

Lucas Cultural Arts Museum



Envisioning A New Kind of Museum

I’m a storyteller at heart, and I understand the power of a visual image to tell a story. I know how works of art can ignite children’s imaginations and even change their lives. They changed mine. Even before I could verbalize what I was feeling, I was drawn in by Norman Rockwell’s ability to tell a complete story in a single image. And so much of that imagery captured American cultural truths and aspirations. It was then that I began to learn the art of visual storytelling. As my career as a filmmaker grew, so did my love of art and passion for collecting.

The Bay Area has always been home to forward-thinkers and artistic innovators—people who push to do things that haven’t been done before. Men like Eadweard Muybridge, Philo Farnsworth and Steve Jobs. Companies like Pixar, Adobe, and Facebook. There’s a history of invention here that’s as exciting as it is infectious. That’s one of the reasons why I’m here, why I raised my family here, and why I chose to start my own business here. It’s also why I chose this remarkable region for a new museum.

I want to create a gathering place where children, parents, and grandparents can experience everything from the great illustrators such as Rockwell, N.C. Wyeth and Maxfield Parrish, to comic art and children’s book illustrations along with exhibitions of fashion, cinematic arts, and digital art. The Bay Area was the birthplace of digital arts three decades ago.

The **Lucas Cultural Arts Museum** will be a center highlighting populist art from some of the great illustrators of the last 150 years through today’s digital art used to create animated and live-action movies, visual effects, props and sketches. They’re all united by their ability to capture our shared cultural story—from Rockwell’s pencil sketches to computer generated moving images. More than just exhibiting illustration and technological innovation, this cross-section of art can help to describe and define our culture—its past, present, and future. It provides a unique way to see what’s emotionally important to us as a society and how we communicate those feelings without words. The best way to truly understand art is to experience it.

—GEORGE LUCAS

Shadow Artist (c. 1920)
Norman Rockwell (1894–1978)
Oil on canvas



Lucas Cultural Arts Museum Concept Proposal • Task 1	Cultural Institution, Former Commissary Site Crissy Field District, Presidio, San Francisco	March 1, 2013
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Why a Lucas Cultural Arts Museum in the Presidio?

The [Lucas Cultural Arts Museum](#) proposal meets and exceeds the Project Goals outlined by the Presidio Trust because the museum will bring together the most compelling aspects of creativity, scholarship, and state-of-the-art thinking about the role of the visual arts within the larger culture housed in a universally welcoming facility (funded by charitable endowments established by George Lucas) that will be responsive to the Trust’s Design Guidelines and LEED requirements to work in concert with the magnificent setting along Crissy Field and San Francisco Bay.

The [Lucas Cultural Arts Museum](#) will welcome the public to a new destination that celebrates the spirit of creative innovation and examines the visual arts as a fundamental form of communication born out of the technologies of its day—from the charcoal and ochre used in prehistoric cave paintings to the computer-based tools used by today’s digital artists. A society’s art reflects its values and our shared cultural experience is reflected in the popular art of any given era. The [Lucas Cultural Arts Museum](#) will serve as the country’s premiere venue for understanding the connections and lineage of visual art: art as a vehicle that communicates through emotion often more powerfully than intellect. With a focus on education and community, the museum will offer state-of-the-art facilities and unparalleled cross-disciplinary programming for children, families, schools, scholars, and visiting artists. No other museum like it exists in the world, and it will be a beacon of creativity for the Bay Area and beyond.

The uniqueness of the museum’s collection, exhibitions, and programmatic offerings will make it a landmark cultural destination with local, national and international appeal. It will be a cornerstone experience for visitors coming to the Presidio to enjoy the museum, the magnificent natural setting of the National Park, or the many other amenities and facilities the Presidio has to offer. The [Lucas Cultural Arts Museum](#) will fit into and enhance this glorious national park that is mandated to financially operate itself and not rely on federal funding. The museum will be a vibrant new member of the Presidio community of organizations and will embody a spirit of collaboration toward cross-programming opportunities, partnerships, and mutual stewardship of the shared and precious natural and cultural resources of the Presidio. The museum will engage in open dialogue with the other Presidio organizations and residents and foster a sense of inclusiveness and support for the preservation and cohesive enhancement of this remarkable location: a national park and a national treasure.

The [Lucas Cultural Arts Museum](#) will be a museum of objects, but even more it will be a museum of experience, and of the visual stories that have captured the American imagination for more than a century. It is a ground-breaking initiative that will provide a new paradigm for museums. The unparalleled collection of the [Lucas Cultural Arts Museum](#) spans a century and a half of images that have shaped our culture and profoundly influenced our individual and collective lives and provides unlimited possibilities for permanent and rotating exhibitions. The works offer both a testament to the power of the narrative image and a window into our changing social experience.

Popular art exposes the very culture of a society, or at least society’s view of itself, telling the story of a specific time and of shared values passed down through generations. The best illustrative art instantly communicates emotion better than words. When artists were commissioned to do magazine covers that would be seen by 20 million subscribers, they had to understand the psychology of the mass audience and paint a story that prompted memories of shared experiences. In a way, those artists sustained—and helped add on to—our collective mythology.

