
2011 RUDY BRUNER AWARD PROJECT DATA



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 Los Angeles Museum of the Holocaust Location Los Angeles, CA
Owner Los Angeles Museum of the Holocaust
Project Use(s) Educational, Cultural, Curatorial, Extension to Urban Park
Project Size 27,000 square feet Total Development Cost \$20,000,000 USD
Annual Operating Budget (if appropriate) \$1,200,000 USD
Date Initiated June 2005 Percent Completed by December 1, 2010 100%
Project Completion Date (if appropriate) November 2010

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

Application submitted by:

Name Hagy Belzberg FAIA Title Principal, Belzberg Architects
Organization Belzberg Architects
Address 1507 20th St., Suite C City/State/Zip Santa Monica, CA 90404
Telephone (310) 453-9611 Fax (310) 453-9166
E-mail hb@belzbergarchitects.com Weekend Contact Number (for notification): (310)309-7815

Perspective Sheets:

Organization	Name	Telephone/e-mail
Public Agencies <u>Department of Recreation and Parks</u>	<u>John Mukri</u>	<u>(213)202-2633/ jonkirkmukri@lacity.org</u>
<u>Office of the City Attorney, Los Angeles</u>	<u>Jennifer Roth Kreiger</u>	<u>(213)978-8366/ jennifer.krieger@lacity.org</u>
Architect/Designer <u>Belzberg Architects</u>	<u>Hagy Belzberg</u>	<u>(310)453-9611/ hb@belzbergarchitects.com</u>
Developer <u>Los Angeles Museum of the Holocaust</u>	<u>Mark Rothman, M.F.A</u>	<u>(323)651-3322/ mark@lamothe.org</u>
Professional Consultant		

Community Group

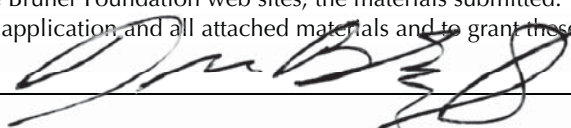
Other Holocaust Survivor Speaker / Teacher; Regina Hirsch; (310)474-1208/ N/A

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

**2011
RUDY BRUNER AWARD
PROJECT
AT-A-GLANCE**



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 Los Angeles Museum of the Holocaust

Address 100 South The Grove Drive City/State/ZIP Los Angeles, CA 90036

1. Give a brief overview of the project.

Los Angeles Museum of the Holocaust (LAMH) was founded in 1961 by Holocaust survivors as a place to keep precious artifacts and provide free education to the public, especially students. The Museum is the only L.A. institution with a sole focus on the enormity of the Holocaust - the watershed moment of the 20th century. As the founders insisted, the Museum is always free so that no one will ever be turned away for lack of an entrance fee. As a result, LAMH's target population consists largely of those from underfunded schools and underserved communities. LAMH has never had its own home. It officially opened its doors under the auspices of the Jewish Federation, and until the earthquake in 1994, was housed in the Federation building. Since then, it moved several times. In 2004, efforts began in earnest to raise the funds necessary to construct a brand new, permanent home for the Museum in Pan Pacific Park adjacent to an existing Holocaust Monument.

Now, after almost 50 years of successful free education programming, the Museum has a new permanent home which presents us with the opportunity to expand that programming along with enhanced cultural events and exhibits. The second largest city in the United States can now boast of a fitting and permanent home for serious understanding of the Holocaust and its implications for this city in the 21st century. In the Museum's temporary rented office space, LAMH served about 14,000 students annually; based on attendance since our opening in October 2010. It is projected that 50,000 people will visit this year; at least half of whom will be students.

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.)

The new Los Angeles Museum of the Holocaust enhances a formerly under-utilized section of Pan Pacific Park. It was designed to merge seamlessly into the natural curvature of the Park. The Museum adds a new cultural and educational component to the Park by enriching this environment with deep themes of historical education and cultural studies, juxtaposed alongside the entertainment giant of The Grove. Its green building is expected to receive Gold LEED certification, as the architects and developers made every effort to limit its carbon footprint on the environment. This was achieved partially through the implementation of an economical design plan which maximizes every square footage of space. The Museum also uses new interactive technology to help teach the history of the Holocaust era, thus making it possible to contain an endless amount of virtual information in a necessarily limited physical structure.

