

PRESIDIO TRUST PUBLIC BOARD MEETING – January 27, 2014

NOTE: The following is the best transcript available of the public Board meeting of the Presidio Trust Board of Directors held on January 27, 2014. It is based upon an audio recording of the meeting.

[Start of recorded material]

Nancy Bechtle: Good evening and welcome. I would like to call this Board meeting, this public meeting to order. The time is 6:32 p.m. [Unintelligible] the approval of minutes of the last public Board meeting. Is there a move? Is there a second?

Male Voice: Second.

Nancy Bechtle: All those in favor please say “Aye”.

All: Aye.

Nancy Bechtle: Thank you. I have to announce the Board members who are here, which is all of us. Down there, is it Bill Hambrecht, Charlene Harvey, Dave Grubb, I’m Nancy Bechtel, Paula Collins, John Reynolds and Alex Mehran, and our Executive Director Craig Middleton.

I want to thank you all for taking time to be here tonight. Obviously it’s a very passionate issue in our city right now. I also would like to ahead of time thank the proponents who have done a considerable amount of work on their proposals, and I think you’re all going to be very interested in what they have to say. There is a

lot of passion about this issue, and I hope that everybody will be very civil to each other and keep everything nice. It is a difficult time for everybody, and I believe strongly that we will come to a good conclusion.

The public process, Craig will describe a little bit. Where we have been. But I would like to say that from the very beginning – as you all know, we had 17 proposals. We narrowed it down to three. We asked the three [unintelligible] back and take another look at what they had proposed to us, and they've come back with their new proposals. We also at that time, from the very beginning, reserved the right to do nothing for the moment. That is still an option.

When we get to the proposers, they will each have 15 minutes to explain what their project is about and how they have changed in reaction to what our issues were, and Craig will discuss that. When we get time for public comments, each one will have two minutes to speak. They will have to identify who they are, and if somebody has said something before you, we would all be very appreciative if you would say, "I agree with so-and-so about such-and-such a project," because so far up here we have 99 people that have signed up to speak, so start doing the math and see how long you will be here. So we will be very appreciative if you do not use your full two minutes.

So I'd like to turn it over to Craig, who will talk a little bit more about the process.

Craig Middleton: I'm going to yield the balance of my time [laughter], in the interest of brevity. Also I want to thank you for coming, and as Nancy said, we are here to hear from the finalists – the three exceptional teams that have made it through this process so far. And thank you so much to each of them.

I want to also acknowledge that tonight is not the last opportunity you will have to comment on this, the Crissy project. As a federal agency, we are subject to the National Environmental Policy Act and the National Historic Preservation Act, and these laws have as part of the process that they outline certain public comment opportunities. So there will be plenty of public comment opportunities. I just wanted to let you know that in case you thought this was the last time you could speak out.

Before we get to the teams, and we'll get right to them, I thought it might be useful just to read to you the statement that the Board of Directors issued on November 21, which was the last time we gathered to talk about this project. And it will be I think a good opener for the teams, and then I'll turn it right over to the teams. So if you will bear with me, I'll just read this to you.

November 21, 2013. The Presidio Trust Board of Directors has met to reaffirm its strong commitment to accomplishing an outcome in the Mid-Crissy area that will protect the park and bring long-term benefit to the Presidio and its visitors. There is no question that the

Crissy Field area is one of the most spectacular sights in the world, and the Board appreciates the public outpouring of interest regarding its future.

The Board believes that there is tremendous thought, creativity and potential in the proposals offered by the three finalists. The Board also understands that it holds the option of not necessarily selecting any team at this point. Such is the importance of the site that we take seriously our duty to do right by it, even if that means waiting. That said, we are very enthusiastic about the proposals and appreciate the wonderful work that has gone into them, the generosity behind them, and the promise they hold for enhancing the Presidio.

We have sought to engage in a fair and open public process from the development of the Mid-Crissy design guidelines to the release in November 2012 of the Request for Concept Proposals, and the subsequent Request for Proposals. In the interest of transparency, the Board would like to share its observations at this point in the process. This is November.

The Board would like to officially offer each team an additional opportunity to revise its proposal in response to feedback received from the public, the Board and others. As we near a decision on the future of Mid-Crissy, the Board is focused on three key areas: achieving program clarity, ensuring the building's compatibility

with the Presidio, and understanding how economic viability will be assured.

We get specific relative to these proposals. The Bridge/Sustainability Institute, an amazing architectural group, has teamed up with a compelling programmatic visionary around the issues of sustainability. We agree with the proponents. Sustainability is perhaps the defining issue of our time. And I appreciate the blending of the physical building and the program in an effort to advance a holistic understanding of sustainability.

We also see a clear connection between the sustainability issue and our work at the Presidio. The environmental restoration, historic preservation, environmental education and financial sustainability. We are concerned, however, about the institutional capacity of the team, without significant funds or fundraising help from the Trust, to deliver and sustain the project financially.

We encourage the WRNS Chora team to bring more clarity to the question of who might fund the building and early programming, and what the institution will be creating to operate and sustain the Bridge. While the building is light on the land, it is also too large, and we urge some consolidation of the building program.

As to the Lucas Cultural Arts Museum, the Board recognizes and appreciates both the generosity and opportunity represented in George Lucas' offer to build a cultural arts museum in the Presidio.

We are enthusiastic about the state of the art exhibits, the strong community programming, and the notable art collection that is offered in the proposal. The Trust is particularly excited about the potential of exceptional educational programming to draw diverse audiences to the museum, and to the greater Presidio.

Despite this, we have significant issues with the proposed building. It's massive in height and in its architectural style, and believe it should be redesigned to be more compatible with the Presidio. We would also like to understand more fully the potential role of the Trust in partnership with the Lucas Cultural Arts Museum, particularly in creating programmatic connections that will add value to other park programs throughout the Presidio.

For the Presidio Exchange PX, there is no question about the level of expertise, design excellence and community engagement that the Golden Gate National Parks Conservancy brings to each project it undertakes. The Presidio and the broader Golden Gate National Recreation Area is replete with examples of the Conservancy's good work and of its ethos and partnership in the public interest. The Conservancy's approach to programming at the PX, intended to be very flexible and relevant over time to the park audiences, is fascinating.

Yet, these attributes also make it harder to understand what the PX is truly striving for programmatically. What is the master narrative? Is there an overall theme or focus that can be better articulated so

that the Trust will understand how the PX programming will differ from and complement existing or planned programs such as at the Presidio Visitor's Center and Heritage Center and Crissy Field Center?

We end by saying we will continue our conversations with each of the teams and have asked them to come back to us with revisions to their proposals. At that time, we will post any revisions on the Trust Web site and will hold a public meeting – that's tonight – of the Board of Directors. The Board will not make a decision about the future direction for the Mid-Crissy site until after the public meeting. Throughout this time period we welcome public comments via email, mail or in person at public meetings.

So that is the statement that we issued on November 21. And it basically creates the segue to our presentations by each of the teams. Each team has 15 minutes. I believe there was a hat passed around 6:00 tonight and each team picked a number and that's how we determined the order. And the order is the Bridge will go first, then the PX, and then the Lucas Cultural Arts Museum. So with that I think we will ask the Board to sit down in front so we can watch, and ask the Bridge team to set up.

Jeff Warner:

I think I'm good to go. Thank you all for coming tonight. My name is Jeff Warner. I'm an architect partner with WRNS Studio here in San Francisco. And I'll be brief.

The Bridge is a place that will serve as the public face of research, collaboration and debate regarding the critical social, economic and environmental issues of our time. It is the place where we will gather to discover how through the everyday choices we make to positively impact the way we treat and care for each other and our planet. It is a place whose design from the site layout to the smallest detail will express the very essence of sustainability.

In a true competition of ideas, when centered on the Trust vision for the Presidio as a national place of vitality and environmental stewardship, we believe that the Bridge will prevail. It is an idea that elevates the critical discourse about what the Presidio can and should be. It is an idea rooted in what it means to live here in San Francisco, the Bay Area, our country, and on this amazing and precious planet.

It is an idea rooted in the great challenges and opportunities that face us all as individuals and as a community. The Bridge is a serious idea that has met its time and place. We all recognize that our planet is out of balance, and without serious and timely action the lives of successive generations will become ever more difficult and precarious. We've witnessed evidence of this reality on a daily basis. Our news is filled with stories of environmental degradation, threatened species, war, conflict, food insecurity, and crime, just to name a few.

We want to take positive action to create a sustainable life for us on this planet. And we recognize that the time for individual and community action is now. Especially with so many of our elected officials paralyzed and beholding, and much of our public policy weak and ineffectual. Transformative action requires an informed populace committed to a big idea that resonates with its time and place. The Bridge will inform, it will inspire, and it will give us all hope that we can each make a positive difference.

The Trust has asked our team for additional information and/or clarification regarding two straightforward issues. One, the nature of the Trust's participation in the governance and operation of the Bridge; and two, the proposed building's size and square footage.

Regarding the role of the Trust and the Trust Board in the fundraising and the related effort in support of the creation and operation of the Bridge, the question was, "Is your proposal viable with the less active and participatory role on the part of the Trust than was described in your September 16, 2013 proposal response?" The answer is, "yes." We do anticipate the Trust and the Trust Board being involved at some level in fundraising and operation of the Bridge, and in our January 17 submittal we described what we believe to be the minimum and hopefully manageable role for the Trust and the Trust Board.

The second question was in regards to the square footage of the proposed [unintelligible] Bridge. That is, can the building's square

footage be reduced to correspond with the area currently occupied by the existing commissary building, approximately 98,000 square feet? And the answer to that is also, “yes.” Our initial space program and corresponding square footages were developed based on very specific types of visitor experience we wished to advance at the Bridge. To this we added necessary support spaces, load factors, for a total of 120,000 square feet of enclosed space. The revised and more detailed space program submitted to the Trust on January 17 indicates how approximately 20,000 square feet of space including the facility’s administration and support spaces can be housed offsite and in existing buildings elsewhere on the Presidio without adverse impact on the operations and/or management of the overall facility.

It’s important to note that the space program and the design we have developed as components of our proposal are and have been from the start conceptual in nature. If selected by the Trust, we fully expect to conduct an intense and interactive design process, and one that will include the Trust, the National Park Service, and the public. As sponsors and institutional partners are brought forward and secured they will also have critical input that may impact the program and elements of the project’s overall design. Our proposal’s conceptual program and conceptual design represent important starting points. As with any significant and critical design effort they will evolve. We simply have to begin the process.

At our last presentation to the Trust, we were also asked, “Do we believe it’s our constituency?” The simple answer is of course that our constituency is everyone concerned with our continuing survival on this planet. We do, however, understand that to the Trust the specific question was, “Who and where is the constituency that will financially support the Bridge, both in its creation and continuing operation?” Specific to this concern, our constituency is represented by a number of interests. First, companies and entrepreneurs who view sustainability as a market and moral imperative. Second, foundations, trusts, educational institutions, and high net worth individuals who agree sustainability is the defining issue of our time and are already or want to be actively involved in developing solutions. And third, community members and organizations already on the forefront on the front lines of the fight for environmental, social and economic justice.

We have not actively solicited firm or final commitments of support from any of these constituencies for a number of reasons, but first and foremost we believe such solicitations are infinitely stronger when backed by an expression of support from the Trust. Without such support, commitments gained from such solicitations are of questionable value and in our opinion simply serve to diminish what should be a highly elevated discussion around critical ideas and the Presidio’s future.

We maintain that this should be an authentic competition of ideas, and that the best idea should and will prevail. The Bridge

represents an idea developed by a team of committed firms and professional through a labor of love. We have not yet put in place the fundraising organization like the Conservancy has, nor do we yet have funding committed and ready to be deployed as does the Lucas organization. But we will. What we do have now is the right idea.

Creation of an institution that will serve as the public face of research, collaboration and debate regarding critical social, economic and environmental issues. We also bring forward the right site response – a quiet but powerful building whose design from the site layout to the smallest detail will express the very essence of sustainability as a resilient and living building on this most public of sites.

And we also have the experience to deliver on our idea. Chora is one of our nation's foremost fundraising consultants, focused specifically on cultural institutions. WRNS Studio brings to the project specific knowledge of the former commissary site, and is one of San Francisco's most highly recognized firms. In 2013, and based on criteria focusing on business, sustainability, design and community involvement, we had the great honor to be ranked by Architecture Magazine – excuse me, Architect's Magazine – the official publication of the American Institute of Architects, as the number one architecture firm in the nation.

Along with our core team members – SWA, Weldon Exhibits, Sherwood Design Engineers, L&U – the Bridge team brings the skills, experience, and above all the passion to deliver to the Presidio one of the most significant cultural institutions of our time. Thank you.

[Applause]

Craig Middleton: Thank you very much Bridge, and Jeff. Now we're ready for the PX.

Greg Moore: Good evening, everyone. I'm Greg Moore, President and CEO of the Golden Gate National Parks Conservancy. It is my honor to present the Parks Conservancy's updated proposal for the Mid-Crissy site, the Presidio Exchange. I thank the Presidio Trust Board for their encompassing questions at our last proposal, which we have responded to in our submitted supplement. And I extend the Conservancy's appreciation, respect and collegiality to all involved in this chapter of parkmaking at the Presidio, and the process to determine the best future for the Mid-Crissy Field site.

We have journeyed together over the past year of this process, and I will begin my presentation this evening in the same way that I began it almost one year ago, quoting from the Request for Proposals document of the Presidio Trust and the first three words: power of place. For this process has confirmed the power of this place. It has captured our imaginations. It has generated many

options for the future of this site, and it has fueled a robust debate about what is best for the place that we all treasure, the Presidio.

The Presidio is a place defined by nature, at the entrance of one of the world's largest estuaries where fresh and salt water exchange. And the Presidio is a place defined by culture, shaped by a diversity of people over the centuries. Our master narrative for the Presidio Exchange is inspired by this place, the place at the intersection of nature and culture. And our revised proposal embraces this theme and focus.

The Presidio Exchange is a contemporary center of nature and culture. The PX explores the relationship of human culture to the natural world through creative expression and compelling exchange. The PX responds to one of the most important issues of our time in a world of decreasing nature and increasing human population we have the 21st century challenge to help nature and culture coexist and prosper.

With the many challenges facing us in the 21st century, today's cultural institutions face a choice. They can either be temples to culture, or they can be cultural catalysts. They can be passive and predictable, or they can be unpredictably idea-driven. They can watch the world pass by them, or they can shape the trajectory of its course. The PX seeks to be a catalyst.

The PX will be a place that challenges minds, melds environments and cultures, and responds to the uncertainties of our time. It will reach across continents, disciplines and media. It will unite thinkers, artists and innovators to create, celebrate and shape ideas about human interactions with [political] environments. And with its array of programs and its world-class location, the PX will become a must-see destination.

What happens at the PX? Let's imagine a range of experiences as well as specific examples of what you might find there as a visitor. Imagine an inspiring open campus where artists from around the world interpret this iconic place. Where you might experience a major installation of internationally renowned environmental artist James Turrell, an installation that uses the unique and changing natural life of the Golden Gate as its artistic medium.

Imagine a world stage where thought leaders and innovators address key issues of our time, seeking a sustainable balance of human endeavor, cultural exchange, and environmental stewardship. Where you could take part in the Ideas Festival West and the Aspen Institute, joining renowned international leaders and entrepreneurs to explore the links of environment and technology.

Imagine a place that each generation may advance, creating strong connections with the world that sustains us. Where through an ever-changing program of artistic, scholarly and innovative residencies you might participate in recreating objects that reflect

the Army's long legacy in the Presidio, in collaboration with celebrated artist Alison [unintelligible], now at New York's MOMA.

Imagine welcoming and engaging the next generation, helping young people discover their connections to nature and culture while encouraging their leadership and civic engagement. Where you might attend the Goldman Environmental Prize International Youth Summit, where young leaders can meet with award-winning change makers recognized for their grassroots efforts to protect the natural environment across the globe.

Imagine a place for all. For visitors from afar, and from the Bay Area community, reflecting the democratic mission of our national park. Where you can enjoy the PX open field program, produced in collaboration with the Walker Arts Center, whose nationally awarded program engages the community in creative expression and idea exchange. These programs and the many others at the PX all express its mission and master narrative.

This diagram demonstrates our curatorial approach, and plots these signature programs by content, theme, and by program focus. The PX theme lies along a continuum of culture and nature. The PX program focus ranges from creative expression to compelling exchange. These signature programs are augmented by ongoing programs and offerings, including permanent exhibitions and installations, the youth exchange program and a speakers series, as

well as indoor and outdoor spaces to enjoy the setting, a meal, or your family and friends.

The Conservancy brings experience to this exciting arena of nature and culture. We have recently announced an installation of internationally renowned Chinese artist and activist Ai Weiwei, in partnership with the FOR-SITE Foundation and National Park Service. Ai Weiwei's art ranges from his design of an Olympic stadium to magazine covers to installations around the globe.

Ai Weiwei's planned installation on Alcatraz has garnered international media as the world anticipates this artist, now under house arrest in China, opening up an exhibition at a park site that in its penitentiary past incarcerated various political prisoners.

The Presidio is the park it is today because of robust partnerships. The PX will live up to that legacy of partnership and public engagement. Over 30 partners and advisors have joined the PX community, ranging from the international to the local in fields from arts to nature to culture to innovation. With these partners, we have a broad and talented team.

But it's not just what happens at the PX. It's how the PX embraces and connects with the parklands surrounding it. These connections draw people visually and functionally between the Main Post in Crissy Field into the two new tunnel top parks. Our updated design celebrates the nearby landscape with a very permeable building,

offering even more openness to the outdoors than our previous design.

And we have determined that many of our PX programs can occur in the outdoors, exposing more people to the park's beauty and other visitor offerings. As a result, we have reduced the scale of our building to 55,000 square feet – about half the size of the other proposals presented tonight. We have added a new outdoor public space entitled the World Stage Plaza, a venue for programs, events and arts installations.

Let's take just a moment to move outside of this building, rise above the Presidio, and take a look at the magnificent national park saved by all of you and by visionary people before us. It is a sublime intersection of nature and culture, where the blend of geography, ecology and human development has become a national park. We can enhance this treasured place by connecting the Main Post at Crissy Field, by connecting the Presidio to visitors from around the world, and by connecting to future generations.

