THE BERNARD Osher FOUNDATION
AND FOREST CITY ENTERPRISES

THE TARGET AUDIENCE FOR THE SAN FRANCISCO CENTER FOR SUSTAINABILITY IS VERY BROAD.

The building will be open to the public and is located in a high-traffic cultural and commercial area. The target audience can be broken up into three main audiences: Locals, Local Tourists, and Non-Local Tourists. The immediate local audience for SFC is a huge range in demographics (as shown later in demographics research). The larger San Francisco local audience will be something like the groups that go to the Ferry Building, MOMA and other museums, the Exploratorium, and the California Academy of Sciences. These people are looking for entertainment that is both exciting and fresh but also has a local strategy and history. The majority of San Francisco residents, and by extension our target audience, is ages 25 to 35. These are also the average ages of the tourist audience.

User Profile

FOREST CITY ENTERPRISES is the current owner of the Merchants Building, in partnership with Westfield Corporation. In the last five years, Forest City has made an effort to develop new LEED certified developments including shopping centers, apartments, and mixed-use facilities. The developers are scaling LEED certification for their Presidio Landmark Townerhomes in San Francisco that opened this summer. Forest City is one of the leading real estate owners and developers in the country. They have developed shopping centers, housing developments, offices, hotels, and mixed-use centers. One of the core values of the corporation is promoting investment in the communities they develop within. They work to be a transparent and ethical company that supports “entrepreneurial spirit” and delivers the highest quality projects.

Forest City will encourage bringing in local green retailers to SFC, and will work to redefine the Merchants in the most sustainable way possible.

THE BERNARD Osher FOUNDATION, headquartered in San Francisco, was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation seeks to improve quality of life through support for higher education and the arts. Since its start in 1977, the Foundation has received applications from a wide variety of arts and educational organizations principally in the Greater San Francisco Bay Area and in the State of Hawaii. Grants over the years have included performing arts groups, literacy programs, educational and environmental groups, and social service organizations. Growing emphasis now is on existing arts and educational organizations. The Foundation will be a great supporter in bringing arts to the San Francisco Center for Sustainability and helping integrate with the Yerba Buena Center for the Arts.

PG&E HAS BEEN A FORCE on the forefront of Green Energy development and education in the Bay Area since the sustainability movement began taking hold in the past decade. The utility company is investing in clean energy solutions and they work to provide educational tools and opportunities for industries and the public to learn about energy efficiency strategies.

Pacific Gas and Electric Company
OREGON SUSTAINABILITY CENTER

THE OREGON SUSTAINABILITY CENTER (OSC) IS A COLLABORATION BETWEEN academic, government, non-profit, and business sectors located on the campus of Portland State University. It is a 225,000-square-foot, 11-story high-rise and concrete building that is a non-profit to advance innovation in sustainability. OSC serves as a technological model and hub for sustainable practices, policy, education, research, and entrepreneurship. The simple and elegant center will serve many functions and includes NAV toilets for non-profit and businesses, classrooms and a conference center for 1400 students and faculty. The idea is to develop a living building that survives within the energy that falls on the site. OSC creates a space to produce rather than use up resources. That goes back to the community not only in resources but also in creativity. The Center will adhere to the Cascadia Region Green Buildings Council’s Living Building Challenge, and will produce 100% of its energy on-site. All the building’s energy is provided by solar power and the Center will collect all its water from rain. The collected water will be treated in a 210,000 gallon storage tank in the basement for potable use. Treated gray-water will replace potable water for toilets, irrigation and cooling equipment. The building itself will be one large, continuously running experiment. OSC will give companies the opportunity to prove their products in a real world environment. And with new technologies on site from biological waste water treatment systems to solar panels, OSC provides hands-on green job training for students. Visitors to the Center can experience interactive exhibits in the first floor lobby to learn more about sustainability and policy makers.

REAL GOODS SOLAR LIVING INSTITUTE

THE REAL GOODS SOLAR LIVING INSTITUTE IN HOLLAND, CALIFORNIA is a non-profit solar and sustainability training center. The Institute offers courses designed to prepare people for job opportunities, start businesses, and to learn how to live more sustainably. The Institute itself is a model for sustainable design and living. The building produces all its energy on-site, and interns help keep a garden that provides much of the food for the facilities.

The courses offer a solar training, net-zero building, sustainable living, and permaculture and gardening. Solar living also has youth programs that give students a unique hands-on experience that lets them explore renewable energy and sustainable living in ways they can relate to.