The museum’s vast holdings (representative examples can be seen on following pages), are both historical and contemporary. Illustrations for children’s stories are represented, as are major artists from the Golden Age of Illustration, including Howard Pyle, N.C. Wyeth, Maxfield Parrish and Jessie Willcox Smith, and iconic works by mid-century artists such as Norman Rockwell, John Falter, and Thomas Hart Benton.

Illustrative and digital art, along with cinema and animation, are popular media that can touch the hearts and souls of people of all ages. These works often remind us of the dreams and fantasies of childhood and summon memories of those special moments when, through bedtime stories, the “funny pages,” and later movies that struck an emotional chord, we came to understand values that would guide us throughout our lives. Illustrations, comics, and cinematic art in the [Lucas Cultural Arts Museum](#) collection also touch on topical issues and can help us find meaning in images that symbolize universal truths that transcend time and national boundaries.

Taken in its entirety, the collection, exhibitions and programs of the [Lucas Cultural Arts Museum](#) represent a stand-alone opportunity to create a visionary new museum that celebrates a diversity of popular visual art traditions and invites visitors of all ages to experience the beauty and meaning that art and innovation bring to our lives.

Illustration

Over the centuries, visual storytelling has evolved and taken on different forms and functions to become a significant part of our cultural heritage. In more recent times, the vast majority of illustration art was created for commercial purposes, yet the technical execution and creativity embodied in the works by artists such as Norman Rockwell, Maxfield Parrish, N.C. Wyeth, and many others cannot be denied. Illustration art has long been popular with and accessible to the general public as print advertisements, magazine covers and billboards, reflecting the emotional tenor and mores of a given time. These commercial images are now finding their way onto museum walls for the public to appreciate and connect with in new ways.



Feeding Ducks
Frederick Sands Brunner (1886–1954)
Oil on canvas



Rob Roy (c.1910)
Howard Chandler Christy (1873–1952)
Oil on canvas



Tex & Patches (c.1925)
Frank Earle Schoonover (1877–1972)
Oil on canvas

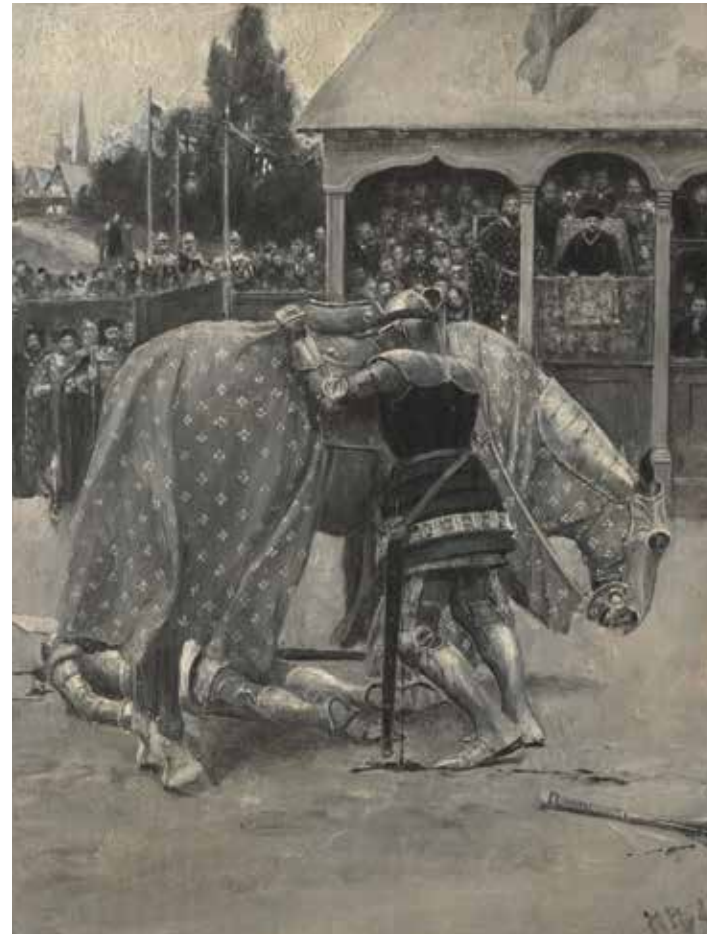
Howard Pyle

“Do you know an American magazine called Harper’s Monthly? There are things in it which strike me dumb with admiration, including sketches of a Quaker town in the olden days by Howard Pyle.”

