

		Concept Name	#40. Piers 19-23
I. Concept and Team	A. Category of Tenant	Master Tenant	
	B. Entity Name	PS Ventures SF, LLC	
	C. Personnel and Experience	<p>Elliott Grimshaw, Construction Director. Paul Osmundson, Development Project Manager. Elliott is the President of Premier Structures and served as the construction manager for Piers 1 ½ - 5 and project manager for the 34th America's Cup.</p> <p>Paul was the Development Director for Lend Lease and the Watermark Condominiums at SWL 330, and also managed the Ferry Building renovation project while on the Port staff. Paul served as the Director of Real Estate for the Presidio Trust, which is also on the National Register of Historic Places as an historic district. Paul and Elliott were partners in Premier Structures Inc and managed the America's Cup, Autodesk Pier 9, and AtWater Tavern. They were both instrumental in the Pier 24 Photography project while working with Pacific Waterfront Partners.</p>	
	D. Use, How its public-oriented	<p>a) we propose a major public gallery in the connector building between 19 and 23, along with restaurant and cafe uses. We propose general office use in the Pier 19 and 23 sheds.</p> <p>b) the uses proposed for the bulkhead are consistent with the public trust as they promote access to the waterfront for visitors and residents alike.</p> <p>c) we are targeting local residents, cruise passengers, tourists, convention visitors and regional visitors to San Francisco,</p> <p>d) The gallery will be an attraction in and of itself, but will also support the nearby use of Pier 27 as a cruise terminal by providing amenities to the passengers. The office use will be the least impactful use of the pier sheds from a traffic and transportation standpoint. It will be compatible with both the Pier 17 use on the south (Bay and Delta Tugs, and the other interim uses in Pier 17) and the cruise ship terminal to the north of Pier 23.</p>	
	E. Experience with concept	<p>Paul Osmundson and Elliott Grimshaw were involved in the development of the following projects in the following capacities that contain the proposed uses:</p> <p>Pier 1 1/2 - 5, Ferry Building (general office) - Paul led the CEQA and planning process for the Ferry Building while at the Port staff; Elliott managed the Pier 1 1/2 - 5 construction for Pacific Waterfront Partners. Pier 9 Autodesk - Paul and Elliott jointly managed the entire process (entitlements, lease negotiations, permitting and approvals, design and</p>	

		construction management) for Autodesk Corporation Pier 24 Photography - while employed by Pacific Waterfront Partners, Paul and Elliott were part of the team that built the largest photography space in the United States.
II. Rank Preferred Location	Pier 35	
	Pier 33	
	Pier 31	
	Pier 29½ & 29	
	Pier 23	1
	<b>Pier 19½ &amp; 19</b>	<b>1</b>
	Agriculture Building	
	Pier 26	
	Pier 28	
	Pier 38	
	Pier 40	
	Pier 48	

III. Details about Preferred Location (s)	G. Select your preferred area(s) of the pier facility.	A.-D. Master Tenant Whole Pier
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	Location on The Embarcadero, Proximity to pedestrian traffic, Proximity to the Ferry Building, Proximity to tourist attractions, Access to public transportation - MUNI, Access to public transportation - BART, Access to public transportation - Ferry, Facility width, Facility height, Facility apron access, Facility square footage, Facility architecture, Access to water
IV. Master Tenant Responses	J. Describe the operational concept including public-oriented and other use mix	The connector building will be used completely for public oriented use: a gallery in the connector building of approximately 50,000 square feet, and associated retail and food concessions.
		The pier sheds (19 and 23) will be used for general office use and total approximately 300,000 square feet of space.
		The entire pier apron will be public access around the entire facility, and there will also be mid-pier access for the

V. Smaller Tenant		public.
		The bulkhead buildings will be part of the publicly oriented use program, including the high arches in the entryways and the linear bulkhead spaces in both 19 and 23, which will connect to the gallery space.
	K. Describe the physical improvements concept	The substructure will be seismically upgraded, the pier superstructure will be retrofitted, all of the rolling doors will be replaced with glass to improve sightlines and visibility. The treatment of the connector building (which has a non-historic facade) will be compatible with the architecture of the bulkheads, but of a different material (possibly glass).
	L. Describe accessing sufficient capital	Our financial partners include major investors with experience owning financial institutions (a major bank) in San Francisco. They will provide the equity financing necessary and secure construction financing appropriate to the project.
	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	
	O. Approximate amount of tenant improvement investment	
VI. Attachment	P. Est. lease term required to amortize tenant improvement investment above.	
	Q. Attachment included with response	No.

I. Concept and Team	Concept Name	#41. CAST Culture Hub by the Waterfront
	A. Category of Tenant	Smaller Tenant
	B. Entity Name	Community Arts Stabilization Trust
	C. Personnel and Experience	<p>CAST's role involves providing capital, completing tenant improvements, master leasing, and managing the operations of the pier facility/facilities, while entering into long-term, below-market-rate leases with nonprofit arts organizations and artists to activate and program the pier facility/facilities. CAST's Board members will also serve in an advisory capacity for project related matters (ex: fundraising, tenant selection, lease negotiations).</p> <p>Ventura Partners' and Proyecto's roles involve serving as a project consultants, offering project management and related services.</p> <p>Collectively, our team comprises over 150 years of experience in fundraising, arts management and operations, real estate development, design, construction and operations, having built dozens of arts facilities.</p> <p>Steven H. Oliver, CEO, Oliver &amp; Company and Founder &amp; Board President of Community Arts Stabilization Trust: Steven H. Oliver is President of the award winning construction and development firm Oliver &amp; Company based in Richmond, CA, which has built over a thousand buildings in the Bay Area over the past 75 years on time and under budget, including the California College of the Arts in Oakland and San Francisco, Berkeley Repertory Theatre, and the Charles M. Schulz Museum in Santa Rosa. A well-known arts philanthropist, advocate, and civic leader in the Bay Area, Mr. Oliver is the former Chairman of the Board of the San Francisco Museum of Modern Art. Currently, he is serving as the Board President of Community Arts Stabilization Trust (CAST), Chairman of the Board for the United States Artists, and as Head of Sutter Health's Real Estate Committee, where he is overseeing the new development of two health centers in San Francisco, totaling \$3 billion+. Mr. Oliver has also served as chairman of a division of the National Endowment for the Arts and has served on the boards of numerous arts organizations, including the California College of the Arts, Mills College Art Museum, the Smithsonian's Hirshhorn Museum and Sculpture Garden, Artists' Legacy Foundation. Oliver and his wife, Nancy, are respected collectors of contemporary art. They display one of the nation's most renowned private collections of site-specific art at their northern California home, Oliver Ranch.</p> <p>Deborah Cullinan, CEO, Yerba Buena Center for the Arts and Board Secretary of Community Arts Stabilization Trust: Deborah Cullinan is one of the nation's leading thinkers on the pivotal role arts organizations can play in shaping our social and political landscape, and has spent years mobilizing communities through arts and culture. Deborah is committed to revolutionizing the role art centers play in public life and during her tenure at YBCA, she has launched</p>



several bold new programs, engagement strategies, and civic coalitions. Prior to joining YBCA in 2013, she was the Executive Director of San Francisco's Intersection for the Arts. She is a co-founder of CultureBank and ArtsForum SF, co-chair of the San Francisco Arts Alliance and on the board of the Community Arts Stabilization Trust. Her passion for using art and creativity to shift culture has made her a sought-after speaker at events and conferences around the world.

Joshua Simon, Executive Director of East Bay Asian Local Development Corporation and Founder & Board Treasurer of Community Arts Stabilization Trust: Joshua Simon has worked at EBALDC for 16 of the last 23 years. He served as Senior Project Manager and Director of Real Estate Development from 1994 to 2006 and has been Executive Director since April 2013. He was responsible for numerous mixed-use complexes, such as Swan's Market, that combine affordable rental apartments with retail space and community facilities that support building healthy, vibrant, and safe neighborhoods. He has also been involved with overseeing the development of major mixed-use complexes that combine affordable rental apartments with community and retail facilities benefitting the broader community. These include San Pablo Hotel, Hismen Hin-Nu Terrace Apartments, and Avalon Senior Housing, among others. Joshua also brings experience working with Innovative Housing, Project Artaud and Chinatown Community Development Center. Prior to his return to EBALDC, Joshua was Director of Real Estate Consulting at the Northern California Community Loan Fund, where he worked with community organizations throughout Northern California to plan for their facility needs. Joshua facilitated the formation of the Community Arts Stabilization Trust (CAST) and continues to work with CAST as their Board Treasurer. Joshua has been an active civic leader, serving for 13 years as an elected school board member for the Emery Unified School District in Emeryville, California and various education and housing committees. He also serves as Vice President of Emeryville's Redevelopment Successor Agency Oversight Committee. He holds a Bachelor of Arts in Architecture from the UC Berkeley and a Master of Science in Real Estate Development from the Massachusetts Institute of Technology.

Moy Eng, Executive Director, Community Arts Stabilization Trust: Moy Eng leads Community Arts Stabilization Trust (CAST), a nonprofit social enterprise focused on creating permanent affordable workspace for the arts in San Francisco. Launched in 2013, CAST has purchased and opened two arts buildings in central San Francisco and attracted exceptional support from philanthropic, private and public sectors. Moy has raised \$27.5 million in funding for CAST to date and is working on fundraising \$140 million for 100,000 square feet of real estate related to CAST's future projects. Moy brings over three decades of experience in the philanthropic sector as a grantmaker, consultant, and senior executive in areas as diverse as arts and culture, renewable energy, lesbian and gay rights, immigrant rights, and international human rights. She has worked as a grantmaker in numerous foundations with assets ranging from \$100 million to \$9 billion, awarding approximately \$200 million in grants in the US and globally. Moy directed the arts program at The William and Flora Hewlett Foundation in the 2000's. Among her achievements, she commissioned landmark research on the dynamics of the U.S. cultural ecosystem and the state of arts education in California,

invested in efforts that helped secure \$800 million in new arts education public funding for California public schools, and made grants to build more than 750,000 square feet in new, affordable performing arts space across the San Francisco Bay region.

Suneetha D'Silva, Director of Real Estate Development and Partnerships, Community Arts Stabilization Trust: Suneetha D'Silva brings over a decade of experience in real estate and finance to CAST, having previously worked at various financial services and retail companies, including BlackRock, Gap, Inc., Merrill Lynch & Co., Inc. (Bank of America), and Morgan Stanley. She has managed real estate portfolios of over two million square feet globally, comprised of primarily commercial and retail assets. She has extensive experience in real estate transaction management, project management, financial analysis, as well as developing and implementing real estate strategies and process improvements. Suneetha has previously served on the board of the Alameda Point Collaborative, through the Board Fellows program at the Haas School of Business, University of California Berkeley. She is an enthusiast of performing and visual arts, in particular, theatre, live music, painting, and architecture. In her free time, Suneetha enjoys immersing herself in new and unique cultural and culinary experiences and exploring the wonders of nature through camping, hiking, and road biking.

Kimberly Frentz Edmonds, Founder & CEO, Ventura Partners: Ventura Partners has decades of experience developing and managing nonprofit commercial properties. Drawing on its broad background in real estate development, the firm offers expertise in the financing, construction, renovation and conversion of retail, office and special use properties. Its ability to develop and implement unique management and tenant support structures has allowed Ventura Partners to successfully address the challenges of redevelopment projects and those catering to arts groups, nonprofits and small businesses. Its strategy focuses on long-term financial health based on a strong tenant mix, sustainable lease structures, and professional systems to control capital and operating budgets. Ventura Partners has brought its expertise to a number of projects for arts organizations and venues within the context of urban economic development. In addition to its work with CAST, Ventura Partners has been providing real estate development, leasing and operations consulting for the City of San Francisco's work with Lennar Urban on the Hunters Point Shipyard Artists' Studios and MACLA's (Movimiento de Arte y Cultura Latino Americana) acquisition and development of its facility for artists and creative entrepreneurs in downtown San Jose. Kim Frentz Edmonds is the Principal and Founder of Ventura Partners, which established its San Francisco office in 2003.

Daniel Hernandez, Principal, Proyecto: Daniel Hernandez has over 25 years of experience in real estate development and project management in both the Bay Area and New York City, having worked on various projects involving public/private ventures and community/economic development, ranging from affordable housing, manufacturing/commercial uses, to cultural, educational, and other civic type facilities.

D. Use, How its public-oriented

Description of use: CAST proposes activating the Port's facilities through adaptive reuse of the space for artist workspaces – working studios, galleries, maker, and retail spaces, to serve small to mid-sized nonprofit arts and culture organizations and individual artists, which will be publicly accessible. We envision opportunities for events creation by offering open studio tours and increased visibility for San Francisco's arts and culture assets through potential on-site artist residency programs. In order to do so, CAST envisions forming a strategic public-private sector partnership with the Port to enter into a lease where CAST would manage and complete the tenant improvements, activating the space with community based nonprofit arts and culture organizations and ensuring its financial and operational feasibility. CAST can serve as the nonprofit organization/master tenant of the space and sublease the space to its arts partners, creating a vibrant, arts and culture hub along the Embarcadero.

How the use is public-oriented: Arts and cultural organizations contribute greatly to San Francisco's booming innovation economy and help to accelerate neighborhood revitalization efforts, generating numerous social, educational, and economic benefits. According to the San Francisco Center for Economic Development, the arts comprise the fourth largest growing industry in the city. The arts are a magnet, attracting businesses and keeping them local, creating jobs, engaging the community, and stabilizing property values. The arts transcend class, race, income, education levels, and even politics – they bring a refreshing sense of serenity, beauty, transparency, and cohesiveness to our spaces and city. There is a real estate affordability crisis in San Francisco and it is CAST's mission to preserve permanent, below-market-rate spaces for arts and culture, which are essential to the city's diverse ecosystem.

Specific to the Public Trust Objectives, our concept aims to accomplish the following:

- Historic Preservation of the Trust Asset by completing tenant improvements and maintenance of the building(s), with potential for some seismic/life safety improvements
- Exterior Public Access and/or Maritime Improvements by allowing for public access to the interior shed, exterior shed, and aprons
- Facility Capital Repairs and Improvements through a capital contribution towards the tenant improvements
- Revenue Generation that will ensure financial and operational feasibility while offering below-market-rate space for nonprofit arts and culture organizations and artists
- Interior Uses Serving Trust Purposes (use types) including visitor-serving, public access, retail, and public attraction uses (artist working studios, galleries, and maker spaces)
- Interior Uses Serving Trust Purposes (amount of area occupied) desired space includes the entire bulkhead building and pier shed
- Lease Term/Flexibility is negotiable, as we are willing to consider a medium to long-term lease of 20-50+ years

	<p>Types of populations targeted for service: In spite of the arts' role as the fourth largest growing component of San Francisco's economy, artists and arts organizations – an integral part of San Francisco's cultural identity and economy – are being driven out of the city due to dramatically high demand and prices for real estate. According to the Status of Bay Area Nonprofit Space &amp; Facilities report published in March 2016, nonprofit respondents identified ownership of their spaces and working in spaces specially dedicated to nonprofits as crucial to weathering the challenges of the Bay Area real estate market. The vast majority of survey respondents (82%) have serious concerns about how the real estate market will negatively affect their long-term financial sustainability. Nonprofits serving communities of color and low-income communities show an especially high level of concern for the future. CAST works in economically and racially diverse neighborhoods of San Francisco such as Central Market, Tenderloin, South of Market, Dogpatch, and Excelsior. CAST partners with arts organizations that serve several key functions: a trusted and inclusive community gathering place, a positive catalyst for people from different economic and cultural backgrounds to connect through participation in the arts, and as a keeper of a neighborhood and its residents' personal stories and experiences. In addition to CAST's two existing real estate locations, we project that through our additional real estate projects in the pipeline, we could serve approximately six to nine arts organizations, 80+ artists, and over 200,000 people (or 1 in 4 San Franciscans). CAST welcomes the opportunity to partner with the Port to preserve arts and culture as part of the vibrant, dynamic character of San Francisco.</p> <p>How it complements and responds to existing nearby uses and conditions in the Embarcadero Historic District: Our proposal is aligned with the Port's vision to include a variety of uses along the Embarcadero Historic District that support the public trust objectives and offers a unique, highly curated mix of traditional, public-oriented, commercial, and retail uses that are arts and culture specific, yielding a high trust value. As many of our nonprofit arts partners have been facing displacement through the rising costs of real estate and shrinking access to government support and funding, it is essential to protect them from becoming incapacitated and leaving San Francisco. Our vision is to preserve spaces for creativity to thrive on all levels: at the highest level, cultural preservation; at the organizational level, financial acumen in facilities development and operations; and at the ground level, stabilization and expansion of core programming. CAST has the expertise and capacity to ensure that our proposal can meet the goals of promoting a diversity of public-oriented uses and enhancing the public experience along the Embarcadero Promenade.</p>
E. Experience with concept	<p>CAST is a nonprofit organization in the business of cultural placekeeping through acquiring, developing, and managing below-market-rate space to preserve affordable real estate for artists in San Francisco and the greater Bay Area.</p> <p>CAST has completed and opened two real estate projects in 2016 totaling 15,000 square feet and \$10.2 million in project costs for two mid-sized arts organizations, CounterPulse in the San Francisco's Tenderloin neighborhood and Luggage Store Gallery in Central Market. \$5 million in seed funding was generously granted by the Kenneth Rainin Foundation, enabling CAST to acquire these two buildings. CAST partnered with Northern California Community Loan</p>

Fund (NCCLF) and Chase to secure New Market Tax Credit Financing and leverage its grant funding for these projects. Based on a community land trust model, CAST placed deed restrictions on both buildings, designating them as permanently and exclusively for arts and culture uses. CAST entered into long-term, below-market-rate leases with each of its arts partners, providing them with options to purchase their respective buildings at the same price that CAST paid for the properties.

An estimated 95,000 people city-wide, or one of approximately eight San Franciscans, participate annually in CounterPulse's experimental performing arts center programs in the Tenderloin and in the Luggage Store's community-based arts gallery exhibitions and programs in Central Market/Tenderloin. Participation includes the local residents of these neighborhoods, who benefit from arts organizations remaining rooted and active in their communities. In economically and racially diverse neighborhoods of San Francisco such as Central Market, Tenderloin, and South of Market, arts organizations serve several key functions: a trusted and inclusive community gathering place, a positive catalyst for people from different economic and cultural backgrounds to connect through participation in the arts, and the keeper of a neighborhood and its residents' personal stories and experiences.

CAST's upcoming projects in the pipeline are outlined in the following paragraphs. As you may know, CAST has also been in conversations with Forest City and the Port about the potential to enter into a ground lease and develop up to 90,000 SF of arts space at Pier 70, which we believe will be a singular opportunity to build something truly iconic along the waterfront. CAST is excited and hopeful about the potential to join a longstanding arts community in the Dogpatch, including artists at the Noonan Building, and neighbors like the Minnesota Street Project and BAYCAT. The plan is for the artists' studios in the Noonan Building to be relocated to the future arts facility on-site at Pier 70.

CAST is currently working as a partner with the San Francisco Recreation and Parks Department as the lead agency on phase 1 of redeveloping the Geneva Car Barn, a long-time vacant 16,000 square foot building and historic asset owned by the City of San Francisco, for adaptive reuse related to arts and culture. This project exemplifies a strong multi-City agency partnership among San Francisco's Recreation and Parks Department, Office of Economic and Workforce Development, Arts Commission, District 11 Supervisor's office, and CAST. Phase 1 construction is underway and the opening is targeted for Q2 2019.

Forest City and CAST have also engaged in a public-private-social enterprise partnership for the adaptive reuse and rehabilitation of the historic Dempster Building, located at the center of Forest City's 5M project. This 12,000 SF building will be owned and operated by CAST and is envisioned to be activated by local nonprofit arts and arts education organizations, as a multidisciplinary and multi-tenanted facility for the community. Forest City and CAST have been involved in a deep and long-standing community engagement process in the South of Market neighborhood of San Francisco, where the project is located, which has had a history of displacement of historically established communities, including the Filipino community.

CAST relies on strong partnerships with public and private sector entities to successfully develop and operate its projects. In order to maintain its fiduciary responsibilities to its constituents, CAST leverages low cost sources of funding, some of which is available exclusively to nonprofit organizations, in the form of grants and PRIs from foundations and Tax Credit Financing, in order to ensure that we deliver on our mission of providing long-term/permanent below-market-rate space for local artists and nonprofit arts and culture organizations. Our RFI proposal is modeled after our aforementioned projects around San Francisco.

CAST, alongside Ventura Partners, manages its existing portfolio of properties for its arts tenants. Similar to our vision for the Port's facilities, these facilities are utilized exclusively for arts and culture events, and include a theatre, rehearsal space, galleries, and event space. Given CAST's decades-long expertise in the arts, CAST seeks to achieve a highly complementary tenant mix in its future multi-tenanted projects. CAST ensures that arts organizations can continue to focus on their programming excellence by wrapping the space around the organizations' programmatic needs.

We have extensive expertise in leasing, community oriented development, and property management, as well as numerous existing partnerships with real estate organizations to support our construction and leasing efforts for the potential project. Of particular note is that the two founding Board Members of CAST, Steve Oliver and Joshua Simon, have both developed over 100 projects to be owned and managed by their organizations, of which over 50 assets are still under their stewardship, including Oliver Ranch, an internationally renowned art center in Sonoma County.

Oliver & Company owns and operates 35 assets of various types, including office, distribution centers, retail, and nonprofit facilities. They have entered into 15 joint venture partnerships with nonprofit entities and have decades of expertise in working with nonprofit tenants, having managed over 400 tenants over their 70+ year history.

East Bay Asian Local Development Corporation (EBALDC) has invested over \$240 million in assets focused on physical and social community impact, bringing over 370,000 SF of commercial space to neighborhood revitalization efforts. In its portfolio are assets such as Swan's Market, California Hotel, Asian Resource Center, and Preservation Park. On the affordable housing side, EBALDC has a 60 member Property Management team that is committed to providing high-quality conditions for 1,200 homes across the East Bay.

Ventura Partners' Founder & CEO, Kim Frentz Edmonds, has decades of experience developing and managing nonprofit commercial properties. Ventura Partners specializes in implementing unique management and tenant support structures that has allowed them to successfully address the challenges of redevelopment projects and those catering to arts groups, nonprofits and small businesses. Its strategy focuses on long-term financial health based on a

		strong tenant mix, sustainable lease structures, and professional systems to control capital and operating budgets. Ventura Partners has brought its expertise to a number of projects for arts organizations and venues within the context of urban economic development. In addition to its work with CAST, Ventura Partners has been providing real estate development, leasing and operations consulting for the City of San Francisco's work with Lennar Urban on the Hunters Point Shipyard Artists' Studios and MACLA's (Movimiento de Arte y Cultura Latino Americana) acquisition and development of its facility for artists and creative entrepreneurs in downtown San Jose.
II. Rank Preferred Location	Pier 35	8
	Pier 33	7
	Pier 31	6
	Pier 29½ & 29	2
	Pier 23	4
	Pier 19½ & 19	3
	Agriculture Building	1
	Pier 26	9
	Pier 28	10
	Pier 38	11
	Pier 40	12
	Pier 48	5

III. Details about Preferred Location (s)	G. Select your preferred area(s) of the pier facility.	A. Embarcadero Frontage B. Interior Shed C. Exterior Shed/Access to Aprons
	H. Describe the areas and the portions of the site(s) you propose to occupy.	Our vision is to occupy areas A, B, and C, utilizing access to the Embarcadero frontage to draw in pedestrians by offering an inviting, accessible space that is prominently located and visible.  The interior and exterior areas of the shed will be built out for artist workspaces – working studios, galleries, maker, and retail spaces, to serve small to mid-sized nonprofit arts and culture organizations and individual artists.  The targeted square footage we propose to occupy is in the range of 33,000 to over 150,000 SF, depending on the number of organizations interested in the space and their requirements.



	I. Check all aspects of your preferred site(s) that influence your pier selection	Location on The Embarcadero, Proximity to pedestrian traffic, Proximity to the Ferry Building, Proximity to the Cruise Terminal, Proximity to tourist attractions, Access to public transportation - MUNI, Access to public transportation - BART, Access to public transportation - Ferry, Facility ingress/egress, Facility apron access, Facility square footage, Facility architecture
IV. Master Tenant Responses	J. Describe the operational concept including public-oriented and other use mix	
	K. Describe the physical improvements concept	
	L. Describe accessing sufficient capital	
V. Smaller Tenant	M. Proposed rental rates (\$/ leasable square foot per month NNN)	\$1.25-1.75psf NNN
	N. Willingness to make capital improvements	Depends on the deal
	O. Approximate amount of tenant improvement investment	TBD
	P. Est. lease term required to amortize tenant improvement investment above.	Medium to long-term (20-50+ years)



VI. Attachment	Q. Attachment included with response	No.
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		Concept Name	#42. Kenwood Investments Waterfront Development
I. Concept and Team	A. Category of Tenant	Master Tenant	
	B. Entity Name	Kenwood Investments, LLC	
	C. Personnel and Experience	Darius Anderson and Jay Wallace, Kenwood Investments, LLC. We have experience working along the San Francisco waterfront.	
	D. Use, How its public-oriented	We have experience working along the San Francisco waterfront and with the various public agencies that have jurisdiction along the waterfront, including Port staff and Port Commission, Board of Supervisors, BCDC, State Lands Commission, JARPA, and the Army Corps of Engineers to name a few. We will target public oriented uses that are able to generate sufficient economic return to construct our project, provide a market return to our investors, and return a fair and balanced rent to the Port. San Francisco residents and visitors to San Francisco will be our target populations. Given our experience, we believe that we know how to design a project that complements and responds to nearby uses and the conditions in the Embarcadero Historic District. The uses we would include in our project would involve Public Trust consistent uses, such as water dependent uses, maritime and marina related uses, recreational uses, visitor serving retail, historic preservation, arts and artists , assembly and entertainment, specialty food and bars, and other unique retail experiences that can appeal to locals and visitors alike.	
	E. Experience with concept	We have successfully participated in the following San Francisco projects: Treasure Island master development, Treasure Island marina, TZK Broadway, LLC hotel and entertainment project, Aquarium of the Bay/PIER 39, and Hearst Hotel historic renovation and reuse project. We have also participated in hotel and hospitality projects in Sonoma County, acquired conservation easements for large landowners, and obtained land use entitlements for large and small developers.	
II. Rank Preferred Location	Pier 35	1	
	Pier 33	2	
	Pier 31	2	
	Pier 29½ & 29	1	
	Pier 23	1	

III. Details about Preferred Location (s)	Pier 19½ & 19	1
	Agriculture Building	3
	Pier 26	1
	Pier 28	1
	Pier 38	1
	Pier 40	2
	Pier 48	3
IV. Master Tenant Responses	G. Select your preferred area(s) of the pier facility. H. Describe the areas and the portions of the site(s) you propose to occupy. I. Check all aspects of your preferred site(s) that influence your pier selection	
	J. Describe the operational concept including public-oriented and other use mix	
	K. Describe the physical improvements concept	

	L. Describe accessing sufficient capital	
	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	
	O. Approximate amount of tenant improvement investment	
	P. Est. lease term required to amortize tenant improvement investment above.	
VI. Attachment	Q. Attachment included with response	No.

Concept Name		#43. Strangetown, USA: An Immersive Exploration of San Francisco's Past, Present and Future
I. Concept and Team	A. Category of Tenant	Smaller Tenant
	B. Entity Name	Ad Naka
	C. Personnel and Experience	<p>David (Dee) Morley: Construction/Project Manager Mr. Morley works as a Project Manager for large Construction work, including San Francisco General Hospital and Transbay Terminal. Originally working in the trades in Chicago, Morley had a knowledge of how systems go together and good connections throughout the Bay for building large scale work.</p> <p>Ad Naka: Creative Director Ad Naka is an immersive arts producer, creator and performer. With several years of experience creating narrative driven events and installations in collaboration with many artists, Ad has connections with local artists and project management skills to organize them under one creative vision.</p> <p>Colin Epstein: Artistic Director Colin Epstein has extensive experience in interactive participatory theatre and directing large groups of artist towards common performance goals. As Artistic Director of Twisted Oak Dance Theater, and performer for multiple companies creating large scale site-specific performance including Epiphany Productions, Lizz Roman &amp; Dancers, and Rhythmix Cultural Works, he has connections to performers from circus to dance to theatre that could create pieces to perform in the installation.</p> <p>Michael Morgenstern: Director of Operations Michael Morgenstern has produced films, large-scale immersive art, and events. He specializes in galvanizing communities to attend events, integrated promotion and marketing, and focuses on education, empathy-building, and awareness-building among communities.</p>
	D. Use, How its public-oriented	<p>(a) The use we are proposing is an immersive art installation that will interpret the past, present and future state of San Francisco. In a style similar to Meow Wolf (<a href="http://www.meowwolf.com">www.meowwolf.com</a>) large scale installations and environments will provide a means of telling the story of our city. It will be an extensive showcase of the art of hundreds of Bay Area artists in our community that have years of experience in designing immersive environments, theatrical shows and interactive activities.</p> <p>(b) Similar in appeal to tourists and viewers as the Exploratorium, the building will be an attraction for the public to visit, explore and experience. It will be unique in that the exhibit will be an extensive environmental installation that will</p>

	<p>engage the viewer in a surrealist world to explore. Viewers will view the installation and interact with certain elements of it (i.e. solving a puzzle, crawling through a tunnel, opening a secret trap door). There will be performances in the space that range from musical to circus/dance to theatrical, adding a dynamic element to the viewer experience. As a whole, the installation, performances, and actions of the viewer will provide insight into the history of the city, interpretations of the current events, and projections of how the city might develop into the future.</p> <p>(c) Populations targeted are local residents and tourists of any age. This will be a family-friendly, ADA accessible, and affordable experience. Schools will be targeted for field trips and community members of all ages could participate in classes, tours and workshops.</p> <p>(d) This exhibit will add a unique experience to the area, complementing the Exploratorium in interactivity while inviting viewers to experience surreal, imaginative environments that interpret our city's story in novel ways. San Francisco's embrace of this new form of art is consistent with its reputation as a forward-thinking city which supports innovation, and would provide tourists with a new way to engage deeply in the rich and varied history of our great city.</p> <p>The art will incorporate historical and cultural elements of San Francisco and its populations, and would employ local artists. In their first year, Meow Wolf saw over 400,000 visitors (<a href="https://meowwolf.com/2017/03/13/first-year-numbers-post/">https://meowwolf.com/2017/03/13/first-year-numbers-post/</a>) and the installation is speculated to have increased tourism in the state (<a href="http://www.santafenewmexican.com/news/local_news/officials-saw-record-visits-to-new-mexico/article_c5c91c17-b8c1-5f5e-b32d-8188579e378d.html">http://www.santafenewmexican.com/news/local_news/officials-saw-record-visits-to-new-mexico/article_c5c91c17-b8c1-5f5e-b32d-8188579e378d.html</a>). The success of the company has employed hundreds of local artists, and we see this proposal as a way to ameliorate the displacement of artists from the city in recent years. A large open space would provide ample opportunity for creativity in the design, allowing for non-conventional layout and large scale structures to be constructed indoors.</p>
E. Experience with concept	<p>We have designed and implemented dozens of large-scale immersive experiences for audiences of thousands. Our larger community of hundreds of experience designers, construction workers, craftspeople, theater actors, and producers regularly produces decentralized theater and unique, spectacular stage shows. We're also well connected to large scale Burning Man art teams, including the teams that built Sanctuary, Sonic Runway and R-Evolution. We know other talented and experienced individuals who are interested in joining this project should it advance to the next stage.</p> <p>We are part of an emerging industry, which we believe is the future of theater and performance. Immersive, interactive pieces are gaining in traction and popularity across the nation. With years of experience of working together to further this novel art form in ephemeral installations, we are able to bring the untapped potential of immersive art to this scale.</p>

II. Rank Preferred Location	Pier 35	
	Pier 33	
	<b>Pier 31</b>	<b>4</b>
	<b>Pier 29½ &amp; 29</b>	<b>1</b>
	<b>Pier 23</b>	<b>2</b>
	<b>Pier 19½ &amp; 19</b>	<b>3</b>
	Agriculture Building	
	Pier 26	
	Pier 28	
	Pier 38	
	Pier 40	
	Pier 48	

III. Details about Preferred Location (s)	G. Select your preferred area(s) of the pier facility.	
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	

IV. Master Tenant Responses	J. Describe the operational concept including public-oriented and other use mix	
	K. Describe the physical improvements concept	
	L. Describe accessing sufficient capital	
V. Smaller Tenant	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	
	O. Approximate amount of tenant improvement investment	
	P. Est. lease term required to amortize tenant improvement investment above.	
VI. Attachment	Q. Attachment included with response	No.



