and regularly scheduled functions.

Management Recommendations

A concerted marketing and public relations effort will reinforce a cohesive district identity, amplifying the arts focus of a broad-based commercial program. This effort must first establish goals and objectives, undertake market research, develop activities and uses for public areas, and evaluate advertising possibilities.

A Dallas Arts District governing authority, including representatives of developers, owners, art institutions and retail associations, should charter a management organization to establish a public relations philosophy, promote merchandising activities, develop cooperative programs with other urban "neighborhoods" and institute an ongoing publicity program with regional and national focus. Although this report should not preclude the further consideration of management options, the Consultant Team recommends a management contract approach. The Dallas Arts District governing authority should be empowered to hire an outside professional team. Budget and fee are then raised by individual "memberships" or "shares" assessed by governing authority participants themselves. Initial staff efforts through the year 1986 require three to four persons, two on a part-time basis, and a beginning annual budget of \$350,000.

As part of its promotional and public relations tasks, the typical management team oversees public space programming: scheduling events, solicitation activities and sponsorship,

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maintaining an inventory of available spaces and use procedures, serving as the ally of local arts and performing entities.

Public space programming also serves to improve media recognition and coverage, increase commercial activity, and contribute to the success of a new arts and entertainment focus in the City of Dallas.

Leasing Strategy

The commercial leasing team should be skilled in the language of the restaurateur and shopkeeper. A merchandising plan, which reflects market voids and addresses the public's needs and desires, establishes leasing goals and aids in pre-marketing to prospective merchants. The leasing team should understand the synergistic benefits to specific use adjacencies, and responsibly guide prospects to the right decision.

This process may involve assistance with the tenants internal financing and operational considerations to prove the viability of the location and financial soundness of the lease. Tenant allowance and other forms of developer/owner participation such as loans and syndication, are useful tools for attracting the most desirable tenants and filling key locations. Often this initial investment in construction of the store will yield higher rents and more successful tenants in the long-term.

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- development. The existing water mains will need to be enlarged to ensure adequate pressure and volume for water usage and fire protection within the district.
- 2 Sanitary Sewer System - The existing sanitary sewer system is not adequate for any proposed development within the district. Larger diameter sewer lines must be installed to replace the existing system. A new trunk main outfall is also required to intercept the wastewater and transport flow out of the area.
- 3 Storm Water Sewer - For the most part, storm water sewer trunk lines appear adequate in the district. Supplemental storm sewers may be necessary by adding a 42-inch relief system in Pearl Street and a 39-inch relief system in Leonard Street. Possible construction constraints are located at the intersection of Pearl Street and Flora Street and in the northwest section of the district. In these areas, existing storm water sewers may be required to be relocated for construction of an underground pedestrian walkway and underground parking garage.
- 4 Dallas Power and Light - Existing service to the district area is by overhead power lines. A new system of underground power conduit will be required to serve future development. Possible construction constraints may develop when existing streets are abandoned. Existing underground conduit passes through the district for downtown service. When a street is abandoned, DP&L retains easement rights until a new route for the conduit is provided, and the developer pays for relocation costs.
- 5 Southwestern Bell Telephone - Development in the Dallas Arts District will require a major telephone conduit undertaking. Service to the district area will require extensive conduit reinforcement under Ross Avenue. Conduit will then branch off from the Ross Avenue conduit to provide the required telephone service in the district.
- 6 Lone Star Gas - The existing gas system is inadequate for any development in the district area and requires a major system reinforcement with larger diameter feeder lines. In the event Crockett Street is abandoned from Flora Street to Woodall Rodgers Freeway, the regulator station at Crockett Street and Flora Street must be relocated.
- 7 Cable Television - Cable television conduit in the district area does not exist except for one line currently being installed to service the museum. Cable television conduit has been installed by using existing DP&L duct and manholes. No future development is planned for the area at this time.
- This preliminary analysis recommends that a master study of all utilities be conducted for the Dallas Arts District area. A master study will locate all existing utilities and determine the required sizes and alignment of all future utilities. Routing of all existing and future pipelines and conduit should be analyzed to coordinate with proposed underground parking garages for the district.

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- 10 Strive to create a human scale in the district through the use of landscaping, water displays, sculpture and street furniture, setbacks, plazas, and building siting and facade design.
- 11 Create distinct edges for the district (i.e., Ross Ave.) yet allow for distinctive gateways and entries into the districts.
- 12 Assure that building siting and site planning is sensitive to micro-climatic conditions, especially the impact of the sun, shadows, and wind.
- 13 Encourage designs that enable the arts to utilize space outside of the buildings as well as indoors. The arts should be as much a part of the streetscape as possible and mix with the users and other activities.

In conjunction with the workshop sessions, the Consultant Team made presentations to the Dallas Institute of Humanities and Culture, city staff, the Park and Recreation Board, and the City Plan Commission as well as a public presentation held at the Dallas Museum of Art. These presentations provided a forum for progress reports and input from these groups and individuals. In addition, twenty-nine Dallas cultural organizations responded to an Arts District questionnaire prepared by Karen Erxleben of the Dallas Department of Health and Human Services.

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Urban Design Context

Planning for the Dallas Arts District has and will continue to occur within the stated objectives for the district, yet within the framework of existing physical conditions/constraints. The following section examines setting; roads, parking, and transit; engineering infrastructure, connections to the CBD, and food service and retail market opportunities to comprise a framework of "givens" from which all planning must proceed.

Setting

The Dallas Arts District comprises one of six major land-use districts in Dallas, and therefore represents redevelopment of a significant portion of the downtown area. The Core contains most of the CBD's high-rise office buildings, shops, and hotels. Other districts are West End, Civic Center, Reunion, and Farmer's Market.

As of January 1, 1982, the CBD had 28.0 million square feet of public and private office space, 2.0 million square feet of retail space, ten hotels with 4700 rooms, and a 252-unit apartment building.¹

¹ Draft report, The CBD Concept Plan, City of Dallas, January 1982.

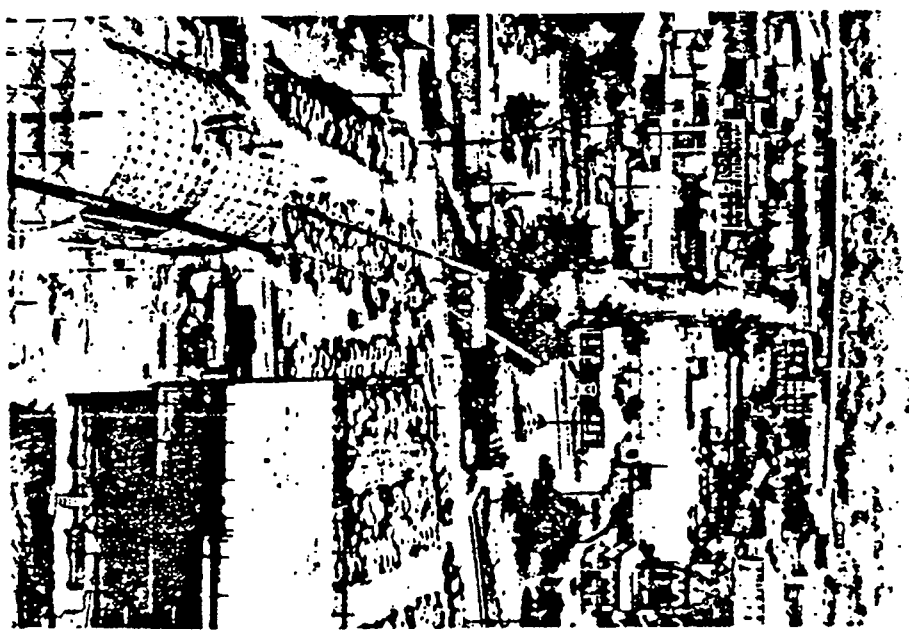


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The site of the Dallas Arts District currently includes a mixture of land uses that fall below the development density of the CBD core area. Existing uses include the Dallas Museum of Art (under construction), Lome Star Cadillac dealership, Belo Mansion (home of the Dallas Legal Education Society), the Arts Magnet School, the Cathedral Santurrio de Guadalupe, and numerous at-grade parking lots. The Flora Street right-of-way is three lanes, with one lane for moving traffic.

Roads, Parking and Transit

Traffic and circulation patterns will form a framework for development in the district which must be considered early in the planning process. The following recommendations are based on the Final Report, "Dallas Arts District Parking Garage Feasibility Study" (Deshazo, Starek and Tang, Inc., and Consultants, June, 1982), which presents options for roads, parking, and transit in the Dallas Arts District.

Projected need for parking spaces is 10,000 to 12,000, distributed in garages throughout the district. Options for service loading include: (1) individual loading facilities with on-site access; (2) combined loading facilities with shared access between adjacent developments; and (3) construction of a below grade service spine, which is the option recommended by Deshazo et al. However, implementation of this last option is seen as unlikely, due to a number of constraints, including the required depth of planting beds for trees along Flora Street.

Flora Street should be free of driveways, and adjacent tracts of land should share vehicular access.

The projected employment density makes a high level of transit service essential. The CBD route structure of the Dallas Transit Service should be extensively modified to serve the district, and the Hop-a-Bus program extended into the district. A below grade station to accommodate the selected future transit system is planned beneath Pearl between Flora and Ross.

Deshazo et al. estimate 330 taxi trips per day generated by activity during peak times.

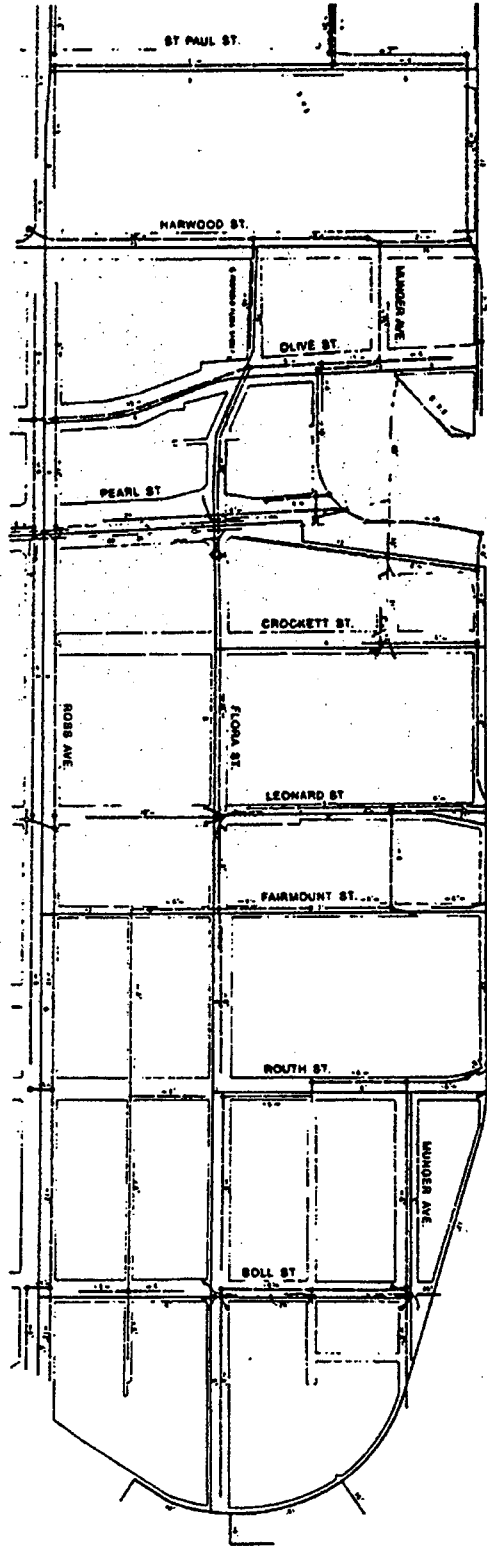
Accommodation of taxi queuing should occur off Flora Street whenever possible, associated with major entries to hotels and cultural facilities. During off-peak hours, queuing could occur on low volume cross streets.

Engineering Infrastructure

A preliminary analysis was conducted on the existing utilities in the Dallas Arts District area. The seven major utilities in this area that require special consideration are presented in the existing Utilities Map. A detailed investigation is necessary, before any development is initiated, to determine exact depth and location of each utility. The following utilities are listed with a general description and anticipated constraints to the Dallas Arts District development:

- 1 Water System - The current water system is adequate for the existing development in the district. However, significant improvements must be made for the anticipated future

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WOODRUFF ROGERS FIRM

- Water ———
- Sanitary Sewer - - - - -
- Storm Sewer ————
- Horseshoe Drain ————



Existing Utilities

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development. The existing water mains will need to be enlarged to ensure adequate pressure and volume for water usage and fire protection within the district.

2 Sanitary Sewer System - The existing sanitary sewer system is not adequate for any proposed development within the district. Larger diameter sewer lines must be installed to replace the existing system. A new trunk main outfall is also required to intercept the wastewater and transport flow out of the area.

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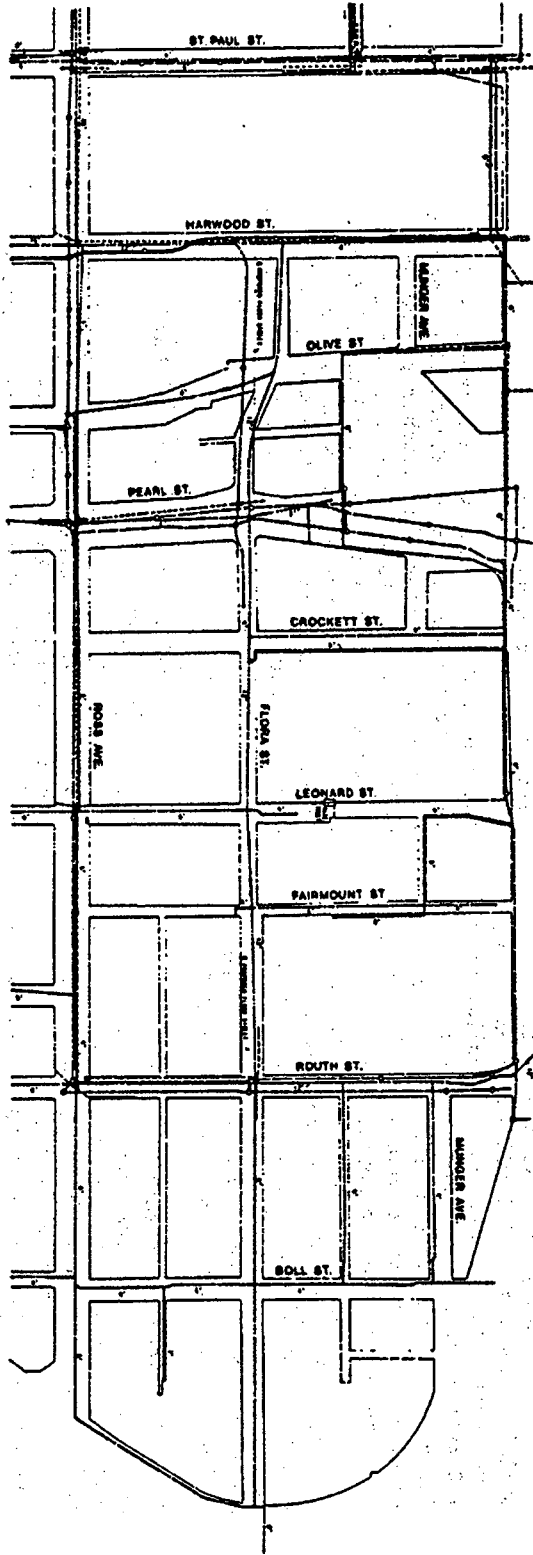
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- TV Cable ————
- Telephone ————
- Electrical ————
- Gas ————



Existing Utilities

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Connections to the CBD

Development of the Dallas Arts District will be complemented and enhanced by concomitant growth in downtown Dallas.

A 1982 study by the City of Dallas indicated that as of January 1982, 11 new office buildings containing 9.3 million square feet were under construction, and six buildings with 1.0 million square feet were being renovated for offices. Millions of square feet of additional office space were in various stages of planning as were two hotels, several residential projects, and a major retail center. Public building projects included the Dallas Museum of Art, the new Central Research Library, the Majestic Theater renovation, additions to the Convention Center and Farmer's Market, and plans for the new Concert Hall.

Prior CBD plans noted that the Core tended to expand along a northeast/southwest axis. Currently, the Core is expanding most rapidly at its northeast end. In fact, the district will soon be surrounded by high-rise development. Northward development pressures are such that the areas north of Woodall Rodgers Freeway and Oak Lawn are experiencing significant commercial development. To a lesser extent, the Core is also expanding to the east, south, southwest, and northwest.²

The continuing development of the Core in this northeast direction will create a more closely knit urban fabric, carrying the densities from the Core to other downtown areas. The extension of this density will help diminish the perception of geographically separate

"districts" in downtown, encouraging pedestrian movement through the downtown on a greater scale than currently exists. This movement of people, as well as the increased numbers of workers associated with the new development, will be a source of vitality for the district, as the district will provide vitality to the rest of the downtown area.

The proposed pedestrian skywalk system will reinforce the connections between the district and the Core by providing weather protected pedestrian access to the Crow and Lone Star properties. Vehicles using the Woodall Rodgers Freeway entrance ramps near Routh and Pearl Street, and exit ramps at Olive Street, will be driving through the district, affording it high visibility and a direct link to the rest of downtown.

Food Service and Retail Market Opportunities

Market development in the Dallas Arts District will occur in the context of existing market considerations in the Dallas area. The following section presents an examination of current market factors in Dallas, as well as projected food service and retail market demand generated within the district.

The Dallas Arts District and Dallas Central Business District Growth

Dallas office development is proceeding at rates of record growth, with over 3.3 million square feet of added construction for completion in 1982 in the Central Business District. The Central Business District will

² Draft report, The CBD Concept Plan, City of Dallas, January 1982.

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continue to foster a high proportion of Dallas office development, with over 4.5 million square feet in 1983 and over 10 million square feet of major projects planned or announced but not yet into construction.

The designated Dallas Arts District can anticipate a number of benefits in this unprecedented growth. Current building has extended the CBD core northward, so that the district, at the new boundary of development, is an inducement to continued northward expansion.

Projected development potentials for the site just exceed 2.8 million square feet of offices through 1986, one, possibly two hotels, a new facility for the Dallas Museum of Art scheduled to open in 1983, and an anticipated Concert Hall. The economic climate and local office absorption rates, in conjunction with the planned Concert Hall, are determinate factors in the Dallas Arts District development forecast. Radical slowing in office absorption could also stall up to .7 million square feet or 25% in office development and both hotels through 1986.

Planned development for the district through 1987-2000 includes 10 million square feet of office space, a third hotel, and the possibility of residential development; (Average FAR of 8:1 for full site.) A conservative forecast would cut 40% from the planned components, or an unrealized 4 million square feet from anticipated office development. (Average FAR of 4.8:1 for full site).

In addition to the new arts and cultural facilities, the Dallas Arts District is home to the Arts Magnet High School, Cathedral Santurio de Guadalupe and St. Paul Methodist Church, the Belo Mansion home of the Dallas Legal Education Center, and miscellaneous ownership interests. Within the new urban context of foreseeable CBD expansion, these organizations will be fundamental to a diversity in community interests and activities. Included within goals for the Dallas Arts District are residential components totaling at least 650 units, an untested but achievable goal in the special district setting of workplace, cultural opportunity, retail services and convenience, carefully landscaped environment and active night-life with prospects for dining, entertainment, and hotel trade.

Food Service and Retail

On the whole, Dallas offers a growth market. Population projections range from increases of 2% to 4% a year, with concomitant increases in office employment, including FIRRES (Finance, Insurance, Real Estate, Services) employment. Dallas City Planning estimates the CBD to capture 30% of this increased working population. SMSA Dallas income levels are in the top quarter of the nation's metropolitan areas, with a real growth in income levels based on shifts into professional employment.

Current growth in food service, excepting fast food, has been lower than national averages, which may have a historical basis in fewer eating/drinking establishments in regions with "dry" regulations. The Restaurant Growth

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<u>Completed in 1981/New Buildings</u>	
1	Cullen-Frost Bank Drive-In Facility
2	Skyway Tower at Southland Center
<u>Completed in 1981/Renovated Buildings</u>	
3	Adolphus Hotel
4	712 Commerce Building
5	1700 Commerce Place
6	Dallas County Administration Building
7	Dallas County Services Building
8	311 Market Street Building
9	1900 Pacific and Tower Petroleum Buildings
10	YMCA Metropolitan Center
<u>Completed in 1981/Other Improvements</u>	
11	Carpenter Plaza
12	Farmers Market
13	Heritage Way Park and Bridges
14	Market Street
<u>Under Construction/New Buildings</u>	
15	Americas Tower
16	ARCO Tower
17	Bryan Place
18	Central Library
19	Convention Center Expansion
20	Criminal Justice Center
21	Dallas Museum of Art
22	Employers Insurance of Texas
23	First City Center
24	Olympia and York Tower
25	Pacific Place
26	St. Paul Tower
27	San Jacinto Tower
28	Southwestern Bell Office Complex
29	Thanksgiving Tower
<u>Under Construction/Renovated Buildings</u>	
30	Adolphus Tower
31	Magnolia Building
32	Majestic Theater
33	Renaissance Place
34	SPC Building
35	Zorina Building
<u>Planned 1982 Starts/New Buildings</u>	
38	Campeau Development
39	Dallas Centre
40	First City Bank Drive-In Facility
41	First National Bank Drive-In Facility
42	Lincoln Plaza
43	Main Center
44	Trammell Crow West End Development
<u>Planned 1982 Starts/Renovated Buildings</u>	
45	Delahunty Gallery
46	501 Elm Building
47	Interstate Trinity
48	1122 Jackson
49	The Market
50	Neiman-Marcus
51	White Swan Coffee Roaster
52	Wilson Building
<u>Planned 1982 Starts/Other Improvements</u>	
53	Bullington Plaza
54	Farmers Market
<u>Planned After 1982/New Buildings</u>	
55	Arts District
56	Cadillac Fairview Development
57	Dallas Concert Hall
58	Dallas Times Herald Expansion
59	1212 Main
60	Reunion Development
61	Southland Center
62	Trammell Crow Office Building
63	Trammell Crow Office Building
64	Trammell Crow Residential Towers
<u>Planned After 1982/Renovated Building</u>	
65	Terminal Annex
<u>Planned After 1982/Other Improvements</u>	
66	Akard/Pacific Pedestrianway Link
67	Farmers Market
68	Old City Park
69	Open Space
70	School District Properties

MAP CREDIT:
 CBD Association, Chamber of Commerce
 Henry S. Miller Company

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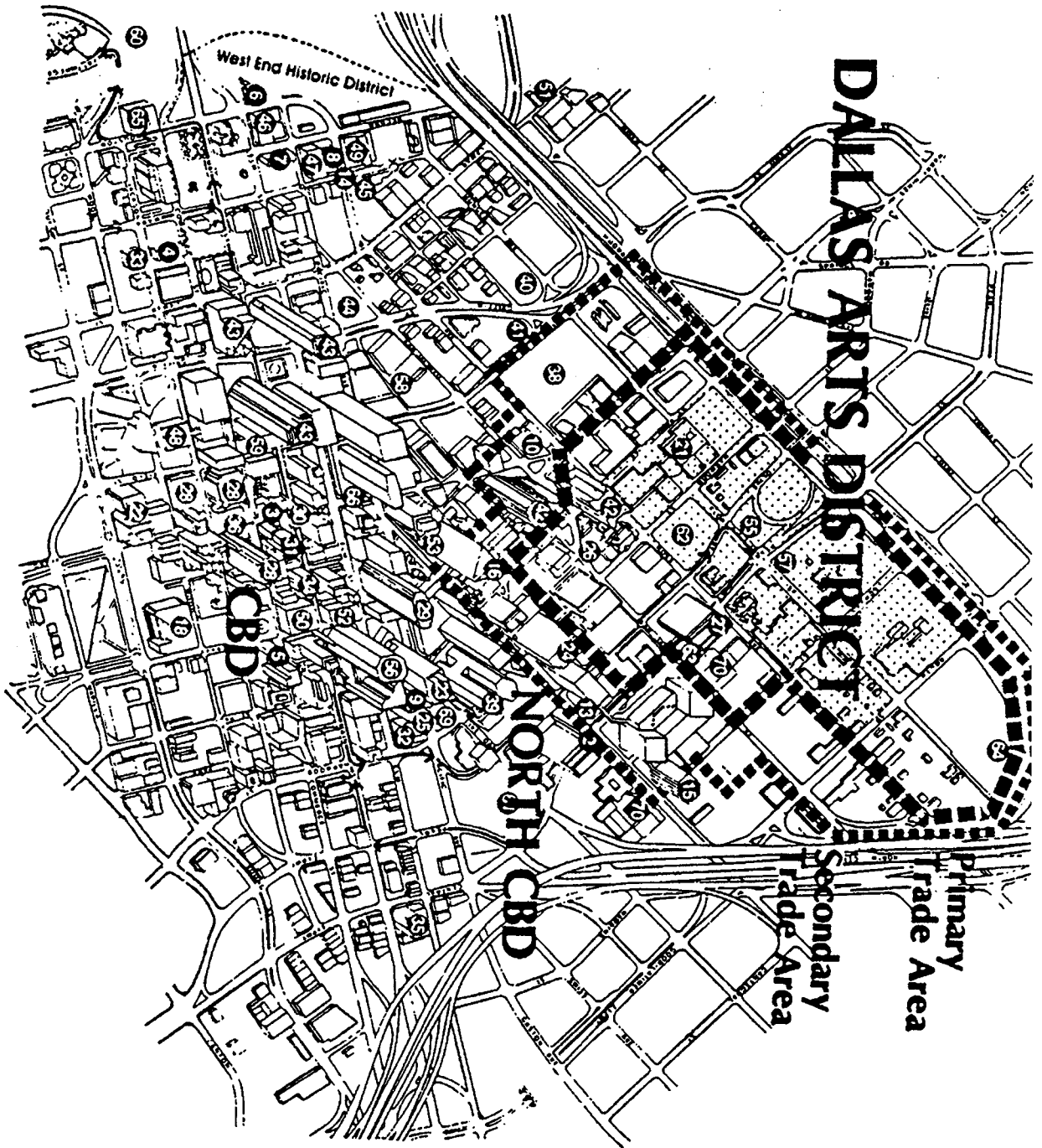


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Index of Restaurant Business cites a high level of restaurant dining activity, a strong 40-45% above national average, but view existing operations as capable of absorbing 15% greater volume.

Food Service Demand

Total food service demand is based primarily on the lunch time food service requirements of the anticipated office populations (detailed projections in Appendix).

Food Service Market Segments

	1986	1987-2000
Office Population	79%	82%
Visitors	9%	9%
Hotels	6%	5%
Cultural/Arts Facilities	6%	3%
Residential	---	1%

The following tables represent the potential "capture rate" of existing, under construction and projected office towers within a three block (Primary area) to four block (Secondary area) walk from the Dallas Arts District.

Conservative capture rates are used, depending on site visibility, distance from the site. The Dallas Arts District's success in drawing from surrounding office buildings will depend on how food service operations meet the market demands in decor, price points, menu, service (fast food or business lunch), and quality of food.

A strong demand forecast is both an asset and an obligation. An underized investment in food service and convenience facilities would not fulfill the district's full potential within the marketplace. Should the market's needs be met, the commercial operators and the developer prosper in the following ways:

- The full destination impact will support the public identity associated with the individual office complex and the Dallas Arts District as a whole.
- Exploit a significant capture of the market's disposable income, fully complementing existing food service by filling voids in the current market area.
- Variety in menu, price, decor and entertainment will activate the area as an updated alternative to the standard food service operations in downtown Dallas.

Food Service Categories

Within the overall development context of the district and its Trade Area, the Consultant Team projects a total of 58,000 square feet of food service facilities for 1986, with an additional 149,000 square feet for 1987-2000, and a grand total of 207,000 square feet. Based on preference profiles, these facilities should be programmed in the following categories and percentages:

- Fast Food: 34% a combination of individual, strategically placed facilities and themed, international food fair type operations, able to handle large volumes of traffic with a limited time for lunch.

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Total Food Service Area Requirements
Conservative Development

Planned Development	Fast Food			Medium			Premium		
Office Populations Cultural Attractions Hotels Residential	Lunch 1983								
	3,653 sf	3,333 sf	2,947 sf						
	840	1,151	1,485						
	4,493 sf	4,484 sf	4,432 sf						
	Total: 13,409 sf								
Office Populations Cultural Attractions Hotels Residential	Lunch 1986								
	14,493 sf	13,247 sf	14,623 sf						
	333	449	585						
	14,826 sf	15,309 sf	14,623 sf						
	Total: 44,758 sf								
Office Populations Cultural Attractions Hotels Residential	Lunch 1987 - 2000								
	30,440 sf	27,823 sf	24,380 sf						
	587	784	1,005						
	99	2,743	4,118						
	31,126 sf	32,288 sf	30,283 sf						
	Total: 93,697 sf								

SF Totals by Price Points: 45,952 sf 47,597 sf 44,906 sf

Conservative Grand Total: 138,455 sf

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Total Food Service Area Requirements
Planned Development

	Fast Food			Medium			Premium		
	Evening 1986								
Office Populations Cultural Attractions Hotels Residential	966 sf	2,119 sf	1,238 sf						
	400	1,696	2,048						
	--	2,080	4,230						
	<u>1,366 sf</u>	<u>5,895 sf</u>	<u>7,516 sf</u>						
	Total: <u>14,777 sf</u>								
Evening 1987 - 2000									
Office Populations Cultural Attractions Hotels Residential	2,537 sf	5,565 sf	3,251 sf						
	278	1,114	1,395						
	--	3,972	8,095						
	<u>2,815 sf</u>	<u>12,072 sf</u>	<u>15,081 sf</u>						
	Total: <u>29,968 sf</u>								
	Grand Total: <u>44,745 sf</u>								

1. Evening Office Demand

Fast Food: 5% of lunch requirements
 Medium: 12% of lunch requirements
 Premium: 8% of lunch requirements
 Total demand: Approximately 10% - 12% of daytime population.

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- Moderate: 34% sit-down type restaurants, pubs and cafes, most with liquor service.
- High Priced: 32% full menu, quality restaurants catering to the executive, professional, or diner seeking elegant decor at a leisurely pace.

Experience shows that variety in menu, decor, price and convenience serve to target different markets and achieve a range of sales volumes:

- Menu: A variety of restaurant types should be offered. These could include fast foods, ethnic, deli type operations, plus full menu restaurants, pubs and cafes.

■ Decor: Convenient fast food can be served in a simple environment; however, as both time and money spent on dining increases, quality of food, service and decor should justify the cost. Many people will select a restaurant based on ambiance and decor, others on price and service. Regardless of choice, the diner should feel the meal was worth the price.

- Price: The latent sales volume is identified based on income levels of the targeted market. With this information it is possible to target specific menu and decor types to population clusters.

These food service operations would provide amenity to the office population within the Dallas Arts District and the Primary and Secondary Area office buildings. The greater the number and choice of food service, the greater the draw.

Further programming details follow in discussion of the Dallas Arts District Plan. Food service types and space allocations are recommended to reflect phasing and specific site constraints or objectives, meshed with forecasts of demand.

Retail Potentials

Dallas is acknowledged as an affluent retail marketplace, with a recent history of exceptionally strong growth. The Central Business District has participated only marginally in this retail explosion, but has arrested a two-decade decline in retail sales that cost the inner city over half its retail area by 1970.

Several factors in an optimistic retail sales expectation are the strong growth in CBD office population, real growth in office population incomes coupled with a slight increase in the Shoppers Goods share of Dallas consumers' Effective Buying Income, and the introduction of more mixed-use projects with office development, reinforcing with increased opportunity a change in workplace shopping patterns.

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Total Food Service Area Requirements
Conservative Development

	Fast Food		
	Evening 1986	Medium	Premium
Office Populations	725 sf	1,590 sf	929 sf
Cultural Attractions	400	1,696	2,048
Hotels	--	2,080	4,230
Residential	--	--	--
Total:	1,125 sf	5,366 sf	7,516 sf
Total:	13,688 sf		
Evening 1987 - 2000			
Office Populations	1,522 sf	3,339 sf	1,950 sf
Cultural Attractions	278	1,114	1,395
Hotels	--	3,972	8,095
Residential	--	1,421	2,340
Total:	1,800 sf	9,846 sf	13,780 sf
Total:	25,426 sf		
Grand Total:	39,124 sf		

1. Evening Office Demand

Fast Food: 5% of lunch requirements
 Medium: 12% of lunch requirements
 Premium: 8% of lunch requirements
 Total demand: Approximately 10% - 12% of daytime population.

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The current regional market share in Central Business District sales is at 8% penetration. The Consultant Team's retail programming assumptions anticipate 9% penetration by 1986 and 10% penetration by 2000. Combined office population, visitation, downtown residential, and regional sales within the Dallas Arts District Trade Area could support 55,000 square feet of retail in 1986 at average sales of \$150 per square foot, and grow to support 294,000 square feet of retail in 2000.

The Dallas Arts District retail elements are programmed to meet market needs and at the same time establish destination identity. Planning concentrates commercial and arts activities along Flora Street as an exceptional opportunity for synergism, avoiding a discontinuous, "shot-gun" scattering of commercial and cultural/entertainment components which would dissipate the energy created by the redesign of Flora Street and the citizen enthusiasm for the Dallas Arts District.

The Dallas Arts District creates an ambience readily distinguishable in the core CBD, through landscaping and "tenant" components, with an appeal to a broad range within the metropolitan audience. The district's green space, commercial, cultural, and entertainment activities, draw on a range of active/passive recreation uses, cultural expression, and commercial endeavor to assure a setting of indigenous comforts and induced excitement. Specific programming models follow in discussion of Recommended Food Service and Retail Program.

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Total Retail Potentials Planned Development

		Planned Development	
		<u>1982 - 1986</u>	
Office Populations/Shoppers		48,278 sf	
Hotels		6,872	
Residential		--	
		<u>55,150 sf</u>	
		<u>2000</u>	
Office Populations/Shoppers		268,922 sf	
Hotels		10,446	
Residential		7,703	
	Planned Grand Total	293,943 sf	
		Conservative Development	
		<u>1982 - 1986</u>	
Office Populations/Shoppers		36,208 sf	
Hotels		6,872	
Residential		--	
		<u>43,080 sf</u>	
		<u>2000</u>	
Office Populations/Shoppers		161,352 sf	
Hotels		17,318	
Residential		7,703	
	Conservative Grand Total:	186,373 sf	

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District—Wide Concepts

Before detailed planning and design for the Dallas Arts District could occur, it was necessary to determine general parameters to guide decision-making. The following section presents the concepts that form the basis for the plan: land use, thematic organization, pedestrian and transit network, planting, and lighting.

Land Use Concepts

The vitality of the Dallas Arts District depends on a mixture of activities and land uses that ensure that people will use the district at different times, for different reasons, thus providing a steady stream of activity. This premise forms the basis for recommended land use configurations in the district.