Tours of the center allow people of all ages to learn about fascinating topics from solar and wind power to environment-friendly building materials to organic gardening.
FUNCTIONAL CONCEPT

ART AS LIFE AND LIFE AS ART: is the future of how we will experience art, and it is already becoming more common in both traditional galleries and interior design contexts. The entire concept of interaction has been realized in this century and continues to be the focus of many industries and endeavors. The internet which controls a lot of our lives is entirely interactive and participatory. And this level of involvement has been extending to the art world for a few decades now.

In order to make a stronger connection with the Yerba Buena Center for the Arts, SFMOMA and other nearby cultural sites and tap into the possible future of the arts, the San Francisco Center for Sustainability will function as a huge gallery for new arts. The SFSAC will be clearly installation pieces, public art, and participation art. Unlike the YBCA and MOMA which have designated white wall gallery spaces, SFSAC art will be completely integrated into the building’s other functions. Artists will be invited to take residencies in a studio on the top floor and make site-specific work. They will be especially encouraged to make interactive pieces. Over the last 30-40 years artists have been working to blur the lines between art and life. Some artists literally live their art or invite people to experience art with them.
VISUAL CONCEPT

WHILE PARTICIPATION ART OFFERS A CONCEPT for the way people interact with the Center for Sustainability, it is not limited to any single kind of visual language. It is felt it was important while developing the visual design of the interior to add a visual concept to help narrow down inspirational images and to provide an additional method for organizing the vast building.

While researching sustainable design solutions for the SFC5 building, I came across two helpful lists that tie into my project very closely. The lists came from books about applying sustainable concepts to society and culture as well as design. The first list contains the elements needed for a society to survive sustainably. The second list contains "biophilic" design elements. Biophilic design relates directly to nature and uses it as a model for green design in both practical and emotional senses. These two lists helped me keep in focus what the community of SFC5 should be focused on and by extension how the design should promote these interactions. The second list especially inspired me to create the building like a working forest. The first floor is busy and crowded with "animals" and "roost", and as one travels up the building, the visual concepts become more airy and light.

SUSTAINABILITY OF SOCIETY: "ECCOVILOGE CHARACTERISTICS"

- Organic, local food
- Living homes
- Attention to life cycle of products
- Relating to others. sharing, conflict resolution, feeling of unity
- Healthy lifestyle
- Meaningful work
- Encourage lifelong education
- Ability for cultural expression
- Alternative banks
- Voluntary simplicity
- Local income and economics supports itself
- Sense of joy and belonging, rituals, natural cycles
- Emphasis on creativity and the arts
- Respect spirituality
- Facilitating personal growth

HEATHER and EVAN MUIRHEAD, FANTASY ISLAND

ELEMENTS OF BIOPHILIC DESIGN FROM BUILDING FOR LIFE

- Prospect
  - Brightness
  - Heaven views
  - Horizon line mapping
  - View corridors
- Refuge
  - Canyon effect – toward ceilings, screening, branch-like forms overhead
- Water
  - Glimmering reflective surfaces – represent clean water
  - Shimmering water – symbolize water
- Biodiversity
  - Natural vegetation
  - Incorporate native plants – outdoor areas, Diversity of natural life
- Sensory Variability
  - Changes and variability in color, temperature, air movement, texture, light, sound, space and time
  - Natural rhythms and processes – ventilation and lighting

Charles Clary, paper sculpture

Semiology
- Designs derived from nature
- Material patterns, forms, textures
- Material characteristics
- Sense of Playfulness
- Color, materials, artifacts, objects, spaces whose primary purpose is to delight, surprise, and engage

Enrichment
- Discovering complexity
- Informative richness encourages exploration
- Verdant surfaces – Gradually open information into view

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The image on the facing page shows the complete diagram of green systems in the building. The left side of the diagram represents South and is mainly focused on sun control for heat and light. Four living columns in the main atrium run through the entire building and work as grey water filtration systems. Photovoltaic panels generate power on the roof, which helps to power the building. Living walls on the exterior wall help with involution of the building and create new habitats. Much of the heating in the building will become radiant floor heating for maximum efficiency.

**SUSTAINABLE DESIGN**

**Sustainability is in the Name of the Project**, and as including as many green design elements in the restructuring of the building as possible is a large priority. It was thoroughly investigated all the LEED points and mapped them out in the building to see how many I could incorporate into the design. The rough diagram below showing where the majority of LEED points could apply in the building, and if the developers follow through with all of the spaces and construction requirements it is completely possible for the SFCS to be LEED Platinum Certified.
Program

First Floor
- Main Avon
- Cafe
- Farmers Market
- Electric Vehicle Store
- Book Store
- Chronicle Bookstore
- Lounge Space
- Employee Center

Second Floor
- NEXT: Green Education Center
- Green Retail Stores
- Good Company Restaurant
- Avon and Lounge space

Third Floor
- Movies Theaters
- Theater Library
- Concessions
- Theater Bar
- Nightclub
- NEXT: Green Education Center

Fourth Floor
- Avon Restaurant
- Nightclub
- Dance Studio
- Art Lab Studio
- Model Green Home
- Gallery Space
- SPCS Main Offices
ONE OF THE BIGGEST CRITICISMS the public has of the current Mellon building is that the interior is very confusing to navigate. Perhaps within the building are not particularly intuitive and there is not much visual connection between spaces to give clues on where things are. In addition, there is next to no signage or information about the floor plans or directions throughout the building.