		Concept Name	#44. The Embarcadero Collective
I. Concept and Team	A. Category of Tenant	Master Tenant	
	B. Entity Name	AJ Capital Partners	
	C. Personnel and Experience	<p>AJ CAPITAL PARTNERS is a dynamic private equity investment and development organization with a \$2.3 billion portfolio of 40 lifestyle hotel, luxury resort, and mixed-use assets across North America in markets including Chicago, San Francisco, Napa Valley, Seattle, Nashville, New Orleans and major university towns. Our company's core competency is the creation of distinctive, locally-inspired properties set in high growth and high culture environments with diverse demand generators. Its experienced team leverages their hospitality-centric approach to design, programming, and place-making to drive long-term value creation in timeless real estate. Our firm has specific expertise in the execution of major adaptive re-use projects with historical significance and ground-up development.</p> <p>Key Personnel:  Ben Weprin, Founder and CEO  Eric Hassberger, Principal and COO  Uday Sehgal, Principal and Managing Director  Andrew Alford, Chief Creative Officer  Julie Saunders, Chief Marketing Officer  George Stowers, Head of Development  Alex Stanford, VP of Development  Jack Richmond, Director of Investments  Joseph Patito, Associate</p>	
	D. Use, How its public-oriented	<p>We envision a dynamic and vibrant mixed-use property to include restaurants, cafe, guest rooms, event and makers space, tasting room, barber shop, day spa, and ample activated public indoor and outdoor areas. Target audiences include visitors to the city and bay-area residents alike. We would set to deliver another longterm iconic asset to the stories Embarcadero Historic District.</p>	
	E. Experience with concept	<p>THE CHICAGO ATHLETIC ASSOCIATION; restoration of former private members club and architectural gem built in 1893 on Michigan Avenue. The property features 241 guest rooms, street-front retail, and a collection of destination dining, drinking, cafe and event spaces -- including the James Beard award-winning Cherry Circle Room and highly acclaimed penthouse restaurant Cindy's, with sweeping views of the city. The project was designed by Roman +</p>	

<p><b>k P r e f e r r e d L o c</b></p>	<p>Pier 35</p>	<p>Williams in partnership with HPA Architects, and won the Urban Land Institutes 2016 Historic Preservation Award.</p> <p>SOHO HOUSE CHICAGO; redevelopment of belt factory building in the heart of the West Loop into a 120,000 square foot private members club with 40 guest rooms, spa, boxing gym, rooftop pool, members lounge, and screening room. The project won the Urban Land Institute Catalytic Redevelopment Award in 2016.</p> <p>GRADUATE BERKELEY; conversion of 1928 Spanish Colonial property into 140-room hotel. Graduate Hotels is a hospitality brand platform created by AJ Capital Partners set in university-anchored locations. There are currently 12 operating assets in the portfolio with another 15 in development including Yale, Vanderbilt, University of Washington, and Ohio State -- making it the fastest growing hotel lifestyle brand in the country.</p> <p>THOMPSON NASHVILLE; ground-up development of iconic lifestyle hotel, located in one of the city's most celebrated neighborhoods. The program includes a signature ground floor restaurant, boutique retail space, penthouse bar and patio with panoramic views, and 224 guest rooms and suites. The hotel was named to the Conde Nast Hot List and Traveler's Choice Awards in 2017, and received the ULI Nashville People's Choice Award.</p> <p>MAY HOSIERY NASHVILLE; adaptive re-use of the oldest sock mill in the South, with customers including Marshall Fields and NASA's Apollo 2 crew. The property comprises a campus of 6 brick buildings set on 4 acres in the rapidly expanding neighborhood of Wedgewood Houston, just south of Nashville's CBD. The programs consists of 150,000 square feet of Class A creative office, retail, restaurant, and event spaces. Fully designed, permitted, and under construction, the project is scheduled to complete in September 2018.</p> <p>WEWORK CHICAGO WEST LOOP; rehab of 90,000 square foot former meat packing facility into creative office space occupied and managed by industry leading WeWork. The property is anchored between Fulton Market and Randolph Street, two thoroughfares that continue to attract the world's top restaurateurs and businesses including the Chicago headquarters for neighboring Google.</p> <p>CALISTOGA RANCH; renowned destination resort, tucked away into a private canyon in Upper Napa Valley on a 157-acre site marked by ancient oaks, majestic hills, a rock-hewn stream and a private lake. The 50-room luxury property captures the rich culture of food, wine and nature inherent to the region. Designed with relaxation in mind, lodges offer visitors the ultimate experience with a collection of indoor and outdoor spaces that allow guests to fully experience the pristine setting.</p>
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	Pier 33	
	Pier 31	
	<b>Pier 29½ &amp; 29</b>	<b>4</b>
	Pier 23	
	<b>Pier 19½ &amp; 19</b>	<b>5</b>
	Agriculture Building	
	<b>Pier 26</b>	<b>1</b>
	<b>Pier 28</b>	<b>2</b>
	<b>Pier 38</b>	<b>3</b>
	Pier 40	
	Pier 48	

<b>III. Details about Preferred Location (s)</b>	G. Select your preferred area(s) of the pier facility.	
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	

IV. Master Tenant Responses	J. Describe the operational concept including public-oriented and other use mix	
	K. Describe the physical improvements concept	
	L. Describe accessing sufficient capital	
V. Smaller Tenant	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	
	O. Approximate amount of tenant improvement investment	
	P. Est. lease term required to amortize tenant improvement investment above.	
VI. Attachment	Q. Attachment included with response	Yes.

# AJ CAPITAL PARTNERS



CHICAGO ATHLETIC ASSOCIATION |







**WE WERE  
UPSTARTS.  
WE ARE STILL THE  
CHALLENGERS.**



**WE DARE TO  
DREAM. AND  
CREATE.**



**WE SEE VALUE  
WHERE OTHERS  
SEE DECAY.**







**WE CONQUER  
SPACE AND GIVE IT  
BACK MEANING.**



A wide-angle photograph of a rooftop terrace at dusk. In the foreground, a large, circular fire pit filled with dark stones has a bright fire burning in the center. Several people are gathered on the terrace, which has a glass railing. Some are standing and talking, while one person is sitting on the edge of the fire pit. The terrace floor is paved with dark, rectangular tiles. In the background, a dense city skyline is visible, with several tall skyscrapers illuminated by the setting or rising sun. The sky is a mix of deep blue and orange. The overall atmosphere is one of a modern, social outdoor space.

**WE REJUVENATE  
PLACES THAT  
OTHERS PASS BY.**

CHICAGO ATHLETIC ASSOCIATION



**THE ONLY  
THING  
GREATER THAN  
OUR PASSION  
IS OUR  
POSSIBILITY**





# WE ARE AJ CAPITAL PARTNERS.



We are counter-culture investors who acquire, design, and develop transformative real-estate.

We began our adventurous journey in 2008 in the midst of the financial crisis. With decades of combined experience in the hospitality space, we saw an opening few others would dream of — and we pounced.

**“WE ARE COUNTER-CULTURE INVESTORS  
WHO ACQUIRE, DESIGN, AND DEVELOP  
TRANSFORMATIVE REAL-ESTATE.”**

While the world saw doom and gloom, we saw opportunity. Our bets were placed on the luxury segment. Soon we owned our first luxury boutique hotel — the storied Isle de France on St Barth. The rest is, as they say, history.

In our own hometown of Chicago, when we noticed the West Loop neighborhood on the rise but under-served, we developed a unique urban club and hotel, Soho House — a space we specially prepared for members and guest to feel comfortable, connected, and inspired. When we noticed an unappreciated landmark with 130 years of history — the Chicago Athletic Association — whose story wasn't being told, we set our sights on carefully restoring it while enhancing it to its full potential.

And when we visited unique college towns and noticed that the big box hotels and run-down motels had a lock on the market — we saw an opportunity to inspire by delivering an experience worthy of the storied universities that people have come to visit.

While each of the cherished projects are significant and meaningful themselves, these are just the beginning of our story. What stirs us, what drives us, is what we and our partners will accomplish next.



# THE WORLD IS FILLED WITH SPACES BUT LARGELY DEVOID OF PLACES

Our senses are assaulted by spaces that either lack inspiration or where their original intent has been diluted through time. And as a culture, we still have much to learn from our past mistakes. We replaced strip malls with outdoor malls that present repeating cookie-cutter stores; and our 1950s suburbs grew in scale as McMansions—but didn't gain any more character or meaning. Likewise, placid sameness endures in the hotel space with chains that differentiate on the surface, but all serve up the same stale experiences.

The world doesn't need another cookie-cutter venue delivered by disconnected real estate developers. What's missing from the conversation is an understanding of who we are as a species. Human beings wither away without social interaction.

We crave authenticity and connection. **We define ourselves in relation to each other—context is everything.**

Our firm belief is that if presented with the opportunity to partake in an experience that has been crafted with compassionate consideration the public will choose this over the alternatives time and again.

We build not for tourists but for travelers. The dreamers and the seekers, the romantics, the lovers of life.

**To boil things down:** we seek out and exploit lackluster experiences and inefficiencies in micro-markets to deliver experiences that far exceed our slow-moving competition and that bests expectations.



PONTCHARTRAIN HOTEL



# EVERYTHING WE DO TELLS A STORY.

## WE EMBRACE:

### BOUNDLESS OPTIMISM

We want to make the world a better place by making better places in the world. And no place is too small to make a difference—a hotel lobby, if designed well, can transform and rejuvenate an entire neighborhood. Design is a proven cure. The only thing we are limited by is our imagination.

### THE PURSUIT OF EXCEPTIONALISM

Rich experiences are the only ones worth pursuing. And we pursue these with tenacious determination, often despite the odds. We seek to create places that relax and stir—where people are more deeply connected with themselves and others.

### COMPOUNDING RETURNS

Each project we take on is more than the sum of its parts. And when we deliver something that matters, the returns follow—both for people and our bottom line.

### GUARANTEED EXECUTION

Execution is not a goal or a promise. For us it is a certainty. We close deals that we initiate and develop what we set out to do. We are both starters and closers.

### CULTURE OVER FASHION

We celebrate timeless style and consider history a good lens to filter and highlight that which carries enduring significance. We embrace the contemporary but reject trends of fashion or markets. Our intent is to create lasting value and we aspire to inspire.

### COMMUNITY-BASED DEVELOPMENT

We develop spaces and experiences that are at home within their environments and communities. Capture locality and travelers will follow.



## REAL ESTATE = OUR TANGIBLE IMPACT AND LEGACY.

Where others see bricks, mortar and square feet we see a frame for storytelling, passions, and shared experiences. As stewards of these places, it is our job to allow each of them to sing and to treat each person who enters as a member of our family. We create true, lasting value when we honor the context, people and stories of a location.



# AJ CAPITAL IS: [ TRANSFORMATIVE HOSPITALITY ]

With steadfast conviction we dare to dream big, work hard, and to stick it through to break new ground.

We believe in the basic goodness and decency in people and we think they are deserving of the best hospitality and consideration possible.



OPERATING  
PORTFOLIO



# GRADUATE HOTELS

## 2014

Launched in 2014, Graduate Hotels is a boutique hotel collection targeting dynamic university-anchored towns across America. Graduate Hotels provide students, parents, locals, visitors and professors alike a respite from the ordinary. Inspired by community enthusiasm surrounding Chicago’s highly successful Hotel Lincoln, AJ Capital embarked on a road trip – of sorts – traveling the nation’s leading college and university markets. What we found surprised us: College towns are awash in enthusiasm – for sports, restaurants, bars, museums, and boutiques. Hotels, however, left much to be desired.

Each Graduate Hotel is part of a well-curated, thoughtfully crafted collection of hotels celebrating and commemorating the optimistic energy of its community while offering an extended retreat to places that played host to some of the best days of our lives. Current open and operating locations include Ann Arbor, MI; Athens, GA; Berkeley, CA; Charlottesville, VA; Lincoln, NE; Madison, WI; Minneapolis, MN; Oxford, MS; Richmond, VA; and Tempe, AZ. By 2020, Graduate Hotels® plans to operate more than 20 hotels across the country.







## THOMPSON NASHVILLE

### 2014

Thompson Nashville launched in 2016 in the heart of one of Nashville's most dynamic neighborhoods, The Gulch. The Hotel features a signature ground floor restaurant, boutique retail space, and 224 guest rooms and suites. Twelve stories above the intersection of 11th and 12th Avenues is a distinct indoor-outdoor rooftop venue set against the backdrop of dramatic, panoramic views from Downtown to SoBro.



## THE PONTCHARTRAIN

### 2014

This 1927 gothic relic is as well-known for its illustrious past and distinguished guests as its cultural significance within the Lower Garden District. The hotel has been thoughtfully restored to maintain a historic feel while imparting a sense of modern comfort and style throughout the 106 rooms and suites that reflect the unique personality of today's New Orleans and the Garden District. The Pontchartrain features four distinguished food and beverage outlets – Jack Rose Cocktail Lounge, the re-imagined Bayou Bar and Silver Whistle Café, along with the hotel's new rooftop bar, Hot Tin boasting unparalleled views of the New Orleans skyline.







## CHICAGO ATHLETIC ASSOCIATION

### CHICAGO, IL – 2012

An architectural gem located on Michigan Avenue, directly across from Millennium Park, the Chicago Athletic Association (“CAA”) is the perfect marriage of irreplaceable location and distinctive character. The building enjoys uninterrupted views of the park and lake while at the same time being prominently visible and accessible to visitors of Chicago’s top attractions. A former club for Chicago’s elite, the reborn CAA contains over 225,000 square feet of carefully and dynamically programmed space designed to be both destination for the educated traveler and playground for inquisitive Chicagoans. Architecturally, the CAA is flush with ornate spaces. Emotionally, it’s an embarrassment of riches with 130+ years of stories to be told. The landmark property, originally constructed in 1892, opened in the summer of 2015 and provides an experience heightened by unparalleled food and beverage options.



## CALISTOGA RANCH

### 2013

The renowned Calistoga Ranch lies tucked away into a private canyon in Upper Napa Valley on a 157-acre site marked by ancient oaks, majestic hills, a rock-hewn stream and a private lake. The 50-room luxury resort captures the rich culture of food, wine and nature inherent to the region. Designed with relaxation in mind, lodges offer visitors the ultimate experience with a collection of indoor and outdoor spaces that allow guests to fully experience the pristine setting.







## THOMPSON HOTEL

### CHICAGO, IL – 2011

Located in the heart of Chicago's Gold Coast, Thompson Chicago debuted in the Fall of 2013 after a complete renovation of the former Sutton Place Hotel. This luxury, 247-room lifestyle hotel features bold interior architecture by acclaimed British designer Tara Bernerd and a signature restaurant, bar and private dining experience by the innovative Chicago restaurateurs One Off Hospitality (Blackbird, Avec, Publican).



REALIZED  
INVESTMENTS

## WEWORK WEST LOOP

### CHICAGO, IL – 2013

Located in the West Loop, one of Chicago's most desirable and rapidly growing areas, this 90,000 square foot former meat packing facility was redeveloped into creative co-working office space now occupied and managed by industry leading WeWork based out of New York. WeWork West Loop Chicago is anchored between Fulton Market and Randolph St., two thoroughfares that continue to attract the world's top restaurateurs and businesses including the Chicago headquarters for Google and McDonald's.







## SOHO HOUSE CHICAGO, IL – 2012

Soho House Chicago is a prominent hotel and private club, located in a historic five-story industrial building in Chicago's West Loop neighborhood. Originally built in 1908 as the Chicago Belting Factory and most recently functioning as a rubber seal manufacturer, the loft-style building has large, efficient floor plates and is solidly built of concrete and brick. Soho House combines a hotel and private social club with exquisite food and dining options, including 40 guest rooms, two public restaurants, a full floor fitness center, spa, 40 seat screening room and a club floor available only to guests and members. The building features an enclosed rooftop bar and an outdoor deck with an 80-foot swimming pool.



## HOTEL LINCOLN CHICAGO – 2010

The 184 room Hotel Lincoln was bought as a shuttered Days Inn and successfully renovated and repositioned, opening to the public in March 2012. Situated in the beautiful Lincoln Park neighborhood of Chicago, the Hotel offers a window into the most dynamic part of Chicago's North Side and features artfully appointed rooms. Upon opening, food and beverage outlets included the award winning Perennial Virant Restaurant by Boka Group, Elaine's Coffee Shop and the J. Parker Rooftop bar. Like the neighborhood, the hotel is historic yet fresh, fun though eccentric and active but relaxed. It's where the energy of urban life meets 1,200 green acres and Lake Michigan.







## HOTEL SAINT BARTH

### ISLE DE FRANCE – 2009

Set in the French West Indies amidst enchanting tropical gardens overlooking the sea, each of the 40 rooms, suites and villas is individually decorated with refined European heritage. The hotel heralds a first class poolside restaurant, a beachfront restaurant, a high-end boutique, a first class spa and fitness room and two main swimming pools. This extraordinary asset was sold to strategic buyer, LVMH Group, becoming the jewel in their illustrious portfolio.



## THE RALEIGH HOTEL

### MIAMI, FL – 2009

Known as “One of the Grand Dames” of the legendary Art Deco style architecture, this 105-room hotel has a prime beachfront location on Collins Avenue in South Beach. The outdoor restaurant and beach oasis further enrich the Raleigh Pool, long considered the best pool in America.



**AUBERGE RESORTS**  
2008

Auberge Resorts manages a collection of exceptional hotels, resorts and private clubs, all of which embody a unique sense of place, while sharing Auberge’s signature sense of understated luxury, timeless sophistication, and warm, gracious service.



**MALLIOUHANA RESORT & SPA**  
ANGUILLA, BWI – 2013

Located on the Island of Anguilla, British West Indies, Malliouhana is one of the original gems of the Caribbean. The Hotel is a world-renowned, 44-key hotel set within 20 acres of prime beachfront land (with two private beaches) located on Meads Bay in Anguilla, one of the world’s finest natural beaches in one of the most charming and exclusive islands of the Caribbean. The Hotel consists of a number of buildings including private villas, two restaurants and bars, a world-class spa and various sports amenities. AJ Capital successfully sourced the off-market acquisition, completed the extensive renovation in a very challenging Caribbean locale, and launched the Hotel to wide acclaim.





# PROVEN APPROACH. CONSISTENT RESULTS.

## WE GET THERE OUR WAY.

01

### CONTRARIAN MINDSET

- Invest and develop when others show hesitation
- Find rough gems to avoid the herd and competitive bidding
- Strategically pursue new platform opportunities

02

### RIGOROUS EVALUATION

- Maintain disciplined decision making and institutional quality practices
- Conduct exhaustive due diligence
- Cultivate a vast network of experts and advisors

03

### CREATIVE EXECUTION

- Create alternative forms of liquidity by partnering with distressed owners
- Capitalize on opportunities to purchase notes
- Purchase at deep discounts to replacement costs

04

### STRATEGIC DEVELOPMENT

- Align architecture, design, and engineering teams with their strengths
- Organically develop programs to match local market needs
- Maintain aggressive speed to market while mitigating investor risk

05

### BRAND BUILDING

- Creatively and comprehensively reposition, rebrand, and renovate
- Pursue strategic expansion opportunities
- Uncover value by finding alternative uses for underutilized spaces
- Selectively execute adjacent acquisitions

06

### AGGRESSIVE MANAGEMENT

- Actively asset-manage investments through frequent and detailed reviews and adjustments
- Restructure existing hotel agreements and other contracts that limit the customer experience
- Utilize benefits of scale across the AJCP platform—sales, marketing, purchasing and technology

07

### STRATEGIC MONETIZATION

- Constantly monitor and evaluate of exit alternatives
- Determine hold period determined for each investment to avoid forced sales (avg. 4-6 years)



# OUR TRACK RECORD

## 2008

AJCP is **founded** by Ben Weprin

**Auberge Resorts**  
Investment

## 2009

**Isle De France – Saint Barth**  
Investment

**The Raleigh – Miami**  
Investment

## 2010

**Hotel Lincoln – Chicago**  
Investment

## 2011

**Thompson – Chicago**  
Investment

**The Raleigh – Miami**  
Disposition

## 2012

**Soho House – Chicago**  
Investment

**Chicago Athletic Association**  
Investment

## 2013

**Malliouhana – Anguilla**  
Investment

**Isle De France – Saint Barth**  
Disposition

**WeWork – Chicago**  
Investment

**Graduate Hotels®**  
Established

**Hotel Lincoln – Chicago**  
Recapitalization

**Calistoga Ranch – Napa Valley**  
Investment

## 2014

**Pontchartrain Hotel – New Orleans**  
Investment

**Graduate Tempe**  
**Graduate Oxford**  
**Graduate Athens**  
**Graduate Madison**  
**Graduate Charlottesville**  
Investment

**Thompson – Nashville**  
Investment

## 2015

**Graduate Richmond**  
**Graduate Durham**  
**Graduate Lincoln**  
**Graduate Berkeley**  
**Graduate Ann Arbor**  
Investment

**Nashville Mixed-use Project**  
Investment

## 2016

**Hotel Lincoln – Chicago**  
Disposition

**Auberge Resorts**  
Disposition

**Graduate Minneapolis**  
Investment

## 2017

**Graduate Hotels®**  
Recapitalization

**Graduate Bloomington**  
**Graduate Nashville**  
**Graduate Iowa City**  
**Graduate New Haven**  
**Graduate Providence**  
**Graduate Columbus**  
**Graduate Roosevelt Island**  
**Graduate Seattle**  
Investment

## 2018

**The Armory – San Francisco**  
Investment

**Soho House – Chicago**  
Disposition

**WeWork – Chicago**  
Disposition





# A FAMILY OF LIKE-MINDED ENTREPRENEURS

## WE ARE ENTREPRENEURS WITH INSTITUTIONAL SMARTS AND RIGOR.

Our close-knit, highly accomplished team draws on our diverse and multi-disciplinary backgrounds to source deals, manage our portfolio, raise capital, design and develop real estate, manage properties, build brands and inspire people.

## WE CHOOSE OUR PARTNERS WELL.

Our investors span the gamut from private individuals to storied institutions. They are matched with our projects based on needs, risk, and characteristic. Our partners, be they hotel managers, designers or developers are all at the top of their fields. Each project we do is unique and so are the people we choose to work with.

### IMPORTANT INFORMATION

This presentation (this "Presentation") is furnished on a confidential basis for informational purposes only and is being provided to you as a general introduction to AJ Capital Partners (together with its affiliates, "AJCP"). This Presentation is not an offer to sell or a solicitation of an offer to buy limited partner or other interests in any fund (a "Fund") sponsored by AJCP or any investment vehicle or any other security. The information contained herein must be kept strictly confidential and may not be reproduced or redistributed in any format without the express written consent of AJCP.

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This Presentation may contain forward looking statements that are based upon certain assumptions, including projections or other estimates of operational results, returns or performance of particular investments, underwriting cases for fund investments (including target returns) and anticipated fund terms and investment features. Prospective investors should not rely on these forward looking statements in deciding whether to invest in a Fund. Other events which were not taken into account may occur and may significantly affect the actual returns or performance of a Fund and/or any of the investments made by a Fund.



“

**EVERY MORNING YOU HAVE TWO CHOICES:  
CONTINUE TO SLEEP WITH YOUR DREAMS OR  
WAKE UP AND CHASE THEM.**

”

**WE ARE AJ CAPITAL PARTNERS—  
COUNTER-CULTURE INVESTORS WHO ACQUIRE,  
DESIGN, AND DEVELOP TRANSFORMATIVE  
REAL-ESTATE. WHERE OTHERS SEE BRICKS,  
MORTAR AND SQUARE FEET, WE SEE  
A FRAME FOR STORYTELLING, PASSIONS,  
AND SHARED EXPERIENCES.**

**CONTACT**

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[www.ajcpt.com](http://www.ajcpt.com)

Concept Name		#45. Piers 19-23: A Commons for Education and Innovation
I. Concept and Team	A. Category of Tenant	Master Tenant
	B. Entity Name	SF Waterfront Partners III, LLC. A joint venture to be formed between Pacific Waterfront Partners, LLC (PWP) and Portman Holdings (Portman).
	C. Personnel and Experience	<p>PWP will assign the same team that it has used on other projects undertaken with the Port. Simon Snellgrove will be the Managing Member, Alicia Esterkamp Allbin, Partner of PWP in SFWP I and SFWP II and Debra Viall, VP of Acquisitions for PWP. A project management team will be assembled in conjunction with Portman Holdings. PWP was the Managing Member of SFWP, developer of Piers 11/2 3 &amp; 5, Development Manager of Pier 24 Photography and co-development Manager of The Bay School of San Francisco in the Presidio.</p> <p>Portman will assign their Senior Vice President, Roger Zampell as Project Executive and Reid Scott, Development Associate. Portman was the co-developer and managing entity of The Embarcadero Center, Embarcadero Center West, and The Pan Pacific (now the J.W. Marriott Hotel). The Portman team has extensive urban renewal experience throughout the world and most recently completed a \$347 million hotel and mixed-use waterfront development under a ground lease in San Diego. For this project Portman worked extensively with the Unified Port of San Diego and the City and Coastal Commission, as well as forming a public/private partnership for successful public outreach.</p> <p>Please refer to more detailed information, emailed separately.</p>
	D. Use, How its public-oriented	<p>PWP and Portman are responding to five of the sites which have been combined such that we are proposing three overall development opportunities. They are summarized as follows:</p> <p>We propose to re-envision Piers 19-23 to create an educational, cultural, recreational, and commercial innovation center. The redevelopment will form an Arts, Education and business Innovation District that will extend from Piers 15-17 to the Northeast Waterfront area and complement the existing uses of the Exploratorium and Theatro ZinZani dinner theater.</p> <p>We propose to remove Pier 19 1/2 to create an open public area which connects Piers 19 and 23 with a wide-open, expansive covered plaza of almost 36,000 SF. This plaza will provide public access to the Bay and serve as a center for water taxis and small boat activity. The plaza will also be dedicated to public artwork exhibitions, public events and recreation as well as provide a common area between the two main Pier buildings. Along with retaining the Pier 23</p>

restaurant, we will expand the Pier 23 cafe apron so that there is more space for its outdoor seating.

The Pier buildings will be dedicated to co-managed educational and business innovation uses (230,000 SF), cultural facilities for theater and dance non-profit groups (16,000 SF), skills training non-profit organizations (6,000 SF). In addition, affordable retail / pop-up restaurants and cafés providing food and beverage for students, business employees and the public will total approximately 20,000 SF plus ample outdoor dining areas.

We plan to create shared spaces for postgraduate education for universities from outside of the state and city which are increasingly interested in setting up satellite campuses here. We envisage schools for drama, ballet, and music along with colleges for technical training to help people from under-served communities enter the high-tech world. These campuses can share common areas such as eating and recreational facilities with performing arts schools, corporations, and the public.

We have received a commitment from WeWork to Partner with us in the development and management of all the facilities, thereby relieving the institutions of the administrative expenses and facility management costs. The graduate school will be well funded through endowments from both local businesses and the fees that they charge. The less profitable or non-profit institutions will be subsidized by the higher market rate commercial rents that will be received from businesses and the post graduate campus users.

To conclude, the Port will receive substantial participation rent through the ground lease and gain new, expanded maritime transportation facilities through a partnership with SFWP III, all while providing a huge benefit to educational and cultural facilities that benefit the City and the community as a whole.

Please refer to details e-mailed separately to the Port.

#### **E. Experience with concept**

Both development entities and their management advisory teams and architects have extensive experience in the design of educational, cultural, hospitality, and mixed-use facilities.

PWP has re-developed Piers 11/2, 3 and 5 on the waterfront and co-managed the development of educational facilities at The Bay School in the Presidio. PWP has partnered with the Port since 2000 in the redevelopment of the Waterfront and gained extensive experience in such matters as entitlements, tax credits and maritime operations.

Portman was recently selected by the Georgia Institute of Technology to develop a 645,000 SF office building in Midtown Atlanta known as Coda. Approximately half of the office space in Coda will be occupied by Georgia Tech

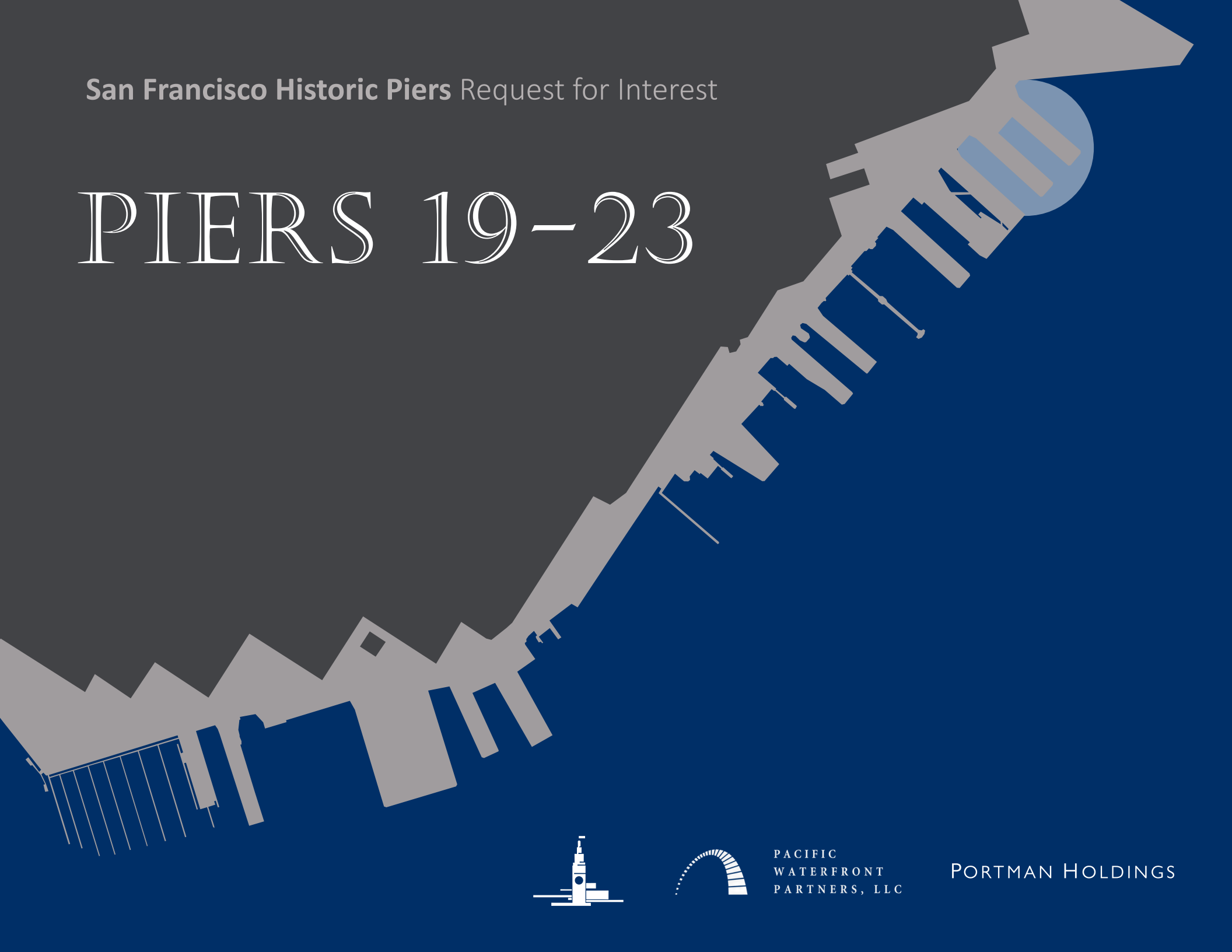
		research and administrative teams, with the remaining space to be occupied by private sector companies seeking to capitalize upon the benefits of being located near a top-tier research institution. The building has been specifically designed to include large commons spaces for open use to maximize the “bump-in” factor and lead to closer ties between the university and its partners.
II. Rank Preferred Location	Pier 35	
	Pier 33	
	Pier 31	
	Pier 29½ & 29	
	Pier 23	1
	Pier 19½ & 19	1
	Agriculture Building	
	Pier 26	
	Pier 28	
	Pier 38	
	Pier 40	
	Pier 48	

III. Details about Preferred Location (s)	G. Select your preferred area(s) of the pier facility.	
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	
IV. Master Tenant Responses	J. Describe the operational concept including public-oriented and other use mix	
	K. Describe the physical improvements concept	
	L. Describe accessing sufficient capital	
V. Smaller Tenant	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	

	O. Approximate amount of tenant improvement investment	
	P. Est. lease term required to amortize tenant improvement investment above.	
VI. Attachment	Q. Attachment included with response	Yes.