– Vincent van Gogh, in a letter to his brother, Theo,
quoted in *N.C. Wyeth: A Biography*



Little Maid at the Door (c.1892)
Howard Pyle (1853–1911)
Oil on board en grisaille



Tournament, Men of Iron (c.1892)
Howard Pyle (1853–1911)
Oil on canvas board

N.C. Wyeth

*“The genuineness of the artist’s work depends upon the genuineness of the artist’s living.
In other words, art is not what you do, it is what you are.”*

– N. C. Wyeth

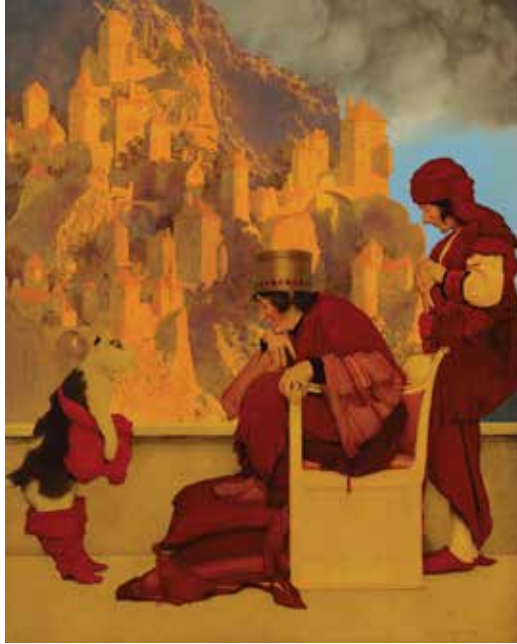


Romance of Adventure (c.1927)
N.C. Wyeth (1882–1945)
Oil on canvas

Maxfield Parrish

“As a painter, Parrish is established as a superb technician and a considerable wit, as well as a first rate story teller. His work is timeless.”

– John Canaday, *The New York Times*, June 7, 1964



Puss-in-Boots (c.1913)
Maxfield Parrish (1870–1966)
Oil on panel



Air Castles (c.1904)
Maxfield Parrish (1870–1966)
Oil on canvas

Joseph Christian Leyendecker

“Leyendecker was the prototypical American Imagist, a global standard-bearer for illustrators.”

– Laurence S. Cutler, Judy Goffman Cutler, Co-founders, National Museum of American Illustration



Football Players & Fans (c.1920)
Joseph Christian Leyendecker (1874–1951)
Oil on canvas



Ecstasy (c.1929)
Maxfield Parrish (1870–1966)
Oil on board

Norman Rockwell

"In American art, there has rarely been a creator of such influence as Norman Rockwell."

– Thomas Hoving, Director, Metropolitan Museum of Art, 1967-1977



River Pilot (c.1940)
Norman Rockwell (1894–1978)
Oil on canvas



Peach Crop (c.1935)
Norman Rockwell (1894–1978)
Oil on canvas



Happy Birthday Mrs. Jones (Study) (c.1956)
Norman Rockwell (1894–1978)
Pencil on joined paper



The Checkup (c.1975)
Norman Rockwell (1894–1978)
Oil on canvas

Children's Illustration

Countless children worldwide continue to come of age with some of the same illustrated stories that have long helped teach right from wrong, nurture young imaginations, and create the magic of story-time each night. The delicate drawings of John Tenniel's *Wonderland*, or Arthur Rackham's unique illustrations influenced by Western and Eastern traditions, or Jessie Willcox Smith's tender children's book illustrations—all are the stuff dreams are made of for a young child. Classic picture books have been handed down through generations, the stories and powerful visual imagery in them becoming part of our collective consciousness. They can provide a familiar and welcoming introduction to art and museums for very young children and encourage a multi-generational museum experience.



Queen of Fairies (c.1901)
Arthur Rackham (1867–1939)
Pen, black ink, and watercolor
on paper



Alice with the White Rabbit
for *Alice's Adventures in Wonderland* (c.1864)
John Tenniel (1820–1914)
Pencil and watercolor on paper



Christopher Robin at the Enchanted Place (c.1928)
E.H. Shepard (1879–1976)
Pen ink and watercolor with pencil

Little Red Riding Hood (c.1911)
Jessie Willcox Smith (1863–1935)
Mixed media on illustration board



Comic Art

Satire and humor have long been used to examine, spark dialogue about, and push change on social and political issues. In visual terms, the genre can cover many forms: from comic books to Sunday funnies, graphic novels to anime, editorial cartoons to political illustrations. Perhaps no more irreverent art form exists, yet artistically, comics and cartoon art can be technically sophisticated and witty and are the precursor to early animated movies. Sunday full-color adventure strips such as Flash Gordon and Prince Valiant, which had their heyday from the early 1930s through the 1970s, helped to popularize sequential art and serial stories using continuing characters. That format, a refined kind of visual storytelling, essentially morphed into the use of storyboards to make intricate adventure and fantasy films. Taken as a whole, the genre also provides an easy platform for social commentary and offers a window into public opinion.