Now as we glance over Crissy Field toward the Main Post, we find ourselves at an important chapter in the Presidio's evolution. As new roadways, bulldozers and construction crews cover the site this eight-acre site at Mid-Crissy Field is central to this park building chapter. Everyone in this room knows the importance of the decision being considered for this pivotal site. We all recognize its long-term effect on our beloved national park, and now we face a

choice. We believe our updated Presidio Exchange proposal is the best choice. And here are five reasons for our conviction.

First, the PX will have national distinction. Through our signature programs, renowned artists, thought leaders, creators and problem solvers will actively engage with PX visitors at a world-class location. Our partners and advisors include distinguished people and institutions. Our proposal is based on solid research in current trends about what makes a modern, nationally distinctive cultural institution successful in a world of constant change. And our track record at the Conservancy speaks to our ability to delivering nationally recognized and awarded results.

Second, the PX response connects most directly to the park's setting and mission. The PX does not duplicate what the Presidio has to offer, but augments and builds upon it. Our updated proposal for the PX carefully describes how the PX differs from other programs and facilities planned for the Presidio, yet complements their intended purpose and anticipated audience. The PX meets every Presidio Trust guideline and is in compliance with all published plans and exceeds many of the requirements. Its architecture embraces the outdoors, and of the three proposals it is the lightest on the land. Its landscape design connects to nearby parklets in all directions. Rather than block views, the PX is open to the view.

Third, the PX is contemporary and adaptable over time. We have made the case many times. Audiences to museums increasingly

want participation and engagement, not passive artifacts and displays. And our children and grandchildren will have preferences and needs that we cannot foresee. The PX is focused on its mission and themes, yet inherently designed for adaptation, an important ecological principle not only for the survival of species but for the survival of cultural institutions as well. Through each generation's participation, the PX will grow rather than fade in relevancy over time.

Fourth, the PX is inclusive. The PX will be welcoming to all in keeping with the ethos of our national parks. With the Conservancy's decades of experience engaging diverse audiences and young people in our programs, the PX will reach all types of visitors, from out-of-town guests to inner-city youth.

Fifth, the Conservancy is committed to the Presidio in a partnership approach. We are committed to receiving a result to the Presidio that will be celebrated locally, nationally, even internationally. We embrace the viewpoints of the Presidio Trust and the Park Service with deep respect for their jurisdictions and keen interest in their wisdom. We enthusiastically invite our community's opinion as an asset to make our concept better. We welcome the journey ahead.

And the journey ahead will reach its best destination with the most success when our community is unified and supportive of the vision for the Mid-Crissy Field site. This takes time. But we have learned the wisdom of that investment, especially when the decision needs

to stand the test of time. Therefore, if selected by the Trust we are open to many phasing options as we go forward, from piloting programs now, to beginning the next phase of PX implementation, or to waiting until we can see the results of current park building efforts in the zone to fully verify the visioning and plan for the PX.

We support the expectation of the Trust and our community to achieve a high bar of public purpose at this site. We all believe in that destiny. And we all probably believe that our stewardship obligation should also be guided by a principle of “do no harm to this pivotal location and the beloved parklands that surround it.”

In the Presidio Trust Request for Proposals, the challenge was given to us all. For the past year that we have pursued that challenge together, with determination, with hard work, with robust discussion – and yes, with differences of opinion – but in one thing we all agree. We should achieve the goal for the Mid-Crissy Field site that the Presidio Trust has asked us for, befitting its location at the Golden Gate and to honor the power of place. This place deserves nothing less. We can be patient to achieve a unified result in this national park at a place that is so important to us all, and at a time when future generations are counting on us to pass along a lasting legacy.

Thank you.

[Applause]

Craig Middleton: Thank you. And now I'd like to welcome to the podium David, who will kick off the presentation for the Lucas Cultural Arts Museum team.

David Perry: Thank you, Craig. Before we start, please join me in thanking not only the Board of the Presidio Trust and the staff, but also our other two competitors, and [unintelligible] thank you to members of the public who have come out many times to share your passion for the Presidio, which all three of us share. So, thank you very much.

The Lucas Cultural Arts Museum team has worked diligently with our architects at the Urban Design Group and with additional input from other firms and experts in the field of architecture to look at varied design vocabularies and styles that we believe meet the criteria outlined by the Presidio Trust, while still fulfilling the creative vision that George Lucas has for this museum. We took to heart the Trust's request that we reexamine our approach to the site.

After considering many design styles and concepts, George continues to believe that the appropriate and compatible style of architecture for this site should be taken from the lexicons of the late 19th and early 20th century revival period, which are right now part of the architectural landscape throughout the Presidio.

John Wynne, Director of Design and Construction with Skywalker Properties, will now present the two design schemes that George

has submitted, and which he strongly believes are the most compatible for this special site, while still ensuring the high program standards of the museum, its collections, and education-based programs, and operational functionality. The Lucas Cultural Arts Museum, through a vital public private partnership will bring a new use, new people, and a new energy to Crissy Field and help fulfill the Presidio Trust's mission. John?

John Wynne: Thank you, David. Thank you everyone. You're used to seeing Ray in this position presenting the architecture and designs in the past. He is a little bit under the weather tonight so I've been pressed into action. So I beg your patience, but I'll try to present this as best I can.

Female Voice: Speak closer to the mic.

John Wynne: Is that better?

Female Voice: Yes.

John Wynne: There we go. Okay. So we've been looking at this same site, and we've been developing a bunch of different schemes and a bunch of different attacks with this site, trying to figure out the best way to resolve the issues that we have while still presenting what we believe is a world-class museum on a challenging site, limiting its site imprint, limiting its site footprint, and still have a facility that

can host a world-class level of art and exhibit shows that we want to put in this location.

We've explored some one-story schemes, some two-story schemes, played around with a bunch of different styles, and honestly looked at suggestions from other architects within UDT. UDT has been working very hard for the past several weeks, as well as others. We've listened to architectural critics, consultants, and a lot of our supporters on how they feel this museum should best be presented.

These are images from our previous scheme, just more or less as a reminder. And how we were forming the museum as of last fall. So this is our original proposed scheme, that had a very monumental, very elegant facade, and how it was originally proposed from the [211] view, which is a key view of the site. This is a site plan of the new proposed scheme. It's much like the scheme that we had presented before in its formality.

We've done a couple key changes. We've pushed the elements of the museum back on the side, so it's not so much on the street. We've adjusted and enhanced a lot of the details in how we've received the site, especially on the east side, as well as how it overlooks the west side of the site and presents itself to Mason Street.

The second plan for the garage – it's pretty much the same. I don't know how many of you have gone through all the details of the

plans, but it's very important to us to make sure that this facility operates correctly. In our new scheme – I'll go back one step – we've slid the whole museum to the west about 90 feet so that as you view the site from the upper Post and from the lower street level we're less high, close to the transition from the east side. That results in a little bit less efficient garage, but I remind you again we're putting all of our parking below grade so that we return more public space, more green space at the upper levels.

On the first floor we – as you can see in these locations – we slid the galleries and the theater back to make more engaging public courtyards, increasing a much larger area on the east side to engage the planned landscape design, and created an alternate secondary entrance to the museum while still maintaining that formal front entrance that George considers so important.

The second floor in this scheme is largely the same: two galleries; large, central atrium; very formal space that speaks to the nature of the collection that we are presenting, maintaining the dining hall and food service areas with outdoor seating overlooking the bay and towards the Golden Gate Bridge. We see in this elevation compared to what we had presented before, the central feature – the central atrium – has been downplayed a bit. The details have been simplified.

Most importantly, the stair towers at either end of the building have basically been absorbed within the building. Softer edges, more

reminiscent of the Presidio in its roof lines, and pushing the sides of the building back away from Mason Street presents less of a single line elevation, making the front elevation more gentle.

From the east side, you can see here where the entry courtyards go over the garage, pushing the elevations to the south. Here again you see that same roof structure, simplified facade, keeping the familiar rhythm of Presidio architecture that you see all around, and simplifying what was a more lengthy arcade with a trellis and more inviting outdoor public space. And you see the Presidio currently existing buildings beyond. This is a view from just slightly to the right, looking down the Mason Street parkway. More landscape, softer edges, more penetrable, more transparent facade.

From 211 view, this is the view from the Post side. We've shifted the building to the west 90 feet, which greatly enhances the view of the bridge – we now can see the entire structure – and more enhanced views of the bays and even the estuary and Crissy Field [unintelligible]. Here's a comparison. The original scheme, the new scheme, a gentler, less grand, but still sufficiently communicative of what this museum is about and what its interior is about. That's our whole thing – we have to keep the outside of the building speaking to what is going on inside.

Here is the original comparison again. We have softer edges, slightly less prominent dome. Then we get to our one-floor scheme. The one-floor has a lot of history that we're not presenting here

tonight. We've looked at it many ways. By its necessity of hitting the height requirement, or the height suggestion that the Presidio Trust has laid out, it spreads out over the site. Less green area, less public space. We've tried to make it as engaging – I think we've succeeded quite well. We've looked at four or five different one-story schemes; we feel this is the best approach that still communicates the museum to the world as George sees it but addresses some of the concerns of the Presidio.

Garage level is largely the same as you can see, but now you've got a very limited two-story section that starts much lower to house the lecture halls, theater and those public spaces. And then on the second floor, the galleries have changed into a different orientation. Our gallery is now east-west instead of north-south. We still have the same number of galleries with the same collections and the same programming, but they're arranged differently to spread lengthwise across the site.

We're still engaging the east side of the site and the proposed landscapes on that edge. We're also still engaging to the west side with dining and open terraces, which we thought was a really good idea. We didn't provide that earlier, but it's something that came about in many of our schemes so we kept it here. The elevations are similar, keeping that rhythm of the Presidio architecture – the arches, the ornamentation – and keeping that facade that is so familiar as a museum.

The galleries on this side and the theater and public spaces on this side take a slightly different aesthetic, slightly different detailing to distinguish themselves from the entrance and not make this look so long and monotonous. We've developed the ends to engage and further go into the hill, as you see, compared to Doyle Drive. Still some reminiscent architecture in this view from east.

Here's a 3-D view of the marsh. You see how the two architectures blend together and communicate themselves east to west along the atrium. We still have our beloved dome here on the western edge; the idea is similar but different. You see with the lower profile but extended profile plan, we still see the buildings above.

This is the view from 211; this is that critical view. When we meet the height restrictions, we're down at the level of the bay. We're right along – see the buildings well beyond at the end of Crissy Field, obviously the entire bridge, bay and estuary.

And this is a couple comparison shots of the original proposed scheme, how we presented it last fall, and then the new scheme. Taking the stair towers, softening the shoulders, pushing the galleries back, we have achieved we believe a much more gentle look at the bay from this juncture. This is the amended proposed scheme one as opposed to the single-story scheme. So you can see the obvious difference in height, but still the same presence, still the same architectural view.

Here again is the scheme one that we are presenting today, and the scheme two which is the single-story scheme. And that's where we are today. This has been the result of a lot of work by our architects, engineers, landscape architects, and they've been doing a lot of work and I'd like to thank them for all their efforts. And now I'll turn it over to Laela to address programming.

[Applause]

Laela French: Hello. Tonight I want to share with you the Lucas Cultural Arts Museum education programming. In George Lucas' own words, there is no other job more important than education. It is the foundation of our democracy. And the museum he hopes to create here in the Presidio is a museum whose main mission is to provide hands-on learning opportunities that will help stimulate imagination and creativity.

The Lucas Cultural Arts Museum, through arts education programs, will also help close the achievement gap for underserved and less-privileged students in the Bay Area. Recent studies from the National Endowment for the Arts, Rand Corporation, and the National Association of State Boards of Education all prove that arts education actually helps students achieve significant gains in math, reading, cognizant ability, critical thinking and verbal skills.

Arts learning has been proven to improve concentration, confidence, social and civic engagement. The Lucas Cultural Arts

Museum will help bridge the current gap in arts education by bringing deep and rich education programs to students throughout the entire Bay Area. From the Presidio to Hunters Point, from Bayview to Oakland, from the North Bay to the South.

The museum will partner with other Bay Area museums, zoos, colleges, universities and libraries to create educational curriculum for project-based learning from K through 12, collegiate, and even post-graduate levels. To help fulfill the Trust’s mission, the museum would partner with other Presidio tenants such as the Walt Disney Family Museum, San Francisco Film Centre, Bay School, Futures without Violence, YMCA – to name just a few – as well as organizations like 826 Valencia to present meaningful and unique cultural and community educational programs.

With such a great resource of art and digital innovators here in the Bay Area and nationally, the museum will engage these innovators and leaders to offer special programs at the museum. Students of all ages will be inspired by these mentors, who are creating the future of art and technology here in the Bay Area.

The Presidio mandate calls for a large-scale museum at the commissary site, where – and I quote – “artists, scientists, and storytellers pursue their passions; where families play together; where visitors deepen their understanding of this nation’s social history, and of the connections between human and natural history.” The Lucas Cultural Arts Museum will provide the Presidio, an

urban national park, a museum for the future that showcases art, digital innovation, and storytelling, and will serve as the country's first museum for understanding the role of the visual image in American life.

The Lucas Cultural Arts Museum as a national museum in an urban national park. The museum proposes to be more than a museum of art. It proposes to help redefine the role that museums play in the community, and to contribute to redefining the museum as education. The Lucas Cultural Arts Museum will join leaders in museum education to help close the achievement gap and the opportunity gap that exists for many low-income and other underserved students.

A museum in an urban national park is more than a building or its architecture. A museum is defined by its content and its programs, and engaging the public in creative ways. The Lucas Cultural Arts Museum will serve as a learning center for the community. School groups, educators, seniors, international visitors, and tourists can come together in a dynamic space – a national museum in an urban national park. We want to thank the Trust and the public for this great opportunity.

[Applause]

Craig Middleton: Thank you very much to all the presenters from the Lucas Cultural Arts Museum. Maybe we can have a round of applause for each and all of the proposed [unintelligible].

[Applause]

Nancy Bechtle: There are now seats up in front. I see a lot of people standing there on the side. So you're welcome to come sit up in front. Thank you all very much, the three presenters. That was [unintelligible] for all of us.

Anyhow. We have this big batch of people who would like to speak. Again, you do not have to use your two minutes [laughter]. You may use less, but we request that you not use more. There is somebody on the side who will signal when there is one minute left, and then 30 seconds, and then they ring a bell, and please, please stop. Respect everybody else who would like to be speaking.

Our tradition is that people who have served on the Trust Board before and public officials get to speak first, so our first speaker will be Amy Meyer.

[Applause]

Amy Meyer: The Golden Gate is one of the most valued places on this planet. It has welcomed millions through the western entrance to the United States. It has the same permanence as the eastern entrance graced

by the Statue of Liberty. Thousands of our military have sailed through this passage to defend our country, and through it our veterans have returned home. The Golden Gate is not the place for a neoclassical, formal monument to one person's career in the digital arts art collection.

The Parks Conservancy has shaped a proposal that through events, exhibits and programs would educate visitors about the importance of the Golden Gate and enhance through appreciation of this national icon. Their small building would complement this site.

However, now the Presidio Trust's worthy intention to reuse the Sports Basement site has come to seem premature. The Conservancy, Park Service, Bechtel Foundation and Haas Fund have each pointed to the unknowns in this situation. Doyle Drive is not complete. The hill connecting the Main Post to the site is under construction. There have been no studies of the carrying capacity of this corridor, both traffic, parking and congestion.

If you choose a project, choose the PX, which best lives up to what the Trust called for in its Request for Proposals, a project that indeed illuminates the power of place. That term refers to the inherent natural and real historical powers of this place, not fantasies of power.

At best, the Trust should wait. It has finally recovered from the misery of the Fisher Museum debacle. To choose the Lucas

proposal will start a contentious NEPA process of two to three years with likely legal action to follow as patriotic Americans who love their national parks and our country's history rally to defend the Golden Gate. Such a fight would also lower the value of the Presidio Trust as an example of park management to our nation. Thank you.

[Applause]

Nancy Bechtle: I will now call three people, and please when you get up to the microphone, identify yourselves for the record. Jim McCulough, Andres Acosta and then Don Green.

Jim McCulough: Hi. Thank you. I'm Jim McCulough, and I just want to say that I would hope that you would go forward and not postpone your decision, and I would hope to go forward with the Lucas museum because I believe that it fits best of all of the things that we looked at here, and will continue to be a world famous place from the day it first opens, will continue to be an educational center, and a center for art and imagination.

This will far exceed even our wildest dreams, and if we were to not accept it, it would be a real mistake in my opinion. Because to lose this to some other city would be a tragedy. Thank you.

[Applause]

Nancy Bechtle: I'm sorry. Could you wait one moment, Andres? What we do also is people who represent the City government or state government may also get to go in front of you, and I did not realize this but Hydra Mendoza from the Mayor's office is here and we would like to have her go next. Where is Hydra? Okay. She probably didn't know she was next. She's a good [unintelligible].

Hydra Mendoza: I apologize; I was sitting way in the back. Good evening, everyone. My name is Hydra Mendoza, and I am Mayor Lee's education and family services advisor. I've also been elected to the Board of Education, but most importantly I'm the parent of two teenagers born and raised in our beautiful City.

My father was stationed here on the Presidio. We lived on Doyle Drive when the base was active. We are now residents of the Bayview Hunters Point. My presence today is multifaceted. I'm here to speak about the importance of arts education and how the Lucas Cultural Arts Museum fills that much-needed gap.

First of all, I want to say that the San Francisco Unified School District has implemented their arts education master plan over the last several years. It just approved going forward on building the much-awaited Ruth Asawa School of the Arts and Civic Center because they recognize that arts education is critical, and the impacts it has on math, science, critical thinking and verbal skills.

San Francisco as our classroom and educational opportunity for today's schools, help to enhance and make relevant teaching and learning. Alongside many other institutions in San Francisco, Lucas Cultural Arts Museum will create a wonderfully rich environment for many of our students.

Every day I see how arts education has a positive impact on kids, particularly from low income communities. Giving our students a chance to come to the Presidio to take in our breathtaking views while appreciating the arts is such a rare opportunity for so many of our youth. George Lucas has a long-term commitment towards education, and has supported and has been actively involved in the programs and efforts of the George Lucas Foundation for over 20 years.

What I think is unique about the George Lucas Cultural Arts Museum is that it proposes to be a museum for the future that will bring together the past, present and future by showcasing arts through the lens of innovation and storytelling. What better place for it to be, than located at Crissy Field, at the gateway of San Francisco at the entrance of the Golden Gate Bridge?