San Francisco Historic Piers Request for Interest

# PIERS 19-23



PACIFIC  
WATERFRONT  
PARTNERS, LLC

PORTMAN HOLDINGS



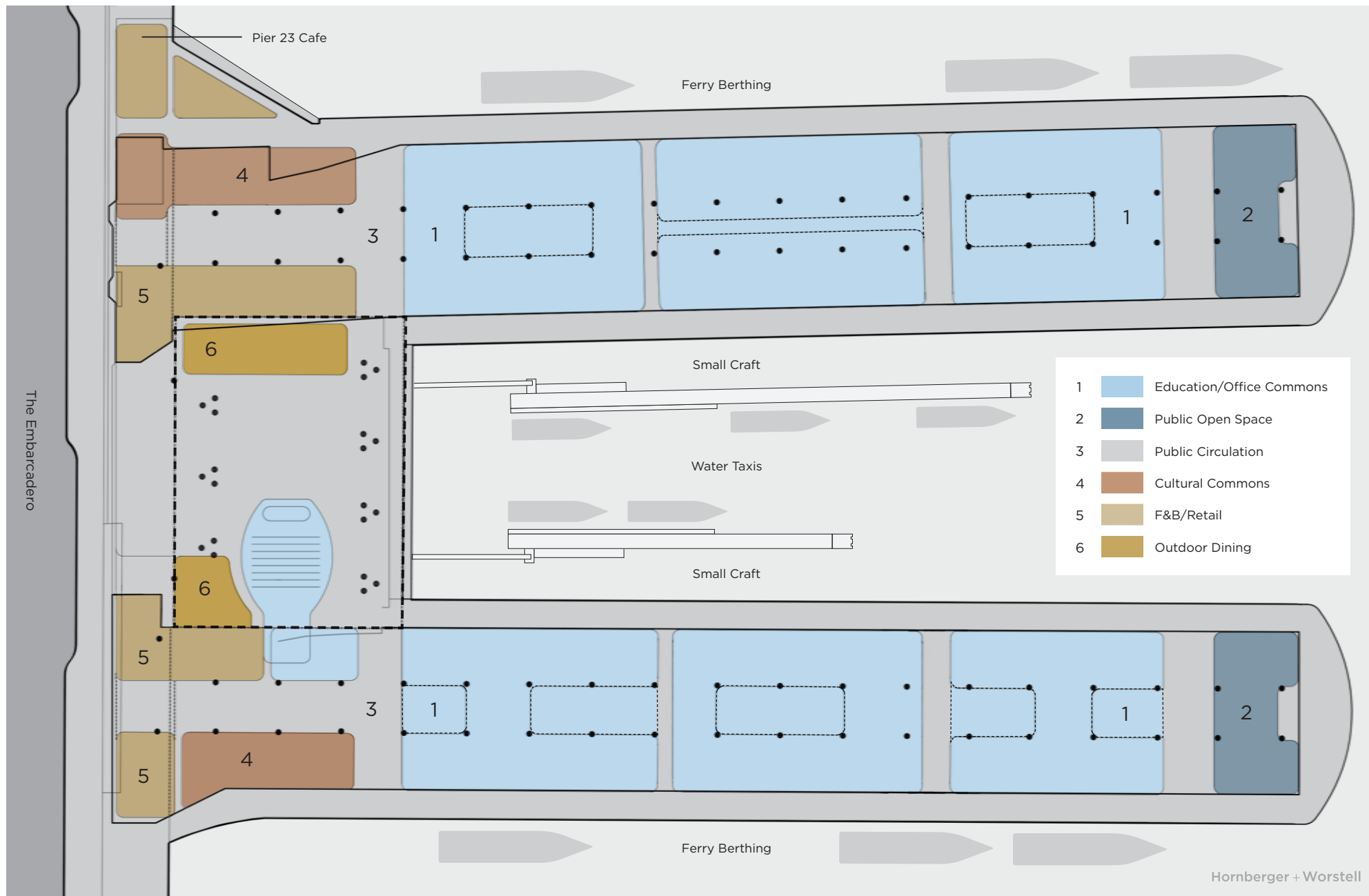


## A commons for education and innovation

The new development at San Francisco's Piers 19-23 will serve as an incubator for new approaches to education and business innovation. **The project will allow tomorrow's leaders to engage in cross-disciplinary and cross-institutional discussion and collaboration** via a shared satellite campus for as many as a dozen universities and educational organizations.

The project also incorporates **flexible office space** for established enterprises. Beyond the obvious benefits of the central San Francisco location with picturesque views, sharing space with and underwriting the project's educational programs allows businesses to participate in the flow of fresh ideas and access emerging talent.

A central auditorium will serve both educational and enterprise tenants, while also offering an **exciting new cultural venue** for performances, including smaller-scale dance and music events in an area experiencing a surge of cultural and educational investment. Outside the auditorium, **a glass canopy-covered plaza will serve as a public gathering place**, while the expanded and rehabilitated pier apron will feature a permanent **water taxi landing**, further enlivening the area.



# Universities respond to new demand

America's leading innovative companies are increasingly in need of employees with the varied skill set required to guide them—and the world—into the future. Recognizing this need, in the last decade private universities across the US have employed **novel approaches to graduate-level business and technology education**, responding to demand from the tech workforce by creating programs that push beyond both disciplinary and geographic constraints.

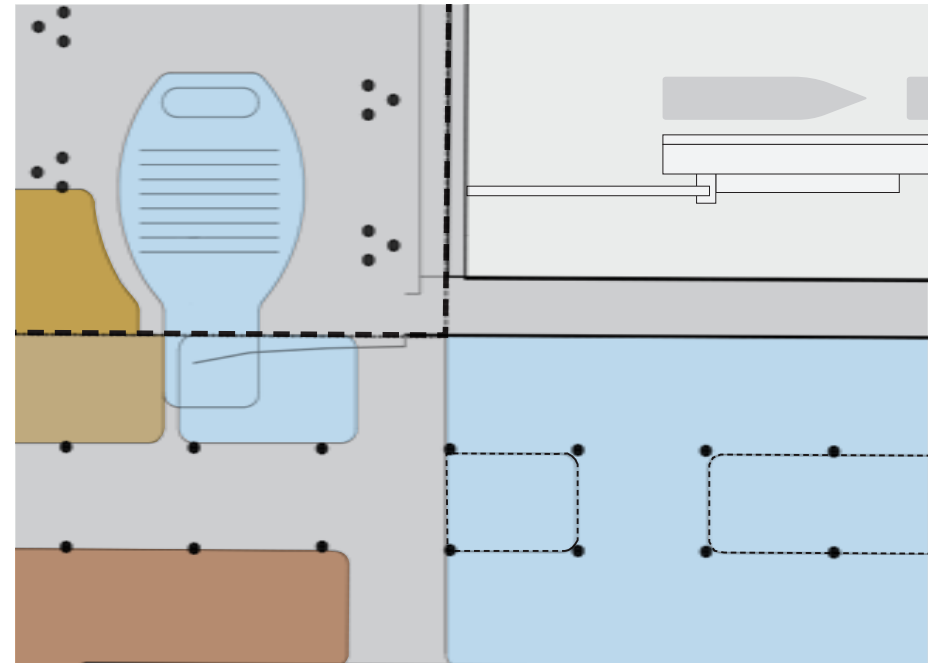
Master's degrees in business increasingly incorporate design, technology, and engineering. Hybrid degrees bridging university departments and even separate schools are increasingly common. And satellite campuses and low-residency programs allow working professionals to further their education without leaving their jobs. Graduates from these programs find their careers greatly enhanced, as technology companies reward cross-disciplinary skill sets that suit their future-focused, never-been-done-before ethos.

While tech booms are transforming cities across the nation, San Francisco continues to be the destination of choice for America's top innovative talent; **schools located elsewhere are increasingly exploring offshoot programs with satellite campuses in the city**, but finding a foothold in San Francisco poses significant logistical and cost challenges and risks.

**The Piers 19-23 project offers them a purpose-built yet flexible solution.** The project will combine dedicated space

rented to individual institutions with **shared classroom, presentation, and making spaces** that can be booked as needed by all participating institutions. Thus, all parties will be freed from the cost and logistical hurdles needed to create and maintain their own distinct satellite campuses and support facilities.

Project development partner Cornerstone Concilium will also host technical training programs onsite as part of its **nonprofit Cornerstone Institute**, providing an important benefit to underserved communities in the city.



A mix of dedicated and shared spaces offer educational institutions greater flexibility.

## Flexible space for innovative enterprise

The workforce of the future is nimble and cross-disciplinary, and work spaces have already undergone a radical shift to keep pace. Beginning with San Francisco startups, but increasingly seen elsewhere, **companies are shifting away from dedicated offices to a shared model.** Private offices for employees now commonly adjoin communal kitchen, meeting, lounge, and collaboration spaces, where workers from different firms can mingle and interact.

Founded in New York City in 2010, WeWork currently has more than 287 physical locations in 77 cities and 25 countries around the world. WeWork transforms buildings into dynamic environments for creativity, focus, and collaboration. WeWork's global community provides the space and services for businesses of all sizes and stages. Their members include entrepreneurs, freelancers, startups and large corporations. As partners on the Piers 19-23 project, WeWork will employ a model they've **already successfully implemented across over one million square feet of office space locally.**

Piers 19-23 will quickly become one of their premier collaborative work spaces, and **with WeWork managing the education commons as well, the entire project will enjoy smooth scheduling and cost efficiency.**

# wework



Combined space management by WeWork will ensure scheduling and cost efficiency.



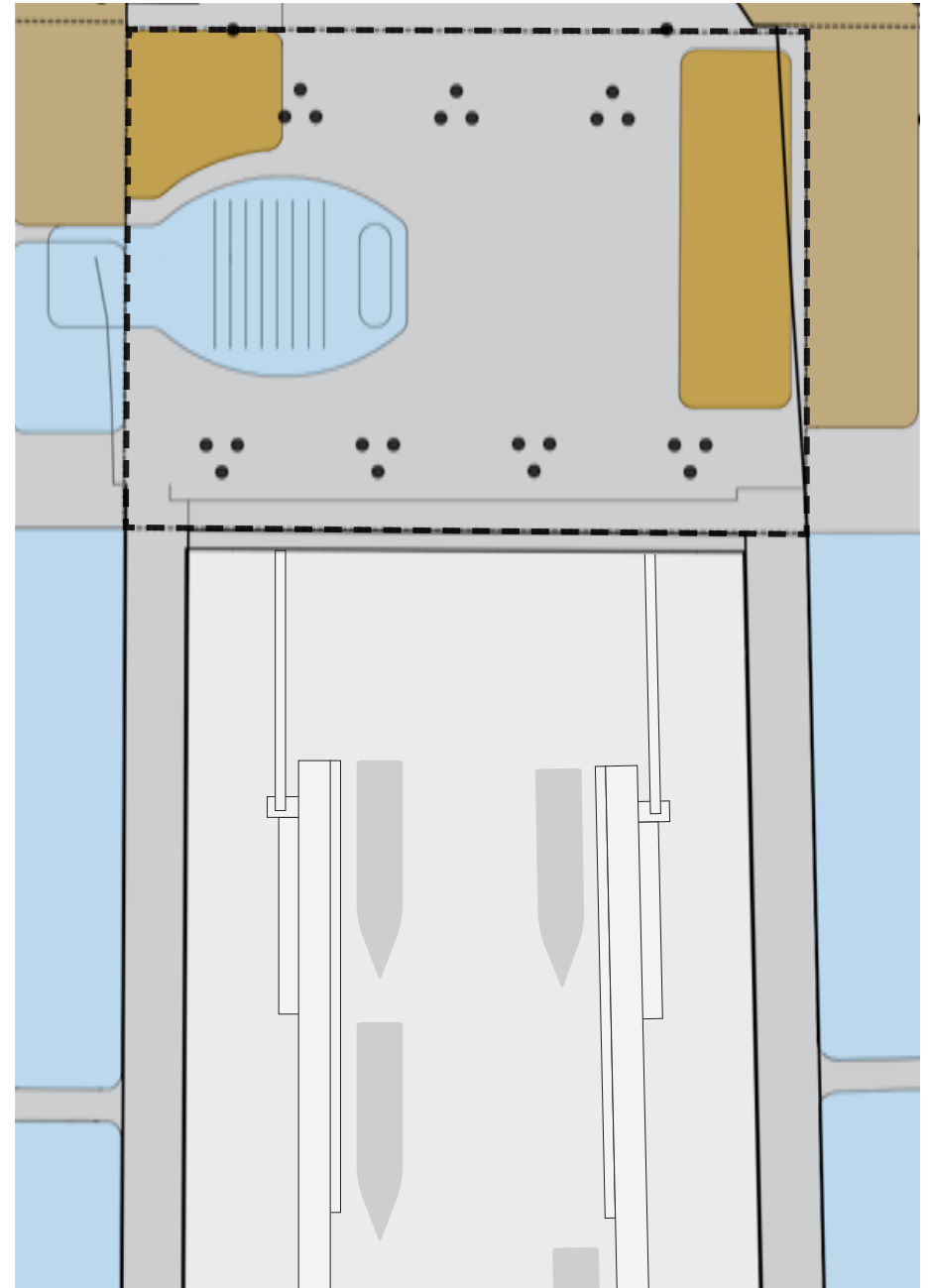
## Activated public realm benefits the community

Between Piers 19 and 23, **a central plaza will unite the project and activate the public realm**, inviting students, employees, and passers-by the chance to relax under a new sheltering glass canopy with access and views to the water taxis and ferries berthed alongside the pier aprons. Publicly accessible restaurants and retail venues located in the historic bulkhead will enliven the already bustling Embarcadero. **With restored and expanded pier aprons, pedestrians will have access to their full perimeter, a significant public benefit.**

**A permanent water taxi center** will provide water access and generate pedestrian circulation throughout the day, while connecting the education and innovation commons to ports around the bay. An early sponsor of water taxi landings to encourage passenger transportation in the San Francisco Bay, Pacific Waterfront Partners will expand its longstanding relationships with local operators like **Tideline** for this project.



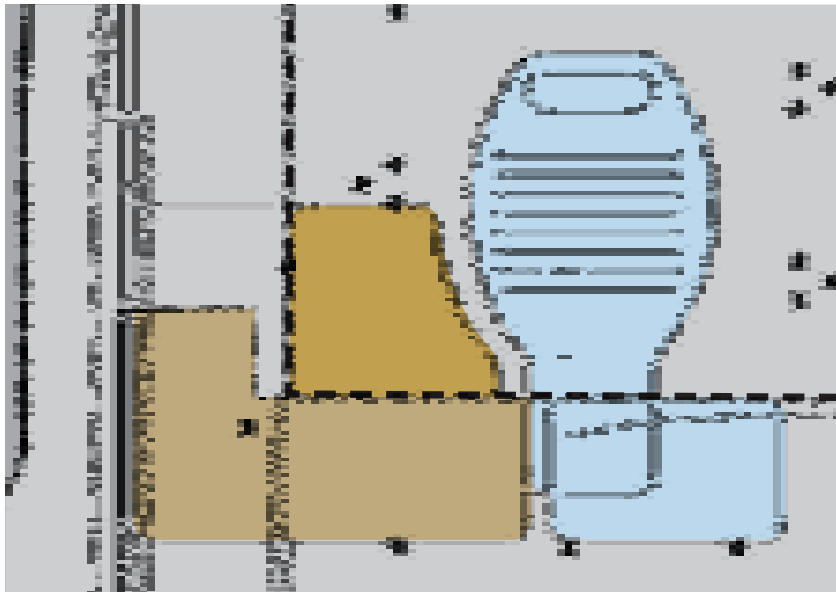
Tideline's rapidly expanding fleet of water taxis will dock at a new permanent landing.



Dynamic public spaces enliven and activate the area.

## A needed performance venue at a versatile scale

The project's auditorium, a graceful enclosed structure set under the central glass canopy, continues the project's versatile theme. Used by day for lectures and meetings, the space will transform at night, hosting small-scale **performances including dance and music productions**. Local performing arts companies and ensembles will benefit from modest rental fees, while the public will have an **exciting new venue for the arts in an area of San Francisco experiencing a surge of cultural offerings**. Alongside the Exploratorium at adjoining Piers 15-17 and the planned rebirth of nearby Teatro ZinZanni, events at Piers 19-23 will be in good company.



An auditorium and adjacent space can be used by cultural organizations.



Public performances will be a regular feature in an area experiencing a culture boom.



## Serendipitous encounters and novel ideas

The development project at Piers 19-23 is an innovative concept backed by sound financial and operational precedent and strong demand. A flexible education, cultural, and innovation commons will offer vast potential for exciting outcomes beyond its core program, providing myriad opportunities for serendipitous encounters, lively events, and novel ideas in the heart of San Francisco.

Hornberger + Worstell

# Team

## DEVELOPMENT TEAM

Lead Development will be a partnership of:

- **Pacific Waterfront Partners, LLC** (PWP)
- **Portman Holdings** (PH)

Development, Project Management and Operations consultants:

- **WeWork**, programming and tenant/facilities manager
- **Tideline**, Water Taxi Center operations
- **Cornerstone Concilium**, Construction and Project Management

## ARCHITECTS & ENGINEERS

- **Hornberger + Worstell**, Architect
- **Page & Turnbull**, Historic Preservation Architect
- **Rutherford + Chekene**, Structural Engineer
- **Moffatt & Nichol**, Maritime Engineer
- **Meyers + Engineers**, Mechanical and Electrical Engineer

## ATTORNEYS

- Ruben, Junius & Rose, Land Use
- Remy Moose Manley, CEQA
- Farella Braun + Martel, Historic Tax Credits
- CohnReznick, Historic Tax Credit Auditors

## FINANCIAL PARTNERS

PWP has partnered with, managed for, and/or arranged financing with:

- California State Teachers' Retirement System, (CalSTRS)
- Invesco
- US Bank
- Bank of America
- First Republic Bank

Portman Holdings' recent financial partners include, amongst others:

- AIG Global Real Estate
- Canyon Capital Advisors
- J.P. Morgan
- PCCP
- PNC Bank
- Regions Bank
- SunTrust Bank



PORTMAN HOLDINGS

wework



Hornberger + Worstell

PAGE & TURNBULL



MEYERS+  
ENGINEERS





Concept Name		#46. PierWorks
I. Concept and Team	A. Category of Tenant	
	B. Entity Name	Fletcher Studio
	C. Personnel and Experience	<p>DAVID FLETCHER, Principal + Owner, RLA, ASLA.</p> <p>Founding Principal of Fletcher Studio, David Fletcher is a Landscape Architect with 28 years of project experience. He has significant experience in the design and project management of a variety of public space, open space planning, commercial and mixed use projects, green infrastructure, and streetscape projects. This experience has given David the design ability and technical experience to complete the conceptual, schematic and permanent portions of the project scope.</p> <p>CORY HALLAM, Principal, ASLA.</p> <p>Cory has over thirteen years of design and project management experience and has been working as a landscape designer in the Bay Area for eleven years. His deep passion for design and the culmination of art, science, technology and the natural and the built environments, along with his experience, allows Cory to design spaces that improve quality of life and inspire engagement with the natural world while creating social interactions in everyday life. Cory's understanding of the construction process and his extensive experience working with allied professionals allows him to be great a member to any team. Cory's recent projects include South Park (720,000 sf Public Park in San Francisco), 30 Otis (Public Plaza, Public Art, Roof Deck &amp; Podiums at the intersection of S Van Ness Ave, 12th St, and Otis St), 510 Townsend (Public Passage &amp; Roof Deck), 1201 Tennessee (Public Passage &amp; Plaza, Bioretention gardens, Streetscape), and Dogpatch/Potrero Public Stairs.</p> <p>LAUREN EWALD, Senior Associate, RLA, ASLA.</p> <p>Lauren Ewald is a project manager and landscape architect with six years of experience designing and managing a range of projects including large urban mixed-use districts, city streetscapes, green infrastructure, public parks, high-end resort communities, multi-family housing, and forest cemeteries. She is focused on creating beloved public spaces that are inventive and contextually appropriate. She has unique experience using innovative community engagement tactics to better understand a community's desires. Lauren's recent projects include the 22nd Street Master Plan, Jackson Park Master Plan, Dogpatch Public Realm, and Marshall Square (Public Plaza and Commercial Tenant Amenities).</p>

		The Fletcher Studio team would coordinate with the Port and interested parties to guide the design of the Historic Piers into a fully accessible and dynamic space that would demonstrate a unique, one-of-a-kind urban transformation.
	D. Use, How its public-oriented	<p>Fletcher Studio envisions a space that provides a variety of amenities, including: resident artist studio spaces, food and beverage service, play areas for all ages, cafe spaces, planted areas, art installations, public bathrooms, music and performing stages, flexible and fixed seating, with all services fully accessible. We look to the unique revitalization of the Cherry Street Pier in Philadelphia, PA, as well as the ongoing work along Seattle's Waterfront, particularly at Pike Place Market and MarketFront Promenade.</p> <p>Our goal would be to help create a truly publicly-oriented place that allows the full array of San Francisco residents, Bay Area neighbors, and visitors to enjoy a place emblematic of San Francisco's vibrant arts, culture, music, and design. In this way, we envision a public, flexible pier space that serves market driven functions, and also celebrates San Francisco's various communities and facilitates meaningful civic engagement by creating a space that is unique, enlightening, exciting, and inclusive. In this way, the project embraces the industrial, artistic, and entrepreneurial spirit of the Embarcadero Historic District.</p> <p>Labor at the waterfront is transitioning away from its traditional industrial purposes, but the revitalized architecture and landscape of the Piers can express historic industrial materials and configurations through design. Simultaneously, the Piers can engage with labor in a contemporary fashion by inclusively recognizing the diverse array of labor that makes up a significant portion of contemporary San Francisco. Inviting local artisans, craftspeople, performers, designers, musicians, and community agencies to work and engage with the public in the historic piers can demonstrate a commitment to collective uplift and representation. Such an approach would allow the Port to facilitate civic engagement between visitors, residents, businesses, and artists - creating a precedent setting opportunity for public space along urban waterfronts. We feel this sort of approach achieves 3 key goals: allows opportunities for market based revenue, affords a variety of people and agencies an opportunity to interface with the public, and to collectively create a unique environment that connects both the Pier's legacy and the city's future.</p>
	E. Experience with concept	<p>Fletcher Studio has consistently worked to collaborate with civic agencies, non-profits, community groups, and fellow designers, artists, and scientists, whenever the opportunity presents itself. We bring a large network of talented community partners, political allies, and organizers that we believe could help us work with the Port to create a truly public minded space that creates a one-of-a-kind experience in the Bay Area.</p> <p>Our current projects at Jackson Park, Phase-0 Pier 70, and our work on South Park has helped build our experience</p>

		with large scale organizing, permitting, and design collaboration with multiple partners.
II. Rank Preferred Location	Pier 35	1
	Pier 33	1
	Pier 31	1
	Pier 29½ & 29	1
	Pier 23	1
	Pier 19½ & 19	1
	Agriculture Building	1
	Pier 26	1
	Pier 28	1
	Pier 38	1
	Pier 40	1
	Pier 48	1

<b>III. Details about Preferred Location (s)</b>	G. Select your preferred area(s) of the pier facility.	
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	
<b>IV. Master Tenant Responses</b>	J. Describe the operational concept including public-oriented and other use mix	
	K. Describe the physical improvements concept	
	L. Describe accessing sufficient capital	
<b>V. Smaller Tenant</b>	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	



	O. Approximate amount of tenant improvement investment	
	P. Est. lease term required to amortize tenant improvement investment above.	
VI. Attachment	Q. Attachment included with response	No.

		Concept Name	#47. Restoration, Resilience, Access & Activation (A P3 Vision)
I. Concept and Team	A. Category of Tenant	Master Tenant, Smaller Tenant	
	B. Entity Name	HASSELL Design Ltd	
	C. Personnel and Experience	Richard Mullane + Martin Lee (Principals, HASSELL - Relevant experience: Resilient By Design), Mark Loughnan (Head of Design, HASSELL - Relevant experience: de Young Museum), Adam Shaw (Executive Vice-President, WT Partnership - Relevant Experience: P3 projects at UC Merced, UC Santa Cruz and Port of Melbourne), Peter Birkholz (Principal, Page & Turnbull - Relevant Experience: Various Port of SF projects), Alan Kren (Associate Principal, Rutherford & Chekane - Relevant Experience: Various Port of SF projects), Todd Adair (Vice President, BKF Engineers - Relevant Experience: Pier 70)	
	D. Use, How its public-oriented	Our proposal aims to deliver increased green space and pedestrian-oriented public space along the Embarcadero, adapt to protect the City against sea-level rise risks, resurrect lost historic pier's to create new event spaces/parkland/habitat/sports facilities, and renovated piers for cultural/hotel/f&b destinations. This proposal is advocating for a public-private-partnership in which the Port and the City would utilize commercial development to fund the development of the above public destinations and public benefits	
	E. Experience with concept	See pdf document	
II. Rank Preferred Location	Pier 35	1	
	Pier 33	1	
	Pier 31	1	
	Pier 29½ & 29	1	
	Pier 23	1	
	Pier 19½ & 19	1	
	Agriculture Building	1	

	<b>Pier 26</b>	<b>1</b>
	<b>Pier 28</b>	<b>1</b>
	<b>Pier 38</b>	<b>1</b>
	<b>Pier 40</b>	<b>1</b>
	<b>Pier 48</b>	<b>1</b>

<b>III. Details about Preferred Location (s)</b>	G. Select your preferred area(s) of the pier facility.	
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	
<b>IV. Master Tenant Responses</b>	J. Describe the operational concept including public-oriented and other use mix	
	K. Describe the physical improvements concept	



V. Smaller Tenant	L. Describe accessing sufficient capital	
	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	
	O. Approximate amount of tenant improvement investment	
	P. Est. lease term required to amortize tenant improvement investment above.	
VI. Attachment	Q. Attachment included with response	Yes.



Architecture  
Interior Design  
Landscape Architecture  
Planning  
Urban Design

Australia  
China  
Hong Kong  
Singapore  
United Kingdom  
United States of America

# RESTORATION, RESILIENCE, ACCESS & ACTIVATION

SF EMBARCADERO + PUBLIC PIERS PLAN  
(A P3 VISION)



HASSELL

PAGE & TURNBULL

WT PARTNERSHIP

BKF  
100 YEARS  
ENGINEERS  
SURVEYORS  
PLANNERS

R+C  
RUTHERFORD + CHEKENE  
Structural | Geotechnical



**Rehabilitate and preserve important sites within the Embarcadero historic district.**

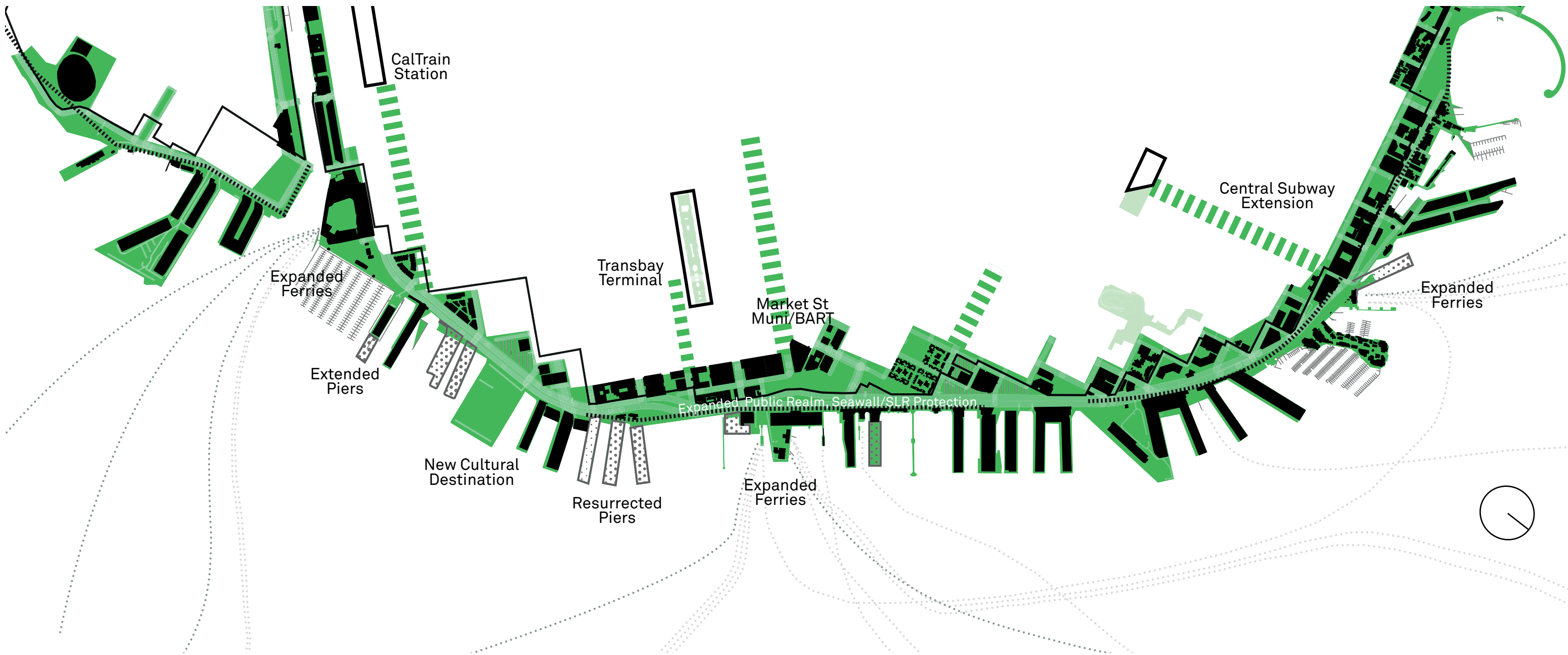
**Give the public a diverse array of activities and attractions for people of all ages, backgrounds, and economic levels on port piers and in facilities.**

**Provide the port with market-based, real world input on interest in the Embarcadero historic district piers and facilities.**

**Facilitate collaboration and partnership between potential pier tenants.**



This is a proposed plan for an integrated approach to the piers, sea-wall lots and the Embarcadero. This proposal brings together global and local expertise to start a public discussion about a bolder vision.



# HASSELL

**HASSELL** is a leading international design practice with studios in Australia, China, South East Asia, the United Kingdom and the United States of America.

We judge the success of the buildings and places we design by the way people use and enjoy them - the clients who commission them, the people who inhabit them. Good design is about helping clients meet their needs and objectives. It's also about the way people feel when they experience it - a sense of meaning, connection and belonging.

Our design values are shared globally across all the HASSELL studios, by the talented people who work in them: architects, interior designers, landscape architects, urban designers, planners and specialist consultants.

We work together in integrated design teams because they produce the best outcomes for our clients. The increasingly complex projects that clients bring to us demand a culture built on collaboration, creativity and innovation in design thinking and delivery.

Openness and empathy with our clients ensure their interests are at the heart of everything we design.



## PAGE & TURNBULL

**Page & Turnbull** is a full-service architecture, design, planning and preservation firm that specializes in transforming and revitalizing the built environment. Founded in 1973, the firm has offices in San Francisco, Los Angeles, and Sacramento. We bring together architects, planners, architectural historians, and conservators with an expertise in working with existing structures and working within historic contexts.

## WT PARTNERSHIP

**WT Partnership (WT)** is one of the fastest growing advisory firms in North America.

WT was founded in Australia back in 1949, WT is known as the oldest start-up in the industry and has been a force in North America since 2015. Ranked in the Top Two Global P3/PPP Technical Advisory Firms by Infraction in 2017/18 and WT currently manages \$6.5 billion dollars of active mega projects across North America.

WT brings globally insightful advice to major projects across North America. We are experts in every stage of asset development. We bring energy, ambition and motivation to our clients to deliver outstanding results.

## BkF

For 100+ years **BKF Engineers** has been delivering inspired infrastructure for our clients. With our large network of offices in California we have developed extensive local knowledge that provides us with an understanding of issues relating to feasibility, permitting, and entitlement approvals. We work hard to help you achieve your goals, and get your projects to the finish line.

## R+C RUTHERFORD + CHEKENE

Structural | Geotechnical

People at **Rutherford + Chekene** help make projects succeed. We are a diverse group of thinkers, doers, and leaders. We are a listening partner and we look at projects holistically for the best solution to the project, not just the structural or geotechnical components. Our generations of engineers and their expertise bring value to our clients and their projects

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Waterfront History

Page 06

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Our Experience

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Analysis & Masterplan

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04

Opportunities

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05

Conclusions

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PHOTOGRAPH BY  
**SAN FRANCISCO IN RUINS**  
FROM LAWRENCE CAPTIVE AIRSHIP  
8000 FEET ABOVE SAN FRANCISCO BAY

01 Waterfront History  
Introduction

“An all-hands-on-deck approach will be necessary to ensure that the historic Embarcadero continues to serve as the historic gateway and cultural, recreational, and economic hub for the City by the Bay into the next century.”

