



MINUTES
For the

**Southern Waterfront Advisory Committee
SWAC**

MEETING MINUTES
for
February 25, 2015

SWAC Members in Attendance: Karen Pierce, Mike Bishop, Kevin Gibbons, Michael Hamman, Kevin Lawson, and Shirley Moore

Port & City Staff in Attendance: David Beaupre, Kanya Dorland, Susan Pontious with San Francisco Arts Commission (SFAC) and Mary Chou with the SFAC

Other Attendees:

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| Robin Bishop | Derek Green |
| Margaret Long | Janet Goodman |
| Laura Kogler | Paul Furman, Bay Natives |
| Earl Shanxix | Susana Razo, Pacific Gas & Electric |
| Tracy Zhu | Curt Sanford, City College |
| Noreen Weeden, Golden Gate Audubon Society | Richard Drechsler |
| Eddie Bartley | Lorraine Hanes |
| Teki Li | Seyed Alavi |
| Nathan Watson | |

Information Distributed:

Meeting minutes from the September 24, 2014 SWAC meeting and the Bayview Gateway Art Project sign-in sheet were distributed

Agenda Items:

1. Review of the SWAC Meeting Minutes from September 24, 2014
2. Southern Waterfront Development Update
 - Pier 96 Bulk Terminal RFP
 - Pier 94 Concrete and Asphalt Plant
3. Bayview Gateway Art Guidelines
 - Gateway Art Finalists Introductions
Finalists in alphabetical order: Seyed Alavi (<http://here2day.netwiz.net/>), Flaming Lotus Girls (<http://flaminglotus.com/>), and Cliff Garten (<http://www.cliffgartenstudio.com/>)
 - Art Guidelines Discussion with Finalists (Workshop Format)

4. Pier 94 Wetlands Restoration Update – Golden Gate Audubon Society

5. Public Comment

Meeting Minutes

Presentations are summarized, and questions and answers are paraphrased. Questions from the SWAC and the public are italicized. Answers to questions were provided by Port and other Public Agency staff at the meeting unless otherwise noted.

Agenda

1. SWAC members reviewed the meeting minutes for the September 24, 2014 SWAC meeting, and approved them.

2. Southern Waterfront Leasing Update

Pier 96 Terminal RFP: Port Staff is expected to present the Pier 96 Bulk terminal opportunity to the Port Commission on March 10th. This opportunity is for 30 acres of paved land with existing maritime cranes, on-dock rail, and 900 linear feet of berthing area, with an option for additional non-exclusive berthing at Pier 94. This RFP will include information about the existing terminal conditions. If approved, this RFP could be issued in April 2015. The Port Commission Hearing Room is located on the second floor of the Ferry Building. The time of the hearing is 3:15 pm. The project contact is Jim Maloney with the Port Maritime division.

Asphalt and Concrete Batch Plant RFP: The San Francisco Department of Public Works and the Port will issue a request for qualifications and proposals for an asphalt and concrete batch plant operator and developer at Seawall lot 352 (SWL 352) this Spring. SWL 352 is located in the southern waterfront with access from Amador Street. This opportunity is for 5 acres of land adjacent to a concrete crushing operation and an aggregate import terminal that provides immediate access to the raw material for concrete and asphalt production. This opportunity will be posted on the Port and DPW's web sites. The February 10, 2015 staff report on this item is located on the Port web site, and provides more information on this project.

3. Bayview Gateway Public Art Selection Process

Susan Pontious and Mary Chou with the San Francisco Art Commission (SFAC) led a discussion on the Bayview Gateway Art selection process and introduced the second round of selected artists for this project. This discussion covered process, introduced the selected artists, art work site review, the art work site concerns and criteria, and the next project steps.

Intro: The Bayview Gateway Art project budget is \$425,000 and the funds come from the 2008 General Obligation Bond for parks and open space. The goal of the project is to provide a permanent piece of art work on both sides of Third Street at the Third and Cargo intersection.

Process: The art selection process started with issuing a Request for Artists' Qualifications (RFQ) in December 2013. 186 artists responded to this RFQ. Among the 186 applications received, the Art Commission selected 19 applicants for a panel review based on the project criteria. This panel included Commissioner Brandon and one SWAC member and eight other members. This panel selected three finalists. These finalists provided three art concepts. This panel selected one art concept for further consideration but was not enthusiastic about the selected concept, and asked the Arts Commission to consider reviewing the 186 RFQ applications again with revised criteria. This revised criteria addresses concerns raised at the

September 24, 2014 SWAC meeting. It specifically added consideration for an artist's ability to create original and project specific work and their ability or past experience working with a community on their art work. Through this second application review, the Art Commission forwarded 31 applications to the Bayview Gateway Art Panel to review. This Panel included new members including an art curator from the Museum of African Diaspora as well Commission Brandon and one SWAC member. This panel selected three artist for further consideration and they are: Seyed Alavi (<http://here2day.netwiz.net/>), Flaming Lotus Girls (<http://flaminglotus.com/>), and Cliff Garten (<http://www.cliffgartenstudio.com/>)

These three artists introduced themselves to the SWAC and members of the public and provided presentations on their past art projects. These presentations provided information on how the arts work and where they work and explained the criteria and inspiration for their recent projects. Please refer to their artists' web sites for images of their past works and more information on the artists.