Money Bin Memories (c.1972)
Carl Barks (1901–2000)
Oil on canvas



MAD: #58-Cover (c.1960)
Frank Kelly Freas (1922–2005)
Acrylic and mixed media with brush on illustration board

Cinematic Art and Design— Fashion Design, Costumes

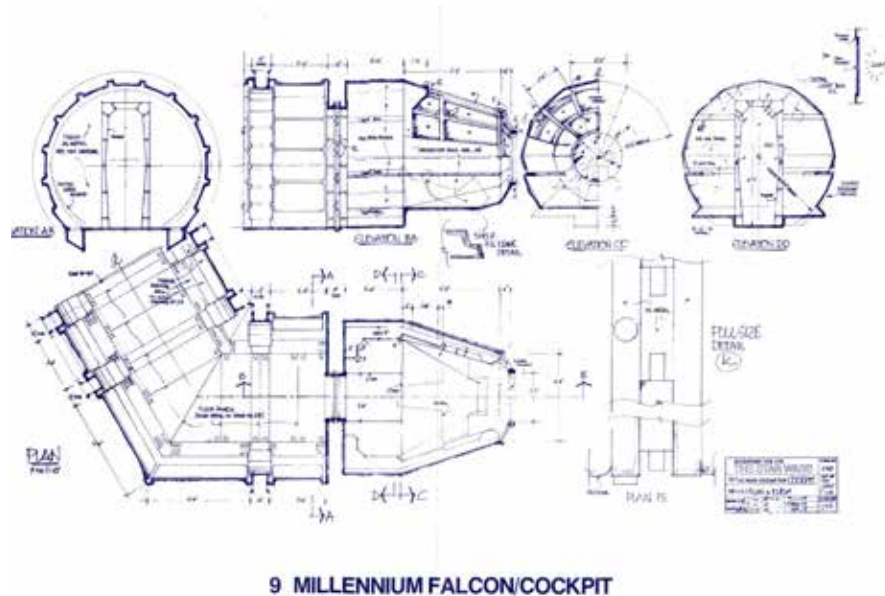
Queen Amidala Senate Gown
Costume Designer: Trisha Biggar
Star Wars: Episode I – The Phantom Menace TM
& © 1999 Lucasfilm Ltd.

No one doubts that the making of a movie includes many artistic disciplines. And while the whole may be greater than the sum of its parts, the artistry of the cinematic process deserves recognition and celebration. The intense design processes involved in filmmaking—whether it's storyboarding and model-making, or costume and set design—have rippled through the broader culture, providing inspiration and sparking creativity. Moviemaking, always a collaborative undertaking, continues to be a fertile ground for great design.

Set Design, Props, Models



Palace of Theed on Naboo
Scott Squires, Doug Chiang,
Steve Gawley
Visual effects composition
The Phantom Menace TM
& © 1999 Lucasfilm Ltd.



*Construction drawings for
Millennium Falcon cockpit*
Attributed to Harry Lange
Pencil on blue-print paper
A New Hope TM & © 1977
Lucasfilm Ltd.



Yoda
Concept design: Ralph McQuarrie;
Model: ILM model shop
Latex, cotton, resin, paint, plastic
The Phantom Menace TM & © 1999 Lucasfilm Ltd.
Reference model.
The Empire Strikes Back TM & © 1980 Lucasfilm Ltd.
Original puppet



Digital Art

A STORY OF ART

While art communicates emotions or tells a story, it is born out of the technology of the time. Throughout history, artists have bumped up against technological limitations, often thwarting their dreams and creative ambitions. More than 40,000 years ago, cave dwellers used charcoal on cave walls to draw pictures representing the images that were the center of their lives. They then made pigments from red and yellow ochre, which allowed them to expand their means of expression.

Artists eventually learned to mix various colored minerals into a paste with an egg yolk binder, thus producing long-lasting tempera. Pigments mixed with water and painted on wet lime plaster created frescos. Both techniques greatly enhanced the ways artists could communicate their observations of everyday life and depictions of sophisticated subjects such the great mysteries of creation and other religious ideas.

For thousands of years, great architecture, engineering feats, and even the design of weapons have come out of the minds of artists. From Filippo Brunelleschi, whose pulley inventions enabled him to build his great dome on the church of Santa Maria del Fiore in Florence, to Leonardo da Vinci who designed everything from cannons to flying machines, the imagination of artists and innovators has led to many technological breakthroughs.

With the invention of oil painting, the limitations of frescos—which involved many people and a great deal of time—were overcome. Artists could repaint portions of their work without having to tear down a wall or ceiling. They could now work outdoors, which allowed them to incorporate the full glory of natural light into their work.

The latest renaissance in techniques used by artists to tell their stories came about with the invention of computers. The current evolution of digital technology allows artists new flexibility and control over their visions. Artists are now able to harness the power of digital technology to greatly expand their ability to tell stories and create imagery in ways that hadn't been possible before.



Cave paintings, Lascaux, France
(c. 15,000 B.C.)
Charcoal, pigments
Photograph © Bertrand Rieger/
Getty Images



Amonherkhopeshaf's Tomb (detail)
(c. 1187-1064 B.C.)
Painted relief
Photograph © G. DAGLI ORTI/
De Agostini/Getty Images



The Creation of Adam, Sistine Chapel
(detail) (c. 1511)
Michelangelo di Lodovico Buonarroti
Simoni (1475–1564)
Fresco
Photograph © The Gallery Collection/
Corbis



Water Lilies (detail) (c.1920)
Claude Monet (1840–1926)
Oil on canvas
Photograph Getty Images



Road to Point Reyes (1983)
Pixar Artists: Tom Porter, Bill Reeves,
David Salesin, and Alvy Ray Smith
Digital image generated with REYES
rendering software

Digital Art

Art is created by way of technology. From charcoal to chalk, tempera fresco to oil painting and water color, the artist has always pressed the medium to meet his needs. Computers revolutionized our work and personal environments, so it comes as little surprise that as a tool in creating digital art, they present equally endless possibilities. Just as the discovery of new tools has changed art through the centuries, so too is digital art changing the landscape of today's art and design worlds. The diverse nature of digital art offers countless artistic opportunities to explore with examples of the genre ranging from computer-based illustration and animation to digitally-manipulated traditionally-created art and interactive multimedia installations.