The major cultural facilities--the Dallas Museum of Art and the Concert Hall--are located at the end and in the center of the district, respectively. A proposed cinema complex would be in close proximity to the other end. The location of these major attendance generators throughout the district will represent significant populations for the area, especially during weekend/evening hours.

Retail uses such as restaurants, shops, and cafes will line the Flora Street corridor at street level in office, residential, and hotel development, with occasional expansion to the second level. Arts institutions will also contain related retail uses.

This office, hotel, and residential development will occur on sites throughout the Dallas Arts District, with the highest density office uses occurring at the periphery of the Flora Street corridor.

The length of Flora Street is a linear open space which connects the three major open spaces in the district: "Museum Crossing," "Concert Lights," and "Fountain Plaza." Concert Lights is the central open space in the district, where outdoor concerts, plays, and dance performances occur as scheduled or on an impromptu basis. The following map, Existing and Proposed Buildings, presents the physical configuration of these concepts.

Thematic Organization

The commercial entertainment, arts, and promotional programming of the Dallas Arts District requires careful consideration of the following physical constraints, merchandising opportunities, and disparate ownership characteristics:

- Long-term and incremental development schedule;
- Isolated nature of the site;
- Substantial scale and land area;
- Diverse interests of participating entities;
- The desire and opportunity to attract and serve several different market segments;
- Potential for significant impact on the quality of urban life in Dallas.

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To unify the experience and examine each development component in the context of adjacent uses, a multi-faceted necklace of merchandising areas is proposed to be connected through the project by "The Boulevard of the Arts." A pedestrian-oriented spine activated by street-related retail and compatible activities, the Boulevard will serve to direct customers and participants the full length of the district, from the Museum of Art to the heraldic water feature at the opposite end.

Loosely themed or targeted clusters of retail and food service will interrupt the linear quality of the Boulevard with a wide range of merchandise, menus and activity. Each of these areas will project its own distinct identity, cultural and commercial orientation, assuring immediate understanding and recognition by the public and instant clarity and visibility for retail tenants.

The concept will include three primary components:

■ Museum Crossing

This will be a collection of boutiques, galleries and art-oriented shops merchandised as a colorful bazaar. The concept is a logical extension of the museum theme.

■ Concert Lights

A collection of theatre-oriented restaurant, bistros, cafes, and clubs. All elements of theatre, music, and entertainment will find a corollary expression in destination "signature" restaurants and a Celebrity Club.

■ Fountain Plaza

A "left-bank" artist quarter ambiance...a sense of market with gourmet foods, produce, and fresh baked breads, surrounded by light menu cafes!

Merchandising Principles

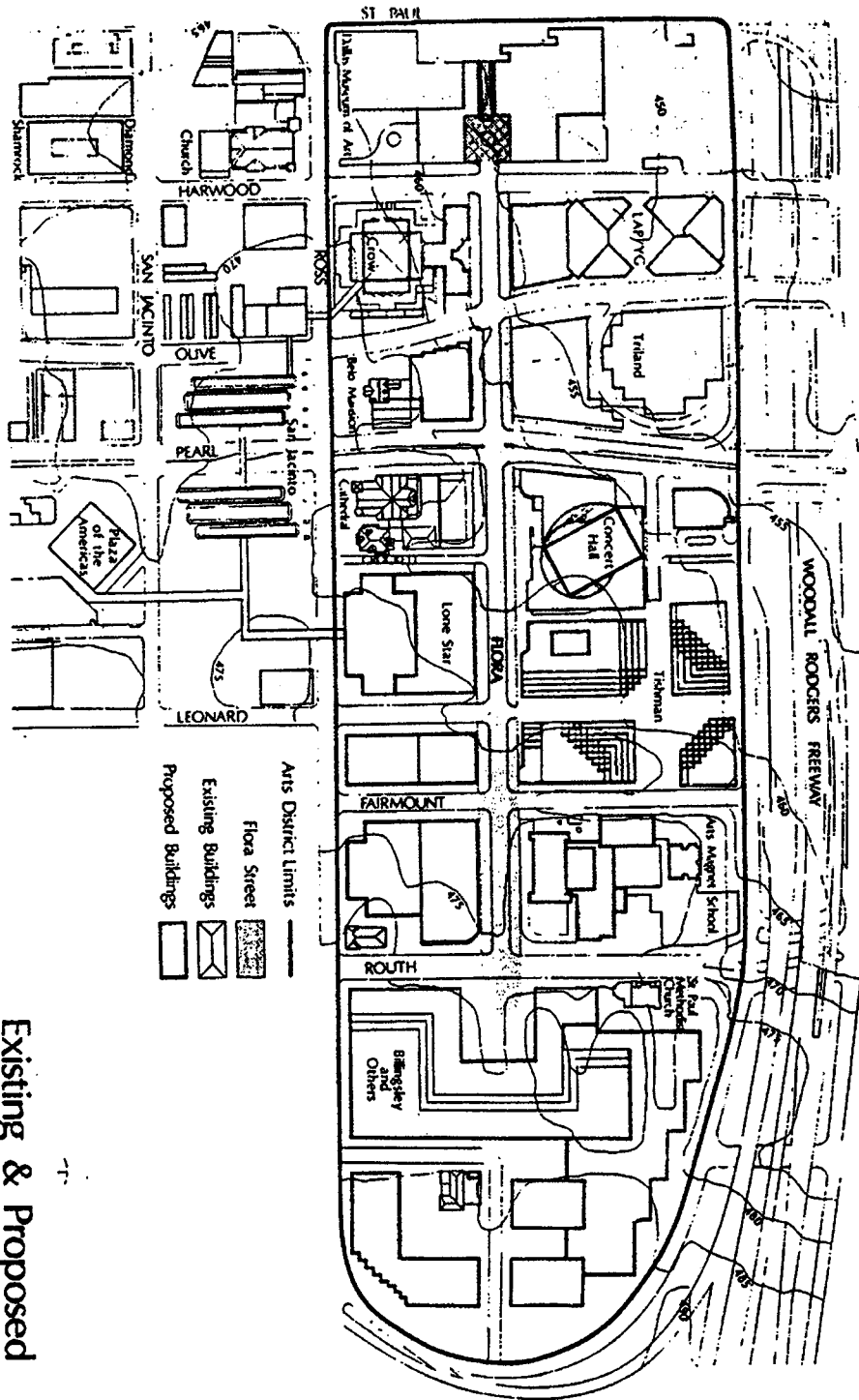
A retail concept must be established to avoid a discontinuous, "shot-gun" scattering of commercial components which would dissipate the energy being created by the creation of the Dallas Arts District. The corollary is that the retail program should be as much as possible be concentrated around the architectural statement and pedestrian corridors which the master plan produces.

Retailing must create an ambiance distinguished from its surroundings by its appeal to the affluent casual metropolitan audience. A themed commercial concept will greatly strengthen this effort by setting a tone of sophistication and excitement to parallel the performing and visual arts.

A strong thematic organization of retail elements results in the following benefits:

- Increased marketing potential for operators and vendors with stronger collective identity.
- Promotional, overhead and direct expenses shared among many businesses.
- Increased visibility and clarity for individual tenants.
- Wider appeal with greater choice and variety by aesthetic integration of both food service and retail categories.
- A control tool for insuring quality and consistency by central management or governing authority.

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Existing & Proposed
Buildings



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The merchandise mix of a successful retail program reflects the following major considerations:

- **Variety of Shopping Experiences:** In general, retailers provide at least one of three typical shopping experiences: 1) impulse, 2) destination and 3) necessity. An operation which appeals to impulse shoppers, like candy and gifts, needs highly visible and well-trafficked locations. Destination uses--food service and well-known retailing names--act as a draw because they attract repeat customers who will seek them out no matter where they are located.

Convenience and service retail fills the demand for necessary items--for example, newsstands, groceries, banks and shoe shine kiosks--and when clustered they become a destination as well. The successful urban retail center provides an appropriate mix of shopping and dining opportunities in all three categories.

■ **Compatibility of Uses:** Clustering similar and related uses in a particular portion of the project reinforces its destination nature by creating a strong, visible, and cohesive statement. For example, fashion-related uses should be located in the same general area so that the fashion shopper learns where they are and how to get there. The Crafts Collective makes overall a larger market statement than individual participants, while at the same time capitalizing on the unique identity and audience of the most successful artisans.

■ **Sizes and Location:** The physical constraints of the project will govern the leasing effort and will influence the

statement to be made by adjacent uses. Most tenants will ask for more space than they really need to operate. Leasing the minimum amount of area to each user will increase the district's variety, drawing power, and ability to charge higher rents per square foot.

■ **Visibility:** Some operations require highly trafficked locations to be successful. For example, cards and stationery, because of its low unit price, needs to be located near a popular fast food fair or a main entry point. Other tenants, particularly food service, act as strong draws by themselves and do not require much frontage so they can be "buried" in less prominent locations.

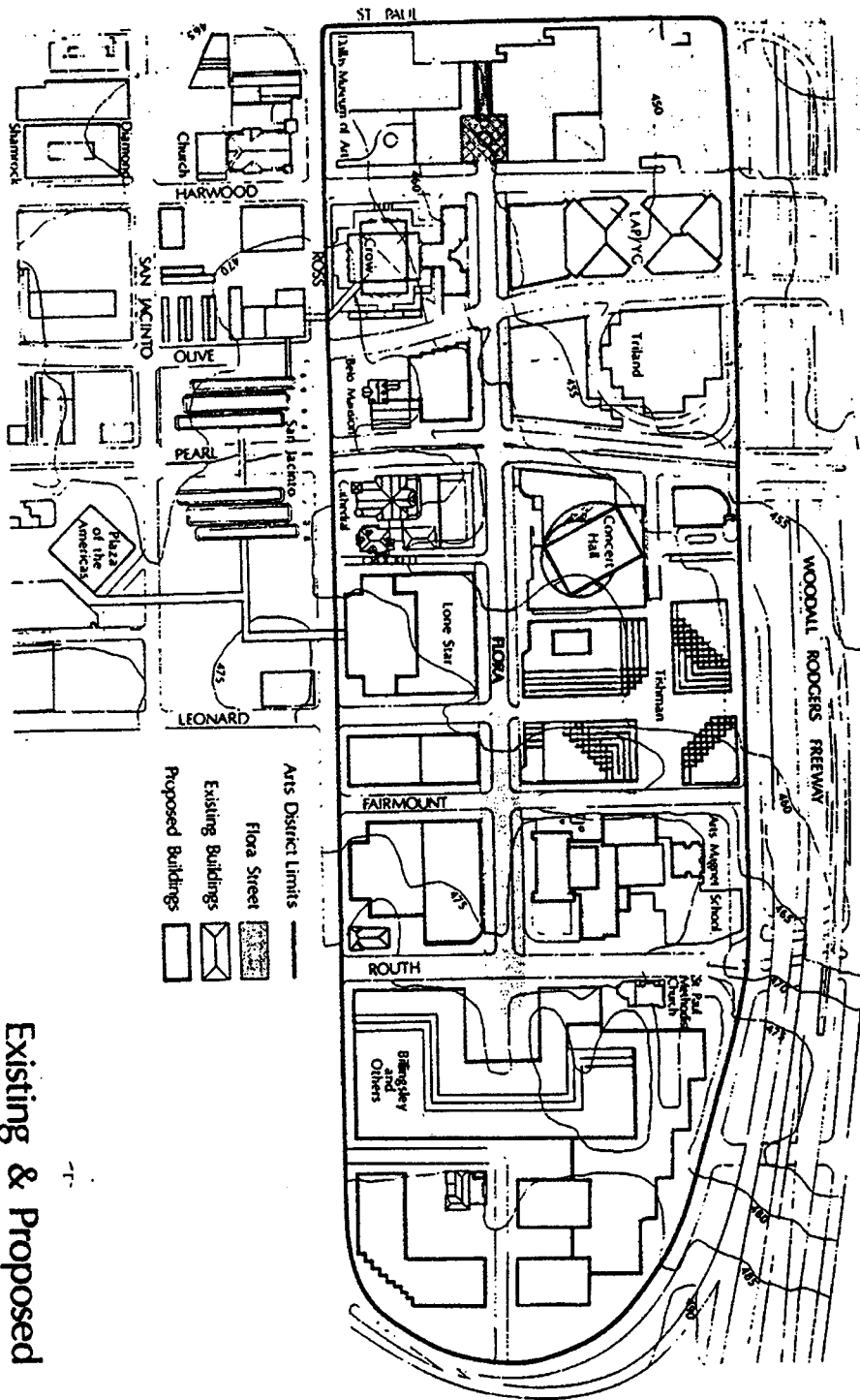
■ **Image:** The drawing power of any retail project depends upon a consistent marketing program which is directed to specific market segments. If it is marketed as a specialty shopping and dining experience, then its tenants should project an enticing, well designed image to the public, especially with the project's "face" (entrance, street level, prominent locations).

Pedestrian and Transit Network

Sensitivity to pedestrian needs has been a guiding concept in the formulation of the plan. The pedestrian circulation framework is presented in the following diagram, described below:

■ **Connections to the proposed skywalk system** are made at Crow and Lone Star properties, linking the district with the weather-protected pedestrian system that serves downtown.

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Existing & Proposed
Buildings

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- All buildings at the core of the Dallas Arts District front on Flora Street, with major entrances indicated by design treatments such as setbacks, signage, courtyards, and steps. Thus, the pedestrian walking along Flora Street can easily distinguish building entrances as they occur at mid-block or corners.
- The full-length pedestrian zone of Flora Street is one of the most prominent features of the Dallas Arts District. The exclusively pedestrian area is separated from the vehicular zone by bollards, and is designated by small trees, distinctive paving and triple rows of trees. Where cross streets intersect the zone, special paving indicates crosswalks.
- Crossing Pearl Street on Flora can be accomplished below grade, avoiding the necessity of crossing six lanes of traffic on Pearl Street. This is accomplished via a below-grade pedestrian retail area that connects the Belo and Triland properties with the Concert Hall and the Cathedral site. At-grade escalator entrances at each corner will provide access to the connector, as will elevators in the lobbies of the Belo, Triland, and Concert Hall buildings.
- The major office/hotel developments in the district feature indoor atria and circulation, as well as indoor connections to below-grade parking.
- Lighted bollards restrict vehicles to traffic lanes, reducing the potential for pedestrian/vehicular conflicts.

Transit and Bus

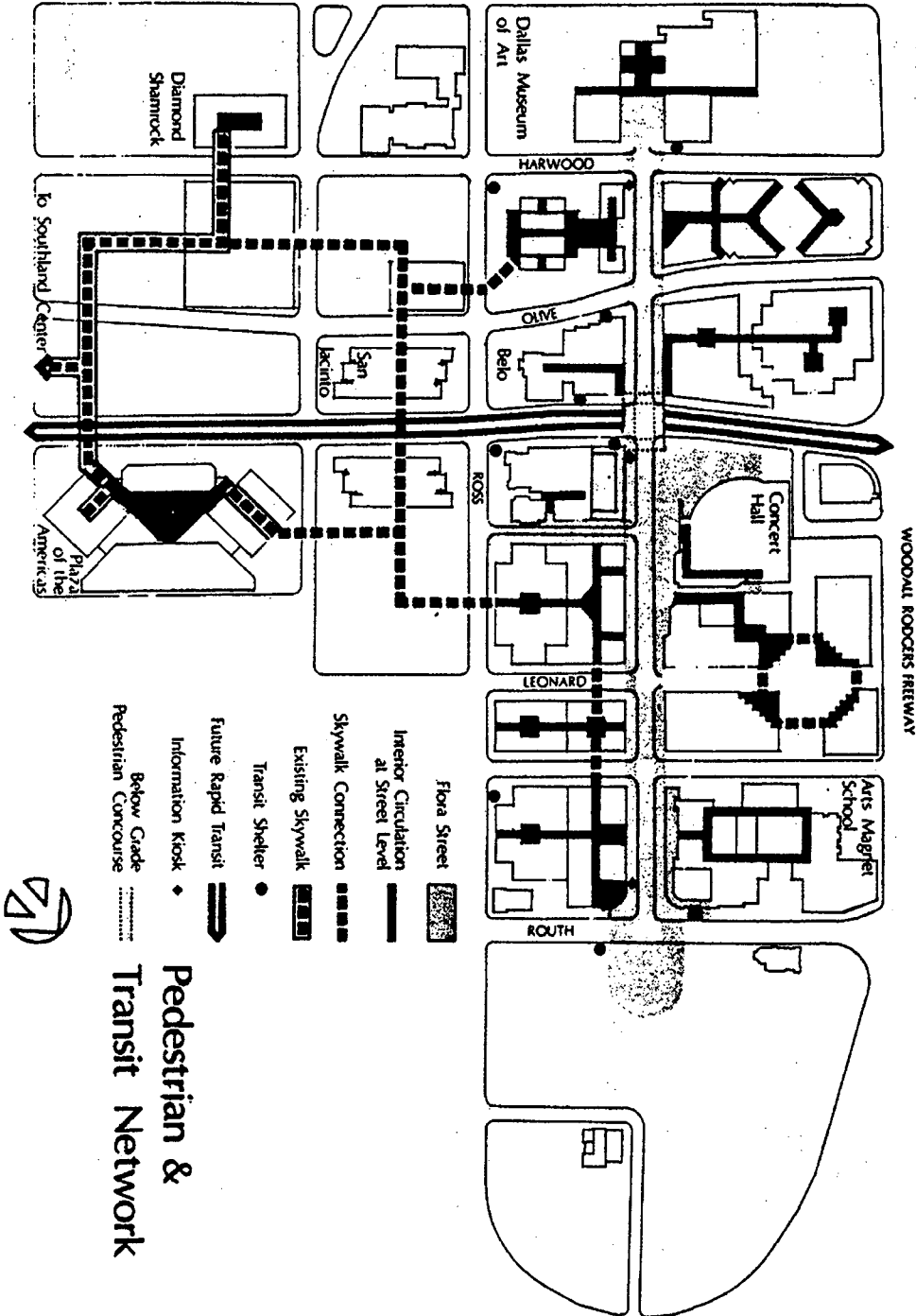
To make the district convenient and accessible to potential patrons who use public transit, transit stops featuring transit shelters are located in and adjacent to the district. The location of these stops is indicated in the Pedestrian and Transit Network Diagram. A below-grade pedestrian concourse for circulation under the Pearl/Flora intersection can also be utilized as a station for a light rail transit system if such plans become a reality.

Planting

A lush green environment will be created in downtown Dallas as a result of the planting scheme for the Dallas Arts District. A comfortable, shady, tree-lined area will heighten and enrich the pedestrian experience, and create a positive visual image for the district. The landscape concept for the Dallas Arts District is presented in the following diagram, and is described below:

- Flora Street: An offset triple row of closely spaced shade trees along both sides of Flora Street create an arched canopy that provides shade. In addition, the rows of trees create a visual link between buildings of diverse function and architectural style.
- Entrance Corridors: Planting beds accommodating offset double rows of trees create canopies on side streets that act as corridors to the district.
- Edges: Parkway planting along Woodall Rodgers and Ross Street announces entry into the district providing a green "frame" for the area.

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- Flora Street
 - Interior Circulation at Street Level
 - Skywalk Connection
 - Existing Skywalk
 - Transit Shelter
 - Future Rapid Transit
 - Information Kiosk
 - Below Grade Pedestrian Concourse
- Pedestrian & Transit Network**



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■ Parks: The museum Sculpture Garden, Concert Lights Park, the Arbor, and Fountain Plaza provide different types and sizes of landscaped spaces. Varieties of trees and water features give each park a special character. One may find a place, for a quiet retreat, a setting for a concert, or a vantage point for viewing activity and architecture on Flora Street.

■ Auto Courts: Landscaped arrival courts bring natural light and greenery into several of the properties between Flora Street and the Woodall Rodgers Freeway.

Lighting

Lighting appropriate to the character of an arts district will play a major role in the creation of an atmosphere that is dynamic and exciting as well as safe. The lighting concept for the Dallas Arts District is presented in the following diagram, which is described below:

■ Canopy trees along Flora Street are illuminated by lights attached to tree guards, reinforcing the pedestrian scale.

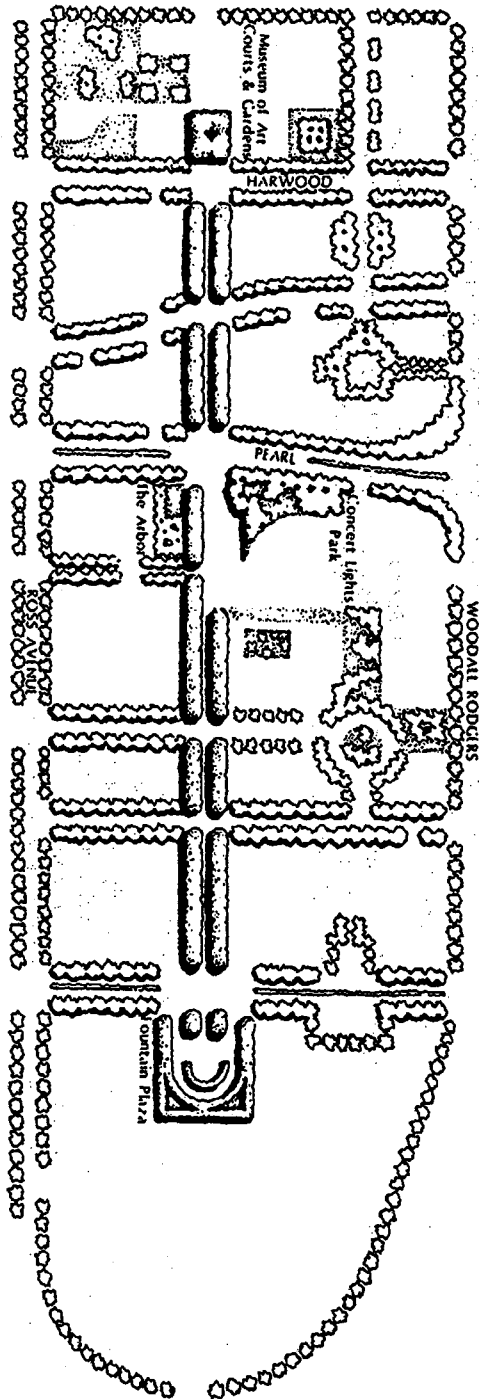
■ Illuminated bollards line Flora Street, separating pedestrian and vehicular traffic, while framing special features such as the fountain at Routh Street and entry courts at the Museum and Concert Hall.

■ Paired Gatepost lights indicate intersections of entry corridors with Flora Street.

■ Boulevard lighting provides required street illumination for safety on Woodall Rodgers, Ross and Pearl, while providing an effective transition from vehicle-oriented areas to the pedestrian-oriented areas. These paired fixtures generate a higher output than those for the pedestrian environment.

■ Special features such as fountains and sculpture, as well as facades of landmark buildings, are illuminated.

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- Flora Street
3 rows of trees
- Entry Corridors
2 rows of trees
- Perimeter Streets
2 rows of trees
- Gardens and
Auto Courts

Planting Concept



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Urban Design Plan

The plan for the Dallas Arts District is presented as a scenario involving a market/retail program and urban design elements. The description of what could occur in the district, as well as its physical form, is followed by a description of paving concepts, typical cross-sections, parking and circulation.

The plan for the Dallas Arts District is based on the premise that the physical integration of diverse yet related art and cultural activities with other downtown uses--office, retail, hotel, and housing--will enhance the quality of life in Dallas. The district is envisioned as a dynamic, stimulating area where artists, performers, visitors, workers, residents, and patrons of the arts may attend "hands on" pottery workshops, negotiate a business deal, savor Texas chili or Coquille St. Jacques, muse over the meaning of a contemporary dance performance or an African sculpture, purchase Dallas souvenirs or additions to an art collection, or meander through trees along the street exchanging pleasantries with patrons of a sidewalk cafe.

This mixture of functions and endeavors is mirrored in constant, changing uses of plazas, entries, and pedestrian areas, and will form the basis for the district's continuing vitality.

The center of the district will be a predominantly pedestrian environment, where vehicles are restricted to lanes by bollards (lighted at night) the length of Flora Street.

The visitor, performer or resident is free to stroll along the tree-lined, decoratively paved street to find a new luncheon place, investigate the range of cultural opportunities, or simply observe the flow of activity -- without having to confront traffic.

The Dallas Arts District will be a place that attracts and delights people of diverse interests, presenting them with ever-changing events that reflect a celebration of life in Dallas.

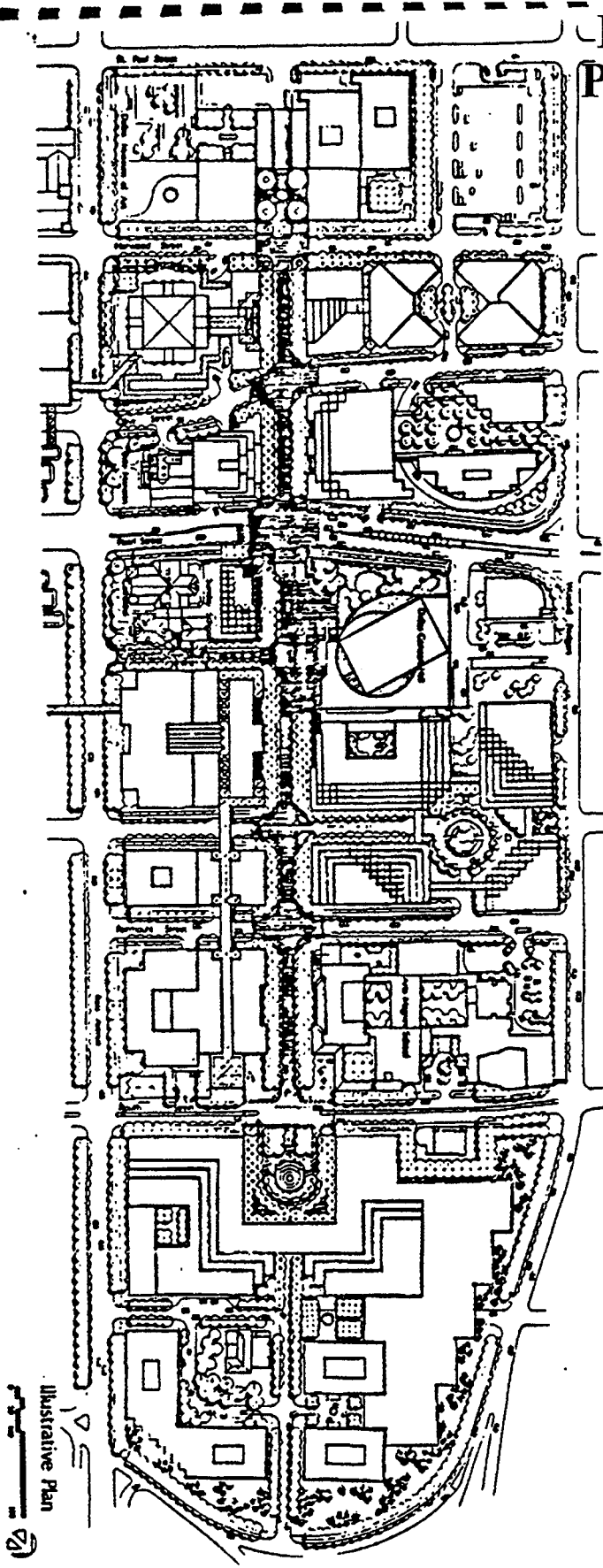
Plan Description

The physical design plan for the district is a synthesis of the district-wide design and retail/market concepts, and reflects design potentials for the entire Dallas Arts District. The Building Massing Axonometric and the Illustrative Plan, which follow, present the plan as envisioned at completion.

The entry court at the Dallas Museum of Art is defined by bollards at Harwood Street, canopy trees, and a circular fountain. Fountains at the Harwood/Flora corners of the Crow and LAP/YG properties echo the shape of the Dallas Museum of Art fountain.

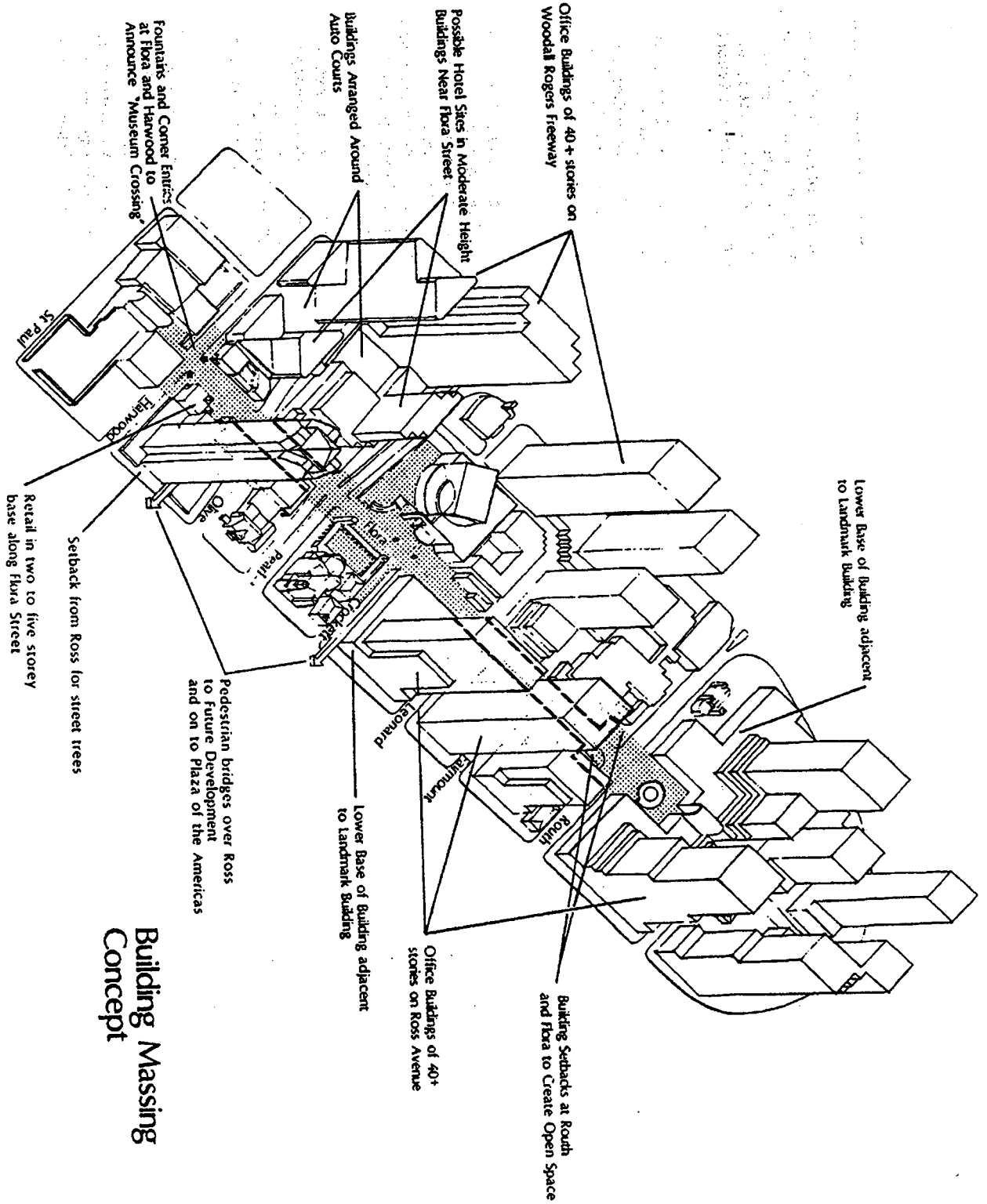
Triple rows of trees form a green canopy over Flora Street, and end at a 45° angle at Flora and Olive Streets, framing the intersection. A break in the trees at Flora and Pearl indicates entry to the Belo and Triland buildings and to escalators to the below-grade retail/pedestrian concourse under Pearl Street.

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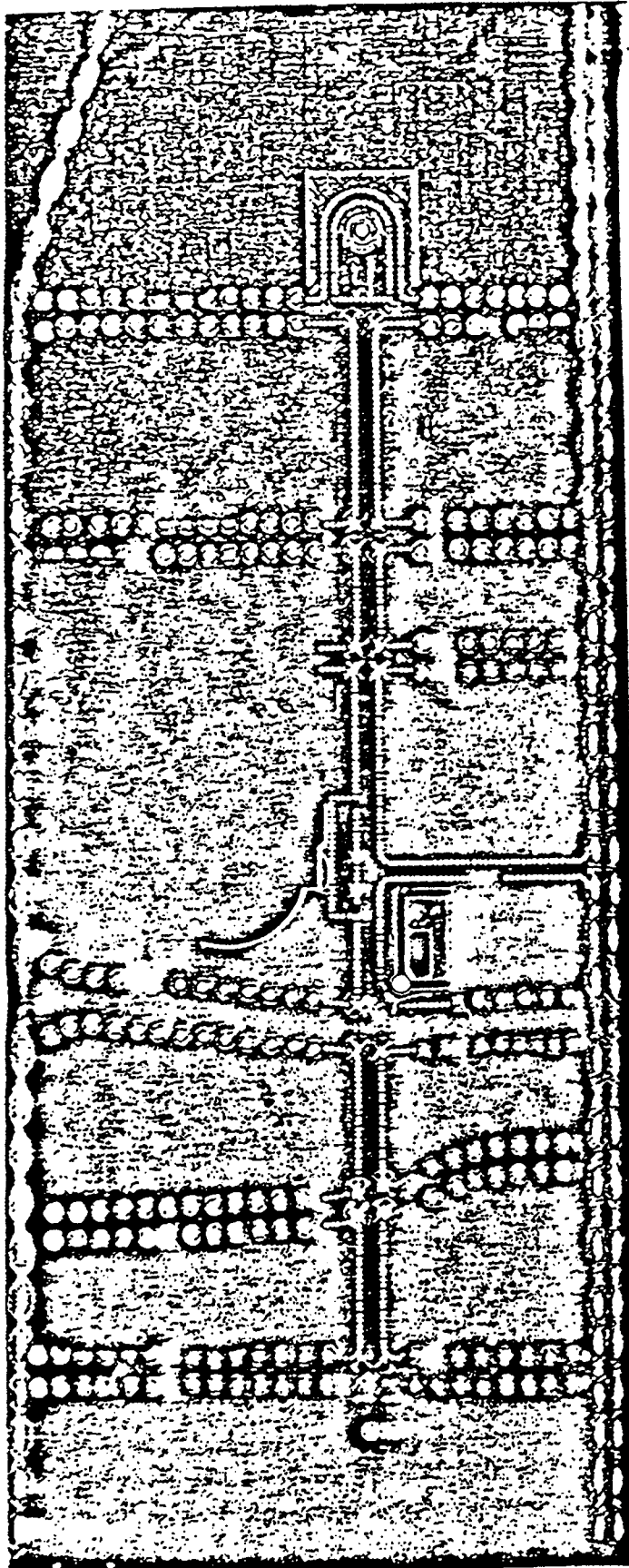
Illustrative Plan
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Building Massing
Concept

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Lighting Concept

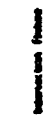
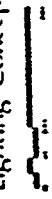


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Pedestrians may use the below-grade connector or cross Pearl Street at grade to the Concert Hall and the Cathedral. The entry to the Concert Hall includes a vehicular pull-off, separated from the street by a traffic island defined by bollards and columnar cypress trees. Two rows of parallel parking are available for short-term needs.