Comments on the Art Process

Art Commission: The art concepts will be displayed publicly. Preferences can be voiced during this display period. The SWAC as a body or its members as individuals could express their preference for the concepts. The community at large is also encouraged to express their opinion as well.

Can the SWAC have a meeting during this display period, and can it submit a preference to the Art Commission?

Port Staff: A SWAC meeting will be scheduled to review the concepts. The review period for these concepts is 30-days, and a SWAC meeting will be scheduled during this 30-day period.

Art Commission: The requested preference for local artists for this art opportunity cannot be permitted per federal law. The RFQ for the Bayview Gateway Art opportunity received local artists' submittals. The Bayview Gateway art panel also included community members. This panel selected the three finalists who developed the concepts that were not well received.

One of the reasons we started this process again is because there was a concern regarding having a Bayview or local artists for this project. Is it possible to get the City attorney opinion on this matter regarding local artists? Given that many Bayview artists have not been given art funding or been selected for other Art Commission projects, and that the Bayview is an Enterprise Zone, I am concerned that a local artist was not selected.

SWAC requests assurance that there will be a meeting during the review period for comment, and requests the City attorney opinion on restricting this opportunity to local artists.

Please provide a summary of the feedback on the first three concepts.

Community comments on three prior concepts were not positive. The SWAC will provide a forum for reviewing these concepts as it did in the past. The SWAC provided a preference for starting again and selecting a local artist.

Port Staff: Staff will schedule a SWAC meeting during this comment period. The concepts will be on display on the Port and Art Commission web sites and at the Bayview Public Library

Comments on the Art Site & Art Criteria

Concerned about safety...The previous art concepts did not consider safety

Concerned about the artists understanding the community, having a feeling for it, and living here

Want the Art to be a Landmark

How will the art be judged, and how will the concerns and desires for the art be weighed?

Art Commission: The intent of this section of the meeting is to provide a forum for sharing concerns and desired themes for the Bayview Gateway Art project. To start this conversation, we want to know what should the artists know about your community and the site, what do you feel is important to know about your community, what do you think the art work should convey to other generations. An example of this type of exchange is at a recent community meeting regarding the earthquake memorial, one of the attendees mentioned that after the earthquake the City got very quiet. The artist and community meeting members embraced this expression of quite, and the quality of quite became a theme for the earthquake art project.

Lack of consideration for safety seemed to be missing from one of the concepts, and this type of work should be avoided in the future.

Would like there to be a preference for artists to utilize local businesses to fabricate and construct their work.

Is this piece permanent? Or will the art be at the site as long as it can be funded?

Port Staff: The Red Fish (which was at the Bayview Gateway site) was a temporary piece, and was scheduled to be in place for two years. The Port did not have another temporary piece for this location at this time. The 2008 general obligation bond for open space projects requires 2% of the GO Bond capital budget be spent on art. The art for this location was identified as permanent public art to match the community's request for a permanent art gateway. (The silo art is a temporary piece with an expected 10-year life span. Funding for Bayview Rise came from the Southern Waterfront Beautification funds.) The Gateway piece is intended to be permanent and will have an expected life span of 30-years.

Art Commission: Consider this section of the meeting as an opportunity to share with the artists some ideas that could be expressed in the Bayview Gateway art work. This is an opportunity for the artists to hear from the community what they like about their community so that it can be considered as an expression and inspiration for the art.

Is there an opportunity for the three artists to get together to collaborate on a piece?

(The Arts Commission and the artists will consider this idea.)

The connections to water and to maritime activities are important themes. It's part of the history of the City, and this part of the City. Without the natural harbor, this City would not exist. This part of this City was developed during the Second World War and with the development of the Naval Shipyard. This led to a migration of African-Americans and women in the ship building industry. There were Rosie the Riveters in the Bayview. The jobs created by the waterfront enabled workers to provide for their families. All the cattle and food came and continues to come through this neighborhood. This is another theme. This part of the City remains industrial. Celebrate the history; support the maritime theme, and how the neighborhood developed. The maritime activities led to more diversity in the City, and in this neighborhood.

The Sand import facilities at Pier 94 started in 2000 to support the concrete batch plants. The Bayview Gateway is an entryway to the Community. There are trucks, trains, and ships coming through this corner. The concrete batch plants are now building the City. This is a gritty part of the City. The passive open space at the Bayview Gateway will soften the edges. There is a lot of activity in the morning and then it goes quite at 4 pm. How do we soften the area and quite the area down during those business hours, but not slow down the trucks and commerce. Bright colors are an important contrast. Look back at the past at the Ohlone Indians, Islais creek that went back to Bernal Heights, grain silos, Cobra Cranes, Butchertown, meat rendering, and concrete batch plants. These activities, however, do not represent the whole neighborhood.