Coruscant Skyline (2004)
Erik Tiemens (b. 1970)
Digital Cyclorama Concept Art
Revenge of the Sith TM & © 1999 Lucasfilm Ltd.



The Buick (c. 2008)
Cedric Delsaux (b. 1947)
Archival pigment ink print



Moon Palace (2012)
Te Hu (b. 1996)
Digital painting



Flamenco (2011)
Francisco Jose Albert Albusac (b. 1984)
Digital painting

Images on right are for reference only and are not part of the museum collection

Digital Animation

Animation may bring to mind the TV cartoons or animated features from 20th century animation mavericks like Walt Disney, Tex Avery at Warner Brothers, and the talented animation teams at Pixar, DreamWorks and Lucasfilm. From zoetrope to stop-motion to CGI, the field of animation has a rich legacy and innovators in animation were the first to push the limits of digital technology used to produce it.



Rango

ILM Team: Visual Effects Supervisors: Tim Alexander, John Knoll Animation Director: Hal Hickel;
Art Directors: John Bell, Aaron McBride
Rango © 2011 Paramount Pictures. All Rights Reserved

Toy Story 2

© 1999 Disney Studios • Pixar



Visual Effects

Making the impossible possible. Visual effects have fundamentally changed the face of filmmaking. Today, it is possible to create magical visual experiences that could only have been dreamed of in the past. If you can conjure it, nothing seems impossible to realize on screen. As film, animation, and interactive entertainment continue to intersect and influence one another, entirely new forms of visual story-telling are waiting to be born as the brilliant problem-solving minds of the artists, designers, engineers, and mathematicians behind this work continue to develop the cutting-edge technology needed to realize these increasingly complex and nuanced moments of cinematic wonder.

Pirates of the Caribbean: Dead Man's Chest

ILM Team: Visual Effects Supervisor: John Knoll; Animation Supervisor: Hal Hickel
Visual Effects Art Director: Aaron McBride
Pirates of the Caribbean: Dead Man's Chest © 2006 Disney Enterprises, Inc.



Exhibits and Programs

A COMMITMENT TO EDUCATION

“I strongly believe that education is the single most important job of the human race.”

–George Lucas, *founder and chairman*
The George Lucas Educational Foundation

Public outreach and educational programming are central to the mission and public service goals of the [Lucas Cultural Arts Museum](#). The museum is committed to engage the diverse audiences it serves with meaningful and lasting learning experiences along with providing comprehensive public access to its resources.

A broad range of educational tools will be used to help promote learning, both within the museum setting and remotely, to foster a spirit of group and individual exploration, study, contemplation, dialogue, and discovery. The museum will represent excellence in the industry, employ best practices, and retain a deep expertise in its holdings and their interpretation, while also inviting community involvement and the sharing of perspectives for its programming.

The museum is dedicated to its community and will develop strong relationships with local organizations, schools, and other cultural institutions. It will incorporate the academic mandates of schools and higher education into its own programming. It will constantly assess and advance the ways that it serves the public.

Fundamental to the museum’s vision is the belief that art in all its forms should be made accessible to everyone to enjoy. To that end, the museum’s educational and interpretive program will be robust, varied, and dynamic. Approximately 45,000 to 50,000 square feet of gallery space will feature icons from the museum’s collection for permanent display as well as changing installations drawn from the museum’s holdings. The collection provides vast opportunities for refreshed exhibit themes in the permanent and special exhibit galleries that will explore the significance of visual media in contemporary life.

The museum will also receive and develop for loan traveling exhibitions around which curriculum-based educational programming will be developed. The museum’s collection provides unlimited possibilities for thematic and historical exhibitions as a means to teach about traditional and emerging technologies used in the visual arts.

In addition to in-gallery learning opportunities, the museum will feature lively public programming in its state-of-the-art auditorium and classrooms, as well as public workshops, classes, and symposia tailored for different ages and topics to best serve the needs and interests of the museum’s audiences.

These offerings will include, but won’t be limited to:

- A robust website with online public access to collection information, exhibition content, and educational materials developed around the museum’s collection and exhibits
- Facilitated group and special tours
- Educators’ programs and materials
- Special access to collections for research and scholarly purposes
- Public screenings and public lecture series with visiting scholars, artists, curators, and educators
- Adult and family day and evening events
- Partnerships with schools, universities, and other museums
- Docent and internship programs
- Public classes and workshops for adults, young adults, and children
- Visiting artist/new artist programs and special community projects
- Illustration, fashion, and digital art research library

Exhibits and Programs



The museum will receive and develop special traveling exhibits that will be complemented by curriculum-based educational materials to be made available for educators.

