



Auerbach Pollock Friedlander in Association with AEA Consulting is pleased to present our response to the Historic Piers Request for Information. Our response is not as a potential Tenant, but as professional consultants that would be able to provide design and management services to assist in a practical outcome for the “development”. In the RFI there is specific mention of potential uses for commercial, retail, historic, arts and entertainment functions of appropriate piers. Our submittal does not fully respond to the letter of the RFI, but we offer our insight into this stated request. Our expertise represents over 45 years of design and planning of performing arts venues worldwide and with detailed knowledge of San Francisco’s cultural environment.

While the entire Historic Pier project may provide opportunity for a major coordinated development, the approach and sensitivity to the historic aspect of the piers should not limit the imagination of creating significant architectural identities. Our relationship with local and international architects can be an asset. Just as we have created a strong relationship with AEA Consulting, we would encourage the addition of Mark Cavagnero Associates, as a collaborating architect. Mark Cavagnero Associates can contribute significantly to the next phase realization of the ideas presented in this submission.

Please consider our response as a foundation for further discussion and conceptual considerations for the development of Pier 29.

#### **Site observations:**

- Theatrical spaces require clear span high volume spaces. None of the piers can provide a full clear span high volume space that would be required. The typical column grid plans are tight and the interior volume does not enable the desired stage flying capability that would be desired. Pier 29 has the widest spans and is most desirable for that matter.
- Our concepts for Pier 29 take advantage of its location by placing the theatre at the far end of the building. A front of house lobby and exhibition area is envisioned as a glass enclosed addition to maximize views of the bay.
- Access to the proposed performance venue can be direct by capitalizing on the expansive cruise ship terminal parking and vehicular circulation allowing direct drop off at the end of the pier.
- Our concept will enable a development of a bay side plaza with outdoor activity and potential ferry/water taxi docking. The ability to create an architectural icon at the end of the pier is a positive consideration without affecting the DOI criteria.
- There is space for a 500+ seat theatre with sufficient technical amenities to support a number of theatrical, dance and music groups. Backstage performer support and rehearsal spaces would extend sufficiently toward the front of the pier to define the “arts” venue and allow for more commercial development of the front half to two thirds of the pier.
- Separate entry for artists and loading would be created at an existing side entrance from the parking area. This end pier development would not be possible at any other pier, thus requiring a long interior circulation path to be developed down the full length of the pier to an end function.
- There are other opportunities to utilize this pier for different performance venues that may include a larger free form space for popular entertainment, a fully flexible multiform theatre, a “circus” oriented or dramatic theatre in the round, or an open event space for BOT competitions or drone racing.
- Of considerable concern is the existing condition of the pier(s) structurally, seismically, and materiality. Pier 29 is a timber construction and overhead load bearing capacity is questionable.
- Places of public assembly are a Group 1A occupancy and require non-combustible construction. The many of the piers are heavy timber construction (with the exception of Pier 38) and there is a question of extent of structural fire protection that may be possible. We understand that a full code study responding to existing conditions and required code compliance modifications is essential before any proposal can be considered positive.



## Potential Funding Factors:

Although Auerbach Pollock Friedlander and AEA Consulting are not proposing to be Master Tenants, we have experience across multiple projects that have leveraged private financing to bring (not-for-profit / non-commercial) cultural projects to reality. These provide potential lessons for funding the redevelopment of the piers owned by the Port of San Francisco.

The most common mechanism in recent years to bring private funds to the development of public uses has been for a city or other public authority to allow variances to zoning rules, typically with respect to building density or height, in return for such capital and sometimes also operating funding for the cultural facility. A developer may provide space for a cultural facility as core and shell to be built out by the operating tenant, or it may collaboratively work with the tenant to provide a fully fit-out space. This has been a common strategy in New York since the turn of the millennium - new spaces for Jazz at Lincoln Center, The Pershing Square Signature Center theatre, and others have been provided through these means.

In other cases, cities simply mandate the inclusion of cultural or public use facilities within large-scale developments, as seen in the example of San Francisco's Museum of African Diaspora in Yerba Buena Gardens, or at Barangaroo, the harbor front re-development in Sydney, Australia.

Increasingly, however, developers are investing in cultural facilities even without the public incentive. They are seeking to stand out from their peers, create an identity for their project, and bring foot traffic to the destination. As retail has moved online, it has become increasingly difficult for stores to provide that boost. Today, people want exciting and memorable experiences, and galleries and performance spaces can stand out by providing unique offers that are difficult to replicate in other locations and online.