I worked to analyze the existing building flow and observe where people are entering and exiting and why they seem to be coming to the building. This informed whether the entrances and circulation through the building should remain the same or be changed.

I ended up adding more stairs and a large ramp to promote walking and spending time in the building. I also opened up visual paths to make the building more intimate.

PROGRAM MATRIX
This matrix maps out the importance of proximity between every space in the program. Some spaces should logically be close to each other and other pairings should be avoided. The matrix also includes the cardinal directions for use in green design for sun exposure.

BUBBLE DIAGRAM
After deciding on the program and examining relations between spaces through the matrix, bubble diagrams like the one above helped organize the spaces into the levels of the building.
Retail Flow

SHOPPERS will be entering the building from all sides, but mostly from the west entrances closer to Westfield Mall, Union Square, and the Fifth and Mission parking garage. Shoppers will find the bike shop and electric vehicle store on the first floor with easy access to the street for test rides. People will then be drawn upstairs to the second floor by seeing attractive shops through openings in the ceiling. Most of the shopping is on the second floor, and while some are shopping others may choose to wander into NEXT. Green Education Center, grab a bite to eat at the Farmers Market, or enjoy the Atrium lounge spaces.

Movie Theater Flow

MOVIEGOERS enter the first-floor movie theater from the Fifth and Mission garage entrance. They can then either take the elevators straight to the third floor or wander up the stairs or ramp to get there. If people are early for their movie they may wander around the retail shops, grab snacks at the farmers market, or look around NEXT. Green Education Center. The theaters have their own snack bar and concessions inside.

After a movie, if it is an evening show, many people will choose to go straight to the nightclub or get dinner on the second or fourth-floor restaurants.

Morning/Afternoon Food Flow

THE MORNING AND AFTERNOON food traffic to SFCS is mainly shoppers and convention-goers from Moscone Center. People will enter from all sides of the building and either grab a quick bite in the farmers market or sit down for a nice lunch at Good Company on the second floor. A select group of people may lunch at Atrium Restaurant on the fourth floor for a more formal, gourmet experience. At this time of day, there should also be some "garden wanderings" who are spending time at Yerba Buena Gardens. These people will enjoy coming in and experiencing the NEXT: Green Education Center and working their way to the roof of the building to see the edible gardens and enjoy the view.

Evening/Late Night Food Flow

AN EVENING CROWD to SFCS will be coming to catch a late movie, eat a gourmet dinner at Atrium, or hit the nightclub. All of these attractions are on the top two floors so people will enter from the first floor, check out the information kiosks if it is their first time, then take the stairs, ramp, or elevators to the floors. Many people will do more than one activity at SFCS in the evening. People can go directly out of the movie theaters into the nightclub, eat dinner then watch a movie, or any combination of these.
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N.T.S.
THE NORTHWEST FACADE FACES MISSION STREET, and features a very large lintel wall system. Windows on the first and second floor provide light and views for the electric vehicle store and Elle’s Food Frame. The vehicle store opens to the street for two-drive access.
SOUTHWEST ELEVATION

This side of the building faces Fourth Street—
a very traffi-c-heavy street, and is across from Moscone Center East. The Farmers Market on the first floor and greenNotes on the second floor have natural light and views from the south side. Passers-by have visibility inside and are tempted to enter. A large, solid wall on the third floor displays digital art.

N.T.S.
About the Designer

AUTOBIOGRAPHY
Katherine Tinchener grew up in Portola Valley in the San Francisco Bay Area. Since an early age she has developed an interest in the fine and performing arts. As an undergraduate at USC in Los Angeles, Katherine majored in Fine Art and explored drawing, painting, design, sculpture and photography. She also discovered a new interest in “new genres” art involving installation pieces, video, and participation art. Katherine minored in Cinema/Television Production and became a sought-after production designer among USC film students. After college, Katherine decided to turn her love of set design and installation art toward interior design. She moved back to the Bay Area to pursue a graduate degree in Interior Design and Architecture at the Academy of Art University in San Francisco. After graduate school Katherine hopes to work abroad to gain more design experience before eventually starting her own design firm.
This side of the building is involved with passive solar heating. Next, Green Education Center is in the center of this elevation and has a full glass facade to let in the sun. Light is distributed through the space with light bounces and the sunshine lands on concrete earth floors which retain and release heat.
THE NORTHEAST SIDE OPENS ONTO A BEAUTIFUL VIEW OF YERBA BUENA PARK. The existing building took advantage of this view with a large curtain wall facing the park. I preserved this wall and opened up views through the building. The façade also features living walls to soften the building’s features and add insulation and water filtration.
interior spaces
Main Atrium