As someone who actively raises funds for our youth in the City, I honestly appreciate that the Lucas Cultural Arts Museum will be fully funded and have an endowment that will not take much-needed fundraising dollars from the pockets of other nonprofit organizations and museums in the Bay Area. I want to thank you

all for your careful consideration of this wonderful proposal that's been put forward for the kids of San Francisco. Thank you.

[Applause]

Nancy Bechtle: Sorry. Andres?

Andres Acosta: No problem. My name is Andres Acosta, and my comments really are coming from two things. One is being a parent who lives here. My wife and my 14-month-old son, we frequent this location almost weekly – several times a week, as a matter of fact. That Mid-Crissy site, I can see why there has been so much deliberation and so much thought put into this, because it is a very special site.

On one side of it, as a parent I am profoundly thinking of that future generation the previous woman just mentioned. I believe she touched on a lot of those points that I wanted to talk about.

On the other part, I'd like to speak to you as an educator. When I first moved here to San Francisco about 11 years ago, I came here profoundly impacted by arts education, to the point where I actually volunteered and taught dance education, arts education specifically in graphic design and visual arts, in a lot of the schools here. From Schools of the Sacred Heart, from the outreach program, African American Arts and Culture Complex, to San Francisco Unified School District.

Almost every week I was actively promoting [unintelligible] programs. And I brought these programs outside of the classroom, outside of the [unintelligible] these institutions, and really used San Francisco as my classroom. We would go around the City; we would actively research from the sounds of dance to everything that goes behind the dance itself. And we would go to the library.

What Lucas Cultural Arts Museum proposes to me really is that one big gap that I was missing in working on this program. And I strongly, strongly believe that this is something that will really serve the future generations because of what it does for arts education, and it tells the – it finishes a big story in terms of what visual art can be, where it's come, and who better to do it than the people who really gave birth to it right here from around San Francisco and the bay. Thank you.

[Applause]

Don Green: How are you doing? Donald Green. I'm from the Laurel Heights Improvement Association, and been involved in some of these discussions since the Presidio Trust got started. I very much support the position that the National Park Service has taken. Number one, let's delay the decision until we all have a chance to view what this place will look like, as opposed to seeing pictures of it. I think we'll have a different concept.

Secondly, I endorse the idea of considering expanding the marsh to a more sustainable size, which was proposed years ago by the General Management Plan of the Presidio and by the [Unintelligible].

And thirdly, I think the proposal of Lucas has the wrong program content for this area, as again I think the Park Service pointed out. So if you're going to decide now, I think the Conservancy makes sense. And if you're not going to decide now, which I hope you do not, that we take your time and reconsider two years from now and we'll come up with a better decision. Thank you very much.

[Applause]

Nancy Bechtle: Margot Parke and William Shepard and Ira Hirschfield.

Margot Parke: I'm Margot Parke, and I'm here on behalf of the Pacific Heights Residents Association. My first comment, sent as a retired city planner, is it would be wise to plan the as yet unplanned area over the tunnel and the Sports Basement site together as one. And the NAPP, which PHRA also belong to, a few weeks ago the word "development" was used in conjunction with early thinking about the tunnel site. That word makes me certain that both sites should be planned at the same time.

In other words, the Trust should hold off as long as necessary before it chooses one of the three projects here to discuss tonight. If

the waiting option cannot happen and the rush is on, I totally support the Presidio Exchange. It proposes the most elegant footprint from the standpoint of views, and beckons entry from all directions. The Conservancy has already proved its reputation to provide appealing programs that deal with habitat, history, and they've also proved ability to raise funds. Thank you.

[Applause]

William Shepard: Hello. My name is William Shepard. I am chair of the Neighborhood Associations for Presidio Planning. Two of our constituent members have already spoken and basically stolen all my thunder, but I'll probably come up with something to say here.

As a longtime supporter of the Trust's projects, NAPP is impressed with the integrity of the Board as an institution. The Board has gotten it right consistently and has produced amazing results. This place is thriving for all the right reasons, and we owe it to you and your predecessors.

This Board has consistently honored its fiduciary duty under the Presidio Trust Act. Part of that duty is to make decisions that are appropriate for the specific site, and that respect the park's values, missions and goals, and not yield to political pressure. Presently only the PX complies with the values, mission and goals of the Presidio, and only it complies with all the goals that were specified in the Request for Proposals.

As to the extraordinary site that we're looking at, if we're looking [unintelligible] at this image behind me, that's not an urban park. It's not an urban national park. An urban national park nowhere appears in the Presidio Trust Act or any other Presidio document of record, and I've read a lot of them. Waiting for the tunnel construction to be completed is a responsible course for you to follow.

As to the Lucas museum, the City of San Francisco welcomes it with open arms. It doesn't need to go to Chicago and the terrible weather back there. It can stay right here in San Francisco. It compares its architecture to [unintelligible] with the [unintelligible] Civic Center and the mid-Market area in this recent submission. That's a perfect place for it to go to. It's a wonderful location in San Francisco and would be better for everyone involved including the collection. Time's up. Thank you.

Nancy Bechtle: Thank you.

[Applause]

Ira Hirschfield: My name is Ira Hirschfield, and I serve as president of the Evelyn and Walter Haas, Jr. Fund. For the last 28 years, the Fund has made many philanthropic investments to help transform Crissy Field, the Presidio's trails and overlooks, and the Rob Hill Campground.

Last October, we wrote you asking for you to wait a few years before making this important decision. I'm here to reaffirm our position with even greater conviction. We ask you to consider whether the addition of any major cultural institution that projects hundreds of thousands of visitors annually is the best use for this site.

This specific use included in the Presidio Trust Management Plan of 2002 was made 12 years ago. Twelve years ago, when no one would have imagined that now over one million people enjoy Crissy Field annually, and the numbers continue to grow. Before Doyle Drive rebuild was fully conceptualized. Before the plan to create 20 acres of new parkland was conceived, and before the tunnel tops with other enticing, new open space, facility improvements, and additional community programming were in the works.

There already is traffic congestion and inadequate weekend parking, and the projected plans to accommodate more cars called for within the RFP are unrealistic given people-attracting additions already in place and what would happen within this corridor by accepting any of these proposals. We ask you please to wait, until we deeply understand what is the best and most viable long-term use of this extraordinary site. Thank you.

[Applause]

Nancy Bechtle: I'd like to call Lena Eagon, Mike Brassington and Elizabeth Babcock.

Lena Eagon: Hi, I'm Lena Eagon. I'm here to represent the residents of North Fort Scott. We expressed support for the PX Exchange proposal in a signed letter indicating such. Sorry, [unintelligible].

However, as long-term residents, we are warning of you of the adverse impact of construction activities on our neighborhoods. In particular, the Armistead tree removal for the Presidio Parkway project has demoted our neighborhood from secure, idyllic, park-like conditions to vulnerable, scarred housing projects by the freeway.

The environmental impact report included an air quality study done nine years ago in the abstracts. It must be revisited, especially since lead, dioxins and other harmful chemicals from the overlooked Army incinerator were recently uncovered in our backyard. Our natural green barrier, the trees, are gone. Instead of fresh air, we breathe exhaust fumes and now toxins. Instead of trees, we see traffic congestion. Instead of sound walls, we get stone walls. Instead of action and accountability we get shrugs and finger-pointing.

Sadly, we are losing trust with the Presidio Trust. You have allowed Caltrans to run over your own residents. The soil contamination is the last straw. We are taking a stand for the health

and safety of our neighbors, especially the 30 children that used to play freely in our neighborhood. We will not be bullied. We will not be ignored. The Presidio Trust must act in every manner to protect us. Do not just stand aside and feign ignorance and powerlessness.

We demand a sound wall and an earth berm, double-paned windows, further rent reduction, and immediate remediation regarding soil contamination. Help us protect our families. You are our only hope. Thank you.

[Applause]

Nancy Bechtle: [Unintelligible]. Lena, Craig Middleton has said that he will meet with you and your neighbors. A lot of these things were mandated by Caltrans, and they simply had to be fulfilled. So he will meet with you and your group.

Lena Eagon: By when?

Nancy Bechtle: Well, probably not tomorrow.

Lena Eagon: Okay [laughter].

Craig Middleton: Couple weeks.

Nancy Bechtle: Couple weeks.

Lena Eagon: In a couple weeks.

Nancy Bechtle: Okay. Thank you.

Lena Eagon: That's a couple weeks of breathing in all that stuff.

Female Voice: Go, Lena!

[Applause]

Mike Brassington: I'm Mike Brassington. I'm speaking for myself tonight, and a final decision on the Sports Basement site needs to be delayed. And I have two points to make. One is history, the other is traffic.

The Presidio of San Francisco is so historically important it's been designated as a National Historic Landmark. It is essential when the members of the Trust vote on one of the proposals that it consider how their selection complements that history.

The second point is traffic. Mason Street, the street in front of the Sports Basement site, is fairly narrow. Marina Boulevard, which feeds into Mason, carries a high volume of traffic, particularly on weekends and holidays. Many of these vehicles proceed onto Mason to Crissy Field and the Warming Hut. Particularly if the museum is selected, traffic will increase and problems are certain.

The Trust administers the area on which the Sports Basement site is located, but on the other side of Mason Street is the area administered by the National Park Service. The Park Service will be directly impacted with traffic issues and probably other issues, because of a decision of the Trust. The Trust must work closely with the National Park Service on the selection process for this site. The decision needs to be delayed until in-depth traffic studies can be completed and solutions agreed upon. Thank you.

[Applause]

Elizabeth Babcock: Good evening, my name is Elizabeth Babcock. I'm the Chief Public Engagement Officer and the Roberts Dean of Education at the California Academy of Sciences, and I'm here today just to let you know that we are a proud program partner for the Presidio Exchange project.

There are a couple of things I wanted to point out. Number one, the Conservancy, as you know, has an exceptionally strong track record in terms of creating programs that are rich, focused on diverse audiences, and really reach all of our public. They also have a very strong track record in terms of reaching out to partners to develop collaborative partnerships and programs that really benefit our wide and diverse community. Including the Academy, it's been one of the partners in terms of focusing on citizen science and environmental education.

I also am here to represent Change Field, which is a regional environmental education collaborative, serving 12 counties of the Bay Area. And Change Field has also endorsed the Presidio Exchange project. We are a number of organizations who are focused on bringing the issues of environmental literacy and sustainability to our region's young people and its leadership, and we are very excited about the opportunities presented by this proposal.

I also just finally in conclusion want to say that Presidio Exchange project is the right project for this place in this space. It is community focused, it leverages partnerships and relationships that go way beyond just the Bay Area and, most importantly, it really focuses on that connection between culture and nature. Relevance and issues that are meaningful to all of us. Thank you.

[Applause]

Nancy Bechtle: Nancy Ream, Joan Smith and Neal Desai.

Nancy Ream: Good evening. My name is Nancy Ream, and I'm here to read two statements from people who couldn't attend.

“Dear Presidio Trust Board, the Golden Gate is gorgeous from San Francisco and Marin. It is a national icon as important to this country as Ellis Island and the Statue of Liberty are on the East Coast. The Golden Gate is personally important to everyone who

lives here, and to visitors from everywhere. Its value must not be diminished by a building that doesn't fit the site.

“Both versions of the Lucas building are unsuitable. The fake 19th century style has no place here. The site needs an inconspicuous building like others along Crissy Field, befitting the National Historic Landmark District. The grandiose Lucas building looks like a size-10 foot squashed into a size-7 shoe. It detracts from the Golden Gate.

“I support the Presidio Exchange of the Parks Conservancy. Its building fits the site. Its program is what the Trust called for when it was asked for proposals to replace the Sports Basement. Sincerely, Richard [Unintelligible], MD.”

Statement of Peter [Unintelligible], use of the old commissary building. “I live within a few blocks of the Presidio and walk in it every day. I believe that the decision of the future of the old commissary building should be delayed until the effects of the yet-uncompleted roadwork and landscaping of Doyle Drive have been completed.

“I believe that the new roadways and their associated parking lots suggest great amounts of automobile traffic will be present in the area surrounding Crissy Field that could make enjoyment of the many activities surrounding that area more difficult to reach and

enjoy. Therefore, the decision to use the old commissary building should be delayed until that time. Thank you.”

[Applause]

Joan Smith: My name is Joan Smith, and I am reading for Ruth Grenadis, who couldn't be here tonight.

“Presidio is a national park, and as such it should be reserved for uses that are relevant to a national park. One of the park uses that can go elsewhere should go elsewhere. There is no nexus between a digital arts museum and a national park, and no connection at all between the purpose and content of the proposed Lucas Cultural Arts Museum and the history or mission of the Presidio.

“While looks are important, and I have my concerns about the architectural compatibility of the proposed Lucas museum, I'm worried about the amount of attention given to appearances. This focus seems to imply if the building looks okay, the use will be okay. That's a dangerous [unintelligible], not just for this site but for anywhere in the Presidio. What does it portend for the future of the park if we continue to entertain projects that clearly don't belong?

“It is unfortunate that RFCP and RFP did not clearly rule out non-park-related uses. I'm disappointed in the Trust for stringing Mr. Lucas along. It isn't fair to him, just as it wasn't fair to Donald

Fisher. It's past time to wish him well in establishing the Lucas museum in an appropriate location elsewhere.

“There are good arguments to be made for postponing the final decision of the commissary site until after Doyle Drive is completed, but there is no reason to postpone the decision to remove the Lucas museum from consideration.”

[Applause]

Neal Desai: Good evening. My name is Neal Desai. I'm the Regional Field Director for the National Parks Conservation Association. On behalf of more than 800,000 members and supporters around this country, NPCA runs a strong endorsement for the Presidio Exchange. But we request that the Trust Board delay making the decision. We urge the Board for work for the next several years with the community to build the right support for the right future for this world class site. The owners of this park, all Americans, want a decision that achieves the long-term vision that stands the test of time.

Significant planned developments such as the Presidio Parkway and tunnel tops will alter visitor views and experiences. And planning for the long term is simply impossible without it. These facts confirm a need to delay decision. This is also shared by the Presidio's top philanthropic partners, its volunteer base, and the National Park Service. After investing millions of dollars in

parkmaking and leveraging strong public support by the thousands, these stakeholders remain deeply concerned that their investments could go down the drain by the rushed decision.

The former commissary should house a project and program that cannot be housed anywhere else. If the Trust were to make a decision today, only the PX meets those requirements and the Trust's own criteria and guidelines. The revised PX is the only proposal that offers public programming that leverages the national park values found in the Presidio and complements the existing partnering by the Trust. It is no surprise that world class partners such as the National Geographic Society and the Aspen Institute want to partner with the PX to make this a contemporary and international destination.

On the other hand, the three Lucas museum proposals fail to meet the Trust's own program standards and design guidelines. There is no way around this. Such a museum with no meaningful connection to the Presidio's museum programming does not belong at the Presidio site. The backbone of the Presidio and its park-making efforts has always been community support, not heavy-handed campaigns carrying the stigma of political pressure. We urge a delay that allows planning for the long term.

Let me say this a different way. This decision is not about quote-unquote what George thinks; this is about what you think, what I think, and what the public thinks. Thank you.

[Applause]

Nancy Bechtle: Barbara Rodrigues, Philip Gioia and Ron Sundergill. Barbara?

Barbara Corff: Did you call my name? Barbara Corff?

Nancy Bechtle: Barbara Rodrigues?

Barbara Corff: No.

Nancy Bechtle: Different Barbara.

Barbara Corff: Thank you.

Barbara Rodrigues: I'm Barbara Rodrigues. I live in the Laurel Heights area, and I visit the Presidio nearly daily. My preference is that we wait until – to build any plan until the Doyle Drive is finished. And secondly I would like to have the enlargement of the marsh to be considered for the marsh's own health.

If we do go forward with building, I prefer a simple, clean-lined elegance that allows the site to be the star attraction, not the building. I also prefer programming that appeals to a broad spectrum of audience and is educational and relevant to the Presidio in terms of environmental issues and cultural history. Thank you.

[Applause]

Philip Gioia: I'm Philip Gioia. I was fortunate enough to be stationed here as a staff officer [unintelligible] United States Army staff. I am a military historian. I had my Army career – I was an airborne infantry officer, but in my Army career I was also fortunate to teach at the United States Military Academy at West Point.

The Presidio of San Francisco and the United States Military Academy are iconic in the military history of our country. None of the three proposals that I see here today – I haven't delved deeply into them, but on their façade – not one of them treat the military history of this place in the way that it should be treated. In the sense that I stand here today probably as the only representative of the thousands of soldiers – officers, their families, of the Spanish, Mexican and United States armies, because this was an Army installation – who served here over the years.

This is a stage set. You may not see the characters here anymore, but they're all around you. And nothing I see here tonight speaks to the tradition and history of the United States Army and its role in the West. On this land, which you inherit. So I would caution patience, and I would look at the site after – as some very eloquent people before me have also exhorted – wait until the parkway and the land are landscaped, and then look at it as a continuation of the template and the fabric of the buildings on the hill, the airfield – which was the first military airfield on the West Coast – and the

tradition of the military history that's all around us. Thank you very much.

[Applause]

Ron Sundergill: Good evening. My name is Ron Sundergill. I'm the Regional Director of the National Parks Conservation Association. The NPCA strongly endorses the Presidio Exchange design and the public programming, but requests that the Trust Board delay making a decision at this time. In addition to what my colleagues outlined tonight, I would like to emphasize a few points.

First, the site should only house a project that responds specifically to the unique national park landscape at Golden Gate. While the PX is designed specifically for this site and could not exist elsewhere in or outside of the Presidio, the Lucas museum proposal contains programming that could exist anywhere in San Francisco, or for that matter anywhere in the country. The appropriate place for the Lucas museum could be at the Palace of Fine Arts, but it is certainly not at the commissary site.

Second, the Golden Gate National Parks Conservancy has a nationally recognized track record of developing programming to engage inner-city youth and families. The PX builds on this proven success by establishing new partnerships with think tanks, contemporary art institutions, and science, research and technology-based industries. The Presidio and its values are held true with the

PX plan. The Lucas museum proposal is more along the lines of fantasy. An Indiana Jones Trail is out of place in this National Historic Landmark. Thank you very much.