We would also recommend that the Port think strategically not only about how the capital requirements will be met, but the ongoing operating requirements for individual Smaller Tenants who may be not-for-profits. This will help to ensure sustainability of operations and stability of tenants. Potential examples of operating funding mechanisms include:

- A trust or similar entity created to pool resources to pay for security, maintenance and upkeep of outdoor public spaces.
- Creating one or multiple special business districts across the Piers, in which each tenant contributes an annual payment-in-lieu-of-taxes (PILOTs). These sorts of funds have historically been used for waste collection, security and basic services, but there are increasingly examples of payment from these funds for programming and marketing provisions that activate the site.

Regardless of the funding strategy, we would advise that any Master Tenant does not simply unilaterally decide to move forward with a cultural project, but first engages with the existing cultural sector in order to identify strategic needs (artist work space, housing, etc.) that might possibly be met on site. Many of these might bring their own access to funding pools to create specialized cultural infrastructure necessary to a well-functioning cultural ecosystem.



Founded by S. Leonard Auerbach in 1972, Auerbach Pollock Friedlander is a globally-recognized theatre design and audio-video consulting firm with an extensive portfolio of award-winning projects.

The firm's holistic approach to design lends itself to a wide range of projects that include opera houses, professional repertory theatres, concert halls, performing arts educational facilities, museums and planetariums as well as popular entertainment venues in theme parks, casinos, cruise ships and night clubs.

Auerbach Pollock Friedlander's portfolio encompasses the development and design of venues for every type of live and media-based performance. Projects typically involve the design of performance facilities that include planning and design of auditoria, public spaces, theatre instructional labs and classrooms, scenic, prop and costume shops, loading areas, dressing and makeup facilities and other production operations areas.

The consultant's expertise is always provided as part of an open collaborative process with the larger design team. The principals and staff have diverse backgrounds in programming, planning and architectural design disciplines as well as hands-on experience in theatre production design, theatre technology, media arts, sound, video and communication, production management, technical direction and scenography. This depth of experience enables Auerbach Pollock Friedlander to provide comprehensive, innovative design and superior technical solutions that respond to the needs of the end user while providing the architect with the flexibility to develop their own vision. The firm can provide services in initial planning and programming, theatre space design, specifications of all theatrical and audio-video systems and equipment as well as construction administration services for each project.

Hundreds of successful projects, numerous awards and long term client relationships attest to Auerbach Pollock Friedlander's collaborative design process which is built around an unparalleled methodology and rests on core principles of providing superior communication and peerless documentation.

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**AEA Consulting**

**AEA Consulting is a global firm setting the standard in strategy and planning for the cultural and creative industries. We provide candid and impartial advice that draws on deep knowledge of the cultural sector as well as robust research and analytical insight.**

Since 1991, we have successfully delivered more than 800 assignments, helping clients around the world plan and realize vital and sustainable cultural projects. With offices in New York and London, AEA offers a talented and experienced team of professionals who deliver customized solutions to the arts, cultural, and creative industries.

## Strategy

AEA works with clients at the earliest possible stage to develop successful project strategies, whether in the context of a new cultural facility, policy, or program. We help articulate the project's goals and rationale; explore the possible routes to deliver it; and confirm the optimum way forward.

Options Analysis

Policy Development

Investment Strategy

Program Strategy

Partnership Strategy

Strategic Planning

## Planning

AEA is a leader in the planning and delivery of a wide variety of cultural & creative spaces, including cultural districts, mixed-use developments, museums and galleries, performance spaces, multi-disciplinary spaces, parks, and heritage sites. We deliver plans that pay close attention to what is required for long-term operating and financial success, and that include actionable road maps and evaluation metrics.

Cultural Master Planning

Concept Development

Feasibility Studies

Business & Operating Plans

Design Briefs

Project Delivery

## Research and Analysis

AEA's recommendations to our clients are underpinned by robust empiricism and unparalleled knowledge of the cultural & creative sector. We gather the facts, whether quantitative or qualitative; we parse, test, and analyze them; and challenge wishful thinking. Our customized studies combine proven methodologies and objective analysis with a sensitive understanding of our clients and the context in which they operate.

Market Analysis

Audience Research

Surveys & Focus Groups

Sector Studies

Evaluation

Policy Research

We approach problem solving with curiosity, creativity and integrity. More information about AEA, including a client list, can found at [www.aeaconsulting.com](http://www.aeaconsulting.com).