THE MAIN ATRIUM IS THE HEART of the San Francisco Center for Sustainability. It feels like a futuristic forest that extends from the ground all the way to the roof of the building. Two different sets of stairs move up through the space replacing the former escalators. People can’t wait to climb these stairs because as soon as they step on them, a rainbow ripples away from their feet. Fiber optics in the floors seem to chase you as you walk around, and light dances through the beautifully organic translucent columns. It feels as if the building is alive and aware of your presence.

Current photo from same viewpoint in Nature
DESIGN DEVELOPMENT

ONE OF THE BIGGEST CHANGES I made to the original Meadow building was cutting through the third and fourth floors on the park side in order to open up the atrium space and take better advantage of the views of the park. The feeling of the atrium would extend to the rest of the building, so from the beginning I wanted to create a visual language of the space that could set the tone. The space is meant to feel organic, and fluid-like but also have organization and logic.

The two line drawings below represent the major decision: whether to use mainly curved or mainly angular lines. The existing building is very angular, so the angular approach compliments the structure. The biophilic design approach was curved lines, and I decided to go with a simplified curve in the end, to promote organic and simplicity.
THE TWO MATERIALS ON THE LEFT were developed by Net Opinion at SUT. The left material is called Corcosia-Way and the right is Subtem. Corcosia-Way is made of resin and may be formed according to the functions it needs to perform structurally, thermally, and with light distribution.

“The work is inspired by the Corcosia-Way thesis, in elucidated by Deccanos in the 1960’s. The thesis relates to the construction of self-knowledge and the way in which it is informed by and reports about an individual’s experience of the physical world. According to Deccanos, the knowledge of the way is whatever survives the various changes in the way’s physical form. That is, the form of the way embodies the processes that have generated its final features. Replace the notion of knowledge with that of performance and the way’s physical form represents the forces fields that prior to birth.”

www.inserendocolog.com/

Subtem is carved from sustainable wood using 3D mapping generated from 2.0 data about the forces being applied to a material versus its inherent force.

The columns texture like living walls, filtering grey water for use in landscaping and toilets.

Light-up stairs sense when and where people are walking and generate images around them.

The building’s citizen is exposed in the site adverse to promote awareness about water conservation and rain harvesting.
PARTICIPATION ART: CIRCULATION AREAS

There are designated Art Areas throughout the SFC's building. These areas all have seating and display by numerous artists. If the entire building acts as an art gallery.

Participation art is encouraged, but installations without interaction are also welcome. Consistently changing art pieces with an interactive focus will keep the public coming back to have a different experience each time they visit.

Below is one example of digital interactive art. A permanent touch screen is installed in this hallway connecting the farmers market and the main atrium. This particular piece is currently an online project by zahra.com in which the user places shapes in one circle to create an instant kaleidoscopes in the other circle.
https://www.zahra.com/bakael/062.html

Another example of a location-based participation art installation is seen here. The ramp that cuts all the way through the building provides a unique art opportunity. The fun piece involves a large inflatable ball that fills the width of the ramp, so people coming up and down must decide who gets right-of-way.
Good Company
Social Art Dinner

This diner-inspired restaurant will bring people together, but in different ways than burger-joints did in the 1950s. Each of Good Company’s tables is an interactive projection screen that diners use to view the menu, order food directly, and connect to other tables. A jukebox app lets people add songs to the queue. "Jukebox" lets people message other tables. The "Flashnet" app adds the last element in turning the entire restaurant into a participation art piece. "Flashnet" is a drawing application which virtual cousins (in thousands of colony) can be used to create works of art on each table. Art pieces are then submitted into the restaurant’s network and displayed on the chandelier screens and wall projections.
Diners in the 1950's were the hip place in town for people to meet up and socialize. Now a lot of our socializing happens through the internet, so I wanted to combine these different interactions. Good Company is inspired by the 50's diner in the floorplan and spirit of a diner.