Environmental conservation: The new Museum is subterranean, and seared into the earth the way the Holocaust is seared into the modern world. Therefore, exposure to environmental fluctuations such as wind and rain are eliminated since the building is insulated by its placement in the earth. The bio-effective, insulated roof is green-landscaped park ground that will feature native, drought-tolerant plants. It is made of concrete integrated with fly ash mixture, an eco-friendly material, to reduce its carbon foot-print. The building defers to the park's beauty and enhances it. Self-effacingly in its placement below ground, it increases the park's green space. It places needed public bathrooms on the park's western edge, and increases public parking spaces at peak use times. It also invigorates an under-used corner. In this way the new Museum is truly a museum of the city and for the city. Museum visitors explore the Holocaust's historic world of despair, and then emerge from it into the world of joy, delight, and re-creation flourishing in Pan Pacific Park. The design won in the Green Building – Design Concept category of the annual Los Angeles Architectural Awards last year. Its location in the park, a neutral zone shared by multiple communities, enables The Museum to be a crossroads for all. Its accessibility therefore amplifies its function communicating the importance of personal and civic responsibility.



Project: Los Angeles Museum of the Holocaust

2011 RUDY BRUNER AWARD PROJECT DESCRIPTION



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?

The mission of the Los Angeles Museum of the Holocaust is to commemorate and educate. The Museum is committed to providing free Holocaust education to the entire community. As a result, it specializes in serving students from underserved communities and underfunded schools. In 2010, 70% of its school visits were from public schools, and 34% of the school visits were from Title I schools. Title I schools are underfunded and serve disadvantaged communities plagued by violence and poverty. The Museum aims to double the number of Title I schools served in 2011 in its new home. Reflecting the demographics of the City, an estimated 70% of all its student visitors are Latino.

Sadly, the survivors/ first-person witnesses to the Holocaust will soon disappear from our midst. Thus, the role of Holocaust institutions in teaching history becomes more important than ever. The study of the Holocaust provides a model for the potential of citizens to do either good or harm in their communities. It's vital to inform future citizens and voters of their power in creating a future that is equitable or one that is unjust.

The Museum's new facility in Pan Pacific Park increases the capacity to create opportunities and expand community impact. Expectations are to quadruple to 40,000 the number of students served annually. Modernization of presentation delivers LAMH's exhibits' messages more effectively. The new Museum exploits the technological world – where so many students are now living -- in the service of its educational, commemorative and cultural mission.

Perhaps the only significant trade-off was its size. The site limits us. We responded by ensuring each of the exhibits speaks as efficiently as possible. In the end, we proved less is more. We believe that the experience is a manageable one, inviting visitors to return.

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?

Los Angeles Museum of the Holocaust is inherently a Museum by and for the City. The Los Angeles City Council unanimously voted to approve a 50 year lease of public park ground for the nominal fee of \$1 a year. The new Museum is situated within a 1/2 mile radius of where a vast majority of the city's Holocaust survivors first settled upon moving to Los Angeles. This gives special meaning to the location.

The new Museum has become a point of destination for families, students, and seniors alike. The Museum officially opened on October 14, and since then it has been serving an average of 500 people a week and this is before the rigorous student tour schedule begins in January, 2011 which continues through June, 2011. The museum expects 2 student tours a day, Monday - Friday, except for holidays. It expects to serve as many as 50,000 visitors in 2011, half of whom will be students.

The local community has embraced the new Museum. Sundays are its busiest days of the week, as the Museum is frequented by diverse members of the community, including patrons who come to the Park with the specific intent of visiting the Museum and those who wander in from their day in the Park. This is exactly what Board Members had in mind when deciding to build in a public park. The Museum aims to reach people who know little or nothing about the Holocaust and introduce them to the subject, in addition to serving the needs of the scholarly and survivor communities. The green, environmentally sustainable building designed by Belzberg Architects and built by Winters-Schram Associates adds an element of inviting architectural beauty to an already attractive and highly utilized park.

