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# 2011 RUDY BRUNER AWARD



# PROJECT DATA

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name Eastside Center for the Arts Location East Palo Alto, CA  
Owner Eastside College Preparatory School  
Project Use(s) private middle school and high school arts facility and theater, also used on occasion for public events  
Project Size 9,120 sq. ft. Total Development Cost \$3.4 million  
Annual Operating Budget (if appropriate) figured into students' tuition, ranges yearly  
Date Initiated May 2001 (schematic design) Percent Completed by December 1, 2010 100%  
Project Completion Date (if appropriate) September 2005

Attach, if you wish, a list of relevant project dates

### Application submitted by:

Name Richard Fernau Title Principal  
Organization Fernau & Hartman Architects  
Address 2512 Ninth St. #2 City/State/Zip Berkeley, CA 94710  
Telephone ( 510 ) 848-4480 Fax ( 510 ) 848-4532  
E-mail rf@fernauhartman.com Weekend Contact Number (for notification): (510)918-0434

### Perspective Sheets:

Organization	Name	Telephone/e-mail
Public Agencies	<u>N/A as the school is private and receives no public funding</u>	

Architect/Designer Fernau & Hartman Architects Richard Fernau (510)918-0434 / rf@fernauhartman.com

Developer N/A; there was no developer on the project

Professional Consultant N/A; all consultants were architectural in nature

Community Group	Name	Telephone/e-mail
	<u>Eastside College Preparatory School</u>	<u>Chris Bischof (650)688-0850 / chrisb@eastside.org</u>
	<u>Eastside College Preparatory School</u>	<u>Josh Smith (650)688-0850 / joshs@eastside.org</u>
Other	<u>Summit Partners</u>	<u>Greg Avis (650)321-1166 / gavis@summitpartners.com</u>

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

Direct Mailing  Magazine Announcement  Previous Selection Committee member  Other (please specify)  
 Professional Organization  Previous RBA entrant  Online Notice  Bruner/Loeb Forum

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Signature

Date 12.10.10

RYAN METCALF FOR RICHARD FERNAU

# PROJECT AT-A-GLANCE

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*NOTE: This sheet and a selected image will be sent to the Committee in advance.*

Project Name Center for the Arts at Eastside College Preparatory School

Address 1041 Myrte Street City/State/ZIP East Palo Alto, CA 94303

1. Give a brief overview of the project.

The story of the Center for the Arts at Eastside College Preparatory School is inseparable from the story of the school itself. From 1976 onwards, East Palo Alto did not have a high school to call its own. Buses transported local teenagers to high schools in the adjacent, more affluent communities of the Silicon Valley. These students, who were not seen as “college material,” were placed in non-college track programs. Poor academic preparation, cultural alienation, and negative peer pressure led to dramatic results: students from East Palo Alto began dropping out of high school at the alarming rate of 65 percent annually. Of the 35 percent who did graduate, less than 10 percent went on to four-year colleges.

Faced with such grim statistics, Stanford graduate Chris Bischof started Shoot for the Stars, an after-school tutoring and basketball program for elementary and middle school students. This program could only take the students so far. In 1996, Chris started Eastside College Preparatory School with an initial freshman class of 8 students. Once housed in a small one-level house, the school has grown to serve over 200 low-income and minority students. The staff at Eastside fundraises tirelessly to ensure all students can attend free of charge. Their efforts have ushered in an educational sea change in the community: 98 percent of Eastside students are the first in their family to go to college and all Eastside graduates have gone on to attend a four-year college or university.

Eastside acquired the Center for the Arts at a pivotal time in its history. As enrollment expanded, the school struggled to provide students with substantive elective courses. Due to the school’s early ties to basketball, the sports teams excelled but there was no creative arts program. The Center for the Arts brought not only a much-needed balance to the rigor of the Eastside curriculum but also a sense of identity to the campus, which was previously composed of a gym and temporary, prefabricated units. Since then, the campus has rapidly transformed into what the students consider “a real school” with the Center for the Arts as its nucleus.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

In preparation for the Rudy Bruner Award program, we—the school’s administration, teachers, project architect and donor—discussed at length what made our submission stand out. At the heart of these conversations was the question, what makes Eastside a unique urban place, not just a project, but a place that fosters community identity?

Conscientious design was a key component. Previous to the Center for the Arts, the Eastside campus was without a focal point. The non-descript buildings blended into the low-rise buildings that surrounded it. Eastside’s academic program has always distinguished the school but the school did not become a destination in itself until the Center for the Arts was established.

The Center for the Arts provides an open venue for the surrounding community to interact with the school. Through the plays, concerts, piano recitals and art openings regularly conducted in the building, friends and families get an unprecedented view of their children’s education in action. The students typically play to full houses and the audiences tend to be lively and enthusiastic.

The Center for the Arts also serves as the only theater in East Palo Alto. Local organizations, including the East Palo Alto Boys & Girls Club and the Bayshore Ministries, use the facility on weekends and for special events. Simply stated, the project is good for the school, good for the community and good for the relationship between the two. The Center for the Arts furthers the school’s mission of “opening new doors for students historically under-represented in higher education” by bringing the arts into their education. Ellen Lehman, the school’s development director, points out one of the broader effects, “our students study photography and then work on the school newspaper or the school yearbook... in fact, our newspaper has won a number of national awards.” The Center for the Arts allows the school newspaper to be run directly out of the darkroom.

Ultimately, the building has a unique way of endearing itself to people. Recently, one of the project architects, Jenee Anzelone, ran into Bill Egloff, the construction foreman at Eastside, who is now working on the SF-MOMA. Bill brought her into his on-site trailer and framed above his desk were two photos of the Center of the Arts. When she pointed it out, he smiled and said, “That’s my baby.”

# PROJECT DESCRIPTION

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1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

When Greg Avis—a part-time, volunteer math teacher at Eastside and the building's donor—first envisioned the Center for the Arts, he hoped that it would foster a love for the arts among students. Ideally, the building would provide a creative outlet to the demanding, 8am- 5pm curriculum by providing a creative outlet. Most of the students never had the opportunity to work in a sound booth, develop film in a darkroom or walk above stage on a lighting grid before these activities were available at Eastside.

As Greg Avis donated the Center for the Arts in full, the school did not have to tap into their operating budget in order fund the project. In fact, the Center of the Arts catalyzed the permanent construction of the rest of the campus by showcasing the school as a project worthy of investment. Ellen Lehman noticed that on tours of the campus with potential donors, the Center of the Arts is always the high point. "It always gets sort of a gasp. Like, 'wow, I can't believe this facility is here in East Palo Alto and what a great thing.'" In the past five years, the school has constructed permanent classrooms, dorms, a cafeteria and an administrative building. These buildings sample the color palette of the Center of the Arts as well as the detailing, from hand railings to louvers.