The corner of Pearl and Flora Streets on the Santurio de Guadalupe site features the Electric Agora, a lighted information board. The Agora is part of an arcade defining the Arbor, a park on the Flora Street side of the Santurio de Guadalupe site. The Arbor features a lawn framed by the arcade, rows of trees, and a water garden.

Past the Arbor and Concert Hall, the triple rows of trees continue in front of the awnings at the Tishman building and entries to the "Craft Collective" at the Lone Star Cadillac property.

The Craft Collective and a department store on the mixed ownership sites are connected by a second level pedestrian walkway over Leonard Street. The store is also connected to the cinema complex on the mixed ownership sites by a pedestrian walkway over Fairmount Street. An arcade at the street level of the Arts Magnet School provides exhibition space for student art work. A grassy courtyard framed by trees at the Routh Street corner of the school site may be used for scheduled and impromptu performances.

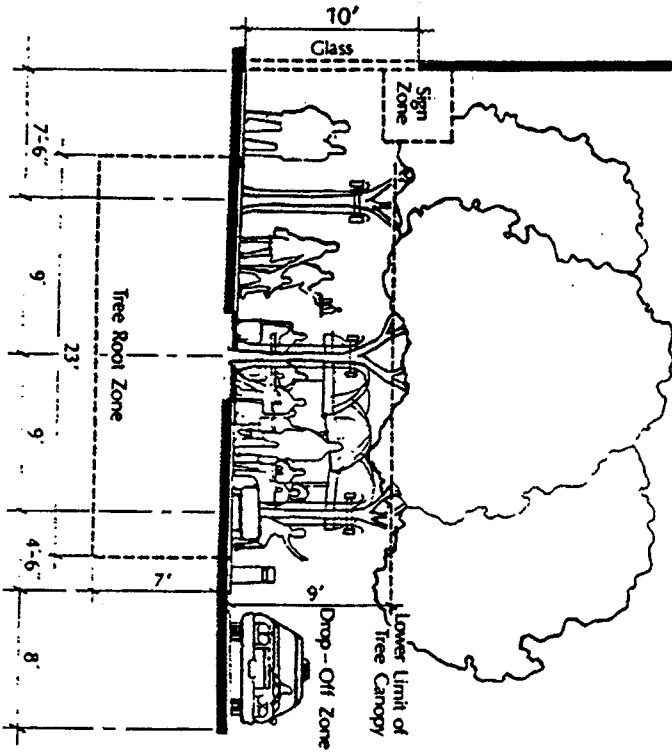
Where Flora Street ends at Routh Street, a large fountain is the focal point for the terminus of the Dallas Arts District. The fountain, reminiscent of the Grand Army Fountain in New York, will be surrounded by a horseshoe of trees and a single vehicular lane.

Paving

Distinctive paving also plays a major role in the designation of the Dallas Arts District as a "special" place. It creates a visual distinction from the rest of downtown while ensuring a visual continuity within the district itself. The paving concept diagram is described below:

- Special paving distinguishes the district by use of pattern, color, and texture. Flora Street, from Harwood Street to Routh Street, has a continuous surface of distinctive paving.
- A hierarchy of scale within the paving on Flora Street designates pedestrian, drop-off, and vehicular zones. The smallest scale is associated with pedestrians, and the largest with vehicles.
- Streets on the perimeter of the district and leading to Flora Street have curbs of the same special material, providing a uniform frame for the district.

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Typical Flora Street Section

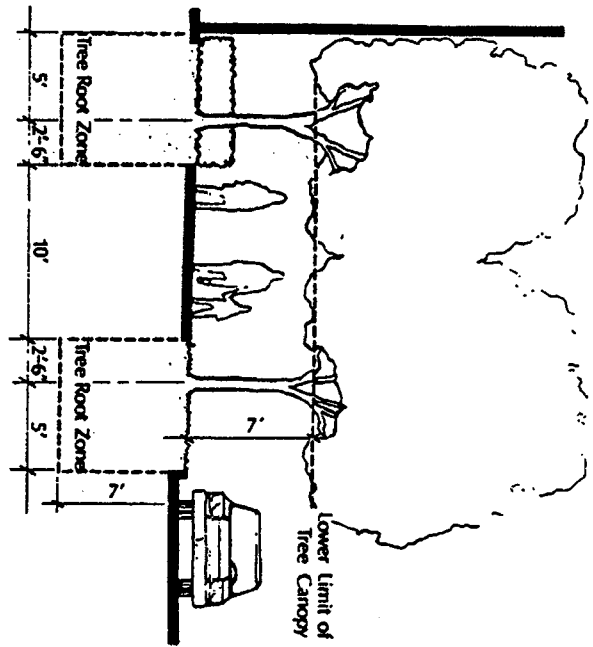
The 100 foot Flora Street right-of-way consists of 30 foot pedestrian zones, 8 foot drop-off lanes, and two 12 foot traffic lanes at the center of the right-of-way. A 2 foot concrete band with illuminated bollards 9 feet on center divides the pedestrian and vehicular zones.

The pedestrian zone includes a "window shopping path" between the building edge and a planting zone. A minimum transparency of 50% should be maintained at the street level of buildings on Flora Street. Signs and banners may project 4 feet from the building face at 8'-6" minimum height above the pavement.

The planting zone is distinguished by three rows of trees and small scale paving. A tree root zone a minimum of 7 feet deep must be maintained between street grade and any underground structure. The tree canopy should be maintained above 9 feet to maximize visibility of store windows and street activity. Lights on tree guards illuminate the pedestrian zone with light directed toward the tree canopies and paving.

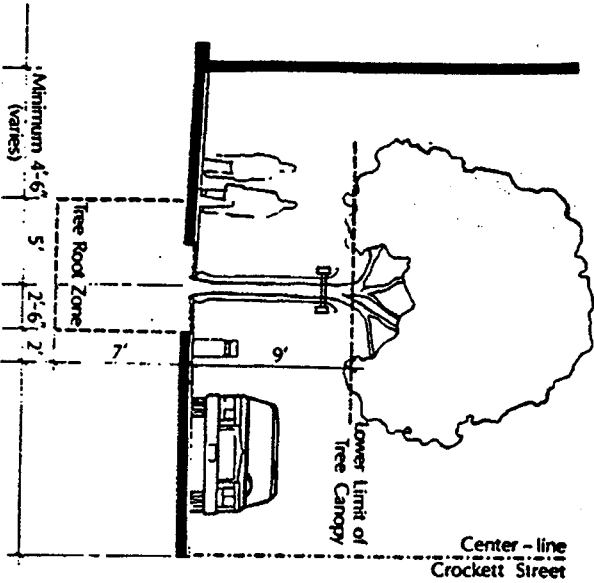
The tree rows are offset to provide space for cafes, sidewalk sales, small performances and the display of arts and crafts. Information kiosks, benches, bike racks, trash containers, and other street furniture are located in the planting zone. Space for outdoor cafes/retail can be located in one of the following areas:
a) between the bollards at the edge of the vehicular zone and the middle row of trees, and
b) between the middle row of trees and the face of the building. One lane of sidewalk space must remain open for pedestrian circulation.

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Typical Entrance Corridor Section
 Streets intersecting Flora Street are important links between the district and adjacent areas of Dallas.

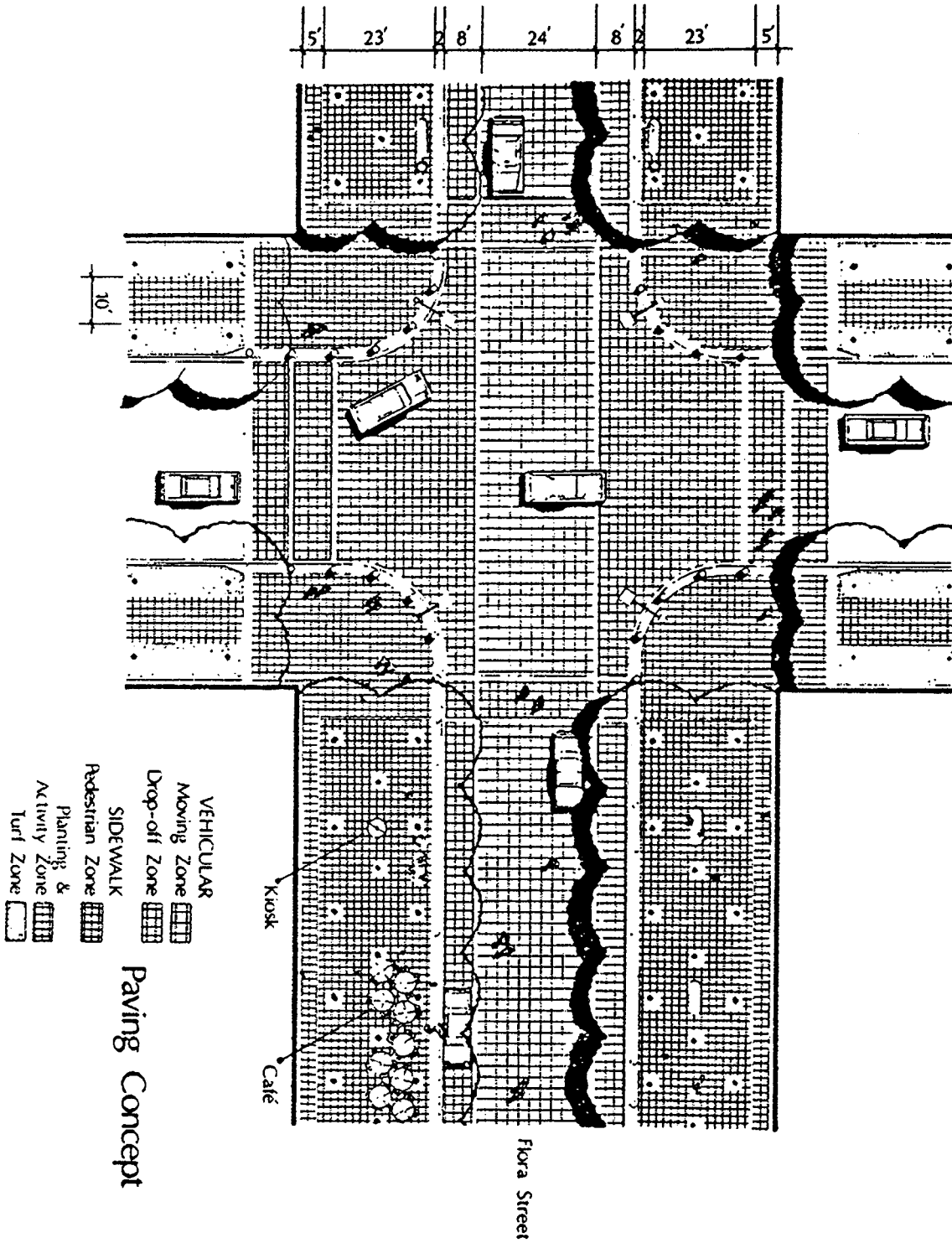
To introduce the distinctive green character of the district these entry corridors are flanked by broad sidewalks between double rows of trees in continuous planting beds. The tree canopy should be maintained above 7 feet and 7 foot deep tree root zones must be provided. The sidewalks of entry corridor streets should be consistent with Flora Street paving intervals and patterns. Where retail frontage turns the corner from Flora Street, the planting bed adjacent to the building is paved rather than sodded.



Typical Crockett Street Section

Crockett Street is adjacent to the rectory and Sunday School of the historic Cathedral Santuario de Guadalupe at the center of the district. Crockett Street is an important ceremonial approach to the Concert Hall. The Flora Street paving and lighting - illuminated bollards and tree guards extend up Crockett Street to Ross Street. Single rows of trees with canopies above 9 feet each side of the street frame the view to the Concert Hall. A 7 foot deep tree root zone must be maintained between grade and any underground structure.

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The Electric Agora

An attraction with high public profile, capable of receiving national attention, the Electric Agora, adds a unique physical component to the Dallas Arts District. The following section presents an introduction to the concept of the Agora accompanied by an isometric of the Agora as envisioned in the district. A discussion of programming and budget for the Agora appears in the Food Service, Retail, and Arts Program section of the report.

The plaza of the Concert Hall and the Arbor are primary gathering places in the district, and to emphasize this focus, a state-of-the-art equivalent of a community newspaper--an Electric Agora--is recommended.

This illuminated, electronic marquee should measure at least 15 feet by 25 feet so that it could be read at some distance and should display two faces of changing content to the Concert Hall plaza and the Cathedral "Arbor."

On this enormous board could be carried both words and pictures presenting relatively permanent information along with constantly changing news, advertisements, announcements, and other video art and entertainment features. Information could be generated, broadcast, or pre-arranged, could move across different levels at different speeds. Other portions could contain fixed screens with changing, projected images, relating a sequential message.

The Electric Agora display board itself could be partially transparent (a space frame of its

own, located free-standing with appropriate canopy for weather protection) or as part of a large scale, sculptural housing. The Agora could be programmed to interact and display several other major programs. A variety of featured information can be arrayed by a series of two- and three-dimensional sub-panels, in reduced scale, segmented by topic and adjacent to the major board. This "tiering" of information could certainly extend the visual and educational experience of the Electric Agora. It could also create opportunities for corporate and public sponsorship and support.

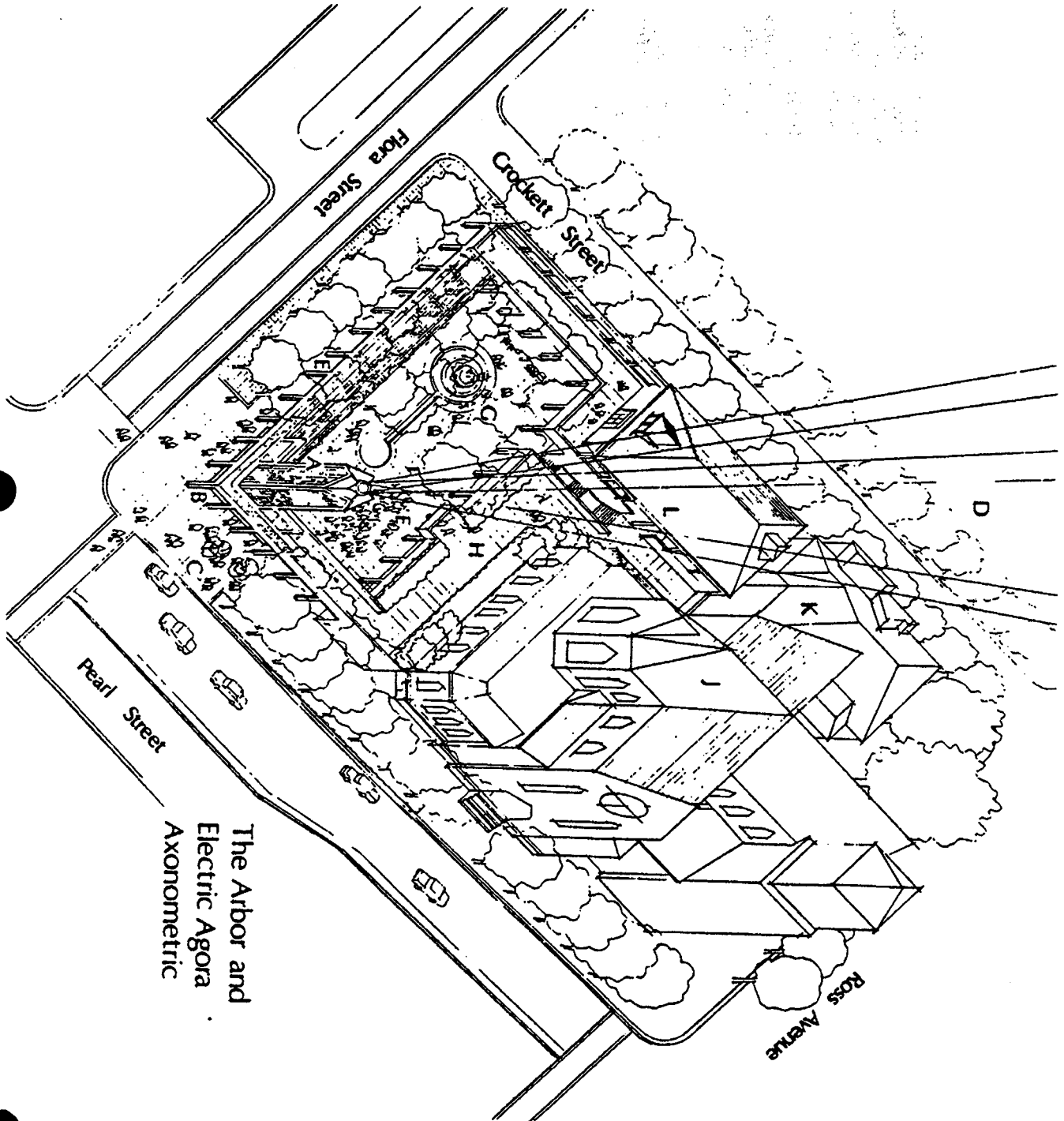
The impressive technology displayed by the Electric Agora board itself creates opportunities for sponsorship by certain corporations. Manufacturers of home entertainment media and computers, as well as companies producing software or communications technology might be interested in building a reputation as the sponsor/builder of what will become a nationally renowned attraction.

Concurrently, significant income, which could help justify the development and construction budget of the board, as well as cover its operating costs, could be raised by displaying promotional messages on portions of the board via several technologies including laser production, television, opaque matrix displays, luminous matrix displays, or back-lit transparency projections.

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- A Electric Agora - Electronic Information Board: Major district landmark and center for details on what's happening in the district--schedules, brochures, prices, and posters. Details on creative and performing arts events throughout Dallas also available.
- B Shelters for ticket sales; information booth; escalators down to the pedestrian/retail concourse beneath the Pearl/Flora Street intersection.
- C Zone for street vendors to market their wares--food, flowers, souvenirs.
- D Laser search lights coursing the sky, giving the district high visibility on the Dallas skyline, and heralding major openings, gala events, festivals.
- E The pergola - "The place to meet" in the Dallas Arts District: Trellis structure to provide shade, definition of the Arbor, and frame views across Flora Street to the Concert Hall. Spaces to sit, walk, lunch, and gather.
- F As a setting for the Cathedral's dramatic architecture, the district's centrally located outdoor performance and exhibition space accommodating concerts, plays, revues, discussions, lectures, displays, craft fairs, and noontime brown-baggers.
- G Taking a clue from southwestern courtyard gardens, a bubbling fountain spilling into a canal and pool beneath a canopy of trees--a delight for children.
- H Taking advantage of the sloping site, an overlook terrace as an extension of the main level of the Cathedral. Below the terrace, opening into the Arbor, multi-purpose rooms available to the community--at-large for lunch hour talks, evening classes, receptions, etc.
- J Cathedral Santuario de Guadalupe: A Dallas landmark and an important community institution.
- K The Cathedral Rectory
- L New Sunday School: A cornerstone of community activities, a two-story building of more than 8,000 square feet, with an entrance on Crockett Street adjacent to the Rectory. Opens onto the Cathedral terrace at the upper level and into the Arbor at the lower level.



The Arbor and
Electric Agora
Axonometric

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Parking and Circulation

All major developments proposed for the Dallas Arts District include below-grade parking structures as an integral part of the building program. Location of these garages on-site provides convenient access for users of each building and the district in general.

Entrance and exit ramps and thresholds should be considered in overall building design, making the garage unobtrusive yet visible from the street. Directional signage, rates, availability of parking, and hours of operation must be visible before the vehicle is committed to continuing on to the access ramp. All garage access/egress should occur on side streets, avoiding Flora Street completely.

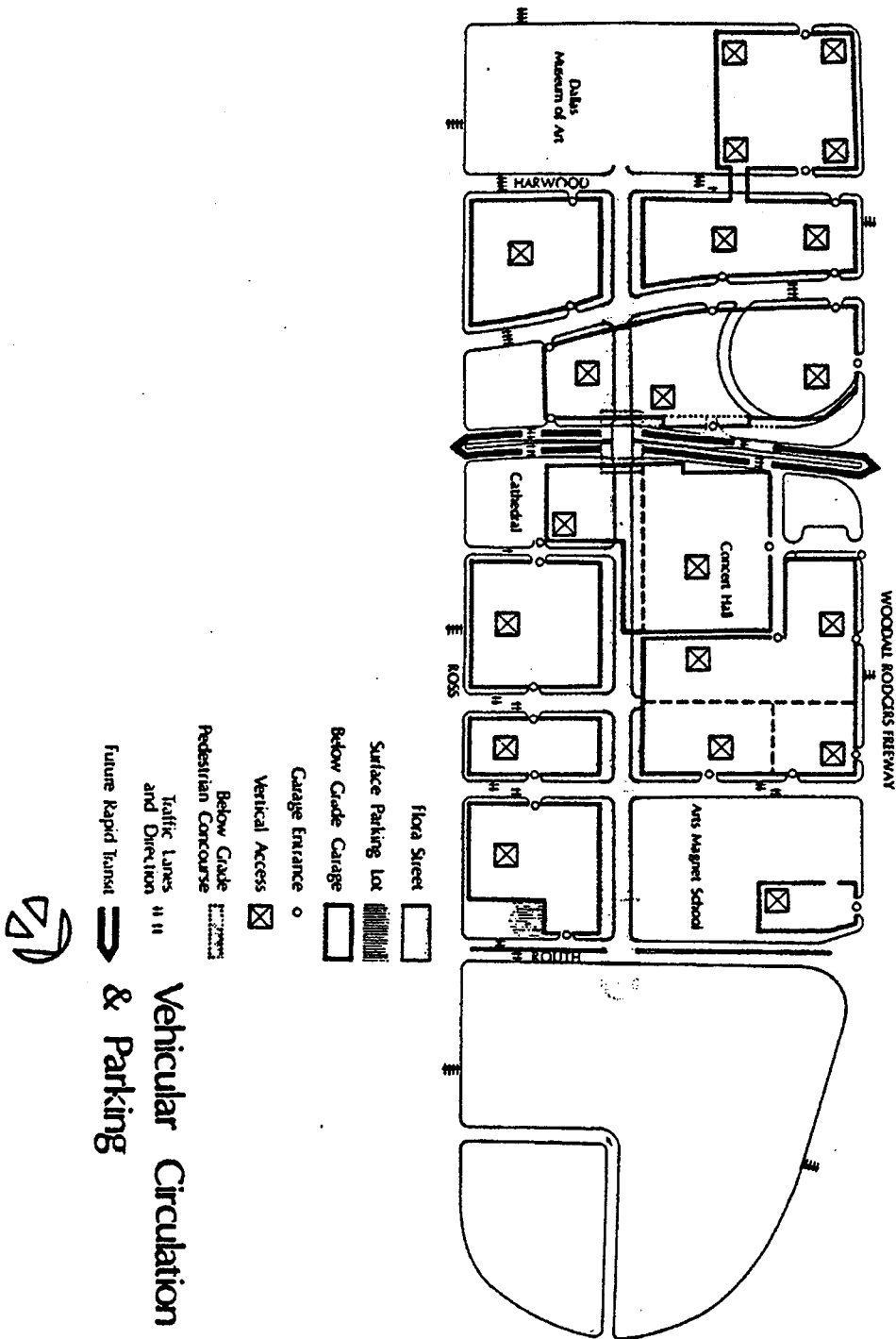
All proposed developments show elevator connections to lobbies/atria in buildings. Each parking level, as well as entrances to buildings from elevators should be well-lit and clearly marked: directional signage, "you are here," and lobby hours (if applicable). Circulation from the garages directly to Flora Street (proposed to occur at the Pearl/Flora intersection) will be via escalators to the street level. Signage at both levels should be directional/informational. Walls forming the escalator bank can display murals or art works depicting district-related themes.

The intersection of Pearl and Flora Streets presents the pedestrian with the most difficult crossing in the district. Significant traffic volumes on Pearl Street indicate that a below-grade pedestrian crossing would facilitate circulation between the corners and

remove a strong visual barrier (i.e., 4 lanes of traffic). The below-grade crossing provides weather protection, and contains retail uses which would attract patrons who might otherwise have attempted a dangerous at-grade crossing.

Below-grade retail, escalator circulation to the street level, and the central location make the crossing at Pearl Street a logical location for a transit station concourse, if plans for such a system become reality.

Corner/curb treatments, including landscaping, larger bollards, street signs, and continuation of paving used for drop-off zones, identify intersections to both the pedestrian and motorists.



- Flora Street
- Surface Parking Lot
- Below Grade Garage
- Garage Entrance
- Vertical Access
- Below Grade Pedestrian Concourse
- Traffic Lanes and Direction
- Future Rapid Transit

Vehicular Circulation & Parking



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Food Service, Retail, Arts Program

The successful implementation of the plan for the Dallas Arts District is dependent in part on the nature and vitality of components designed to bring people to the district. The following section presents an examination of proposed program elements for merchandising, food service and retail, arts components, and housing potentials.

Merchandising by Area

Merchandising types and techniques that promote and reflect the concept of an "Arts district" are essential to the success of the Dallas Arts District. The following section examines suggested merchandising by associated development areas in the plan.

Museum Crossing -- West of Olive

This first increment, which includes a free-standing retail component, represents the key element in the integrated development and programming of the Dallas Arts District. It is, therefore, critical that the considerations of image, quality level, design and marketing are consistent in approach and goal.

Keeping in mind that the Dallas Museum of Art, which dominates this area, plans to operate its own restaurant and retail, we nevertheless recommend targeting the immediately adjacent dining and shopping opportunities to museum goers and guests of the nearby fine quality hotel, as well as the area office population, as the prime customer markets.

Most museum visitors run the gamut from students of ages 12 through 30, families, and well-established collectors and patrons. Hotel guests, on the other hand, are primarily businessmen and women traveling alone or in groups, some with spouses, and wealthier vacationers who can afford quality accommodations.

Hotel-related retail should cater to the memento-seeker, expense account, and sophisticated traveller with an above-average amount of disposable income. In the general categories of fine and fun dining, museum-quality shops, gifts and limited fashion-related retail and convenience items, a list of specific uses would include:

■ Sculpture Court Gallery & Restaurant: Contemporary sculpture, constructions and environmental works, possibly provided by arrangement with the Museum, will be gathered to make a design statement. Nestled among these works will be a "tablecloth" restaurant featuring Northern Italian cuisine. This will be a functioning gallery and a destination restaurant.

■ Gifts-related retail such as fine chocolates; Dallas memorabilia; gourmet food shop featuring pre-packaged assortments and deliverables suitable for room service or bringing to the hostess; a florist; and a wine shop, which might also operate a wine bar featuring tastings by the glass and eclectic snacks. Included shall be museum-oriented shops--- reproductions, books and postcards, posters and antique prints, children's kites, art galleries.



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■ Fashion-related retail: A modest sampling of apparel and accessories would reinforce the hotel's level of quality and would provide a service for travellers who forgot to pack an extra shirt or bathing suit, for example. Representative shops might include a small women's separates store with casual and frivolous items to spice up a wardrobe; a men's shirt-and-tie store; a guild jewelry store for assuaging the spouse left at-home; and a men's and women's accessory emporium.

■ Convenience retail: To fill the needs of travellers and visitors to the District, in addition to the daily working population, an array of small shops featuring necessities items--drugs and sundries; hairstylist for men and women; tailoring and cleaning service; a news and magazine kiosk with publications from around the world; pipe and tobacco shop with humidors in the back and handcarved pipes in the front window; and a camera and film operation whose windows are merchandised with sophisticated camera equipment and accessories.

■ Two limited-menu cafes. In addition to the sculpture court restaurant and the wine bar operated by the wine shop, we recommend a light-menu patisserie to spill out its seating onto the street corner facing the Dallas Museum of Art, which would create a relaxing, accessible atmosphere for sipping exotic coffees and refreshing fruit juice concoctions, while munching on pastries, filled croissants, and watching passerby. To appeal to the younger and more boisterous audience, we recommend a theme bar featuring unusual hamburgers and some Mexican snacks--a

meeting of the minds and palettes after a museum tour or other district educational and entertainment activities.

Museum Crossing - East of Olive

Combining a moderately priced hotel with office uses suggests a collection of convenience shops with moderately-priced food service. A string of colorful and affordable specialty retailers oriented to the street would help to activate pedestrian traffic along the Boulevard of the Arts.

■ Office and Hotel Convenience Retail.

Merchants who rely on high-volume shopping plus destination office retailers benefit from the constraition and combination of customer traffic. They would be: personal and business stationery and office supplies; travel-agent; barber shop; leather and luggage featuring briefcases and travel kits; news, tobacco and shoe-shine stand with local daily and weekly newspaper, candy and cigarettes.

■ Food Service. A range of tastes from a New York-style deli to Tex-Mex snacks, from fast food eat-here or take-out to a cafe with build-your-own sandwiches and salads. In general, a more casual atmosphere than Museum Crossing - West of Olive to serve workers-on-the-run, visiting families, and shoppers/browsers.

■ Street-related and pedestrian passage

retail. To ensure the viability of below-grade retail, a strong draw--an easily identified and popular reason to go there--must be planned and nurtured through

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aggressive promotion (package discounts, separate advertising, tie-in events). With a total of less than 25,000 square feet of food service and retail, it will be difficult to make a strong statement in the regional retailing community. A well-coordinated attempt could attract families, and lunch-time strollers with unique merchants and an entertainment component. A fun and frivolous Coney Island effect could be reinforced with a hotdog and hamburger stand; a sweets shop featuring cotton candy, caramel popcorn and candies apples; a make-your-own ice cream treat kiosk; stuffed toys; an arcade of games; children's theater with Sesame Place-quality educational video games; soft sculpture playground, and even a semi-professional, stand-up comedy theater for entertaining adults in the evening.

Concert Lights

Dominant actors in this portion of the project are the Concert Hall, which will attract a lunch-time, evening and weekend audience, and the Cathedral with a daytime, evening and Sunday population. Diverse income levels, preferences and age groups will be represented.

The Electric Agora, marking the Pearl Street crossing and a focus of both plazas, is a crowd pleaser. Large scale images, using state-of-the-art technologies, mix information, announcements of district events, public viewing video arts, as a multi-purpose, interactive entertainment. Incorporated into the arcade and shelter structure are light-show components. A ticket booth serves up Dallas entertainment, while a retail kiosk has the area's largest news selection.

Besides a buffet restaurant and limited retail planned for the Concert Hall, this section of the Boulevard of the Arts will provide a contemplative interlude, apart from the hustle and bustle of "Downtown life" in the Museum Crossing area. With an open-air performance area and public arts/community center, the Cathedral complex could serve as a focal point for classroom instruction, juried exhibits and community forums, and an events stage. (See Management Recommendations for representative list of activities.)

As the physical nucleus of the complex, with maximum visibility from both end points, this outdoor stage area could add vitality and visual interest to the Boulevard of the Arts with music, dancing, recitation and laughter. For those who prefer more passive enjoyment, behind the Cathedral lies also a quiet oasis eminently suitable for an Arbor.

This arcade-enclosed area serves as a buffer zone of non-commercial use and public participation between two commercial and densely populated nodes. It would provide the logical melding point uniting the east end of the district with the west, allowing the stroller to pause and catch his breath.

The proposed world-class hotel adjacent to the Concert Hall and the significant retail project directly across the Boulevard collectively present the most appropriate location for a major cluster of uses. A collection of food service options should be programmed to pick up the rhythm of commercial activity interrupted at Concert Lights. The hotel will help to establish the level of

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quality but both entities--hotel and retail complex--should project a distinctive and, at the same time, approachable image.

■ Lifestyle retail. To reach out to the nearby residential community, and provide a service to office workers on their way home or even on-site visitors, this location would be able to support a limited array of lifestyle uses--table and bed linens; pottery/cookware with interesting gadgets and table accessories; china/crystal for gift-giving home-enhancement; a splendidly colorful collection of art prints with a framing service; unusual cards and gifts with giftwrapping and party goods; sensual bath items, scents for the home and soaps; watches and clocks both old and new; small antique furniture items and household accessories; a knock-down, easy-to-assemble-furniture store.

■ Profiles A Celebrity Cafe: A large, well recognized, free-wheeling bistro modeled on Sardi's and located off the hotel's garden court. The menu offering will be robust, if not necessarily inspired. This is the apres-performance gathering spot. This is the place where the artist can rub shoulders with the aficionado. Images of autographed performers stare down from black and white photographs which line the walls; conversations are fragmented...and always too loud.

■ Uptown House: This restaurant transmits the essence of America's continuing jazz heritage with an American regional menu and a large, lavish lounge and bar. Live ensembles, piano and solo performances, the repertoire is

limited to jazz, from inspired Dixie to contemporary progressive with student performers and popular musicians. Expect contemporary decor with a 1930's accent and the wide appeal of a Storeville.

■ Supper Club: An intimate club of approximately 2,500 square feet, where the amateur comic or "torch" singer can make a start, in the type of room Billie Holiday could hush. The Club joins a small supper club circuit as incubators for next year's stars.

Major Retail Statement

Across from the hotel, the district's major retailing statement would magnify the level of activity and excitement generated by its own dining "emporium" and add a provocative touch of style and vitality to this cluster of uses. Here lies the district's unique opportunity to create a fashion center. Relating to the elegant stature of the hotel but not excluding other visitors to the site, the varied collection of fashion, accessories, gifts and lifestyle merchants should offer designer-quality merchandise to popular priced items, but in a controlled and unified environment.

The shopping experience should be extended by an equally attractive and varied dining component with an interesting compendium of fast food, cafes and fine quality restaurants--complementing but, at the same time, providing far greater variety to the hotel-focused food service.

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Included: A Steakhouse: traditional steak, old-fashion value, lavish trimmings; Tete-a-Tete Cafe: tables for two, candlelight, and light snacks meant to be shared; Star Discotheque: distinctive pulse and glitzer of disco, see and be seen as tiers of tables overlook each evening's drama.

■ Past food operations could feature---Chinese fingerfoods, Irish stews, German wursts and krauts, mid-east pita and kebabs, Maryland crabs, California salads, Texas chilis.

An elegant seafood cafe with wine and a concert pianist, Greek specialties with ethnic dancers in the evenings, an English-style pub darkened by mahogany paneling, a first-class Oriental restaurant, a raucous and casual regional experience---all of these concepts and more would encourage repeat visitation and make shopping more of a total, entertainment experience.

A second part of this specialty center would be anchored by a smaller-sized department store, and the reputation and quality-level of its merchandise will influence the overall ambience and marketing of the center. The appropriate size of the department store should be explored in detail with interested operators. Sakowitz, based in Houston will, for example, reduce its requirements to as few as 35,000 square feet in an urban location if a larger "mother" store is nearby. Neiman-Marcus, on the other hand, prefers 90,000 square feet in some downtowns, although since Dallas is its headquarters, it might go to a smaller concept.