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

The idea for a new and permanent home for LAMH was hatched long ago by the Board of Directors. Since 2000, there have been discussions of a merger with Hebrew Union College, the purchase of the building containing the space LAMH rented at 6006 Wilshire Boulevard, and a return to the Federation building. The Federation lacked adequate space for the Museum, and a return to it would basically have required shelving the Museum's exhibits in storage and only maintaining office space for staff and some education programming. The Board did not want to see the Museum essentially closed. At this time, a major donor stepped forward with a lead gift for the building of LAMH's own home. The dream of building in Pan Pacific Park adjacent to Holocaust Monument had always lingered, but it had finally become achievable. The Museum launched its official \$20 million dollar Capital Campaign in 2005 and has since raised over \$19 million dollars in gifts and pledges. The Museum aims to complete its capital campaign goal in 2011 and launch a new \$5 million dollar Endowment Campaign.

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

Wealthy individuals and families financed most of the construction of the new Los Angeles Museum of the Holocaust. Board Members donated/pledged a total of \$10,330,000. The S. Mark Taper Foundation donated \$500,000, the Jewish Community Foundation donated \$50,000, and the Marcia Israel Foundation donated \$36,000. Eight European Nations pledged a total of \$41,000 towards the Garden of the Righteous, a copse of olive trees planted in commemoration of the Righteous Gentiles who risked their lives to save Jews during the Holocaust. The remaining \$8,194,225 breaks down as follows: \$132,500 gifts of \$10,000 or below; \$305,000 gifts above \$10,000 and below \$100,000; 4 gifts at the Champion level of \$100,000 totalling \$400,000; and the remaining \$7,381,725 was raised from eight prominent families.

Cost per square footage is: \$621.

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

The nature of the project, a new Holocaust Museum, is unique. Yet the design and implementation of the project is adaptable to any urban project designed for public land, particularly in a public park. The design elements work with the natural environment rather than against it. In addition, this project required cooperation between the Museum staff, the architect, the contractor, the Los Angeles City Council, the Los Angeles Department of Recreation and Parks, the City government, the County government, and the State government.

In that sense, it is a model for future urban projects.

2011 RUDY BRUNER AWARD AWARD USE



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.)

Belzberg Architects intends that, in the event of receiving award monies, funds are to be donated in full to the Los Angeles Museum of the Holocaust with the purpose of supporting a further commitment to education and supplementing the final \$1 million dollar need in a larger \$20 million dollar capital campaign. By doing so, the monies will both recoup the initial investment by the museum in requisite environmental mitigation needed in construction (logistical issues with methane, water, soil, safety, etc.) as well as provide the means to cultivate technology as an educational tool that will provide richer content to patrons/students and extend the networking capability of the museum as it grows. As many of LAMH's pledges are spread out over a four or five year period, this donation will further assist in any immediate financial need.

** 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.

Hagy Belzberg FAIA
Principal

12/10/10

Name and Title

Date

2011
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE



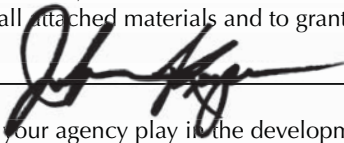
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This sheet is to be filled out by a staff representative of a public agency directly involved in the financing, design review, or public approvals that affected this project.

Name	Jennifer Roth Kreiger	Title	Chief Administrative and Financial Officer
Organization	Office of the City Attorney, Los Angeles	Telephone	(213) 978-8366
Address	200 N. Main Street, Room 800 CHE	City/State/ZIP	Los Angeles, CA 90012
Fax	(213) 978-2093	E-mail	jennifer.krieger@lacity.org

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Signature		Date	12/9/10
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1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

The Los Angeles Museum of the Holocaust was built on public land. As a result, the City Attorney managed and approved all legal details and negotiations including lease terms, hours of operation, and the design of the facility. Approval from the local stakeholders, as well as the Board of Commissioners and Department of Recreation and Parks, was needed. The project required a full environmental review including review and comment by the public, approval by the Department of Recreation and Parks Board of Commissioners and finally support from the Los Angeles City Council. All documentation was prepared and presented by the Los Angeles City Attorney. It was critical that this project be completed as a collaboration of all stakeholders.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

The Los Angeles Museum of the Holocaust represents a rich learning opportunity for the residents of Los Angeles and elsewhere in the world. As a world class tourist destination and home to a diverse and rich cultural community, the benefits of a public Holocaust museum in Los Angeles are tremendous.