Lectures, demonstrations, and diverse public programming will provide many opportunities for the public to gain insight into new and emerging technologies used in the visual arts.



Exhibit content and programming will place an emphasis on critical thinking and problem solving, communication, collaboration, creativity and innovation.

Architecture and Landscape Design

THE MUSEUM SITE AND STRUCTURE

Faithful to the Presidio Trust’s ongoing efforts to improve the Crissy Field area, the **Lucas Cultural Arts Museum** is envisioned as a connector of the neighborhood’s many amenities, including East Beach, the Palace of Fine Arts, the Letterman Digital Arts Center, the Tennessee Hollow, and the historic line of buildings fronting Mason Street.

Originally created from reclaimed marshland for the 1915 Panama Pacific International Exposition stockyards and state exhibits, the site was later occupied by a group of support buildings for a nearby airfield. Currently the property contains the shell of a late 1960’s commissary and warehouse building that is utilized as a retail warehouse sales operation. The Trust remains dedicated to enriching the “front yard” of the Presidio by improving the area around Crissy Field, expanding the marshlands at Tennessee Hollow, and pursuing options for the adaptive reuse of existing warehouse structures. Recent improvements related to the approach to the Golden Gate Bridge, including the lowering of Doyle Drive, have allowed direct pedestrian connections between the Mid-Crissy Field area and the parade grounds, the fort, and the battery structures to the west.

The introduction of a museum and cultural center on the site between Mason Street and Doyle Drive at the eastern edge of Crissy Field is a part of the Mid-Crissy Field Guidelines and will enhance the park setting quality and environmental sensitivity mandated by the Presidio Trust. Facing the bay and Crissy Marsh, the **Lucas Cultural Arts Museum** is situated to allow access from the parade grounds extension as well as from Mason Street and Crissy Field. The museum will be located directly west of the parade grounds promenade and park extension. The site can be sculpted to utilize the extension of the bluff over the Doyle Drive underpass to conceal a parking structure and to integrate the museum into the public parklands through walking and biking paths.

Complementing the design of the nearby Palace of Fine Arts and similar to the style of other structures in the Presidio, the museum will be constructed of stone and stucco walls with a glazed north facing façade that will allow natural light into the public spaces and a view of the bay, park, and the Golden Gate

Bridge from inside the museum. Roof heights and materials will respect and complement the required view corridors from other areas of the Presidio. The building’s exterior will refer to the architectural vocabulary and details of the nearby historic structures, creating a design which will complement its historic neighbors, but be understood of its time. The interior of the museum will include state-of-the-art amenities, exhibits, and spaces that place the building and its offerings solidly in the present. The mix of reference to the old and implementation of the new is part of the understanding of the art and collection and intent of the **Lucas Cultural Arts Museum’s** mission.

The **Lucas Cultural Arts Museum** will be integrated into the park and utilize the existing access from Mason Street. In addition to easy access from bicycle and hiking trails and public transportation, an underground, 350 car garage will allow the required parking for the museum to be unobtrusive in the landscape and serve as a means of elevating the secure galleries above the flood tide elevation. It is anticipated that the total square footage of the proposed building will be approximately the same as the existing Commissary structure and that at least five exhibition galleries will be required, ranging in size from 4,500 square feet to 8,500 square feet. Each gallery will be designed to accommodate multiple types of changing exhibits as well as the revolving permanent collection. The galleries will be connected with large public spaces that will double as display, event or educational spaces. A dedicated 200 seat theater, 75 seat lecture hall, and 2,000 square feet of multi-purpose rooms will serve as classrooms and programmatic support spaces. Gift shop, educational facilities, food service and outdoor patio spaces will be accessible to the public without necessarily participating in the security requirements and controlled environments of the exhibit areas. The arrangement of galleries, educational spaces and service areas will facilitate the ease of movement throughout the museum while allowing the visitor to always be aware of their location in the Presidio, its context and ideals. This will foster a familiarity and sense of community that will encourage return visits to always see something new.

Lucas Cultural Arts Museum Concept Proposal • Task 2	Cultural Institution, Former Commissary Site Crissy Field District, Presidio, San Francisco	March 1, 2013
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Architecture and Landscape Design

LANDSCAPE DESIGN INTENT

The Site and Landscape design intent for the **Lucas Cultural Arts Museum** springs from the following core principles:

- Contextual Design—Integrate with and respect the existing natural and cultural landscape setting
- Green Infrastructure—Create a green infrastructure system that embraces water management, plant community regeneration, and pedestrian access that will add to the existing Presidio open space assets
- Connectivity—Develop new opportunities to physically and visually link the Main Post to Crissy Field, the Marsh, and the Quartermaster Wetlands
- Public Education—Communicate inspirational insights to the public about the interrelationship of art, culture and nature

The museum’s landscape will reflect and enhance the Forest, Meadow, Bluff, and Buffer typologies previously identified by the Presidio Trust, providing a clear “ecological gradient” from the Main Post to Crissy Field. Additionally, a regenerated native landscape buffer zone is proposed for the northern edge of the site along Mason Street to integrate the museum setting with fluid forms of Crissy Marsh. Designed landscape areas will characterize the building’s envisioned outdoor terraces and gathering areas and will ground its more public, north-facing elevation.