[Applause]

Lastly, your most committed supporters, donors, advocates and volunteers are urging you to delay a decision. We applaud your prudent approach to date, as it's clear the community is not ready to support a decision now. Now is the time to pause and plan for the long view. Thank you.

[Applause]

Nancy Bechtle: Kari Kiser, Jamie Slaughter and Rebecca Evans.

Kari Kiser: Hello. Good evening. My name is Kari Kiser, and I am a previous resident and a long-term user of the Presidio, and I also work for National Parks Conservation Association. I want to thank you for requiring all the project proponents to respond to the power of place. Here at the Golden Gate, this means the power of our world-class natural and cultural resources and the rich parklands of our developing partnership with the community.

The Golden Gate confirms our national parks are absolutely democratic, and any development at this prize waterfront location must be reserved for the uses that are relevant to this national park.

You have three proposals, and yet only one of them, the Presidio Exchange, responds to that specific criteria and requirements outlined by the Trust. Only the PX has the architecture specifically designed for this site to meet landscape from the Main Post to the waterfront. The [unintelligible] stands ready to deliver programs that complement the Trust's existing programs and will engage San Francisco's youth and visitors from afar.

The Lucas museum proposal does not meet the basic standards put forth by the Trust. Its revised architecture is incompatible with the surrounding landscape and the Trust's own guidelines. Its programs could be located elsewhere, as demonstrated by its traveling exhibits described in the centerpiece of the museum. Such uses bearing no connection to the mission of the Presidio do not belong at the Crissy Field site.

What I would like to recommend is that you wait on making a decision. We will know significantly more about this site and how visitors want to use it after the Doyle Drive and the tunnel top is finished. Our national parks must stand the test of time. A rushed decision now, with less than half of the facts, will tarnish the progress the Trust has made to date. And present long-term plan that truly benefits our future generations. Thank you.

[Applause]

Jamie Slaughter: Good evening. My name is Jamie Slaughter. I'm a board member of the Horace W. Goldsmith Foundation. We are longtime supporters of the Presidio. We were the lead grant – the first grant – for the Trails Forever program [unintelligible] Land's End. Most recently we're supporting restoration of the Tennessee Hollow watershed.

I rise tonight to support the PX strongly and oppose the Lucas museum. The Lucas museum doesn't belong in the Presidio. It's got no connection. It's not relevant to its purpose or mission. The fact of the matter is, as others have said, it could be anywhere. I agree with those criticisms articulated by John King in the Chronicle recently.

I urge you not to make a decision based upon Mr. Lucas' offer to underwrite the project with his personal fortune. The suggestion implicit in that offer is that there is no money for the PX, and I think you will realize and understand from the long history of the Conservancy that it has a tremendous ability to raise and invest money in the Presidio, having done so for 20 years.

I'll leave you with this final thought. Who has been here for the Presidio for the past 20 years? Who has raised and invested hundreds of millions of dollars in the Presidio? Where has Mr. Lucas been? Greg Moore and the Golden Gate National Parks Conservancy have dedicated themselves to this park, and they've

delivered every time. The PX will be no different. Thank you very much.

[Applause]

Rebecca Evans: My name is Rebecca Evans. I'm here on behalf of the Sierra Club with its more than two million members and supporters. Forty years ago as the Sierra Club was shaping its Inner City Outings program to take youngsters from more deprived neighborhoods of several cities out to the national parks, a leader from San Francisco's Chinatown said at a meeting, "If you don't bring the young people from my community and other less fortunate communities into the national parks, the next generation will pave over Yosemite."

The programs of the Post Exchange would educate and inspire generations of young people to become a cadre of stakeholders for the Presidio and for the national parks. And to echo something Mr. Shepard said, there is no such thing as an urban national park. No such entity exists within the national park system.

At a time when nature deficit disorder is the norm instead of the exception, we need to bring youth and adults to the outdoors to sea breezes, bay vistas, the sounds and smells of the natural world, and to the power of this place. The Parks Conservancy has demonstrated time and time again that it knows how to do this. Please choose a window to this world, not a box shutting it out.

The Sierra Club would support a delay for this process if the best project is eventually chosen. Thank you.

[Applause]

Nancy Bechtle: Amanda Hoenigman, Vince Hoenigman and Bill Waytena.

Amanda Hoenigman: [Unintelligible]. Hello, I'm Amanda Hoenigman. I'm a neighbor and a very proud neighbor of the Presidio. Along with my husband and two kids we really appreciate and take advantage of its many offerings. I'm also the chair of the William Kent Society and a SPUR representative for Doyle Drive.

The Conservancy, as we all know, has a very proven track record of creating and stewarding the Bay Area's most popular park places – Crissy Field, Muir Woods, Land's End, Golden Gate Bridge. With three decades of improving the parks, involving the public, and in the organization of [unintelligible] Presidio Council to save the Presidio, the Conservancy has proven its commitment to enhancing the public benefits of the park. And they also effectively have been giving the people the opportunity to be part of the planning success.

I have the utmost confidence in the PX plan for the Mid-Crissy Field site, and I really believe that the Lucas museum has absolutely no connection to the national parklands of Crissy Field. It doesn't fit into the park landscape, either architecturally or

programmatically, and I implore you to either choose the PX or choose no one. Thank you.

[Applause]

I'm going to stand up here because our friend Bill had to leave, so I have his comments. For Bill Waytena. "I've been a resident of the Presidio for 17 years, and live a few hundred yards up the hill from Lucas Digital Arts Center. You would think that such a beautiful public space would be in our lives weekly and daily, like Crissy Field. Even though we live so close, it's not.

"I'm compelled to comment. When we enter the Lucas Digital Arts Center Park, we are made to feel that you need permission to enjoy the space. We are trespassing. The result is nobody we know uses that space. In pursuit of Lucas' own goals, I fear that the public goals will be lost. I ask you to put the public first, to carefully consider each team's track record of stewardship in the Presidio. Thank you."

[Applause]

Vince Hoenigman: Hi. My name is Vince Hoenigman. I'm Amanda's husband, so you've already heard about our family and our kids and how much we enjoy the Presidio [laughter]. And I support, like my wife, the PX. The PX is a place for people, and a purpose of this place. In contrast, the Lucas museum is a private museum with a private

purpose and a private penchant for architecture. A private preference for architecture.

But this is not a private site, as we all know. This is a very public site, in a national park that is owned by all of us – and as Neal said, 300 million more Americans. I think the Lucas museum will be a great museum, hopefully on a pier downtown or in the Palace, or even in Chicago. But it has no place in this park. It no more belongs here than it does in Yosemite Valley.

I think if it's built here in the future, future generations will ask, "Why is this here, and who let this happen?" I support the PX. I hope you'll support the PX or no proposal at all. Thank you.

[Applause]

Nancy Bechtle: I'm going to keep reading names, but I want you to know that we are not even a quarter of the way through. So please try – if it is something that has already been said, please just say, "I agree with that person." Okay. But you are free to use the two minutes.
Barbara Corff, Jan Blum and Carol Simmons.

Barbara Corff: Hello, Board members. I've had the privilege over the last 12 years of getting to know the Presidio really well as a natural and cultural resources consultant, as well as a long-term volunteer. I'm one of the few lucky people who have been able to enjoy the view that I

notice one of the proposals had, which was actually standing in the Crissy Marsh looking at the buildings.

I believe that there is a scale issue with the Lucas proposal that I don't think is apparent from the drawings and the bird's eye views that we have been shown. I would like to put on a new set of lenses, one that allows you to visualize a robust, welcoming and exciting gateway to the Presidio in the site of this commissary.

When we view the former commissary site through our newly focused, sense-of-place lenses, we are able to see a historic vista, newly revealed, sweeping up and over the green landscape above a completed Presidio Parkway all the way into the Main Post. You will see a place where your years of efforts to create this park are honored by a landscape that expresses the historic connections between the world beyond our Golden Gate and via San Francisco Bay, and the people who came and gave spirit to our [unintelligible] of the West here in the Presidio.

What is powerful about this place? The amazing location with the potential to draw a steady stream of visitors from the very popular Crissy Field into your polished gem of the fully realized Presidio. We are at a wonderful place in the history of making this park. We have been struggling to see these proposals because we have not been able to experience this site and its connection to the Presidio firsthand. I support the need to delay the decision, and to offer a “no thank you” to Mr. Lucas for this proposal.

The Parks Conservancy understands the heartbeat of this park, and its priority purpose for the park of growing our community of local, worldwide, and local visitors, tenants, organizations and residents. Feel that heartbeat, and make that right decision. Thank you.

[Applause]

Jan Blum: My name is Jan Blum, and I would like to speak on behalf of the extraordinary investments in education that the Parks Conservancy makes in our community. This work goes on daily, largely without notice, but it's changed the lives of youth.

For decades, the Conservancy in collaboration with the National Park Service and the Presidio Trust has reached more than 60,000 inner-city youth annually, some of whom saw the ocean for the very first time in their lives. They have partnered with more than 135 community-based organizations, 85 public schools, and nine colleges and universities.

They have employed over 700 youth in green jobs, offered almost three-quarters of a million dollars in transportation scholarships to community groups and schools to get people to get youth to the Presidio, and they have provided more than 2.2 million hours of enriching experiences to San Francisco youth and their families.

These are significant numbers. They have won local and national awards and recognition for groundbreaking work connecting youth with nature and culture, and their role as future leaders and stewards of their communities, their parks and the environment.

The PX will be an enlargement of the Conservancy's outward-looking vision, that of transforming places and people through conservation, improvement and education, and as a park visitor experience and making the parks relevant for all communities, and instilling a sense of conservation and stewardship in this and future generations to ensure the park's vitality forever.

These are just some of the reason the PX should be selected as a partner in the Mid-Crissy area. Thank you.

[Applause]

Carol Simmons: Good evening. My name is Carol Simmons, and I'm a proud member of the Conservancy and the William Kent Society. And I am of course supporting the Presidio Exchange project, but I think what hasn't really been emphasized is how dynamic and flexible and forward-looking it is. It is the most forward-looking of the three proposals, so I think that in its vision for programming in particular there is so much room there for future needs that we can't even anticipate. And I think that's important to note.

And finally, it's free for everyone and it's for all ages. And I think it's the most welcoming project for the entire community and for our visitors. Thank you.

[Applause]

Nancy Bechtle: Bill Hudson, Leo Holzer and Tony Cerda.

Bill Hudson: My name is Bill Hudson. I'm a resident of Presidio Heights. I second the many comments that have been made to urge you to delay your decision. I really do think that these three projects are premature relative to the final configuration of the tunnel top park and the roadway, and that that section should be developed before you can pick one of these particular projects for completion.

That said, I think it should be considered that a selection of the Presidio Exchange at this time will enable them to mobilize their significant fundraising capacity to go generate the kinds of funds that will be needed to effectively deal with this site. So you could consider selecting them, but clearly indicating that the proposal as it currently stands is subject to modification as the actual site develops with the Doyle Drive and tunnel top parkway. Thank you.

[Applause]

Leo Holzer: My name is Leo Holzer. I'm speaking in behalf of the George Lucas proposal. I want to go back to William Reilly, who – you

have a history of this Board – not this Board, but your previous Board – and that was commitments made. George Lucas put up artists' money. There was an agreement that Presidio Trust had wanted him to build a visual arts museum; he made that commitment then, and it's something that I think you guys should honor. And that's all been documented by William Reilly, and he knows that.

So I think that nothing is more rewarding than inspiring a youngster, and I don't think the other two proposals will do that as well as George Lucas. George Lucas will inspire youngsters throughout the world, and this will become a site that will be popular around the world. People will [unintelligible] tours to San Francisco from not just California and the nation, but from all around the world. As 20-25 years ago when they had the Marin County Fair exhibit. It was only there for four days and they had people from Japan who flew over to see it.

So I think that this is a national park. It's not a California park. It's a national park. Your duty is not to the people of San Francisco; it's to the people up in Sacramento, the people all over the country. And I think the Lucas park is the best for this, and I don't think it's fair to make him wait any longer either. Thank you.

[Applause]

Tony Cerda: Good evening. My name is Tony Cerda. I'm Chairman of the Costanoan Ohlone Rumsen people. There are 2,000 of us, and we thank the Presidio that has helped us so much to establish our presence here in San Francisco because our people were exiled, because of the atrocities that were going up in the area at the time. They went down into southern California and came back.

It was about '95 when I started coming here to the meetings for the restoration of Crissy Field, and I worked as an Indian American manager on the project. Also the blessing for the Presidio Visitor Center. We did the new Visitor Center also [unintelligible]. We were allowed [unintelligible] to do that. And we really appreciate what the Presidio has done for us, and we support their projects because that has given us a place here in San Francisco that we've been able to show the people that we are still here.

Because people had thought that we are extinct. And we're not. We're still here. You can also tell them that you saw me here [laughter]. Thank you very much for what you are doing, and we do support the PX project. Thank you.

[Applause]

Nancy Bechtle: Okay. Marc Wendt, Michael Willis and Neil MacLean.

Marc Wendt: Hello. My name is Marc Wendt. I'm a former Lucasfilm employee and Park Disney employee. I want to thank you guys for the

opportunity to speak to you today, and I come before you not just to urge you to choose what I think is the best proposal, but to be an advocate for the future of our children's creative imagination.

The American experience is a fabric of millions of lives, woven together with the thread of our hopes, dreams and visions. Our cultural history illustrates an advanced capacity for innovation in industry, agriculture and the arts. Together, we've brought forth the miracles of our age. No one present at the SF World's Fair in 1915 could have imagined the incredible advances we all take for granted today.

One thread in this fabric is the life of George Lucas. The history of Lucasfilm shows that George poured his fortunes into research and techniques which transformed the film medium and made it possible for artists to bring to their work anything their imaginations could conjure.

We're all aware of his notoriety. But his true legacy is more than the story of how he built the world's most successful independent film company or transformed the entire medium of filmmaking. No, his true legacy is that all of his artistic instincts and industrial innovations were brought forth to serve one aim – to ignite the fire of imagination in young people, and to inspire them to believe in the power of hard work, optimism and integrity.

His films are modern fables. At the root is his desire to inspire people and provide insight on the moral dilemmas of life. They are guiding tales of wrong and wrong, which inspire us to beat the odds, challenge us to face the tough choices, and demonstrate how to render our goodness into the world.

As a result of his efforts, there are thousands of children who took inspiration from these stories and turned their dreams into successful lives as artists, innovators and entrepreneurs. [Timer bell rings] I think the children deserve the opportunity to be brought the miracles of the modern age that he might provide the community.

Michael Willis: My name is Michael Willis. I am an architect in San Francisco and for the last 12 years I've had the pleasure of being on the Parks Conservancy Board through 12 dynamic years of building and explaining what this place is to our own citizens.

The Presidio, yes, is a national and international attraction. People come from all over the world to walk, especially to Crissy, to breathe out and to be a part of this place in nature.

This place that we have here, as promoted by PX, which I strongly support, makes it possible for people to understand the place in which they find themselves, this remarkable confluence of nature, place and imagination. It's not just people from all over the world, but San Francisco and the Trust, which is in the honored position of being the stewards of this place and of this opportunity. I believe

the PX fulfills that stewardship of place, stimulating minds and sending the visitors home with something unexpected, a refreshed sense of wonder, nature and this place. Thank you.

Neil MacLean: Good evening. Thanks for the hearing. My name is Neil MacLean. I'm Director of the Ohlone Profiles Project. I wanted to expand on the comments of Chief Cerda briefly.

There are two points. The first is really to thank you. In particular, the Rob Hill Campground has been a tremendous support for the tribe's return and renewal and now are in the position of having an annual event there that involves five Northern California tribes, and the support of the Crissy Field Center, which is making the capacity for us to host those tribes at the Rob Hill Campground.

The PX Exchange proposals, the second comment I wanted to make after the thank-you – and my thank-you really is warmly felt by all the tribe [unintelligible] – is to say that San Francisco is also the home to several nationwide organizations' festivals of Native American culture. In particular, I'm thinking of the American Indian Film Festival and the San Francisco Ethnic Dance Festival. Both of those bring together indigenous groups worldwide – American Indian Film Festival of course in the United States only. But the capacity of both of those organizations – well, the Ethnic Dance Festival group reaches 450 ethnic dance communities. So their annual festival is an important institution in San Francisco for all the ethnic communities.

The PX Exchange could provide the tribe a base on which to expand capacity of their contemporary creative culture. And for that, we would be very honored to serve, and hope that you can begin with us in a dialogue to begin the [unintelligible] capacity that today's proposal might bring forward.

Nancy Bechtle: I think we're going to take a five-minute break, or maybe ten.

[Break]

Nancy Bechtle: Ladies and gentlemen, we are getting started. The next three people to speak are Cheryl Haines, Salvador Acevedo and Arthur Feinstein.

Cheryl Haines: Can you hear me? Okay. I'm Cheryl Haines and I'm the Director of the FOR-SITE Foundation, which is a very small not-for-profit based here in San Francisco. And we're dedicated to the creation and understanding of art about place.

We've had the great privilege to be working here in the Presidio for the last seven years, and we've spent quite a bit of time and our resources to create [unintelligible] a number of projects, which have included 43 artists of local, national and international repute that have responded to their rich natural and social history of this [unintelligible], some of which you may have. [unintelligible] for the installations, Presidio Habitat, International Orange, for the 75th

anniversary of the Golden Gate Bridge, and our [unintelligible] project, which we're very excited about, which is called "At Large: Ai Weiwei on Alcatraz." In that exhibition we'll be dealing with very big issues of human rights, freedom of speech, freedom of creativity and individual responsibility.

We have partnered with, very successfully I think, with Presidio Trust, the National Park Service and the Parks Conservancy for the last numbers of years working here. And we have learned that art, both for the place and of the place, plays an important role to increase and engage visitorship, along with traditional forums of interpretation.

The opportunity that the PX provides is a platform for a wide variety of play space conversations and a forum for the intersection of nature and culture, and which really remains unfilled in our community.

The PX is not [unintelligible] but promises to be a moving, breathing organism. I give my complete support to Presidio Exchange as an entity that would undoubtedly respect the past but will operate with an eye to the future. And through my sense of individual responsibility, I will continue to engage the highest-caliber artists in bringing their work here to the park. And with me, I bring a very generous group of supporters that I know will be kind to the PX.

The Conservancy, with their visionary leadership, their long track record of success, the passion and dedication of its staff and the pragmatism [timer bell rings] of their approach I will know will be a great success, beloved by visitors who will have a chance to experience it. And they will actually be able [timer bell rings] to create a new model in the national parks. Thank you.