I worked to modernize the diner model, especially in the booth design. I want diners to have every modern need taken care of without anything superfluous. Removing the traditional seat back will encourage more interaction between tables. Cubbies under the seats provide clean, safe space for bags and jackets. And discs next to each seat allows people to charge their devices and load pictures into the display system.
WALL AND CHANDELIER DESIGN

PERSONALIZATION AND ADAPTABILITY was the focus in developing the wall screens and chandelier. I wanted the space to be able to change depending on who is in the restaurant at the time and what their personal preferences are, so each person has an effect on the public space around them and each experience will be unique. I decided to bring in a symbol of interaction that people have become very familiar with: the app.

“Apps” have become a part of our daily life in our phones and computers and are even advertised on television. In portable devices, the collection of apps has become very personal - everyone has a slightly different group according to preferences, and there are piles of apps to choose from! I took the visual of a “pile of apps” and turned it into a chandelier where each “app shape” is a small LED screen. I extended this concept to the walls, so depending on the input from above the wall and chandelier will change.
WHAT IF WE COULD PAINT A PICTURE OF THE FUTURE?

Or better yet, create an ideal society that could serve as a model for others? This is a not a new concept. Philosophers, artists, and scientists alike have been speculating and sketching out utopias and dystopias since we realized the passing of time. But with each passing generation comes a new collective concept of the future—inspired by and reflective of the current culture and values.

The coming of this new millennium coincides with a huge shift in our collective vision of the future. Instead of instant TV dinners and an expanding maze of highways, we now envision eco-powered superhighways with entire farms growing in the side. Our new collective vision of the future is encapsulated in one word: sustainability. As a society (at least in San Francisco) we are working to preserve our natural resources and encourage new environmental growth. We must remedy mistakes and tackle challenges our culture has run from in the past. In a sustainable future, humans will have a future.

It is amazing how fast cultural value can shift. Just two years ago iPods didn’t exist (much less iPhone), Al Gore was a minor global warming advocate and environment advocate; last the presidential election to G.W. Bush, everyone thought Y2K might actually be real, and “green” was just a color to most people. During this time, period, the Metreon was launched in San Francisco. Metreon is a 350,000 square foot complex built by Sony to be a showroom for technology and a sort of building of the future. Unfortunately for Metreon, the common vision of the future in the year 1999 turned out to be very short-sighted.
float

The main feature of the Float Store is the Ceiling Art, an installation by Yare Dunavan made of paperclay. In this setting, the ceiling painted with a moulded ribbon floor represents the melting away of our old materials and production processes to make way for new sustainable design. This store features limited edition items by artists and designers created from recycled objects and repurposed materials for a high-design sustainable lifestyle.
SHAPE DEVELOPMENT

THE FIRST TASK IN DESIGNING the retail store was finding a shape that makes sense for the exterior. Most of the retail stores are on the second floor of the building, and working within my visual concept I wanted them to feel like a collection of small habitations in a futuristic forest.

These sketches show the progression of shape design for the stores. The designs started out complex and abstract, but in the end I went with a more simplified, curved structure.
DESIGN DEVELOPMENT

The two sketches below show development of the styrofoam forms, cash wrap, and rubber floor.

MATERIALS

Tara Dressen created the beautiful ceiling art installation made of styrofoam cups. One of her other installations made of layered tar paper (seen above) inspired the use of recycled rubber for the floor material.

The cash wrap desk is a custom piece by Russell Pinch made of hazel wood hinge-attached with concealed metal pins. Hazel is a rapid-growth tree and sustainable crop.

Gise by Pointe de Portugal uses recycled ceramic tiles that are scanned into the computer and rehashed into images using color imaging software. The tiles are then placed according to the map.
NEXT
GREEN EDUCATION CENTER

This three-level space is the center of sustainable activity in the San Francisco Center for Sustainability. The center welcomes people of all ages and levels of knowledge about sustainable living. The first floor of NEXT (on the second floor of the building) houses a library lounge area where people can spend time browsing books and educating themselves. There are also rotating exhibits on local companies, new products, and ways to get involved in the San Francisco green community. The two upper floors house modular classrooms that may be rented for a variety of educational purposes. Roof access from the top floor leads to the edible gardens and a model green home open for touring.
The Next: Green Education Center spans three levels on the south side of the building. Staircases connect each level in a winding pattern on the window side which creates a busy feeling in the space. The first floor plan is left mostly open for constantly changing exhibits. The second and top floor workshop spaces serve many purposes. They are designed to maximize exposure or privacy depending on the requirement. Rotating window walls let in light and air and let people peeping by pick up on what is happening inside. When the walls are closed, private space is easily attained. Two designated media rooms have the ability to be closed off from the window walls and provide a dark space for projections.
Installation Art Pieces

Henrique Oliveira of São Paulo creates incredible installation pieces sculpted from recycled wood scraps. NEXT features a wall installation on the south side of the space that extends through all three floors.

Materials

Colored art glass from Densitex adds a modern touch of color to the NEXT space.