Very few compromises were made during the planning and building of the museum. Both those in the Los Angeles city government as well as the community wanted the Los Angeles Museum of the Holocaust to be built in Pan Pacific Park, centrally located and widely accessible. The broad public support for this project reflects the value our stakeholders placed on having a Holocaust museum in Los Angeles. The public/private partnership also reflected our City's commitment to find new ways to support innovative public projects.

The trade-offs and compromises were relatively few. The majority of the issues like parking, zoning and hours of operation appeared rather minor in comparison to the benefit of the museum to our City.

3. Describe the project's impact on your city. Please be as specific as possible.

Los Angeles is the most diverse city in the United States. Our residents speak dozens of languages, practice many religions and have emigrated from countries across the globe. The best hope for Los Angeles in the 21st century is for its residents to have opportunities to learn about each other and our respective histories. It is my deepest hope that with increased cultural sensitivity residents can directly combat prejudice and discrimination, issues that are imminently relevant in today's society.

Los Angeles Museum of the Holocaust provides the education our residents need to become a strong and vibrant community. Children of all ethnic groups come to the Museum, participate in tours, and listen to survivors speak. They learn about the most significant event of the last century, the Holocaust. Most importantly, they learn what happens when people don't take responsibility for what is going on around them. Each visitor learns that he or she has a voice, and that he or she can make a difference in his community simply by engaging, participating, and acting. These are benefits that are long lasting for our community.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

This project was a great collaboration between the public and the private sectors. Public entities and elected officials including the City Attorney, the Department of Parks and Recreation and the City Council, worked collaboratively to support this innovative project. Public/private partnerships represents the wave of the future, as the greatest opportunity to benefit our residents. With public resources shrinking as a result of a struggling economy, we must work together to strengthen our community. The Museum marshalled significant private resources to construct this facility. The City of Los Angeles is fortunate to now be home to a world class cultural institution that is publicly accessible. This partnership is reflective of how government can best serve its residents -- with innovative, meaningful and cutting-edge institutions like the Los Angeles Museum of the Holocaust.

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

The most successful aspects of the Museum are reflected in its design and its content. The facility itself is uniquely designed to blend into its surroundings. The environmentally sensitive design provides a model for planning in a densely populated and highly developed urban community. From a substantive standpoint, the museum has used technological tools to provide a tremendous amount of critical information in a limited amount of space. Both of these aspects make the Museum a standout in Los Angeles' often cluttered cultural scene.

Like with every land use project in a highly developed City, the approval process has bumps in the road and occasional public opposition. Los Angeles is no stranger to such controversy and the Museum's approval process was relatively smooth by comparison. No doubt the biggest shortcoming of this project is the size of the building -- given the success achieved in such a limited space, a larger facility would allowing for more meaningful programming and learning to take place within its walls.

2011
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE



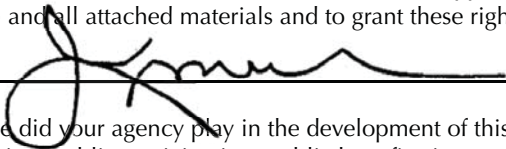
PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by a staff representative of a public agency directly involved in the financing, design review, or public approvals that affected this project.

Name	Jon Kirk Mukri	Title	General Manager
Organization	Department of Recreation and Parks 213 202-2633	Telephone	(213)202-2633
Address	221 N. Figueroa St., Ste. 1550	City/State/ZIP	Los Angeles, CA
Fax	(213) 202-2614	E-mail	jonkirkmukri@lacity.org

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Signature		Date	12/10/10
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1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

Because the Los Angeles Museum of the Holocaust was to be built in a park, the Department of Recreation and Parks (RAP) had to approve all its details: its lease terms, hours of operation, and of course the design. We also had to gain approval from the local stakeholders, including the Park Advisory Board. The project needed to proceed through a full environmental review and be reviewed by and commented upon by the public. It then needed approval by our Board of Commissioners and the Los Angeles City Council. It was critical this project be completed as a collaboration of all stakeholders.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

The Los Angeles Museum of the Holocaust represents the beginning of an opportunity for Los Angeles, not an end. When the museum was proposed, I knew then and there, that it had to be built at Pan Pacific Park.