Stephanie Meeks  
National Trust President and CEO



As is written in the 2006 National Register Nomination sheet, the Port of San Francisco Embarcadero Historic District consists of over twenty piers and remnants of piers, a bulkhead wharf in twenty-one sections, a seawall, the Ferry and Agriculture Buildings, and a collection of smaller buildings. These features are located along a three-mile stretch of San Francisco’s waterfront in a discontinuous band broken into two parts separated by a water channel. The District is significant under several criteria and time periods; the most inclusive time-period is from 1878 when seawall construction began, to 1946 when shipping declined at the end of WWII. “San Francisco boasts the most intact early-twentieth-century finger-pier waterfront in the country. This high degree of authenticity has proven to be both an asset and a liability.”<sup>1</sup>

<sup>1</sup>Michael Corbett, “Port City”, page 18

While we tend to think of our built environments as permanent and unchanging, the reality is that our environment is constantly changing, both by deliberate and unintended means. The present edge of the bay along the SF Embarcadero was formed by the stroke of the pen when in 1877 a redrawn boundary was approved by the State of California; the current configuration is a result of the man-made seawall and other improvements were constructed in the decades that followed. The vibrant Embarcadero district we know today only came to full form in the early 1990’s after the removal of the elevated Embarcadero Freeway and the rehabilitation of the Ferry Building. The district is now understood to be threatened by climate change related sea level rise and a seawall that is vulnerable to earthquakes. Unfortunately, solutions to remedy the vulnerabilities

will be expensive and may result in impacts to the district. This “ideas” proposal offers an opportunity to look forward to the continued vibrancy of the district by providing potential funding sources for improvements through the addition new leasable square footage at “lost piers” and more intensive uses at existing piers and seawall lots and by balancing the preservation of the resources with altering the structures and/or setting that of the district.





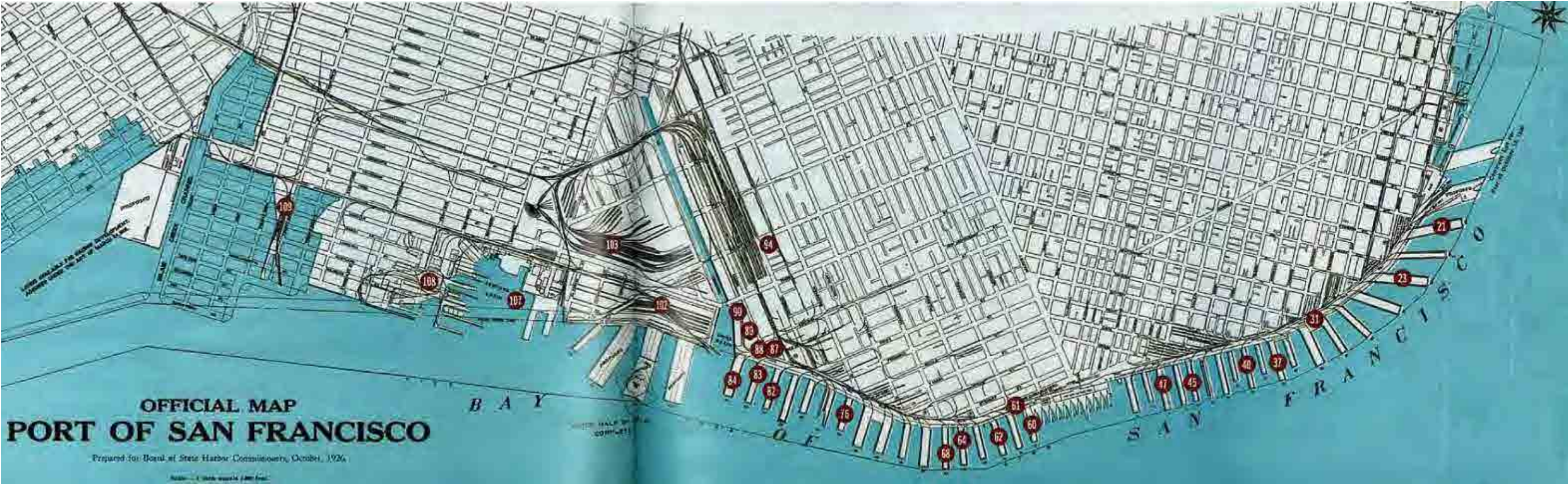
01 Waterfront History



01 The Ferry Building  
02 Late 1920s view north on the Embarcadero showing Bulkhead buildings  
03 1851 map by William M. Eddy



01 Waterfront History



**21**-Pier 41 and Meigg's Wharf (Old Fisherman's Wharf)

**23**-Pier 37; First Neoclassical Style Structure

**40**-Pier 21; early-twentieth-century wooden pier and transit shed. It was demolished in 1931 to make way for the new, enlarged Pier 23.

**45**-Pier 11; built in the early 1890s, entire structure was demolished about 1935 to make way for the new, larger Pier 9.

**47**-Pier 7; the San Francisco Bar Pilots was located here until the pier caught fire. Pier 7 was rebuilt and relocated further south for fishing and public access.

**60**-Pier 14- Wells Fargo & Company Express Building; First pier south of the Ferry Building. Two of its three ground-floor bays accommodated deliveries by horse-drawn wagons and motor vehicles

**61**-Launch Offices; For companies providing small working boats for hire to pilots, ships' agents, customs officials, repairmen, and crew members. Built in 1916 and demolished in the 1960s.

**62**-Piers 16-18-20; This continuous bulkhead building was used by the port to illustrate its intention to use the "modified" a Mission Revival style buildings south of the Ferry Building.

**82**-Pier 42, 44, 46A; All built at different times but were unified in 1916-1918 by a similar Mediterranean style treatment of their bulkheads buildings. All were demolished by the 2980s and the area later became the South Beach Marina.

**102**-Santa Fe Railway Yards and Terminal

**108**-Potrero Point: The Private Waterfront; The densest concentration of heavy industry in San Francisco-or in any place west of Chicago and St. Louis-developed at Potrero Point beginning after the Civil War, in anticipation of the trans-continental railroad. Tubbs Corgage Works, Pacific Rolling Mills, the San Francisco Gas and Electric Company, the California Sugar Refinery Company, the Union Iron Works and Arctic Oil Works were all established in this area between 1856 and 1884









02 Our Experience

HASSELL has master planned, designed and delivered major public realm and publicly-oriented uses around Sydney’s waterfront, bringing life back to historic structures and bringing residents to the waterfront for a variety of experiences

Richard Mullane  
Principal, HASSELL

**Sydney Harbor Foreshore**  
Sydney, Australia

**Client**  
Sydney Harbor Foreshore Authority/ Government Architects Office / City of Sydney

**Scale**  
7 miles

**Date**  
Current

**Disciplines**  
Architecture, Landscape Architecture, Urban Design

**Imagery**  
HASSELL

Sydney’s waterfront has been a focus for life for millennia. It is world-renowned; the home of the city’s iconic Opera House and Harbor Bridge. And it is a place of many distinct spaces, characters and activities.

HASSELL is working with state and local government agencies to design and deliver a rejuvenated Sydney Harbor Foreshore, to:

- \_Connect and bring Sydney’s waterfront to life, revolutionising the way people experience Sydney,
- \_Create an uninterrupted, accessible and vibrant waterfront walkway,
- \_Become an iconic destination and world class experience, and
- \_Be a timeless and lasting presence befitting Sydney’s most recognisable foreshore.

Our work aims to celebrate one of Sydney’s greatest natural assets — creating many opportunities for people to discover, appreciate and engage with the Harbor. Already, there are many different Harbor edge experiences — from boardwalks and promenades to rocky edges and steps into the water. We have created new and memorable ways for people to engage with the Harbor.

Around the harbor foreshore, HASSELL has designed and deliver a number of masterplans, public domain, and building projects, including:

- \_A vision for circular Quay, the original landing place of European settlers and the ‘front door’ to the city.
- \_Public domain masterplan and public spaces in the Historic Rock District.
- \_The Ovolo Hotel in the heritage listed Woolloomooloo Wharf and the new W Hotel at Darling Harbor
- \_The rejuvenation of Darling Harbor, Sydney’s premier tourism and entertainment precinct.
- \_The new Sydney Theater within the Walsh Bay Creative Precinct.
- \_Our own Sydney Studio within a repurposed wool wharf.





02 Our Experience

Sydney’s historic Finger Wharf was the perfect spot for Ovolo’s next Australian hotel. Given the iconic location, the energetic lifestyle brand needed to completely transform the site’s existing facilities to appeal to a new generation of guests while reinvigorating the wharf and bringing the brand to life.

**Ovolo Hotel Woolloomooloo**  
Sydney, Australia

**Client**  
Ovolo Hotels

**Size**  
10,500 sqm, 100 rooms  
**Completion date**  
2015  
**Disciplines**  
Interior Design  
**Photography**  
Nicole England

**After the success of Ovolo Laneways hotel in Melbourne, the Hong Kong-based operators again partnered with HASSELL to realise a bold vision.**

With the Ovolo guest at the heart of the design process, the hotel embodies everything the brand stands for – young, energetic, cheeky, accessible and effortless – and is evident at every touch point from the employees’ uniforms through to the most pervasive design decisions.

Ovolo represents a collection of hotels that connect people with their locations, and combine their personality with the character of the immediate environment.

In this case, it’s the 100-year old Finger Wharf at Woolloomooloo, close to Sydney’s city center. The brand new hotel capitalises on the brilliant light, Harbor, and cosmopolitan setting, transforming the historic wharf into a place that people can inhabit and truly appreciate.

To inject vitality into the hotel, we first needed to transform an uninviting wind tunnel along the vast central spine of the existing hotel.

We broke the space into smaller zones and inserted pavilions, creating an environment that’s more intimate – more Ovolo – and celebrates the building’s heritage. Pockets of sunlight and tree-filled spaces within the pavilions encourage a variety of uses, which entices people to visit and linger.

**Ovolo Woolloomooloo creates a missing link within its broader precinct giving people reasons to visit – and return.**

Buzzing bars, restaurants and emerging retail options are great for local residents and hotel guests alike, and anchor the hotel within its surrounds.

Inside, the welcoming public spaces and fresh color scheme contrast with the deliberately atmospheric guest rooms, building drama and interest.

The rooms are truly unique, boasting generous in-room inclusions, custom lighting and locally commissioned artworks.

Today’s hotel guests expect to seamlessly switch between work, rest and play – and Ovolo responds with the right mix of technology and amenities.

We’ve drawn on our expertise in workplace and hospitality design to make Ovolo the Australian benchmark in meeting the needs of a new generation of guests who want to work flexibly across a wide range of settings within the hotel.

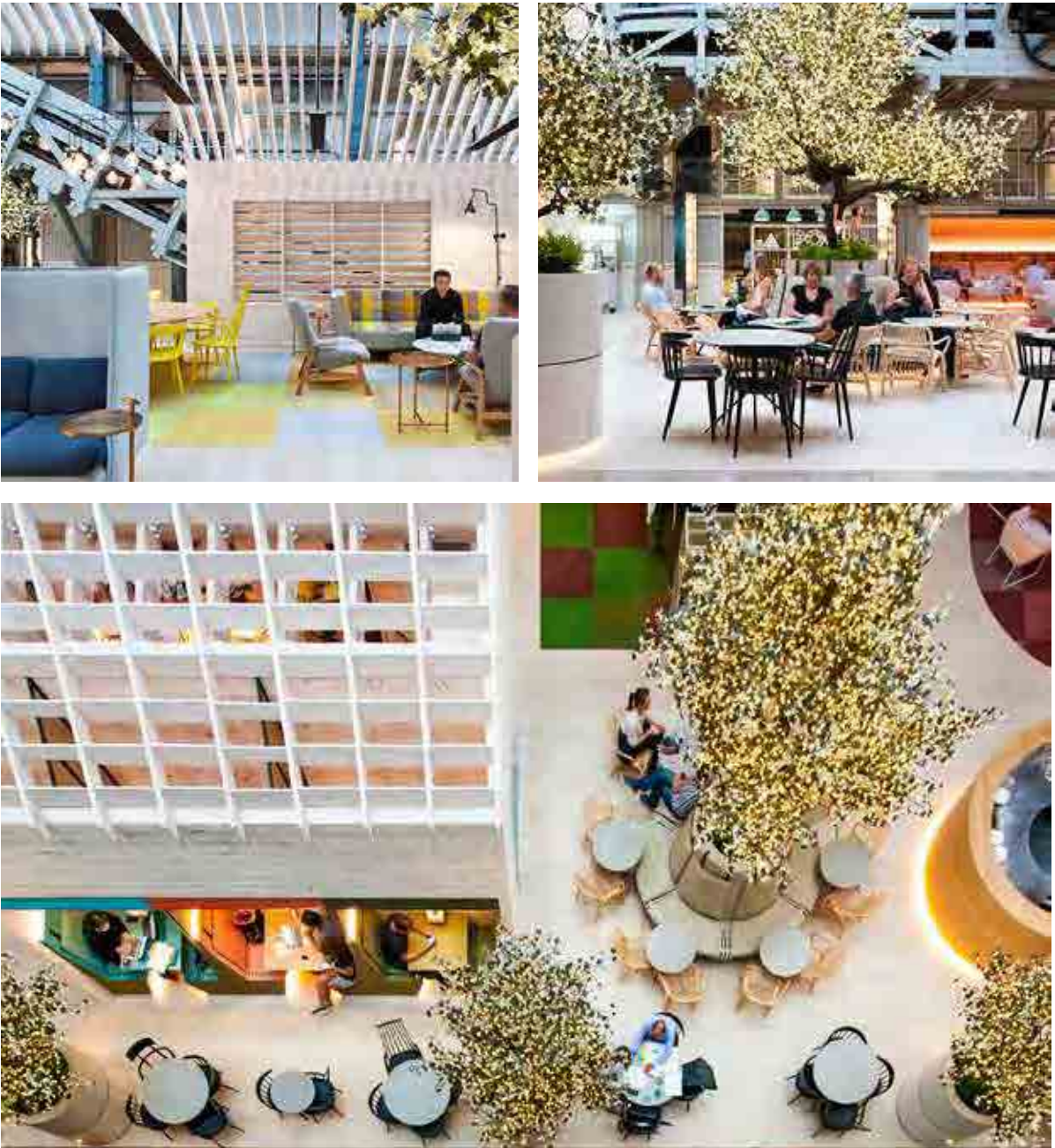
To give people the opportunity to switch off when they need, we’ve provided ample settings for them to gather and connect with each other. The revived space is very Sydney, and very Ovolo, and a welcome new international destination for travellers.

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Ovolo Proper Reception and Public Gallery Space



HASSELL understands that the Sydney Theater Company lives and breathes Theater. At the core of the organization lies creative and artistic excellence, and bringing people together to share experiences that cannot be recreated elsewhere.

**Sydney Theater Company Master Plan**  
Sydney, Australia

**Client**  
Sydney Theater Company (STC)

**Scale**  
6175 sqm NLA

**Completion Date**  
2015

**Disciplines**  
Architecture, Interior Design

**Imagery**  
HASSELL

The Sydney Theater Company has created “grand, vulgar, intelligent, challenging and fun” Theater according to Founding Director, Richard Wherrett. STCs striking Harbor front home of pier 4/5 in Walsh Bay of Sydney has provided the infrastructure for the success of one of the world’s most visionary artistic Theater organizations during this time.

An important piece of maritime heritage, pier 4/5 has become an important link in the cultural chain of Sydney, and the central to the Walsh Bay cultural precinct that over the three decades, has become home to arts companies, loved by artists, audiences, staff and visitors, as well as a thriving residential and business community.

The NSW Government plans to further capitalise on this with its vision for a world class cultural hub – the “Walsh Bay Arts Precinct” - well positioned next to Barangaroo and encompassing Wharf 4/5, Pier 2/3 and the Roslyn Packer Theater.

The HASSELL master plan for the STC heritage wharf was developed to extend the life and significance of this remarkable organization and their home, at a pivotal time for the overall precinct.

It is the STC vision for a place to continue creation of excellent experiences for audiences, artists, visitors and staff into the future. To help STC achieve this goal, the master plan addresses the need for growth of audiences, increased operational efficiency and changing artist needs over the next thirty years.

We consulted with leadership and key stakeholders of STC to develop three key over arching principles to guide the design of the master plan:

- \_Improve access to heritage volumes and articulation of spaces, creating distinctive settings
- \_Maintain “all-under-one-roof” philosophy of the STC with increased spatial efficiency in terms of greening, equity and livability
- \_Provide material distinctiveness between the old and new

**A vision for the future, paying respect to the past**

The master plan provides flexible spaces that offer a wide range of new and improved experiences that provide opportunities for public engagement and the community.

Re-thinking entrance strategies and spatial experiences offer improved circulation and access as well as additional outdoor spaces that enhance the site and engage with the city, the precinct and the water.

Allowances for an increase in natural ventilation and utilisation of natural light will provide better views and support the STC ambitious sustainability program called “Greening The Wharf”.

**We’re all in it together.**

The STC is one of few Theater companies internationally that houses all functions, including production facilities, rehearsal rooms and venues, administrative functions and public bar, all in one location.

The long thin form of the heritage pier lends itself to linear storytelling, and we have used this logical progression sequence for the master plan spaces accommodating the loading of raw material to making, finishing, rehearsing, performing Theater, celebrating and engaging.

Drivers of the design were the STC’s social, cultural and sustainable philosophies.





HASSELL Studio  
Sydney, Australia

Client  
HASSELL

Scale  
2,300 sqm  
Date  
2013  
Disciplines  
Architecture, Interior Design  
Photography  
Nicole England

Breathing new life into disused, inner-city industrial sites is something of a passion at HASSELL, and our Sydney studio at Millers Point is no exception.

The heritage listed, former wool store on pier 8/9 was once at the heart of a vibrant trading port. The precinct has since been transformed into a residential, entertainment and creative hub, incorporating a diverse mix of established and up-and-coming firms and industries. The 2,000 sqm HASSELL workplace occupies three floors of the pier. It's an open and collaborative space that both showcases and enhances the creativity of the integrated design team it houses.

Interiors that are in tune with their industrial setting.

The interior fit out works with the character of the original building, with a careful material selection that complements – rather than competes with – the robust, industrial nature of the site.

Original wood panels from the wool store remain in place to create subtle subdivisions throughout the space. The modern, structural steel work, which supports the inserted mezzanine space, was painted white to put the fabric of the original building on show.

The interior palette is deliberately restrained, with a focus on elements that have soft, natural finishes that don't compete with the building's features. Neutral colors also create a 'blank-canvas' that puts our design processes and the way we work on show.

A space for creativity and collaboration.

Within the studio there are a range of spaces that encourage formal and informal teamwork – exemplified by the large 'grandstand' that greets people on arrival.

Flexible workstations allow for close collaboration between colleagues and can be easily reconfigured to accommodate changing project requirements. Suspended pin-boards throughout the workplace create common areas for discussion and group work.

A number of smart building sensors have been incorporated into the design to enable us to monitor our energy and water usage and control lighting in specific parts of the workplace. This project has been awarded a 4 Star - Green Star - Interiors PILOT rating, which represents 'Best Practice' in environmentally sustainable building practices.

But the hero of this project is the heritage pier. HASSELL is proud to be part of its long history – and its future as a vibrant, valuable contributor to the city. Flexible workstations allow for close collaboration between colleagues and can be easily reconfigured to accommodate changing project requirements. Suspended pin-boards throughout the workplace create common areas for discussion and group work.

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HASSELL Sydney Studio Event Space, Pier 8/9



The Darling Harbor transformation project is the city’s most significant urban renewal initiative in 20 years - a once in a generation opportunity.

Darling Harbor  
Public Realm  
Sydney, Australia

Client  
Infrastructure NSW / Lendlease

Scale  
20 hectares  
Disciplines  
Landscape Architecture,  
Architecture  
Completion  
2016  
Photography  
Simon Wood

The Darling Harbor transformation project is the city’s most significant urban renewal initiative in 20 years – a once in a generation opportunity.

People were firmly at the heart of our design process for transforming the iconic Darling Harbor precinct. We wanted to both ‘wow’ first-time visitors and delight those who use the space the most – the local community of workers and residents.

The remaking of Darling Harbor, one of Australia’s most visited public places and a critical location of central Sydney, has changed the heart of the city. It better connects the city and offers new places for people to gather, to relax and to play.

By reinvigorating parklands, integrating landscapes and open space and incorporating water features, public artworks, plazas and event spaces we have created opportunities for events and activities as varied as open-air concerts, circus events, market stalls and busking – and simple pleasures like splashing in shallow pools.

Our response to the original brief delivers high quality, open and flexible spaces that allow for the greatest variety of both casual uses and organised events.

Amid the open spaces and landscape are detailed areas of interest and smaller-scale zones where people can go and relax away from the crowds.

Improved pedestrian, cycle and public transport connections make it easier for people to access the precinct’s previously disconnected immediate neighborhoods, the Harbor and the Sydney city center.

Public art makes a vital and engaging place

Visitors to Darling Harbor are engaged and inspired by an audio-visual installation, soundscape, pollen sculptures and imagery of native flora pressed into the concrete façade of the folded landscape. These large ‘big bang’ and smaller ‘fine grain’ public artworks were integrated from the beginning of the design process.

- They include:
- \_Data.Scape by Ryoji Ikeda
  - \_Sandstone Pollen by Maria Fernanda Cardoso
  - \_Entelekheia by Danie Mellor
  - \_Sound Habitat by Janet Laurence

HASSELL delivered the urban design and public realm for Darling Harbor, working in close partnership with Lendlease and the New South Wales Government. These large ‘big bang’ and smaller ‘fine grain’ public artworks were integrated from the beginning of the design process.

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Darling Harbor







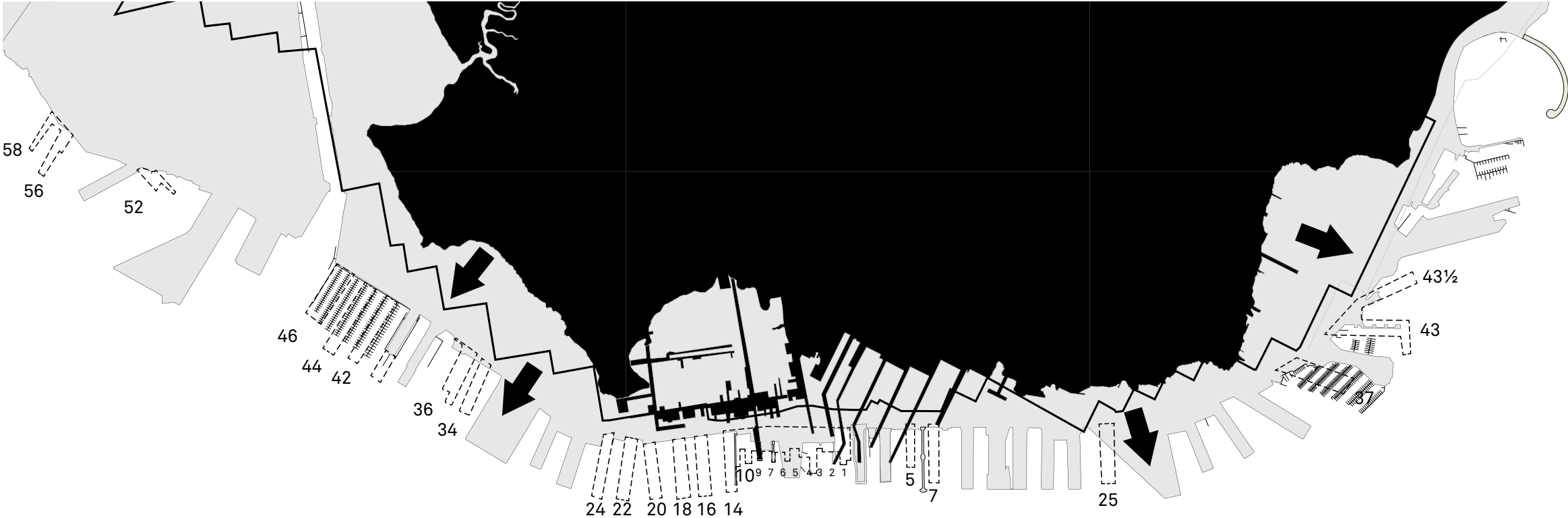
03 Urban Analysis & Strategies

Development & Urban Context

SHORELINE & MISSING PIERS

San Francisco's shoreline has changed dramatically since the Gold Rush. Additionally more than 20 piers have already been lost from this important historic waterfront district over the last 50 years

- Original Shoreline
- Original Port Boundary
- Missing Piers



STREET GRIDS

The two grids meeting San Francisco's waterfront indicate two different characters of the Embarcadero.

The northern waterfront has been largely restored, a vibrant mix of tourism functions and neighborhood amenities. The southern waterfront is a transforming precinct and has lost many of its historic resources.





03 Urban Analysis & Strategies

Resilience

SEA-LEVEL RISE

The City's most valuable commercial land and highest density employment precinct is under significant threat from sea-level rise. The Sea Wall project is an opportunity to also adapt the waterfront in response to this threat

Impact=  
5ft > 321 acres  
10ft > 762 acres

- 5ft Sea Level Rise
- 10ft Sea Level Rise
- Proposed Sea Wall Barrier

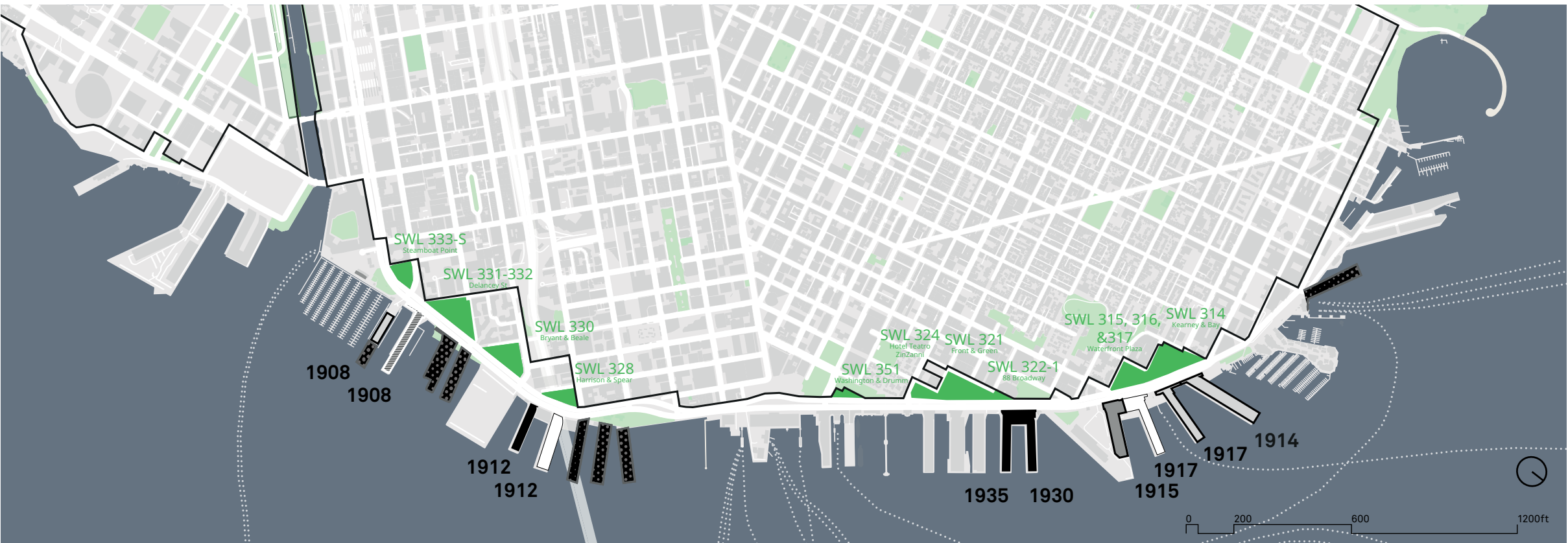


SEA WALL LOTS & PIERS  
STRUCTURAL CONDITION

Source: Port of San Francisco

The costs of structural repair and seismic upgrades are significant. The Port owns several sea-wall lots along the Embarcadero which, along with strategies around rebuilding some of the former piers, in the southern precinct, could make a more feasible equation for the Port to consider.

- Good structural condition; no live load reductions or restrictions
- Typically indicates localized damage rather than overall deterioration.
- Fair/poor structural condition, some areas of the pier may be in poor condition and require restricted use or load live restrictions
- Unsafe structural condition; restricted and/or unsafe access
- Lost/Missing Piers
- Sea Wall Lots





03 Urban Analysis & Strategies

Conditions

UNDERUTILIZED SEA WALL LOTS

The community has already shown their opposition to the Port developing their sea wall lots, but there is surely a use that can deliver greater public benefits than parking. Additional development as part of restoration of the historic piers, could fund public realm on these lots, and this could be done in a way to preserve public parking also.



SEA WALL LOT 328



SEA WALL LOT 322



SEA WALL LOT 315



SEA WALL LOT 314

MISSING PIERS

The restoration of lost structures could increase the diversity of waterfront program and also fund public waterfront infrastructure and financially underpin the restoration of piers for cultural uses that would find structural upgrade costs prohibitive



MISSING PIER 36  
HASSELL



MISSING PIERS 16 + 18



MISSING PIERS 20-24



MISSING PIER 25



03 Urban Analysis & Strategies

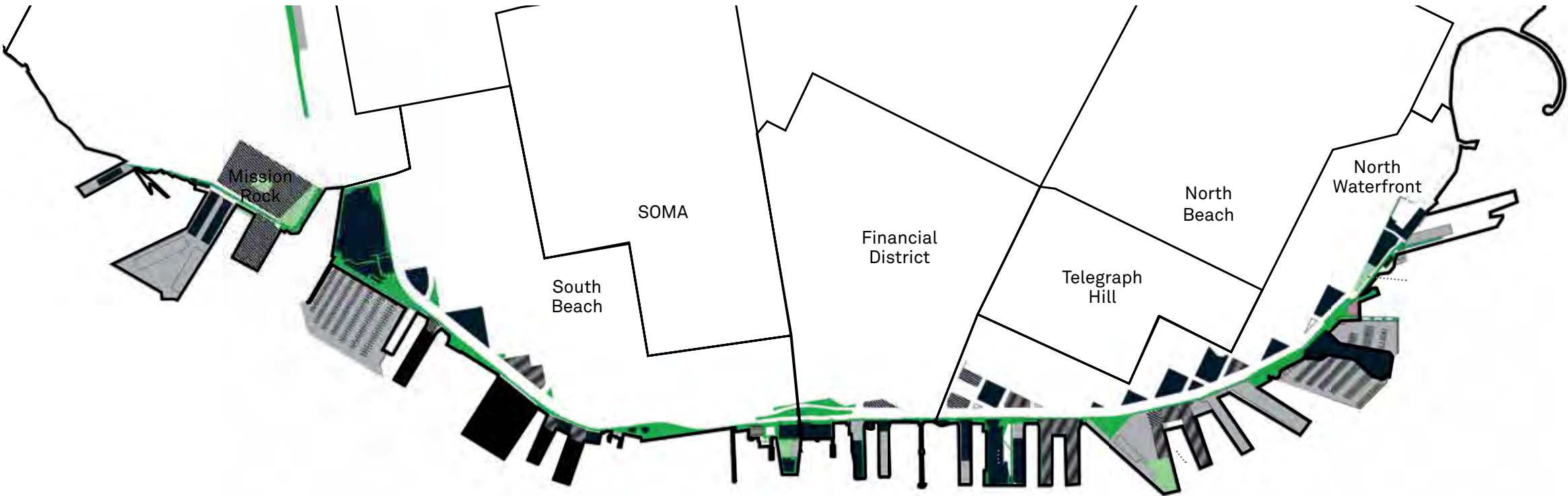
Concept

LAND USE & PRECINCTS

Source: Waterfront Land Use Plan

A community discussion around defining precincts (as an extension of the Port's Waterfront Land Use Plan) should be an important part of a master plan guiding the programming of specific Piers. The current narrow view of 'public-oriented uses' and repair+lease delivery model does not allow an opportunity for commercial development in the southern waterfront to financially support cultural development in the northern waterfront

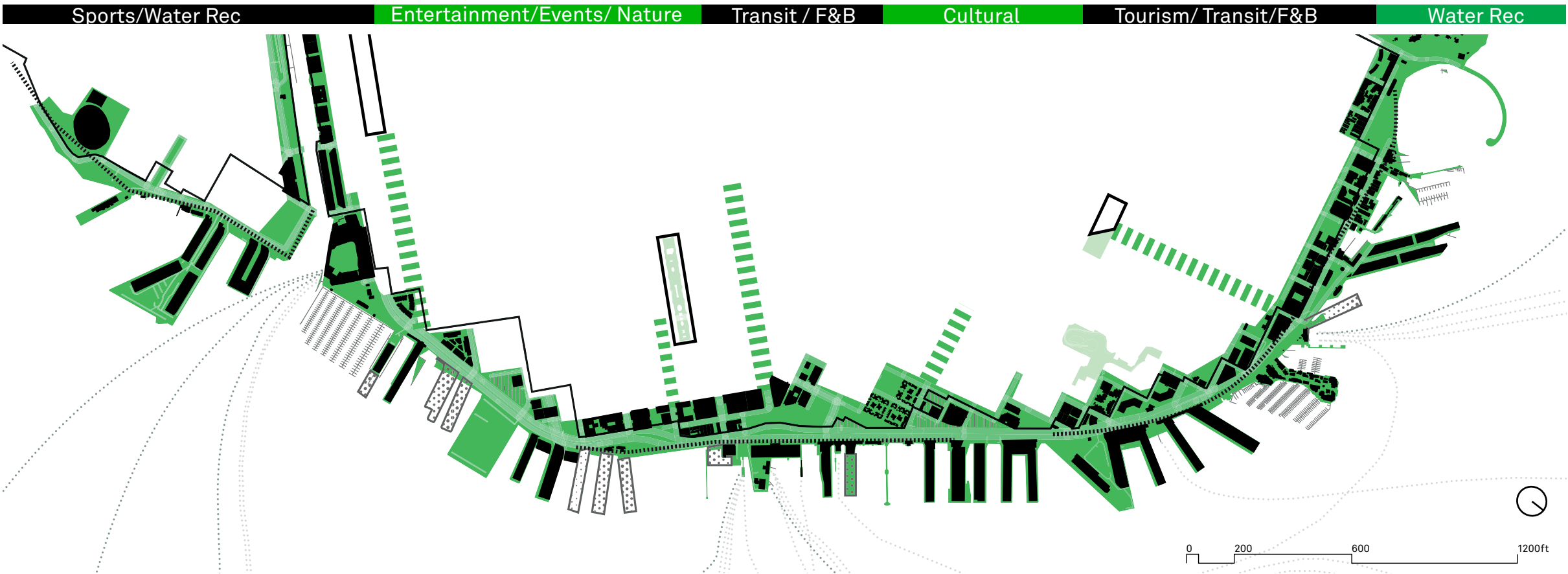
- Potential Development Sites\_33 acres
- Planned Open Space\_44 acres
- Current Projects in Negotiations\_74 acres
- Maritime Opportunities\_46 acres
- Engineering, Economic and Regularatory Challenges\_21 acres
- Open Space\_81 acres
- Real Estate Leases\_120 acres
- Maritime Lease (water)\_64 acres
- Martitime Lease\_188 acres



CONCEPT DIAGRAM

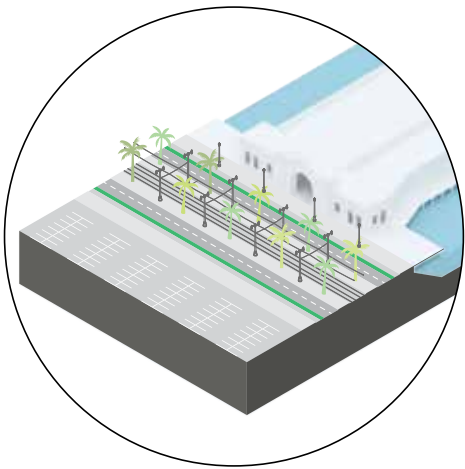
We are advocating for a waterfront master plan that integrates the proposed restoration of piers with public realm upgrades and resilience infrastructure, funded through more holistic measures than the current 'repair + long-term' lease arrangement.