Besides its wonderful color options and natural texture,rammed earth acts as a thermal mass for passive solar heating in NEXT.

Bamboo from Piptoc is a beautiful sustainable option for the stair treads and veneers in NEXT.
ANAN RESTAURANT

IN THE TOP CORNER OF THE SAN FRANCISCO CENTER FOR SUSTAINABILITY, an ethereal dining experience awaits. It feels timeless - not quite the past, and not fully in the future, somewhere in between. Lush cloth and artistically finished metals bring an organic luxury to the space. Most mysteriously, a cloud full of what looks like stars sits happily inside the expansive space as if clouds were always indoors.
ANAN MEANS MOTHER IN NATSUJIN, the native language spoken in San Juan Batista. "Anan" echoes the past of this city and this site, and gives a foundation to build a future on. The restaurant feels both medieval and antique but also modern in a way, through the use of materials.

I find this space in the current bistro building to be the most naturally beautiful with an angled rising ceiling and expansive views. How tragic that it has been left empty and closed off for so long now.

The design is inspired by seeing stars through a forest canopy. This is the top most space in SPCS, so it should feel the most airy and connected to the sky.
Animate field by Jardin Lui
Fiber Optics hang vertically in this art installation and invite viewers to walk through and create movement. This is the same concept inside the cloud in Aron. The fibers will move naturally with the air circulation.

MATERIALS

Based Upon is a London company specializing in retail fabrication and surfacing. They take their inspiration from natural surfaces. The top left image is based on the skin of a stingray. This retail work is a main feature in Aron as the table and column surfaces.

François Nelly's paintings grace the walls of Aron booths as custom printed wallpaper.

“CLOUDSCAPES” IS A COLLABORATION BY TRANSOLAR + TETSUO KONDO. Kondo and Transsolar pivoted at the Venice Architecture Biennale that clouds can exist and be created inside and used as architectural forms. The clouds are created by maintaining three different atmospheres in the same room. This method would work well in a tall space like the Aron restaurant where there are different temperature and humidity levels could be maintained. The indoor cloud also references the signature fog of San Francisco.

Melandro chair by B&b Italia
Our current concept of the future, has a future built into it.

BUILDING TO OUR CURRENT VISION OF A SUSTAINABLE FUTURE, is a consideration for future generations of people and how their world will be. With this consideration and the awareness that we are constantly evolving into a more efficient society, the transition from our current world into a more sustainable one should be fairly seamless. In fact, in many ways it is already here. More efficient buildings are popping up all around us, people and companies are educating themselves on how to live and operate in healthier ways, and hybrid cars have become commonplace. So the bright future we see is really just more of the life that we’ve already started.

Because of the nature of our current vision for the future, design ideas we create today will likely not become outdated quickly. The design world is prepared for change and must accept evolution as a design constraint. Instead of considering merely our end use, we must now think a few steps beyond them to the end of a product itself and how it could re-enter production. Today we are having in an design without waste.

MY GOAL IN THIS PROJECT is to take a failed version of what the future means, represented by the old Meateon building, and design a new space that represents our updated vision of the future which I call The San Francisco Center for Sustainability. For me sustainability means more than LEED certified buildings. It is a mindset that extends to every aspect of our culture. In a socially built around connectivity and technology, we must think about how our purchases affect ourselves and our environment in a myriad of ways from how these things were made, how far they came from here, what they do or don’t do for our health, and where they end up afterwards.

We must also be aware of how technology is affecting us and learn to use it in the most productive ways possible. For example, Facebook makes it possible to keep in touch with hundreds of friends instantaneously, and share photos and links of interest incredibly easily. But how many people actually use Facebook as a social media tool? Because people can look at each other up and learn something they need to know without ever meeting? There are other more serious implications of Facebook and the internet (stealing, bullying, etc.) but from a basic human interaction standpoint, I believe we should be aware of how our relationships are changing for better or worse because of technology and know that we can make conscious decisions about how the interactions continue. This discussion is part of the sustainability of our culture.

FOR MY MASTERS THESIS PROJECT, I originally had an interest in designing a remote artists retreat. I have had a passion for the arts for my entire life and feel the arts should play a major part in this climate project. As I began researching, I found a handful of artist retreat spaces already in existence that are beautiful and very similar to how I would have approached my project. So I realized it would be more useful and interesting to try and bring the concept of an artist retreat into an urban setting for people who don’t have access to the remote centers. I wanted to create a sanctuary for the arts that felt peaceful, communal, contemporary, and welcoming. The building search for this sanctuary lead me to the San Francisco Meateon.