My father is the greatest man I've ever met in my life. And he also was part of the greatest generation. As a twenty-one year old man, he joined the United States Army, went to the United States Army Air Corps, fought at D-Day, fought at the Battle of the Bulge, worked through Germany. There was one period of time he never talked about. And he told me finally at his death bed, it was December of 2000, what happened at a concentration camp they had just liberated. I'm glad he waited until I was fifty years-old because I never would have understood the horrors, the depravation that human beings could do to one another. But I also want to talk about my grandparents, they came from Hungary -- Jasburneigh and Dunislavah -- two small towns, they came in the 1900s for a better life in America. As all people want to do on the internet, you want to search your roots. Our roots stopped. They stopped in those two towns between 1939 and 1944 because our family was undesirables. We were Gypsies, and so, I can't go back. I can only go forward. When this museum was proposed, I knew then and there, we had to do this. This is a beginning, not an end. And when we look back at all that's happened, we can never forget. When we go forward, we can never ever allow this to happen again.

This Museum was a great opportunity to communicate this message through our public parks.

3. Describe the project's impact on your city. Please be as specific as possible.

Los Angeles may be the most diverse city in the United States. Our citizens speaks dozens of languages, practice many religions, were born in any number of countries, and live according to multiple cultures. The only way for this city to function in the 21st century is for its people to have opportunities to learn about each other. And to learn about the worst that people are capable of, when they demonize their neighbors.

Los Angeles Museum of the Holocaust provides the education our residents need to become good citizens. Children of all ethnic groups come to the Museum, participate in tours, and listen to a survivor speak. They learn about perhaps the most significant event of the last century, the Holocaust. Most importantly, they learn what happens when people don't take responsibility for what is going on around them. Each visitor learns he or she has a voice, and that he or she can make a difference in his neighborhood simply by engaging, participating, acting.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

This project was a great collaboration between the public and the private sectors. The public agencies, not just RAP but the ones supervising construction, the city attorney, the city council, all played their important roles. They did so conscientiously and with enthusiasm. The Museum martialled significant private resources to raise the the money and actually construct the building. Going forward, the city now has a significant cultural institution publicly accessible to all.

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

The most successful aspects are described in paragraph 4. Perhaps the least successful aspects were the public vetting process. The process was essential to making sure all stakeholders could contribute their perspectives, and it was ultimately successful because reasonable concerns that were raised were addressed satisfactorily. Many of the concerns made the project better. But at some points the public process became more acrimonious than it needed to be.


2011
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DEVELOPER
PERSPECTIVE



DEVELOPER PERSPECTIVE

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This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

Name	Mark Rothman, M.F.A.	Title	Executive Director
Organization	Los Angeles Museum of the Holocaust	Telephone	(323) 651-3322
Address	100 S. The Grove Dr.	City/State/ZIP	Los Angeles, CA 90036
Fax	(323) 651-3704	E-mail	mark@lamothe.org
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Signature		Date	12/9/10

1. What role did you or your company play in the development of this project? Describe the scope of involvement.

Los Angeles Museum of the Holocaust (LAMH) had been a cultural resource for Los Angeles since the 1960s. Founded by survivors, we provided spaces to memorialize Holocaust victims and to teach about the Holocaust at several locations. Until 1994, these locations were institutionalized; though the actual configuration and size of the Museum facility evolved, our permanent address remained that of the Los Angeles Jewish community's central address, the Jewish Federation Council building. The 1994 earthquake rendered the building uninhabitable, and LAMH became nomadic, moving between several rented spaces along Museum row. This period inspired the Board to commit to constructing a permanent home. A large, seed gift propelled the project forward, allowing for the engagement of an architect and commissioning of a design, completion of an environmental impact study, and the execution of other critical steps. LAMH committed itself to a \$20 million capital campaign, successfully obtained approvals from all required city agencies, including Department of Recreation and Parks and the city council. LAMH engaged a contractor as well as experts in exhibit design and fabrication. LAMH also curated the exhibits. LAMH supervised and pursued each aspect of the project.