Added to the fashion and lifestyle offerings, a collection of quality crafts merchants, forming "The Crafts Collective", would add a special touch to the unity of retail with the arts and would provide a complementary transition from the fashion and department store increments to the neighboring entertainment complex. Popular consumption of art in the form of crafts offers several benefits.

small crafts operations are portable;
local craftsmen will be given a public forum;
good users for very small spaces;
a display-focused area with short-term leases will provide optimum quality control and maximum variety;
low price per unit insures wider appeal.

Juried shows and public work areas would add interest, novelty and educational value. Local, regional, national artisans should be invited to participate, representing any of the following crafts:

Pottery	Quilting/Sewing
Weaving	Features/Embroidering
Jewelry	Glass Etching
Class	Scrimshaw
Baskets	Woodworking/Sculpture
Ethnic "artifacts"	Candle-making
Metalwork	Paper-making
Enamels	Oragami
Stained Glass	Sand-painting
Knitting/Crochet/	Leatherworking
Macrame/Needlepoint	

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Special events can focus on ethnic talents and international craft exhibitions. Crafts and related promotional activities would also serve to activate the street and an exhibition arcade with colorful, appealing, affordable uses.

Fountain PlazaLas Ramblas: The Entertainment Complex

Integral to the Fountain Plaza area is the entertainment complex: Housing the opera, or legitimate theater and/or a below-grade Cineplex complex with up to eight movie theaters showing art films and second-run movies, these areas will glitter with opening night activities, the thrill of proximity to celebrities, and enough variety in offerings for mass appeal. Adjacent shopping and dining should reflect some of the splendour and excitement of this component, with the boulevard of the Arts rivaling the famed promenade of Barcelona's Las Ramblas.

Mercado of the Boulevard of the Arts

The market will come alive every day as an active "mercado" with fresh fruit and produce vendors, and small, portable items for the home.

Offering convenience to daytime working populations as well as temptation to the palate, the market's merchandise will include gourmet foods, fresh produce, bins of wholesome grains; coffees, teas, spices, newly baked breads and pastries; indispensable housewares, baskets, practical handicrafts, and well-stocked charcuterie.

Goods are sold from market stalls, with proprietors behind a profusion of enticing and aromatic wares. Kiosks punctuate the arcade with displays of baskets, kitchen gadgetry, soaps or jellies.

Discolto con Brio: Baked goods/PastrySunner Stock: Greengrocer/grainsL'Epicure: Charcuterie/Gourmet FoodsIn-the-Round: Pasta/CheesesScales: Coffee/Tea/SpicesFollies: CandiesKiosks: Kitchen gadgetry, baskets, soaps, jellies

An area resident should be able to amply satisfy his basic domestic needs, benefitting from the at times exotic range offered for sale to a larger public.

Creating a bustle of activity at this end point, Fountain Plaza would entice the area's residential and office populations to explore this end of the district. The large fountain makes a major statement, public gathering place, and a restive spot for sitting and chatting.

Recommended Food Service and Retail Program

Merchandising concepts presented in the previous section are further defined in terms of existing and proposed development and suggested optimum square footages.

Three theme areas located along Flora Street are the focus of pedestrian activity and adjacent commercial development. Each area is

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anchored by a dominant arts-related institution or special feature and provides a unique identity within the larger district. Within these theme areas are sub-areas consisting of a collection of real estate development events which, by adjacency, common development mechanisms or time frame, can be thought of as a unified planning opportunity.

Museum Crossing - West of Olive

Museum Crossing - West of Olive in the master planning of the Dallas Arts District should be considered as the intersection of Flora and Harwood Streets, property currently controlled by the Dallas Museum of Art, Trammell Crow Development Company and Luedtke-Aldridge-Pendleton and Young-Genetk.

These properties are scheduled for development in 1983, 1984-1986, and a hotel anticipated in 1986.

The retail/restaurant components of these projects, if considered together have a potential aggregate square footage of approximately 78,400 square feet. (See following Table for allocations.)

The implicit ramifications and development considerations of restaurant/retail development in this episode are as follows:

■ Strategy: In all probability this will be the first commercial development component within the Dallas Arts District. The level of perceived risk is relatively high, as is the precedent setting necessity of a unified development attitude required.

■ Development scale: While both perceived risk and precedent setting significance are high, the actual size of the retail/restaurant component which can be collected on these three sites is modest. The proposed inventory of these uses, as illustrated in the master plan are as follows:

Dallas Museum of Art

Food Service

Moderate Price Restaurant

8,000 sf

Retail

Specialty

2,000 sf

10,000 sf

Trammell Crow Development

Food Service

Fast Food

2,500 sf

Fast Food

3,500

Moderate Price Cafe

2,000

Premium Price Restaurant

4,000

12,000 sf

Retail

Service

1,000 sf

Convenience

1,800

Gifts/Specialty

1,600

Lifestyle/Apparel

2,500

Arts

5,100

12,000 sf

24,000 sf

Luedtke-Aldridge-Pendleton

Food Service

Fast Food

2,500 sf

Moderate Price Restaurant

1,500

Premium Price Restaurant

2,000

6,000 sf

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<u>Retail</u>	<u>2,000 sf</u>
Service/Convenience	
Young-Centek	
<u>Food Service</u>	
Fast Food	4,500 sf
Moderate Price Cafe	2,000
Moderate Price Restaurant	3,000
Premium Price Restaurant	2,500
Premium Price Restaurant	<u>5,500</u>
	17,500 sf

<u>Retail</u>	
Service	1,200 sf
Convenience	1,000
Sundries	600
Gifts/Specialty	4,400
Lifestyle/Apparel	6,800
Arts	<u>4,900</u>
	18,900 sf
	<u>36,400 sf</u>

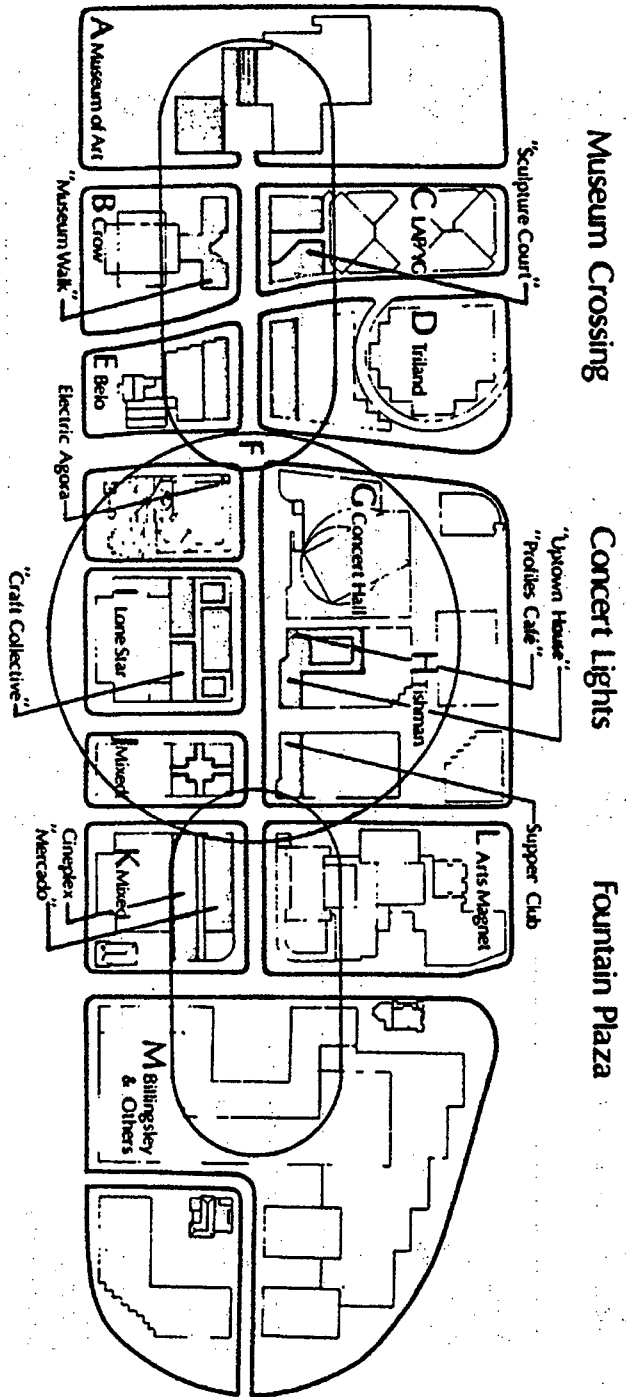
Museum Crossing - East of Olive

Museum Crossing - East of Olive encompasses Triland properties and the Belo Mansion property across Flora Street, each bounded by Olive and Pearl Streets. Initial Triland development could occur prior to 1986, including a hotel across Pearl Street from the Concert Hall plaza. Major Triland development to the far side of the Woodall Rogers off-ramp and Dallas Legal Education Center expansion will occur after 1986.

The retail/restaurant components of these projects, considered together, have a potential area of 51,400 square feet, including the possibility of below-grade commercial development as part of a Pearl Street-crossing pedestrian passage. This retail area, in negotiation with the City of Dallas, can extend under Flora between Olive and Pearl Streets, or continue beneath the Flora and Pearl Street intersection. Engineering and utility studies will also affect the feasibility of this retail component.

■ Strategy: Joint development of below-grade areas, primarily for parking access and expansion and also for retail requires careful coordination of development schedules. The garage extending from Triland to Belo property beneath Flora could incorporate a below-grade pedestrian connection, crossing Pearl, and the framing structure of contiguous parking space can be designed to accommodate retail conversion. The parking garage structure below Belo property must anticipate Dallas Legal Education Center expansion plans. Retail at grade on Flora can be built simultaneous with parking garage construction, and decked until major Dallas Legal Education Center construction takes place. Retail/restaurant areas in Triland and Belo development, including below-grade commercial, can be effectively managed and run under a master lease agreement.

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Food Service &
Retail Concept



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Triland Properties: Hotel	
Food Service	3,500 sf
Fast Food	1,000
Moderate Price Cafe	4,500 sf

Retail	
Service	2,100 sf
Convenience	800
Gifts/Specialty	2,200
Arts	1,500

6,600 sf

Triland Properties: Hotel	
Food Service	2,500 sf
Moderate Price Cafe	5,000
Premium Price Restaurant	7,500 sf

Retail	
Service	800 sf
Convenience	600 sf

1,400 sf

20,000 sf

Belo Mansion Retail Interest	
Food Service	2,500 sf
Fast Food	2,500
Moderate Price Restaurant	3,500
Premium Price Restaurant	8,500 sf

Retail	
Service	600 sf
Convenience	800
Gifts/Specialty	2,600
Lifestyle/Apparel	2,800
Arts	2,900

9,700sf

18,200 sf

Pearl Street Pedestrian Passage	
Food Service	4,000 sf
Fast Food	

Retail	
Service	1,800 sf
Convenience	1,600
Gifts/Specialty	2,200
Apparel	2,600
Arts	1,000

9,200 sf

13,200 sf

Concert Lights

Concert lights includes the Concert Hall and the Cathedral Santurio de Guadalupe, with its Sunday School and rectory. The two blocks, facing each other across Flora, are bounded by Pearl Street, with Crockett Street bounding the Church property on axis with the Concert Hall entrance. The Concert Hall will premiere in 1986. A modest retail/restaurant program is planned, in the range of 6,000 square feet. The church plans no retail development, although in relocating/rebuilding

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the Sunday School building, a joint-venture approach with the City of Dallas or suitable non-profit sponsorship, a larger facility could make available flexible space for non-profit educational, arts, or community uses. Siting, program, scheduling and management requirements would be negotiated.

The north side is controlled by Tishman Realty, the south side by Lone Star Cadillac, SPG and mixed ownership. Some development by Tishman may occur prior to 1986. However, as planned development moves underway, retail/restaurant components could total from 195,000 to 270,000 square feet.

■ Strategy: Again, joint development of below-grade areas, involving the City, the Concert Hall, and the church, could permit a larger multi-use garage with more flexibility of entry and exit. Direct connections with a Pearl Street pedestrian passage would be possible, although extending below-grade retail is unlikely.

Relocating the Sunday School to complete the Flora Street right-of-way allows the planning possibility of a plaza behind the church, facing the Concert Hall plaza. Dual open spaces at this mid-point in Flora Street create a larger scale setting for specifically programmed events and activities, festival occasions, et cetera. Multi-purpose staging areas, sound installations and permanent storage facilities will invite a variety of outdoor performances. Some portion of the new or rebuilt church facility can offer an opportunity, if appropriate relationships can be established, to provide flexible public space with direct connection to the activities and populace of Flora Street.

The Tishman Realty project calls for a dramatic grouping of towers and a hotel, surrounding a central auto court. The hotel would step up over a large public open space adjacent to the north-east side of the Concert Hall. With current plans exhibiting three office towers in plaza settings, a significant footprint for retail is unlikely. The retail/restaurant program of the Tishman Realty projects would be heavily oriented toward food service and Flora Street frontage. Directly across Flora, Lone Star Cadillac has no specific plans but recognizes the property's likely development potential. In addition to a "typical" office building scenario, the large site is appropriate for more significant retail statement: a moderate scale specialty center, with a mini-department store, possibly on the adjacent mixed-ownership site. The proximity of Plaza of the Americas is an inducement to planning a competitive/complementary retail setting, establishing a retail center-of-gravity in the north CBD.

■ Development scale:

Dallas Concert Hall	
<u>Food Service</u>	
Moderate Price Restaurant	5,000 sf
<u>Retail</u>	
Specialty	<u>1,000 sf</u>
	6,000 sf
Church Facility:	
<u>Arts/Organizational Uses</u>	(10,000 sf)

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<u>Tishman Realty: Offices</u>	
Food Service	8,000 sf
Fast Food	3,500 sf
Moderate Price Restaurant	6,000 sf
Club/Premium Price Restaurant	17,500 sf
<hr/>	
<u>Retail</u>	
Service	2,000 sf
Convenience	1,800 sf
Specialty	2,000 sf
Apparel	1,000 sf
	7,000 sf
<hr/>	
<u>Tishman Realty: Hotel</u>	
Food Service	4,000 sf
Moderate Price Restaurant	3,500
Moderate Price Cafe	2,500
Premium Price Restaurant	5,500
Premium Price Restaurant	15,500 sf
<hr/>	
<u>Retail</u>	
Service	600 sf
Sundries/Convenience	1,000
Gifts/Specialty	1,400
Apparel	1,200
Arts	800
	5,000 sf
	45,000 sf
<hr/>	
<u>Lone Star Cadillac: Specialty Center</u>	
Food Service	23,000 sf
Fast Food	20,000
Moderate Price Cafe/Restaurants	18,000
Premium Price Restaurants	61,000 sf

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<u>Retail</u>	
Service/Convenience	19,800 sf
General Shoppers Goods/Specialty	30,000
Arts	19,200
	59,000 sf
	75,000
<hr/>	
<u>Department Store</u>	
	195,000 sf
<hr/>	
<u>Mixed Ownership</u>	
Food Service	5,500 sf
Fast Food	4,000
Moderate Price Cafe	4,000
Premium Price Restaurant	13,500 sf
<hr/>	
<u>Retail</u>	
Service/Convenience	3,300 sf
Gifts/Specialty	3,600
Lifestyle/Apparel	6,600
Arts	3,000
	16,500 sf
	30,000 sf

Fountain Plaza

The Fountain Plaza area includes the Arts Magnet High School and a large mixed-ownership parcel south-west of Routh Street. The area of the Fountain Plaza itself lies west of Routh Street and is surrounded by the large tract bounded by Routh Street, Ross Street and Woodall Rodgers, owned by Ms. Billingsley, Ms. Forrester, Wholesale Electronic supply and others.

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The size of parcels allows a full range of development options, anticipated between 1987-2000.

■ Strategy: The site enjoys an axial prominence at the end of Flora Street development.

■ Development scale: Certainly development plans will wish to capitalize on the district's strengths, but the following program would be self-sustaining at a moderate level of mixed-use development.

Arts Magnet High School
Auditorium (40,000 sf)

Mixed-Ownership
Entertainment Complex (35,000+ sf)

(75,000+ sf)

Billingsley and Others
Food Service
Fast Food 13,000 sf
Moderate Price Cafes/Restaurants 10,000
Premium Price Restaurants 10,000

33,000 sf

Retail
Service 6,700 sf
Market/Convenience 16,800
Gifts/Specialty 13,400
Lifestyle/Apparel 23,400
Arts 6,700

67,000 sf

100,000 sf

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Special events can focus on ethnic talents and international craft exhibitions. Crafts and related promotional activities would also serve to activate the street and an exhibition arcade with colorful, appealing, affordable uses.

Fountain PlazaLas Ramblas: The Entertainment Complex

Integral to the Fountain Plaza area is the entertainment complex: Housing the opera, or legitimate theater and/or a below-grade Cineplex complex with up to eight movie theaters showing art films and second-run movies, these areas will glitter with opening night activities, the thrill of proximity to celebrities, and enough variety in offerings for mass appeal. Adjacent shopping and dining should reflect some of the splendour and excitement of this component, with the boulevard of the Arts rivaling the famed promenade of Barcelona's Las Ramblas.

Mercado of the Boulevard of the Arts

The market will come alive every day as an active "mercado" with fresh fruit and produce vendors, and small, portable items for the home.

Offering convenience to daytime working populations as well as temptation to the palate, the market's merchandise will include gourmet foods, fresh produce, bins of wholesome grains; coffees, teas, spices, newly baked breads and pastries; indispensable housewares, baskets, practical handicrafts, and well-stocked charcuterie.

Goods are sold from market stalls, with proprietors behind a profusion of enticing and aromatic wares. Kiosks punctuate the arcade with displays of baskets, kitchen gadgetry, soaps or jellies.

Discolto con Brio: Baked goods/PastrySunmer Stock: Greengrocer/grainsL'Epicure: Charcuterie/Gourmet FoodsIn-the-Round: Pasta/CheesesScales: Coffee/Tea/SpicesFollies: CandiesKiosks: Kitchen gadgetry, baskets, soaps, jellies

An area resident should be able to amply satisfy his basic domestic needs, benefitting from the at times exotic range offered for sale to a larger public.

Creating a bustle of activity at this end point, Fountain Plaza would entice the area's residential and office populations to explore this end of the district. The large fountain makes a major statement, public gathering place, and a restive spot for sitting and chatting.

Recommended Food Service and Retail Program

Merchandising concepts presented in the previous section are further defined in terms of existing and proposed development and suggested optimum square footages.

Three theme areas located along Flora Street are the focus of pedestrian activity and adjacent commercial development. Each area is

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anchored by a dominant arts-related institution or special feature and provides a unique identity within the larger district. Within these theme areas are sub-areas consisting of a collection of real estate development events which, by adjacency, common development mechanisms or time frame, can be thought of as a unified planning opportunity.

Museum Crossing - West of Olive

Museum Crossing - West of Olive in the master planning of the Dallas Arts District should be considered as the intersection of Flora and Harwood Streets, property currently controlled by the Dallas Museum of Art, Trammell Crow Development Company and Luedtke-Aldridge-Pendleton and Young-Genetk.

These properties are scheduled for development in 1983, 1984-1986, and a hotel anticipated in 1986.

The retail/restaurant components of these projects, if considered together have a potential aggregate square footage of approximately 78,400 square feet. (See following Table for allocations.)

The implicit ramifications and development considerations of restaurant/retail development in this episode are as follows:

■ Strategy: In all probability this will be the first commercial development component within the Dallas Arts District. The level of perceived risk is relatively high, as is the precedent setting necessity of a unified development attitude required.

■ Development scale: While both perceived risk and precedent setting significance are high, the actual size of the retail/restaurant component which can be collected on these three sites is modest. The proposed inventory of these uses, as illustrated in the master plan are as follows:

Dallas Museum of Art

Food Service	8,000 sf
Moderate Price Restaurant	
Retail	
Specialty	<u>2,000 sf</u>
	10,000 sf

Trammell Crow Development

Food Service	
Fast Food	2,500 sf
Fast Food	3,500
Moderate Price Cafe	2,000
Premium Price Restaurant	<u>4,000</u>
	12,000 sf

<u>Retail</u>	
Service	1,000 sf
Convenience	1,800
Gifts/Specialty	1,600
Lifestyle/Apparel	2,500
Arts	<u>5,100</u>
	12,000 sf

<u>Luedtke-Aldridge-Pendleton</u>	
Food Service	24,000 sf

<u>Fast Food</u>	2,500 sf
Moderate Price Restaurant	1,500
Premium Price Restaurant	<u>2,000</u>
	6,000 sf

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<u>Retail</u>	
Service/Convenience	<u>2,000 sf</u>
Young-Centek	
<u>Food Service</u>	
Fast Food	4,500 sf
Moderate Price Cafe	2,000
Moderate Price Restaurant	3,000
Premium Price Restaurant	2,500
Premium Price Restaurant	<u>5,500</u>
	17,500 sf

<u>Retail</u>	
Service	1,200 sf
Convenience	1,000
Sundries	600
Gifts/Specialty	4,400
Lifestyle/Apparel	6,800
Arts	<u>4,900</u>
	18,900 sf
	<u>36,400 sf</u>

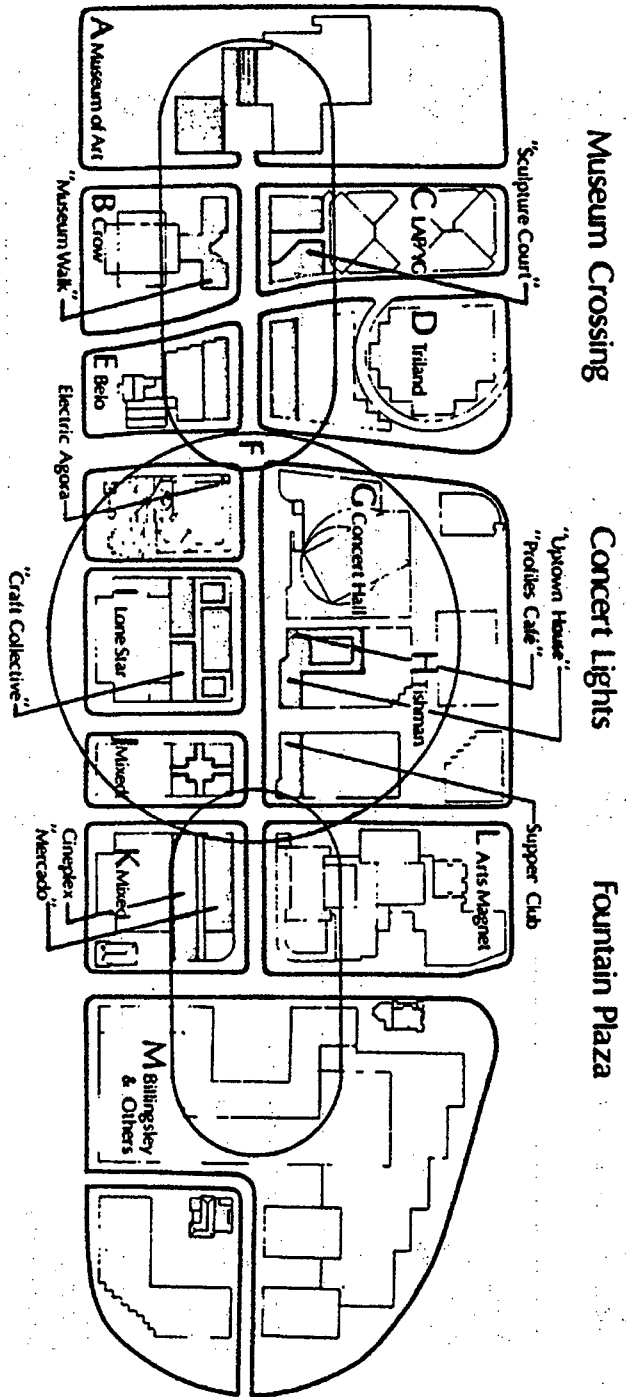
Museum Crossing - East of Olive

Museum Crossing - East of Olive encompasses Triland properties and the Belo Mansion property across Flora Street, each bounded by Olive and Pearl Streets. Initial Triland development could occur prior to 1986, including a hotel across Pearl Street from the Concert Hall plaza. Major Triland development to the far side of the Woodall Rogers off-ramp and Dallas Legal Education Center expansion will occur after 1986.

The retail/restaurant components of these projects, considered together, have a potential area of 51,400 square feet, including the possibility of below-grade commercial development as part of a Pearl Street-crossing pedestrian passage. This retail area, in negotiation with the City of Dallas, can extend under Flora between Olive and Pearl Streets, or continue beneath the Flora and Pearl Street intersection. Engineering and utility studies will also affect the feasibility of this retail component.

■ Strategy: Joint development of below-grade areas, primarily for parking access and expansion and also for retail requires careful coordination of development schedules. The garage extending from Triland to Belo property beneath Flora could incorporate a below-grade pedestrian connection, crossing Pearl, and the framing structure of contiguous parking space can be designed to accommodate retail conversion. The parking garage structure below Belo property must anticipate Dallas Legal Education Center expansion plans. Retail at grade on Flora can be built simultaneous with parking garage construction, and decked until major Dallas Legal Education Center construction takes place. Retail/restaurant areas in Triland and Belo development, including below-grade commercial, can be effectively managed and run under a master lease agreement.

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Food Service &
Retail Concept



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Triland Properties: Hotel

Food Service	3,500 sf
Fast Food	1,000
Moderate Price Cafe	4,500 sf

Retail Service	2,100 sf
Convenience	800
Gifts/Specialty	2,200
Arts	1,500

Triland Properties: Hotel

Food Service	2,500 sf
Moderate Price Cafe	5,000
Premium Price Restaurant	7,500 sf

Retail Service	800 sf
Convenience	600 sf
	1,400 sf

Belo Mansion Retail Interest

Food Service	20,000 sf
Fast Food	2,500 sf
Moderate Price Restaurant	2,500
Premium Price Restaurant	3,500
	8,500 sf

Retail Service	600 sf
Convenience	800
Gifts/Specialty	2,600
Lifestyle/Apparel	2,800
Arts	2,900
	9,700sf

Pearl Street Pedestrian Passage	18,200 sf
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Food Service	4,000 sf
Fast Food	

Retail Service	1,800 sf
Convenience	1,600
Gifts/Specialty	2,200
Apparel	2,600
Arts	1,000
	9,200 sf

Concert Lights	13,200 sf
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Concert lights includes the Concert Hall and the Cathedral Santurio de Guadalupe, with its Sunday School and rectory. The two blocks, facing each other across Flora, are bounded by Pearl Street, with Crockett Street bounding the Church property on axis with the Concert Hall entrance. The Concert Hall will premiere in 1986. A modest retail/restaurant program is planned, in the range of 6,000 square feet. The church plans no retail development, although in relocating/rebuilding

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the Sunday School building, a joint-venture approach with the City of Dallas or suitable non-profit sponsorship, a larger facility could make available flexible space for non-profit educational, arts, or community uses. Siting, program, scheduling and management requirements would be negotiated.

The north side is controlled by Tishman Realty, the south side by Lone Star Cadillac, SPG and mixed ownership. Some development by Tishman may occur prior to 1986. However, as planned development moves underway, retail/restaurant components could total from 195,000 to 270,000 square feet.

■ Strategy: Again, joint development of below-grade areas, involving the City, the Concert Hall, and the church, could permit a larger multi-use garage with more flexibility of entry and exit. Direct connections with a Pearl Street pedestrian passage would be possible, although extending below-grade retail is unlikely.

Relocating the Sunday School to complete the Flora Street right-of-way allows the planning possibility of a plaza behind the church, facing the Concert Hall plaza. Dual open spaces at this mid-point in Flora Street create a larger scale setting for specifically programmed events and activities, festival occasions, et cetera. Multi-purpose staging areas, sound installations and permanent storage facilities will invite a variety of outdoor performances. Some portion of the new or rebuilt church facility can offer an opportunity, if appropriate relationships can be established, to provide flexible public space with direct connection to the activities and populace of Flora Street.

The Tishman Realty project calls for a dramatic grouping of towers and a hotel, surrounding a central auto court. The hotel would step up over a large public open space adjacent to the north-east side of the Concert Hall. With current plans exhibiting three office towers in plaza settings, a significant footprint for retail is unlikely. The retail/restaurant program of the Tishman Realty projects would be heavily oriented toward food service and Flora Street frontage. Directly across Flora, Lone Star Cadillac has no specific plans but recognizes the property's likely development potential. In addition to a "typical" office building scenario, the large site is appropriate for more significant retail statement: a moderate scale specialty center, with a mini-department store, possibly on the adjacent mixed-ownership site. The proximity of Plaza of the Americas is an inducement to planning a competitive/complementary retail setting, establishing a retail center-of-gravity in the north CBD.

■ Development scale:

Dallas Concert Hall	
<u>Food Service</u>	
Moderate Price Restaurant	5,000 sf
<u>Retail</u>	
Specialty	<u>1,000 sf</u>
	6,000 sf
Church Facility:	
<u>Arts/Organizational Uses</u>	(10,000 sf)

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<u>Tishman Realty: Offices</u>	
Food Service	8,000 sf
Fast Food	3,500 sf
Moderate Price Restaurant	6,000 sf
Club/Premium Price Restaurant	17,500 sf
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<u>Retail</u>	
Service	2,000 sf
Convenience	1,800 sf
Specialty	2,000 sf
Apparel	1,000 sf
	7,000 sf
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<u>Tishman Realty: Hotel</u>	
Food Service	4,000 sf
Moderate Price Restaurant	3,500
Moderate Price Cafe	2,500
Premium Price Restaurant	5,500
Premium Price Restaurant	15,500 sf
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<u>Retail</u>	
Service	600 sf
Sundries/Convenience	1,000
Gifts/Specialty	1,400
Apparel	1,200
Arts	800
	5,000 sf
	45,000 sf
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<u>Lone Star Cadillac: Specialty Center</u>	
Food Service	23,000 sf
Fast Food	20,000
Moderate Price Cafe/Restaurants	18,000
Premium Price Restaurants	61,000 sf

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<u>Retail</u>	
Service/Convenience	19,800 sf
General Shoppers Goods/Specialty	30,000
Arts	19,200
	59,000 sf
	75,000
<hr/>	
<u>Department Store</u>	
	195,000 sf
<hr/>	
<u>Mixed Ownership</u>	
Food Service	5,500 sf
Fast Food	4,000
Moderate Price Cafe	4,000
Premium Price Restaurant	13,500 sf
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<u>Retail</u>	
Service/Convenience	3,300 sf
Gifts/Specialty	3,600
Lifestyle/Apparel	6,600
Arts	3,000
	16,500 sf
	30,000 sf

Fountain Plaza

The Fountain Plaza area includes the Arts Magnet High School and a large mixed-ownership parcel south-west of Routh Street. The area of the Fountain Plaza itself lies west of Routh Street and is surrounded by the large tract bounded by Routh Street, Ross Street and Woodall Rodgers, owned by Ms. Billingsley, Ms. Forrester, Wholesale Electronic supply and others.

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The size of parcels allows a full range of development options, anticipated between 1987-2000.

■ Strategy: The site enjoys an axial prominence at the end of Flora Street development.

■ Development scale: Certainly development plans will wish to capitalize on the district's strengths, but the following program would be self-sustaining at a moderate level of mixed-use development.

Arts Magnet High School
Auditorium (40,000 sf)

Mixed-Ownership
Entertainment Complex (35,000+ sf)

(75,000+ sf)

Billingsley and Others
Food Service
Fast Food 13,000 sf
Moderate Price Cafes/Restaurants 10,000
Premium Price Restaurants 10,000

33,000 sf

Retail
Service
Market/Convenience 6,700 sf
Gifts/Specialty 16,800
Lifestyle/Apparel 13,400
Arts 23,400
6,700

67,000 sf

100,000 sf

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Dallas Arts District Food Service/Retail Program

	Food Service			Retail		Total
	Fast Food	Medium Price	Premium Price			
<u>MUSEUM CROSSING - WEST OF OLIVE</u>						
A. Dallas Museum of Art:		8,000 sf		2,000 sf		10,000 sf
B. Trammell Crow Development:	6,000 sf	2,000	4,000 sf	12,000		24,000
C. LAPYG: Offices:	2,500	1,500	2,000	2,000		8,000
Hotel and Forecourt:	4,500	5,000	8,000	18,900		36,400
TOTALS:	13,000	16,500	14,000			
<u>MUSEUM CROSSING - EAST OF OLIVE</u>						
D. Triland Properties: Offices:	3,500	1,000		6,000		10,500
Hotel:		2,500	5,000	2,000		9,500
E. Belo Mansion Retail Interest:	2,500	2,500	3,500	9,700		18,200
F. Pearl Street Pedestrian Passage:	4,000			9,200		13,200
TOTALS:	10,000 sf	6,000 sf	9,500 sf			
PAGE TOTALS:				24,500 sf	26,900 sf	51,400 sf
				68,000 sf	61,800 sf	129,800 sf

*Chart keyed to Boulevard of the Arts Retail Program Diagram.

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Dallas Arts District Food Service/Retail Program

	Food Service			Retail	Total
	Fast Food	Medium Price	Premium Price		
<u>CONCERT LIGHTS</u>					
G. Dallas Concert Hall: Organizational Uses:		5,000 sf		1,000 sf	6,000 sf (10,000)
H. Tishman: Offices: Hotel:	8,000 sf	3,500 sf 7,500	6,000 sf 8,000	7,000 sf 5,000	45,000 sf
I. Lone Star Cadillac:	23,000	20,000	18,000	69,000	120,000 75,000
J. Mixed-Ownership	<u>5,500</u>	<u>4,000</u>	<u>4,000</u>	<u>16,500</u>	<u>30,000</u>
TOTALS:	36,500 sf	40,000 sf	36,000 sf	173,500 sf	276,000 sf (10,000 sf)
PAGE TOTALS:		<u>112,500 sf</u>		<u>173,500 sf</u>	<u>286,000 sf</u>

*Chart keyed to Boulevard of the Arts Retail Program Diagram.

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Dallas Arts District Food Service / Retail Program

	Food Service			Retail	Total
	Fast Food	Medium Price	Premium Price		
<u>FOUNTAIN PLAZA - WEST OF ROUTH</u>					
K. Entertainment					(35,000+ sf)
L. Arts Magnet					(40,000+ sf)
					(75,000+ sf)
<u>FOUNTAIN PLAZA - EAST OF ROUTH</u>					
M. Billingsley Properties/Others	13,000	10,000	10,000		
TOTALS:				33,000 sf	67,000 sf
					100,000 sf
GRAND TOTALS:				213,500 sf	292,300 sf
					505,800 sf

*Chart keyed to Boulevard of the Arts Retail Program Diagram.

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Arts Programming

Accommodation of arts components comprises a significant portion of planned uses for the Dallas Arts District. The following section examines suggested arts programming for the district: commercial elements and planning spaces for events and activities.