The Port is uniquely positioned to provide continuous public space and sea-level rise protection, increase access to the waterfront through multiple transit hubs, restore lost historic piers and upgrade/protect existing piers.



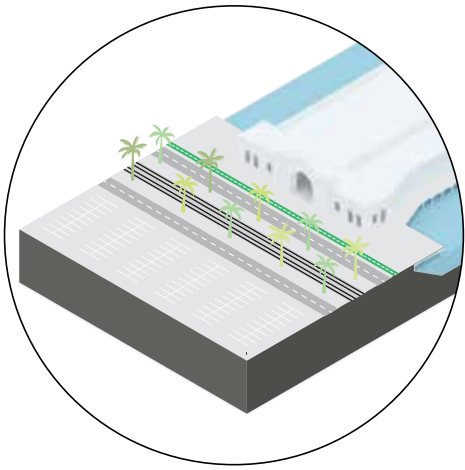
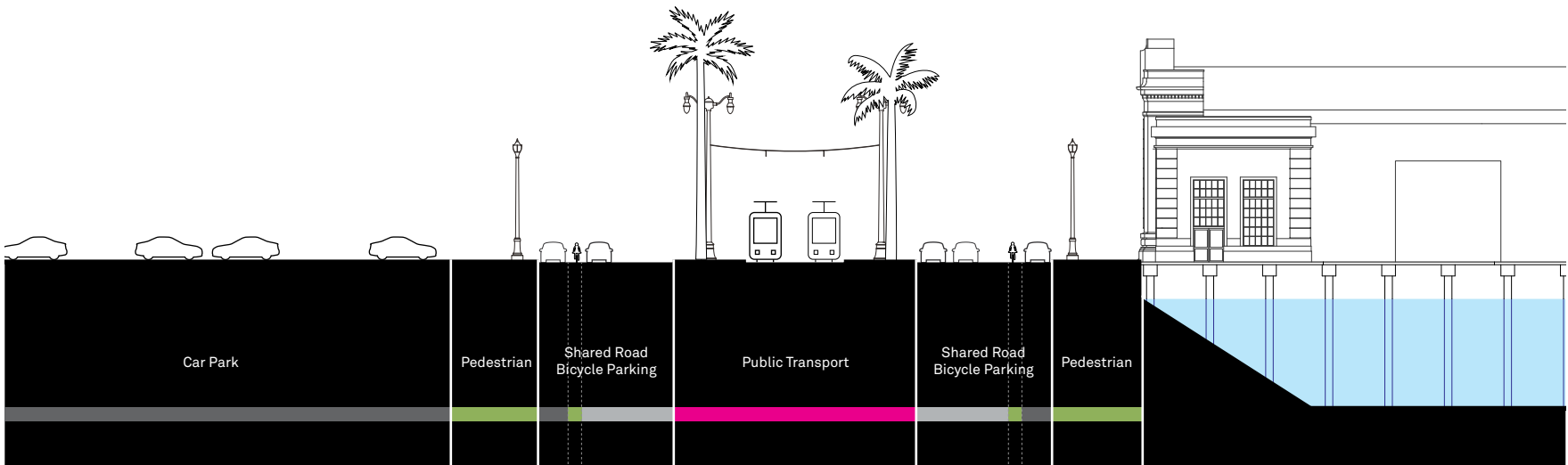
# 03 Urban Analysis & Strategies

## The Embarcadero



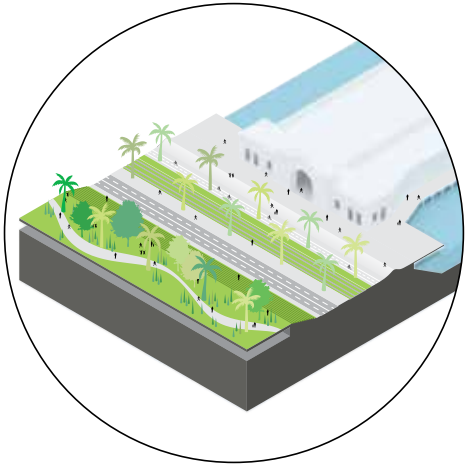
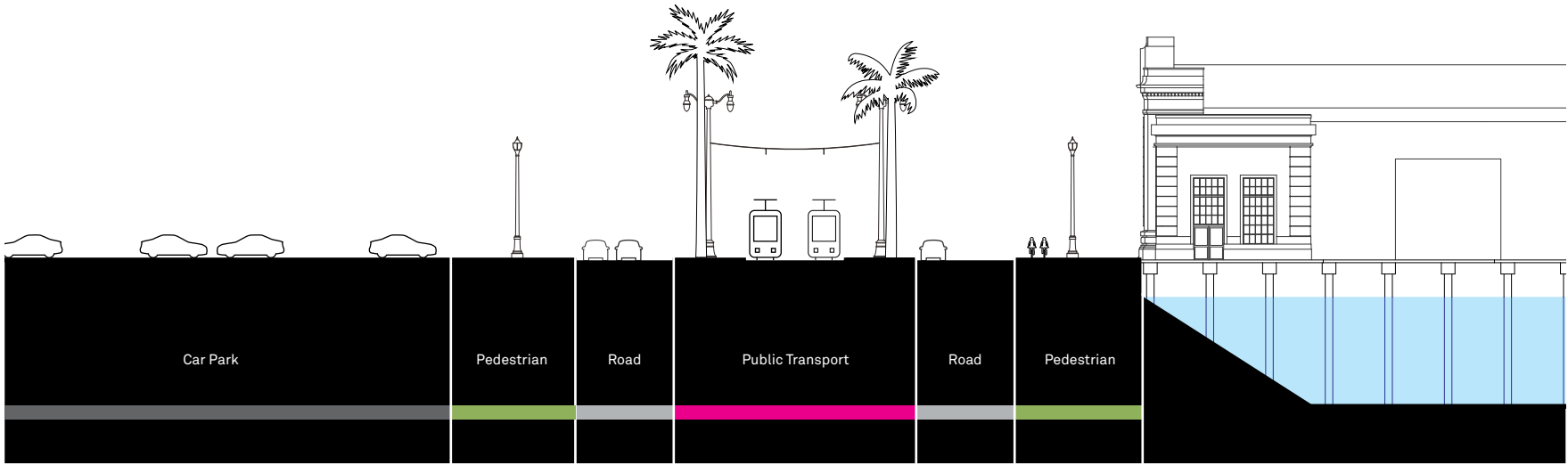
### CURRENT CONDITIONS

The current public realm feels segregated and is vastly car-dominated, breaking opportunities to interact with the piers and the waterfront.



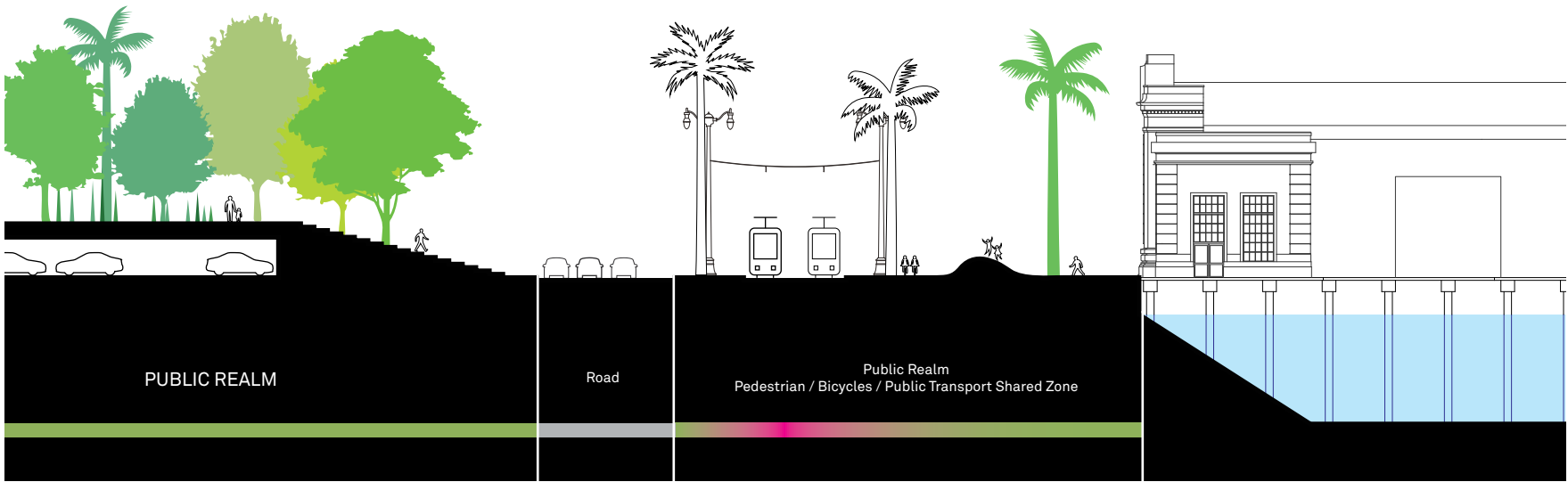
### “IMPROVEMENT PLAN”

The current improvement plan tends to combine all the bicycle lanes to improve soft transportations and user’s safety, but remain car-dominated



### PROPOSED STREETSCAPE

Sea-wall lots on the City side of the waterfront could form part of continuous public realm & SLR protections. The more immediate opportunity is incremental protection on the water-side of the road as part of the sea-wall project. Providing a continuous pedestrian/bike/transit zone and storm-surge protection



HASSELL





NEW PUBLIC  
REALM ALONG  
SEAWALL LOTS

MUNI  
TRACKS

EXPANDED  
PUBLIC RLEAM

ELEVATED  
CONNECTION

INTERIM  
SEA LEVEL RISE  
PROTECTION



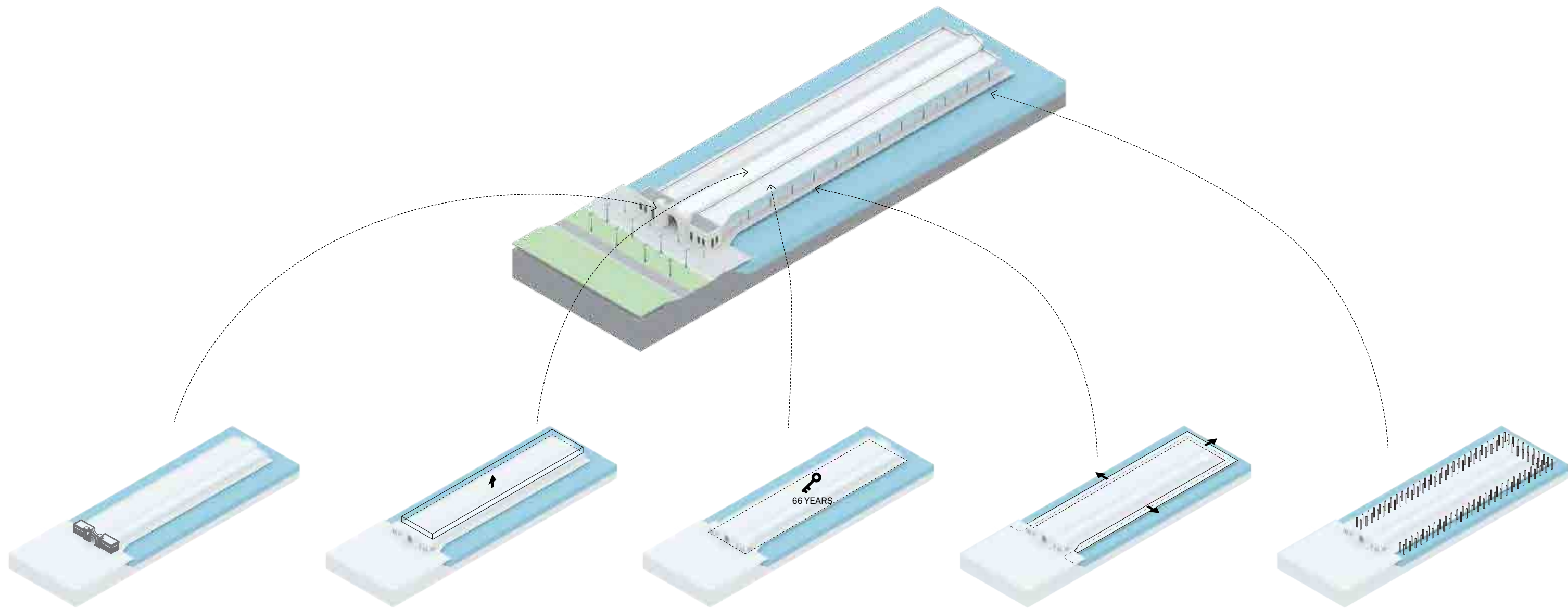




04 Opportunities

Key Regulatory Barriers on Existing Piers

There are significant unintended regulatory barriers to renovating existing piers, or resurrecting some of the more than 20 that have been lost due to neglect



Historic Value

- \_The Bulkhead could be said to have more architectural historic value than the sheds
- \_The shed's could be assessed as having functional historic value.
- \_If flexibility in the adaptation/rebuilding of the sheds could be allowed, more floor space to be added (without going higher than the bulkhead) in order to make seismic and SLR upgrades feasible.

Height Increases

- \_Any height increase on Port land is required to go through a City-wide ballot measure
- \_Even 1-2 stories added height on parts of a pier could provide the revenue needed to fund seismic upgrades, whilst still maintaining the ground level in public ownership (ie. without long 66-year leases, required under the current renovation model)

66 years of uncertainty

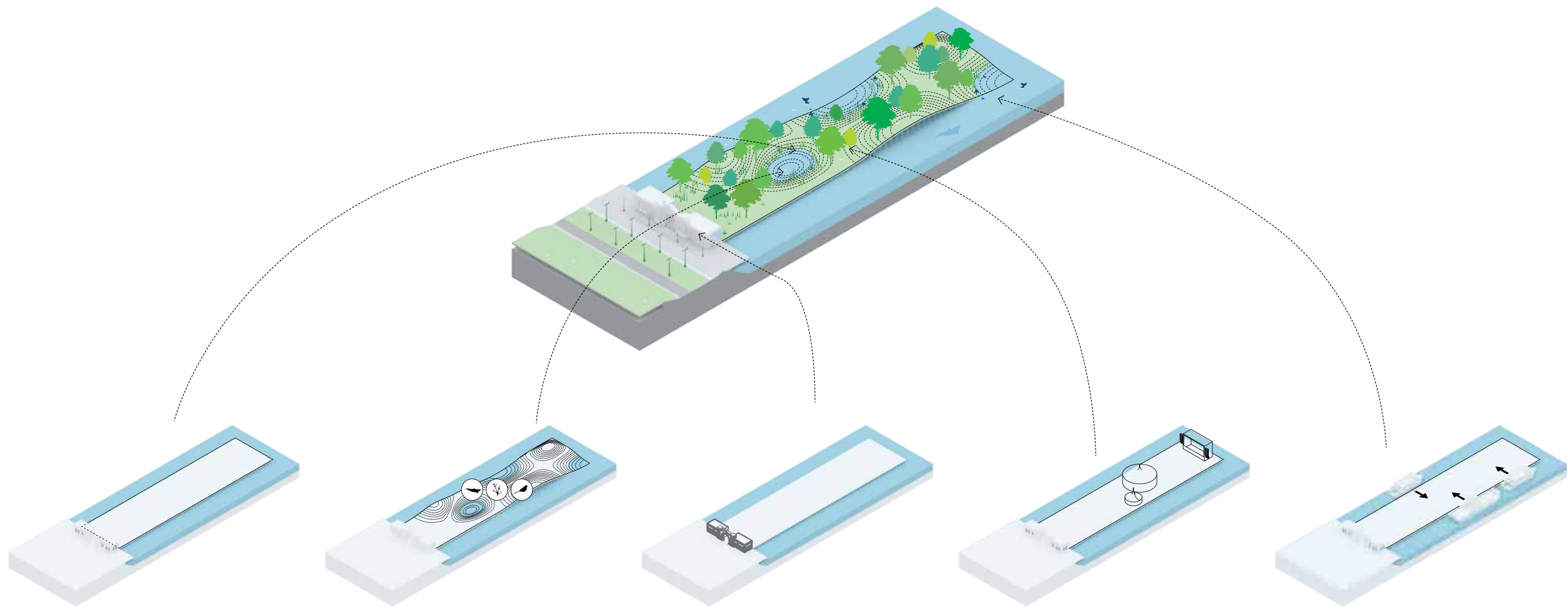
- \_The current arrangement of 66 year leases to tenants who pay for renovations, seems outdated in a time of uncertainty related to Sea-level rise and changing land-uses
- \_Some piers are less than 90 years old
- \_Other P3 models would allow the port to retain more flexibility related to functions in the piers.

Widening Aprons

- \_Widening aprons is commonly not permissible as BCDC can determine this to be 'bay fill'
- \_If permissible, this additional area can have seismic structural benefits for the pier
- \_This additional area could also be valuable public space needed around many of the piers

Seismic Upgrades ('Super Pylons')

- \_New large-scale pylons are needed to stabilize piers for seismic safety.
- \_The addition of these pylons needs to happen outside the existing apron, widening the pier footprint, otherwise the pylons need to be inserted in the interior of the existing shed which is complex and costly



**Resilience Revenues**

- \_Rebuilding some structures, potentially floating and/or more easily adaptable to climate change, will likely prove to be cheaper than adapting existing structures
- \_Contributions could be required towards restoring historic piers or also towards the sea wall renovation and shoreline sea-level rise protections
- \_Public benefit needs to be assessed with a much broader lense

**Habitat Creation**

- \_The biodiversity of the Bay could be put on display for visitors and tourists through lost piers being restored as linear nature reserves.
- \_A combination of public space, education and research functions which would make a positive contribution to the ecology of the Bay (although this currently may not be permissible by BCDC regulations)

**Honouring The Missing Bulkheads**

- \_The Bulkheads are the most significant architectural historic elements within the precinct.
- \_Missing piers could be memorialized by rebuilding a mass similar in form and function to the original bulkhead.

**Public Space for Public Events**

- \_San Francisco has very few significant public spaces for public gathering on the waterfront. The restoration of lost piers provides an opportunity to create flexible programmable public space to host public celebrations on the water

**Accessibility (Water Transit)**

- \_Water transit has been rapidly increasing in San Francisco and is planned to expand rapidly
- \_Preserving the opportunity for more boats to dock at piers is critical over the next 66 years (especially as technology transforms transport at such a rapid pace)