2. What trade-offs or compromises were required during the development of the project?

The building's chosen site, in an under-used corner of a very large city park, was both its greatest asset and greatest obstacle. As an asset, the site promised to allow LAMH to pursue its mission of Holocaust education and commemoration as fully as possible. Being in a city park would encourage school groups, its largest audience, to visit; students could tour the Museum and then picnic and play in the park afterwards as part of a complete, meaningful and fun field trip. It also eased access for the general public. At the same time, though LAMH's site would occupy less than 1% of the park's area, some stakeholders resisted what they perceived as a loss of any amount of park land. Design provided a resolution. We cited the building largely underground, and turned the roof area into an eco-friendly green space. This returned green space, reduced the building's overall footprint, and eliminated significant opposition. Ultimately, this compromise became a significant benefit to the project. It allowed us to enter the conversation about eco-responsibility: we decided to attempt to obtain LEED Gold certification, and we increased our educational curriculum to include this issue. To cite just one of the architectural benefits, the design changes allowed the architect to manipulate the amount of available light to impact powerfully the visitor experience. Visitors descend from light to darkness and then ascend back to light in parallel with the progress of Holocaust history from onset through the development of concentration camps, and then to final liberation. The changes also allow the building a conversation with its site that is far more intimate and nuanced than it would have been.

3. How was the project financed? What, if any, innovative means of financing were used?

The City of Los Angeles leased the land to LAMH for \$1 per year. All other actual costs were financed through private donations: individuals, foundations, and corporate sponsors. The primary innovation of this structure is the collaboration between the public and the private spheres to add successfully a new cultural institution to Los Angeles and its very large metropolitan area.

One of the city attorneys who worked very closely on the lease noted the significance of what this collaboration represented to the city. She noted that unlike many other cities, L.A has a dearth of public cultural spaces, and the addition of ours marked a significant step forward.

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

Perhaps the most significant aspect of the project is the general statement of empowerment it makes. A city, operating through its elected officials and individual agency bureaucracies, partnered with a broad and committed group of individuals and private institutions to develop a new cultural institution. This success exemplifies personal empowerment: individuals can successfully change their communities for the better.

On a particular level, LAMH exists to communicate this message of empowerment. One of the main reasons the Holocaust happened is because people resisted their own power. Evil flourishes when good people do nothing: good people doing something changes the world for the better. In a city as diverse as Los Angeles, an institution documenting what happens when we demonize our neighbors inspires us to find ways to work together -- as Los Angeles's citizens will need to do if our metropolis fulfills its potential in this century.

A coalition of non-Jewish entities, such as corporations and international Consuls General, contributed financial support. The city's official, non-sectarian support has also been extensive. But support from non-Jewish individuals has not been as extensive, and the number of other non-Jewish entities involved with LAMH could be larger. As LAMH moves forward, it will need to expand its relationships beyond its broad but existing core.

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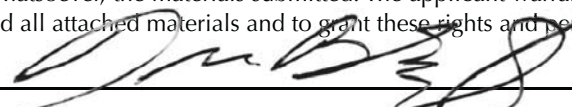
ARCHITECT OR DESIGNER PERSPECTIVE

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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	Hagy Belzberg	Title	Principal Architect, Owner
Organization	Belzberg Architects	Telephone	(310) 453-9611
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Signature  **Date** 12/10/10

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

The design of the new building for the Los Angeles Museum of the Holocaust (LAMH) provides Los Angeles with a world-class, educational and curatorial institution within a public park. The concept is derived, primarily, from simultaneously considering the programmatic and spatial conditions of education-oriented student visits and through the innovative integration of contemporary architecture into the surrounding park landscape. These two considerations manifest as an important cultural destination which provides visitors and denizens with an illuminating and allegorical experience- reinforcing the notion of tolerance in a city defined by its ethnic diversity.