The Center for the Arts has also played vital role in making the school more appealing to incoming students. Lehman has no doubt that the arts program has had a huge effect on the number of applications they've seen in recent years. The school has seen several alumni go on to major in the arts, from a student double majoring in theater and political science at Columbia to a student who was recently admitted to the Alvin Ailey dance program at Fordham. Independent of the buildings effect on the curriculum and campus expansion, the students adore it. "The kids hang around it, even if they are not using it," the principal, Chris Bischof, said recently, "I cannot imagine Eastside without it."

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project?

The city of East Palo Alto is a predominantly low-rise community with few distinguishing landmarks. Despite the suburban feeling of the neighborhood, the population density (11,585.5 people per sq. mi. in 2000) constitutes it as a dense urban area, according to standards set by the US Census Bureau. Based on an American Community Survey conducted by the Census Bureau from 2005-2007, 18% of East Palo Alto residents live in poverty and 24% of children under the age of 18 live under the poverty line. Crime rates are consistently high in the area, although violent crime has decreased substantially in the past ten years.

In this environment, the Center for the Arts has become an invaluable asset. As there is no other theater in East Palo Alto, the Center for the Arts has become an important public venue. The police department conducts their annual swearing in ceremony in the theater. Job fairs and networking events frequently take place in the building that link up Eastside alumni with local businesses. The building is home to two film festivals: The United Nations Association Film Festival, which is cosponsored by Stanford University and the City of East Palo Alto, and the East Palo Alto Black Film Festival. The community's pride in the building is evident in the fact that the building has never been tagged with graffiti.

While the Eastside only serves a small percentage of the East Palo Alto population, it is the administration's hope that each graduating class will create a ripple effect, encouraging siblings and friends to seek out similar opportunities and moreover to value a good education. The plays and concerts allow the community to see the fruits of the Eastside educational model.

## PROJECT DESCRIPTION (CONT'D)

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3. Describe the key elements of the development process, including community participation where appropriate.

When Greg Avis decided to donate the Center for the Arts to campus, he wanted to be sure it paid due respect to the students and to the seriousness of their educational pursuit. Good design was imperative. He hired Fernau & Hartman, an architecture firm from Berkeley known for squeezing complex buildings out of small budgets. Initially, the building was imagined as a theater. However, upon consultation with architect, Richard Fernau, he realized that by creating a series of over-sized rooms, the building could accommodate an entire arts program with the theater acting as the central hub. The rehearsal room would double as a dance studio, the atrium as a gallery. The administration at Eastside was thrilled about the possibility from the start and conferred with Greg and Richard about their academic objectives and how the building could help them achieve their goals.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

Greg Avis donated all the necessary funds for the Center for the Arts, allocating \$3.4 million for its construction. The completed project is 9,120 square feet, making the cost of the building \$372.80 per square foot. Since its completion in 2005, a small part of each student's yearly tuition has gone to support the arts program. The tuition for each student is \$17,000 and covers all elective and academic classes in addition to two hot meals per day. The salaries of the staff and the cost of maintaining the campus are also figured into tuition. The school raises enough money each year to assure that every child can attend free of charge and about half the students are matched up with a donor who pays their tuition in full. As the cost of facilities maintenance is calculated into tuition, rather than paid separately, the exact cost of maintenance the Center of the Arts each year is unknown.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings?

The Center of the Arts is unique in its ability to pack the needs of the school's arts program in one envelope. While the project primarily serves the school, it also addresses the needs of the outlying community by providing space that was previously unavailable for larger events. The facility provides a meeting ground and cultural venue for residents of East Palo Alto. As the city does have its own movie theater, residents have to drive out of their neighborhood to even go to the movies. The Center of the Arts allows the community to relish in its own successes and produce its own culture. The model is adaptable to other urban areas, as it provides a variety of functions (theater, dance studio, tech booth, photo lab, art room, gallery and lecture hall) in a small footprint at a small cost relative to its programmatic worth.

## AWARD USE

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Please separate this page from the rest of the application. Award Use should be submitted in a sealed envelope along with the application materials. It will not be used in judging entries or be seen by members of the Selection Committee.

Please describe how *Award* monies will be used to benefit the project. (The *Award* check will be made out to the Applicant unless otherwise specified.)

We would like to see the money used to improve the quality of the students' art education. As it stands now, the theater productions rarely have sets or costumes and we would like to see these productions grow in size and let the students' imaginations go wild. We would like the theater to be open to visiting lecturers and special exhibits without these activities being an economic strain on the school. The dance program has been historically underfunded at Eastside and we would like to see more money go to the program. New software, such as Photoshop and InDesign, could be purchased to support the school newspaper and publicity of school events.

Eastside's big goal right now is to add fifty percent more students to its high school in the next few years. This money could prove pivotal in prepping the Center for the Arts for this influx of students. Space will be increasingly limited and the money could assist the school in finding creative solutions. Since the completion of the Center of the Arts, the school has rapidly expanded and now includes a dormitory that can house up to 160 students. Currently, Eastside is unable to meet this capacity. These kids tend to come from homes that are either unfit or unsafe for continuous occupation. In order for the school to continue to attract students and donors, the arts program must remain solvent. If we were to win, Center for the Arts could remain available to the students in the residency program on weekends. The arts facilities could afford enough supplies to support the expanding high school class.

Ultimately, we want to ensure that the students can all participate in the arts as they see fit. By providing extra money to the arts program, we can expand the use of the facility by the community, the access that students have to it and the number of students that can use it.

\*\* This statement should be signed by the applicant. Photocopies or facsimile copies of the statement with original signature is acceptable. Award Use statement should be submitted in a sealed envelope along with the application materials.

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Name and Title

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Date

# COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Chris Bischof	Title	Principal
Organization	Eastside College Preparatory School	Telephone ( 650 )	688-0850 x 101
Address	1041 Myrtle Street	City/State/ZIP	East Palo Alto, CA 94303
Fax ( 650 )	688-0859	E-mail	chrisb@eastside.org

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Signature	 RYAN METCALF FOR CHRIS BISCHOF	Date	12.10.10
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1. How did you, or the organization you represent, become involved in this project? What role did you play?

When we were still in the initial planning stages for our new school campus, our wish list included all the facilities and resources that faculty and students at most schools take for granted: permanent buildings rather than temporary modulars, classrooms with adequate room for our growing student body, science and computer labs. And we dreamed of a facility that would allow us to expand our elective offerings, giving our students the opportunity to explore their talents in the performing and visual arts. We felt extremely fortunate when a faculty member and generous donor to the school offered to make a gift that would allow us to build the Eastside Center for the Arts, and we supported the project at every step.