Commercial

Retailing and the arts have long had a symbiotic relationship. The traditional gallery serves as a forum for bringing the artist into public view. Yet in addition, the influence and impact of changing aesthetics and innovative design, not to mention showmanship, is felt throughout the retail industry. The arts have a pervasive influence in our lives today.

To accomplish the programming objectives of the district and insure an arts identity will require committed leasing efforts in each area along the Boulevard of the Arts. This will entail an out-reach effort involving the best local dealers and creative talents. An accurate assessment must be made of the market's expansion potential, and an effective recruitment of established interests and arts entrepreneurs before the district can operate as the effective magnet suggested by the Museum and Concert Hall setting, or the carefully landscaped, people-oriented Flora Street.

The district will be attractive to a range of merchants and will have to serve an equally broad range of needs. Arts-related uses should be clustered, in over-all allocations

of 15%-20% of commercial gross leasable area, more leased area than would be found in typical retailing centers. The Dallas Arts District on the whole can then generate the "specialty" draw that makes downtown retailing not only viable but intrinsically interesting and successful, extending the market appeal for all involved from tugs at the central CBD office population to a regional audience. Saturdays can sell.

Events and Activities

A strategy for incorporating art and entertainment in the district is detailed within Management Recommendations.

A questionnaire, designed and prepared by Ms. Karen Erxleben, was distributed by Mr. Richard Huff of the City Arts Program. In addition to sharing preliminary information on the Dallas Arts District planning, several question-answer sessions with arts groups have provided input to physical planning goals and an overview of local activity, with individual regard for the varied functions of the district.

A summary of questionnaire response follows, prepared by Karen Erxleben City of Dallas Health and Human Services Department.

A total of 29 Dallas cultural organizations responded to a general information questionnaire regarding the proposed Arts District. 28 of these organizations were non-profit corporations and one was for a profit organization. The responding organizations could be classified according to purpose or discipline as follows: 4 visual

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arts, 16 performing arts and 9 other respondents included major institutions as well as community arts groups.

All organizations responding to the questionnaire were interested in participation in the proposed Dallas Arts District in some way. Organizations indicate their preference for involvement accordingly: 1) performance space (18 responses); 2) educational or classroom space (14 responses); 3) rehearsal space (12 responses); 4) meeting space (9 responses); and 5) display or exhibit space (8 responses). There were 6 organizations that expressed a desire for office space in the district and several groups suggested a central ticket booth.

A majority of the respondents expressed an interest in presenting informally in the district with nontime or brown bag performances or demonstrations. Other suggestions for the district included: an information hot line for the Dallas Public Library, a visible "art factory", a theater library, a playground, technical support activities such as lighting equipment, costume and scenery shops, a callboard for auditions/announcements, kiosks, wiring for video/cable, a sound booth for broadcasting, and an arts boutique for non-profit organizations to sell posters, books and other promotional items.

Most organizations responding envision the district as an activity-filled, people-oriented place with open, green spaces, restaurants, night life, art galleries and other arts-related businesses and as a place

where both visual and performing artists could work, perform or display their talents, and, in some cases, live. In general, this coincides with the idea of the district that the landowners/developers, city planners, and project designers profess, thus continuing the theme of cooperation and united effort that exists for this project.

Particular concerns expressed by the responding groups included: that the district be affordable and accessible, that it include broad-based participation and all levels of artistic expression, that it not become elite, that there are adequate parking and security, that it be aesthetically pleasing but not too sterile, that it not become too commercial, that there be a sound management structure to handle promotion and scheduling. Questions were also raised regarding maintenance, quality control, funding, and adequate opportunities and facility space for performances and exhibitions for groups and individuals who are not landowners in the district.

There was a general consensus that the management of the arts district should be centralized - board, committee or umbrella coalition - with representation from the arts groups. There was not a clear-cut indication as to whether the centralized body should be private or public, non-profit or commercial.

At this writing, questionnaires were still being received. However, based on the information at hand, the general consensus is a positive one. Arts groups seem to be interested and ready to participate, with many

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creative ideas and suggestions about the district. Many of these could easily be incorporated into the district as it develops over the next several years. The next question to be raised is how to channel the planning and specific needs, requests and activities of the cultural organizations. This will presumably be addressed by the management of the district.

Planning Spaces for Events and Activities

Currently a range of public and private spaces are planned or existing as suitable to educational and arts-related needs. However, no program statement for a specific facility beyond the Dallas Museum of Art and the Dallas Concert Hall has suitable endorsement.

Dallas Arts, the Dallas County Heritage Society, and the Dallas Crafts Guild have clearly presented the anticipated physical requirements necessary to create a home or outreach facility within the district. As with many other Dallas arts organizations, continued lobbying on behalf of their influential constituencies will find receptive audiences within the City administration and local property owners.

The case for a visual arts center is a strong one, as are arguments for a performing arts facility suited to the more intimate presentation of chamber music or smaller scale dance groups. The Concert Hall and the Majestic Theatre both plan multi-use programming; (an inventory of available public and private performance spaces would include churches, et cetera, as well.)

As each development parcel undergoes design schematics and pro forma assessment, the programming of commercial spaces and creation of public areas are critical and subject to influence. The character of the public space, as in special urban projects elsewhere, can be shaped to accommodate performances and display activity as contributors to active, pleasurable, inviting environments, both open air and enclosed.

A specialty shopping center, with the Crafts Collective as its focal point, is an appropriate site for the Dallas County Heritage Society to sponsor a decorative arts outreach facility, or as an operative base for the Crafts Guild of Dallas. The shopping environment is changing, recognizing community needs and goals. Museum quality display and educational opportunities contribute to the aesthetic validation of a craft collection and add traffic to enhance retail performance. In combination, regionally significant arts activities and quality craft goods are themselves the destination draw to derive a mix of merchandise types. Planned open air performance areas are located at "The Arbor", defined by an arcade at the intersection of Pearl and Flora Streets on the site of the Cathedral Santuario de Guadalupe. Another planned performance focus is on the Routh and Flora Street corner of the Arts Magnet High School, adjacent to an exhibition arcade. Fountain Plaza, with the waterworks shut down, can accommodate over 3,000 people for special events.

Educational facilities can, with directed management, appropriate curricula, scheduling awareness, and pre-planning for basic storage

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areas, make use of essentially multi-use spaces both public and private. A Dallas Arts District governing authority should channel requests and effective use of private project spaces, with responsibilities including proper maintenance and security provisions. The Dallas County Community College could work closely with the district governing authority to mutual advantage.

A multi-purpose building to replace the Cathedral Santurio de Guadalupe's Sunday School can capitalize on the City's involvement to assure educational and exhibit facilities to non-profit groups. A city-established "endowment" may also be necessary to fund daily operations.

There is an acknowledged need for sources of crowd-pleasing entertainment and a way to house such activities as a legitimate theatre, a chamber hall for music or dance or an opera house. A more readily commercial entertainment prototypes are the "cineplex" theatres currently showing in urban settings. With smaller theatres and wider offerings, these theatres generate mass appeal, with the flexibility to show special film series and incorporate programs of art films. In a high rise development context where office development rarely requires a full-block tower footprint, several sites within the district will consider the impact of commercial entertainment options or the civic import of meeting the district's need for a smaller scale performing arts facility.

Electric Agora

The Agora's significance in the Dallas Arts District necessitates careful consideration of programming and management. The following section presents some of the possible program elements for the Electric Agora.

■ The Event Horizon: relays cultural information electronically, covering the locations, schedules, and programs of major galleries, museums, theaters and neighborhood fairs and festivals.

■ The Dallas Adventurer: displays an illuminated and digitally processed street and transit map addressed by visitors from consoles. Users can specify destinations and preferred means of travel. The board could respond with routings, 2x and 4x zoom-in images, local areas, and photographs of selected destinations.

■ World-wide Cities Spotlight: presents municipal and regional events and issues including major news items and statistical and demographic information. The selection of cities and regions covered could be correlated, when possible, to the hometowns, states and nationalities of visitors. Specific focus on the growing network of major cultural events and festivals contributes a special boost to local aspirations.

■ The World Board: notes international time, weather, and news information; NYSE, AMEX, and option prices; global and local weather displays; energy consumption, population trends, trade routes, exchange and currency rates; and news of foreign countries.

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■ In Texas Now: promotes tourism and events throughout the state of Texas, spotlighting vacation information and tips and featuring community sponsored messages.

Immediate Communication: conveys personal messages for visitors and others at special Dallas Arts District events could be displayed free or for a fee.

Artistic and Aesthetic Displays: artists can design programs and visual works using various components, including the kiosk consoles for interactive audience participation. The Dallas Museum of Art and the central management staff would select artists, assist with programming, and review all material displayed.

Revenue and Sponsorship Opportunities

Specialized components of the Electric Agora could be sponsored by various organizations. Examples include:

■ "Dallas Entertains" Feature: Individual theaters and cultural institutions.

■ World-wide Cities Spotlight: U.S. Chamber of Commerce; National Conference of Mayors; international tourism consuls.

■ World Board: World Trade Council; International Tourist Boards; American and Foreign multinational corporations.

■ Texas Now: Texas Department of Tourism, city governments; Dallas tourist destinations.

■ The Opinion Poll: reflects a cumulative data base, responsive opinion poll that operates through kiosk consoles and allows on-lookers to respond directly to electronically displayed questions either on the Agora screen or on the consoles. To stimulate participation, periodic summaries of the poll would be projected on the board with percentages and comparisons based on respondents' profiles and backgrounds.

Management

Those portions of the board that are purely informational and, therefore non-commercial, will be managed and operated by the Dallas Arts District management group. Spot-ads sales on the commercial portion, however, should be handled by an outside agency which can spread the cost of maintaining contacts with many potential advertisers over hundreds of advertising locations. Such a strategy will especially facilitate making an Electric Agora advertisement part of a larger campaign. Time and space brokers can handle the marketing on a commission basis, and advertisers reimburse Dallas Arts District management personnel for time spent on commissioned design and specially composed spots.

A Manager should be responsible for the operation of the Agora including selection and management of artists, advertising time and space brokers working on commission. Because this Manager, who should have programming experience and who should be familiar with the technology involved, would also be responsible for other attractions, an allocated share of

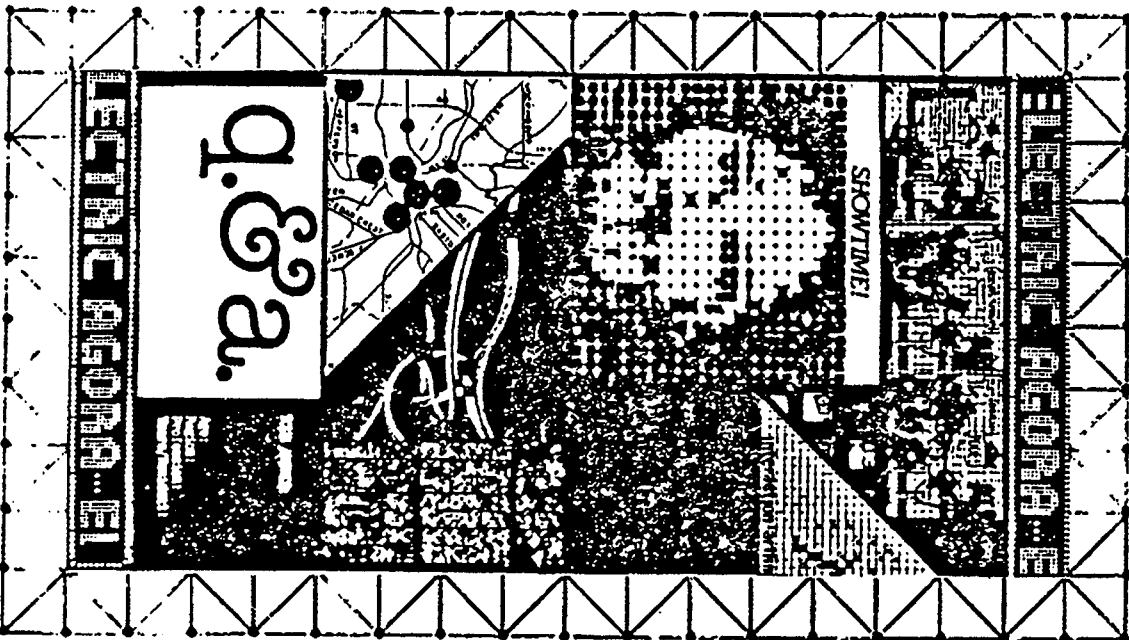
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his or her salary is charged to the Electric Agora on the income statement. The "operating expenses" include additional skilled staff time for maintenance and programming.

Design and Implementation

It will be necessary to pursue a preliminary feasibility study on the technology, structure and materials necessary to fully implement the conceptual design development of the Electric Agora. The following issues must be brought to an appropriate level of resolution, as well as estimates of feasibility, before in-depth work can begin:

- Content: Program ideas, graphic designs, format issues.
- Size: Height, brightness and visibility issues;
- Budget: Development of project arts allocation, solicitation of sponsors for promotional support, investigation of grant possibilities.
- Computer/Control Base: Investigation of real time and programmed display, interactive technologies and possibilities; games and training programs, score-board, broadcasting, and promotional programming.
- Technology Search: North America, Japan, Europe; World Fairs and expositions; sports arenas, Times Square, theatres, promotional devices.



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Housing Potentials

Mixed-use development has a sporadic record of including housing among commercial components, usually as high-rise luxury rentals or condominiums. Success depends on a number of urban factors: location, project scale, initial land cost, area densities, available transit, amenity, et cetera. The Dallas Central Business District has a markedly low rate of residential use, with core areas incorporating basically one residential project of 252 units. The market for housing downtown, then, remains largely untested.

City housing studies project a cautious optimism. Certainly the Dallas Arts District offers an appropriate physical framework for housing, with green areas, a softened urban landscape, cultural and entertainment opportunities, proximity to the workplace and diverse retail, dining experiences along with opportunities for a popular, consequently safer night-time setting. A range of neighborhood services and conveniences will handle the overlapping needs of daytime workers and a residential community.

High-rise rentals and condominiums have been effectively incorporated into ongoing office development, in projects as diverse as the John Hancock Tower in Chicago to the independent towers of Century City, Los Angeles. In a 1976 survey of eighty-eight U.S. mixed-use projects, 54% include a residential component. Such a project, for Dallas, would be a genuine ground-breaking in new territory. The Young-Gentek hotel may include over forty condominiums targeted for corporate use, with services provided by the hotel.

A University of Texas regional planning study focused recently on downtown office workers' attitudes on downtown living and Dallas housing prospects. Of note:

- an enthusiastic interest in living downtown, expressed primarily by persons already located near the CBD;
- overwhelming majority interested are one and two family households (increasing affordability);
- majority own residences and wish to own in the future;
- incomes, with 25% devoted to housing costs, would permit higher mortgage payments than respondents are willing to pay, a significant marketing problem given potential costs of CBD housing.

Dallas will inevitably respond to some of the same pressures both positive and negative, that have fostered a resurgence in inner-city living throughout the nation's metropolitan areas. The landmark siting potential of the Dallas Arts District and the current successful assemblies of land suggest development in this area is a likely first for downtown residential units.

Artists-In-Residence

A portion of the commercial areas of the project could be combined with artist work space and resident-run galleries. The goal is to provide an atmosphere of living and working as a benefit to the creative individual by combining artist shops, teaching studios, and other commercial uses.

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The typically low capital resources of the arts community promote arts neighborhoods in marginal or under-valued neighborhoods, creating areas like Dallas' "Munger Place" or "Swiss Avenue." The City of Dallas recognizes the value of arts in public life, and housing support has been in the form of overlooking zoning restrictions to facilitate artist communities.

Within the district, below-market rate housing will be required to meet an artist-in-residence goal, with the cooperation of development interests and City authority to effect tax exclusions, non-assessment of specific capital expenditures, and re-interpretation of Section Eight housing goals, among a variety of financing strategies outlined below.

■ **Living lofts:** A condition for the fullest success of the Dallas Arts District will be the residential proximity of the artist. This will be a place in which the serious artist can work and/or live within the overall complex. His presence will complement the character of the Flora Street development. A provision of adequate working/living space in return for the "benefits" which artists can bring to the project is proposed.

Working/living lofts for a minimum of 25 artists should be created, each with approximately 1,000 square feet. These spaces could be created on the second and third level, or above, of the retail structures and provide for flexibility of use.

Each space will have a minimal kitchen and bathroom facility, and the living area itself will have large, unencumbered spaces (with skylights

provided where possible). Doors and lighting will be an industrial grade nature to provide mobility and heavy-duty equipment installations.

■ Gallery spaces should be provided at above grade level for artist-run display of artist work. These will be combined with individual artist and group shows at commercial galleries.

■ Artisans shops should be approximately 200 square feet, where craftsmen can work on display; the character of the collection will be somewhat an open bazaar. The specialty center could incorporate the shops within the Crafts Collective.

Market Rate Housing/Studios: Academy of the Arts

In addition to the artist-in-residence program, there could be market rate studio and residential space available for the dance instructor, voice coach, piano-violin teacher. These can be developed either as apartments or condominiums. Proximity to additional classroom or practice spaces, in combined sponsorship with the Dallas County Community College District educational space or visual arts workshop areas, suggests the genesis of a more or less informal Dallas Academy of the Arts.

A proven marketing strategy is to "piggy-back" the marketing sales of these units to the overall success of the artist-in-residence program. The marketing benefits of this are strong. The value of the residential units will be enhanced by the presence of the Concert Hall and the artist residents. The classic example of this is Carnegie Hall in New York City, where the residential units

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were created to assist the operating support of the hall itself. It is immediately apparent that the credential of the theatre/music teacher is markedly improved by having studio or teaching space in the major performing arts center.

Financing Challenge

Escalating interest rates have radically altered the development industry's ability to build and sell a range of housing alternatives. Within downtown development, even luxury condominiums maintain a borderline viability.

In order to introduce more affordable housing to the targeted site, a number of incentives or regulatory measures have been developed in other cities:

City controls and incentives:

- in Denver's zoned high density areas, all square footage allocated to housing is excluded from the FAR in determining the maximum building envelope.
- city governments in San Francisco and Boston have required a proportional amount of downtown housing to accompany current office development, although this requirement may be fulfilled with housing that is not necessarily on the same site as its associated office development.
- A city can exempt development/construction costs of housing from value-added property re-assessments.
- some cities have committed to a phased-in re-assessment to reduce front-end and initial carrying costs of housing.

- cities provide parking and infrastructure, or other public improvements.

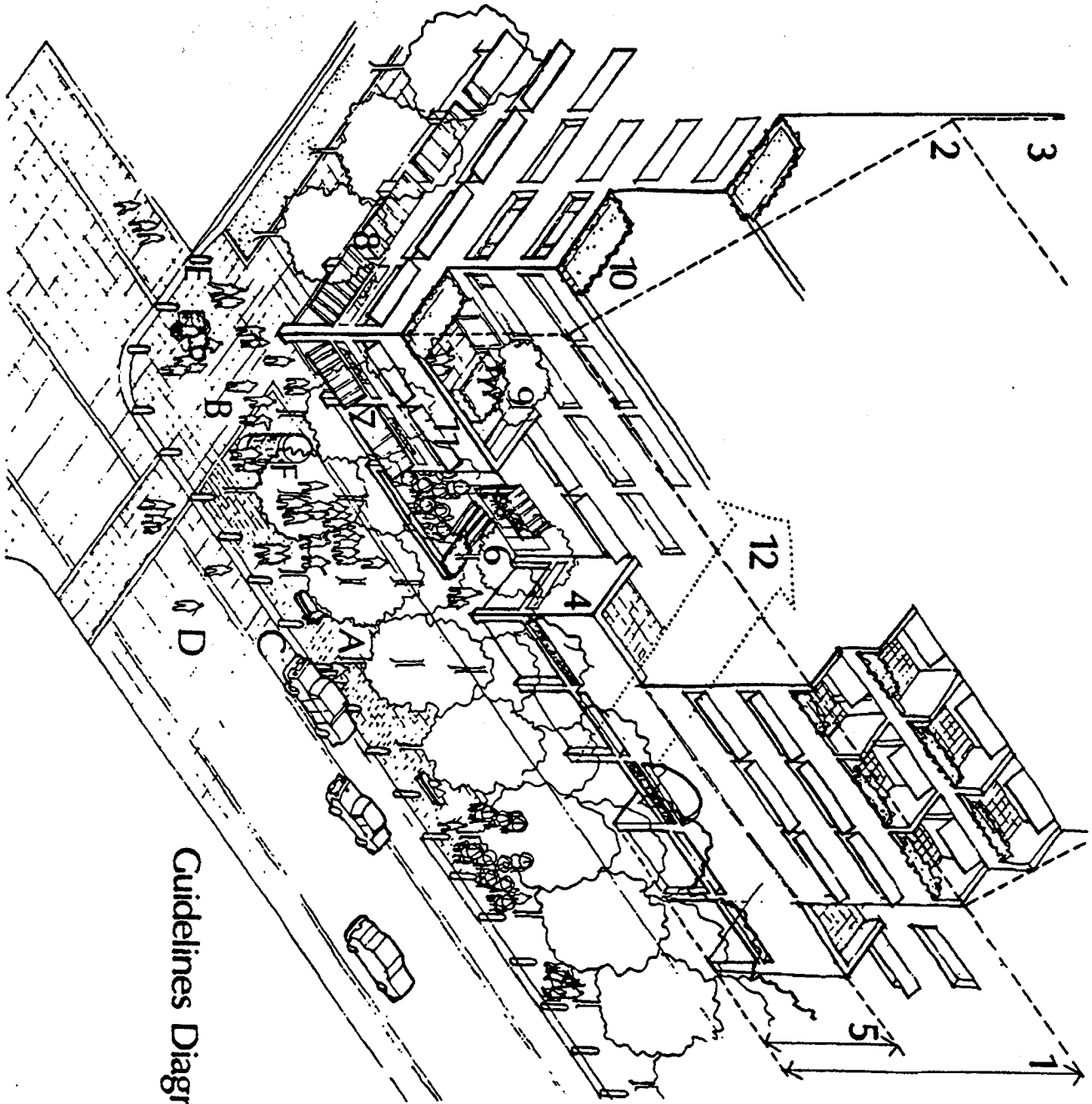
Financing methods:

- tap General Pension Funds of local trades or employee unions for lower interest rates and equity participation.
- utilize the state bonding capacity, if perceived benefits can be adequately demonstrated, for low interest or tax-free financing.
- major financial institutions involved in site office development in the district can demonstrate a public interest role in making available below-market-rate funds to buyers.

Developers

- set up syndication of tax benefits to minimize interest bearing funds required.
- stage syndication to stabilize cash flow, with funds acting as interest subsidy in project's first years.
- pro forma project with housing interest subsidy carried through as capital cost to project, effectively trading on value of office development to support housing.
- create a mortgage interest fund, used strategically to leverage costs during project initial years.
- developers can use a "dormant coop" or "condo flip" with short term financing which converts at the balloon date, giving the tenants five years or so to come up with a down payment.
- Jim Rouse of Rouse Corporation sponsors an Enterprise Fund which recycles development profits into housing.

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Guidelines Diagram

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Design / Development Guidelines



The implementation of the plan for the Dallas Arts District will not occur in one stage, but rather as a phased development over time. To ensure a consistency of design and maintenance of the district as a pedestrian-oriented environment, design and development guidelines have been established. The following section presents building envelope guidelines for setbacks and building heights, and design guidelines that present standards/parameters for elements such as building materials, street furniture, lighting, and signage.

Summary of District Guidelines

The guidelines diagram and list on the following pages summarize guidelines necessary to ensure that future development is consistent with the district theme. However, the majority of criteria for development will be left to discretionary review. Each project will be evaluated by the Design Review Committee for the Dallas Arts District for its development impacts on the district and on its compliance with district guidelines. Alternately, if the district were to be designated as Planned Development District by the City of Dallas, review would occur as part of the standard Planned Development District review process.

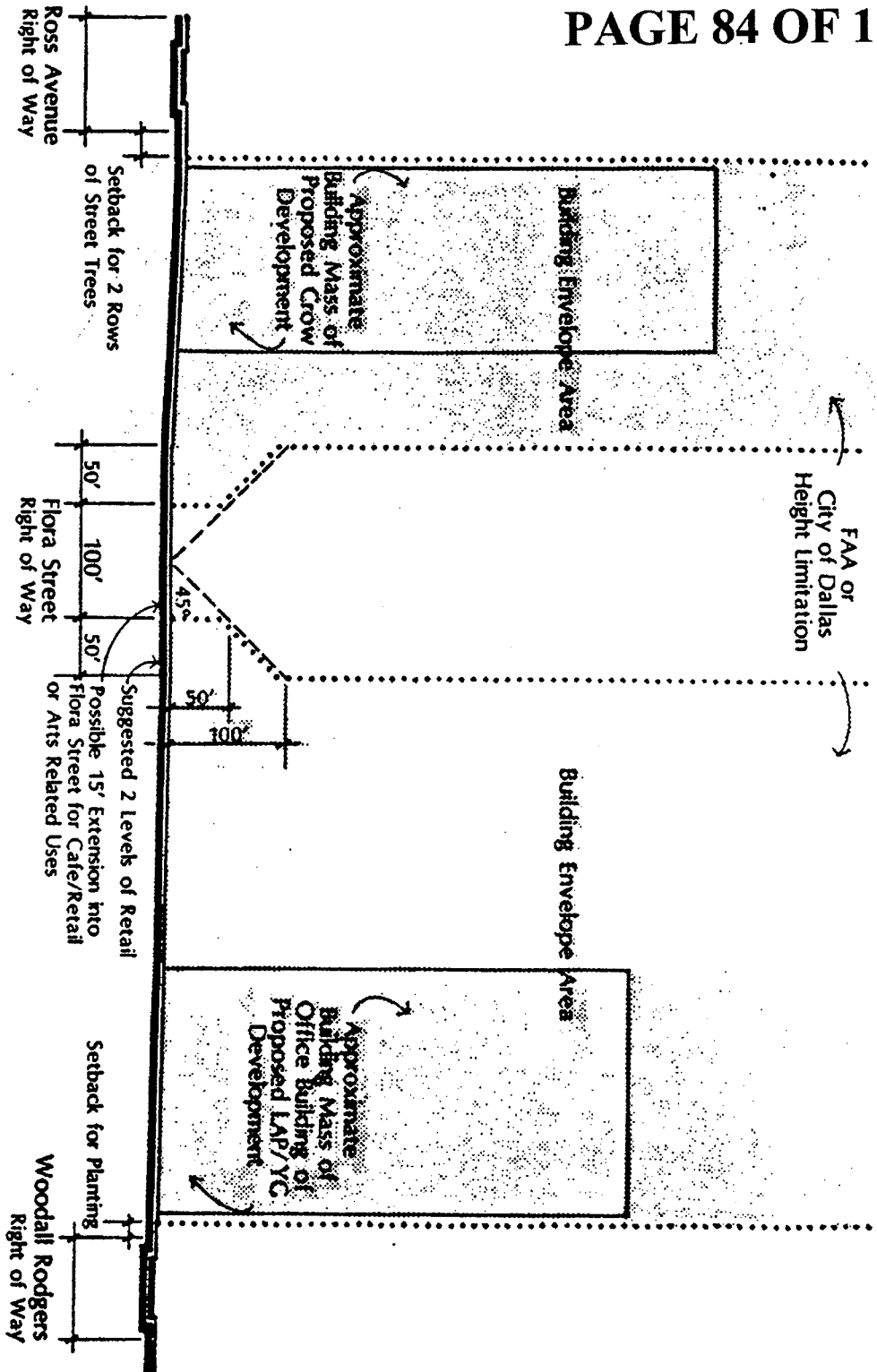
Building Envelope Guidelines

Controlling scale and openness along the Flora Street corridor will ensure that the street remains a pedestrian-oriented environment. A height limit is proposed adjacent to and within

50 feet of the 100-foot Flora Street right-of-way. The principle is that the building height within the 50-foot area must be equal to the distance from the centerline of the Flora Street right-of-way. A building at the right-of-way edge can be a maximum of 50 feet high. A portion of the building 25 feet from the right-of-way edge could be 75 feet high. Beyond the 50-foot area there would be no height limit, except what is required by the Federal Aviation Administration for the Love Field flight path.

The proposed development intensities can be achieved within a desirable profile for building massing within the district. Marketing considerations would locate the taller buildings at the edges of the development areas at Ross Street and Woodall Rodgers Freeway, where maximum visibility is available. This is in keeping with the desirability of having lower buildings along Flora Street to maximize light and air. The Building Envelope Guideline diagram details these parameters on the following page.

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Building Envelope
Guidelines

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Setback/Height Regulations

- 1 Height limit of 50 feet at Flora Street property line to maintain scale appropriate to pedestrian environment and encourage low base podiums for building development along Flora Street.
- 2 Height limit of 100 feet at 50 feet from Flora Street property line.
- 3 Beyond 50 feet from property line, unlimited height; FMA or City of Dallas restrictions apply.
- 4 Suggested crenelation of streetwall along Flora Street to create entries, sitting alcoves, planting areas or places for cafes. Crenelation should not extend more than 30 feet so that activity will remain visible along Flora Street.
- 5 At least 50% of Flora Street frontage built with two story base or podium.
- 6 Suggested retail above and below street level, with entrances 1/2 level above and 1/2 level below street level.
- 7 Variety and enrichment of pedestrian environment by numerous small shops. At least 50% of the streetwall on Flora Street for the first two levels should be transparent material, used for creative display and merchandising. Awnings or canopies are encouraged for weather protection and add color and pedestrian scale to the street.
- 8 Extension of retail around corners on cross streets, particularly on entry corridors from downtown. This will increase visibility of retail for pedestrians and motorists.

9 Location of active uses or common spaces such as cafeterias, meeting rooms, and lounges of mixed use projects on terraces that overlook Flora Street.

10 Orientation of residential and/or hotel uses to Flora Street with balconies or terraces.

11 Continuance of visibility of second level retail through use of signs in windows, but not extending into street. Signs for street level retail should be in sign band on face of building or in zone diagrammed in typical Flora Street Section.

12 Through block pedestrian connection to lobbies and parking garage elevators to provide weather protected pedestrian access. Retail uses front on pedestrian connections where possible.

13 Selection of building materials, that consider the scale, color, and texture to reflect regional character: the use of stone, stucco, concrete in light earth tones recommended.

Public Improvements

A Small scale modular pavers in tree planting zone. Zone for cafe vendors, street sales, artists, and performers.

B Paving pattern to indicate pedestrian zone.

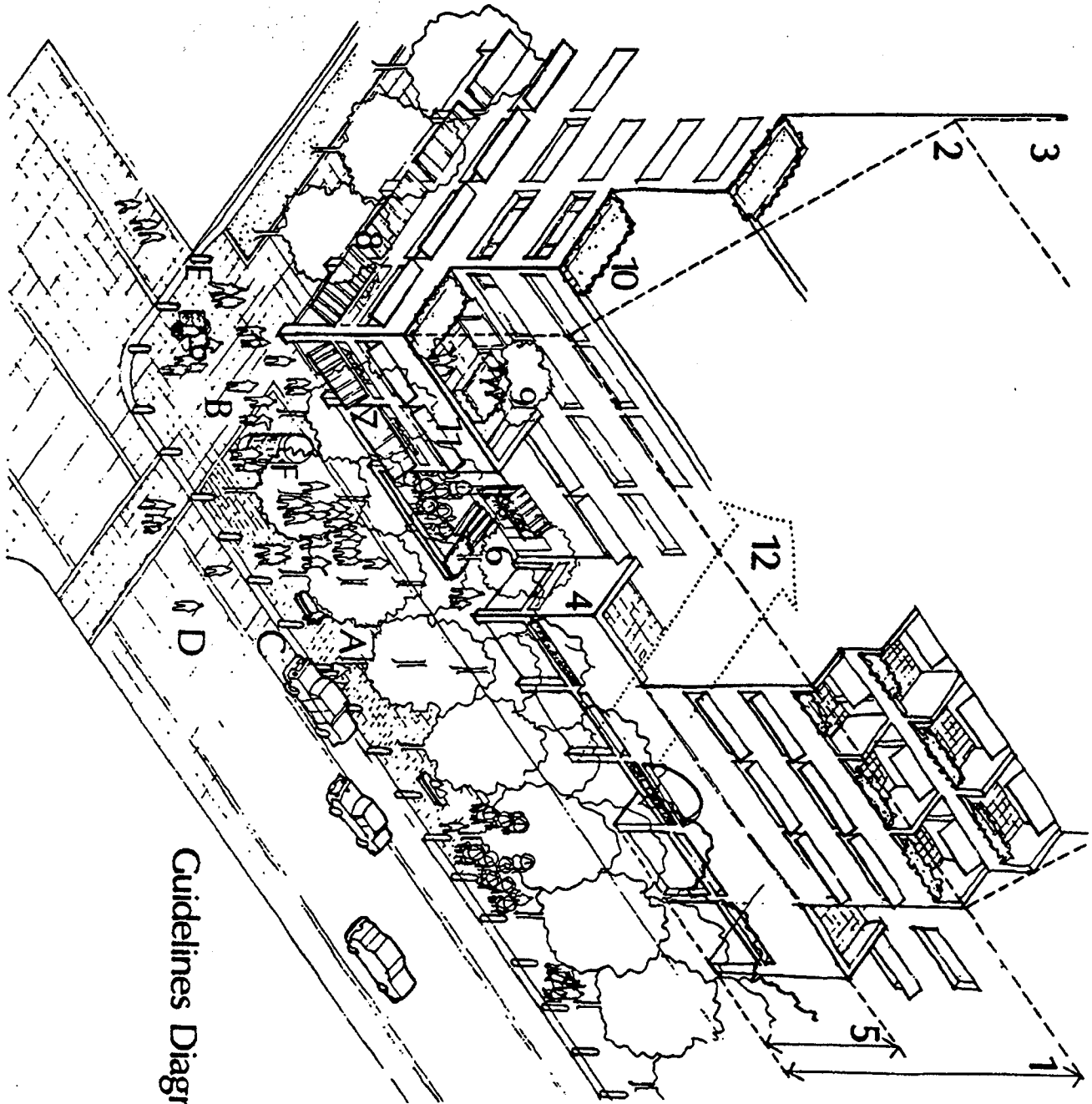
C Drop-off lane (transition zone) paving.

D Vehicular zone paving pattern.

E Masonry bollard, flush with curb, with incandescent illumination.

F Street furniture in planting zone: information kiosk, benches, trash receptacles, drinking fountains, etc.

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Guidelines Diagram

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Implementation

Integral to the planning process is consideration of issues relating to the complexities of translating the plan to reality. The following section presents an examination of construction cost estimates, phasing of open space improvements, maintenance, funding, management recommendations, and leasing considerations.

Preliminary Construction Cost Estimate

Public improvement costs in the Dallas Arts District have been divided into three areas: Flora Street, entry corridors, and perimeter streets.

This cost estimate is preliminary and has been based on the conceptual design for budgetary purposes. The budgets will have to be confirmed or revised as more detailed design progresses.