Salvador Acevedo: Good evening. I'm Salvador Acevedo, and I represent Contemporanea. We are an audience-engagement consulting agency, and hopefully I'll bring a different point of view from what you have heard so far.

The work that we do is basically on new audiences, how to engage new audiences. And a lot of this work is also based on ethnic minorities. So I just want to talk a little bit about the challenges that cultural institutions face right now.

The main challenges are the demographic changes going on all around the country but more specifically in California. You probably know that Latinos are now the largest ethnic group [unintelligible] non-Latino whites, and the Asian population also is the fastest growing not only in California but specifically in the Bay Area.

But besides the [unintelligible] challenges, we also have technology challenges. People are getting connected to cultural institutions in a very, very different way than what used to be before. On top of

this, we are seeing new trends in cultural participation, where people are looking for programming that is cross-cultural, cross-discipline, interdisciplinary and audiences are also looking for unique and [unintelligible] experiences. This idea of being a passive observer of a cultural happening is not a trend anymore. It's quite the opposite. People are looking to be much more active.

So I do believe, I strongly believe, that the Presidio Exchange has the vision to really bring the kind of programming that people are looking for. Just as a disclaimer, my company just finished a spot for the Crissy Field project, and what I can say is that the Conservancy [timer bell rights] understands not only diversity based on handicaps, on what is not there, but diversity based on values of ethnic populations. [Timer bell rings] Thank you.

Arthur Feinstein: Hi. I'm Arthur Feinstein, and with Becky Evans I sit on the local Sierra Club Executive Committee, so you also know my position via the Sierra Club. But I wanted to talk about 20-some-odd years ago when I was the Executive Director of the Golden Gate Audubon Society and the National Park Service was deciding what to do with Crissy Field. And it was controversial, just as this is. There were people who were saying, "Don't do it. You're going to get mosquitoes from the wetlands." But [unintelligible] thing to create wetlands here in San Francisco.

Why do people come to Presidio nowadays? Most of them are going to Crissy Field because that restoration has proved so

marvelous, so successful, so wonderful, and so fitting for its location. And there, you get back to what you asked the applicants to talk about, location and how they belong here.

What we see at this part of San Francisco is the bay, the ocean and the connection between it. Biggest estuary on the West Coast, the most important on the West Coast for natural reasons – you know, it was going to hell in a hand basket, as most of us know, with climate change. There's never been a more important time for people to understand our connection to nature. The threats are so real.

It's great to have art, but it can go anywhere. You only connect to nature by being in nature. Please choose either the Exchange or, my preference, just wait and see what happens. See what you can do to increase the appreciation of nature at this site. Thank you.

Nancy Bechtle: Brian Turner, Topher Conway and Geoff Potter.

Brian Turner: Good evening, Presidio Trust Board members. My name is Brian Turner. I have the privilege of working as a staff attorney for the National Trust for Historic Preservation, a longtime partner of the Presidio Trust.

We issued some comments in October, which we hope you'll consider as well as the comments from earlier this evening. Our chief interest as an organization is ensuring the integrity of the National Historic Preservation Act, the process that will need to be

followed by whatever project is selected here as we move forward. The process is very unique, in that it engages stakeholders in the community to minimize, mitigate and avoid impacts to sensitive historic areas like Crissy Field, like the Presidio historic landmark.

And I think that there's a major contrast in what you're hearing between different proposals. On the one hand, what we see in the Lucas proposal is very much a one-way discussion. Frankly, we were quite surprised to see that the proposal has changed very little since the inquiry of the Board. This rigidity and inflexibility to accommodate changes in design I think is going to create quite a few problems as the process moves forward. It will result in delays that I think the project sponsor needs to be aware of, in addition with NEPA review.

It's in contrast to what we hear from the PX proponents, is that they're willing to work with the community, they have familiarity with this community, they have an openness to having the community be engaged in the process whereby this decision is made. So I urge to take that into consideration, and thank you for the opportunity to comment.

Ron Conway: Hi. I'm Ron Conway. Topher Conway is also signed up. In the interest of time, he's going to defer his spot to me to save everybody two minutes.

I am not a stranger to the Presidio and this Board of Directors. I was on the host committee for the 75th anniversary of the Golden Gate Bridge and, if you recall, I signed up most of the sponsors for that event. I was also the largest personal donor to that event. I have participated in the Parks Conservancy Trails Forever events and have been a very generous donor.

I am here to support the Lucas Cultural Arts Museum. I am not a crony of George Lucas. I do not know him. I have never seen a Star Wars movie. What I do know is that the Bay Area deserves to have this museum in the Presidio. I'm very involved in the tech community, and many tech leaders agree with me, including Laurene Powell Jobs, including Sheryl Sandberg of Facebook, Reed Hastings of Netflix, Eric Schmidt of Google, Marissa Mayer of Yahoo, Jack Dorsey, John Donahoe of eBay, Drew Houston of Dropbox – over a hundred tech leaders have supported this project.

We also have people like Nancy Pelosi, Dianne Feinstein, Ed Lee – the Mayor of this great City. And then we have people like MC Hammer and Joe Montana as well – and also Carole Shorenstein, a cultural icon in San Francisco, who is here.

This journey started ten years ago when you asked for proposals. George Lucas responded. I didn't hear a word about anybody else being able to financially support their project – the other two proposals [timer bell rings] – and George Lucas is fully funded.

We owe this to the kids of the Bay Area. Please support the Lucas Cultural Arts Museum.

Geoff Potter: Good evening. My name is Geoff Potter. I'm representing myself. I am unable to understand why we are talking about building buildings at this site. The tsunami inundation plans of NOAA indicate that we will have from 12- to 14-foot deep water moving in tsunami waves at about 15 miles an hour, moving across Crissy Field and pushing everything in front of it.

Now, we also have a new source of tsunami waves. This is the Cascadia Subduction Zone, a 600-mile rift off the coast of Oregon and Washington. This last ruptured in the year 1700 and gave very long, large tsunami waves to Japan. In addition, this source is only 90 minutes away from us. As you know, tsunami waves travel at about 600 miles an hour in deep water and they would do untold damage to the shoreline.

I just have to say one more thing. Recently, on the coast of Japan, they have found plaques that have warned people, "Do not build near the water." And you see what happens there. Now, this subduction zone is the same type of geological fault as the one in Japan and the fault in Sumatra that killed 250,000 people. So it's not to be taken lightly. Thank you.

Nancy Bechtle: Mary Anne Miller, Mary Jean Robinson and Desiree Munoz.

Mary Anne Miller: I'm Mary Anne Miller for San Francisco Tomorrow – 2,000 members, not two million, but still worthy.

It's never fun to sit through a very long hearing like this one, except for the pleasure that I've taken in this beautiful slide behind you, which I think expresses it all – the sky, the water, the bridge, the gate, the ships, the land, the marsh, the sand, the wind, the fogs – the tracks of history, the tracks of everyday use today, the paths of animals and humans.

Visitors from far away come to this and see the natural features and the bridge and the gate. This breathtaking site does not need to be activated. The Trust believes that it has a mandate to provide multiple uses and attract multitudes of people. Now they have three proposals before them. Lucas wants a trophy building, a museum to celebrate his collection and his contributions to modern media. The museum has a closed-in building. The visitor leaves the vibrant out-of-doors and enters a museum, a place of walls. The walls look inward to a series of rooms. That's what a museum is.

The Conservancy wants to use the site in another way and sees the need to connect inside and outside. The Conservancy has its own set of attractions and they will be changing month to month. They believe also that they must activate a site. Their building is much more porous and structures itself as a crossroads for communication. It is not a statement of one person's wealth and success, but it is still a building.

I imagine a visitor stepping back outside after being in one of these buildings. The visitor is received back into the land and sky. I don't believe you need to build a building to have a viewing [timer bell rings] to have a viewing terrace to take in the view. Thank you.

Mary Jean Robinson: My name is Mary Jean Robinson and I am a Cherokee Nation member, and our families were relocated to the Bay Area for jobs and for many things.

One of the things that I know was promised before the Presidio Trust even took over was a place where the First Nations cultures could be practiced and celebrated, because we're part of the diversity of San Francisco. And it's another reason why I participate in the Ohlone Profiles Project, because they're the indigenous people to San Francisco. And it's always a good idea to honor the original people whose land we live on.

And I hope that whatever program and whatever project you choose, you honor the First People by allowing them free prior and informed consent and to protect any burial sites or any kind of things that you might run into if you do any of these programs.

So I just wanted to say that it's really important to honor the culture of the First People and to consider which programs will best represent allowing the people to share their cultures with all of us. Thank you.

Desiree Munoz: Hi. [Speaking non-English language] I just basically said good evening, everybody, my relatives. I come to you today because I am Ohlone. I'm a member of the Costanoan Rumsen Carmel Tribe. My grandfather is [unintelligible]. And I'm coming here today to tell you guys that we are still here. We are always talked about that we are extinct, but I'm here in regalia. I'm still living. I just took a breath.

I just want to tell you guys, though, that whatever decision you guys make, just make sure that you include us because we were the first people here; we were the original people of this land. Our ancestors were buried here for hundreds and thousands of years. We're in this ground, and remember when you guys are removing Mother Earth to make sure that you take into consideration that there are people that are here buried on this ground. So always say a prayer. Be thankful for what you have.

And another thing that I wanted to say is that when you guys are making the decision to include us . . . because I've been the only First Person that I've seen that's a youth, and I've heard in a lot of the proposals from the community that spoke today that they're including a lot about youth and trying to get the main attraction, which – what happens if you have a power outage? I always think about that. Some cell phones might die. I am thinking about the modern-day society as well. And I just want to say that, just take that into consideration and remember to stay modern but always

don't forget the past. And remember for a better future because, if not, I'll be back here to talk to you guys.

Nancy Bechtle: Melanie Blum, Doug McConnell and Tito Patri.

Melanie Blum: Hi. I'm Melanie Blum and I've worked in the Presidio on a number of projects since 1996. In 1994 the Presidio was transferred to the National Park Service and the General Management Plan was adopted, creating guidelines for the operation of the park. In 1996 the Trust Act was passed, establishing the Trust to undertake the management of the buildings in the Presidio.

In 2000, the Presidio Trust started work on a revised and updated plan called the Presidio Trust Management Plan. After 22 months of public meetings and input from many agencies, including the National Park Service and the Golden Gate National Parks Conservancy, the PTMP was released. In that document it identified the Crissy Field commissary site as a perfect location for a large-scale museum. The vision statement of that document includes the following, "The Presidio should be home to an enduring community where people from the public, private and nonprofit sectors come together, share their ideas and their resources, where educators and students explore the world, where artists, scientists and storytellers pursue their passions, where families play together, where visitors deepen their understanding of this nation's social history and of the connections between human and natural history."

From 2005 to 2009, the Presidio Trust undertook a strategic plan. And in 2010 an updated to the Presidio Trust Management Plan was issued, which dealt with the proposed Fisher Museum – another document that was almost two years in the making. All of these documents stated that a museum at Crissy Field site was the place to be.

Today we stand before you, after 20 years of planning and public agency input, and we say this is the time to make a decision to fulfill the Presidio’s vision for a unique and dynamic national museum. George Lucas has shown his commitment to the Presidio. He’s paid almost a hundred million dollars in rent to the Trust, created a 15-acre park within the park [timer bell rings], and contributes 50 percent of the expense of running the PresidiGo Shuttle. I urge you to select the Lucas Cultural Arts Museum.

Nancy Bechtle: Doug McConnell?

Male Voice: I think he left.

Nancy Bechtle: Tito Patri?

Tito Patri: Good evening. So many golden words [unintelligible] a statement of mine.

I'm speaking for myself. I'm not supporting any of the three proposals. I urge at least, at the very least, a delay. And I'll tell you why. I'm a fellow of the American Society of Landscape Architects and recently helped coauthor design guidelines for Yosemite National Park. The title of that document is, "A Sense of Place," and I think that's really what is missing in all three of these proposals.

Just let me give you one small example. If you consider the thousands of people who use the Golden Gate Promenade and take a good look toward the Parade Ground, you'll see that the Sports Basement, at 25-foot-plus feet, is already a huge and almost overpowering element there. To allow buildings to go 45 feet, almost double that, will mean that you will be tipping what is a natural landscape, naturalistic landscape, over into an urban scape, clustering the buildings with little bits of naturalistic natural planting around them.

One of the important things to remember is that you are making a land-use decision. This is not a competition between different architectural looks. It is not, hopefully, a decision based on political pressure. I don't think it's a decision based on where the best art program should go. It's a decision with long-ranging and dramatic consequences. Thank you very much.

Nancy Bechtle: Ephraim Hirsch, Paul Wermer and Carol Brownson.

Ephraim Hirsch: Thank you. Good evening. I am Ephraim Hirsch, a civil structural engineer in San Francisco. And as such, I was the engineering consultant for the Crissy Field development, as well as a consultant to [unintelligible] for the Doyle Drive replacement project. Thus, I bring my insights and comments on the proposals before us tonight.

Why rush to judgment? Surely nothing can be done physically to this site until the Doyle Drive construction project, now well underway, is completed. At that time the entire surround and landscape will be transformed, and new physical reality created. Just as nothing can be done physically now, the design of any new project, if any, for the site should wait and see to take heed of this change in order to respond respectively to this new environment.

As yesterday's Chronicle article by George Hargreaves and Mary Margaret Jones, the designers of the wildly successful Crissy Field Project point out, their intent was to have wetlands eventually encroach upon this site. They make a cogent and informed argument to leave the site alone and respond to the Secretary of the Interior's Guidelines. Perhaps nothing at all should be done.

However, should a physical plan ultimately be the choice made, then any proposed building, in addition to being complementary to its environments, should be one of the highest architectural standards. Sadly, the one that has achieved the largest press notice, the Lucas building, fails to do so by great measure. Aside from merits of the collection that he proposes to house, the building itself

is more a stage or a movie set than serious architecture. Not only is its size overwhelming to the site, its design is a mélange of elements that bear no respect the site. It is unqualifiedly, in my professional opinion, bad reflective architecture and a bizarre intrusion to a serene landscape [timer bell rings].

Furthermore, the unseemly high-powered political pressure that has been brought to bear to choose it [timer bell rings], no questions asked, a pressure that might be more at home in New Jersey than San Francisco [timer bell rings] certainly the Presidio, as a national park, we all deserve much better. Thus, I urge you the forbearance to take account [timer bell rings] of the [unintelligible]. Thank you.

Nancy Bechtle: I respectfully ask you to all stay within the few minutes warning. Less would be better. With that, Paul.

Paul Wermer: Good evening, members of the Trust. My name is Paul Wermer. I will try to be very brief. What I will simply do is firmly endorse comments such as the one from the speaker just before me, Neal Desai, Phil Gioia, Amy Meyer, Don Green, Jan Blum, and various funding folks. I think it is really key that this is not the time to make a decision, number one. Number two, the Lucas museum would do wonderful things for the City, placed almost anywhere in the City. Why place it at a place that's hard to get to by public transit when you're trying to serve children from all over the City? Number three, the PX proposal has wonderful programming ideas that are great. And if you absolutely have to make a decision for

some unfathomable reason, really, please don't make a decision on anything for this site and see what turns out over the next few years. Thank you.

Carol Brownson: My name is Carol Brownson, and for some time now I have been living through a major remodel and restoration of a historic building in San Francisco. So in my small way, I've developed some empathy for your situation.

And one thing I have learned the hard way is a principle that applies here – don't be rushed into construction decisions by a bunch of pushy guys because you're going to have to, at least, pay for the mistakes and, at the worst, live with them for a long time. Let's find out what the space really is before we make any construction decisions. Thank you.

Nancy Bechtle: Jim Lazarus, Paul Burrow and Edward Von der Porten.

Jim Lazarus: Good evening, Trustees. I'm Jim Lazarus with the San Francisco Chamber of Commerce. Fifteen hundred local businesses of all sizes belong to the San Francisco Chamber. We invited the finalists to present to our public policy committee some months ago and a final position was taken by our Board of Directors, unanimously supporting the Lucas museum proposal.

We believe this proposal complies with the land use policies that you have set forth and that has been traced by other speakers here

tonight back to the earliest days of park planning in the 1990s. You have a difficult choice. All three include construction, all three include development of a major exhibit, event and education facility, and all three will bring visitors to the park. But the Lucas museum is a world-class institution that will benefit you financially, will benefit the people of San Francisco and the Bay Area, and will be a national attraction that complies with the land use proposals that you have in plans that have been set forth for the last 20 years.

The Chamber is pleased to have made this recommendation and urge you, in light of the modifications put before you tonight, to proceed with a decision in favor of the Lucas museum proposal. Thank you.

Nancy Bechtle: Is Paul Burrow here? Edward Von der Porten?

Edward Von der Porten: Good evening. I'm Edward Von der Porten, a member of William Penn Mott's planning team for the Presidio all those years ago. I've had much time to think about the future of the Presidio, attempting to see it in the spirit of that great leader. Today we come together to comment yet again on proposed Presidio uses that have raised much divisiveness, anger and acrimony. We're given a ludicrously inadequate time to discuss an issue that bears with it much of the future of our major national focus.

All this is the result of a fatally flawed planning process. All this is the result of application of policymaking by the Trust in favor of a

bidding process. This is not a shopping mall. It is potentially a grand national park. This bidding process was sure to bring forth narrow special interests that have little, if anything, to contribute to a national park.

Sure enough, that's exactly what has happened. We're called in at the last minute to briefly comment on specific singular proposals, one of which would be completely out of place in the heart of the Presidio and two with such narrow focuses that they could fulfill only a small part of the Presidio's crucial needs. Yet any one of the three would dominate the key central point to the Presidio and freeze out the real program needs of this potentially great national park.

As long ago as the first planning by William Penn Mott's committee, we realized that the commissary location had to become the focal point of the Presidio. Our national park desperately needs a significant center point to orient and educate the public in order to fulfill its purpose as a national institution appealing to a broad range of Americans for an important public purpose in so significant a site is the obligation of society as a whole to create a major public cultural and educational institution. [Timer bell rings] In this case, the appropriate instruments of our society are the National Park Service and the Presidio Trust, which must lead the effort [timer bell rings].

Nancy Bechtle: Your time is up, sir.