I visited the Meateon ten years ago when it originally opened, and since then I have watched its collapse into a vacant giant with a movie theater inside. This building needed saving. I decided to take the spirit of an urban artist retreat and apply it to the Meateon, but also wanted to examine what that particular building in its location is asking to be. Such a large building in a highly active cultural area should be a landmark for the city. It could represent what we expect for a culture and where we are moving to go. The Meateon will become The San Francisco Center for Sustainability which embodies the present and future dreams of our city, and does it through art.
THE FOURTH FLOOR GARDEN PATIO is a wonderful place to learn about growing edible plants while relaxing and enjoying the view of Yerba Buena Gardens.

EXTERIOR ART PROJECTIONS

Wall art projections have become very popular as a non-destructive way of changing the face of a building. Projections provide a large-scale canvas for digital artists and an opportunity for public participation.

Shown above is an example of the type of work that could be projected on 505S. San Francisco is home to a talented group of digital media artists. This work is by Willo Klaener, a video and mixed media artist and friend of mine.
Conclusion

The San Francisco Center for Sustainability is a living "building for the future," because it demonstrates not just the sustainability of our systems but also of society and human interaction. The Center encourages real-life interaction among people and between people and the building itself. SFC3 is designed to change, so the spaces are more suitable for Art. We always have to be adaptable in the life of SFCC. Spaces like Good Company diners help us take a fun but critical look at how technology is involved in our lives and how we use it productively. Over time, the SFC3 will foster an inclusive community dedicated to problem solving, creating vibrant culture, and enjoying life.

If the future is about having a future that is better than the present, then the SFC3 can serve as a starting model for how buildings should behave.
The Metreon was opened in 1999 by Sony as an “urban entertainment destination.” Sony’s vision was the Metreon was to create a technology showcase combined with education, entertainment, and retail. The building housed a couple Disney-like exhibits (Where the Wild Things Are and The Way Things Work), the only Microsoft store in the world, large Sony and Discovery Channel stores, a gourmet restaurant and a food court, an escalator, and an IMAX theater. As soon as the complex opened it started failing fast. They got a lot of foot traffic but people weren’t willing to spend extra to see the “very fun” attractions. By 2001 The Wild Things Park was closed, the asside was transformed to a more mainstream style, Microsoft pulled out, and the gourmet restaurant was closed. Where the Wild Things Ave was closed in 2004.

The only consistently successful tenant in Metreon has been the lawsuit (now AMC) theater, but in their lease agreement Metreon takes no profit on their ticket or concession sales.

In 2006 Metreon was sold to The Westfield Group, who own the Westfield San Francisco Centre shopping mall a block away, and樊樊 City Enterprises - a real estate development company. Last year the Sony and PlayStation stores pulled out of Metreon, the last of the original flagship stores.

Metreon Today

Since changing owners, not much has changed in Metreon. A farmers market briefly occupied a space on the first floor, but was unsuccessful. A gallery moved in to a space on the first floor and has displayed the same photographs for the past two years. The empty fourth-floor space and洗礼 room is available for events. The escalators are for sale although still in operation.

Westfield says it plans to make Metreon restaurant-centric and more open to the street. They plan to move the main entrance to the center of the block. The movie theater will remain, and more shops and restaurants plan to open on the other floors. Rumors are spreading that Target will be taking over the second floor and have its own entrance.

Metreon is scheduled to essentially be an addition to the Westfield mall.
THE METREON IS SITUATED IN THE MIDDLE OF THE CULTURAL HUB OF SOMA near Union Square. The building shares the block between 2nd and 4th Streets and Mission and Howard streets with the Yerba Buena Center for the Arts. The Yerba Buena center includes an art gallery and performance spaces, Seasonal Art House, and an extensive sculpture garden/ outdoor amphitheater that leads right up to the Metreon’s balconies. Across Howard street the TBVA continues with more galleries, a casino and even a mall. Across the street from Metreon on two sides is the Moscone Convention Center. Also within a block are important cultural sites including JUMO, the Contemporary Jewish Museum, the Museum for African Diaspora, the Centre for Art Museum, and the American Heritage Society. Also in the area is SFMU, the San Francisco Planning and Urban Research Association, a nonprofit organization working toward making SF a better city.

The Fifth and Mission Parking Garage provides affordable parking right across the street from the Metreon. The site is very convenient to both the Powell and Montgomery Bart and MUNI stations as well as to numerous bus lines, and it is a ten-minute walk to Caltrain.