2. From the community's point of view, what were the major issues concerning this project?

For many of our students, Eastside offers them their first opportunity to study piano or learn to play the flute, to take part in a drama production or learn to paint or explore the art and science of photography. On our previous campus, a lack of facilities and resources limited our ability to offer a full range of electives, so our plans to build the Center for the Arts were met with an extremely enthusiastic response from both students and their families. As the school grows and we seek to expand our student body, our arts program has proven to be extremely appealing to prospective students.

## COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

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3. Has this project made the community a better place to live or work? If so, how?

The Center for the Arts has enriched both our school community and the broader East Palo Alto community by providing a gathering space where students, families, and others can come together to applaud the efforts of young people and to explore and celebrate the arts. Given that it is the only theater in East Palo Alto, we have also made the facility available to a wide variety of community organizations, from JobTrain's East Palo Alto Teen Summit to Teach for America's spring conference to the annual United Nations Association Film Festival.

4. Would you change anything about this project or the development process you went through?

Six years after the Center for the Arts was completed, it has become a focal point on our new campus, and the learning opportunities it allows us to provide have become an integral part of our school curriculum and culture. When students who graduated from Eastside before the center and the new campus were completed return to campus to visit or to attend a performance, they marvel at this beautiful new building and all it makes possible. We feel grateful to have such a valuable resource for our own students and are happy that we are able to share it with the community.


# COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Josh Smith	Title	Photography Teacher
Organization	Eastside College Preparatory School	Telephone ( 650 )	688-0850
Address	1041 Myrtle Street	City/State/ZIP	East Palo Alto, CA 94303
Fax ( 650 )	688-0859	E-mail	joshs@eastside.org

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Signature  RYAN METCALF FOR  
JOSH SMITH Date 12.10.10

1. How did you, or the organization you represent, become involved in this project? What role did you play?

In August of 2007 I became the photography instructor at Eastside College Preparatory School, where both introductory and advanced photography classes are offered. As a new teacher, fresh out of graduate school, I was immediately taken aback by the impressive facilities available within the Eastside Center for the Arts. Having spent a great deal of time working in a variety of fine art institutions, I can confidently say that Eastside's facility has created an atmosphere for creative exploration that rivals that found in private high schools in much more affluent communities, as well as in many colleges. My desire to aid students in discovering their own unique outlets of expression has been fully satisfied, partially as a result of the amazing students at Eastside, and also thanks to the School's commitment to fine art investigation.

2. From the community's point of view, what were the major issues concerning this project?

From my perspective, the Center for the Arts showcases a strong commitment to the value of arts in education in the high school setting, not merely as a footnote or afterthought. While East Palo Alto is historically an economically depressed community, the Arts building offers Eastside students the opportunity to explore their creativity free of the compromises and limitations that unfortunately often characterize schools in low-income areas. Whether the students chose photography, visual art (painting, drawing, print-making, etc.), theater, or music (or sometimes several of the above), they receive the highest level of engagement from faculty and the opportunity to benefit from a wonderful facility. Additionally, the Arts building has become a place in which the broader community comes together many times a year to participate in a world of art and expression. As the photography instructor, I feel that the photographic medium offers a unique opportunity for young East Palo Alto citizens to take control of their community's image. While East Palo Alto is often negatively stigmatized, photography can act as a powerful tool of self-representation, and through our students' work may contribute to the transformation of the community's identity.

## COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

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3. Has this project made the community a better place to live or work? If so, how?

The atmosphere within the Center for the Arts is at times completely electric. The room in which the art and photography classes take place offers an impressive showcase of the students' artistic talents, where influence and inspiration play out triumphantly. In addition, students rehearsing for a band performance or piano recital can be heard from our room, further adding to the charged feeling we experience in this space. The theater department enjoys a theater and set of dressing rooms fit for serious thespians anywhere. I am also able to use the auditorium as a vast studio space for my photography students to explore visual scenarios such as studio portraiture, staged photographic investigations, and exciting techniques such as using light as a paintbrush to transform the auditorium within the camera's frame. I recently conducted a survey designed to capture the students' previous experience to the arts, which revealed that prior to attending Eastside, most students had not visited art museums or attended musical recitals or theater performances. The grand facilities offered by the Eastside Center for the Arts not only create a space for these introductions, but they strongly uphold the idea that art education is a valuable and rewarding component of high school curriculum.

4. Would you change anything about this project or the development process you went through?

As the Photography elective has become increasingly popular throughout the years, the class size has slightly outgrown the photography lab facilities. Our darkroom currently houses ten enlarger stations, with the demand by students always exceeding this already generous equipment supply. I feel this undoubtedly reflects the success of the Arts building rather than any deficiency of planning, as well as the confidence and support the school has lent to the arts program. The result of having more students than available enlargers often times acts as more of a stimulus to the class, rather than a hindrance, with the multitude of activities that take place only adding to the exciting environment of the Eastside Arts Program.


# ARCHITECT OR DESIGNER PERSPECTIVE

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services.

Name	Richard Fernau	Title	Principal
Organization	Fernau & Hartman Architects	Telephone	( 510 ) 848-4480
Address	2512 Ninth St. #2	City/State/ZIP	Berkeley, CA 94710
Fax	( 510 ) 848-4532	E-mail	rf@fernauhartman.com

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Signature  RYAN METCALF FOR Date 12.10.10  
RICHARD FERNAU

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

The main idea behind the Center for the Arts was to build community around the theater and to use performance as a means of introducing students to the arts. While the arts Center supports a breadth of programs, the building and our thinking about the building was centered around the theater. The building was designed to be used continuously, offering a variety of formal and informal instructional spaces. We attempted to "supersize" various elements of the program to create as many versatile instructional spaces as possible. For example, the set design shop doubles as an art room, the lobby as an exhibit space, the rehearsal room as a dance and performance space, the tech grid as a lighting classroom, and the control room as a digital media lab.

Moreover, rather than being a building that only came alive when there was a performance, the theater, which was sited in the center of the campus, needed to be active and engaging. To that end we designed a building that not only expressed its parts but revealed its activities by including, for example, a slot window in the "black box" that offers a glimpse in the rehearsal space.

Operating within the confines of our modest budget, we used cost-effective materials whenever possible, such as cinderblocks for the interior walls and linoleum for the floors, but also reserved a portion of our budget for professional lighting, sound equipment and the guidance of an acoustics engineer. It was important to our client that the building was a first class facility that respected the kids' capacity for growth. We didn't want to talk down to the kids or the community. We kept the building small and compact but outfitted it professionally. I choose not to charge fees for my own time so that we could get the most out of our budget.

2. Describe the most important social and programmatic functions of the design.

The building is organized in three fundamental pieces: the "bar" to the north which contains the back of house (dressing rooms, green room and set shop); the "black box" in the center which comprises the working theater ("house," stage, and lighting grid); and the front of house which is a butterfly roof-shaped element opening to both sides of the campus, accommodating the public functions (lobby / exhibit, and rehearsal / recital spaces.) Cross Campus circulation is threaded around the building, which uses a variety of architectural elements (overhangs, columns, benches, platforms and ramps) to provide a backdrop for improvisation and the drama of everyday life.

