

Pier 29 Center for Technology and Entertainment

Port of San Francisco Embarcadero Historic District Piers Request for Interest

In this Request for Interest (RFI), the Port is seeking responses with public-oriented concepts for sites in the Embarcadero Historic District in two categories: (1) Full building(s) or "Master Tenant" Responses or (2) Less than full building or "Smaller Tenant" Responses.

Respondents in the Master Tenant category have a vision for entire buildings, including one or more structures named in this RFI. Master Tenant respondents have the experience to execute a complex rehabilitation project for an historic structure over water and to operate such a facility under a long-term lease.

Respondents in the Smaller Tenant category are experienced in operating the proposed use and in managing a tenant improvement construction project. Respondents should assume the facility will be in a cold shell condition in their response. Respondents who feel they qualify for both categories (a Master Tenant candidate that also operates a public-oriented use) are invited to respond to all information below.

All answers are non-binding and will help the Port generate a better understanding of the possibilities for the future of the Embarcadero Historic District piers. View the RFI: <http://bit.ly/sfport-piers-rfi>. Learn more: <https://sfport.com/historic-pier-opportunities-partnership>. Email questions to Rebecca Benassini, Port Assistant Deputy Director Waterfront Development Projects, at historicpiers@sfport.com.

Please start by providing your email address and then proceeding to the next section. If at any point, you would like to save your responses and quit the form, click "NEXT" in each section and click "SUBMIT" in the final section. You will be emailed a link to your form. Responses can be edited until Wednesday, October 31, 2018 at 5:00 p.m., PDT. The Port of San Francisco will not consider responses until after the RFI closes.

Email address *

[REDACTED]

[REDACTED]

All respondents should provide the following information via this online form. Click "NEXT" at the end of this section.

All answers are non-binding and will help the Port generate a better understanding of the possibilities for the future of the Embarcadero Historic District piers. View the RFI: <http://bit.ly/sfport-piers-rfi>. Learn more: <https://sfport.com/historic-pier-opportunities-partnership>. Email questions to Rebecca Benassini, Port Assistant Deputy Director Waterfront Development Projects, at historicpiers@sfport.com.

To save your responses and quit the form, click "NEXT" in each section and click "SUBMIT" in the final section. You will be emailed a link to your form. Responses can be edited until 10/31/18 at 5:00 p.m.

1. Indicate whether this response is for the Master or Smaller Tenant Category or both.

Master Tenant

Smaller Tenant

2. Name of responding entity

Auerbach Pollock Friedlander Performing Arts/Media Facilities Planning and Design 1045 Sansome Street #300 San Francisco. CA 94111 415 392 7528 Contact: Tisha Renner –Cruz, Marketing Manager AEA Consulting New York – London 845 765 8100 Contact: Elizabeth Ellis, Owner and Managing Principal

3. List the names of key personnel, describe their roles, and detail their relevant experience in the space provided.

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.

Auerbach Pollock Friedlander:

S. Leonard Auerbach, FASTC, IALD
Founder – Director of Design

Steven Friedlander, ASTC
President

Robert Hill, ASTC
Principal

AEA Consulting:

Elizabeth Ellis
Owner and Managing Principal

4. Describe proposed use(s) of the Port's Historic Piers. Include (a) a description of the use, (b) how the use is public-oriented, (c) types of populations targeted for service, and (d) how it complements and responds to existing nearby uses and conditions in the Embarcadero Historic District.

Auerbach Pollock Friedlander in Association with AEA Consulting is putting forth concepts for entertainment and performing arts venues at Pier 29 as you will see in the emailed PDF of additional information. The concepts include a 540-seat theatre with endstage configuration, a concert venue with seating and standing audience areas, a circus venue with seating surrounding the performers and a drone racing venue. In each case, the facilities could offer programming that appeals to a wide range of patrons – both local and tourists of all ages and all walks of life. Pier 29 was selected by our team because the existing structure's interior offers a good fit for an entertainment theatre space (more details in question 6) and the exterior offers accessibility for loading and the potential for a courtyard or open space. The location of Pier 29 presents excellent foot traffic from the nearby cruise ship terminal and Pier 39. Pier 29 is also easily accessible via public transit. In short, it is an ideal location for a performing arts center or entertainment venue.