This estimate is based on 1982 prices. All items in the cost estimate reflect a 30% contingency (20% design and 10% construction). Professional fees are not included. Also not included are surveying and testing costs, costs of underground structures and utilities and other subsurface improvements, improvements to the Cathedral and Arts Magnet properties, or paving on the entry corridors and perimeter streets.

Flora Street: The preliminary cost estimate for Flora Street is on a per-block basis. This includes demolition and site preparation, special paving, drainage, triple rows of 6-7" caliper trees in place, tree grates and guards, tree irrigation and drainage, benches, trash receptacles, drinking fountains, lighting and graphics.



Special Features: This cost estimate also includes three special features: (1) Gateway lighting and a pair of water features mark the beginning of Flora Street at Harwood Street. (2) The Electric Agora and the Arbor occur at the corner of Pearl and Flora, opposite the Dallas Concert Hall. The Electric Agora is the Dallas Arts District information center with laser lighting and electric sign boards announcing events in the district. The Arbor, adjacent to the agora, is a small park including a lawn area and a shady water garden surrounded by an arcade. (3) Fountain Plaza marks the terminus of Flora Street at Routh Street. At its center is a large fountain with a backdrop of trees.

Entry Corridors: Improvements to the cross streets between Ross and Woodall Rodgers include double rows of 5-6" caliper trees in place in continuous planting beds, irrigation, lighting, and graphics.

Perimeter Streets: This estimate includes planting of double rows of 5-6" caliper trees on the streets around the perimeter of the District.

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Preliminary Construction Cost Estimate

I. FLORA STREET AND SPECIAL FEATURES	
Harwood to Olive	\$1,571,400
Olive to Pearl	1,505,200
Pearl to Crockett	1,339,200
Crockett to Leonard	1,690,300
Leonard to Fairmount	1,060,800
Fairmount to Routh	2,108,200
Gateway Lights & Fountains at Harwood	317,400
"Electric Agora"	2,760,000
"The Arbor"	1,415,800
"Fountain Plaza"	5,000,000
SUBTOTAL	\$18,768,300
II. ENTRY CORRIDORS (Trees, lighting and graphics only)	
Harwood Street	\$ 226,900
Olive Street	214,500
Pearl Street	267,800
Crockett Street	621,800
Leonard Street	93,000
Fairmount Street	231,500
Routh Street	253,900
SUBTOTAL	\$ 1,909,400
III. PERIMETER STREETS (Trees only)	
Rose Street (St. Paul to Central)	\$ 133,100
St. Paul Street (Rose to Woodall Rodgers)	38,500
Woodall Rodgers (St. Paul to Central)	105,100
Central (Woodall Rodgers to Rose)	73,900
SUBTOTAL	\$ 350,600
TOTAL ARTS DISTRICT PUBLIC IMPROVEMENTS	\$21,028,300

NOTE: A 30% contingency (20% design, 10% construction) is included in all line items.

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Phasing of Open Space Improvements

Improvements to Flora Street and cross streets should coincide with the development of private parcels and cultural facilities. The phasing of public improvements begins with Harwood Street to provide access to the new Dallas Museum of Art. The 100 foot portion of Harwood Street directly in front of the museum arrival court which forms the beginning of the Flora Street corridor must have at least interim paving for the opening of the museum in November 1983.

A critical mass in retail and restaurant opportunities is important to the first development area. This will test the "Joint-venture" spirit of individual developers. The public identity of the district and its commercial components must be established in the modest content of supportable retail. A strong showing of arts related commercial operations is an investment in the arts context and reinforces initial regional awareness.

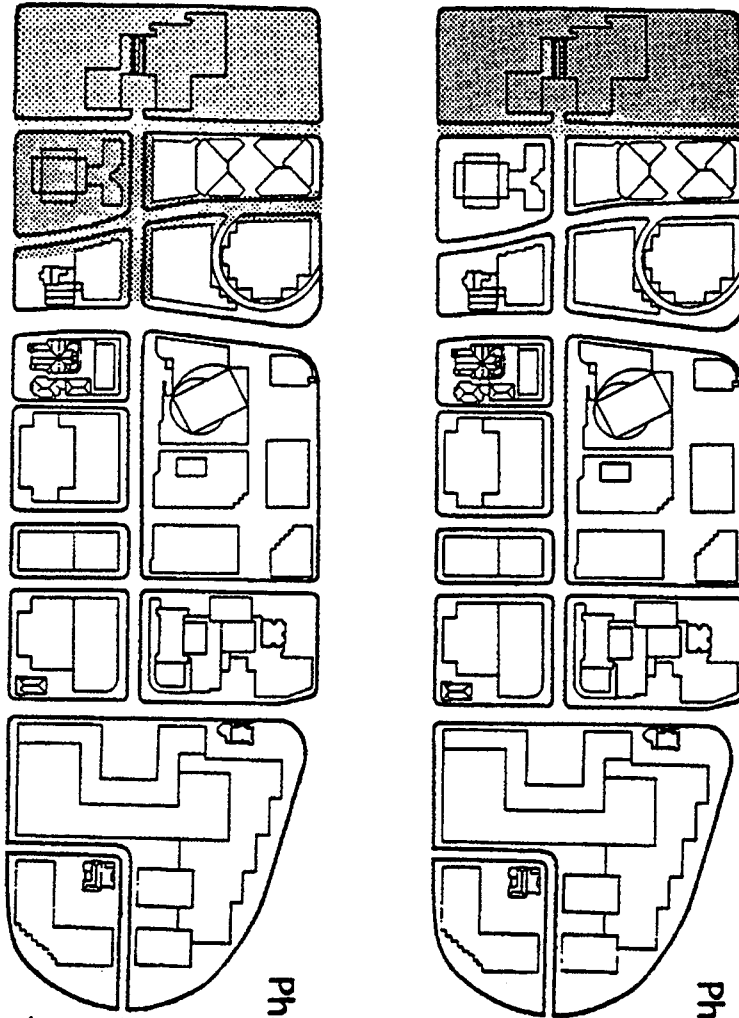
Phase II completes the construction of Flora Street from the museum to but not including Pearl Street. This phase should proceed as soon as possible to create a two block setting for the museum. The proposal to build a continuous underground parking garage and retail by Triland and Belo should be timed so as not to delay construction of this phase.

Phase III of public improvements to Pearl and Flora Streets should occur with the construction of the Concert Hall and parking garage. The proposed pedestrian underpass at Pearl Street would be built in this phase.

Phase IV completes the Flora Street improvements and terminates the street in the "Fountain Plaza" east of Routh Street.

The phasing diagrams on the following pages depict these relationships between public improvements and private development.

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Phase II

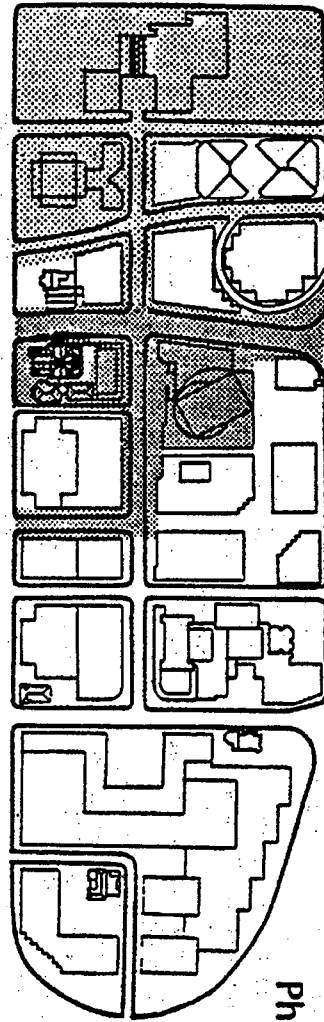
**Flora Street from
Harwood to Pearl**

Phase I

**Museum of Art
and Harwood Street**

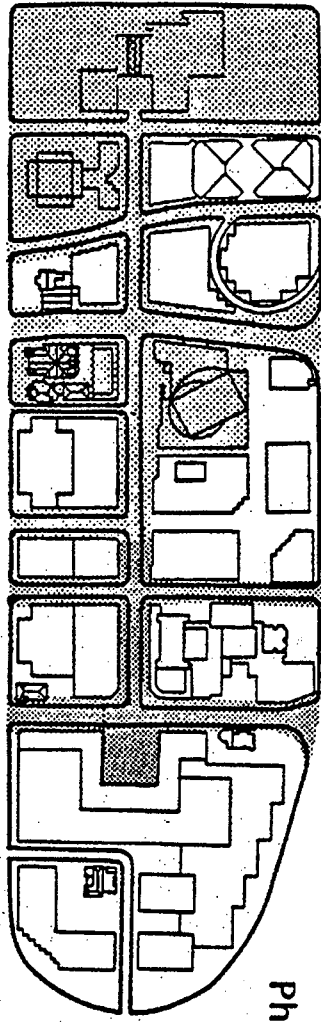
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Phase III

Flora Street from
 Pearl to Leonard
 Concert Lights
 The Arbor
 The Electric Agora
 Pearl Portal Park



Phase IV

Flora Street from
 Leonard to Routh
 Fountain Plaza



Phasing Diagram/
 Open Space
 Improvements

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Open Space Maintenance

High quality and efficient maintenance of the Dallas Arts District open spaces is a requirement for capturing and sustaining its potential as a major public open space environment and as a stimulus to adjacent private development. The Consultant Team's national experience over the past 20 years clearly indicates that the degree of success of public open spaces depends largely on the quality of the maintenance program. The Dallas Arts District plan calls for the development of high quality public open spaces which will receive extensive pedestrian use during both weekday working hours and evenings and weekends. The anticipated need for maintenance of this environment goes beyond the resources of the existing system in terms of required manpower and equipment.

In addition to establishing a sound maintenance program it will also be essential to secure a long term source of funding support. Exclusive dependence on public funding for a sophisticated maintenance program would leave it susceptible to the uncertainties of the political system and the availability of public funding sources. The potential benefits of a well-maintained, high quality public open space environment to the private sector has been demonstrated in cities such as Minneapolis, Minnesota and Portland, Oregon. However, in some cases negative consequences have resulted from the construction and operation of public open spaces which have inadequate and uncoordinated maintenance programs.

Management of the district will be a daily operation consisting of three distinct areas of functional responsibility: (1) maintenance; (2) security; (3) marketing. Of all the management functions, the maintenance area of operations is clearly the most complex. Delineating responsibilities for maintenance and security by location and task requires a refined organization and a maintenance plan. Normally, public and private sector participants cooperate to deal effectively with this complex issue.

Generally, maintenance organizations can be grouped into four basic organizational models as follows: (1) municipal agency; (2) private development corporation; (3) non-profit corporation; (4) public/private task force. A major task before the Dallas Arts District Consortium will be the selection of the generic type of maintenance organization and delineation of its maintenance responsibilities which best meet the needs of the Dallas Arts District.

Estimating maintenance cost for the Dallas Arts District will require detailed studies based on the specific project design and the level of maintenance determined to be desirable. Maintenance cost estimates should include repair as well as maintenance functions which occur on a regularly scheduled basis. There will also be certain start-up costs for equipment and stockpiling of material (such as light bollards and special light fixtures) which will be required. Start-up costs will be greater if a new entity is formed for maintenance and all new equipment is required. It is estimated that maintenance costs could

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range from \$2.00 to \$3.00 per sq. ft., or approximately \$440,000 to \$660,000 annually for the Flora Street area of the Dallas Arts District.

It is recommended that a detailed maintenance plan be developed for the Dallas Arts District. Such a plan would identify existing maintenance functions and responsibilities in the district, repair and maintenance activities required to assure proper maintenance of the district including a description of each maintenance task and the frequency of that task. The maintenance plan would also include an estimated annual budget, including maintenance cost, start-up costs, and a comparison with existing maintenance costs based on maintenance responsibilities as they exist today.

Management Recommendations

A distinctive, and dynamic image for the Dallas Arts District will be enhanced by well-managed, coordinated and sensitive yet aggressive treatment of the area's unusual mix of cultural and commercial activities. The integration of public and private concerns can produce a unique public profile, attractive setting and physical features, and create for the district a significant role in the growth of Dallas.

Marketing & Public Relations Primer Dallas Arts District

Creative merchandising will reinforce the image with the goal of serving a broad range of shoppers and diners, including 1) daytime employees; 2) local area residents; 3) arts

enthusiasts; 4) students and 5) tourists and regional visitors.

When a cohesive image is identified and a consensus on goals is reached, then responsive public relations and marketing tools can be put to use for positioning the project in the regional and national marketplace and creating an air of expectation within the local area.

Marketing Strategy

Step 1. Establish Goals and Objectives

Create awareness of shops, restaurants, cultural institutions, public art, parks and performance areas.
Circulate traffic throughout the Dallas Arts District.
Generate frequency of visits.
Convert browsers and participants to shoppers and patrons.
Stimulate repeat patronage.
Generate cross-patronage between cultural and commercial offerings.

Step 2. Undertake Market Research

Define trade area and targeted market segments.
Evaluate tourist and regional visitor potential; analyze out-of-town visitor, conventioner, hotel markets.
Define target residential markets in detail.

Step 3. Develop Activities and Uses for

Public Areas
Program events on cultural, entertainment and seasonal themes, plus schedule a variety of

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high-profile promotional activities to draw traffic at off-peak periods.

Step 4. Evaluate Advertising Opportunities
Determine positioning for creative and graphic input.

Research and evaluate media: neighborhood and city-wide publications, hotel and airline magazines, newspapers and regional media, broadcast media.

Determine budgets and outline schedule for pre-opening, opening, ongoing promotion and advertising programs.

Step 5. Establish a Public Relations Philosophy

Interface with local media, arts, civic and community organizations, downtown retailers and professional associations.

Develop strategy and communications system for tenant relations, institutional and non-profit activity.

Institute two publicity programs: An interim program highlighting development progress, debut of cultural affairs, and signing of new tenant, and an ongoing programming to support concerted promotional activities and events.

Outline opening ceremonies and related events publicity, integrating commercial development progress with public landscaping projects, and arts premieres.

Provide for information booth, directory, and directional signage program, lending cohesiveness to individual projects within the district.

Step 6. Stimulate Merchandising Activities
Develop promotion package for tenants focusing on opening and ongoing participatory activities.

Address visual merchandising and public display issues.

Step 7. Develop Cooperative Programs with Urban "Neighborhoods", such as the following:

Major office tenants, banks, retailers, attract the interest of convention and hotel groups, health clubs, transit facilities, educational institutions, museums, arts groups, music organizations, theaters and other downtown entertainment facilities.

Key into ongoing City programs including City Arts program and the Parks Department, Central Business District Association, Chamber of Commerce.

Publicity Program

A far-reaching regional and national publicity program for the Dallas Arts District would attract widespread attention in the media in advance and during development of the project. Local, regional and national publicity articles could be used to promote the project in many ways:

- Reprints as tools in the leasing and promotional package.
- Reprints as part of a larger press kit to demonstrate widespread acceptance of the project.

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■ Handouts to create a sense of goodwill in the local community.

■ Inserts as part of the city's public relations materials.

Although promoting a project in the planning and construction phases is not easy, editors are always looking for new story ideas. The trick is to package the story in a special way---to provide professionally executed press releases and photography---to focus on an unusual aspect which would specifically interest that editor.

Both general interest and specifically targeted press releases should set the tone for the project: a level of style, strong commitment on the part of the property owners and the city, and a sense of vitality. The complex should be publicized as a unique amenity for the area's population and visitors and a significant contribution to the quality of urban life.

One of the most positive aspects of this story, from a journalist's vantage point, is that the Dallas Arts District planners are diligently pursuing a development strategy which promises to maximize the property's potential for attracting new dollars and enhancing the area's image.

More specifically, we recommend placing the following articles in targeted publications:

■ City-wide events oriented publications & guides: Begin to establish a reputation as a destination point; consider designing a graphic symbol to facilitate recognition of repeat marketing and promotion efforts.

■ Architectural, engineering, construction and interior design magazines: Announce the project, with photography and plans, focusing on the physical aspects of proposed and existing structures, and highlighting urban planning efforts, innovative design resolutions, energy conservation measures, or special "attention-getters" such as the Electric Agora.

■ Publications dealing with urban issues, (such as Nation's Cities, IDFA, Urban Design, Urban Land and the American Planning Association): Focus on the changing face of downtown Dallas and the Dallas Arts District's role in revitalizing the area; emphasize the economic benefits of developing the property and the unusual mix of uses.

■ Development-oriented trade press (especially Buildings Magazine and Real Estate Forum): Sell the project's potential as a highly visible and prototypical venture which requires a creative approach---a unique opportunity---and include such details as corollary developments, transportation system, impact on downtown.

■ Airline, travel and convention magazines: Focus on Dallas as an active city and the project's relationship to the fabric and amenities of urban life, particularly those of interest to tourists, such as restaurants, art and entertainment, historic architecture, and unique shopping opportunities.

■ General consumer magazines: Uncover a human interest story on the area's heritage; a current look at institutional, commercial, and city supported real estate development.

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■ Local, state and regional media: Sustain a constant flow of press releases documenting every attained horizon point from constructing through topping-out, street re-openings to dedications; consider creating a few media events (press conferences, special announcements, etc.) and community events at the project even before completion (fundraiser for arts organizations, open-tent downtown fair, galas, etc.)

Promotion Management Structure

The Dallas Arts District will have three kinds of public spaces, using the broad definition--1) retail and food service areas; 2) lobbies, courts, open space in private development; 3) permanent art and performance areas. Managed in conjunction, the art and entertainment offerings will bolster the visibility and sales of commercial uses. The shops and restaurants will provide a service and compatible entertainment opportunities. Together with cultural institutions and successful landscaping features, they will act as a strong destination for residents and tourists. The management implications, however, are complicated by the combination of, in essence, nonprofit and for-profit uses. Coordination and consistency in attention and effort between the two components will be important in the management process.

An analysis of potential management structures suggests the possibility of four approaches.

Nonprofit Entities:

■ Sponsored by a single major funding source such as the Chamber of Commerce, the Central Business District Association or direct fundraising efforts.

■ Supported by a special City tax assessment on district property owners and supervised by a City department, either the City Manager's office (Department of Public Affairs) or the City Arts Program (Parks and Recreation).

For-Profit Entities:

■ A management contract situation in which the property owners and tenants' association hire an outside professional team, to manage for a fee raised by individual "memberships" or "shares."

■ A master lease situation in which a third party acting as the leasing and managing retail developer agrees to pay a lump sum negotiated rent for the right to lease to individual tenants and operate collectively.

Recommendations

In reviewing the advantages and disadvantages, we would recommend the outside professional approach. There are usually greater performance incentives/and the management-to-ownership/directorship relationship is less complicated.

In any case, the Dallas Arts District management structure will require an experienced retail management and marketing approach. This should be complemented by an aesthetic and promotional sensitivity in order to establish mutually beneficial relationships with the Dallas community, effective local arts organizations, and direct a closely coordinated events program.

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The most obvious disadvantage of a nonprofit entity is the continuing need to ensure future funding. This kind of constant tension often drains energy and attention away from necessary business and promotion functions. Establishing a special assessment district would alleviate fundraising concerns, and association with the City Manager's office would ensure greater emphasis on the needs of commercial users--whereas the City Arts Program has a greater allegiance to the concerns of the arts community. The economic viability of the Dallas Arts District is important to both groups.

However, city governments usually impose cumbersome requirements on their beneficiaries. For that reason, and to address the importance of attention to retail as a profit-center and support system for the project, a management contract approach might be more appropriate. The first step would be the organization of a governing body comprised of property owners and tenants who would charter, hire and evaluate the contracted manager.

Advantages include the following:

- Prospective operators can be judged on past accomplishments and level of expertise and sensitivity.
- Operating and leasing skill is brought on board early in the development phase, assuring feasibility for the retail program.
- The Dallas Arts District Board retains control of quality and style of operation.

The disadvantages might be:

- Greater emphasis on profitability than the aesthetic and educational value of public programming because of a hard business-oriented background.
- Full financial burden for capital development and revenue risk remains with the owners/developer.
- Lack of incentive may impede aggressive attention to the project by the operator.

The master lease approach is common to the retail and real estate development industry. Implementation implies that the opportunity to lease the retail space is in fact of value to the development community. This is yet to be proven either by analytical analysis or by a test in the market place. The lessee would be subject to the same operating agreement as the management contractor. There is an opportunity to tie into a master lease other retail developments contiguous to the district to make the offering more attractive to a "developer".

Considerations to keep in mind are:

- The higher the "Master Rent" demand from the Master Lessee by the district's property owners and long-term lessees, the more design and operating control he will demand.
- The lease holder gains possession and rights more similar to ownership than a management contractor, and, with this, autonomy and flexibility. Should the Master Lessee display

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Dallas Arts District Food Service/Retail Program

	Food Service			Retail	Total
	Fast Food	Medium Price	Premium Price		
<u>CONCERT LIGHTS</u>					
G. Dallas Concert Hall: Organizational Uses:		5,000 sf		1,000 sf	6,000 sf (10,000)
H. Tishman: Offices: Hotel:	8,000 sf	3,500 sf 7,500	6,000 sf 8,000	7,000 sf 5,000	45,000 sf
I. Lone Star Cadillac:	23,000	20,000	18,000	69,000	120,000 75,000
J. Mixed-Ownership	<u>5,500</u>	<u>4,000</u>	<u>4,000</u>	<u>16,500</u>	<u>30,000</u>
TOTALS:	36,500 sf	40,000 sf	36,000 sf	173,500 sf	276,000 sf (10,000 sf)
PAGE TOTALS:		<u>112,500 sf</u>		<u>173,500 sf</u>	<u>286,000 sf</u>

*Chart keyed to Boulevard of the Arts Retail Program Diagram.

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Dallas Arts District Food Service / Retail Program

	Food Service			Retail	Total
	Fast Food	Medium Price	Premium Price		
<u>FOUNTAIN PLAZA - WEST OF ROUTH</u>					
K. Entertainment					(35,000+ sf)
L. Arts Magnet					(40,000+ sf)
					(75,000+ sf)
<u>FOUNTAIN PLAZA - EAST OF ROUTH</u>					
M. Billingsley Properties/Others	13,000	10,000	10,000		
TOTALS:				33,000 sf	67,000 sf
					100,000 sf
GRAND TOTALS:				213,500 sf	292,300 sf
					505,800 sf

*Chart keyed to Boulevard of the Arts Retail Program Diagram.

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Arts Programming

Accommodation of arts components comprises a significant portion of planned uses for the Dallas Arts District. The following section examines suggested arts programming for the district: commercial elements and planning spaces for events and activities.

Commercial

Retailing and the arts have long had a symbiotic relationship. The traditional gallery serves as a forum for bringing the artist into public view. Yet in addition, the influence and impact of changing aesthetics and innovative design, not to mention showmanship, is felt throughout the retail industry. The arts have a pervasive influence in our lives today.

To accomplish the programming objectives of the district and insure an arts identity will require committed leasing efforts in each area along the Boulevard of the Arts. This will entail an out-reach effort involving the best local dealers and creative talents. An accurate assessment must be made of the market's expansion potential, and an effective recruitment of established interests and arts entrepreneurs before the district can operate as the effective magnet suggested by the Museum and Concert Hall setting, or the carefully landscaped, people-oriented Flora Street.

The district will be attractive to a range of merchants and will have to serve an equally broad range of needs. Arts-related uses should be clustered, in over-all allocations

of 15%-20% of commercial gross leasable area, more leased area than would be found in typical retailing centers. The Dallas Arts District on the whole can then generate the "specialty" draw that makes downtown retailing not only viable but intrinsically interesting and successful, extending the market appeal for all involved from tugs at the central CBD office population to a regional audience. Saturdays can sell.

Events and Activities

A strategy for incorporating art and entertainment in the district is detailed within Management Recommendations.

A questionnaire, designed and prepared by Ms. Karen Erxleben, was distributed by Mr. Richard Huff of the City Arts Program. In addition to sharing preliminary information on the Dallas Arts District planning, several question-answer sessions with arts groups have provided input to physical planning goals and an overview of local activity, with individual regard for the varied functions of the district.

A summary of questionnaire response follows, prepared by Karen Erxleben City of Dallas Health and Human Services Department.

A total of 29 Dallas cultural organizations responded to a general information questionnaire regarding the proposed Arts District. 28 of these organizations were non-profit corporations and one was for a profit organization. The responding organizations could be classified according to purpose or discipline as follows: 4 visual

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arts, 16 performing arts and 9 other respondents included major institutions as well as community arts groups.

All organizations responding to the questionnaire were interested in participation in the proposed Dallas Arts District in some way. Organizations indicate their preference for involvement accordingly: 1) performance space (18 responses); 2) educational or classroom space (14 responses); 3) rehearsal space (12 responses); 4) meeting space (9 responses); and 5) display or exhibit space (8 responses). There were 6 organizations that expressed a desire for office space in the district and several groups suggested a central ticket booth.

A majority of the respondents expressed an interest in presenting informally in the district with nontime or brown bag performances or demonstrations. Other suggestions for the district included: an information hot line for the Dallas Public Library, a visible "art factory", a theater library, a playground, technical support activities such as lighting equipment, costume and scenery shops, a callboard for auditions/announcements, kiosks, wiring for video/cable, a sound booth for broadcasting, and an arts boutique for non-profit organizations to sell posters, books and other promotional items.

Most organizations responding envision the district as an activity-filled, people-oriented place with open, green spaces, restaurants, night life, art galleries and other arts-related businesses and as a place

where both visual and performing artists could work, perform or display their talents, and, in some cases, live. In general, this coincides with the idea of the district that the landowners/developers, city planners, and project designers profess, thus continuing the theme of cooperation and united effort that exists for this project.

Particular concerns expressed by the responding groups included: that the district be affordable and accessible, that it include broad-based participation and all levels of artistic expression, that it not become elite, that there are adequate parking and security, that it be aesthetically pleasing but not too sterile, that it not become too commercial, that there be a sound management structure to handle promotion and scheduling. Questions were also raised regarding maintenance, quality control, funding, and adequate opportunities and facility space for performances and exhibitions for groups and individuals who are not landowners in the district.

There was a general consensus that the management of the arts district should be centralized - board, committee or umbrella coalition - with representation from the arts groups. There was not a clear-cut indication as to whether the centralized body should be private or public, non-profit or commercial.

At this writing, questionnaires were still being received. However, based on the information at hand, the general consensus is a positive one. Arts groups seem to be interested and ready to participate, with many

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creative ideas and suggestions about the district. Many of these could easily be incorporated into the district as it develops over the next several years. The next question to be raised is how to channel the planning and specific needs, requests and activities of the cultural organizations. This will presumably be addressed by the management of the district.

Planning Spaces for Events and Activities

Currently a range of public and private spaces are planned or existing as suitable to educational and arts-related needs. However, no program statement for a specific facility beyond the Dallas Museum of Art and the Dallas Concert Hall has suitable endorsement.

Dallas Arts, the Dallas County Heritage Society, and the Dallas Crafts Guild have clearly presented the anticipated physical requirements necessary to create a home or outreach facility within the district. As with many other Dallas arts organizations, continued lobbying on behalf of their influential constituencies will find receptive audiences within the City administration and local property owners.

The case for a visual arts center is a strong one, as are arguments for a performing arts facility suited to the more intimate presentation of chamber music or smaller scale dance groups. The Concert Hall and the Majestic Theatre both plan multi-use programming; (an inventory of available public and private performance spaces would include churches, et cetera, as well.)

As each development parcel undergoes design schematics and pro forma assessment, the programming of commercial spaces and creation of public areas are critical and subject to influence. The character of the public space, as in special urban projects elsewhere, can be shaped to accommodate performances and display activity as contributors to active, pleasurable, inviting environments, both open air and enclosed.

A specialty shopping center, with the Crafts Collective as its focal point, is an appropriate site for the Dallas County Heritage Society to sponsor a decorative arts outreach facility, or as an operative base for the Crafts Guild of Dallas. The shopping environment is changing, recognizing community needs and goals. Museum quality display and educational opportunities contribute to the aesthetic validation of a craft collection and add traffic to enhance retail performance. In combination, regionally significant arts activities and quality craft goods are themselves the destination draw to derive a mix of merchandise types. Planned open air performance areas are located at "The Arbor", defined by an arcade at the intersection of Pearl and Flora Streets on the site of the Cathedral Santuario de Guadalupe. Another planned performance focus is on the Routh and Flora Street corner of the Arts Magnet High School, adjacent to an exhibition arcade. Fountain Plaza, with the waterworks shut down, can accommodate over 3,000 people for special events.

Educational facilities can, with directed management, appropriate curricula, scheduling awareness, and pre-planning for basic storage

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areas, make use of essentially multi-use spaces both public and private. A Dallas Arts District governing authority should channel requests and effective use of private project spaces, with responsibilities including proper maintenance and security provisions. The Dallas County Community College could work closely with the district governing authority to mutual advantage.

A multi-purpose building to replace the Cathedral Santurio de Guadalupe's Sunday School can capitalize on the City's involvement to assure educational and exhibit facilities to non-profit groups. A city-established "endowment" may also be necessary to fund daily operations.

There is an acknowledged need for sources of crowd-pleasing entertainment and a way to house such activities as a legitimate theatre, a chamber hall for music or dance or an opera house. A more readily commercial entertainment prototypes are the "cineplex" theatres currently showing in urban settings. With smaller theatres and wider offerings, these theatres generate mass appeal, with the flexibility to show special film series and incorporate programs of art films. In a high rise development context where office development rarely requires a full-block tower footprint, several sites within the district will consider the impact of commercial entertainment options or the civic import of meeting the district's need for a smaller scale performing arts facility.

Electric Agora

The Agora's significance in the Dallas Arts District necessitates careful consideration of programming and management. The following section presents some of the possible program elements for the Electric Agora.

■ The Event Horizon: relays cultural information electronically, covering the locations, schedules, and programs of major galleries, museums, theaters and neighborhood fairs and festivals.

■ The Dallas Adventurer: displays an illuminated and digitally processed street and transit map addressed by visitors from consoles. Users can specify destinations and preferred means of travel. The board could respond with routings, 2x and 4x zoom-in images, local areas, and photographs of selected destinations.

■ World-wide Cities Spotlight: presents municipal and regional events and issues including major news items and statistical and demographic information. The selection of cities and regions covered could be correlated, when possible, to the hometowns, states and nationalities of visitors. Specific focus on the growing network of major cultural events and festivals contributes a special boost to local aspirations.

■ The World Board: notes international time, weather, and news information; NYSE, AMEX, and option prices; global and local weather displays; energy consumption, population trends, trade routes, exchange and currency rates; and news of foreign countries.

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■ In Texas Now: promotes tourism and events throughout the state of Texas, spotlighting vacation information and tips and featuring community sponsored messages.

Immediate Communication: conveys personal messages for visitors and others at special Dallas Arts District events could be displayed free or for a fee.

Artistic and Aesthetic Displays: artists can design programs and visual works using various components, including the kiosk consoles for interactive audience participation. The Dallas Museum of Art and the central management staff would select artists, assist with programming, and review all material displayed.

Revenue and Sponsorship Opportunities

Specialized components of the Electric Agora could be sponsored by various organizations. Examples include:

■ "Dallas Entertains" Feature: Individual theaters and cultural institutions.

■ World-wide Cities Spotlight: U.S. Chamber of Commerce; National Conference of Mayors; international tourism consuls.

■ World Board: World Trade Council; International Tourist Boards; American and Foreign multinational corporations.

■ Texas Now: Texas Department of Tourism, city governments; Dallas tourist destinations.

■ The Opinion Poll: reflects a cumulative data base, responsive opinion poll that operates through kiosk consoles and allows on-lookers to respond directly to electronically displayed questions either on the Agora screen or on the consoles. To stimulate participation, periodic summaries of the poll would be projected on the board with percentages and comparisons based on respondents' profiles and backgrounds.

Management

Those portions of the board that are purely informational and, therefore non-commercial, will be managed and operated by the Dallas Arts District management group. Spot-ads sales on the commercial portion, however, should be handled by an outside agency which can spread the cost of maintaining contacts with many potential advertisers over hundreds of advertising locations. Such a strategy will especially facilitate making an Electric Agora advertisement part of a larger campaign. Time and space brokers can handle the marketing on a commission basis, and advertisers reimburse Dallas Arts District management personnel for time spent on commissioned design and specially composed spots.

A Manager should be responsible for the operation of the Agora including selection and management of artists, advertising time and space brokers working on commission. Because this Manager, who should have programming experience and who should be familiar with the technology involved, would also be responsible for other attractions, an allocated share of

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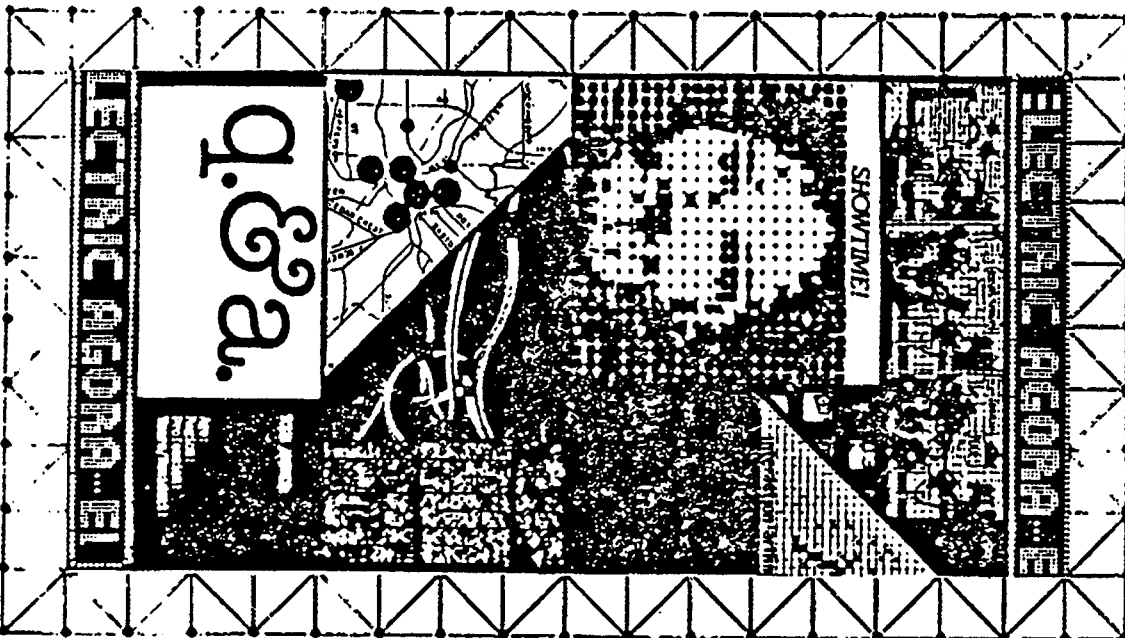
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his or her salary is charged to the Electric Agora on the income statement. The "operating expenses" include additional skilled staff time for maintenance and programming.