Theaters often bear the burden of being insular environments, drawing in a small minority of the student body. We wanted the Center for the Arts to be amicable and invite people in. Ideally, the building would not be anyone's turf but a place that was shared and adored by the school as a whole. We used a series of windows, both interior and exterior, to increase the fluidity of space. From the rehearsal room, there is a window into the theater so even when it is empty, it is still being observed. The potential for use remains.

## ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

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3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

One of the major challenges of this project was figuring out how to transform a “black box” theater into the center of daily campus life. We wanted to create a first class theater but also a building that would enliven the school and include everyone, not just be a refuge for thespians. This meant the interior space would have to be dynamic, capable of acting as a set shop one day and the art room the next. In order to accommodate all of Eastside’s programmatic needs, we compromised the size of the theater itself and expanded the supplemental spaces (i.e. the rehearsal room, the tech booth and the set design stage) so that they could support the other arts programs on a day-to-day basis. As result, all the spaces are in constant use and at times even over-inhabited. When plays take place, the audience overflows the 200-seat theater. Almost every performance is sold out and people sit in the aisles or stand in the back. There is something electric about being in a theater that is not quite big enough. The space feels more alive; the crowd is more engaged. This feeling of intimacy derives from the compromises we made during design development and remains one of the Center’s greatest charms.

On my last punchlist, I was going through the building and happened upon an ongoing theater class. When the teacher saw me, she turned to the students and said, “Do you know who this man is? This is the architect that built us this center!” The whole room burst out into spontaneous applause. I consider that moment to be my career high.

4. Describe the ways in which the design relates to its urban context.

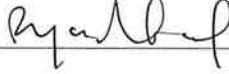
We placed the Center for the Arts in the center of cross-campus circulation, opening it up to activity. The building engages the street directly through its armatures that blur the line between where the sidewalk ends and the building begins. Examples of these armatures are the concrete benches outside and the pillars that suspend the building over the sidewalk. The butterfly front opens up the building to both the classrooms and the dorms, located at either ends of the campus. The bright colors used on the exterior attract attention of passersby. You can see the hunter green roofline of building from outside the campus. The building was designed to peak curiosity in its viewers.

# OTHER PERSPECTIVE

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Name	Gregory Avis	Title	Founding Managing Director
Organization	Summit Partners	Telephone ( 650 )	321-1166
Address	499 Hamilton Avenue	City/State/ZIP	Palo Alto, CA 94301
Fax ( 650 )	321-1188	E-mail	gavis@summitpartners.com

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Signature  RYAN METCALF FOR  
GREG AVIS Date 12.10.10

1. What role did you play in the development of this project?

I played a number of roles, most prominently as the sole donor and as a collaborator with Fernau & Hartman. Fernau & Hartman had designed and completed numerous projects on our Montana family ranch, and I felt that they were the perfect choice to design the Eastside Center for the Arts. They understood the unique culture and mission of Eastside and the role of the school in the community. They were able to fuse together programmatic and curricular needs in a unique aesthetic, within a definitive budget, that celebrates the students as creative artists. Since I teach mathematics part-time at Eastside, I was able to bring an informed understanding of the school and was involved in research, interviews with the architects, project scoping and budgeting, and design consultation.

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

The building has had a profound impact on the school community. The building is a hubbub of activity all day long with drama, dance, art, photography, and music programs. It is used for all assemblies, lectures, performances, and films. Eastside students are now actively involved in the arts—learning, creating, performing, and growing—where prior to the building's construction, their exposure had been very limited. Since Eastside is an academically very rigorous school, the arts serve to enhance the student's educational experience, allowing them to perform at an even higher level in the classroom while, importantly, increasing their enjoyment of school. Many of our students continue their artistic pursuits in college and beyond.

In addition, the facility has contributed to the community at large. Until the Eastside Center for the Arts was opened, East Palo Alto did not have a theater anywhere within the city limits. Now, the school is overwhelmed by requests to use the facility for events ranging from the induction of the police chief to amateur theatrical group performances. In a city long associated with poverty, crime, and lack of educational and cultural opportunities, the facility has allowed citizens access to the arts and has helped build a healthy sense of community.

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

While we knew we wanted to build a facility that aesthetically and programmatically went substantially beyond the typical high school auditorium or theater, we knew we had to operate within a strict budget of approximately \$4 million. Rather than fight the budget or design in spite of it, the design team embraced it. Constraints inspired creativity. The most substantial trade-off we made was size, cutting the seating to approximately 200 from the “ideal” 250-300. The school’s capacity is 280 students so it would have been a “nice to have” if the theater could have housed the entire student body. However, the team felt it was far more important to have a high quality, intimate theater built with attractive and durable materials than a larger facility with a “cheaper feel.” In addition, we put budget emphasis on design elements that promoted the school’s curricular objectives and optimized the theatrical experience for both the actors and the audience. These included outstanding acoustics, lighting and sound equipment, a thrust stage, an advanced curtain and set system, and comfortable, attractive seating. The architects also employed creative use of more affordable materials like concrete block and concrete floors that did not sacrifice the aesthetic appeal of the building.

4. What do you consider to be the the most and least successful aspects of this project?

The Eastside Center for the Arts is a unique, highly utilized space that encourages our special collection of students to express their creativity and grow as individuals. It is harmonic and balanced; beautiful, but not pretentious; accessible, but not pedestrian; exhilarating but not intimidating. For a population and community that oftentimes feels disrespected, the building respects all those who see and enter it. By providing this respect, it inspires students to explore, create and push themselves in an environment that is as safe as it is exciting. One minor disappointment is that the building has yet to be utilized to its full potential. The school has not funded a dance program that can occupy the dance studio. But, the organic, flexible nature of the building has allowed the dance studio to be used as a mini-“black box” performance space in the interim. In contrast to the dance studio, the art/ set design studio was at capacity the day the facility opened. While we consciously limited its size and it is still wonderful as utilized, we all wish we had had more flexibility in the budget to build a larger space. That said, these shortcomings are minor irritants. The Center for the Arts inspires, welcomes, unites, teaches, and motivates. The students and the community absolutely love the space. Eastside Prep is truly a miracle. And the Center for the Arts has been critical in making this miracle happen.