Existing cultural landscape elements, including the Bluff, the small utility structures, and the midden will be protected by the landscape design. The terrain will be also be contoured to create and support an ecologically appropriate stormwater management system. Bio-filtration features and

native plant rain gardens will characterize this green infrastructure element.

The proposed outdoor terraces of the museum should provide sweeping views of the Bay, the Golden Gate Bridge, Alcatraz, and Angel Island, as well as foreground views to Crissy Field and the Marsh. Important area viewsheds along with views from the Main Post and Crissy Field will be respected and, where possible, enhanced with new vantage points.

A new network of trails will provide strong visual and physical connectivity between the Main Post, the museum, and Crissy Field. Universal access and multiple vista points will characterize the trail system and will seamlessly tie the museum to the site. One of the museum’s terraces will be accessed directly from public trails.

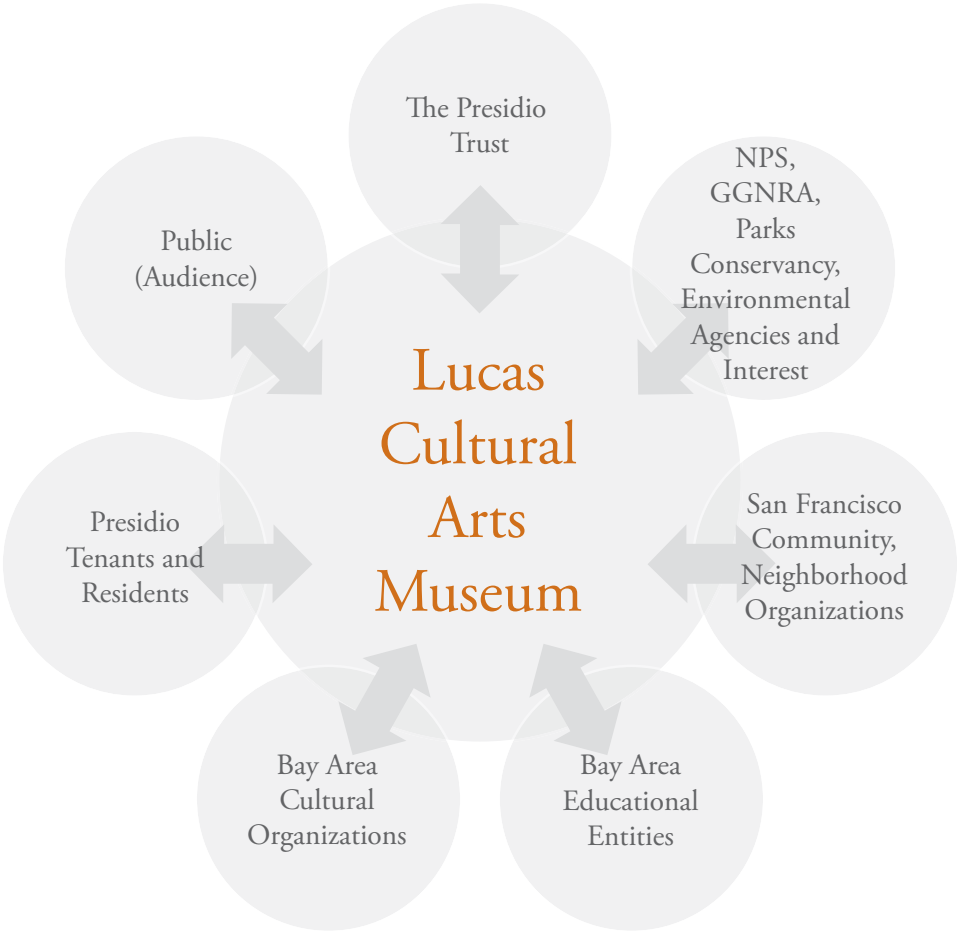
A green belt of mature trees will envelop the southern edge of the museum site to modulate and integrate the building with the site, to screen service zones and public parking areas from the Main Post, and to buffer the view and noise of Doyle Drive from the museum’s outdoor activities and interior views. Service and fire access roadways will be carefully integrated with the site topography and vegetation and, where possible, provide public use opportunities. All new landscape typologies will be designed in close coordination with the latest Presidio Trust standards for native and adaptive plant species.

How Will the Lucas Cultural Arts Museum be Funded?