It is our opinion that great care is necessary to assure whatever development is pursued, that it is not only a financial success but it must be fully respectful to the character of the district, San Francisco's history and enable the arts institutions it will serve to be well supported by the Development(s).

5. Provide a summary of your experience related to the operation described in (4).

Auerbach Pollock Friedlander has more than 45 years of planning and design for performing arts/media facilities. We have an award-winning cache of projects all over the world, numerous projects in the City of San Francisco and we fully support local arts organizations. Our professional team of consultants excel at merging ideas with essential functions, along with significant adaptive reuse and historic renovation design experience. Our experience with San Francisco's cultural community and the area's historic and contemporary arts venues provides us with an unique understanding of the not-for-profit institutions and the commercial performing arts entities in the region. San Francisco has sought new venues for the arts for decades and has made significant advancement with regard to the established organizations and recent newer venues. Nevertheless, there is a demonstrated need to support the performing arts institutions as well as potential commercial presenters with new venues. Our long history as a San Francisco-based performing arts /media facilities consulting group, has provided us with an overview of what exists in the Bay Area and where they may be a shortfall.

6. Provide information about your preferred location. Information on the sites included the RFI can be found at <http://bit.ly/sfport-piers-rfi-facilities> and <https://sfport.com/historic-pier-opportunities-partnership>.

In questions 6. a. - 6. d. describe the site(s) of interest.

6. a. Rank your preferred pier facility location(s) with 1 as your first choice.

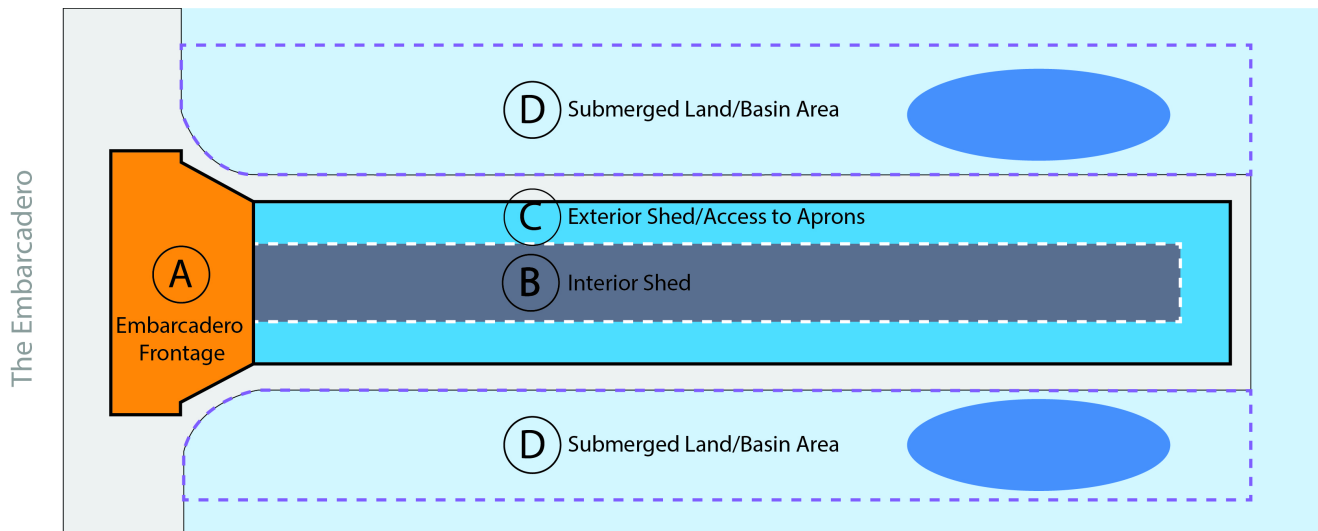
	1	2	3	4	5	6	7	8	9	10	11
Pier 35	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 33	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 31	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 29½ & 29	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 23	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 19½ & 19	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Agriculture Building	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 26	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 28	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 38	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 40	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pier 48	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



6. b. Using the image below, select your preferred area(s) of the pier facility.
If the Agriculture Building is your preferred location, proceed to 6. c.