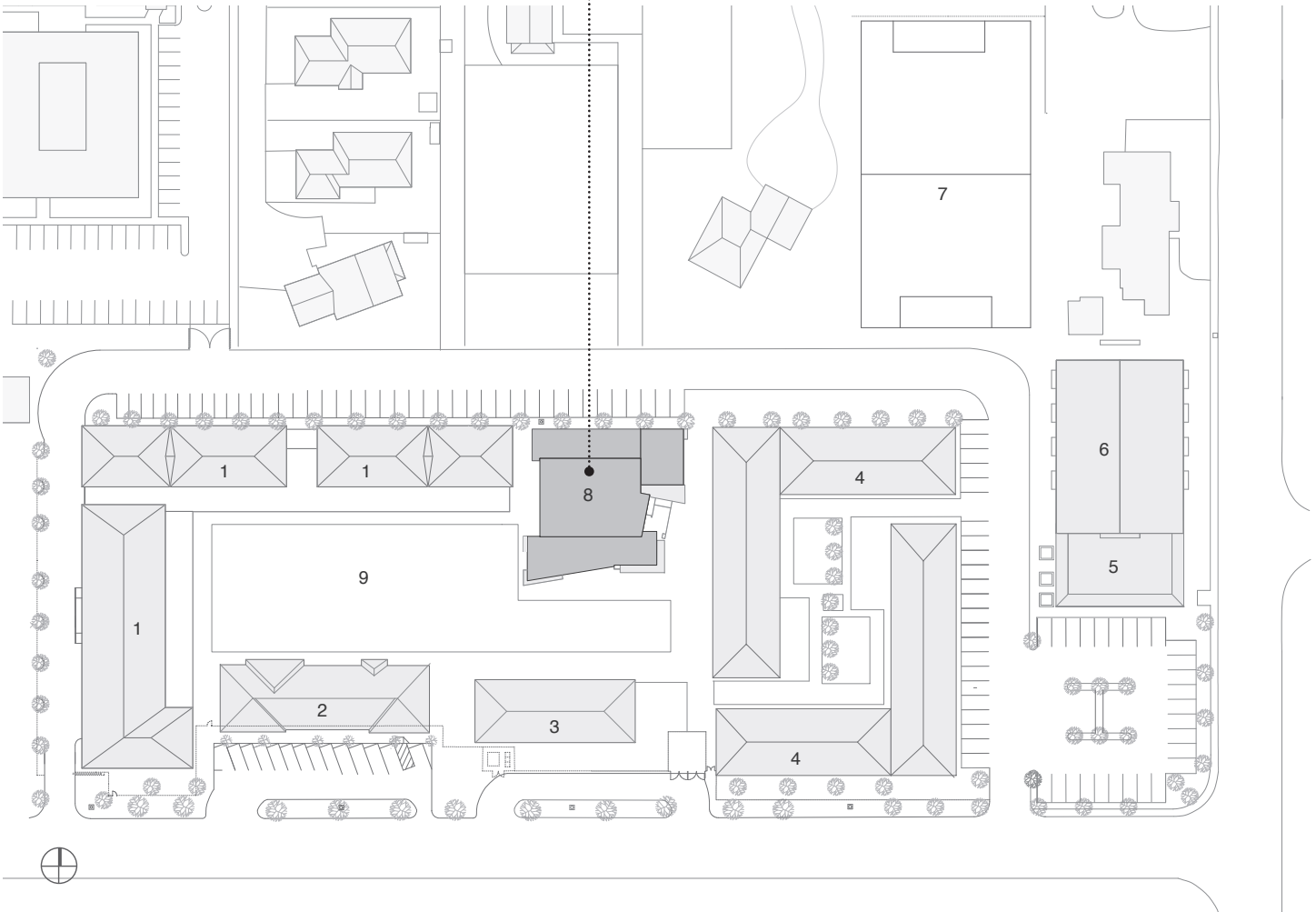
EASTSIDE COLLEGE PREPARATORY SCHOOL - CENTER FOR THE ARTS

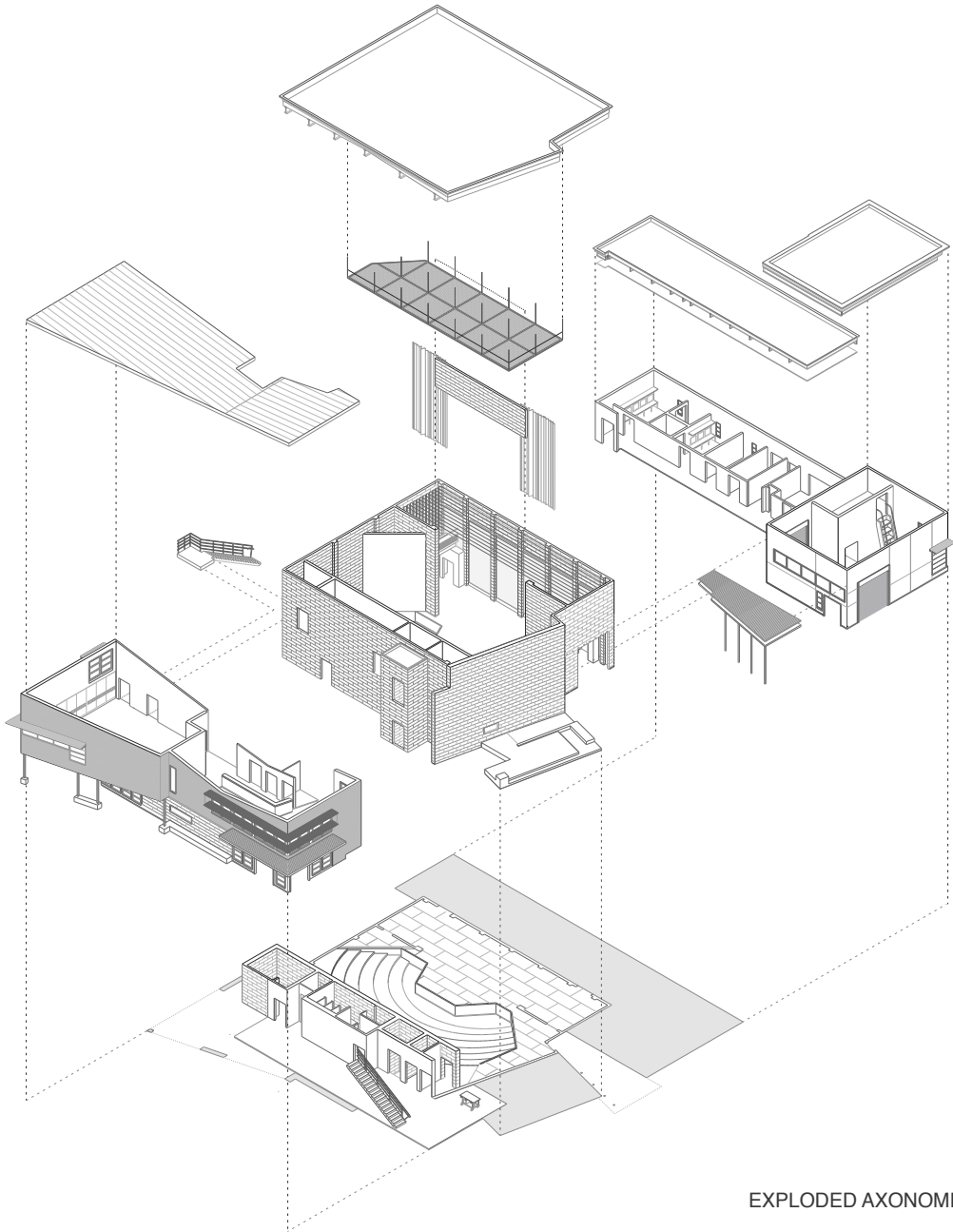


AERIAL VIEW OF CAMPUS UNDER CONSTRUCTION

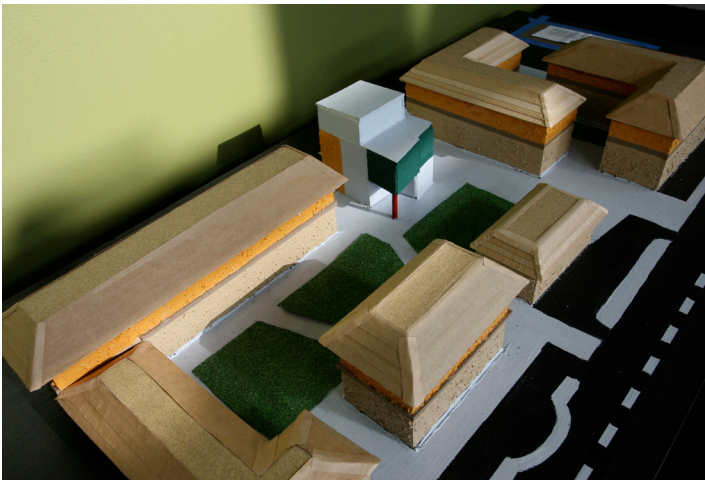
SITE PLAN  
SCALE: 1" = 120'-0"

- |                                     |                    |                                  |
|-------------------------------------|--------------------|----------------------------------|
| 1 High School / Middle School       | 4 Dormitory        | 7 Playing Field                  |
| 2 Administration / Student Services | 5 Classrooms       | 8 Center for the Performing Arts |
| 3 Cafeteria                         | 6 Gym / Auditorium | 9 Lawn                           |