Edward Von der Porten: I think that exemplifies what I'm talking about.

Nancy Bechtle: Gary Widman, Moira Brennan and Kevin Carter.

Gary Widman: Thank you. I'm Gary Widman, President of the Presidio Historical Association. As far as I know, we're the only nonprofit group devoted to the betterment of the Presidio.

I'm amazed that we've heard so little about the primary mission of the Presidio Trust and what it's to do in relation to its property. The Presidio Trust Act, in its opening paragraphs, makes it very clear that your mission is to protect the nature and the history of the Presidio and protect it from development.

So if you ask yourself how these proposals fit in with that, I think you find perhaps all three lacking. We would suggest that you take more time, defer the decision . . . of course, we'd like you to look at the Presidio Historical Association letter that you received today. But read again the National Park Service letter from Frank Dean and the [unintelligible] letter. We think those set out a great deal of good information and advice for you.

We have heard several times about the necessity for education for various things – art, film and so on. Of course, there are a lot of things that lead to good education, but there's no connection between those types of much-needed education and this Presidio

location. If there's ever something that needed education, it's the subject of history. And it is your job, your responsibility, to protect the history and to educate the public on the history, at this particular location. And to us, that suggests that you should defer and think this through a little more, have perhaps a history master plan, and think about putting something reminiscent or something that gives some education about [unintelligible] that are found here, about the Crissy Field that's in front of this location, and about the PPIE and Pacific International Exposition and the other [timer bell rings] aspects of history that have taken place here, and the people who walked on this land. Thank you.

Moira Brennan: Good evening. My name is Moira Brennan and I'm here as a private citizen. I want to thank you very much for holding this hearing. It's about time we all got together here.

I'm not going to repeat what everybody has said. I urge you to please delay your decision and not to rush into anything – there's a lot going on – and to be extremely cautious before making any decision about building on a site that is so environmentally fragile and historically significant. Thank you.

Kevin Carter: My name is Kevin Carter and I'm a resident in the Marina [unintelligible] neighborhood. I spend lots of time at Crissy Field. I'm in support of the Lucas museum. Both of my parents are artists and I strongly believe in arts education. I grew up surrounded by fine arts, industrial design, computer animation, film and music. I

believe art education has a really positive impact on people, especially children. I think the Lucas museum sounds like a very fun and interactive way for children from around the bay to learn about the arts.

My higher education and professional experience is in business and finance. And from that perspective, I think that the museum is fully funded and has endowment so it doesn't risk stealing fundraising time and effort from other museums, nonprofits, individuals and organizations.

I think this is a unique educational and cultural opportunity for the Bay Area, and I'd like to see the Lucas museum in my neighborhood.

Nancy Bechtle: Adelaide Johnson, Sally Mahe and Charlotte Hennessy. There's one here that says Adelaide Johnson and she wrote something here, which I will read. "Please wait for a while to make your decision. We need to see what the area looks like before adding a building." Sally – I believe it's "Mahe" submitted: "Commissary proposal [unintelligible]" . . . Oh, are you one of those people?

Charlotte Hennessy: No, I'm Charlotte Hennessy.

Nancy Bechtle: Oh, Charlotte – sorry. Okay.

Charlotte Hennessy: I was the last called, so if you have other things to read . . .

Nancy Bechtle: No, those two are not here so you're next.

Charlotte Hennessy: Lucky you – I'm not going to be saying my own words. I'm going to be reading a letter by Lucia Bogatay, who is on the Presidio Historical Association Board. She is also an architect and has been planning, master-planning for government, universities and hospitals and designing projects for historic buildings.

Her advice is to select for this use to avoid conflicts, to maximize the site's good features and minimize its problems. She thinks the Lucas museum ignores design guidelines, is too tall, is inappropriate in design, tries to mimic the PPIE – does everybody know what that means? Pan-Pacific International Exposition – unrelated to the National Historic Landmark District. Its valuable artifacts would be vulnerable to rising water levels. It has no relevance to the interpretation of the history of the Presidio. Its design would cause an adverse effect on the setting, feeling and association as defined in the Secretary of Interior's Standards.

This huge mass chokes off circulation and views. If successful, it would be a major [unintelligible] generator, if not a major waste. The sustainability center is too large. It's not essentially a public use. It's interesting but not welcoming. It's not related to the NHLD and its significance. The PX is related to and can provide interpretation of the NHLD. It's reasonable in size. It minimizes

the obstruction of views, acts as welcoming gateway for public, allows for site circulation.

But the fourth option is to do nothing, and this would be the safest in her opinion, which meets her criterion for a good choice, and will increase open space. Thank you.

Nancy Bechtle: Caroline Labauve, Elizabeth Altieri and Danny Conway.

Caroline Labauve: Good evening. I'm Caroline Labauve, and I've been entrusted by Edward Howden, age 95, who is not able to be present with us tonight and who will be relieved to hear that I'm going to accede to your request and say it's all been said, save I would like to add: often, less is more. Thank you very much.

Elizabeth Altieri: I'm Elizabeth Altieri. I live in Laurel Heights. This landscape speaks for itself. It doesn't need another building on it. Please delay your decision. And art is great, but it can go anywhere. And as far as educating our children, I think the most powerful thing we can do is try to restore this site back to its original condition as much as possible. Thank you.

Danny Conway: Hi. My name is Danny Conway and I live over on [unintelligible] Street just a few blocks away from here. I'd like to read a letter from Laurene Powell Jobs, the wife of the late, great Steve Jobs.

“Dear Chair Bechtle and Presidio Trust Board members: I’m writing to express my support for the proposed Lucas Cultural Arts Museum in the Presidio. Like thousands of other members from our community, I believe this is a project uniquely important to our region and Crissy Field is the ideal home for it. Perhaps the Bay Area’s most prized export to the world is our unparalleled commitment to creative innovation.

“Innovation begins with a mix of curiosity and courage to challenge the status quo, which is exactly what this museum will bring to life for its patrons. The museum will serve as a tremendous education resource for our community by providing a state-of-the-art hub for learning, storytelling and convening. The museum will quintessentially represent all that is best about the region and will no doubt prove to be a key destination for thousands of visitors from throughout the world who want to experience how science, technology, art and stories come to life.

“The project has been carefully planned, will bring in much-needed revenue to the area, and is supported by a wide range of stakeholders. I am proud to be one of them. I urge the Board to accept this proposal. This is a museum that will captivate a new generation of innovators, scientists, artists, parents, teachers and students. It’s a unique chance to add a dynamic new center of learning and inspiration to the Presidio. Sincerely, Laurene Powell Jobs.” Thank you.

Ron Conway: And she is not a pushy man.

Nancy Bechtle: Tom McKewan, and I think this is says Brad Andersen, but I'm not quite sure. And third will be Susan Swig. Is there a Brad Andersen here? Okay. I got it right?

Brad Andersen: Absolutely.

Nancy Bechtle: Okay. Tom McKewan is next. Okay, Brad, you're on.

Brad Andersen: Good evening, Chair and Trust. My name is Brad Andersen and I live in the marina about a block and a quarter off of Marina Boulevard.

I hope you put a lot of weight in those of us who live here on a daily basis as opposed to people living outside the state. I know they have valid concerns but, please, listen to what we're saying.

Of the three, I believe the PX is the best based upon meeting requirements. However, defer it at this point in time. Thanks.

Susan Swig: Good evening. My name is Susan Swig. I speak tonight on behalf also of my mother, Rosaline Swig, and my children, for the Presidio is a multigenerational gift. I grew up in this City and I've seen the Presidio transform into the jewel that it is today, a treasured place accessible for all to enjoy.

Tonight, I wish to address the future stewardship of the Mid-Crissy Field site. Like the rest of Presidio, this site is not meant to be of or for one person but for the many. This site is not to be of or for one idea but for inclusive connection to the values of our parks. This site should not be a place for an aggressive architectural statement but instead one respectful of and related to the landscape. And this site should look to the future and be adaptable. So we are advising that a site based on today's phenomena, celebrity or pop cultural icons could one day become a Presidio white elephant.

So I submit that what we need is a simple proposal that is grounded in park values, inclusive in its philosophy, seamless in its physical fit to the park and adaptable with time. And if you were to select now, the PX fulfills this vision, not the Lucas museum. Yet, as someone who values my family's long-time association and devotion to San Francisco and these national park plans, I implore the Presidio Trust not to rush this decision. I have been troubled at how divisive this process has appeared in our community, in our San Francisco community. This is a decision that has risked being affected by short-term deadlines, too many people have influenced, and too much community discord. Our national parks are here for all-time. There is no rush. Our future park stories and visitors [unintelligible] that we get this one right in a spirit conducive to its long-term success, and one that we can all be proud of. Thank you.

Nancy Bechtle: Julie Parish, Ron Maykel and Robert Pollak.

Julie Parish: My name is Julie Parish. I'm a long-time park volunteer and donor, and part of a broad community of people who love and are deeply grateful for the Presidio. It's been an enduring gift for the Bay Area and the nation.

We're hearing about George Lucas' generous gift of a museum of the digital arts, but a gift is only a successful gift when its recipients believe in and appreciate its value. The Lucas museum does not have that broad public endorsement to locate it at the Mid-Crissy site for all of the reasons that we've heard tonight.

Contrast that with the gift of Crissy Field, the extraordinary generosity of the Evelyn and Walter Haas Jr. Fund, fulfill the community's vision rather than requiring the community to endorse someone else's dream. One of the lessons that the Parks Conservancy learned with Crissy Field at here at the Presidio is they learned that partnership, public outreach and engagement are the hallmarks of a successful park-making process; that over a million visitors from near and far would flock annually to a place where they can explore nature and the out-of-doors – they can listen to Mother Nature; that underserved youth fly when they understand the link between nature and culture and what it is to be stewards of that legacy; and that a park destination in the 21st century needs to be able to evolve, to meet changing public needs and dynamic natural forces.

The Parks Conservancy has incorporated all those lessons into the PX proposal, offering you, the Presidio Trust, the opportunity to be a part of an innovative park-making in the 21st century here and around the world. I urge you to choose the PX. It's the only proposal that truly draws from the power and meaning of the heart of the Presidio.

The Parks Conservancy is also, especially as I listened tonight and I heard the proposals presented – the Parks Conservancy is the only partner [timer bell rings] that will work with you and the community and get this right.

Nancy Bechtle: Is Ron Maykel coming, or Robert Pollak?

Ron Maykel: Good evening. I'm Ron Maykel, Pacifica. First of all, I want to say I'm really impressed with all of the wonderful people that have come here and spoken tonight – really an amazing number of things and different interpretations and just information. I don't know how many times I found my thinking just going this way and that way. It's really remarkable. And I appreciate what you're doing in providing this for us. And you know you're going to be tested on who said what at the end of the night.

Anyway, I don't exactly know how to start, but I've been associated with – I'm speaking as an individual. I want to say that. But I've been associated with the Conservancy for about ten years in just about all of their programs – trail maintenance, nursery volunteer,

site storage. I just finished my second of hawk watch and I've been involved in their academy program and also the institute – wonderful.

All these three projects are absolutely marvelous. I'm a fine arts graduate from San Francisco State, so I admire the art that Mr. Lucas has. These are all great projects, but I really think that the PX, the Conservancy's PX, is probably the most appropriate and holistic proposal, really. And I think you all up there – most of you probably feel that way too. I would like to think that.

As an individual, I would say, “demolish all those buildings down there in that area right now, [unintelligible] the hill, make a beautiful coastal prairie, [unintelligible].” That's what I would like to see, because that's one of our most diminishing landscapes, native landscapes today, is our coastal prairies. They're beautiful and made up of a number of grasses and other foliage and plants.

But at any rate, that's where I'm at. Out of the three, the PX – in terms of the PX as the most appropriate on the list of the three, and I thank you very much.

Robert Pollak:

Hello. My name is Robert Pollak and I live in the Marina [unintelligible] area, primarily because of its proximity to the Bay and Crissy Field. And I'm here today to support the Lucas Arts Museum.

I'm not a native San Franciscan, but I've lived here for nearly ten years and consider the City my home and hope to raise my children here. I grew up in Washington, D.C. and my fondest memories are around my mother taking me down to the National Mall and the Smithsonian Museums growing up. I learned more about culture, art, technology and history in those museums than I could have ever imagined. To see, to touch and interact with learning left a lasting impression on my life.

While cities like Denver are having to sell off their art because of the trouble the city is going through, San Francisco is in such a privileged position to have someone donate the museum and endowment for its future. I believe it's our responsibility to give the children throughout the whole Bay Area and San Francisco the opportunity to learn and be educated by the Lucas Arts Museum. I hope that you approve the plans because as a resident of San Francisco I want my children to have the same opportunities I did growing up.

Nancy Bechtle: Linda Howell, Sarah Jesse and Lucas Cowen.

Linda Howell: Hello, and thank you. I'm Linda Howell and I've been a long-time volunteer, fundraiser and supporter of the Parks Conservancy. I currently serve as a trustee.

I would love to see the Lucas Cultural Arts Museum in San Francisco, but not here. I urge you to look ahead five, ten, 50 years.

The PX will be of interest to visitors from all over the world and, importantly, it will also be a place that we as locals will return to again and again. It is our place. We are connected to it because it represents San Francisco – big thinking, inclusive, innovative and connect to stunning natural beauty.

I believe the PX proposal is the one that most clearly meets your stated goals. Please give us the chance to do what appears to be a really phenomenal and large task. We know that. We've done it before and we can do it again.

I have been involved over the last few years in working with the Conservancy staff doing something really fun, which is cultivating a group of younger [unintelligible] friends representing the next generation of [unintelligible] lovers and stewards. Out of this came the establishment of a group of young professional volunteers, mainly in their twenties and thirties, who call themselves FOG, Friends of the Golden Gate. Many of them are here tonight.

I urge you to look to the future. I urge you to listen to today's and tomorrow's audiences. Thank you so much.

Sarah Jesse:

Good evening. My name is Sarah Jesse. I'm the Associate Vice President of Education at the Los Angeles County Museum of Art, and I'm also the incoming chair for the education committee of the American Alliance of Museums.

I'm here tonight to express to you that the Presidio has an unprecedented opportunity to develop a cultural institution that most cities would die to have, and that is the Presidio Exchange. Our mission at the Los Angeles County Museum of Art is to create a museum that reflects our community. And in doing so, we've managed to create one of the most compelling museums I think in the world, and I don't think it's bragging to say that. And the principles and goals of the PX really remind me of this same approach. The choice between a more traditional museum and the Presidio Exchange represents a choice between the past and the future of cultural institutions.

The museum of the past has predictable collections, often old masters encased in frames or behind Plex on shelves. And the cultural center of the future engages living artists and the community in creating experiences through participatory and site-specific installations and events. The past has fixed galleries, suffocated in archival environments. The future is a dynamic experience of cultural expression both inside the gallery and out on the new front porch or the City. The past is a closed box that could be transported anywhere. The future is an authentic expression of its location and community. The past teaches you about storytelling. The future is a place where you come to tell your own story.

I understand that choosing the thing that represents the future may seem a bit risky, but I can tell you from my experience that things

mired in the past will only fade in relevance. So I think the Presidio Exchange has the potential to be a model for cultural institutions of the future. Thank you.

Lucas Cowen:

Hello. My name is Lucas Cowen and I'm the former Senior Curator of Exhibits for Millennium Park in Chicago, Illinois [crosstalk] of urban culture.

My interest in your process and this amazing site you manage, I believe the question to ask is: what makes a great civic space? At Millennium Park we took great pride in offering people free, inclusive and cutting-edge artwork, performances and open spaces. You have such an amazing opportunity to give the people of the Bay Area and its visitors the same kind of unforgettable experiences.

I see this in the PX. It's hard to quantify the value of wonderful experiences that people have when they visit a place, places that make you feel inspired and overjoyed. The value of a great civic space is not just in people's enjoyment of it through the social, cultural, environmental and sensory returns. It's also in economic data. Millennium Park gives the City of Chicago 1.5 billion dollars a year in economic benefits.

So what's a great civic space? It's a place that every visitor sees themselves in, a place that people fall in love with, a place to slow

down, a place to meet friends, and most importantly a place for experimentation.

The PX will offer such experiences because of its flexibility and how it embraces so many different types of diverse programs. I urge you to look into the future. The site in question boasts one of the most beautiful views in America. It is anchored on one side by the Golden Gate Bridge, an architectural jewel, on the other Alcatraz, a nod to the past and historical landmark. What is missing is the keystone in the arch of this trifecta. I believe the PX is the only option that will be able to pay homage to the site.

Cities are defined by progress as much as history. The PX reflects both of these identities. The PX embodies a vision for transformative placement within San Francisco's critical urban spaces. Don't dwell on the past. Create the future. Thank you.

Nancy Bechtle: Julie Haas, Joanne McAllister and Frances Gorman.

Mary Murphy: I'm not Julie Haas. She had to leave and she asked me if I could read her remarks into the record, because she felt strongly about this. So this is Julie Haas speaking – "Please do not take the cultural Lucas arts museum away from us. Don't take it away from the dreamers, the imaginers, the parents and grandparents, the educators and the kids. I, of all people, would never stand here. I thought it would detract from Crissy Field. I believe it will enhance it.

The symmetry from the palace to the museum will complement and unify the park. This is an urban park. It is not Yosemite. It has roads and buildings, it has trees that were planted by men, and it has landscaping. If nothing else, the revenue generated by the museum will plant only more trees and create more vistas.

The go-slow non-decision is a decision to go away. So I ask you to please don't take this gift away from the park, the City, and the future will be inspired to dream bigger. Thank you.”

Nancy Bechtle: Joanne McAllister and Frances Gorman?

Female Voice: Joanne left.

Nancy Bechtle: Frances Gorman?

Frances Gorman: Hi. I'm Frances Gorman. Before I abbreviate my remarks, I'd like to say the ending, which is that I endorse some further study. But I believe in the Presidio Exchange.

I arrived in San Francisco in 1974 and have lived in Cow Hollow ever since. In the 1970s I worked for Levi Strauss, and all of their culture was instilled in me, including the respect for people and their surroundings. In 1996 I watched the Presidio Trust grow, starting with [unintelligible]. In 1998 I loved the area so much I

became a tour guide and travel director at [unintelligible] along Alcatraz and a part-time park ranger.