- A. Embarcadero Frontage: Access to The Embarcadero and associated foot, bicycle, and automobile traffic; lots of natural light; architecturally beautiful exterior; often two stories.
- B. Interior Shed: Spacious, open area that can be outfitted to suit your needs; minimal natural light; high ceilings; single story.
- C. Exterior Shed/Access to Aprons: Beautiful, open water views; immediate bay access; immediate truck delivery access.
- C. & D. Exterior Shed/Access to Aprons and Submerged Land/Basin Area
- A.-D. Master Tenant Whole Pier
- Other: Please see our additional information email with concepts for more details

Layout of Pier Facility



6. c. Describe the areas and the portions of the site(s) you propose to occupy.

Our response to this and the following questions is focused on only on Pier 29. In our email of additional information, we have concepts of the site and theatre/entertainment space.

- 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.
-

6. d. 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 AT&T Park
 - 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 ingress/egress
 - Facility apron access
 - Facility square footage
 - Facility architecture
 - Berthing space
 - Access to water
 - Other:
-

Master Tenant Respondents

Respondents in the Master Tenant category of responses provide the following information via this online form. All answers are non-binding. Click "NEXT" at the end of this section.

Smaller Tenant Respondents should skip this section by clicking "NEXT" below.

View the RFI: <http://bit.ly/sfport-piers-rfi>. Learn more: <https://sfport.com/historic-pier-opportunities-partnership>. Email questions to Rebecca Benassini, Port Assistant Deputy Director Waterfront Development Projects, at historicpiers@sfport.com.

To save your responses and quit the form, click "NEXT" in each section and click "SUBMIT" in the final section. You will be emailed a link to your form. Responses can be edited until 10/31/18 at 5:00 p.m.

7. Describe in paragraph form the operational concept including public-oriented use mix, such as: Where in the facility would different uses be located? Approximately how much space would be dedicated to different use-types (e.g., publicly-oriented uses, higher-revenue generating uses)? How would the public experience the facility, including public access to the building perimeter, views of and access to the Bay, maximizing access to and enjoyment of the historic elements of the building interiors, and minimizing the private feel of non-public uses?

See response above and our email of additional information with concepts.

8. Describe in paragraph form the physical improvements concepts. Please keep in mind that enhancements and alterations to the structures must be consistent with Secretary of the Interior Standards for Historic Rehabilitation.

See response above and our email of additional information with concepts.

9. Describe in paragraph form how you would access sufficient capital to complete an undertaking like the rehabilitation of a full pier structure or structures.

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.

Smaller Tenant Respondents

Respondents in the Smaller Tenant category of response provide the following information via this online form. All answers are non-binding. Click "NEXT" at the end of this section.

Master Tenant Respondents should skip this section by clicking "NEXT" below.

View the RFI: <http://bit.ly/sfport-piers-rfi>. Learn more: <https://sfport.com/historic-pier-opportunities-partnership>. Email questions to Rebecca Benassini, Port Assistant Deputy Director Waterfront Development Projects, at historicpiers@sfport.com.

To save your responses and quit the form, click "NEXT" and click "SUBMIT" in the final section. You will be emailed a link to your form. Responses can be edited until 10/31/18 at 5:00 p.m.

7. Provide a range of rental rates in dollars per leasable square foot per month for a triple net lease that the proposed operation can pay.

Not applicable

8. a. Would you be willing to make capital improvements to your preferred pier facility that would last beyond your lease term?

Depends on the deal

No

Other: Not applicable

8. b. Provide an approximate amount of tenant improvement funding you can advance to prepare space for your operation.

Not applicable

9. Provide a range of number of years of lease term you would anticipate requiring to amortize the tenant improvement investment in (8).

Not applicable

Additional Information

Both Master and Smaller Tenant Respondents, click "SUBMIT" below to complete the Port of San Francisco Embarcadero Historic District Piers Request for Interest. If you have any additional information you would like to submit with your RFI response, please email these items to historicpiers@sfport.com with "Historic Piers Additional RFI Information" in the subject line.

You will be emailed a link to your form and you will be able to make changes to your responses until the RFI closes on Wednesday, October 31, 2018 at 5:00 p.m., PDT. The Port of San Francisco will not consider responses until after the RFI closes.

All answers are non-binding and will help the Port generate a better understanding of the possibilities for the future of the Embarcadero Historic District piers. View the RFI: <http://bit.ly/sfport-piers-rfi>. Learn more: <https://sfport.com/historic-pier-opportunities-partnership>. Email questions to Rebecca Benassini, Port Assistant Deputy Director Waterfront Development Projects, at historicpiers@sfport.com.

This form was created inside of Next Steps Marketing.

Google Forms