Design and Implementation

It will be necessary to pursue a preliminary feasibility study on the technology, structure and materials necessary to fully implement the conceptual design development of the Electric Agora. The following issues must be brought to an appropriate level of resolution, as well as estimates of feasibility, before in-depth work can begin:

- Content: Program ideas, graphic designs, format issues.
- Size: Height, brightness and visibility issues;
- Budget: Development of project arts allocation, solicitation of sponsors for promotional support, investigation of grant possibilities.
- Computer/Control Base: Investigation of real time and programmed display, interactive technologies and possibilities; games and training programs, score-board, broadcasting, and promotional programming.
- Technology Search: North America, Japan, Europe; World Fairs and expositions; sports arenas, Times Square, theatres, promotional devices.



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Housing Potentials

Mixed-use development has a sporadic record of including housing among commercial components, usually as high-rise luxury rentals or condominiums. Success depends on a number of urban factors: location, project scale, initial land cost, area densities, available transit, amenity, et cetera. The Dallas Central Business District has a markedly low rate of residential use, with core areas incorporating basically one residential project of 252 units. The market for housing downtown, then, remains largely untested.

City housing studies project a cautious optimism. Certainly the Dallas Arts District offers an appropriate physical framework for housing, with green areas, a softened urban landscape, cultural and entertainment opportunities, proximity to the workplace and diverse retail, dining experiences along with opportunities for a popular, consequently safer night-time setting. A range of neighborhood services and conveniences will handle the overlapping needs of daytime workers and a residential community.

High-rise rentals and condominiums have been effectively incorporated into ongoing office development, in projects as diverse as the John Hancock Tower in Chicago to the independent towers of Century City, Los Angeles. In a 1976 survey of eighty-eight U.S. mixed-use projects, 54% include a residential component. Such a project, for Dallas, would be a genuine ground-breaking in new territory. The Young-Gentek hotel may include over forty condominiums targeted for corporate use, with services provided by the hotel.

A University of Texas regional planning study focused recently on downtown office workers' attitudes on downtown living and Dallas housing prospects. Of note:

- an enthusiastic interest in living downtown, expressed primarily by persons already located near the CBD;
- overwhelming majority interested are one and two family households (increasing affordability);
- majority own residences and wish to own in the future;
- incomes, with 25% devoted to housing costs, would permit higher mortgage payments than respondents are willing to pay, a significant marketing problem given potential costs of CBD housing.

Dallas will inevitably respond to some of the same pressures both positive and negative, that have fostered a resurgence in inner-city living throughout the nation's metropolitan areas. The landmark siting potential of the Dallas Arts District and the current successful assembles of land suggest development in this area is a likely first for downtown residential units.

Artists-In-Residence

A portion of the commercial areas of the project could be combined with artist work space and resident-run galleries. The goal is to provide an atmosphere of living and working as a benefit to the creative individual by combining artist shops, teaching studios, and other commercial uses.

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The typically low capital resources of the arts community promote arts neighborhoods in marginal or under-valued neighborhoods, creating areas like Dallas' "Munger Place" or "Swiss Avenue." The City of Dallas recognizes the value of arts in public life, and housing support has been in the form of overlooking zoning restrictions to facilitate artist communities.

Within the district, below-market rate housing will be required to meet an artist-in-residence goal, with the cooperation of development interests and City authority to effect tax exclusions, non-assessment of specific capital expenditures, and re-interpretation of Section Eight housing goals, among a variety of financing strategies outlined below.

■ **Living lofts:** A condition for the fullest success of the Dallas Arts District will be the residential proximity of the artist. This will be a place in which the serious artist can work and/or live within the overall complex. His presence will complement the character of the Flora Street development. A provision of adequate working/living space in return for the "benefits" which artists can bring to the project is proposed.

Working/living lofts for a minimum of 25 artists should be created, each with approximately 1,000 square feet. These spaces could be created on the second and third level, or above, of the retail structures and provide for flexibility of use.

Each space will have a minimal kitchen and bathroom facility, and the living area itself will have large, unencumbered spaces (with skylights

provided where possible). Doors and lighting will be an industrial grade nature to provide mobility and heavy-duty equipment installations.

■ Gallery spaces should be provided at above grade level for artist-run display of artist work. These will be combined with individual artist and group shows at commercial galleries.

■ Artisans shops should be approximately 200 square feet, where craftsmen can work on display; the character of the collection will be somewhat an open bazaar. The specialty center could incorporate the shops within the Crafts Collective.

Market Rate Housing/Studios: Academy of the Arts

In addition to the artist-in-residence program, there could be market rate studio and residential space available for the dance instructor, voice coach, piano-violin teacher. These can be developed either as apartments or condominiums. Proximity to additional classroom or practice spaces, in combined sponsorship with the Dallas County Community College District educational space or visual arts workshop areas, suggests the genesis of a more or less informal Dallas Academy of the Arts.

A proven marketing strategy is to "piggy-back" the marketing sales of these units to the overall success of the artist-in-residence program. The marketing benefits of this are strong. The value of the residential units will be enhanced by the presence of the Concert Hall and the artist residents. The classic example of this is Carnegie Hall in New York City, where the residential units

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were created to assist the operating support of the hall itself. It is immediately apparent that the credential of the theatre/music teacher is markedly improved by having studio or teaching space in the major performing arts center.

Financing Challenge

Escalating interest rates have radically altered the development industry's ability to build and sell a range of housing alternatives. Within downtown development, even luxury condominiums maintain a borderline viability.

In order to introduce more affordable housing to the targeted site, a number of incentives or regulatory measures have been developed in other cities:

City controls and incentives:

- in Denver's zoned high density areas, all square footage allocated to housing is excluded from the FAR in determining the maximum building envelope.
- city governments in San Francisco and Boston have required a proportional amount of downtown housing to accompany current office development, although this requirement may be fulfilled with housing that is not necessarily on the same site as its associated office development.
- A city can exempt development/construction costs of housing from value-added property re-assessments.
- some cities have committed to a phased-in re-assessment to reduce front-end and initial carrying costs of housing.

- cities provide parking and infrastructure, or other public improvements.

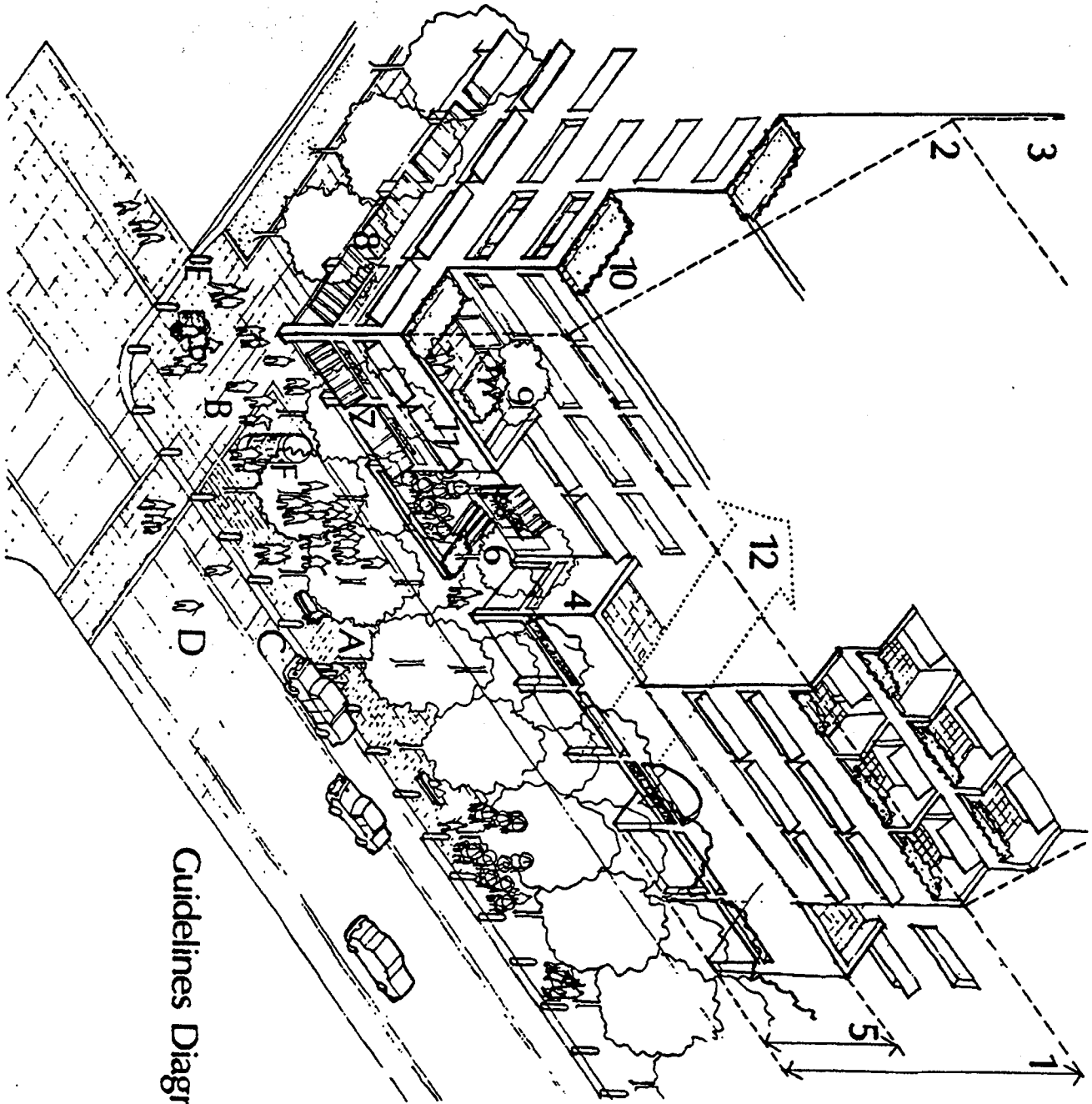
Financing methods:

- tap General Pension Funds of local trades or employee unions for lower interest rates and equity participation.
- utilize the state bonding capacity, if perceived benefits can be adequately demonstrated, for low interest or tax-free financing.
- major financial institutions involved in site office development in the district can demonstrate a public interest role in making available below-market-rate funds to buyers.

Developers

- set up syndication of tax benefits to minimize interest bearing funds required.
- stage syndication to stabilize cash flow, with funds acting as interest subsidy in project's first years.
- pro forma project with housing interest subsidy carried through as capital cost to project, effectively trading on value of office development to support housing.
- create a mortgage interest fund, used strategically to leverage costs during project initial years.
- developers can use a "dormant coop" or "condo flip" with short term financing which converts at the balloon date, giving the tenants five years or so to come up with a down payment.
- Jim Rouse of Rouse Corporation sponsors an Enterprise Fund which recycles development profits into housing.

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Guidelines Diagram

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Design / Development Guidelines

The implementation of the plan for the Dallas Arts District will not occur in one stage, but rather as a phased development over time. To ensure a consistency of design and maintenance of the district as a pedestrian-oriented environment, design and development guidelines have been established. The following section presents building envelope guidelines for setbacks and building heights, and design guidelines that present standards/parameters for elements such as building materials, street furniture, lighting, and signage.

Summary of District Guidelines

The guidelines diagram and list on the following pages summarize guidelines necessary to ensure that future development is consistent with the district theme. However, the majority of criteria for development will be left to discretionary review. Each project will be evaluated by the Design Review Committee for the Dallas Arts District for its development impacts on the district and on its compliance with district guidelines. Alternately, if the district were to be designated as Planned Development District by the City of Dallas, review would occur as part of the standard Planned Development District review process.

Building Envelope Guidelines

Controlling scale and openness along the Flora Street corridor will ensure that the street remains a pedestrian-oriented environment. A height limit is proposed adjacent to and within

50 feet of the 100-foot Flora Street right-of-way. The principle is that the building height within the 50-foot area must be equal to the distance from the centerline of the Flora Street right-of-way. A building at the right-of-way edge can be a maximum of 50 feet high. A portion of the building 25 feet from the right-of-way edge could be 75 feet high. Beyond the 50-foot area there would be no height limit, except what is required by the Federal Aviation Administration for the Love Field flight path.

The proposed development intensities can be achieved within a desirable profile for building massing within the district. Marketing considerations would locate the taller buildings at the edges of the development areas at Ross Street and Woodall Rodgers Freeway, where maximum visibility is available. This is in keeping with the desirability of having lower buildings along Flora Street to maximize light and air. The Building Envelope Guideline diagram details these parameters on the following page.



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Setback/Height Regulations

- 1 Height limit of 50 feet at Flora Street property line to maintain scale appropriate to pedestrian environment and encourage low base podiums for building development along Flora Street.
- 2 Height limit of 100 feet at 50 feet from Flora Street property line.
- 3 Beyond 50 feet from property line, unlimited height; FMA or City of Dallas restrictions apply.
- 4 Suggested crenelation of streetwall along Flora Street to create entries, sitting alcoves, planting areas or places for cafes. Crenelation should not extend more than 30 feet so that activity will remain visible along Flora Street.
- 5 At least 50% of Flora Street frontage built with two story base or podium.
- 6 Suggested retail above and below street level, with entrances 1/2 level above and 1/2 level below street level.
- 7 Variety and enrichment of pedestrian environment by numerous small shops. At least 50% of the streetwall on Flora Street for the first two levels should be transparent material, used for creative display and merchandising. Awnings or canopies are encouraged for weather protection and add color and pedestrian scale to the street.
- 8 Extension of retail around corners on cross streets, particularly on entry corridors from downtown. This will increase visibility of retail for pedestrians and motorists.

9 Location of active uses or common spaces such as cafeterias, meeting rooms, and lounges of mixed use projects on terraces that overlook Flora Street.

10 Orientation of residential and/or hotel uses to Flora Street with balconies or terraces.

11 Continuance of visibility of second level retail through use of signs in windows, but not extending into street. Signs for street level retail should be in sign band on face of building or in zone diagrammed in typical Flora Street Section.

12 Through block pedestrian connection to lobbies and parking garage elevators to provide weather protected pedestrian access. Retail uses front on pedestrian connections where possible.

13 Selection of building materials, that consider the scale, color, and texture to reflect regional character: the use of stone, stucco, concrete in light earth tones recommended.

Public Improvements

A Small scale modular pavers in tree planting zone. Zone for cafe vendors, street sales, artists, and performers.

B Paving pattern to indicate pedestrian zone.

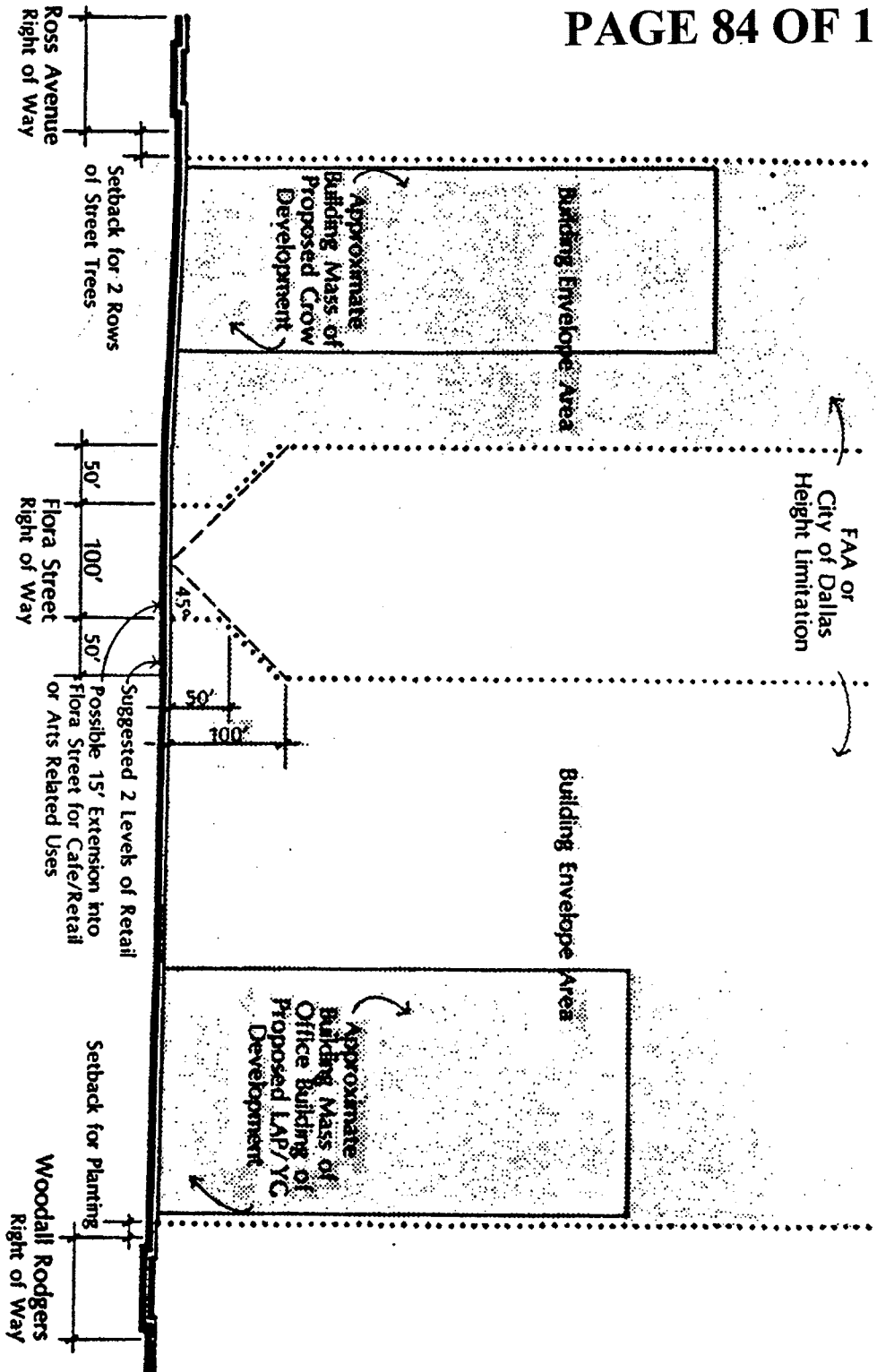
C Drop-off lane (transition zone) paving.

D Vehicular zone paving pattern.

E Masonry bollard, flush with curb, with incandescent illumination.

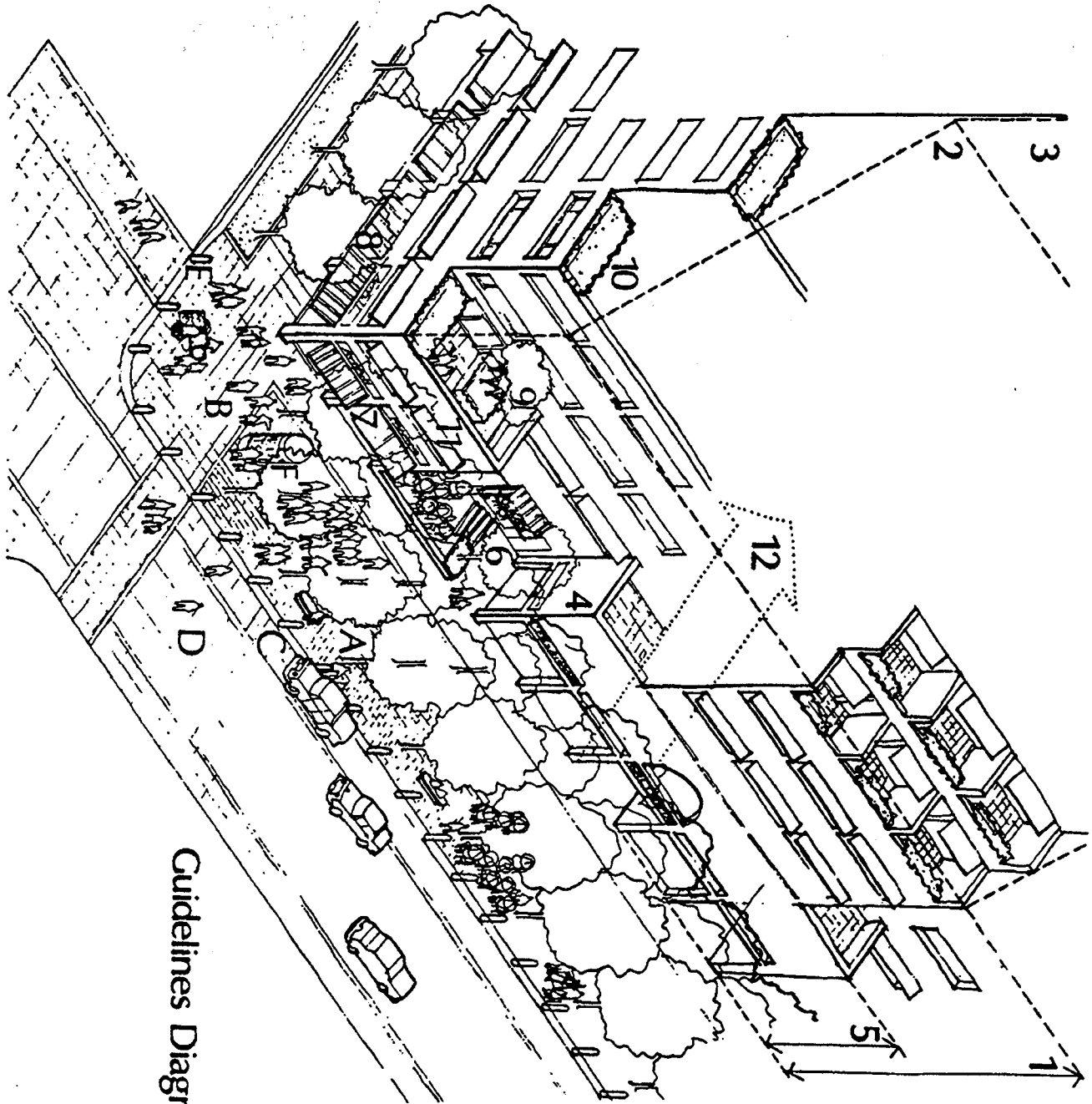
F Street furniture in planting zone: information kiosk, benches, trash receptacles, drinking fountains, etc.

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Building Envelope
Guidelines

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Guidelines Diagram

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Implementation

Integral to the planning process is consideration of issues relating to the complexities of translating the plan to reality. The following section presents an examination of construction cost estimates, phasing of open space improvements, maintenance, funding, management recommendations, and leasing considerations.

Preliminary Construction Cost Estimate

Public improvement costs in the Dallas Arts District have been divided into three areas: Flora Street, entry corridors, and perimeter streets.

This cost estimate is preliminary and has been based on the conceptual design for budgetary purposes. The budgets will have to be confirmed or revised as more detailed design progresses.

This estimate is based on 1982 prices. All items in the cost estimate reflect a 30% contingency (20% design and 10% construction). Professional fees are not included. Also not included are surveying and testing costs, costs of underground structures and utilities and other subsurface improvements, improvements to the Cathedral and Arts Magnet properties, or paving on the entry corridors and perimeter streets.

Flora Street: The preliminary cost estimate for Flora Street is on a per-block basis. This includes demolition and site preparation, special paving, drainage, triple rows of 6-7" caliper trees in place, tree grates and guards, tree irrigation and drainage, benches, trash receptacles, drinking fountains, lighting and graphics.



Special Features: This cost estimate also includes three special features: (1) Gateway lighting and a pair of water features mark the beginning of Flora Street at Harwood Street. (2) The Electric Agora and the Arbor occur at the corner of Pearl and Flora, opposite the Dallas Concert Hall. The Electric Agora is the Dallas Arts District information center with laser lighting and electric sign boards announcing events in the district. The Arbor, adjacent to the agora, is a small park including a lawn area and a shady water garden surrounded by an arcade. (3) Fountain Plaza marks the terminus of Flora Street at Routh Street. At its center is a large fountain with a backdrop of trees.

Entry Corridors: Improvements to the cross streets between Ross and Woodall Rodgers include double rows of 5-6" caliper trees in place in continuous planting beds, irrigation, lighting, and graphics.

Perimeter Streets: This estimate includes planting of double rows of 5-6" caliper trees on the streets around the perimeter of the District.

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Preliminary Construction Cost Estimate

I. FLORA STREET AND SPECIAL FEATURES	
Harwood to Olive	\$1,571,400
Olive to Pearl	1,505,200
Pearl to Crockett	1,339,200
Crockett to Leonard	1,690,300
Leonard to Fairmount	1,060,800
Fairmount to Routh	2,108,200
Gateway Lights & Fountains at Harwood	317,400
"Electric Agora"	2,760,000
"The Arbor"	1,415,800
"Fountain Plaza"	5,000,000
SUBTOTAL	\$18,768,300
II. ENTRY CORRIDORS (Trees, lighting and graphics only)	
Harwood Street	\$ 226,900
Olive Street	214,500
Pearl Street	267,800
Crockett Street	621,800
Leonard Street	93,000
Fairmount Street	231,500
Routh Street	253,900
SUBTOTAL	\$ 1,909,400
III. PERIMETER STREETS (Trees only)	
Rose Street (St. Paul to Central)	\$ 133,100
St. Paul Street (Rose to Woodall Rodgers)	38,500
Woodall Rodgers (St. Paul to Central)	105,100
Central (Woodall Rodgers to Rose)	73,900
SUBTOTAL	\$ 350,600
TOTAL ARTS DISTRICT PUBLIC IMPROVEMENTS	\$21,028,300

NOTE: A 30% contingency (20% design, 10% construction) is included in all line items.

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Phasing of Open Space Improvements

Improvements to Flora Street and cross streets should coincide with the development of private parcels and cultural facilities. The phasing of public improvements begins with Harwood Street to provide access to the new Dallas Museum of Art. The 100 foot portion of Harwood Street directly in front of the museum arrival court which forms the beginning of the Flora Street corridor must have at least interim paving for the opening of the museum in November 1983.

A critical mass in retail and restaurant opportunities is important to the first development area. This will test the "Joint-venture" spirit of individual developers. The public identity of the district and its commercial components must be established in the modest content of supportable retail. A strong showing of arts related commercial operations is an investment in the arts context and reinforces initial regional awareness.

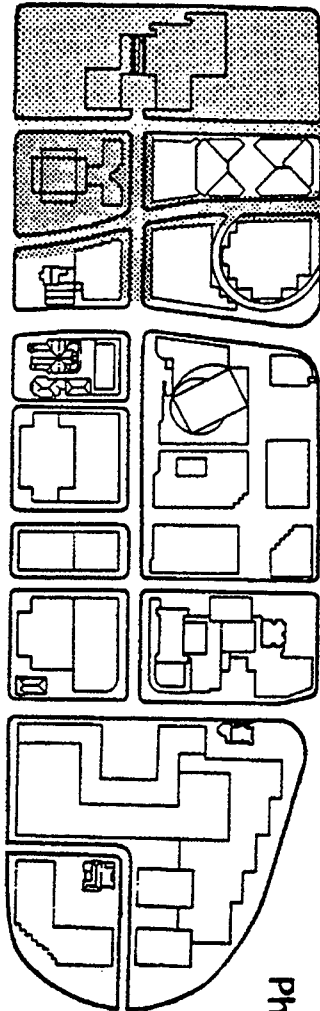
Phase II completes the construction of Flora Street from the museum to but not including Pearl Street. This phase should proceed as soon as possible to create a two block setting for the museum. The proposal to build a continuous underground parking garage and retail by Triland and Belo should be timed so as not to delay construction of this phase.

Phase III of public improvements to Pearl and Flora Streets should occur with the construction of the Concert Hall and parking garage. The proposed pedestrian underpass at Pearl Street would be built in this phase.

Phase IV completes the Flora Street improvements and terminates the street in the "Fountain Plaza" east of Routh Street.

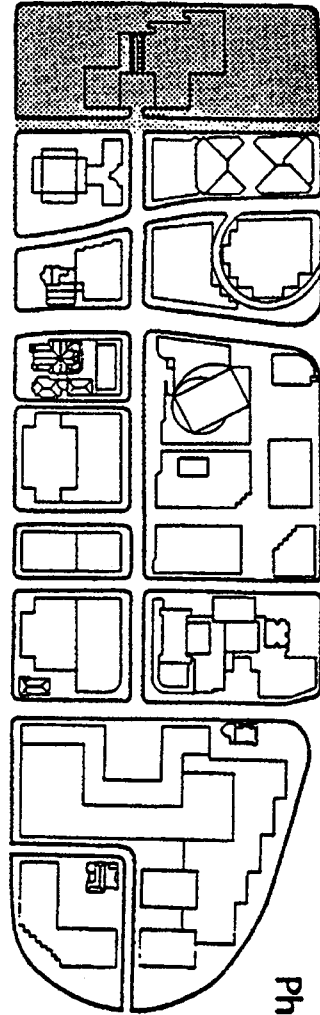
The phasing diagrams on the following pages depict these relationships between public improvements and private development.

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Phase II

Flora Street from
Harwood to Pearl

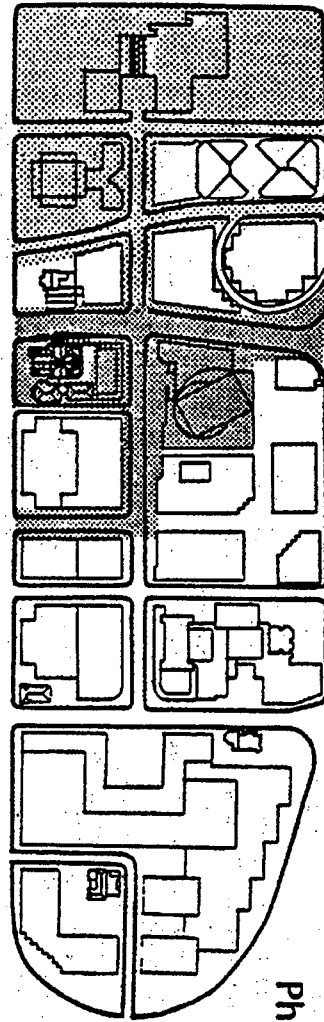


Phase I

Museum of Art
and Harwood Street

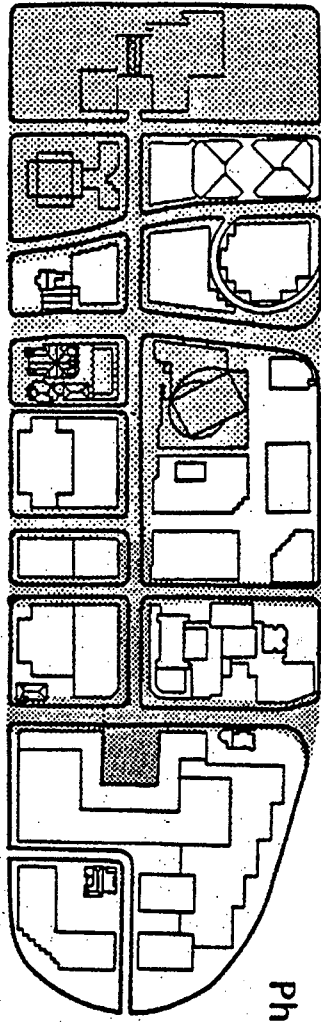
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Phase III

Flora Street from
Pearl to Leonard
Concert Lights
The Arbor
The Electric Agora
Pearl Portal Park



Phase IV

Flora Street from
Leonard to Routh
Fountain Plaza



Phasing Diagram/
Open Space
Improvements

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Open Space Maintenance

High quality and efficient maintenance of the Dallas Arts District open spaces is a requirement for capturing and sustaining its potential as a major public open space environment and as a stimulus to adjacent private development. The Consultant Team's national experience over the past 20 years clearly indicates that the degree of success of public open spaces depends largely on the quality of the maintenance program. The Dallas Arts District plan calls for the development of high quality public open spaces which will receive extensive pedestrian use during both weekday working hours and evenings and weekends. The anticipated need for maintenance of this environment goes beyond the resources of the existing system in terms of required manpower and equipment.

In addition to establishing a sound maintenance program it will also be essential to secure a long term source of funding support. Exclusive dependence on public funding for a sophisticated maintenance program would leave it susceptible to the uncertainties of the political system and the availability of public funding sources. The potential benefits of a well-maintained, high quality public open space environment to the private sector has been demonstrated in cities such as Minneapolis, Minnesota and Portland, Oregon. However, in some cases negative consequences have resulted from the construction and operation of public open spaces which have inadequate and uncoordinated maintenance programs.

Management of the district will be a daily operation consisting of three distinct areas of functional responsibility: (1) maintenance; (2) security; (3) marketing. Of all the management functions, the maintenance area of operations is clearly the most complex. Delineating responsibilities for maintenance and security by location and task requires a refined organization and a maintenance plan. Normally, public and private sector participants cooperate to deal effectively with this complex issue.

Generally, maintenance organizations can be grouped into four basic organizational models as follows: (1) municipal agency; (2) private development corporation; (3) non-profit corporation; (4) public/private task force. A major task before the Dallas Arts District Consortium will be the selection of the generic type of maintenance organization and delineation of its maintenance responsibilities which best meet the needs of the Dallas Arts District.

Estimating maintenance cost for the Dallas Arts District will require detailed studies based on the specific project design and the level of maintenance determined to be desirable. Maintenance cost estimates should include repair as well as maintenance functions which occur on a regularly scheduled basis. There will also be certain start-up costs for equipment and stockpiling of material (such as light bollards and special light fixtures) which will be required. Start-up costs will be greater if a new entity is formed for maintenance and all new equipment is required. It is estimated that maintenance costs could

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range from \$2.00 to \$3.00 per sq. ft., or approximately \$440,000 to \$660,000 annually for the Flora Street area of the Dallas Arts District.

It is recommended that a detailed maintenance plan be developed for the Dallas Arts District. Such a plan would identify existing maintenance functions and responsibilities in the district, repair and maintenance activities required to assure proper maintenance of the district including a description of each maintenance task and the frequency of that task. The maintenance plan would also include an estimated annual budget, including maintenance cost, start-up costs, and a comparison with existing maintenance costs based on maintenance responsibilities as they exist today.

Management Recommendations

A distinctive, and dynamic image for the Dallas Arts District will be enhanced by well-managed, coordinated and sensitive yet aggressive treatment of the area's unusual mix of cultural and commercial activities. The integration of public and private concerns can produce a unique public profile, attractive setting and physical features, and create for the district a significant role in the growth of Dallas.

Marketing & Public Relations Primer Dallas Arts District

Creative merchandising will reinforce the image with the goal of serving a broad range of shoppers and diners, including 1) daytime employees; 2) local area residents; 3) arts

enthusiasts; 4) students and 5) tourists and regional visitors.

When a cohesive image is identified and a consensus on goals is reached, then responsive public relations and marketing tools can be put to use for positioning the project in the regional and national marketplace and creating an air of expectation within the local area.

Marketing Strategy

Step 1. Establish Goals and Objectives

Create awareness of shops, restaurants, cultural institutions, public art, parks and performance areas.
Circulate traffic throughout the Dallas Arts District.
Generate frequency of visits.
Convert browsers and participants to shoppers and patrons.
Stimulate repeat patronage.
Generate cross-patronage between cultural and commercial offerings.

Step 2. Undertake Market Research

Define trade area and targeted market segments.
Evaluate tourist and regional visitor potential; analyze out-of-town visitor, conventioner, hotel markets.
Define target residential markets in detail.