Today I am a professional tour guide and I would like to say thank you, George Lucas. I cannot tell you how wonderful it is to bring my people into the City, whether going in or going out, and to show what was provided to our City, where there would have been high-rise construction, matching the architecture of the Presidio with an absolutely beautiful landscape that was given to us. And I praise him to no end.

So thank you, George Lucas. But what I'd like to leave you with, and Mr. Lucas and all of your supporters – please, please, please do not go away from us. You can go back to Joseph Campbell, who was “The Power of Myth.” Please, please realize that we need you in this City. There is so much in the Presidio. There are so many opportunities for you to stay with us. Please, please look at that again. And remember that Mr. Walt Disney and his daughter Diane – if he can rebuild one of our most magnificent buildings and absorb people for hours [timer bell rings], hopefully you will follow in his footsteps and he in yours and remain in the Presidio. Thank you very much.

Nancy Bechtle: Raymond Holland, Jan Mertens and Peter Hopkinson.

Raymond Holland: Good evening. My name is Ray Holland. I spoke to you in October, representing the Planning Association for the Richmond,

our neighborhood organization, in support of the PX. My Board has not had time in the last ten days since the revisions came in to basically digest those revisions and discuss them to come up with a decision and either reaffirm its prior support or reconsider.

I expect them to basically reaffirm it. I've sent you a letter, which I sent to my Board, basically saying it should be reaffirmed. It should be reaffirmed even more strongly. I think the PX supplement that they submitted ten days ago strengthened them relative to the other proposals.

However, there are some other things that have come up that I mentioned to you in October and I feel a lot about tonight that I think you need to keep in mind. And one of those is what Craig said at the very beginning of the meeting and that is that, number one, you will have more public hearings. Thank you for that. I thought tonight might have been a last night for public comment. And, two, you'll have to go through an environmental review. And unless I'm mistaken, I'm quite confident that you're going to have to add other alternatives to the three you already have. And one of those, I'm almost certain, will be a no-action alternative – which is you leave the site bare, with no buildings at all. And that's something that you've heard a lot of tonight, and I think you really need to look at it and extend your decision-making out and consider that possibility. Thank you.

Jan Mertens: Hello. My name is Jan Mertens. I'm a resident of the Presidio. I don't belong to any organization. I have also never been to a public hearing before, and I had no idea they were this long.

I'm also – and I promise this – am not a Star Wars geek. I think there was another individual that had never seen a Star Wars movie before, and I'm one of them. I've never seen one before. So I asked myself why I was so passionate about this. When I moved into the Presidio – and I live on Pilots' Row, with a beautiful view out to the Golden Gate Bridge – I started following all these proposals. And I got really excited about what Lucas was trying to do here. And this is going to sound a little corny, but I think it's because of the power of storytelling and the effect it's had on me in my life. And I remember just being a chubby little kid underneath these blankets, reading "Little Prince" or reading "The Neverending Story" and letting my imagination run wild.

I heard a lot of words around politics and I heard about a billionaire's trophy room, and I don't think this is what this is about. I think it's about giving kids access to dreams and to storytelling and allowing them to dream bigger. And I think there are a lot of cities out there that would love to have this opportunity. I'd hate for San Francisco to lose that. So I'd hate for the Trust to not give that access to the kids either. Thank you very much.

Peter Hopkinson: Good evening. I'm Peter Hopkinson. I'm a retired architect. I'm a fellow of the American Institute of Architecture. I'm a past

president of the Boston Society of Architecture. I'm not trying to boast here, but I have seen quite a few things come and go and have participated very strongly in alternatives analyses, plusses and minuses.

To cut to the chase, I'm much in favor of the PX proposal because of the billions of reasons that my predecessors have now discussed very eloquently. And I have no doubt that George Lucas could create a fabulous museum. I don't think it's appropriate here, and I don't think that his architecture is appropriate here. What I'm getting at is what I can't understand is here is a guy who is at the absolute cutting-edge of digital art, the most progressive person alive with regard to graphics and movies. And by the way, his sketches for Star Wars worlds are totally fabulous. He should create that museum. I don't think he should do it here. Thank you very much.

Nancy Bechtle: Kevin Davidson, John Murray and Ron Conway. Kevin? I see John.

John Murray: First of all, thank you guys for putting in a long night. I know these are tough meetings to do, and everyone here is pretty passionate about doing the right thing for the site.

My name is John Murray. I'm a Trustee of the Conservancy. I've also been the Chair of the Rec and Park Commission, the State Rec

and Park Commissioner. On the Conservancy, I work with our youth and program committee. I chair that.

A lot of points have been made so I'll just focus on one, which is that we have a long history of both raising funds to engage the public and bring them together and explain and interpret the site. And the PX is expanding on our ability to do that. I think that's an important part of a mission. We've demonstrated we can do that, and do it with you in partnership with over 135 community organizations, 85 public schools, nine colleges and universities, and 60,000 youth every year. And that's really what this place is about, is to make it part of our community. And we've all worked really hard together on doing that, and I think the PX proposal is a good choice if you're choosing now, so we can continue to do that together in collaboration. And with that, I'll yield back my one minute. Thank you.

Ron Conway: Since I spoke already and MC Hammer lives outside the area, would it be already for MC Hammer to take my place?

Nancy Bechtle: You concede your two minutes to MC Hammer?

Ron Conway: Please.

Nancy Bechtle: I thought that was you sitting there.

MC Hammer: Hi. I was prepared to stay until 1:00. You know, missing from this conversation are the voices of the children. Children do not have the pleasure of hearing and seeing – even though I’m a native of Oakland, I’ve had the pleasure of working with these kids for nearly 30 years in different aspects, from Boys and Girls Club to you name it.

And they are not connected to the vision of the elder generation that’s debating this issue tonight. They live differently and see things. There are many parks and recreations, but that’s not even how they communicate. They communicate visually today, over the Internet. They create things and tell stories. George Lucas is offering the opportunity to provide the tools necessary for these kids to create new stories, to create dreams and see dreams coming to fruition.

I love nature. I love trees and history. But we’re talking about the kids here and what they love. So on behalf of the kids and their voices, I support George Lucas in every aspect, and I hope that if there’s any way that you don’t want it – Oakland – we’ll take it. We’ll take it. We’ll take George [unintelligible] in those new 200 acres we’ve got. Thank you.

[Crosstalk]

Nancy Bechtle: Paul Pelosi Jr., Lillian Lei and Nathaniel Ng.

Lorraine Kelly: My name is Lorraine Kelly, and my great-grandparents came here and were here and gave birth to four children in 1870.

We are the workers. We are not the politicians of San Francisco. I live in the house where I grew up, right on Green Street. And this Presidio is a very historical site. It is to be honored, not only with all the people who have come before you but will come after you. I have grandchildren coming up, and great-grandchildren. And I think it's your duty to preserve this site, not with a monstrosity mausoleum-type building, absolutely not.

This is too precious to San Francisco. So please think about what you're doing, take your time, and put it for next year or the year after or the year after that. It's beautiful open space. And all San Franciscans – my children come from the Peninsula. Do you think they go to the museum, to [unintelligible]? No. They come to Crissy Field. They walk along the open shore. That's what they like. Thank you.

Paul Pelosi Jr.: Hello. I'm Paul Pelosi Jr. I've spent a lot of time in the Presidio growing up nearby. My sister teaches art classes. Another sister is a documentary filmmaker. And as President of the Commission on the Environment for the City of San Francisco, we often balance the difference between preserving the environment and the natural resources and educating the public and finding a way to do that, and opening the door to businesses and other people that would help educate and advance the goal accordingly.

Listening to all the people tonight, it looks like everybody's speaking to the same thing, about the children and the next generation. I thought MC Hammer did a nice job talking about the digital media and the new form of communication and the next generations.

Listening to the stories tonight, it looks like there are a lot of good ideas, a lot of people that could work together. It seems like we're fighting over a very small location when there are many locations in the Presidio that really could embrace and accomplish a lot of the goals that a lot of the groups are representing today.

The community support for the Presidio has been tremendous. I think that when I was making the decisions, having public hearings and being in your position – whether it was putting recycling bags, programs in schools, or different recreational areas for children – it was always a challenge between the balance of the education, the need for resources and then preserving the natural process.

I think the Lucas program does that. I think, like with any movie, he's shown the ability to edit and adjust to the demands of the community over time. This is a process, something I look forward to seeing, how this thing rolls out. And I think what Lucas offers from the education to the children to the digital media is very important.

I remember [crosstalk]. I did meet him and knew him when he was in Congress, and he always wanted the parks to be free. And in order to be free, there's an economic side to this equation where you have to do things and make sacrifices to minimize future development. Nobody wants to see hotels [timer bell rings] and other things out there. So for economic freedom, to keep the park free, we have to make decisions on education for the future for the children. And I think this is about the next generation, and that's forming. And that's why I support Lucas, and I think [timer bell rings] these other parties could work consistently with that throughout the Presidio. And I wish you luck in your decision-making process.

Joe Levy: I'm Joe Levy. I'm an architect here in San Francisco, past Chair of the National American [unintelligible] Committee on the Environment. And my partner and I have been fortunate enough over the last 20 years to design new environments within the sites of historic context, natural context, in the Presidio and also [unintelligible], over 300,000 square feet of it over the last 20 years.

So I can say, I hope with some authority, that the Lucas proposal is the wrong building in the wrong place. As many have said already, this magnificent site really needs to be a celebration of the unique human ecology of the Presidio, a celebration of the land, of our culture past, present and future. It should show the way to a more sustainable future, which I agree is the key challenge of our

generation. And it should be a place involving vitality for everyone that looks to the future, not to the past.

I think these goals really describe the impressive PX proposal. In our opinion, the Lucas proposal does none of these things. The Lucas design does even comply with the Secretary of the Interior's Guidelines for historic properties, but rather it presents a thin movie set version of it [unintelligible]. This is not the legacy of the Presidio that should be written for future generations. If you choose a proposal, please choose the PX. Thank you.

Nathaniel Ng:

Good evening. My name is Nathaniel Ng and I'm a high-school senior here at the Academy of Arts and Sciences, which is a public high school in San Francisco. And recently, as part of my UC application personal statement, I was asked a question which involved extreme reflection. It asked me, in a thousand words, how my experiences shaped my dreams and aspirations.

And personally, I believe everyone is born into this world seeking a purpose to their lives. And we seek to belong to something, to be passionate about something. And that's what the parks have given to me, a place to belong to, something to be passionate about.

And today, I dream to become a passionate educator. In the Presidio Exchange, the proposal submitted by the Parks Conservancy, I see a place where young people with all kinds of interests can find a place to belong and to be supported to see their

passions revealed. Because the PX will work with communities from all over the Bay Area to shape its programs, youth communities of all ethnicities with all kinds of interests will use the PX to find their passions and to chase their dreams.

I've spent the last seven years and beyond devoted to park programs, and I've continued to return to these programs because they're designed to build community and to find relevance in what's being taught to me about the world around me. And, frankly, I would not have loved these parks if I had only visited a few times in my life. But it was the continuation of my experiences that gave me the opportunity to define my passions and dreams.

The PX will bring San Francisco and its youth to come alive.
Thank you.

Nancy Bechtle: Guildler Ramirez, Jessica Chen and Steve Voris.

Guildler Ramirez: Good evening. My name is Guildler Ramirez. It is really great to hear from a young person present here tonight. We've only been hearing from adults, but I want to share with you really quickly a story.

I grew up coming to the parks too. This was something that from 24th Street I got the 48 all the way to the 43, and I searched for nature because I was taught by programs from the Conservancy to love nature. It's something that you've got to be taught. It's

frustrating when you live in a community where the Beatles, the musicians the Beatles, does not make it there but you have to go find that out somewhere else.

I had to be taught about nature. The Conservancy has done that over and over and over again in my life growing up. To have the PX is to celebrate our diversity in San Francisco. To have the PX is to have humility towards our society here in San Francisco to honor that diverse nature and also to honor what you behind you, what I learned to love.

And I also want to give a shout-out to the people that brought this park alive, the people that got their hands dirty to build what you see back there. We need to honor them and we have to honor them by having something that's by the people and for the people, not have something that's only going to be honoring one kind of medium or one kind of culture. It's something that's got to be where we honor everyone in this park and this City.

I just want to say real quick this is what I learned from the parks and college. In the end, we preserve what we love, we love what we understand, and we understand what we are taught. So I want to put it out there – what is it that we want to preserve? It's very important that we preserve each other, we preserve what you see back there, that we learn how to love our nature, learn how to love ourselves, and have the humility to do that. Thank you.

Jessica Chen: Hi, I'm Jessica. I am currently the high-school programs manager for [unintelligible] program. I just really wanted to come and talk to you and give you my firsthand personal experience with this park.

I grew up in San Francisco, Mission District. I was first introduced to Crissy Field at the age of 15. I was on the Youth Advisory Council for Crissy Field Center even before it was open and tourists were a rare sight on Crissy Field Promenade.

The Parks Conservancy has been so dedicated in making sure that youth are engaged in the park, that youth have a voice, that we actively participate, that we want to be in this park, and there's a reason why. It's because they have always welcomed us. I ventured off into a career exploration but came back because – you know, looking at Nathaniel, he's currently one of our high school interns. And Guilder came back as a [unintelligible] educator. That's a testament to the commitment that the Parks Conservancy has dedicated to the young people.

Honestly, tonight it's been a little frustrating when there are adults who say, "We should do this for the kids. We should do this for the children." But where are the children who should tell you directly what they want? Nathaniel is one of them, Guilder is one of them, and I used to be one of them – not now, but I used to be one of those young people. And, honestly, in commitment you know that the Parks Conservancy would be dedicated. And I encourage you if

you do not make a decision today to delay it and to really, really engage the young people in this conversation. They're all but neglected. You don't see too many people under 30 in this room, and especially Native youth. But if you do decide, obviously my vote is for the PX. Thank you.

Steve Voris: Hello. My name is Steve Voris. I'm here as a private citizen, and I want to thank the Board for your service. And your efforts and decisions are big and weigh on you heavily, I'm sure.

I came to the Presidio with the Army in the 1980s. I lived here actually on Fort Scott on Kobbe Avenue, retired here on the old Parade Ground, and have been involved with the Presidio weekly ever since – running, jogging and walking and exploring and visiting with people. So it's part of DNA.

Recently, since retiring a second time, I've been a docent with the Presidio Trust and with their Heritage Program, and it's just been a wonderful experience in talking to visitors and expressing an overview of the Presidio and our history with them. And one thing I've found is that with many of these visitors that come to the Presidio you know they're not coming – as people in this room – their sole original purpose is not to visit the Presidio as a national park but to visit the Disney Museum. So we would encounter these people and they would come in, passing by to visit our displays and they would go, "Oh, we had no idea" and become interested in the park and the service and the things that they can do. And I think the

Lucas proposal would just reinforce that, offering second opportunities to people to not only visit for museum purposes but to enjoy the park as well.

So, bottom line, the power of this place can certainly be progressive in its views and its opportunities for people for more than one reason. Thank you very much.

Nancy Bechtle: David Alexander, Marty Krasney and Danielle Mourning. I guess you're not David Alexander. No David Alexander? [Crosstalk]

Male Voice: Might I start by suggesting to the people here who have George Lucas' ear that they suggest to him that he withdraw his inappropriate, divisive heavy-handed, and in some ways actually intimidating proposal. There are plenty of other places it could be. The best perhaps is the Market District, which has the advantage of sparking a whole art renaissance for the City. And also, it's in closer proximity to Charles [unintelligible].

With regard to the Trust, I'd like to talk to you about two things, two words that I have heard. One of them is trust, [unintelligible]. Trust is an arrangement where somebody's property is managed carefully and reliably for a perceived period of time, often a very long time. This Presidio belongs to all of us, and it needs to be managed for all of us – wisely, openly and creatively, not locked in a giant box. [Unintelligible] to have resources and a boundless [unintelligible] that we all should see what he's assembled and we

ought to see it here on his terms to the detriment of anyone else's imagination or initiative.

The second word is one that Bill Moyers spoke about frequently during the summer of the Bicentennial – posterity. Our founding fathers, unlike most contemporary politicians I would say, were distinguished by their profound concern for posterity, for us. And they couldn't have known but they trusted us to do what was right for ourselves, an outlook that's gotten pretty hollowed out over the centuries.

What outrageous arrogance it is to presume that 25 years from now, 50, a century, the children and families of California will care at all about the personal taste or the already 35-year-old-now fantasy adventures of one successful entertainment executive. Talk about the kids – these are kids who aren't born yet. They will have no interest whatsoever in what Mr. Lucas is proposing.

The PX [timer bell rings] is an open forum where they will be able to grow, contribute and flourish. Please support the PX or support nothing. Thank you.

Danielle Mourning: I'm Danielle Mourning. I'd like to honor MC Hammer over there. [Unintelligible] I am a member of FOG and I think [unintelligible] deserves the place that we are discussing.

I was born in San Francisco and raised in Marin County. I returned home six years ago upon completion of graduate school in London and now live two blocks away. The Presidio drew me in immediately six years ago when I lived [unintelligible]. I spent hours on end finding great healing and inspiring hours in this landscape. The Presidio is why I have remained in San Francisco and the Presidio Exchange is why I am here this evening.

The Presidio Exchange is exactly what I have dreamed of for our beloved City – a deep appreciation for the power of art and the environment that hold endless possibilities for a pivotal point on our planet. I've been thinking a lot about [unintelligible]. Mother Earth is very sick. She is crying for us to wake up and to take care of her. What better solution than a sacred space which will hold innovative thinkers, artists, dreamers and lovers of our priceless natural environment, a [unintelligible] place which will become sacred and personal, a place with full creative community and open-ended discussions. I want a place that I will return to again and again. I would put my time and my finances for it because it integrates and it holds space for all.

Lastly, the guardians of the Presidio, those who have devoted their entire lives to the land we stand on tonight, have created this sophisticated and world-class proposal. They have garnered support and gathered advice from the most influential and innovative people from around the country. If you cannot see this blessing, then I challenge you to spend a few hours or a few days if

you will alone, with those you love, wandering the Presidio. Listen to what she tells you to decide. My all-time favorite thing to do [timer bell rings] in San Francisco is to walk barefoot down [unintelligible]. It is my morning meditation.

I just think that the children that I talk to and have asked [timer bell rings] [unintelligible] would agree with the Presidio Exchange too. Thanks.

Nancy Bechtle: Janice Barger, Alex Tourk and Brad Miller.