**04 Opportunities**  
Key Moves On Missing Bulkheads



**MONOLITHIC**



**REMINISCENT**



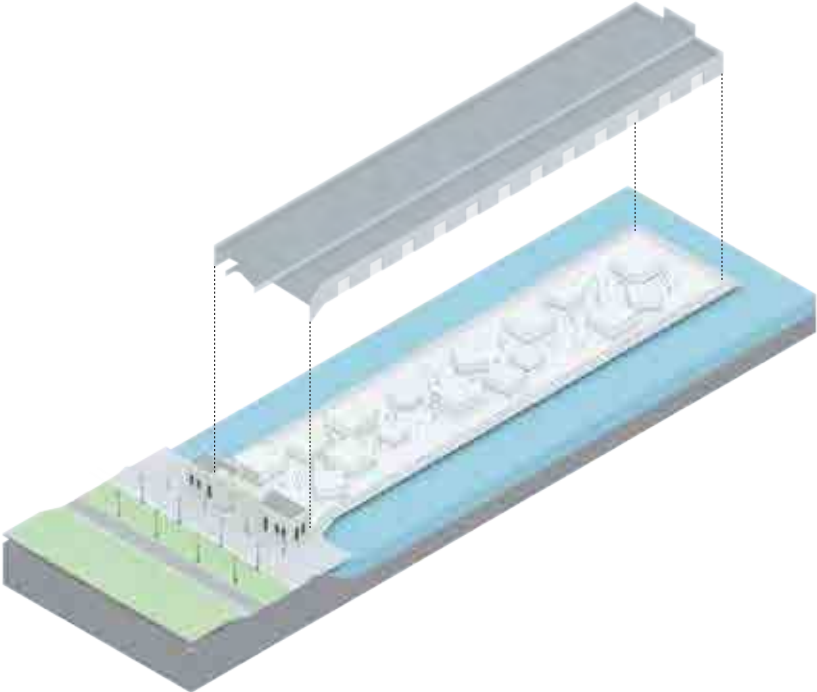
**MINIMALIST**



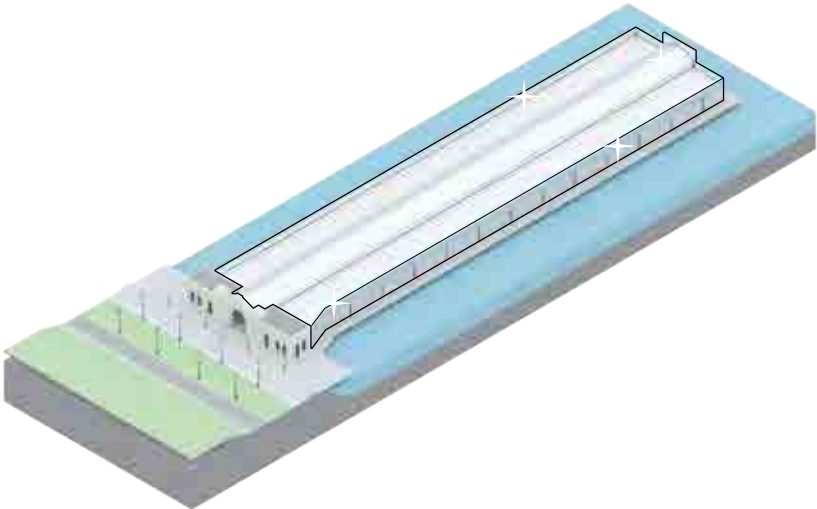


**04 Opportunities**

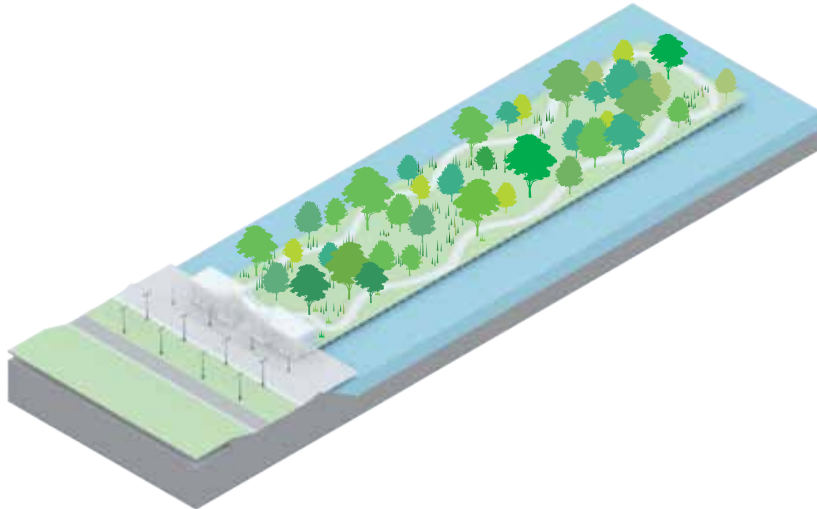
Revisiting the Piers  
6 Approaches



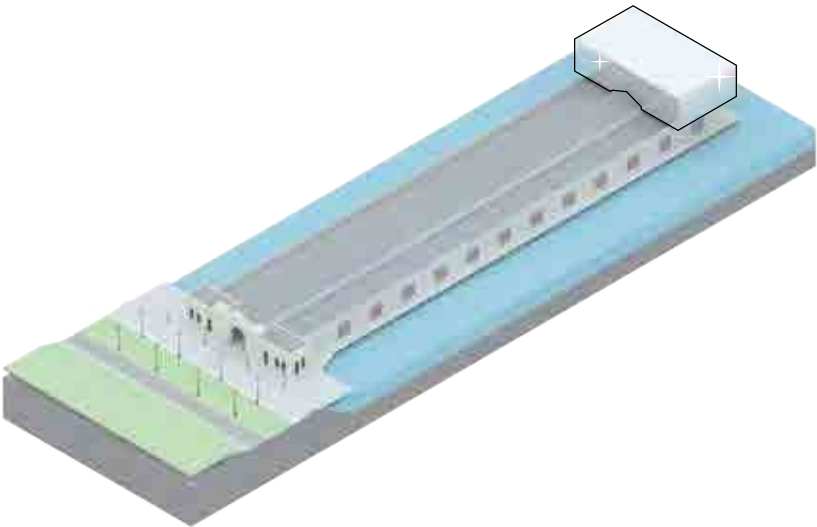
01\_RENOVATE



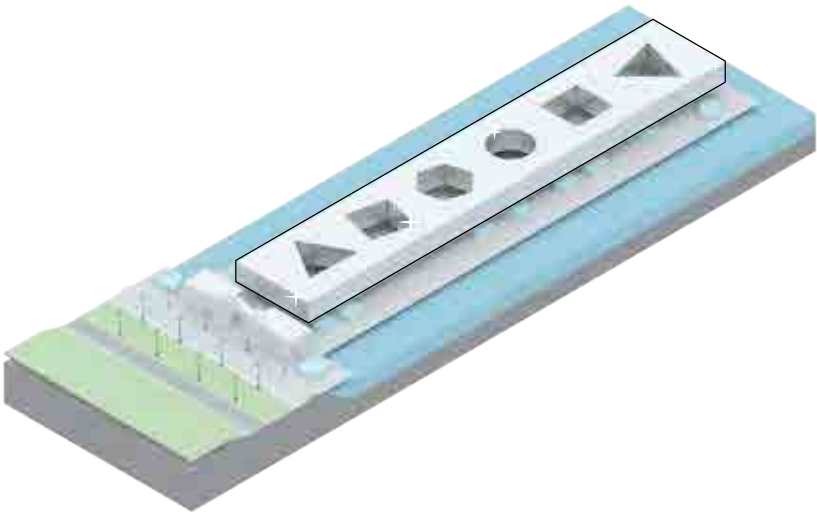
02\_REBUILD



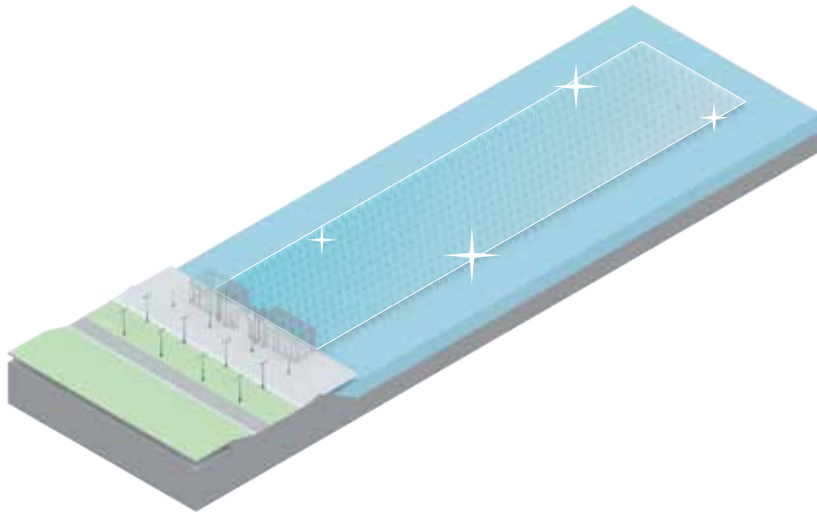
03\_RESURRECT



04\_EXTEND



05\_NEW BUILD

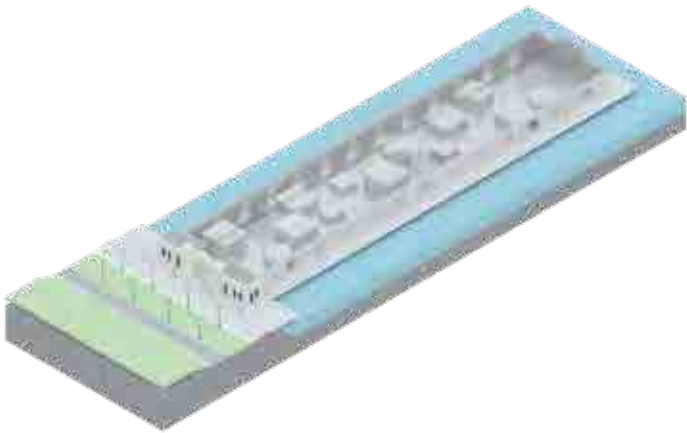


06\_COMMEMORATE

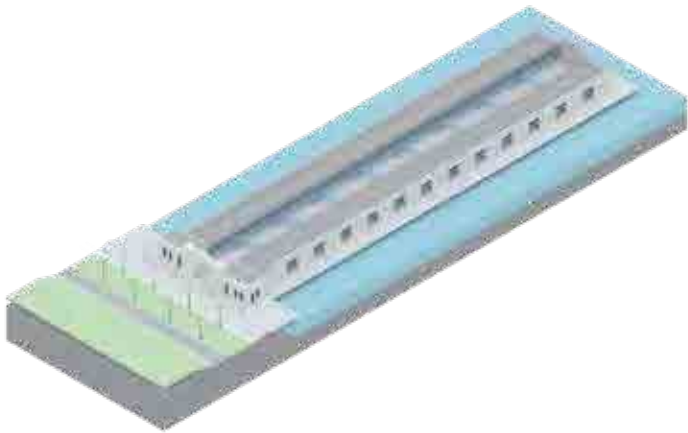
**04 Opportunities**

Revisiting the Piers  
A Variety of Possibilities

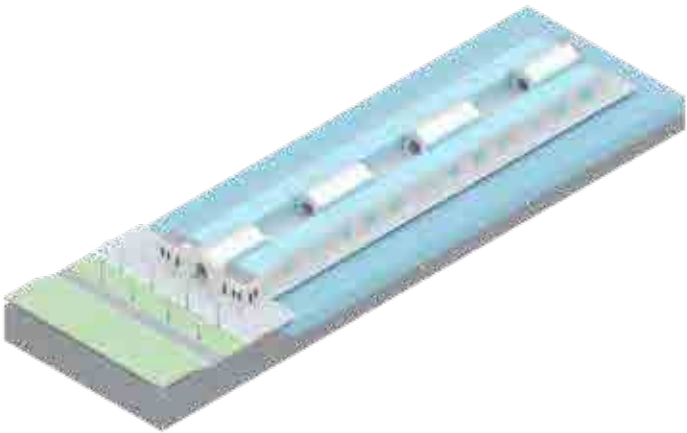
**01\_RENOVATE**



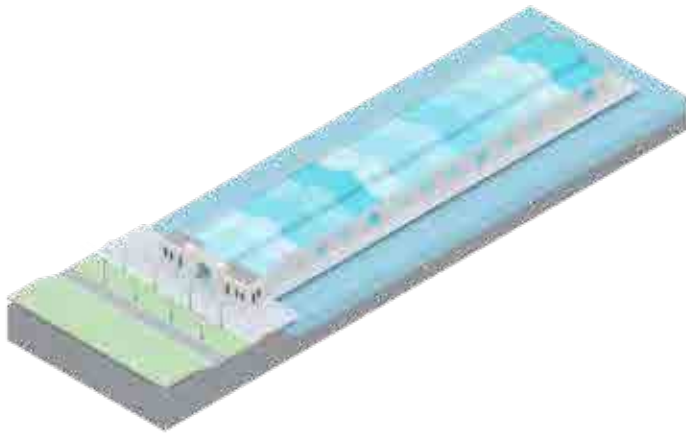
A MUSEUM



A COWORKING HUB

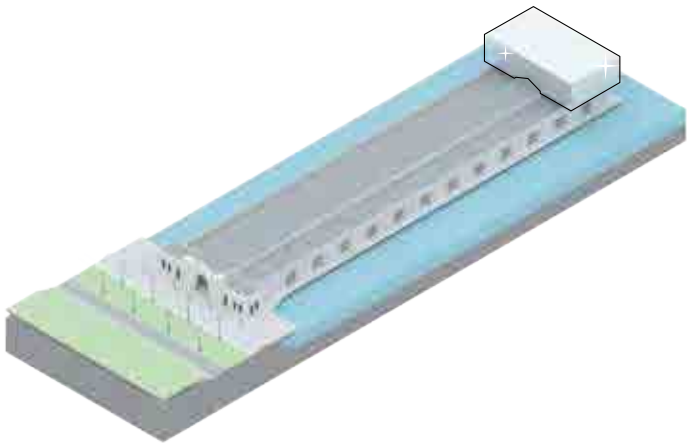


A HOTEL



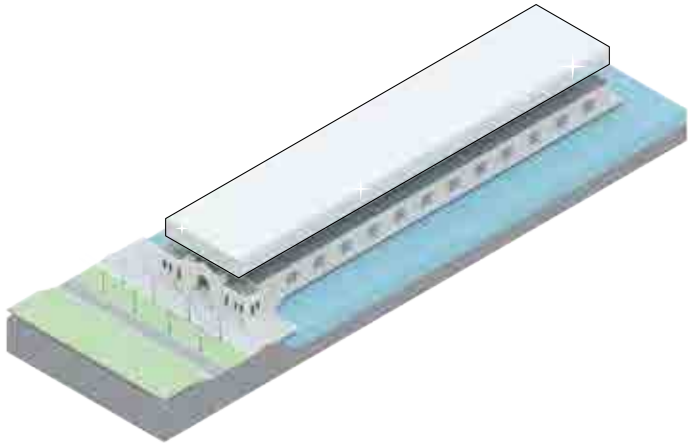
A MIXED USED DEVELOPMENT

**02\_EXTEND**

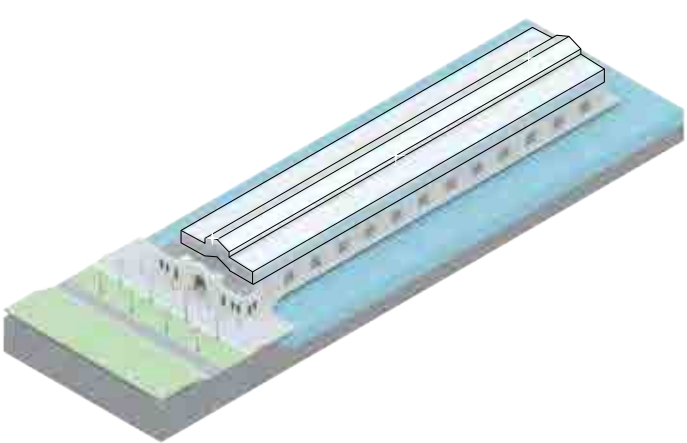


THE LANTERN

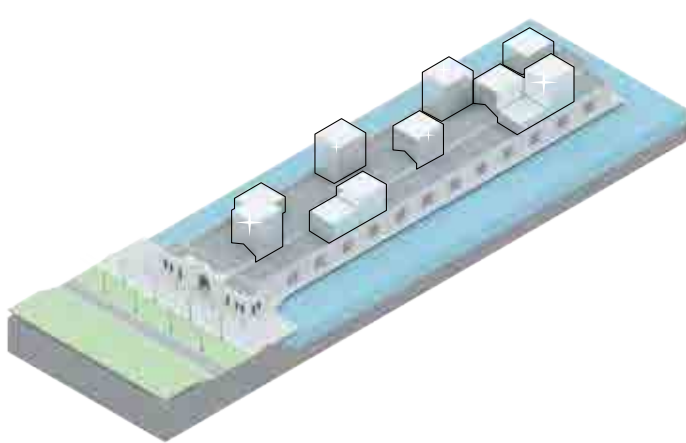
**HASSELL**



THE FLOATING DECK



THE EXTRUSION



THE POCKET TOWERS



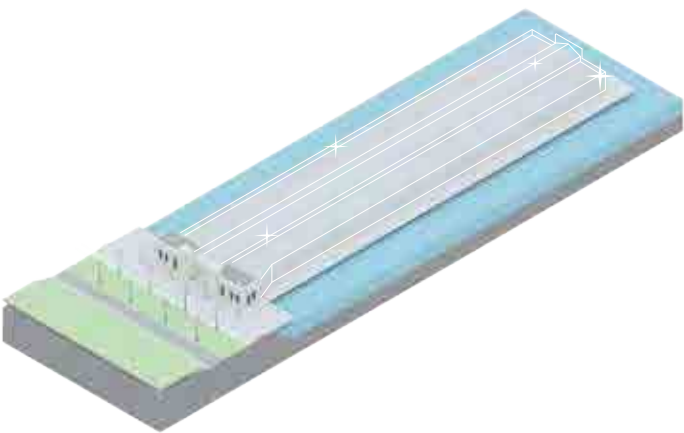
**04 Opportunities**

Revisiting the Piers  
A Variety of Possibilities

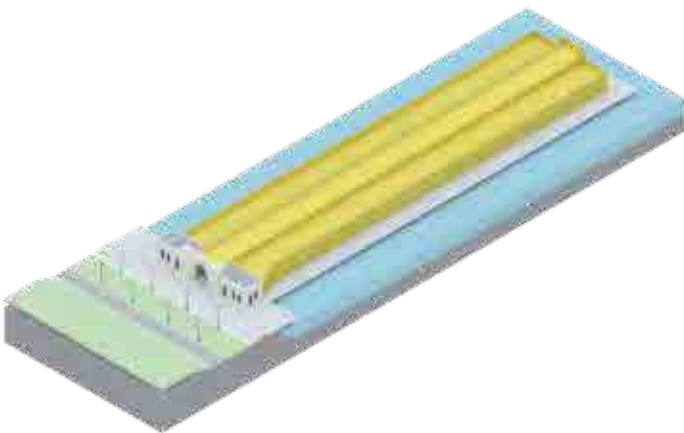
**03\_REBUILD**



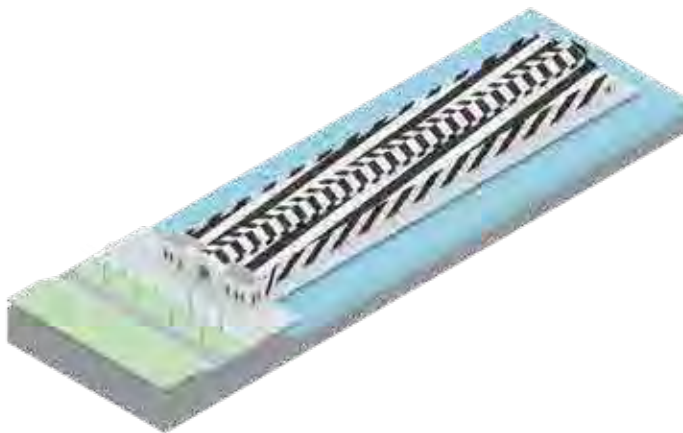
IDENTICAL



CRYSTAL

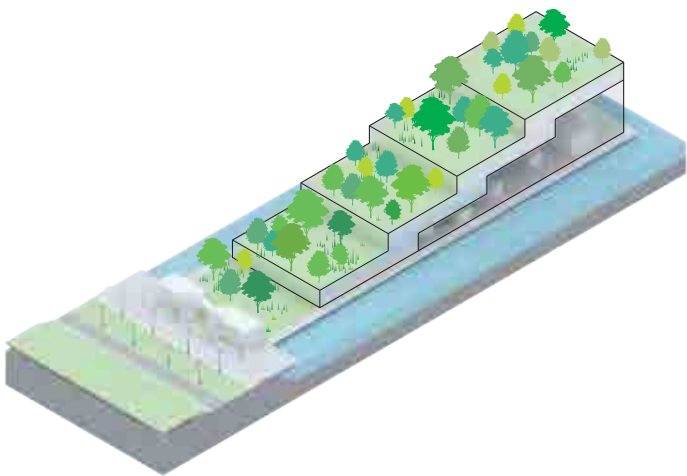


MONOLITIC

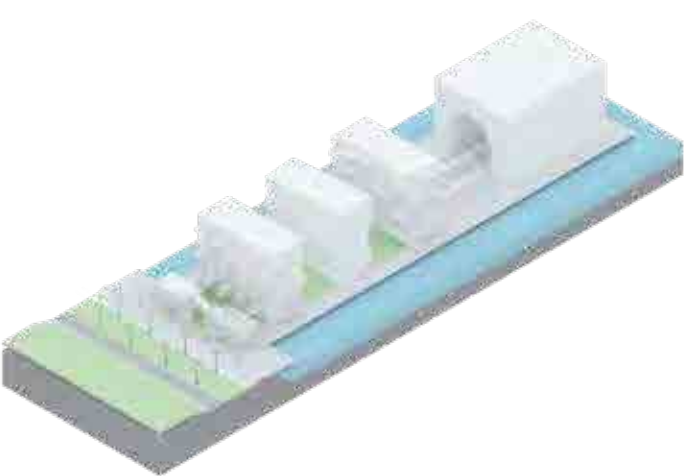


DAZZLE PAINTING

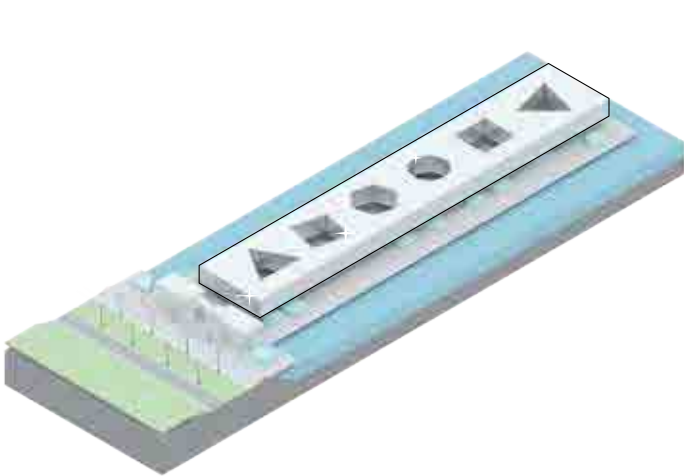
**04\_NEW BUILD**



A MUSEUM / PARK  
**HASSELL**



MIXED USE



RETAIL



A HOTEL COMPLEX

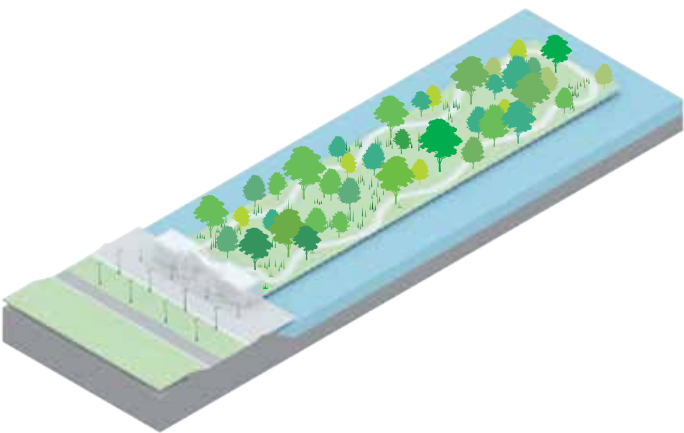
**04 Opportunities**

Revisiting the Piers  
A Variety of Possibilities

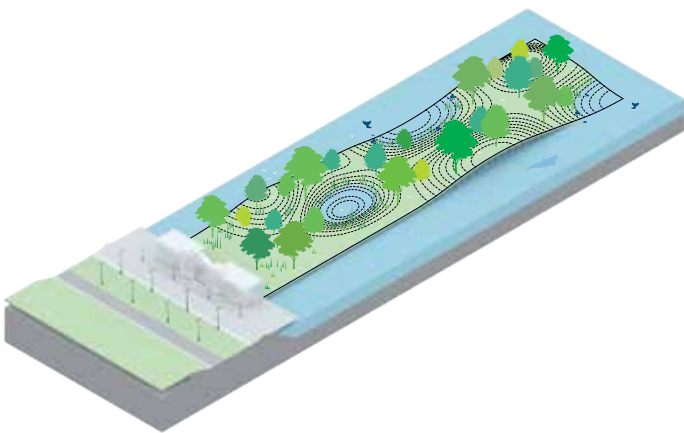
**05\_RESURRECT**



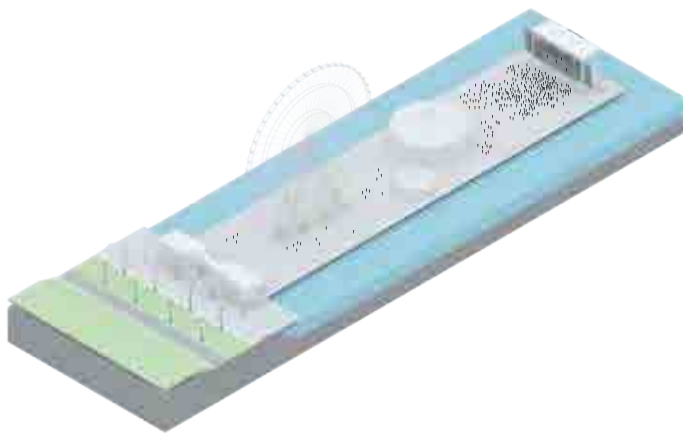
A SPORTS HUB



A PARK

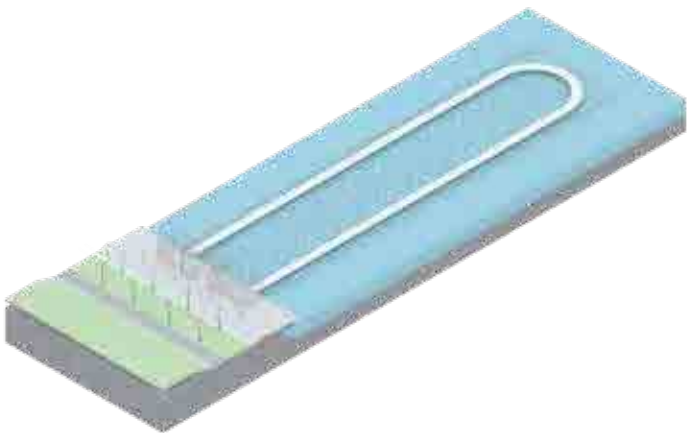


A WILD LIFE SANCTUARY

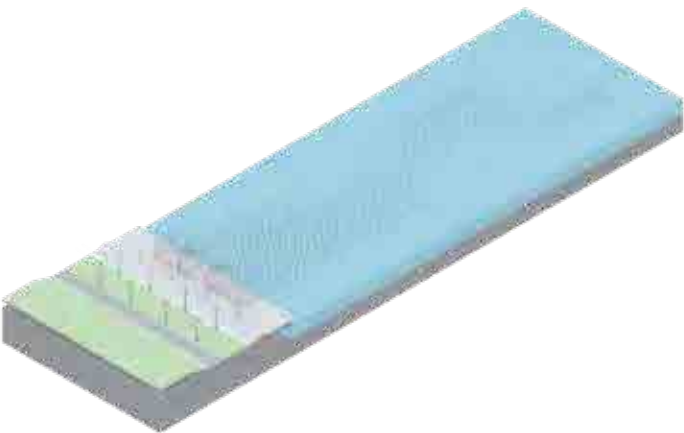


AN EVENT SPACE

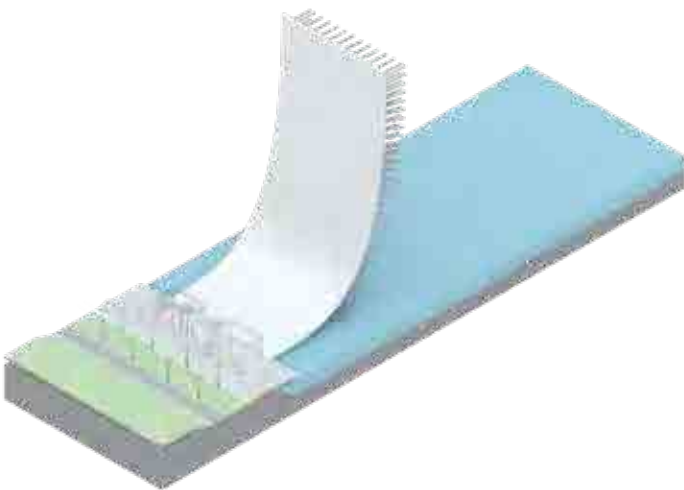
**06\_COMMEMORATE**



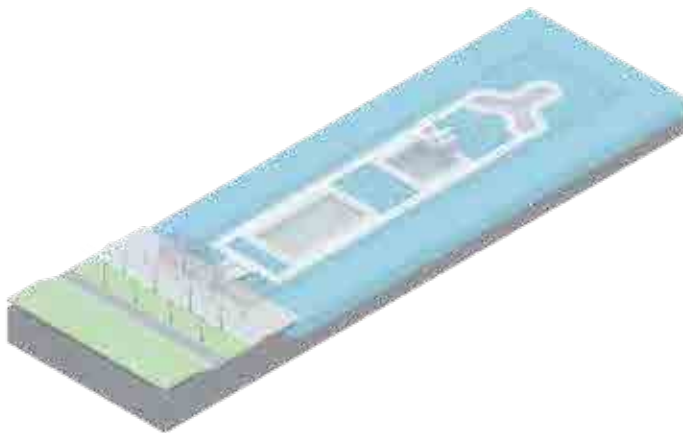
A JETTY  
**HASSELL**



LAND ART



A MEMORIAL



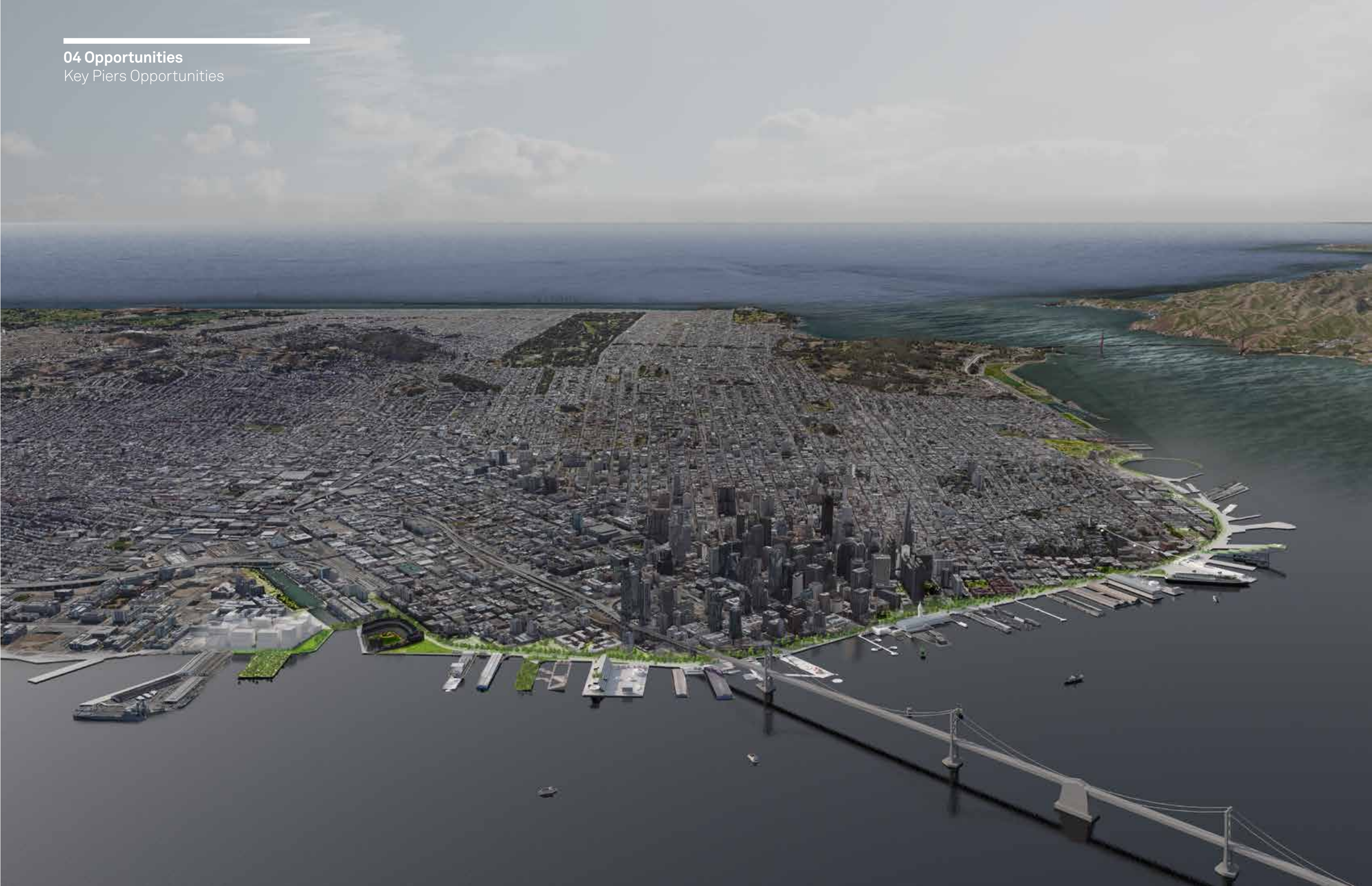
POOLS



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## 04 Opportunities

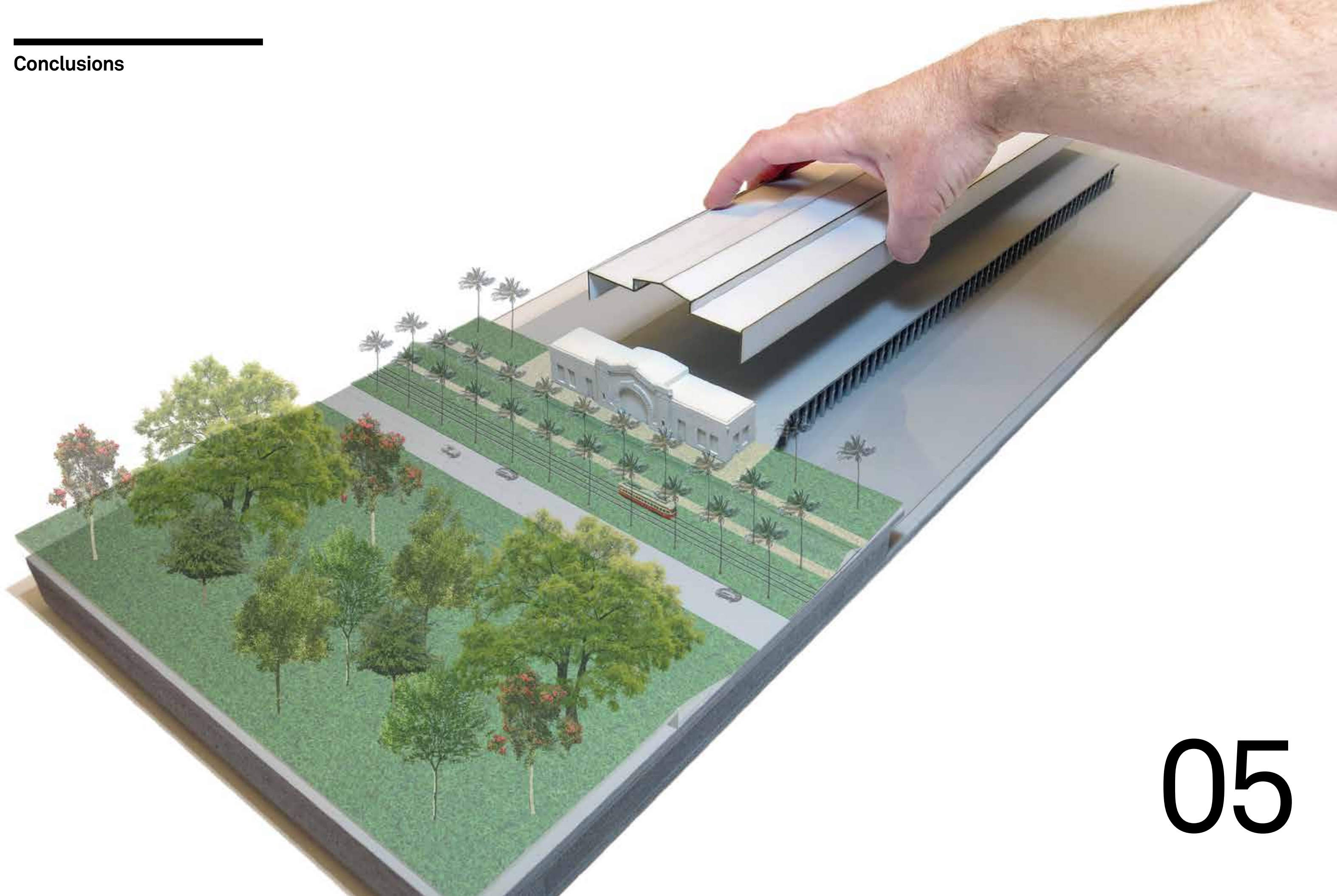
Key Piers Opportunities





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## Conclusions



05

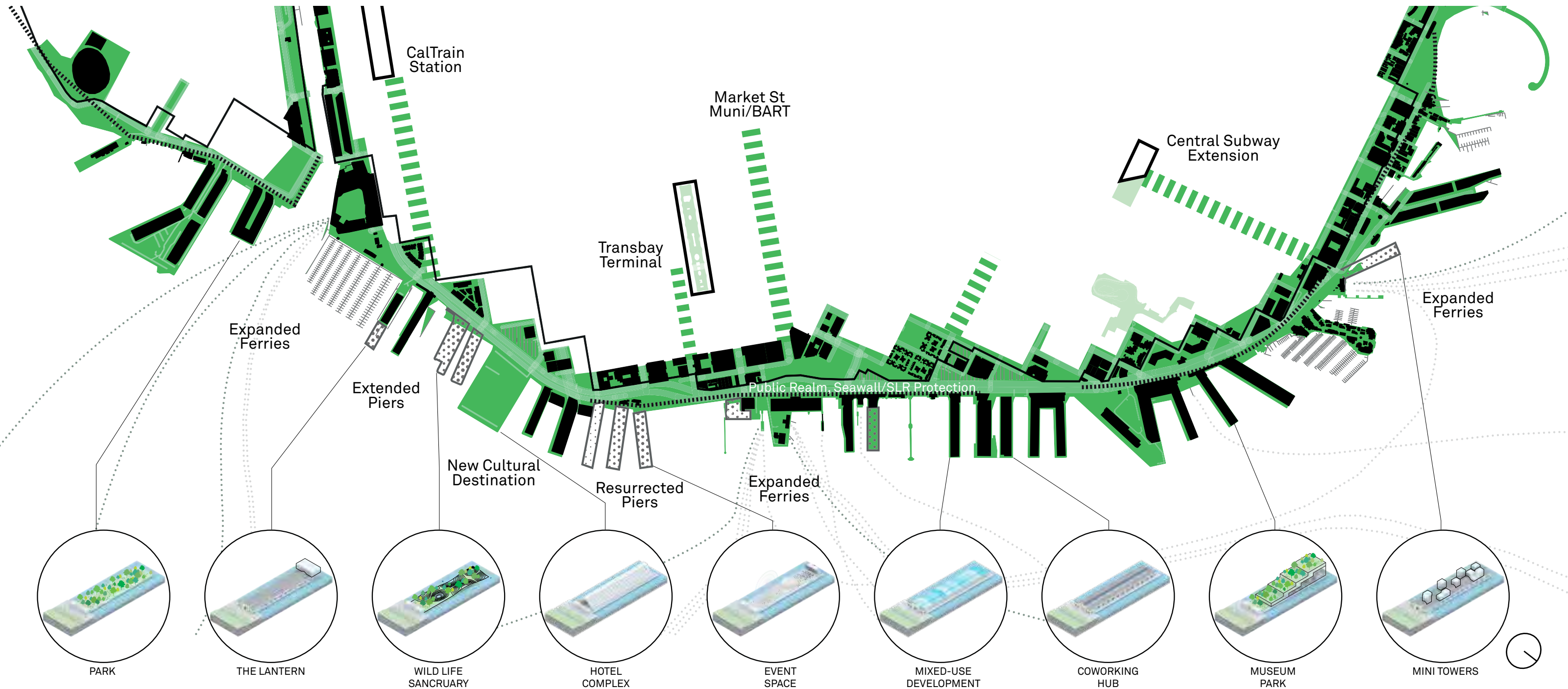


**13** renovated piers  
**3** extended piers  
**5** restored piers

**16 miles**  
continuous waterfront access  
(public promenade & pier aprons)  
**+9 miles**  
newly accessible

**65 acres**  
new waterfront parks

**5 miles**  
upgraded Embarcadero



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05 Conclusions

Financing the waterfront

San Francisco Piers Activation (SFPA) is a unique opportunity to consider a major Public Private Partnership (“P3”) to address the need for increasing public amenity at the waterfront, protecting historic assets, repositioning waterfront real estate opportunities and increasing public transit opportunity for the greater San Francisco Bay region.

Context:

\_In reviewing the existing pier assets, we understand there to be some primary constraints with construction in the bay. Moreover, any construction which requires dredging, temporary shoring or underwater grouting can be a significant capital cost.

\_Our approach seeks to not only address the immediate capital needs of safeguarding the existing piers but also create a financial structure which can continue to channel operations and maintenance dollars to the waterfront with a rolling investment and capital improvement plan.

\_Offsetting the costs of one project with commercial development isn't a new concept, but when dealing with vital natural, heritage and public amenity assets such as the San Francisco bay waterfront, the criteria upon which you assess the development plan needs to address the impact of dollars spent and the value capture of the proposed future state versus status quo.

\_It would not be an overstatement to say that the SF Waterfront is the key to unlocking one of the highest value real estate corridors in the USA, but a P3 is a way to ensure that public value and amenity is generated from such an economic impact.