Step 3. Develop Activities and Uses for

Public Areas
Program events on cultural, entertainment and seasonal themes, plus schedule a variety of

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high-profile promotional activities to draw traffic at off-peak periods.

Step 4. Evaluate Advertising Opportunities
Determine positioning for creative and graphic input.
Research and evaluate media: neighborhood and city-wide publications, hotel and airline magazines, newspapers and regional media, broadcast media.
Determine budgets and outline schedule for pre-opening, opening, ongoing promotion and advertising programs.

Step 5. Establish a Public Relations Philosophy
Interface with local media, arts, civic and community organizations, downtown retailers and professional associations.
Develop strategy and communications system for tenant relations, institutional and non-profit activity.

Institute two publicity programs: An interim program highlighting development progress, debut of cultural affairs, and signing of new tenant, and an ongoing programming to support concerted promotional activities and events.
Outline opening ceremonies and related events publicity, integrating commercial development progress with public landscaping projects, and arts premieres.
Provide for information booth, directory, and directional signage program, lending cohesiveness to individual projects within the district.

Step 6. Stimulate Merchandising Activities
Develop promotion package for tenants focusing on opening and ongoing participatory activities.
Address visual merchandising and public display issues.

Step 7. Develop Cooperative Programs with Urban "Neighborhoods", such as the following:
Major office tenants, banks, retailers, attract the interest of convention and hotel groups, health clubs, transit facilities, educational institutions, museums, arts groups, music organizations, theaters and other downtown entertainment facilities.

Key into ongoing City programs including City Arts program and the Parks Department, Central Business District Association, Chamber of Commerce.

Publicity Program

A far-reaching regional and national publicity program for the Dallas Arts District would attract widespread attention in the media in advance and during development of the project. Local, regional and national publicity articles could be used to promote the project in many ways:

- Reprints as tools in the leasing and promotional package.
- Reprints as part of a larger press kit to demonstrate widespread acceptance of the project.

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■ Handouts to create a sense of goodwill in the local community.

■ Inserts as part of the city's public relations materials.

Although promoting a project in the planning and construction phases is not easy, editors are always looking for new story ideas. The trick is to package the story in a special way---to provide professionally executed press releases and photography---to focus on an unusual aspect which would specifically interest that editor.

Both general interest and specifically targeted press releases should set the tone for the project: a level of style, strong commitment on the part of the property owners and the city, and a sense of vitality. The complex should be publicized as a unique amenity for the area's population and visitors and a significant contribution to the quality of urban life.

One of the most positive aspects of this story, from a journalist's vantage point, is that the Dallas Arts District planners are diligently pursuing a development strategy which promises to maximize the property's potential for attracting new dollars and enhancing the area's image.

More specifically, we recommend placing the following articles in targeted publications:

■ City-wide events oriented publications & guides: Begin to establish a reputation as a destination point; consider designing a graphic symbol to facilitate recognition of repeat marketing and promotion efforts.

■ Architectural, engineering, construction and interior design magazines: Announce the project, with photography and plans, focusing on the physical aspects of proposed and existing structures, and highlighting urban planning efforts, innovative design resolutions, energy conservation measures, or special "attention-getters" such as the Electric Agora.

■ Publications dealing with urban issues, (such as Nation's Cities, IDFA, Urban Design, Urban Land and the American Planning Association): Focus on the changing face of downtown Dallas and the Dallas Arts District's role in revitalizing the area; emphasize the economic benefits of developing the property and the unusual mix of uses.

■ Development-oriented trade press (especially Buildings Magazine and Real Estate Forum): Sell the project's potential as a highly visible and prototypical venture which requires a creative approach---a unique opportunity---and include such details as corollary developments, transportation system, impact on downtown.

■ Airline, travel and convention magazines: Focus on Dallas as an active city and the project's relationship to the fabric and amenities of urban life, particularly those of interest to tourists, such as restaurants, art and entertainment, historic architecture, and unique shopping opportunities.

■ General consumer magazines: Uncover a human interest story on the area's heritage; a current look at institutional, commercial, and city supported real estate development.

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■ Local, state and regional media: Sustain a constant flow of press releases documenting every attained horizon point from constructing through topping-out, street re-openings to dedications; consider creating a few media events (press conferences, special announcements, etc.) and community events at the project even before completion (fundraiser for arts organizations, open-tent downtown fair, galas, etc.)

Promotion Management Structure

The Dallas Arts District will have three kinds of public spaces, using the broad definition--1) retail and food service areas; 2) lobbies, courts, open space in private development; 3) permanent art and performance areas. Managed in conjunction, the art and entertainment offerings will bolster the visibility and sales of commercial uses. The shops and restaurants will provide a service and compatible entertainment opportunities. Together with cultural institutions and successful landscaping features, they will act as a strong destination for residents and tourists. The management implications, however, are complicated by the combination of, in essence, nonprofit and for-profit uses. Coordination and consistency in attention and effort between the two components will be important in the management process.

An analysis of potential management structures suggests the possibility of four approaches.

Nonprofit Entities:

■ Sponsored by a single major funding source such as the Chamber of Commerce, the Central Business District Association or direct fundraising efforts.

■ Supported by a special City tax assessment on district property owners and supervised by a City department, either the City Manager's office (Department of Public Affairs) or the City Arts Program (Parks and Recreation).

For-Profit Entities:

■ A management contract situation in which the property owners and tenants' association hire an outside professional team, to manage for a fee raised by individual "memberships" or "shares."

■ A master lease situation in which a third party acting as the leasing and managing retail developer agrees to pay a lump sum negotiated rent for the right to lease to individual tenants and operate collectively.

Recommendations

In reviewing the advantages and disadvantages, we would recommend the outside professional approach. There are usually greater performance incentives/and the management-to-ownership/directorship relationship is less complicated.

In any case, the Dallas Arts District management structure will require an experienced retail management and marketing approach. This should be complemented by an aesthetic and promotional sensitivity in order to establish mutually beneficial relationships with the Dallas community, effective local arts organizations, and direct a closely coordinated events program.

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The most obvious disadvantage of a nonprofit entity is the continuing need to ensure future funding. This kind of constant tension often drains energy and attention away from necessary business and promotion functions. Establishing a special assessment district would alleviate fundraising concerns, and association with the City Manager's office would ensure greater emphasis on the needs of commercial users--whereas the City Arts Program has a greater allegiance to the concerns of the arts community. The economic viability of the Dallas Arts District is important to both groups.

However, city governments usually impose cumbersome requirements on their beneficiaries. For that reason, and to address the importance of attention to retail as a profit-center and support system for the project, a management contract approach might be more appropriate. The first step would be the organization of a governing body comprised of property owners and tenants who would charter, hire and evaluate the contracted manager.

Advantages include the following:

- Prospective operators can be judged on past accomplishments and level of expertise and sensitivity.
- Operating and leasing skill is brought on board early in the development phase, assuring feasibility for the retail program.
- The Dallas Arts District Board retains control of quality and style of operation.

The disadvantages might be:

- Greater emphasis on profitability than the aesthetic and educational value of public programming because of a hard business-oriented background.
- Full financial burden for capital development and revenue risk remains with the owners/developer.
- Lack of incentive may impede aggressive attention to the project by the operator.

The master lease approach is common to the retail and real estate development industry. Implementation implies that the opportunity to lease the retail space is in fact of value to the development community. This is yet to be proven either by analytical analysis or by a test in the market place. The lessee would be subject to the same operating agreement as the management contractor. There is an opportunity to tie into a master lease other retail developments contiguous to the district to make the offering more attractive to a "developer".

Considerations to keep in mind are:

- The higher the "Master Rent" demand from the Master Lessee by the district's property owners and long-term lessees, the more design and operating control he will demand.
- The lease holder gains possession and rights more similar to ownership than a management contractor, and, with this, autonomy and flexibility. Should the Master Lessee display

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include caroling, electric toyland fairs, and other activities relating to the Twelve Days of Christmas around the world.

January: Taste of Dallas

A weekend smorgasbord of gourmet tastes and smells celebrating the restaurants of Dallas. Samples of food and menus will whet appetites, and informal outdoor concerts will provide elegant ambiance. Residents and tourists can share this annual gastronomical adventure.

February: The Great St. Valentine's Day Kiss-Off

Cardmaking and a display of Valentine celebrations around the world contribute to a surprise event ushering in the approach of spring. Dallas Arts District retail shops will strongly benefit from this pre-spring event.

March: The March Winds Kite Fight Festival

The Japanese tradition of kite-fighting and its festive heraldry are experienced on a windy day in spring. Prizes could award the highest, biggest, and longest in flight.

April: The Fun Food Fair

One weekend features demonstrations of how nature's products become food. Exhibits show how food grows, how it is processed, and how it is prepared in different countries and cultures. Eating contests, bake-offs and even food fights can ensure that learning and sampling can be fun for everyone, especially children.

May: The Proscenium Series

A series of performing events happening during the month of May, a continuing cultural festival including:

- o Drama and Poetry Readings.
- o Chamber Music.
- o Dance Performances.
- o Orchestra Concerts & Pops.
- o Mime/Music & Comedy.
- o Jazz & Blues.

This event can be scaled in different ways. Along with the participation of local performers and school groups, "well-known" professional musicians would add distinction to the program.

June: The First Ever Annual Balloon Derby

An exciting visual event is seen in this balloonist race lifting off from a central location. With favorable winds on a beautiful June morning, balloonists can race to a park outside of the city---the event culminating in a grand-scale picnic.

July: The Battle of the Marching Bands

On a long weekend in July, marching bands from high schools and colleges come from near and far to participate in a noisy and pompous contest that ends in a parade down Flora Street.

August: Apperceptions

Temporary environmental art displays will create a strong visual presence within the complex encouraging visitation. Dallas

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poor or inappropriate management and leasing, disillustment and complaints will accrue to the district property owners.

Public Space Programming

Planned and programmed for many varying uses, the Dallas Arts District can heighten visitor energy and excitement as well as engender support for its retailing through an effective and continuing schedule of programmed events and activities. Unifying the public spaces with planned events will also provide a high degree of visibility and a positive reinforcement of the public's perception of the complex. It is essential that these events are coordinated with the overall management of the complex, as well as other arts and entertainment programming across the city.

Public spaces programming should be regarded as a manageable opportunity for reinforcing the merchandising of shops and restaurants and contributing to the surrounding community. There are accrued benefits to centralized management, for effectively conceived and executed scheduling can facilitate a variety of positive results including:

- **Strong Promotional Impact:** Providing the project with a potent promotional vehicle, heightening the reach and frequency of visitation.
- **Increased Commercial Activity:** With shops and restaurants providing a service and commercial form of entertainment for eventgoers.

- **Media Recognition and Coverage:** Stimulating visitor and community response throughout the surrounding marketplace.

- **The Easing of Security Arrangements:** Public places known to provide regularly scheduled activities are regarded as inherently safer than non-programmed areas.

- **Establishment a New Arts Entertainment Focus:** Which will extend the existing strong level of support for the arts and help to make art more accessible to the general public.

An ongoing series of events and activities can be organized around the following:

- **Festivals:** Creating a celebration environment with special festival days and themed events.

- **Performances:** Positioning the project as a stage for a wide spectrum of talent.

- **Exhibits:** Increasing the flow of scientific, technical and cultural information to the downtown working neighborhood and regional audience.

- **Galas:** Heightening the public aspects of the project with a schedule of cultural openings and festivities.

Performances generate activity among specific audiences, and the Dallas Arts District should assure that diverse types of performances be presented in the public spaces. Some will make cultural or experimental statements, whereas others will be sponsored and organized

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include caroling, electric toyland fairs, and other activities relating to the Twelve Days of Christmas around the world.

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August: Apperceptions

Temporary environmental art displays will create a strong visual presence within the complex encouraging visitation. Dallas

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artists can be encouraged to create environmental works themed to the city and its history.

To kick off the cultural performance season, a two-day festival devoted to staged events occurring in various "surprise" locations throughout the complex--from full productions to solos.

September: Applause, Applause!

A month-long series of theatrical performances, indoors and out, including works of Shakespeare and snipets from Broadway shows.

October: Libretto Voices

Opera is for everyone--all ages and all backgrounds. There is an opportunity to increase appreciation through performance and instruction. Costumed, roaming performers will add to the spirit of popular enjoyment.

November: Harvest Moon Ball

A special event in honor of the harvest. Visualized is a grand ball, cocktails, and buffet under the November sky. Events should strongly position retailing areas for the Christmas season and be "pulsed" with more frequency toward the approach of Christmas.

Scheduling

Full-scale events such as these can and should be supplemented with semi-spontaneous and less-ambitious programs utilizing individual artists and performers. All activities should

be programmed to occur at different times of the day. Special, short-duration performances during noontime on weekdays will attract the surrounding office population. Sunset concerts will keep workers downtown after hours. Weekend events targeted at families and tourists would capture yet another market. In every instance, events should be analyzed in regard to their impact on the project's commercial uses to stimulate sales and repeat visitation and at the same time, prevent restriction of business and educational activities.

Production Provisions

In addition, to ensure that production costs are kept to a minimum and that the facilities can accommodate a wide variety of activities it is important to provide for equipment in the planning stages.

Requirements such as cable television hook-up, convertible outdoor stages, and adequate wiring provisions for sound systems should be closely studied for implications of location, convenience and cost.

Promotion Staff and Budget

The Consultant Team recommends that the Dallas Arts District, when substantially complete, will require an initial annual budget of \$350,000 to cover advertising, publicity and general promotion costs. We also suggest the hiring of a Retail Manager @ \$40,000, Events and Promotion Director @ \$25,000, a part-time publicist @ \$5,000 and a secretary/bookkeeper @ \$13,000.

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The Retail Manager should have a strong background in retailing, management skills, salesmanship abilities and the level of imagination necessary to ensure high visibility and a consistent, energetic image for the project. The Events and Promotion Director should have an understanding of the nonprofit/arts world and a creative flair for program using and assembling tenant support and involvement. This person should also have a talent for dealing with a variety of people from tenants and patrons to media and advertising agencies.

It is possible that a search will yield a combination of talents which can produce advertising, publicity and promotional tools in-house. That is, concept development and leasing could be handled by an experienced Retail Manager and Promotion Director, with free-lance help from designers as needed.

Alternatively, the owners can turn to a full-service advertising and public relation firm for promotion assistance. A word of caution: to ensure continuity and thus to maximize effectiveness, it would be wise to shop for an agency which has extensive retailing and retail programming experience.

The ideal retail management staff of 3 1/2 people would be directly responsible to a "Tenant Advisory Committee" or similar governing body, and would manage the promotion and advertising funds. Specifically, the staff would assume responsibility for:

- Producing and coordinating all advertising efforts, including the placement of a unified ad campaign in print and broadcast media.

- The production of all printed pieces, such as marketing tools, including leaflets, displays, banners and reprints of publicity.

- All publicity needs, such as writing, photography, broadcast spots, printing and distribution of press releases, and related "winning and dining."

- Special promotions highlighting seasonal events; collateral cultural affairs; exhibitions, short duration, scheduled and "impromptu" performances, special markets, ethnic fests, special sales days, and promotional materials such as imprinted shopping bags, balloons, t-shirts, posters, contests, maps and brochures.

The initial budget would represent the largest investment in promotion and management in "per square foot" terms. As the project expands, this cost would be recovered over the years, and still include increased marketing, publicity and special promotions.

The immediate task of promotion is to reach out into the community, creating destination identification, and encourage sales by increasing visitation. This could be tempered by the visitor's subjective impressions of the existing physical environment. Storefront merchandising, directional signage, tenant design display and criteria should be strictly controlled and consistently reviewed to improve the visitor's experience. Ultimately, increased sales will generate from an improved product, with promotions functioning as a vehicle to communicate this message.

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Centralized management must provide the resource for a fully integrated marketing plan. Expanded creative efforts including advertising and publicity, as well as continuing events and promotions, will be required as retail and programming expands and target markets and audiences increase accordingly.

Leasing Considerations

The renaissance of downtown development includes not only Dallas but Boston, Hartford, Baltimore, Philadelphia, Pittsburgh, Denver, Seattle, Houston and on. Dallas faces different challenges; but in urban retailing the Consultant Team would suggest parallel prerequisites: Clear identity, well-designed physical frame and features, critical mass and directed merchandising are the keys.

Dallas Arts District commercial and arts integration will require a strong commitment by all leasing teams. Avoiding a "quick-lease" short-term gain syndrome and the ensuing sacrifice of effective mix must become an early priority, in attitude and execution.

To a degree, the first two levels of shops in Museum Crossing themselves represent a multi-level fragmentation. A strong effort must be made to reinforce street-related commercial activity. "Theming" actualizes a method of zoning retail into destinational uses, compatible with the remaining food/restaurant components: an exercise of style and wit to round-out the overall "image" of the district.

The assumption is that personality creates shopper awareness. Unusual and exciting merchandise generates the necessary draw. Each area includes a number of middle-end retailers to complement more costly offerings. Eventual programming will benefit from such diversity; i.e., as the fast food bazaars provide a draw to the middle-income diner, so should a zoning of medium-priced apparel and accessory shops be made available to the middle-income shoppers.

Service oriented shops such as tobacco, travel, banks and sundries should be programmed within inner project areas where they are less visible, yet highly trafficked by the daytime work force who require such services. The cluster of fast food should be situated in an area of less value from a leasability/rental income perspective, but lead the consumer past accessible retail. This cluster will be a highly frequented destination at lunch time for the large number of office workers in nearby buildings and the CBD neighborhood. The high-end component should respond as a major destination/experience, relate well to the hotel settings, and set an overall frame from which necessary, yet less exciting uses can be interspersed.

The "retailing" of art is at times very different from other consumer goods. The market is elastic, and the range of merchandise types nearly unlimited---a challenge to the individual dealer or shopowner to create a distinctive identity. The gallery and boutique seek constant exposure, relying on changing displays, special features (such as "opening galas"),

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levels. Much reduced rents would be the only alternative, not especially viable if only storefront and chilled water are supplied.

The Consultant Team recommends providing retail tenants with a healthy tenant allowance and a well improved shell. Aside from the obvious benefits of improved leaseability which allow more selection and discretion in choosing and locating tenants, we cite the following advantages:

- By providing store front and complete HVAC systems, the developer can control schedule (these are long lead items) and image. The store front should be compatible with the architecture of the office building or chosen retail setting.
 - Cost of money to the base building developer is less than the cost of money for the individual retail tenants and the term for financing is substantially longer, beyond the life of the lease.
 - Investment is usually repaid by higher rents.
 - The leasing team can attract or pursue retail and restaurant tenants more selectively. For example, a cafe operator who can handle lunchtime mass feeding but generate a comfortable image for other hours in the day.
- Hotels may strike deals calling for major capital investment offset against their master lease arrangements.

Income Pro Forma

In establishing a realistic income pro forma, many variables must be taken into consideration. The typical breakout represents triple net rental income, not to be confused with a gross rental income, under which most office leases fall. In triple net rent, the tenant pays his minimum rent, as well as additional charges for common area maintenance expenses and individual utility usage within their demised premises.

In a typical office retail, a share of costs directly related to the common areas, i.e. security, janitorial, heating and air conditioning, lighting and equipment maintenance are charged to the tenants as additional rent (typically based on the proportion of the total Gross Leasable Area which they occupy, or given frontage on a significant traffic way or architectural feature.)

A variety of "pass-throughs" effectively reimburse the Dallas Arts District management team for certain expenses of benefit to the retail in the district as a whole. These pass-throughs include some special promotions, seasonal or festival decoration and pro rata shares of event costs, et cetera. This income will not accrue to the developer, however, but offset costs of the district management.

The minimum rents for each shop vary depending on location, visibility, size of the store, merchandise sold, layout of the store and mark up on the goods sold.

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The percentage rents represent additional income to the landlord when the tenant achieves sales over the projected sales/square foot figures. These figures vary again depending on merchandising, size of store; percentage rents can also be a valuable negotiating tool when it comes to general tenant allowance.

For a complete description and index of retail income categories and divisions of expense see the Urban Land Institute publication Standard Manual of Accounting for Shopping Center Operations, 1971.

Food Service Tenants

Food service tenants will expect lower rents, with the developer effectively sharing some of the risk in taking a higher percentage rent tied to sales volumes. In the first stages of district development, individual developers, particularly with bulk-use office tenants, may wish to have one food service operation run on a management fee basis. This arrangement allows more direct control over quality, type of presentation and suitability to specific needs of building tenants, particularly if private dining rooms or executive catering needs are anticipated.

Retail Commercial Space

It is difficult to provide generalizations on income projections for the extensive variety of goods and services offered within the district. Distinct and separate approaches are required in assessing the rent-paying abilities of retail in enclosed office-atrium

lobbies, hotel settings, street-related shops, underground pedestrian ways, a specialty center, and open-air kiosks and market areas. Inflexible or flat square foot rates and gross leases are rarely appropriate.

Retail leasing is a dynamic, market sensitive process that must also reflect issues of phasing, handling vacancy, coordination of tenant mix components, design expectations, and desired prospects ability to perform and pay. Within the district, the developer has greater than normal leverage in achieving particular retail criteria and goals: Land values are basically supported by office development. Distinctive amenity--people enticing and people pleasing--is a direct objective. For the retailer, nonetheless, the dollars have to be there to keep entrepreneurial effort and initiative high. The developer stands to succeed as well.

Typical of urban retailing are smaller shop sizes and consequently higher square footage rents. Few urban-oriented statistics are available as guidelines for percentage rents by merchandise category, or for "pass through" expenses and Common Area Maintenance charges. Although often of smaller scale, urban specialty centers model leasing expectations on data covering regional and community shopping centers, as demonstrated in the Urban Land Institute's annual Dollars and Cents of Shopping Centers. Most often, however, if pass-through expenses are built into the lease, the amount is literally what the traffic will bear. Halcyon does not recommend a heavy-handed approach (i.e. a burdensome rent structure) in such delicate start-ups as

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required in the district. Strong retail showings are essential to reach the future's full potentials, and the developer must hold this longer win within sight. If the tenant cannot make money at the developer's deal, the project will eventually suffer.

The one-on-one aspects of retail leasing are particularly critical within the Dallas Arts District. Leasing programs will have to look beyond "national" tenants to induce the best and most ambitious local retailers to set up a second or third operation within the district. These local retailers, with a knowledge of the changing face of downtown Dallas and reinforced by the spirit of local enterprise evident in Dallas: The Possible Dreams, can grow excited over ground-breaking in a new downtown location. These locals can overcome the "statistical" odds that inhibit the decision process of the nationals, evade the mall stereotypes, and generally better understand their target market. In leasing to the expanding "mom-and-pop", the agent or broker has to spot the energy level capable of a divided commitment, to insure the new operation is not a step-sister to the other(s) but instead reaps all the advantages of new economies of scale, etcetera.

"Semi-Public" Space

Due to the very public nature of the district, the plan is particularly sensitive to community interests. "Semi-public" space is that space which could be rented at a subsidized level in order to attract viable cultural, educational and select not-for-profit groups on a long term basis.

Dance companies, theatre groups, experimental film and video workshops would use theatre and rehearsal space. There is presently a shortage of such performance and support space in Dallas.

Developers within the district may consider allocating a set percentage of commercial space at below-market rents. This small pro bono subsidy would have significant impact if all parties make "good faith" agreements to the same commitment.

Base Building Design Review

The success of urban retail---in fact any multi-use project---depends not only on intelligent planning, but sensitive execution. Tenant mix, store location, tenant allowances, store frontage and design criteria are critical ingredients contributing to a project's success. Some of the restrictions on a potential tenant's location, size and design image (even merchandising presentation) may make it more difficult to "close a deal." However, each time the plan is compromised with a potential tenant, the project is weakened. The plan is developed to strengthen the whole, including strong contributions from individual merchants.

Below are several key issues to consider when regarding the physical design of the complex:

- Area: It is obvious that the greater the ratio of gross leasable area, the more revenue will be potentially generated. An understanding of the market's limits is necessary.

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■ **Merchandise Display:** The length of storefront is a function of store area and base building constraints. It is valuable and must be allocated among the tenants to the advantage of the whole. Storefront stands for exposure in the tenant's mind.

■ **Size:** The size of the merchandise categories must represent a deliberate choice in the planning stage. It is a judgmental decision. At balance are two opposing values: the advantages of great depth of merchandise (large stores) to variety of merchandise types with smaller individual units. The importance of this judgment is great.

■ **Location:** There are a variety of factors which impact location: access, traffic flow, aesthetic, physical and mechanical constraints. Be careful of each location decision, as this is critical to the health of the project. Most tenants will fight for a prime location before negotiating rent terms.

The street front retail establishments will have good visibility and ample opportunity to display their merchandise to workers, residents and other pedestrian traffic in the district.

Leasing Strategy

Retail leasing differs from office leasing and will require differences in approach. Some of the reasons should be discussed:

■ When the retail lease is initiated with either the national representative of a large chain or small "mom and pop" operator, it is a much more intense personal and instinctive decision process than that of office leasing.

■ Choosing a retail space is largely an emotional issue. It is frequently the largest business decision made by the retailer and can effect the very existence, success or failure of the enterprise. This is seldom the case with an office tenant.

■ Each retail lease has special circumstances, whereas office leases are often consummated with one agent representing an entire group of people. The individual interests of the office users themselves are subordinated to issues such as layout, design and policies decided within the company well in advance.

■ Retail leasing requires an understanding of the relationship between various retail uses and the opportunity for each to benefit by being adjacent to another. A bad locational decision on the part of the leasing agent within a retail complex can literally make the difference between success and failure.

■ There is an architectural difference in the way in which leasing is treated. Rarely will an office tenant require advice on layout or assistance in understanding what an office floor configuration might look like. Retailers however, in spite of their ability to create displays and organize merchandise, will typically require the leasing agents "handholding" through this leasing phase.

■ There are essential language differences between office leasing and retail leasing. A retail leasing agent must be conversant with the methods and concerns of the retail operator. These, of course, include supply and waste removal which, while of interest to the office user, are paramount to the retail

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tenant. Security, operating hours, maintenance and promotion, of course, carry increased weight.

■ Rarely will office leasing involve itself in the internal financing of a company seeking new space. It is a frequent occurrence, however, in retail leasing that the leasing agent must prove the viability of both the location, size and financial soundness of the lease.

■ The incentives offered to a retail tenant typically are more complex and more substantial than those allocated to office tenants. Frequently there is a cash offset by the landlord to the tenant in the form of a "tenant allowance". These allowances are made by the landlord, not across the board, but rather they are allocated to attract a preferred user and desirable tenant. Thus the tenant allowance is a negotiating tool. It can be used to close negotiations quickly if the amount decreases as time lapses or the allowance is decreased if the store opening is delayed. To insure schedule compliance, the tenant allowance is sometimes treated as a "bonus", earned only if the store meets a pre-set grand opening date.

Tenant Allowance as a Leasing Tool

When a tenant allowance fund is established, the landlord will have a tool capable of increasing the leasability of the project. By effectively distributing these monies, the landlord has the advantage of choosing quality and appropriate tenants to achieve an attractive tenant mix. Though many other

factors play a role in the overall success of retail and restaurant operations, in general, when the landlord has provided a tenant allowance, both the landlord and tenant have benefited.

Another alternative in ensuring the success of the project is to set aside a larger portion of the tenant allowance monies to "buy" or "turn key" well-known operations which could bring a "name" to the project and which could create a destination. The landlord's opportunities for leasing other spaces will be greatly improved with the signing of a strong, key tenant. Also these additional leases could be signed with a reduced cost in tenant allowance.

Tenant allowance offers the following advantages to the tenant as well as landlord:

■ Cost of money to the base building developer is generally less than the cost of money to the individual retail tenants. In addition, the term for financing is substantially longer, beyond the life of the lease. The investment is usually repaid by higher rents.

■ By providing store front and complete HVAC systems, the developer can control schedule (these are long-lead items) and image.

Further Leasing Tactics

A few leasing tactics of proven value follow:

■ Sign key deals first. These will establish credibility for the remainder and will act as an incentive to close.

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■ Hold on to prime locations with exposure. Exterior locations and corners can be leased near the end. The effort should be focused on tenant categories in secondary locations.

■ The developer's staff and leasing agents who would be likely to make presentations should be thoroughly rehearsed in all aspects of the project.

Leasing Implementation

■ Liquor Licenses: In certain circumstances, it may be advantageous for the building developer to own the liquor licenses so that in the event a lease is abridged or forfeited, the possession of the license will be returned to the landlord.

■ Design Assistance: May be offered as a part of the leasing inducements available to small tenants as a means of expediting the leasing process, particularly in cases where the tenant shows little ability to secure competent designers. As an alternative, small design firms known to the developer's architect could be recommended.

■ Construction Management and Tenant Coordination: Although a tenant may engage his own private construction firm to undertake the construction of the retail space, it is advisable that the base building architect maintain a monitoring role to assure that the retail space constructed meets the design-approved drawings and compatibility with the projects architectural statement.

Tenant Covenants

In addition to Operating Agreements between the retail/restaurant tenants, master-lessors, and the developers, there is the possibility and the necessity to "reach through" the developer to the potential tenant occupants project to project, so that the operation of the retail complex is unified and gains the benefit of a cooperative effort. The following will illustrate the type of covenant which should be secured by the Dallas Arts District governing authority.

■ Trade names: If the developer is able to secure major tenants as part of the development proposal, these tenants should be required to operate under their specified trade names for a specific length of time.

■ Business days should be identified, six or seven days per week.

■ Display windows and exterior signs must be lighted at particular hours of the day and night.

■ Merchants association: the district governing authority should establish a merchants association and tie contributions to gross sales or some other appropriate pro rata ratio.

■ Language can be included in the retail lease restricting discounting operations who would typically affect a specialty retail tenant mix.

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Types of activities permitted: the Dallas Arts District governing authority should describe which non-destructive activities could take place upon the premises. For example, labor picketing, consumer picketing, distribution of leaflets, speech making, meetings, or activities related to the project.

To include in the basic Operating Agreements: Hours of operation, days of operation, holidays, contribution to promotional events, a percentage of operating expenses devoted to individual advertising, minority hiring, design and construction standards for tenant work (materials and architectural constraint) can all be further detailed in the operating covenants between the Dallas Arts District governing authority and individual or multiple developers.

Rent Projections

Base rents for new developments are established based on the cost of financing the project and how much capital has to be produced to meet debt requirements. The Consultant Team recommends that the minimum rent be based on the projected sales per square foot of each individual tenant. This method typically produces higher than average minimum rents. These base rent figures can be affected by the quality level and size of the individual operations. In order to maintain the image and quality of the retail and food service operations planned for the Dallas Arts District, the developers and leasing agents efforts, in leasing space, should not vary significantly from the proposed merchandise

concepts. By quickly leasing to inferior quality or discount tenants desired revenues will be achieved, but in the long term this will work to the detriment of the overall master plan. Higher base rents can be achieved by scaling down the typical size of these shops. Similar projects indicate smaller than average retail operations pay higher rents and offer a greater number and variety of tenants.

In order to achieve the projected base rents and establish the early success of the Dallas Arts District, the developer should anticipate heavy initial tenant allowances or turnkey operations so as to attract quality merchants and restaurateurs to expand or relocate in downtown Dallas. (Tenant allowances will be discussed in greater detail in the Leasing Considerations section). These tenants will act as anchors and destinations for the project and draw other quality retail operations to the district.

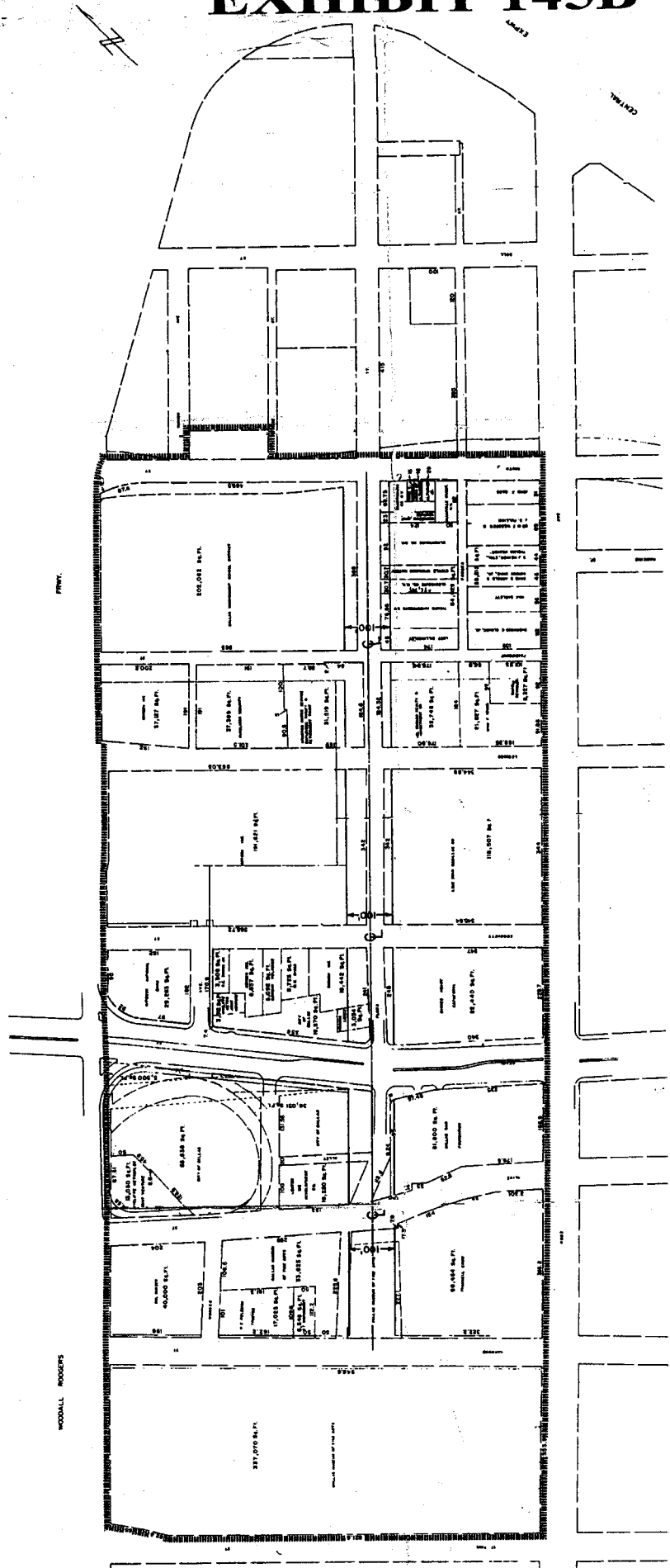
The Consultant Team projects the base rent level in constant dollar terms to average \$23 - \$25 dollars per square foot. These base rent numbers show that tenants who would occupy prime locations could pay rents from \$40 - \$50 per square foot where as a major restaurant might pay only \$10 - \$12 per square foot. Estimated common area charges per square foot will average between \$5 - \$7 with overage or percentage rents ranging from 5% - 8%, according to the particular type of tenant.

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