EXPLODED AXONOMETRIC FROM SOUTHEAST



STUDENT MODEL OF COMPLETED CAMPUS



STUDENT PRACTICING IN COMPLETED THEATER



STUDENT PRODUCTION



VISUAL ARTS ROOM



PHOTOGRAPHY CLASS



VIEW FROM NORTHEAST



STUDENTS NEAR SOUTHWEST ENTRY



WEST ELEVATION

CENTER FOR THE ARTS



STUDENTS AT IMPROVISATION STAGE BY SOUTHEAST ENTRY

EASTSIDE COLLEGE PREPARATORY SCHOOL



STUDENT ART ROOM AND GALLERY



CHOIR PRACTICE

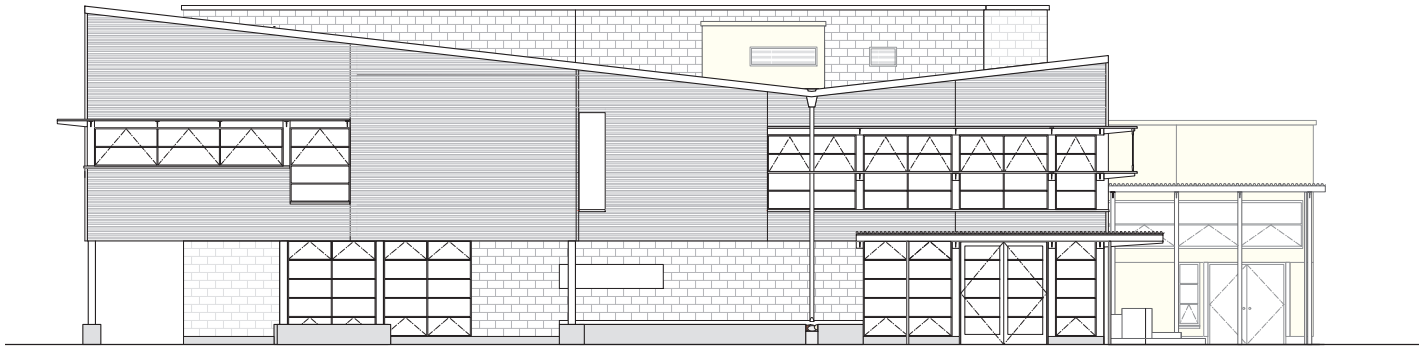


DRAMA CLASS