The area is accustomed to accommodating a large number of people for conventions and tourism. The Metreon is extremely close to the Westfield San Francisco Centre shopping mall retail area as well as Union Square, so the site is convenient to retail traffic as well as tourism and museum traffic. The Moscone Convention Center hosts regular events and conventions across the street from the Metreon with over a million visitors every year.
**San Francisco Demographics**

- **San Francisco Major Ethnic Groups (July 1, 2004)**
  - White: 38.5%
  - Asian: 24%
  - Hispanic Origin: 18%
  - English 58%
  - Spanish 10%

- **San Francisco County Age Profile**

**South of Market Demographics**

**SOUTH OF MARKET (SOMA) IS A VERY DIVERSE NEIGHBORHOOD,** especially near the Mission. Across the street toward the south and west is low-income housing. This low-income and mostly minority demographic continues further south around the freeway. Towards the north and east are fairly new luxury apartment complexes which house high-income, predominantly Caucasian people. Further south near the Bulloch and the Caltrain station is a pocket of middle-high-income apartments and live-work spaces. The education of SOMA residents is fairly balanced between people with some or no high school and people with post-high school degrees. It should also be noted that SOMA has the second highest poverty rate in the city next to the Tenderloin.

The San Francisco Center for Sustainable Communities can and should be a place that welcomes all the surrounding neighbors regardless of income and education. It is a public building, and everyone can find enjoyment and interest inside.

**Educational Attainment for Population 25 years and Over by Neighborhood**

<table>
<thead>
<tr>
<th></th>
<th>Less than High School</th>
<th>HS Graduate (includes equivalency)</th>
<th>Some college, no degree</th>
<th>Associate degree</th>
<th>Bachelor’s graduate or professional degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Citywide</td>
<td>18.80%</td>
<td>19.80%</td>
<td>18.60%</td>
<td>5.00%</td>
<td>40%</td>
</tr>
<tr>
<td>South of Market</td>
<td>20.60%</td>
<td>19.80%</td>
<td>18.60%</td>
<td>6.50%</td>
<td>23.50%</td>
</tr>
</tbody>
</table>

**Median Household Income by Neighborhood**

<table>
<thead>
<tr>
<th>Median Household Income</th>
<th>City-wide</th>
<th>Cow Hollow</th>
<th>Mission</th>
<th>South of Market</th>
<th>Tenderloin</th>
<th>Valentina Valley</th>
<th>Western Addition</th>
</tr>
</thead>
<tbody>
<tr>
<td>$65,321</td>
<td>$40,694</td>
<td>$17,886</td>
<td>$47,906</td>
<td>$22,090</td>
<td>$25,363</td>
<td>$17,643</td>
<td>$205,805</td>
</tr>
</tbody>
</table>

**Neighborhoods with the Most Significant Poverty Rates in 2000**

<table>
<thead>
<tr>
<th>Total individuals for whom poverty status is determined</th>
<th>Individuals with income in 1999 below poverty level</th>
</tr>
</thead>
<tbody>
<tr>
<td>City-wide</td>
<td>766,334</td>
</tr>
<tr>
<td>Tenderloin</td>
<td>25,513</td>
</tr>
<tr>
<td>South of Market</td>
<td>12,933</td>
</tr>
</tbody>
</table>

**City-wide**

- Number: 766,334
- Percentage: 11.30%

**Tenderloin**

- Number: 25,513
- Percentage: 25.42%

**South of Market**

- Number: 12,933
- Percentage: 21.03%
California Tourism Data
Over 10 million visitors to the Bay Area last year

Domestic Travel
185 million person day-trips and 222 million person stays and
through California in 2009
79% of day-trips and 86% of person stays were by residents of Cali-
for in 2009
Top five producing domestic travel areas:
1. Los Angeles
2. San Francisco/Oakland/San Jose
3. Sacramento, Stockton, Modesto
4. New York
5. Washington DC

International Travel
Approximately 13.4 million person trips to California in 2009.
Five-and-a-half million from overseas origins, 4.7 million from Mexico,
and 3.2 million from Canada.
Top five producing international markets:
1. United Kingdom
2. Japan
3. Germany
4. Canada
5. Australia

San Francisco Hotel Guest Profile
Overnight hotel guests account for more than two of every three dollars
spent locally by overnight visitors despite representing only one-third
of all visitors to the City. (The balance spent either in private homes
with friends or relatives, stayed in hotels outside the City, though San
Francisco was their primary destination, or were day visitors from
nearby areas.)
The profile below shows important characteristics of San Francisco’s
hotel guests:
Average annual household income: $39,000
Average spending in SF (per person, per day): $104.33
Primary San Francisco visitors: 77.9%
Secondary visitors: 2.1%
Gender: Male: 53.6% Female: 46.4%
Average age: 46 years old
Average nights in SF hotels: 3.6 nights
Average total length of current trip: 4.0 nights
People per room: 1.0
Lead Internet planning trip: 53.9%
Brand car in San Francisco: 21.8%
Arrived by air: 80.2%