- The construction and endowment of the Lucas Cultural Arts Museum will be a gift from George Lucas to the Bay Area realized with no cost burden to the city of San Francisco or to the Presidio Trust.
- The museum will include a gift shop as well as food service options including a museum cafe that will provide incremental revenue.
- The museum will offer rental facilities available for meetings and events that will provide incremental revenue to support the staff and facilities needed to accommodate those activities.
- Museum ticketing and admission fees will be affordably structured and will provide incremental revenue to support the staff and facilities needed to provide world-class visitor services to guests. The museum also plans to offer free admission programs and will work with the community and with the Trust’s input to develop that outreach program.
- Revenue from the operations of the museum, store, rental activities, and restaurant will help support the operation of the museum and charitable endowments established by George Lucas will underwrite and support any and all additional funds needed to build, run, and maintain the museum and its programs.

How Will the Lucas Cultural Arts Museum be Governed and Operated?

- The Lucas Cultural Arts Museum will be governed by the museum’s Board of Directors and its operations will be led by the museum president and executive staff. The museum will actively seek input about the its public operations and programming from the diverse Bay Area communities it serves, from the fellow organizations within the Presidio, and from the Presidio Trust Board and Staff.
- The museum is dedicated to serving its community and community partners and will embrace opportunities for cross-programming and planning. The museum will foster open dialogue with the public and other organizations in the Presidio and throughout the greater Bay Area.



Stakeholders

Lucas Cultural Arts Museum Concept Proposal • Tasks 3 & 4	Cultural Institution, Former Commissary Site Crissy Field District, Presidio, San Francisco	March 1, 2013
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What Are the Most Important Elements for Success?

- A GUARANTY OF PRESENT AND FUTURE FINANCIAL STABILITY
The construction and endowment of the **Lucas Cultural Arts Museum** will be funded by charitable endowments established by George Lucas to ensure the museum’s long-term financial viability and to support its day-to-day operations. Because no fundraising phase is needed, the museum could be open for the public to enjoy in the near future.
- A VISION AND CONCEPT BEFITTING THE BAY AREA’S DISTINCT IDENTITY
The **Lucas Cultural Arts Museum** is a first of its kind in the world. It combines unique curatorial content, dynamic permanent and changing exhibitions, and public programming of broad public appeal for a diverse audience, as it celebrates the spirit of artistic and technological innovation and creativity personified by the Bay Area (the home of digital innovation).
- A LANDMARK CULTURAL DESTINATION WITH EDUCATION AT THE HEART OF ITS MISSION
The **Lucas Cultural Arts Museum** will join the George Lucas Educational Foundation as another leading force toward the advancement of art, science, technology and innovation. The museum’s unique programming will include curriculum-based exhibits, scholar and school-group visitation, public lectures, symposia, and workshops that range from traditional methods of art technique to emerging technologies and innovations in the digital arts. The museum will be a deep resource that complements the Presidio’s educational mission. It will not only attract new visitors from the Bay Area and afar, but will also be an enduring resource for the local community, including the many people who live, work, or go to school in the Presidio every day.
- AN UNDERSTANDING OF AND CONNECTION TO A UNIQUE PLACE
The vision for the **Lucas Cultural Arts Museum** is rooted in the Bay Area traditions of innovation and creative thinking and is consistent with the Presidio Trust’s vision for a significant cultural and educational resource in Crissy Field to enhance the Presidio visitor experience. The project will be developed by a team with a proven track record of environmentally and culturally sensitive building projects both in the Presidio and greater Bay Area.
- A DEEP APPRECIATION OF THE SITE AS A WORLD-CLASS LOCATION
The **Lucas Cultural Arts Museum** recognizes the Presidio and Crissy Field location as one of the world’s foremost locales, as a gateway to the rest of the world, a symbol of the West’s natural beauty and historical legacy, and an embodiment of the Bay Area’s spirit of creativity and innovation.
- A COMMITMENT TO COMMUNITY
The **Lucas Cultural Arts Museum** embraces the idea that art can be appreciated and enjoyed by everyone and the museum is committed to engaging the diverse community it serves and inviting public input toward the development of its public programming.
- A PROMISE TO BE AN ECONOMIC BOON TO SAN FRANCISCO AND CALIFORNIA
The broad appeal of the **Lucas Cultural Arts Museum’s** collection and programming is sure to make it one of California’s leading local and tourist destinations, generating Bay Area jobs and additional revenue for San Francisco and California. The museum will complement the Presidio’s mission and specific goals for the Crissy Field area as a cultural institution of distinction, and will contribute to the financial stability of the Presidio.

Lucas Cultural Arts Museum Concept Proposal • Task 5	Cultural Institution, Former Commissary Site Crissy Field District, Presidio, San Francisco	March 1, 2013
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Additional Information

CONTACT INFORMATION

For more information please contact: Museum@SkywalkerRanch.com or 415.295.2585. Mailing address: P.O. Box 29137 San Francisco, CA 94129-0137.

ADDITIONAL CREDITS

On Front Cover:

Air Castles (detail) (c. 1904)

Maxfield Parrish (1870–1966)

Oil on canvas

Boy Reading Adventure Story (detail) (c. 1923)

Norman Rockwell (1894–1978)

Oil on canvas

E.T. The Extra-Terrestrial

ILM Visual Effects Supervisor: Dennis Muren

E.T.: The Extra-Terrestrial © 1982 Universal City Studios, Inc.

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