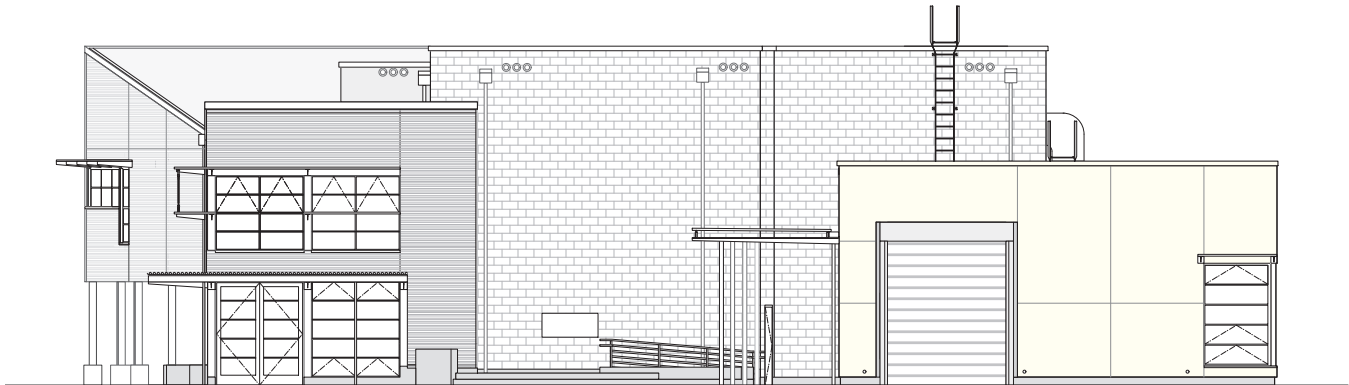


INTERIOR OF ART ROOM

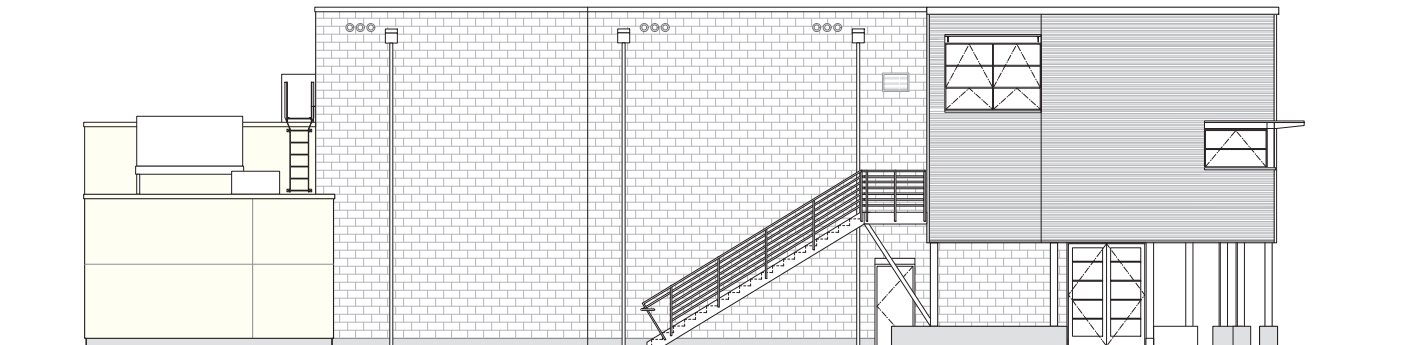
CENTER FOR THE PERFORMING ARTS



SOUTH ELEVATION  
SCALE: 1/16" = 1'-0"



EAST ELEVATION  
SCALE: 1/16" = 1'-0"

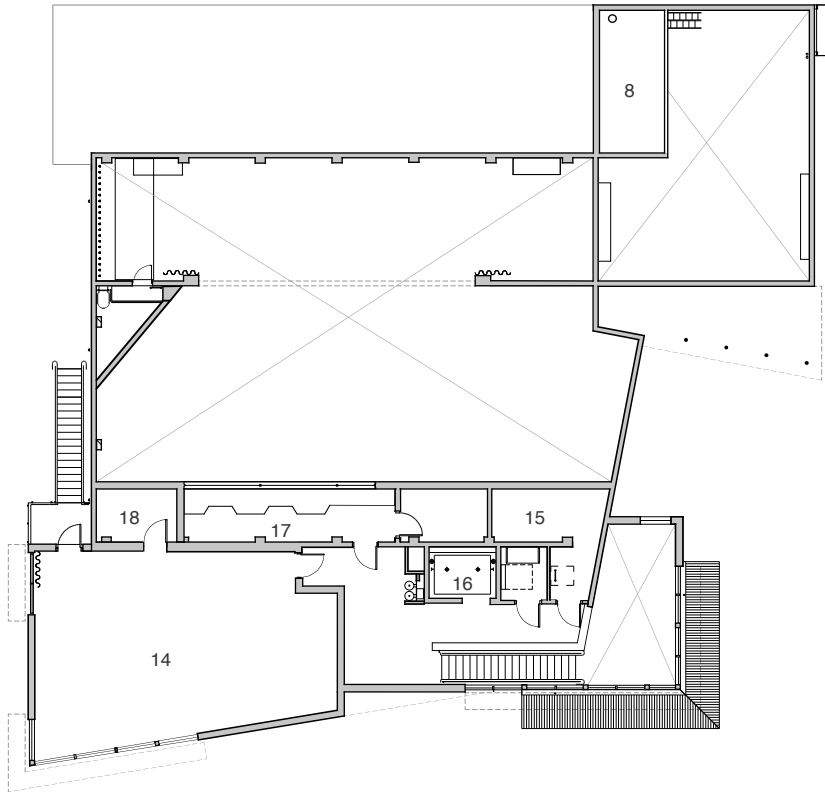


WEST ELEVATION  
SCALE: 1/16" = 1'-0"

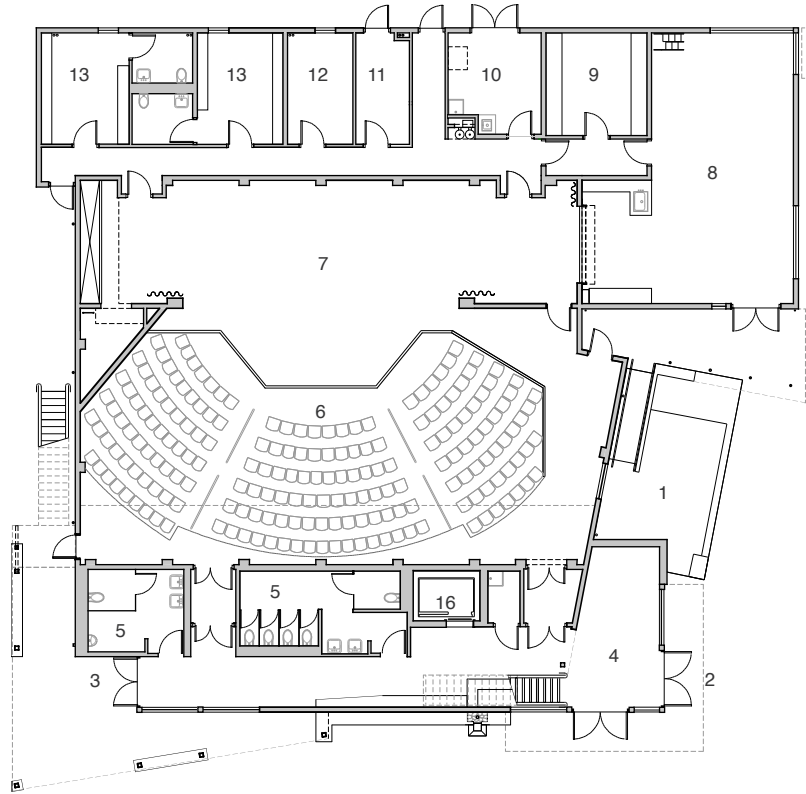


VIEW FROM SOUTHEAST

CENTER FOR THE ARTS



SECOND FLOOR PLAN  
SCALE: 1" = 25'-0"

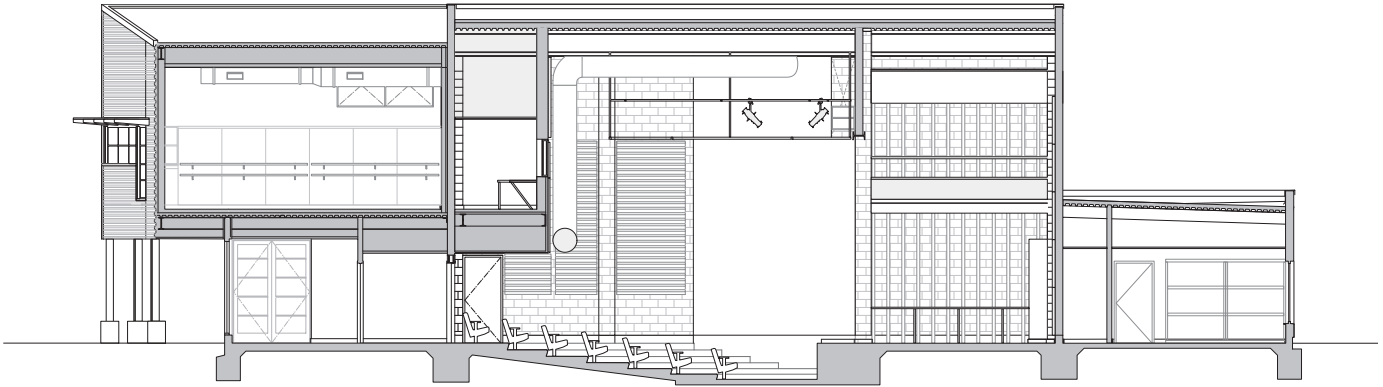


FIRST FLOOR PLAN  
SCALE: 1" = 25'-0"