As part of the design strategy, we established a dichotomous relationship between the difficult content of the building's interior and the light and idyllic atmosphere of the park in order to bolster the visitor's experience both within the interior built space and the external natural space. The building is the container for a non-linear story. Walls do not touch the ceilings and rooms are undivided. The underbelly of the concrete roof organically folds and compresses space in response to the unsettling content of the displays. As visitors reach the conclusion of the chronologically organized displays, spaces open up again allowing natural light to pervade the atmosphere and relieving the visitor from the graphic intensity of Holocaust imagery. In doing so, the Museum reinforces the claim that the distance between normalcy and atrocity is indeed small. The building is a companion to each patron's experience yet any individual experience is not prescribed; rather... the architecture makes an attempt at empathy.

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

The Los Angeles Museum of the Holocaust was explicitly designed as an educational institution anticipating that nearly 40,000 L.A. Unified School District students would move through it each year as part of their required curriculum. In a city as demographically diverse as Los Angeles in which over one hundred languages are spoken, it is paramount that the content of a museum advocating tolerance be accessible to the broad student (and non-student) demographic and that each patron feels welcome to participate in an environment absent of the daily discriminations they may encounter. To be truly interactive and engage the attention of each student, interactive media and interface design was incorporated into the architectural design including the use of popular devices such as iPod Touch handheld devices and a large-format touch-screen table. This strategy enables each visitor to participate in the way they are exposed to content and at a rate which is suitable to each individual's needs ultimately putting each person in control of his/her own experience. The wireless capabilities of these tools and their data-sharing functionality enables this small museum to grow endlessly through instantaneous archival media sharing in a world-wide network with other Holocaust institutions (including Yad Vashem in Jerusalem). The extensive collection of digitized artifacts and the use contemporary technology as a mode of content delivery has made the sharing of historical information more inviting and entertaining to a larger spectrum of people.

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

The greatest challenge from the beginning was its location within a public park maintained by the City of Los Angeles' Department of Recreation and Parks. City officials and the LAMH institution believed that the central location of Pan-Pacific Park and the annual ceremonies and traditions which had already taken place at the existing Holocaust Memorial would make the park an appropriate and accessible location for an important, cultural destination. However, with a history of much hard-fought effort on behalf of the denizens of Los Angeles to preserve open-space within the densely developed metropolis, constructing a building within existing park space understandably piqued contention. Through numerous discussions with park activists and public officials, the strategy was developed to construct a majority of the building underground and link the existing grade of the park to the green roof-scape. This mitigated many of the concerns in the public eye, and in lieu of viewing some preconceived conceptual vision as having been compromised, we chose to view this strategy as an opportunity to strengthen the poetic potential of the architecture. Submerging the building, however, ultimately led to a series of natural challenges prevalent at this location. The building is constructed within a high methane zone, adjacent to an underground flood channel / overflow basin and within a region of contaminated soil and a high water table. These physical challenges necessitated a more resistive and expensive design and additional construction means to capture, contain and recycle the excess methane and consistently extract infiltrating groundwater within the deep excavation.

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

With regard to building development in Los Angeles, the Los Angeles Museum of the Holocaust sets a new precedent in the city for its integration within the park landscape. The building is an expressive, low-rise structure made of glass and formed shot-concrete camouflaged by an intensive roof garden with six varieties of native grass which is sloped to match the existing grade of the park at one end. This allows the landscape, plants and pedestrian walkways, to continue over the museum synthesizing existing pedestrian flow of the park with the new circulation for museum visitors. By maintaining the material pallet of the park and extending it onto the museum, the hues and textures of concrete and vegetation blend with the existing material palette of Pan Pacific Park. These simple moves create a distinctive façade for the museum while maintaining the parks topography and landscape. Designed and constructed with sustainable systems and materials, the LAMH building is on track to receive a LEED Gold Certification from the US Green Building Council and has been recognized by the City of Los Angeles as a precedent for new, green development. Additionally, the area upon which the museum is constructed was an under-utilized corner of the park which had procured a reputation for illicit activity during the evening. Constructing a museum, as opposed to building further recreational equipment, has re-purposed this area by infusing the park with history and technology which contributes to a broader array of offerings by the park to its visitors.