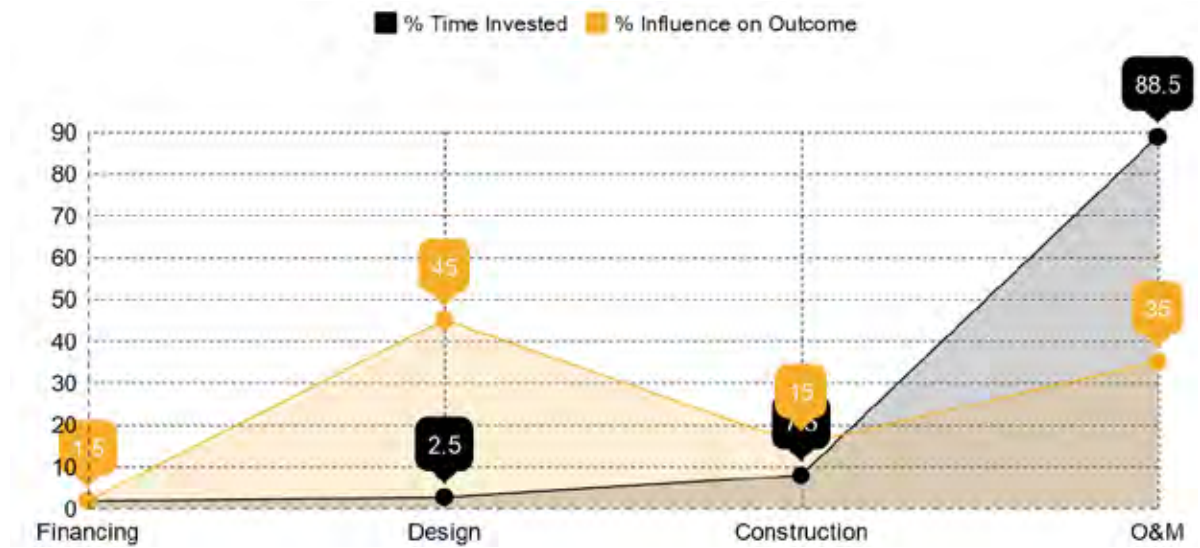
\_There is no silver bullet to solve this complex problem, but with a development corridor this large, there is critical mass which enables the create of various complimentary direct and in-direct revenue streams to service long-term investment. The sum of the parts under our proposal will be exponentially stronger than the individual investment proposals for a singular pier, open space release, resiliency project, water transit or heritage protection measures.

\_By expanding the vision, we can achieve a lot more.

“This is a once in a generation opportunity to transform and reposition the foreshore for the citizens of San Francisco, the East Bay and beyond -but we cannot start with financing.

It is about setting a bold vision of an enduring outcome that the market is excited about which in turn financing can support.”

Adam Shaw  
Executive Vice President, WT Partnership







In an environment of constrained capital, financing can seem like it is everything.

Yet, we know from delivering some \$50 billion dollars of Public Private Partnerships that the financing - whilst being a prerequisite of project

feasibility - adds no value to the long-term outcome. On this basis, we must focus on establishing key project objectives which can be continually referred to as value-based investment and funding criteria. This will ultimately become the strongest tool to verify a range of complex decisions throughout the life of the development.

Considering Contemporary Typologies:

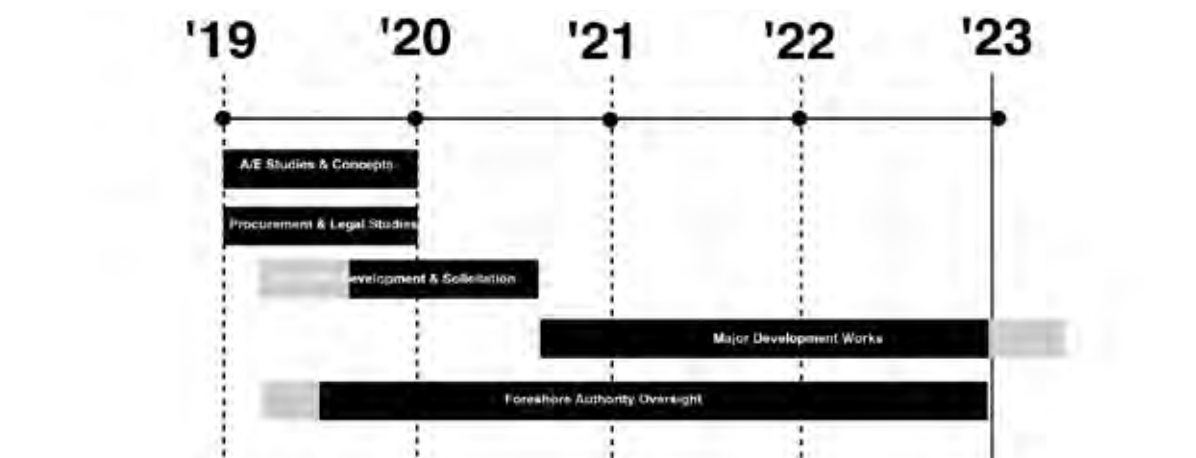
Monetization	Privatization	Social Enterprise	Public Private Partnership
			
CONCEPT: _City based property levy charged for waterfront development, sea-wall and resiliency measures and congestion charging.	CONCEPT: _Asset sale of public land _Ground lease with license to develop.	CONCEPT: _Establish waterfront authority, responsible for the CIP delivery, delegated planning and zoning on behalf of the City, events and commercial zone management; financed through revenue collection (zone levy) or City department funding.	CONCEPT: _Revenue-based P3 – tolling, concession agreement, district taxation  _Availability-Based P3 transaction – long term design-build, finance, operate and maintain for key assets, with cost paid on annuitized basis subject to performance deductions.
X	X	X	✓
_Inequitable for city users of the infrastructure. _Not appropriate revenue base to support the development costs.	_Short term financial gain, not in the public's interest _Would not address resiliency concerns _May not deliver social benefits	_Would require direct funding from City _Financing would constrain the development phasing _Low revenue base	_Long term outcome based masterplan approach with amortized debt repayment fits revenue generating profile.



05 Conclusions

Financing the waterfront

We get it, our vision seems almost too complex to consider. But this team has a pulled off the ‘impossible’, time and time again. We have the structures, methodology and commitment to help the City deliver on this ambitious plan by 2023. It starts here.



Objectives:

Ultimately, our proposal reflects a combined approach to delivering upon the following objectives:

- \_Increase public access to the historic pier and foreshore district through increased open-spaces (infrastructure, roads, cycleways etc.)
- \_Increase land-side access to ferry operations through the development of modern ferry terminal and multi-landing points along the foreshore
- \_Reduce vehicle congestion on the Bay Bridge and San Mateo bridge
- \_Develop a considered and time-constrained plan to protect vulnerable habitat within the foreshore district from sea-level rise
- \_Manage the long-term viability of the foreshore district through a special purpose vehicle for planning, development monitoring and operations of the district
- \_Provide world-class daily operational standards throughout the foreshore district including cleaning, waste collection, events coordination, deliveries and manage ‘user experience’ throughout the foreshore corridor
- \_Open up new locations for complimentary and integrated commercial developments on within the foreshore corridor
- \_Leverage a mix of financing and funding methodologies to minimize financial impost on the City, ultimately return measurable net economic and social benefit to the region.

Structuring:

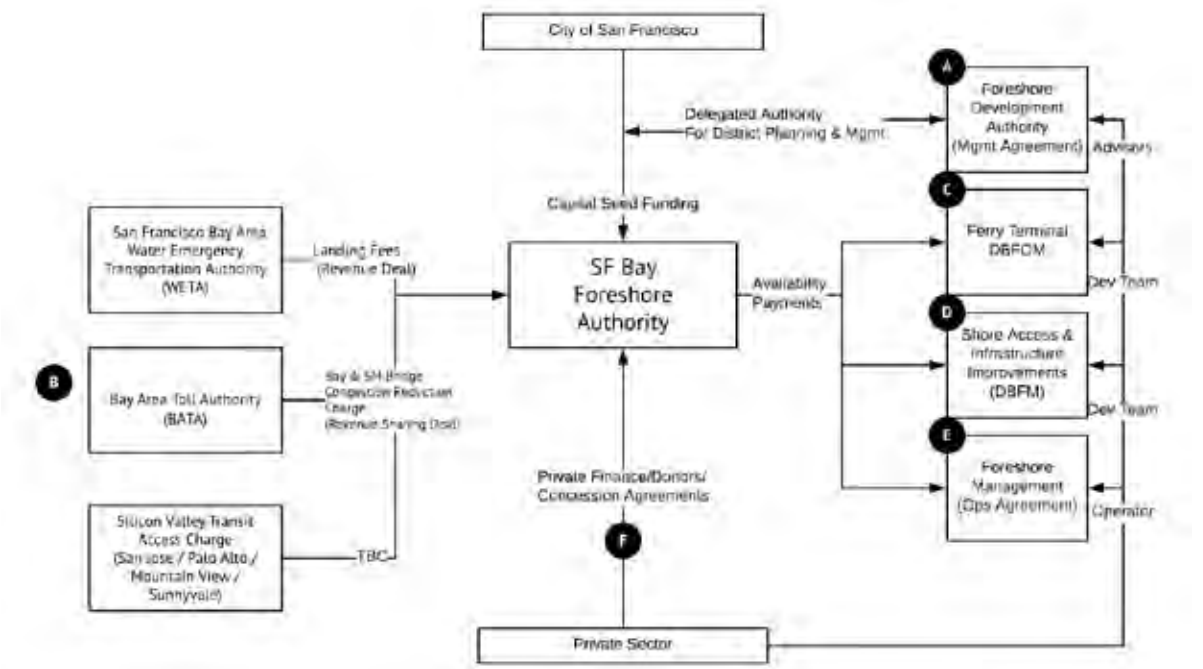
Many projects run scared of inter-agency cooperation, but a Public Private Partnership can be a very effective catalyst for change as we seek to balance portfolio risk for the City with a combination of measures to address the outset project objectives.

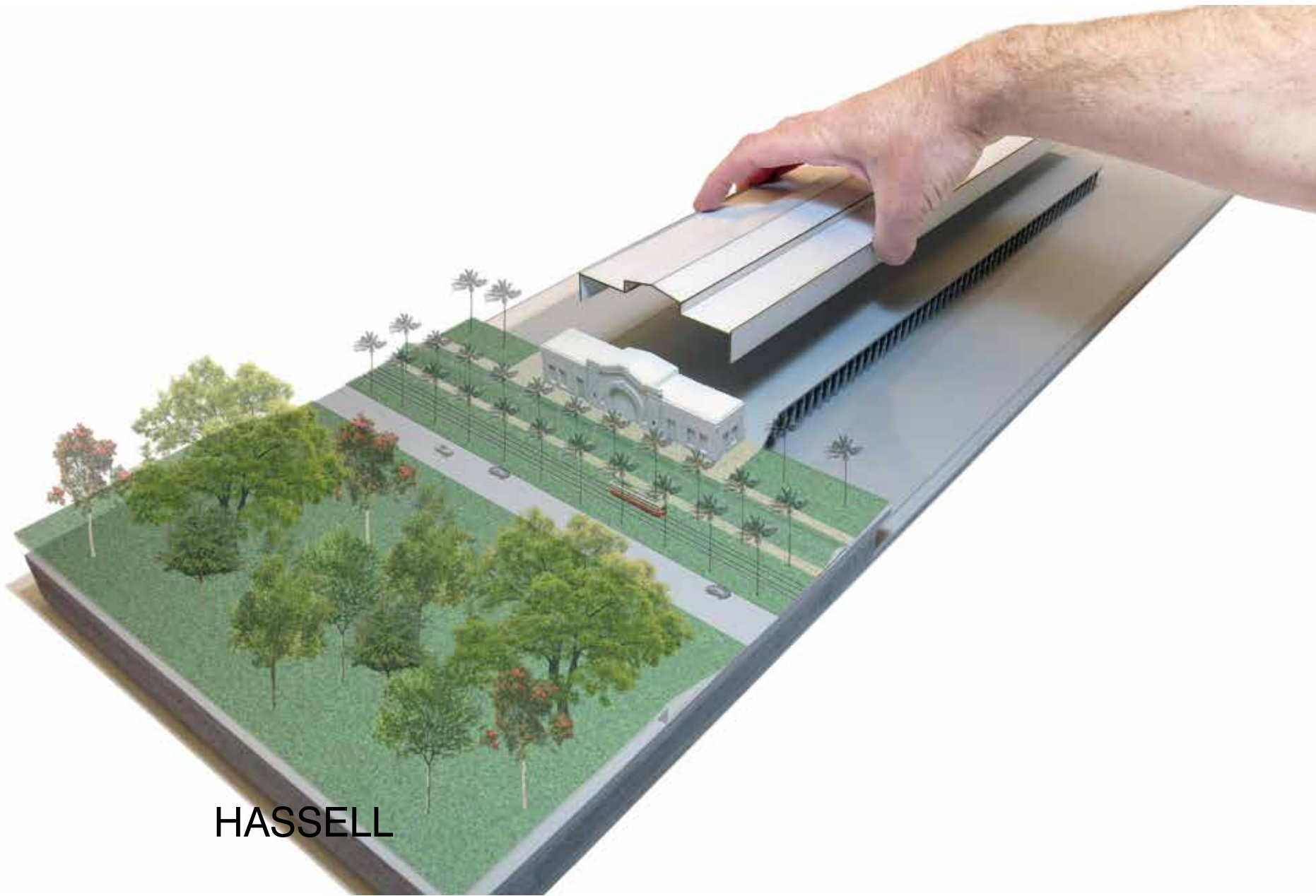
Our proposal consists of the following key steps forward:

- A\_The establishment of a Foreshore Authority to oversee the development corridor, a special purpose organization with delegated authority from the City of SF to deliver the vision set out
- B\_Development of a Foreshore Authority funding and financing plan including inter-agency review of WETA, BATA and other associated groups.
- C\_Launch of an RFQ/RFP for Developers to create a new Passenger Ferry Terminal network throughout the Bay.
- D\_Launch of an RFQ/RFP for Developers to undertake Shore Access and Infrastructure Improvements for open-space and foreshort apron works.
- E\_Launch of an RFQ/RFP for a Master Operating Agreement for Pier/Foreshore operational services.
- F\_Launch a funding, donor and revenue collection analysis in conjunction with the City.

Potential Sources & Uses of Funding/Financing

Sources	Premise	Uses	Drawback
Development Levies	_City development in the zone is charged an additional fee to establish a fund or offset for City Improvements.	_Funding of sea-wall improvements or sea level rise resiliency measures. _Public amenity improvements Funding of district administration group.	_Level of revenue generated from this approach is typically limited to new construction or major development.
Taxation	_Impose a use-tax or district related charge, may include tourism tax, congestion charging, landing tax (ferry operations), resiliency tax, sales tax adjustment	_Fund public amenity projects _Fund events and commerce activity in the area Reduce vehicular density	_Can create disproportionate burden on users _Could create shift in demand for real estate in the sector or district
Revenue Sharing Arrangements	_Collect a % of revenues generated	_Collect direct share of city / co-developed assets such as retail / hospitality	_May not be enough economic activity to under-write the revenue for new development/ renovation projects
State/ City Funding	_Funnel general bond funds or other municipal funding; seek federal resiliency project support	_Funding capital works associated with repositioning of pier / water front	_Bond capacity of City may be insufficient _May require splitting of phases _May not attract funding grants or Federal support
Private Funding/ Finance	_Source a private placement or alternative financing product; work with private sector for endowment or donor base	_Provide upfront capital to fund improvements _City pays down debt over fixed term	_Cost of capital is greater than equivalent Gov back bond issuance _May not attract suitable private sector interest (donors)





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Cost Considerations:

\_In contemplating any undertaking to the San Francisco Embarcadero and piers precinct, there are many factors to consider in the restoration, preservation, and enhancement of this important historic area.

\_Here we have outlined some of these considerations including specific cost drivers unique to this type of restorative, historical and enhancement work. Exploring each of these within a range of design option and solutions is crucial to overall viability and success.

Key Cost Drivers:

- \_Geotechnical conditions as they relate to and impact design requirements
- \_Dredging, shoring or underwater work requirements (area, methodology and equipment, depth) including environmental impacts
- \_Construction staging to accommodate existing infrastructure, terminal, shipping and transport operations as well as public interface
- \_Specialist equipment such as floating barges and pontoons
- \_Human sea divers for surveying and retrofit works
- \_High grade materials for durability of structural components

Constructability Issues:

- \_ Security and operation requirements for built structures
- \_Gauge and survey the needs, demands and sentiment of the public as well as special interested groups via engagement
- \_Accurate determination of scope of works prior to procurement via thorough engineering and surveying inputs
- \_Cathodic and barrier protection techniques for minimizing or eliminating salt water ingress
- \_Benefit and efficiencies of land or marine based equipment and installation methods
- Load and localized seismic requirements for new and retrofitted pier structures and buildings.

WT Partnership has advised clients throughout the development of various major P3 developments, many in excess of \$1bn dollars including:

- \_University of California, Merced, CA
- \_University of California, Santa Cruz, CA
- \_Aloha Stadium Redevelopment, Hawaii, USA
- \_Darling Harbor Live, Sydney NSW
- \_Optus Stadium, Perth, WA
- \_Barangaroo Development, Sydney, NSW
- \_Port of Melbourne Expansion, VIC, AUS
- \_Port of Hastings, VIC, AUS



		<b>Concept Name</b>	<b>#48. Project Embarcadero: ad-hoc architectures created by and for San Francisco's creative community</b>
<b>I. Concept and Team</b>	A. Category of Tenant	Master Tenant, Smaller Tenant	
	B. Entity Name	COLLECTIVE Studio	
	C. Personnel and Experience	<p>Betty Ng is the founder of COLLECTIVE and proposed as the Creative Director for this project, to lead efforts across the proposed architectural design, curatorial and community-oriented programming efforts. Betty leads the creative direction and management at COLLECTIVE. Prior to establishing COLLECTIVE, Betty</p> <p>was Design Director at OMA Rotterdam with Pritzker Prize Laureate Rem Koolhaas, leading the winning proposal for the Axel Springer Media Headquarters in Berlin, the 80,000 m2 Hermitage Museum Art Repository in</p> <p>St. Petersburg and the 42 Hectares West Kowloon Cultural District Master Plan in Hong Kong among many projects. Betty has also collaborated with Herzog &amp; de Meuron in Basel and Massimiliano Fuksas in Rome. Throughout her career, she has worked on architecture projects located in China, Europe, United Kingdom, United States, Russia, Asia, Australia, Africa and the Middle East. Betty is a Registered Architect in the Netherlands, a RIBA Chartered Architect in the United Kingdom and an Associate member of the American Institute of Architects.</p> <p>Lingxiu Chong is an architectural designer at COLLECTIVE and proposed to lead the building rehabilitation project and other architectural efforts at the Historic Piers site. Between Asia and the US West Coast, Lingxiu's design and research work is focused on making architectural and design heritage accessible for contemporary audiences and uses. Her previous work with OMA Asia and California preservation firm Page &amp; Turnbull includes various adaptive re-use, restoration and archival/exhibition projects including one of the finalist proposals for the Singapore Rail Corridor conservation masterplan, and various architectural heritage projects with San Francisco's Asian Art Museum, NASA and other California institutions. She is an Adjunct Professor at the California College of the Arts, San Francisco and a visiting tutor with the Architectural Association's Visiting School "Moulding Matters" in Naples, Italy. She is an Associate member of the American Institute of Architects and Royal Institute of British Architects in the UK.</p>	

	D. Use, How its public-oriented	<p>We propose to reactivate the SF Historic Piers as (A) A flexible cultural event and production space to nurture and showcase San Francisco's creative producers across art, design and technology. (B) This use would engage the public by inviting visitors of all ages and demographics to join in events led by the creative community. As a mixed-use arts facility, the building would have tenant spaces that would host exhibitions, large scale installations and pop-up stores and other functions that are open to the public every day. Furthermore all tenants would be required to host public-oriented events such as community craft workshops and other participatory art activities that would be open to all visitors or specifically address local communities such as schoolchildren, ethnic communities or the elderly. (C) Targeted populations include: San Francisco's creative community - artists, designers, creative technologists, makers, curators and arts advocates. Community groups - specifically children, the elderly, the disabled, local community associations. (D) An arts facility would greatly complement the existing functions at the Piers such as the Exploratorium, Autodesk and Swissnex, that share an agenda to promote creativity and public engagement with design. A new arts facility would further contribute to the Embarcadero Historic District's identity as a hub for creative expression and innovation for the city</p>
	E. Experience with concept	<p>COLLECTIVE participates in and directs cultural production activities through its work in design, curation and cultural programming. The team has deep experience working with various arts and cultural entities including The Hermitage, the SF Asian Art Museum, Australia's Gold Coast Cultural Precinct, Tsinghua University, M+ Museum, Art Basel and others. We are able to combine expertise in architectural design for cultural spaces with a passion for curation, artistic direction and programming to direct and facilitate cultural production. Specifically we have collaborated in the staging of multiple group art shows, including "Seeds Of Time" at the Shanghai Himalayas Museum featuring Yoko Ono and Olafur Eliasson, and "Digging A Hole In China" a group art show of Chinese artists at OCAT Shenzhen, and have worked closely with the M+ Museum in Hong Kong on its recent exhibitions "Shifting Objectives" and "In Search of SEA" at its pop-up M+ Pavilion site.</p> <p>Beyond COLLECTIVE's experience designing and curating exhibitions for art and design in Hong Kong, Shenzhen and Shanghai, we have also worked with various community organisations to create public outdoor art in Hong Kong, including the Hong Kong Christian Service and the Center for Heritage, Art and Textiles. We design these pieces to be interactive and engage the public and local communities, including outdoor play furniture for young children and a touch-activated musical instrument installed in a shopping mall.</p>
II. Rank Preferred Location	Pier 35	8
	Pier 33	7
	Pier 31	6



	<b>Pier 29½ &amp; 29</b>	<b>2</b>
	<b>Pier 23</b>	<b>12</b>
	<b>Pier 19½ &amp; 19</b>	<b>1</b>
	<b>Agriculture Building</b>	<b>5</b>
	<b>Pier 26</b>	<b>3</b>
	<b>Pier 28</b>	<b>4</b>
	<b>Pier 38</b>	<b>9</b>
	<b>Pier 40</b>	<b>10</b>
	<b>Pier 48</b>	<b>11</b>

<b>III. Details about Preferred Location (s)</b>	G. Select your preferred area(s) of the pier facility.	
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	
<b>IV. Master Tenant Responses</b>	J. Describe the operational concept including public-oriented and other use mix	

<b>V. Smaller Tenant</b>	K. Describe the physical improvements concept	
	L. Describe accessing sufficient capital	
	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	
	O. Approximate amount of tenant improvement investment	
	P. Est. lease term required to amortize tenant improvement investment above.	
<b>VI. Attachment</b>	Q. Attachment included with response	No.



Concept Name		#49. San Francisco RunBase
I. Concept and Team	A. Category of Tenant	Smaller Tenant
	B. Entity Name	SF Runs
	C. Personnel and Experience	Leonard Adler, Founder/CEO
	D. Use, How its public-oriented	<p>The proposed use is for the creation of the "San Francisco RunBase" (tentative naming). The RunBase would be a one-stop community resource center for running in the San Francisco Bay Area. If implemented in the Embarcadero Historic District, this could serve as a model for other cities. Key goals of the RunBase are:</p> <ul style="list-style-type: none"> <li>* Inclusive &amp; accessible running - RunBase would promote inclusivity and accessibility in running in a number of ways, such as by offering free community runs/running programs (e.g. introduction to running, 5K training, etc.) and offering existing local running organizations the opportunity to use the RunBase as a secure meeting location for their running activities.</li> <li>* Safety - RunBase would promote running safety in a number of ways, such as providing a free lending program for running safety equipment (reflective vests, headlamps) and conducting public workshops on running safety.</li> <li>* Community Education - RunBase would offer local community members and visitors educational materials on SF Bay Area running, including a calendar of races/running events and maps of running routes.</li> </ul> <p>RunBase provides significant public-oriented uses in the areas of education and recreation. RunBase responds to a key existing use of the Embarcadero Historic District, as it is one of the most popular running routes in San Francisco. The RunBase would serve both local residents and visitors.</p> <p>The suggested location for the RunBase at Agriculture Building is for a number of reasons, including:</p> <ul style="list-style-type: none"> <li>* It provides a central location to multiple modes of public transportation. SF Runs has found that many attendees at its existing community running programs on the Embarcadero utilize public transit.</li> <li>* It minimizes overlap with activities at the Exploratorium, Alcatraz Landing, and Pier 27 Cruise Terminal.</li> </ul>
	E. Experience with concept	<p>SF Runs has the following relevant experience:</p> <ul style="list-style-type: none"> <li>* SF Runs has been operating elements of the "RunBase" concept in the Embarcadero Historic District for a number of years from its office at Pier 26. For example, SF Runs has been promoting running inclusivity and accessibility by</li> </ul>

		<p>leading more than 100 free community runs on the Embarcadero since 2016. SF Runs also shares running safety news and maintains a SF Bay Area race calendar and guide to local running resources.</p> <p>* SF Runs has experience in collaborating with local races and running organizations.</p> <p>* The founder of SF Runs has served as the director of City Running Tours - San Francisco and has insights into the needs of visitors to SF (both individuals and groups) who are interested in running.</p> <p>* The founder of SF Runs is a certified running coach and certified race director (certifications from the Road Runners Club of America, rrca.org).</p>
II. Rank Preferred Location	Pier 35	
	Pier 33	
	Pier 31	
	Pier 29½ & 29	
	Pier 23	
	Pier 19½ & 19	
	<b>Agriculture Building</b>	<b>1</b>
	<b>Pier 26</b>	<b>2</b>
	<b>Pier 28</b>	<b>3</b>
	<b>Pier 38</b>	<b>4</b>
	<b>Pier 40</b>	<b>5</b>
	Pier 48	



<b>III. Details about Preferred Location (s)</b>	G. Select your preferred area(s) of the pier facility.	
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	
<b>IV. Master Tenant Responses</b>	J. Describe the operational concept including public-oriented and other use mix	
	K. Describe the physical improvements concept	
	L. Describe accessing sufficient capital	
<b>V. Smaller Tenant</b>	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	

	O. Approximate amount of tenant improvement investment	
	P. Est. lease term required to amortize tenant improvement investment above.	
VI. Attachment	Q. Attachment included with response	No.



	Concept Name	#50. Maritime Mile
I. Concept and Team	A. Category of Tenant	Master Tenant, Smaller Tenant
	B. Entity Name	The Maritime Mile: Museum of Dance in collaboration with id8bau Architects
	C. Personnel and Experience	Hilary Palanza: Founder and CEO, Museum of Dance Charles Schnitzer: Director of Sustainability, Museum of Dance Felix Goebel: id8bau Architecture Matthias Troitzsch: id8bau Architecture
	D. Use, How its public-oriented	( See attached dropbox*) <a href="https://www.dropbox.com/s/0ixfs29efeqwc/PORT-RFI_SUBMIT.pdf?dl=0">https://www.dropbox.com/s/0ixfs29efeqwc/PORT-RFI_SUBMIT.pdf?dl=0</a>
	E. Experience with concept	(See attached dropbox* ) <a href="https://www.dropbox.com/s/0ixfs29efeqwc/PORT-RFI_SUBMIT.pdf?dl=0">https://www.dropbox.com/s/0ixfs29efeqwc/PORT-RFI_SUBMIT.pdf?dl=0</a>
II. Rank Preferred Location	Pier 35	
	Pier 33	
	Pier 31	
	<b>Pier 29½ &amp; 29</b>	<b>1</b>
	Pier 23	
	Pier 19½ & 19	
	Agriculture Building	
	Pier 26	
	Pier 28	
	Pier 38	
	Pier 40	

	Pier 48	
III. Details about Preferred Location (s)	G. Select your preferred area(s) of the pier facility.	A.-D. Master Tenant Whole Pier
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	Location on The Embarcadero, Proximity to pedestrian traffic, Proximity to the Ferry Building, Proximity to the Cruise Terminal, Proximity to tourist attractions, Access to public transportation - MUNI, Access to public transportation - BART, Access to public transportation - Ferry, Facility width, Facility height, Facility apron access, Facility square footage, Access to water
IV. Master Tenant Responses	J. Describe the operational concept including public-oriented and other use mix	The Museum of Dance's mission included in the attachment outlines the various uses of the space. The space is divided into 80% public use/revenue driving incentives (the museum itself), 10% residential use (small apartments for artist residencies) and 10% hospitality use (cafe, museum store).
	K. Describe the physical improvements concept	Physical improvements mean retrofitting the pier for climate change projections and maintaining the natural beauty of the area while offering more public access to the pier and use of spaces around the pier. (see details in attachment).
	L. Describe accessing sufficient capital	TBD (see Policy Proposal section of attached) <a href="https://www.dropbox.com/s/0ixfs29efeqwc/PORT-RFI_SUBMIT.pdf?dl=0">https://www.dropbox.com/s/0ixfs29efeqwc/PORT-RFI_SUBMIT.pdf?dl=0</a>



V. Smaller Tenant	M. Proposed rental rates (\$/ leasable square foot per month NNN)	TBD, dependent upon city's commitment to financial requirements
	N. Willingness to make capital improvements	We would prefer to collaborate with the city on these incentives
	O. Approximate amount of tenant improvement investment	TBD
	P. Est. lease term required to amortize tenant improvement investment above.	TBD
VI. Attachment	Q. Attachment included with response	Yes.

Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**



studies, agencies, agendas  
studies, agencies, agendas  
studies, agencies, agendas  
studies, agencies, agendas  
studies, agencies, agendas



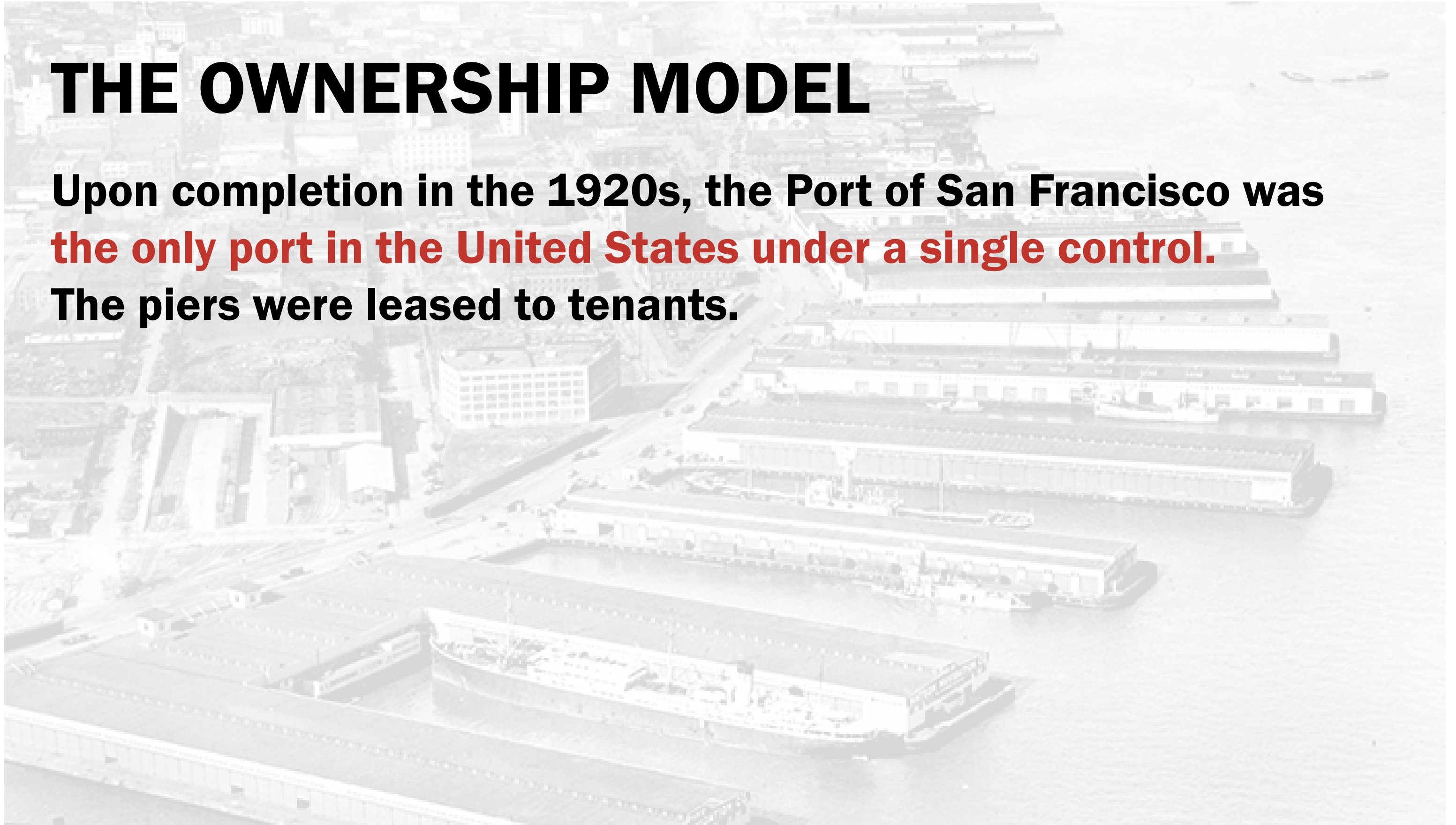


Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**

# THE OWNERSHIP MODEL

Upon completion in the 1920s, the Port of San Francisco was **the only port in the United States under a single control.**

**The piers were leased to tenants.**

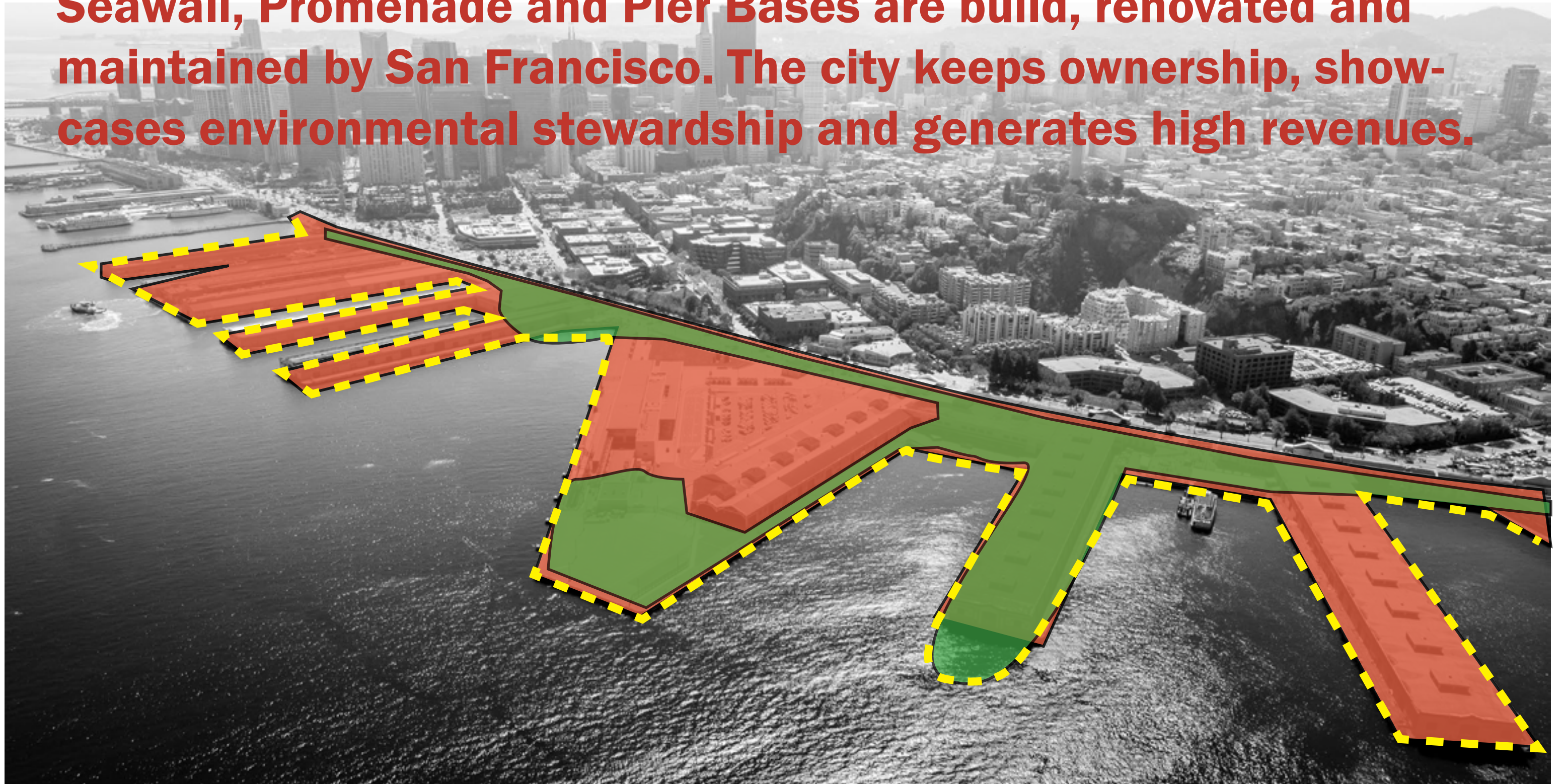




Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**

# **THE SHORELINE REMAINS PUBLIC LAND**

Seawall, Promenade and Pier Bases are build, renovated and maintained by San Francisco. The city keeps ownership, showcases environmental stewardship and generates high revenues.





Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**

# **PIER ENDS ARE PUBLIC/PRIVATE ICONS**

World-class design level cultural hubs are located at the Bay-side ends of the Piers as “Beacons of Culture”. The **MARITIME MILE** becomes a signature urban development of San Francisco.





Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**

# **CULTURE + COMMERCE = REVENUES**

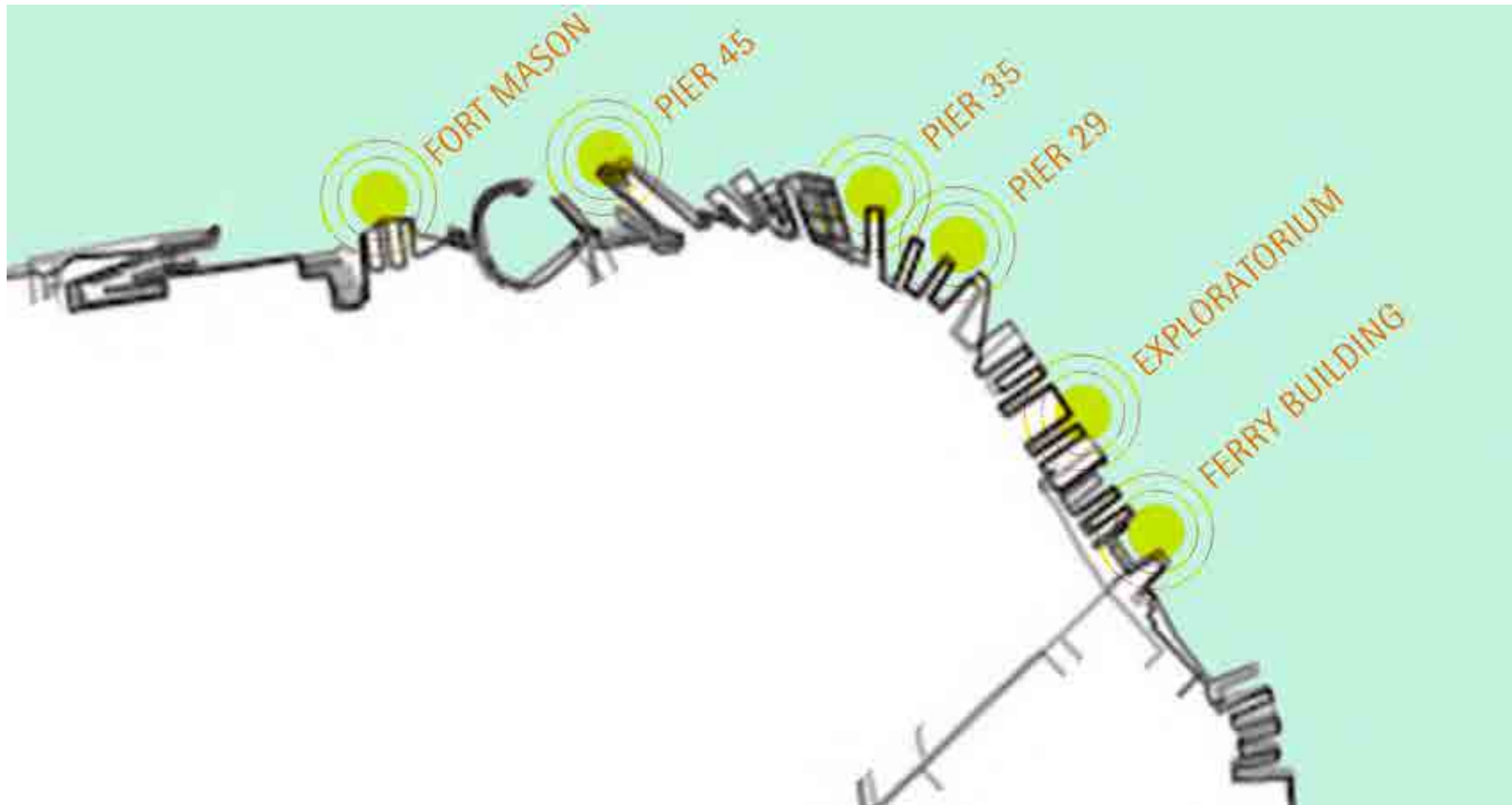
The “Beacons of Culture” stimulate commercial activity on the Piers. Designated lots can be mixed-use retail/hotel/housing. A safe & attractive promenade invites locals and tourists





Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**

**Proposed “Beacons of Culture” are connected to existing cultural destinations by future promenade extensions along the shoreline, creating a string of beacons. Ex: Pier 39, Fort Mason, AT&T Park.**





A seawall promenade...connecting...

...Beacons of Culture



**Shoreline Resilience**  
**Connection to the Water**  
**Views to Treasure Island**  
**Views to East Bay**  
**Cultural Beacons** draw visitors  
along commercial opportunities





# Promenade + Destination = Activation



**Waterfront  
Working**



**Waterfront  
Playing**



**Waterfront  
Living**





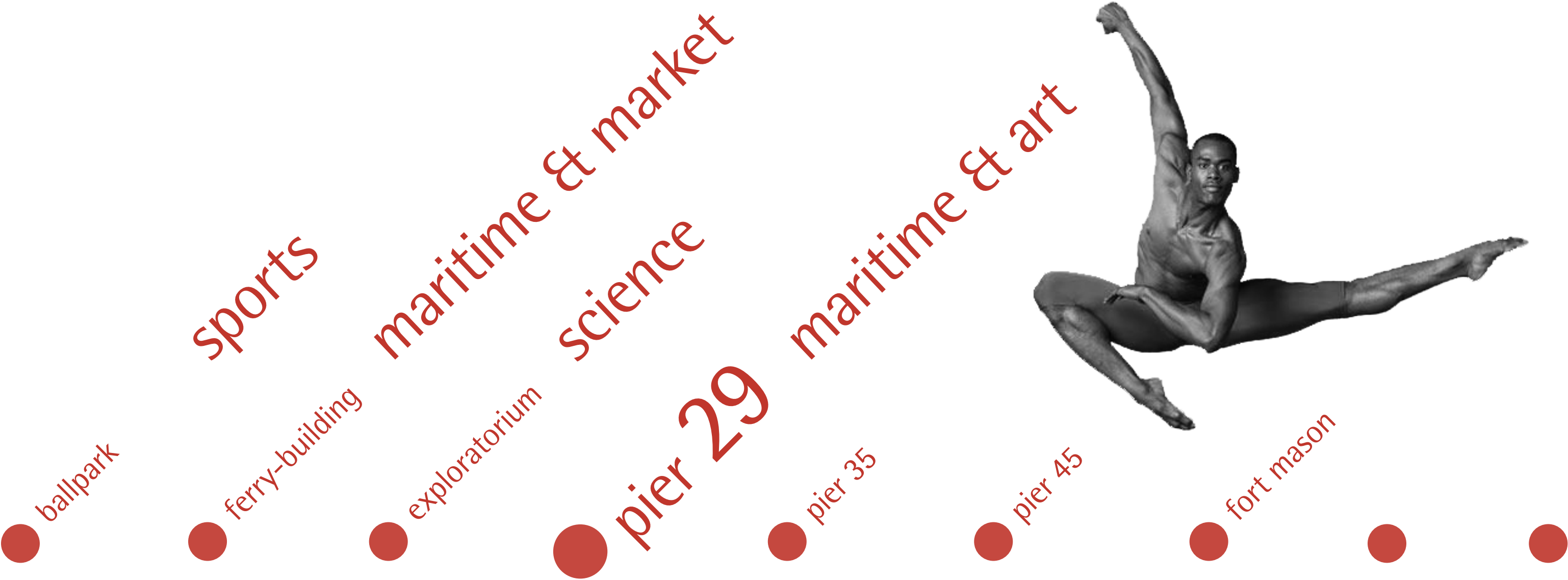
Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**



take pier29



Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**



**MOD** pier29

Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**



**MOD** pier29



# Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**



## WHY?

DANCE DESERVES TO BE contextualized, experienced, and understood.

There is NO museum of dance ANYWHERE IN THE WHOLE WORLD that allows public audiences the opportunity to engage in dance making and dance history in ways beyond books, films and pictures.

**MOD** pier29

# Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**

## Mission Statement

The Museum of Dance **MOD** addresses potential inaccessibility of dance information to the public by allowing the public to experience dance through interactive, hands-on approaches that consider:

Spaces for live perform

Interactive exhibits to allow public audiences to experience moving through dances (physically) and being moved by dance (artistically, emotionally)

Residencies for dance artists to invite the public into the creative process

A central space for technology and dance to come together to grow the public's access and understanding of dance movement

A central space for international dance forms to express their culture of dance through live performances

Educational partnerships with schools, research institutes, and technology companies to advance the impact of dance and dance artists in communities throughout the world

## Purpose/Components

The Museum of Dance (**MOD**) was founded on the belief that dance lacks educational and informational contexts that can inform the public about the history, cultural relevance, meaning and purpose surrounding dance. **MOD** focuses on increasing diversity and inclusion among museum staff and visitors/audiences and on sustainability in regard to social, cultural, technological and environmental factors and influences in the long term.



# **MOD** pier29



# Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**

## **MOD:** Why the Piers?

Strategically located- both providing access to international audiences visiting San Francisco and inclusive of more diverse populations

Provides vistas and views of the Bay that match the feeling of dance, particularly the expansive space and sense of freedom

Opportunity for connection with similar institutions and to create a cohesive area of San Francisco devoted to cultural experiences

Condensed Policy Perspective

It is recognized that the RFI is to address the Port Authority of San Francisco's Public Trust Objectives Matrix and to test assumptions regarding the public and use of the piers.

The main challenge to be addressed:

The assumption that any public entity will be fully responsible for the complete retrofit of the pier in addition to full cost of newer edifice and operations.

The main questions to be addressed :

1. Is the RFI a civic, political duty OR, is the RFI truly holding the public's interest in mind and considering collaborative efforts and consolidation of the objectives?

2. Is the stakeholder community involved in the pier project aware of the type of ask the objectives would put on entities that rarely possess the type of capital to both retrofit these highly expensive projects, in addition to the high costs of running arts and education institutions in San Francisco, and if so, are the stakeholders holding the city of San Francisco accountable to financially commit to these projects to then usher in the list of those mentioned in the RFI opportunity (namely, museums, artists, etc)?

3. If the call is out to the possible interest of the public, is it possible the public was generally unaware of this opportunity?

4. What will the city do/ what are the next steps if there is little response from the small pool of aware citizens in SF regarding the RFI?

Proposed alternatives for the Port Authority regarding the pier retrofit:

a- Reinstate the RFI to a much larger public audience (artists, museums, public institutions) through a public letter

b- Provide city support with capital to retrofit the piers

c- Incentivize use of the piers in the interim (pop up projects and revenue commission for pier retrofits)

d- Consider corporate sponsors and partnerships that support the project's plan to keep piers as museums, art institutions and public use spaces

# **MOD** pier29

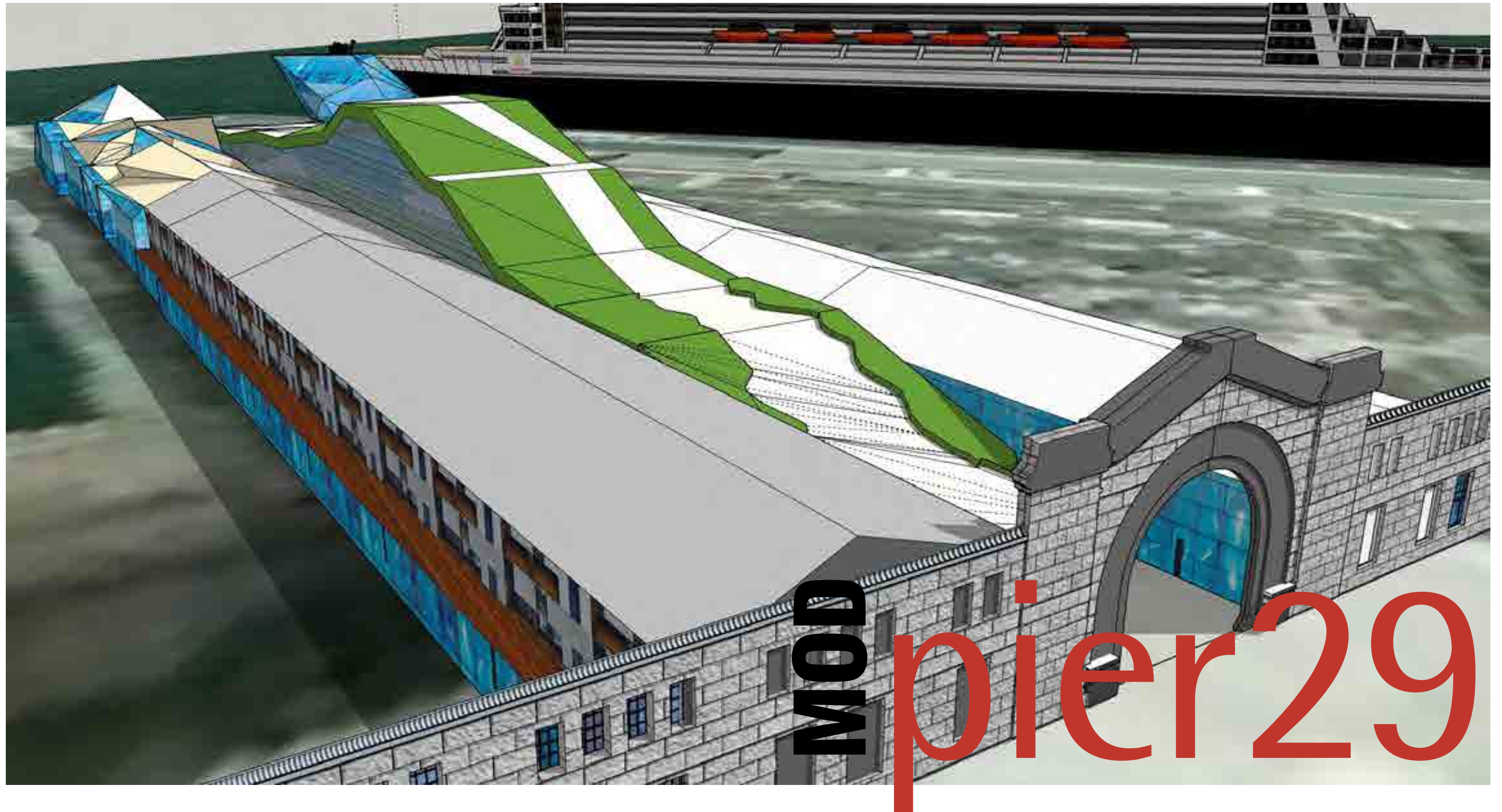


Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**





Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**



# Pier ends as public destinations- a string of beacons: **THE MARITIME MILE**

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I. Concept and Team	Concept Name	#52. Kulturehaus: bringing art to the people and people to
	A. Category of Tenant	Master Tenant, Smaller Tenant
	B. Entity Name	Common Ground Urban Development
	C. Personnel and Experience	Tyler Hanson, Founder, Kulturehaus Julia Rossetti, Director, Kulturehaus Leiasa Beckham, Principal Common Ground Urban Development Lisa Zahner, Principal, Common Ground Urban Development
	D. Use, How its public-oriented	<p><b>A. DESCRIPTION OF USE</b> Kulturehaus intends to open the historic pier (name TBD) with high-visibility immersive art installations and experience-driven events. A rotating program of large-scale art shows, workshops, demos and discussions will draw a wide audience of all ages and interests. A portion of the building will exist as a permanent, affordable MakerSpace for artist residencies and year-round youth projects. Gathering spaces will be designed to accommodate special events, private events, and as an affordable venue for community-serving non-profits. A gift shop and lobby cafe will serve as a destination meeting place with a busy, welcoming atmosphere.</p> <p><b>B. PUBLIC ORIENTED USE</b> By design, this space is made for the public at large. The location, price point, clientele, offerings and programming have all been conceived to make interactive large-scale art accessible to the masses. Tourists and Bay Area natives alike would be attracted to the pier's rotating exhibitions, and the local community would benefit from year-round programming of events, workshops and fairs.</p> <p><b>C. TYPES OF POPULATIONS</b> Kulturehaus intends to create a robust marketing campaign directed towards a demographic of 18-44 year olds, with an emphasis on Bay Area families with children. Other market groups include tourists, educators and students, artists, and community non-profits such as Root Division.</p> <p><b>D. COMPLEMENTARY USE TO EXISTING CONDITIONS AND USES</b> Kulturehaus will operate symbiotically with existing events and current tenants of the Port, such as the Exploratorium, the Cruise Terminal, and surrounding restaurants and retail. Patrons of Kulturehaus will also be attracted to the Exploratorium, the Ferry Building, and nearby restaurants. The 24.6 million annual visitors to San Francisco will be amazed and delighted by the Pier's world-class art exhibitions and offerings. Monthly evening entertainment will</p>

II. Rank Preferred Location	create a night-time destination for San Franciscans and visitors alike.	
	<b>E. Experience with concept</b>	<p>The team at Kulturehaus has over 10 years experience producing, curating, and managing mind-blowing events around the world. We specialize in creating experiences that tap into the full spectrum of our senses, to make long-lasting impressions on people of all walks of life.</p> <ul style="list-style-type: none"> <li>- Festivals, Concerts, Ticketed Events</li> <li>- Corporate Branding Initiatives</li> <li>- Product Launch Events</li> <li>- Urban Development Projects</li> </ul> <p>Kulturehaus transforms concept into experience through a process that we have developed through years of collaboration with creators, sponsors, artists and communities. Some of our clients include: MakerFaire, SXSW, Coachella, Bonnaroo, TED, Google, Lego, Pepsi, Red Bull, Lune Rouge (Cirque du Soliel), Magic City and others.</p> <p><b>BIO OF KEY PEOPLE IN KULTUREHAUS</b></p> <p>Tyler Hanson: Founder of Kulturehaus, Producer and Creative Director with 20 years of experience driving cultural start-ups, brands, festivals, and art from concept to fruition.</p> <p>Julia Russotti is an Executive Producer with a diverse background in art and festival production, brand activation and experience design. Her expertise lies in behind-the-scenes organization and management of multiple teams, timelines, budgets and deliverables.</p> <p>Kevin Kochen is a partner and co-founder of Symbiosis Gathering, and specializes in marketing and finances for large festivals and events. His current interests lie in bringing the participatory art movement to a larger and more diverse audience to create more novel and meaningful experiences.</p>
	Pier 35	5
	Pier 33	4
	Pier 31	3
	Pier 29½ & 29	1



	<b>Pier 23</b>	<b>8</b>
	<b>Pier 19½ &amp; 19</b>	<b>2</b>
	<b>Agriculture Building</b>	<b>9</b>
	<b>Pier 26</b>	<b>5</b>
	<b>Pier 28</b>	<b>6</b>
	Pier 38	
	Pier 40	
	<b>Pier 48</b>	<b>7</b>

<b>III. Details about Preferred Location (s)</b>	G. Select your preferred area(s) of the pier facility.	
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	
<b>IV. Master Tenant Responses</b>	J. Describe the operational concept including public-oriented and other use mix	

V. Smaller Tenant	K. Describe the physical improvements concept	
	L. Describe accessing sufficient capital	
	M. Proposed rental rates (\$/ leasable square foot per month NNN)	
	N. Willingness to make capital improvements	
	O. Approximate amount of tenant improvement investment	
	P. Est. lease term required to amortize tenant improvement investment above.	
VI. Attachment	Q. Attachment included with response	No.



	Concept Name	#52. FAM Fest SF
I. Concept and Team	A. Category of Tenant	Smaller Tenant
	B. Entity Name	Jose F. Adriazola - FAM Fest
	C. Personnel and Experience	Sharee Adriazola - Creative Director, Theo Williams - Artistic Producer, Malora Green - P. R.
	D. Use, How its public-oriented	This included in my proposal
	E. Experience with concept	This included in my proposal
II. Rank Preferred Location	Pier 35	
	<b>Pier 33</b>	<b>2</b>
	<b>Pier 31</b>	<b>3</b>
	Pier 29½ & 29	
	Pier 23	
	Pier 19½ & 19	
	Agriculture Building	
	<b>Pier 26</b>	<b>4</b>
	<b>Pier 28</b>	<b>5</b>
	Pier 38	
	Pier 40	
	<b>Pier 48</b>	<b>1</b>

III. Details about Preferred Location (s)	G. Select your preferred area(s) of the pier facility.	A. Embarcadero Frontage: Access to The Embarcadero and associated foot, bicycle, and automobile traffic; lots of natural light; architecturally beautiful exterior; often two stories.
	H. Describe the areas and the portions of the site(s) you propose to occupy.	
	I. Check all aspects of your preferred site(s) that influence your pier selection	Location on The Embarcadero, Proximity to pedestrian traffic, Facility square footage
IV. Master Tenant Responses	J. Describe the operational concept including public-oriented and other use mix	This included in my proposal
	K. Describe the physical improvements concept	This depends on the larger lease, and cafe partnership.
	L. Describe accessing sufficient capital	I will partner up with strategic partners to fund the project
V. Smaller Tenant	M. Proposed rental rates (\$/ leasable square foot per month NNN)	\$2-5/sqft.
	N. Willingness to make capital improvements	Depends on the deal



	O. Approximate amount of tenant improvement investment	Depends on partnership/s.
	P. Est. lease term required to amortize tenant improvement investment above.	10-20.
VI. Attachment	Q. Attachment included with response	Yes.

# FAM FEST SF



Film

Art

Music

Fashion

Action

Media



# FAM FEST SF

Hello my name is Jose F. Adriazola - Pepe. I am a social entrepreneur who has over 20 years of experience working in the business, social, educational, and entertainment sectors. I have a work-in-progress concept, the creative knowledge and operational experience for a project that will reignite the Artistic Cultural Creative and Entertainment Renaissance in The SF Bay Area. This project will also facilitate San Francisco a creative culture global footprint as it resonates with our creative digital era via strategic collaborations. My goal is to provide a physical and digital platform of an Artistic, Cultural, Entertainment, Science, Technological, Engineering, and Mathematics Innovative Hub, and showcase venue. One which will also house in a Virtual Reality Theme Studio/gallery. Offering an array of Virtual Reality experiences via collaborations with art Studios, Galleries, Museums, Cultural Centers, Performing Venues, Tech Labs, Incubators, Universities, and Virtual Reality tech corporations. Perhaps also in the form of V.R. Rides and experiences where you can enjoy and participate in one of many San Francisco local adventures. And also see the live innovation and production of projects in the making at the production hub.

This is a three dimensional project:

1. Virtual Reality to learn the history culture & future of San Francisco.
2. Creative production hub/incubator & studio/gallery venue.
3. Cafe where students, participants, guests, and tourist can enjoy local to global bites.

This VR experience will be the next best thing to the real deal. In addition to new innovative works produced at our hub, this can also include collaborations with staple S.F. experiences such as Golden Gate, Dolphin Club, UCSF, Blue Angels and local tech corporations to offer unique and memorable experiences. Offering V.R. Kayaking under the Golden Gate to an open heart surgery. A board of creative directors will be constituted to brainstorm and decide, in collaboration with City and SF Waterfront Project officials, which V.R. experiences will be created and offered.

The Creative and Innovative Hub is the Headquarters for Production  
Uniting the SF Bay Area's Art Culture Entertainment  
Science Technology Engineering and Mathematics ("ACESTEM" Community) local  
innovators to global leaders.

The Mission is to provide a physical & digital platform for creative and innovative works  
and collaborations.

The Vision is to nurture ongoing creative and innovative collaborations amongst local  
and professionals of all ages, and inspire children and youth to also collaborate and  
create Virtual Reality experiences and Innovative and Creative productions. In doing so  
we hope to represent the S.F. Bay Area and harness the Global Creative Renaissance  
of our current Digital Era.

Fostering collaborations with non-profits organizations, city agencies, local colleges to  
international universities, small to global business, family, friends, celebrity supporters  
and tourism is the key for our international success.

The key to our local success is as follows:

Offering out of school time creative curricula and programing for under 18.

A Creative Hub for local innovators and global leaders of all ages to create.

A Local & Global arts gallery, live performance venue, and production hub.

A Cafe where you can enjoy local to global art, and innovation in the making.

The Head Quarters for Local & International ACESTEM projects and productions.

Initial Face is to Formalize Strategic Partnerships:

San Francisco City & County

S.F. Unified School District

Department of Children Youth and Families

S.F. Public Libraries.

S.F. Arts & Entertainment Commission.

African Diaspora Museum

African American Arts Complex

Asian Arts Museum

Academy of Art

Another Planet Presents

Blue Bear Music

Boys & Girls Club



Community Youth Center S.F  
COOP S.F.  
De Yung Museum  
Dolby Corporations  
Expressions Creative Medias College  
Jewish Arts Museum  
Google AI Studios  
Mission Neighborhood Center  
United Players  
Mexican Arts Museum  
Mission Cultural Center  
MOMA  
The Art Institute  
Pandora Inc.  
Pixar University - AI Experience  
Precita Eyes  
SFSU  
Slack  
Yahoo  
Uber  
UCB, UC Hastings, UCSF  
(More TBD).

#### A Monthly Creative/Commercial Event Production

Much like First Fridays in Oakland and San Jose we would create a monthly collaboration, in participation with all Port of San Francisco and San Francisco's Waterfront stakeholder and stockholders. This would be a monthly opportunity for local patrons & vendor and tourist to celebrate and festive. It will also serve as a monthly networking event to foster stronger relationships and long lasting collaborations.

These collaborations we hope to be the life line and thread to sew the creative and innovative fabric of the SF Bay Area and connect to the world. This will be a monthly event taking place from AT&T Park to Pier 39 along the S.F. Waterfront, or another city corridor that needs a vibrant revitalizing such as Market street.

This will lead to an annual, touring production, FAM FEST S.F. is the local Renaissance of the Independent Fashion-Film~Art-Action~Media-Music Industries and Global fan fusion. This is the birth of a Global Community and Collective Mission of Cultural Ambassadors, Fans, Creators and Artists. The Mission of this Global Creative Community is to honor our creative roots while fostering the innovation of futuristic creative arts via technology.

Our Vision is to provide a digital global platform for creative content to exist and connect physical global-local trends of creativity that will manifest and flourish.

Our near future goals are to organize channels to harness creative trends from a grassroots level to global platforms. The strategic approach is to utilize social media to refer, review and reconstruct creative arts as a new form of entertainment. This approach will be fused with traditional and staple arts, and entertainment industries. By doing so we hope to create a seamless transition into a more conscious creative media platform. Our tactical recruiting process for content will be to select creatives with a purpose and clear message in mind and expression.

Due to the fact that all that we do is now intertwined with technology and the internet, and the younger generations are just as involved in these realms, this will be a Family affair. This means that we will host and showcase artistic creations from artists of all ages.

Our initial annual event will launch in San Francisco, hence FAM FEST S.F. This event will showcase local artists from all backgrounds with an emphasize on the unrepresented ethnic groups such as Native, Asian, African, European, Islander and Latin American Creative Arts in addition to other global cultures. However, theses global events will be all inclusive to all creative artist of any orientation and background. From a school level to a publish legendary level we will strive to foster what is Hot & Trendy, locally and globally. This means that for our initial annual event in San Francisco we will expose the local culture of the SF Bay Area, and bring the Global trends home.

Our plan is to duplicate a similar business model in a new location for our 2nd year, with a customization that will facilitate the local trends of that city. Our schedule plan is to add one more domestic city and one international city each. This approach will allow us to continue to harness global trends while discovering local trends all in one platform. We hope that by 2020 we can add a FAM FEST in Oakland California and Tokyo Japan. 2021 we plan to add Brooklyn NY and Berlin Germany, and in 2022 Los Angeles California and Beijing China, Miami Florida and Habana Cuba.

This idea is a project to connect global and local trends tastes and tech and expand our Creative Community and give global Fans what they want and inclusive influence. This means that a local artist/fan in the U.S. may connect with a Local artist/fan in Asia via a global trend but now they can also connect on a more personal/local level and not just influence each other's environment but have the power to influence the global market as a whole. What this means for the Film, Fashion, Art, Music and Media industries is direct and effective access to local-global creative arts and entertainment tastes and demand at a micro and macro level, and a potential creative global market place.