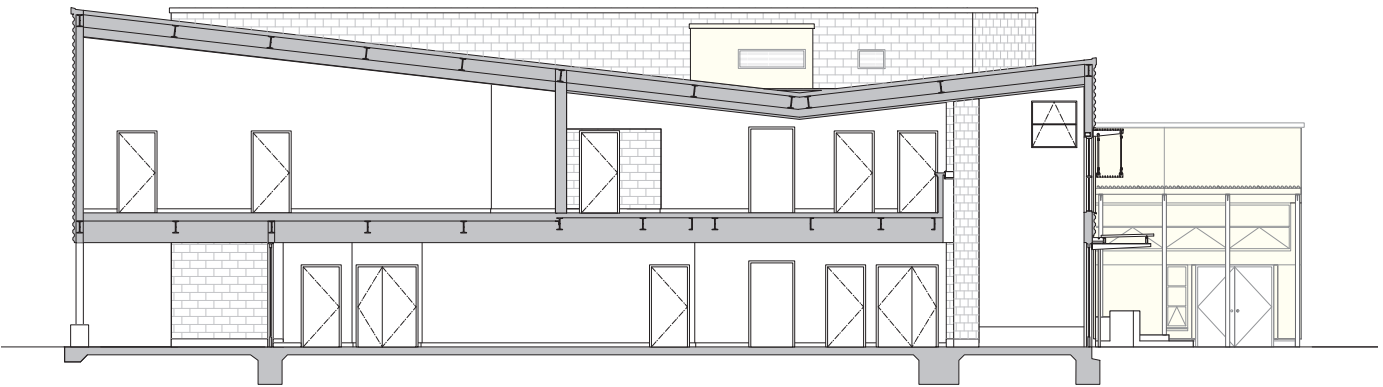
- |   |                     |    |              |    |                        |    |              |
|---|---------------------|----|--------------|----|------------------------|----|--------------|
| 1 | Improvisation Stage | 6  | Theater      | 11 | Electrical Room        | 16 | Elevator     |
| 2 | Southeast Entrance  | 7  | Stage        | 12 | Green Room             | 17 | Control Room |
| 3 | Southwest Entrance  | 8  | Set Shop     | 13 | Dressing Room          | 18 | Storage      |
| 4 | Lobby / Exhibit     | 9  | Dark Room    | 14 | Rehearsal / Dance Room |    |              |
| 5 | Rest Room           | 10 | Storage Room | 15 | Mechanical Room        |    |              |



LOBBY / EXHIBIT HALL



SECTION LOOKING WEST  
SCALE: 1/16" = 1'-0"



SECTION LOOKING NORTH  
SCALE: 1/16" = 1'-0"



THEATER



SOUTHEAST ENTRY



DANCE STUDIO







# UNAFF

United Nations Association Film Festival

P.O. Box 19369  
Stanford, CA 94309  
P: (650) 725-0012  
E: info@unaff.org  
http://www.unaff.org

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Jasmina Bojic

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Lolita Davidovich

William Draper III

Danny Glover

Gale Anne Hurd

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Nisha Singh

December 16, 2008

To Whom It May Concern:

On behalf of the Board of Directors of the United Nations Association Film Festival (UNAFF) I am writing to describe how our collaboration with Eastside College Preparatory School has been of significant benefit to UNAFF, the students at Eastside and the community at large.

First, some background. UNAFF has just completed its 11<sup>th</sup> year documentary film festival on topics of global and local humanitarian interest. This year forty-one films were selected, among four hundred submissions, offering unique stories and viewpoints from more than forty communities around the world. In addition to film screenings four panel discussions were offered including filmmakers as well as other renowned experts on topics such as global warming, the impact of oil, children and nutrition and education issues.

While centered on the Stanford campus in Palo Alto, a traveling film festival component presents films in over 30 other venues such as Washington, DC, New York and Los Angeles; on campuses such as Harvard, Yale and Duke; and screenings at international venues such as Paris and Venice. We are extremely proud to list the theater at Eastside Preparatory School in East Palo Alto as one of our screening venues.

Our collaboration with Eastside began four years ago and has been very rewarding to UNAFF, enabling us to reach a more diverse and economically disadvantaged audience. A goal of UNAFF is to engage the entire community in meaningful dialogue. Through the active and enthusiastic involvement of the Eastside staff and students, as well as East Palo Alto community members, our audience has grown and the messages of the films have had impact on an increasing number of people.

This collaboration has also been rewarding for the Eastside students and staff as well as the East Palo Alto community. This year UNAFF presented 5 films and a panel discussion in the Eastside Theater. Students participated in many aspects of the Eastside screenings including

welcoming guests onto their campus, making a presentation on stage, attending the films, and asking the filmmakers questions about the film topics as well as the filmmaking process.

This collaboration has brought together the East Palo Alto and Palo Alto communities which have very few opportunities to gather together for any meaningful educational while entertaining program. Some of those attending from neighboring communities were on the Eastside campus for the first time and were extremely impressed with the facility.

Without the Eastside Theater, none of this community outreach would be possible. The Theater is technically first rate with an excellent sound system and projection facility. Its overall design is extraordinary. It has become a focal point within the community and is particularly useful given the absence of another theater in East Palo Alto. It gives a generally underprivileged community a role in a documentary film festival shown in the most privileged communities and at the most prestigious universities. It provides a forum to discuss essential issues raised in these documentaries; i.e., immigration, violence, etc. It provides a venue for both communities to meet, bridging the differences between East Palo Alto and a relatively more affluent Palo Alto. Jasmina Bojic, the Founder and Executive Director of UNAFF/UNAFF Traveling Film Festival has stated, "The Eastside Theater is an outstanding place in which to present films. It has been a pleasure to organize our film presentations where we have such a great facility and a highly motivated set of people with whom to collaborate."

Please let us know if additional information would be helpful.

Sincerely,

A handwritten signature in cursive script, appearing to read "Paula Smith".

Paula Smith, Board Member  
United Nations Association Film Festival