This neighborhood needs beautification and durable versus weird and interesting. There was a Chinese Shrimping village at Hunters Point that landed 2 million shrimp a year. This history has not been captured anywhere else in the City. Asian American history could be considered. Islais Creek has a kayak coop that includes the dragon boat community. They are organizing racing and soliciting youth to learn about hand-powered boats. Connections to past history, and the history of hand powered boats, and communities that interact with the water. Interactions with the water and different types of boats (are also desirable themes).

Artist: These comments are appreciated. The Bayview has a complete history that is microcosm of American history from the Ohlone, Spanish Conquistadors, Gold Rush, Chinese Shrimpers, African-American migration, Rosie the Riveter and industrial exploitation of the landscape. This is an authentic place and a fascinating place. Incorporating all these themes will be difficult. I acknowledge that this is an Economic Development zone, and you want a local artist. This seems valid. The process to find local art does not seem to accommodate this. The process is to find the best art.

We understand that the piece cannot embody all the themes. We want to put more information about the place out there to have it reflected in the piece. We felt that the last two concepts created more chaos for the site than beauty. We are attempting to move away from the chaos that defines this neighborhood. There are Bayview themes and history that we want to celebrate.

Something with life, something that breaths hope, and is beautiful. Something that is unifying, and makes the Bayview attractive.

Something with light and color. Something that is alive and has purpose.

The Islais Creek bridge is a piece of art. It is art deco. It is the entry to the Bayview. Mixing this Art Deco bridge with this new art is a thought.

Am an artist who has lived in the area for three years. I have a concept for the site that you can find on flicker called "Bayview Gateway."

Port Staff: While we recognize the desire to select only local artists, the City Attorney and Arts Commission have determined that it is not legal. The Art Commission's process to select the artist included community members, and the panel picked the three artists, they felt could deliver an appropriate art for the site. The panel meetings are open. We want the best art, and that may not be selecting an artist from the Bayview Community.

Art Commission and Port Staff: If you want to be further involved in this project or get updates, we are circulating a sign-in sheet. On this sign-in sheet you can check a box if you want to be a resource for the artists if you would like to provide further input on the project, and check a box if you want to get updates on when the art will be displayed, and Art Commission's meetings on the project.

In closing, the SWAC appreciates the artists' presentation and the time considering concepts for the site. We do not want to go through another process. We hope to have some new renderings that the community can support. Our intention is not to have another process that builds to reject the proposals.

4. Pier 94 Wetlands - Uplands Restoration Project

Noreen Weedon with the Golden Gate Audubon Society provided the following update on the Pier 94 uplands restoration project. This update covers the project period between 2013 and 2014. The Pier 94 Wetlands is located in the southern waterfront at the end of Amador Street between the Pier 92 Central Concrete batch plant and the Pier 94 Hanson Aggregate terminal. The Golden Gate Audubon Society started this project in 2013 to address the soil quality of the uplands and provide an environment for native plantings. The following are highlights from the project update.

Funding & Partnerships: The project funding came from a Proposition 84 Urban Green grant and funds and partnerships with Hanson's Aggregates, Bernard Impregilo Healy, Lawson Trucking, Dr. Cris Benton, Recology, Waste Solutions and the Port of San Francisco. In 2014, the Golden Gate Audubon Society also received matching grants for the Department of Environment for the plantings and from UPS for a water truck. Various volunteer groups assisted with site preparation and plantings including local Eagle Scouts, Wells Fargo, Twitter, UC Berkeley alumni, and San Francisco high school students. In total, 425 volunteers assisted with this project to get it started.

Project Scope: This project restored the wetlands' upland area with new soil, removed non-native plant species, and planted native plant species. It involved an analysis of existing soil and proposed new soil to confirm content and safety, and completing a landscaping plan for the new seedlings. The project also involved erosion controls and mitigations.

Commitment: The Golden Gate Audubon society also entered into a 10-year property agreement with the Port of San Francisco for this project.

Results: 2,188 plants were planted, 132 cubic yards of weeds were removed, 29 bags of trash were removed, and 16 bags of materials were recycled. These volunteers also assisted with shoreline clean-up. This project mitigates storm water runoff in the project area and sequesters carbon. The birds that are nesting now at this site include the American Avocet, Killdeer Songbirds, house finch, northern mocking birds, and red-winged black bird. The uplands site now has 26 species of plants and over 2,000 plants.

Eco-Education Program: The Golden Gate Audubon Society also has sponsors an Eco-Education program with three local elementary schools. Students who participate in the Eco-Education program help to plant new plants at the site, remove trash from the site, and participate in bird surveys and study the estuary food web at the site. Other activities at the site include a bee condo, native seed collection, and citizen science – ebird.

Pier 94 Volunteer Schedule: The first Saturday of the month volunteers are welcome to assist with habitat restoration from 9 am to noon. In the summer, Saturday volunteers weed, collect seeds, and water. In the fall and winter months, Saturday volunteers do seeding/planting.

Next steps are to continue maintaining the site and work with the Department of Environment and area tenants to water the site as needed.