Janice Barger: Hi. Thank you for staying so late to listen to our remarks. I appreciate it. My name is Janice Barger. My husband and I have been honored to contribute our time and philanthropic support over many years, along with many other people, in helping with the transformation of the Presidio to a beloved national park.

The Presidio is an integral part of our lives and of so many others within our local community. The Presidio offers a great public outdoor space and public access, a true respite from urban San Francisco.

Matt and I have a philanthropic investment in the Presidio. As avid park users, we have a deep sense of responsibility for its restoration, preservation and care. We wholeheartedly support the Presidio Exchange proposal. It advances the Presidio's democratic legacy. It creates a space for the public at large, and especially our local

community. Its diverse programs draw from the site's history and natural beauty through collaboration with widely respected program partners.

The PX is a sincere response to our park users, our park use and its audience. It offers adaptability over time. It's progressive. The scale is appropriate for the site and it seamlessly fits into and will add to the site. It does not obstruct views from the new Parade Ground or from the new tunnel tops. And the PX will welcome all park users because there is no admission price.

This decision is among one of the most important that you on the Board will make for the Presidio. This decision should be one that each of you unequivocally support because your heart tells you it's the best idea for the site, the park users, volunteers and all of its donors. And it will also best advance the vision of Crissy Field.

As George Hargreaves and Mary Margaret Jones so well stated this past weekend, the vision of Crissy Field was for [timer bell rings] an environmental park that captured the essence of the site. We encourage you to take the necessary and appropriate time demanded by such a monumental decision and the future of Crissy Field [timer bell rings]. There is no compelling reason [unintelligible] the future. This [unintelligible] location must be decided now, however. Thank you.

Alex Tourk: Board of Directors, Mr. Middleton, nice to see you. Thank you for taking the time to listen to the community. My name is Alex Tourk, and I'm here to this evening representing the Board of Directors for SF City, a tech advocacy organization consisting of over 700 tech companies and 15,000 individual supporters.

I'm here to communicate the organization's unanimous endorsement of the Lucas museum project and thank Mr. Lucas for his generous offer to San Francisco. Our hope is that as voting members representing the future of the Trust that you will put aside the politics and personalities and focus on what is best for future generations of San Franciscans and the thousands of visitors who visit our City every year.

Studies show that access to art, especially at a young age, improves test scores, enhances academic performance and improves social skills. Diverse communities of children within our great City will have an opportunity to visit this facility for free and open young minds and thus create opportunities.

The Presidio is a national treasure, and we believe this museum will be a welcome addition and bring numerous new visitors from throughout the region and country. As public stewards of a national park, please allow this gift to be received and endowed for future generations to enjoy. Thank you for your time.

Nancy Bechtle: Is Brad Miller here? Okay. Boyd de Larios, Jose Gonzalez and David Mischel.

Boyd de Larios: Good evening, if it's still evening. I'm Boyd de Larios. I represent Los Californianos. Our Board of Directors met this past weekend and unanimously ask you to delay the decision in any case.

Our ancestors founded the Presidio. When we started it [unintelligible] represent the First People. We are both groups that are very much interested in having a future. Neither one of us feels like dying on the way. So the future discussion is something that's important, but remembrance of the past and the lessons of the past got short shrift in the discussion this evening.

The history of the Presidio is very instructive, particularly for those who are not familiar with American history or what American values could be, how this country feels about different things. And informing our public, informing our students, about that history is extremely important. The opportunity to do it is greater here than almost anyplace else. I would associate myself with the remarks of [Bill Jolla] earlier about military history. Military history is not necessarily a bad thing. You have the opportunity to talk about war and its horrible consequences. You have the opportunity to talk about the clash of cultures and the way people get into these problems.

I'm very tired. I have to tell you I graduated from Stanford in '71 with a degree in psychology and went back to driving a forklift immediately, because that's what a psychology degree did for me. And then I worked for the Stanford Bookstore. The Stanford Bookstore then was contemplating selling waterbeds because they weren't making money selling books. They had lost sight of their mission.

The mission, I believe you understand, is the preservation of the Presidio. And its history and culture [timer bell rings] has to do with people, not with chess or art or . . .

By the way, music [timer bell rings] – that's good to educate people about also.

Nancy Bechtle: Jose Gonzalez followed by David Mischel.

David Mischel: Good evening, members of the Board. Thank you for letting us all talk, even though of us who are really late getting here. I'm David Mischel and I can remember watching airplanes taking off and landing from Crissy Field, so I've lived here for a while and seen all these changes. And I can't greatly add to people who have pointed out that the Lucas museum would serve wonderful purposes but also doesn't seem to be appropriate for this site. And I didn't hear anybody tonight say why it had to be here, why this place related to any of its contents or function. By the same token, the Presidio Exchange's proposal seems to be explicitly appropriate to this site if

you're going to make a decision. Notwithstanding the formal presentations, it seems to me you are being faced with three choices: the Lucas museum, the Post Exchange or delay. I'm sad to say no one seems to have spoken from the floor for the Bridge Exchange and so I'll let be the case.

My own feeling is that I don't believe you'd be taking the Lucas museum as seriously as you are were it not that there is such an overwhelming public press from powerful and rich influential sources, people who are explicitly writing in their newspaper columns how important it is for you to rush to make a decision.

While I'd like to see the Exchange chosen, I think that the prudent ecological and evolutionary approach would be to delay and see what the site looks like. I think the public would see that the imposition of a large obtrusive structure would disrupt the flow from the Main Post to the Lagoon. So I want to support your effort to hold true to your trust. We trust you. And the Presidio is in your hands. Thank you.

Nancy Bechtle: David Blaine, Michael Willis and Tim Irish. I don't see any people coming forward, so I'll read some more. Zak Klein, Heidi James and Sandra Cannon.

Sandra Cannon: Hi. I'm Sandra Cannon. Thank you for being of service and . . . I'm sorry. I think I've forgotten what I wanted to say. But my grandparents were buried in the Presidio. My grandfather served as

Commander in Chief in the '60s as a General. So my family is buried here. My family is on this land. It seems like that was important to some people.

But I'd like to say that I think you guys have done such a good job making the Presidio a museum itself that maybe we don't need anything else. It was hard to park here tonight, and maybe we don't need any more traffic here. I like the Presidio for myself. I'm a little selfish. I've been coming here since I was a little girl, and there are an awful lot of people here now.

But I'd also like to say that the PX is a really good idea. The Aspen Institute, yay. National Geographic, yay. But why does that building need a building if it's so much about indoors and outdoors and flowing in and out? Why does it need a building? Why can't it go somewhere else than the PX? Like all these other buildings that are empty – why can't they be there? You have the Discovery Museum and we have Cavallo Point, which is kind of like Aspen Institute.

Anyway, my time will run out. But with this thing, it seems like . . . I don't think I'd ever go there but I think you should take it.

Heidi James: Good evening. I'm Heidi James, District Vice President with YMCA San Francisco and also Executive Director of the Presidio Community YMCA.

And I have to just say, in hearing in the fourth hour of this meeting, what I really want to do is lead us through stretches or invigorating camp songs. But I'm going to use my two minutes to just make a few points, maybe less than two minutes.

Although I'm not here to back any of the proposals before the Trust, I do want to say that I realize all three of the competitors are talking about offering a community benefit to youth and families in diverse communities. The YMCA is uniquely positioned to be a portal to the park, bringing in people from all kinds of different backgrounds. We, across three counties, serve 180,000 people per year – 55,000 of those are youth 17 and younger. Every summer we serve 9,000 kids in our summer camps, 20 percent of whom receive scholarships so that they are able to experience what we have to offer.

Every day we serve at-risk youth. We serve thousands, through our afterschool programs as well as truancy programs. Through our environmental programs both at the Presidio Y of Camp Jones Gulch and YMCA Point Bonita, we provide young people with a unique opportunity to experience the great outdoors, learning sustainable environmental practices that prepare them to be stewards of the earth.

Therefore, whichever project is chosen by the Trust, the Y welcomes the opportunity to be at the table as we discuss programming options. Our goal is to be a partner in the service of

youth and families, not only within the park but throughout the diverse regions that the park is intended to serve. Thank you.

Nancy Bechtle: Charlie Ruddy, David Hartley and Lisa Brand. I'll read a couple more. Stacy McLanahan . . . where is David?

David Hartley: My name is Dave Hartley. I'm speaker number 108.

Nancy Bechtle: You're 108 out of 125.

David Hartley: Everything I've thought of and a lot I haven't thought of has been said. I guess I'd like to echo Julie Parish's remarks and I would hope that you can delay this if possible. Thank you.

Nancy Bechtle: Stacy McLanahan . . . [crosstalk] Michael Painter, Julie Mushet, Jan Laroca?

Julie Mushet: I'm Julie Mushet. I've been the Executive Director of a San Francisco-based arts organization, World Arts West, for the past 11 years. For 35 years, World Arts West has been supporting more than 10,000 local artists, sustaining the cultural traditions from over 100 diverse cultures. Our most visible work is the San Francisco Ethnic Dance Festival, where we showcase dance and music ranging from rare Hawaiian hulas to Spanish flamencos to Japanese taiko drumming. We bring people together to share their culture's stories and learn more about each other, facilitating important cross-cultural communication and community-building.

Our annual [unintelligible] Festival was presented to sold-out audiences for 25 years at the Palace of Fine Arts Theater, and we are one of the unfortunate casualties of Caltrans' Doyle Drive reconstruction project, which eliminated parking for our capacity audiences.

In early 2012, Mayor Lee proposed the idea of transforming the entire Palace of Fine Arts building into a world arts center to be a home base to the hundreds of internationally-connected arts organizations throughout the Bay Area. The Palace is very important to us, and John King's writing in the San Francisco Chronicle that the Palace is empty is just not true. We're working towards one day realizing a world arts center at the Palace and look forward to the opportunity to present our [unintelligible] to the public.

Meanwhile, I'm excited to see the energy going into increasing the vitality of the Presidio experience at Crissy Field next door to the Palace. And clearly the two buildings will interface significantly. In my mind, your decision tonight is really about education. It's about what will take place in and around the new building and the impact of those experiences. As the mother of a five-year-old, I want to be able to take my daughter and her cousins and friends to a place where she will learn from the wisdom of previous generations and where she will be inspired to do all that she can to make the world a better place in her lifetime.

Children learn best through experiences that engage their imaginations and creative thinking. They learn from hands-on experiences and then warm up the night storytelling. A telling of a story well is not easy, especially if it's a complicated one. And a lot of complicated stories are needed now [timer bell rings] to explain the situation.

George Lucas has spent his life focused on storytelling. He has a passion for storytelling. He has invested much of his efforts [timer bell rings] into educational foundations. I'm curious to see what he could do at Crissy Field and following along the lines of Joseph Campbell and Bill Moyers with thoughtful, intelligent [timer bell rings] and provocative dialogue.

I hope all three projects happen, but I hope that one of the stories told is that of the Ohlone people, and I'm sorry that they left because [timer bell rings] . . .

Nancy Bechtle: Jan Boroca and Julie Cheever. And then we had MC Hammer but spoke over an hour ago.

Julie Cheever: I'm Julie Cheever. Thank you for listening to us. I am a member of the Planning Association for the Richmond. I was once a delegate to NAPP. And I am a 19-year member of the Presidio Restoration Advisory Board.

I support the PX proposal and/or delaying a decision. Our Restoration Advisory Board, as you may know, is preparing to adjourn – to use a Department of Defense word – this spring because of the fact that the environmental cleanup of the Presidio is almost complete, which is a wonderful thing. And the Trust has actually been supporting it, so we greatly appreciate it.

Helping to work on the Final Report of this board has reminded me that our group was just one of many citizen efforts in which citizens have put I would say tens of thousands of volunteer hours into helping to make the Presidio a national park – everything from participating in the planning to planting all the plants at Crissy Field, and pouring their hearts into creating a national park. And I hope you will keep that in mind in making your decision.

As part of a national park I think everybody agrees that Crissy Field and the Golden Gate Promenade are a spectacular jewel. And it seems very unfortunate to impair the landscape and environment there with a use, although worthwhile, that could be elsewhere and has nothing to do with the history and natural resources of the Presidio and would block access and views and bring air pollution and noise there.

I think everybody here, including myself, supports education and bringing a range of people to the Presidio. But I think the Conservancy and the PX proposal do that, and I think the Presidio

Trust legislation very specifically provides that that should be done in the context of history, scenic beauty and natural resources.

I mentioned in a previous meeting – and a couple of people here have mentioned it – that there has been [timer bell rings] confusion and problems because the RFP is not in sync with the Trust legislation. And I urge you to follow the legislation [timer bell rings] and protect the Presidio. Thank you.

Nancy Bechtle: Jerry Gomez, and then I'm not sure I'm going to pronounce this name correctly because I can't read it very well – Nada Djordjevich? Are you Nada?

Nada Djordjevich: I am. As soon as someone says, "I can't pronounce it correctly" I get ready to . . .

I'm Nada Djordjevich and I am Executive Director of Gibson & Associates. I know that a lot of people have spoken about education, and fortunately we actually had a few young people talking about education. And I'm deeply involved. Our firm has been developing partnerships with museums and universities and nonprofits to address the achievement gap.

I want to say I agree with the majority of people here, that the PX would be the best solution. I find people's descriptions that Lucas' storytelling magic would somehow ameliorate the big urban

educational problems to be either naïve or they've just been sold something.

826 Valencia has just been a wonderful San Francisco institution, and if Mr. Lucas would like to do something of that sort, there are plenty of wonderful places for that to be based. And if he wants to bring storytelling to an urban environment, our firm is based in Oakland and there are places in Oakland where we'd love it. Richmond would love it. And there are places in San Francisco that would need it. But it does not need to be here. Thank you very much.

Nancy Bechtle: Courtney Clarkson, Will Parish and Stacy Cooper.

Courtney Clarkson: Hello. I'm Courtney Clarkson. My husband and I live four blocks from the Presidio in Pacific Heights. And we love walking in the Presidio. We love Inspiration Point and walking down the Ecology Trail, and we do habitat restoration at El Polin.

I used to go to Crissy Field as it was in the transition, and I used to go before it looked the way it does now, before there were so many people. I walk on Saturday mornings between 8:00 and 9:00 am – I'm not a morning person – with a group of people at Crissy Field. And it's just so beautiful. And there are so many people who are out there, enjoying it. It's a pretty good sized group of people. We'd all walk together.

If you look over and try and imagine the Lucas museum in that location, it's just not right. Now, this evening you have been forcefully reminded of all the powerful, political and tech people who want you to put the Lucas museum in that space. And I really hope that you will do the right thing and either wait a while or choose an entity that is in sync with what all those people who are coming to the Presidio would appreciate.

There are many places that the Lucas museum could go. It's just not the right place. Being here reminds me of coming to a lot of those hearings for the Fisher Museum. I remember speaking at five minutes to midnight, so this is a vast improvement. And I liked the Fisher art [timer bell rings] but this was not the right place for that building. Thank you.

Will Parish:

Good evening, and thank you. I am Will Parish, a former member of the State Board of Education's Curriculum Commission and Instructional Quality Commission, and a former high school teacher in San Francisco.

I support the Parks Conservancy proposal of the Presidio Exchange project and the public programming. It fits the site. It's community focused. It leverages education by engaging students, and it connects nature with education in a way that I, as a school teacher, would make wonderful use of.

As an educator in the field of environment-based education, the proposal for the PX is the type of outside-a-classroom environmental education facility that fulfills the goal of connecting students to the environment. When you connect students to topics that engage them, they learn better. The PX site has the opportunity to touch students in an extraordinary way, with programming that focuses on the natural offerings of the largest urban national park in the country that reveals interconnections between humans and natural systems – lagoon, fields, wetlands, endangered species, rising ocean levels.

If we want a wise public educated on issues of environmental concern to us all, it would be a terrible waste not to take full advantage of the educational program offering that the site provides not just for the nearly 60,000 students in the SFUSD but of their families, our communities, and many of the 56 million students and their families who visit the site from around the country.

We have an opportunity to use the site as a world-class example of teaching students to become stewards of a future healthy environment. Let's not squander that opportunity. And I'm glad I went under two minutes.

Stacy Cooper: I'm Stacy Cooper. California has this legacy. We're the ones who are the pioneers with environmental design and our stewardship of the planet. And this has been a really special place for me since the early '80s, when I went every single Sunday and walked through

the chain link through the Presidio all the way to Fort Point, across to Sausalito and back. I did that every single weekend. It gradually got better and better and I am so phenomenally happy about what you've done with the Presidio so far. And I really don't want to see it diminished. I want to see it grow and flourish and be the kind of environment that it really needs to be.

One of the concerns other people have brought up is transportation out and the amount of people you're trying to get back out to the parks, which is great. But I think you also need to look at some kind of transportation link, which I don't think anyone has really discussed with you. So thank you.

And reducing, with all the traffic, the air quality and people walking and breathing – it's not a good thing. So I wanted to mention that. And also listening to the scientists who did speak today and the landscape architect and the fact that we are in global warming and we are in a sea level rise, so we should be considering what that's going to do to the coast as well. Thank you. I urge you not to do anything, in case you didn't get that part of it.

Nancy Bechtle: There are two more, Christine Lemon Drake and Allan Brown.

Christine Lemon Drake: I'm Christine Lemon Drake, [unintelligible] resident since 1990. I moved directly from Paris and I chose to live there because of the Presidio next door. I snuck in to play tennis when it was still the Army, and I've been a member of the YMCA since 1997. My

kids are age 17. One is [unintelligible] and the second one is [unintelligible]. They were [unintelligible due to heavy accent] have any museums in the City [unintelligible].

[Unintelligible] and I'm a steward [unintelligible] and Presidio Trust docent now. I love everything I heard today. I think it was very interesting. My suggestion is wait but get rid right now of the third project. It's a joke. The Presidio Trust I think is doing a great job at listening. I remember when it was the [unintelligible] project. [Unintelligible]

So I suggest [unintelligible] state park. We want you. That's why they needed this neighborhood. [Unintelligible] – you can mix up everybody there. And if there is water when a tsunami comes it won't be a big loss. I suggest that Lucas goes big market, Chicago, and maybe [unintelligible]. I really like the PX project but I don't think it needs a building. You can use all these buildings that are available [timer bell rings] in the Presidio.

Nancy Bechtle: Allan Brown? Okay. Thank you all very much.

[End of recorded material]