2011
RUDY BRUNER AWARD
OTHER
PERSPECTIVE

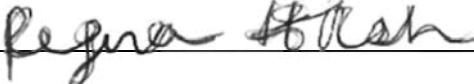


OTHER PERSPECTIVE

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Name	Regina Hirsch	Title	Holocaust Survivor Speaker
Organization	Los Angeles Museum of the Holocaust	Telephone (310)	474-1208
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Fax ()	_____	E-mail	_____

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Signature  Date 12/9/10

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

As a Holocaust survivor and active museum volunteer, I was involved with the design of the building as well as the new educational programming . I met multiple times with the Executive Director and the Board President to discuss the new building and the future of the museum. Holocaust survivors had a very strong voice in the building's evolution, and we are very proud of the new museum space. The building's architecture and design perfectly illustrates my vision of a Holocaust museum.

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

The museum is a place where I can educate the public, especially students about the Holocaust. I feel an obligation to give back to the community and to make sure that people understand the horrors of Holocaust. The museum teaches not only about the Holocaust but explores Jewish life, religion, and art before the war as well as discusses other examples of genocide. Visitors to the museum are reminded to be good citizens and stick up for their beliefs. The museum is also my second home. It allows Holocaust survivors a space to reflect and commemorate their loved ones that perished. All of the Holocaust survivors involved in the building find the space very special as it serves as both a monument to the Holocaust as well as a place to give back to the community. Every week. I tell my personal story to museum visitors. If my story helps to keep some kids in school longer or changes their behavior, then the museum is doing its mission. To me, helping one child is more important than telling my story. The museum is a place to teach and commemorate the past. The building helps show the world that Jews are human-beings and that no matter what is occurring in the world . we should treat all humans with respect and kindness.

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

I do not believe that Holocaust survivors made any sacrifices or compromises in the new building. I find the museum a wonderful place. I am so happy that we got the land from the city, and that we could build a beautiful monument to the millions that perished.

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

Educating the public, particularly the schools. is the most successful aspect of the museum. Being in a park allows people to visit the museum that might not normally come. Also, the fact that the museum is free creates an accessible place for those who can't always afford to visit museums.

I wish that we could educate even more people than we are now. I hope that our building, and its location in the park, will allow us to continuously educate the public about the Holocaust.

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



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	Jeff Haas	Title	Teacher
Organization	Fairfax High School	Telephone (323)	336-4781
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Signature		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?

Our involvement came together beautifully. My students had been studying Holocaust literature. Two in 11th grade honors-level classes, had read both volumes of "Maus" and then completed research projects. I had always made it clear to my students we could go on field trips as long as they took the initiative to plan the trip and follow up on them. A couple of students learned of the opening of the Museum in October, and one student in particular, Ashley Thierry, took it from there to set up the visit.

Fairfax has a wonderful office of development person named, Bev Mayer, who is a Fairfax alumnus and former teacher. She knew people at the museum and helped get us names of guest speakers. We contacted board member and survivor, Marie Kaufman, whom we hope will visit our class. We also contacted Gabriella Karin, another survivor who helped us arrange the trip.

We took 75 students and four chaperones (including one former student). I was the only teacher of record. Bev came along for her second visit to the museum. We also took a former student and one of our resource specialists.

We walked over to the museum. In order to decrease the size of individual tour groups, we coordinated with the Fairfax library across the park from the museum to have some students participate in an extensive tour of what the state of library research is. The library connected the tour to the Holocaust theme. Students at the library then switched with those touring the museum to complete the field trip.

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

My goal is to have the students access the community at a greater level. We're in a rich urban environment, and I fear we're not taking advantage of it. This was a great opportunity at a local level to have hands-on learning and to have it initiated by students. A handful had been to the Museum of Tolerance, a museum with similar themes, but a number had not. It was surprising the number who had not. So this was most students first direct exposure to these issues in a museum context. The museum in this community demonstrates the richness of the community itself.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

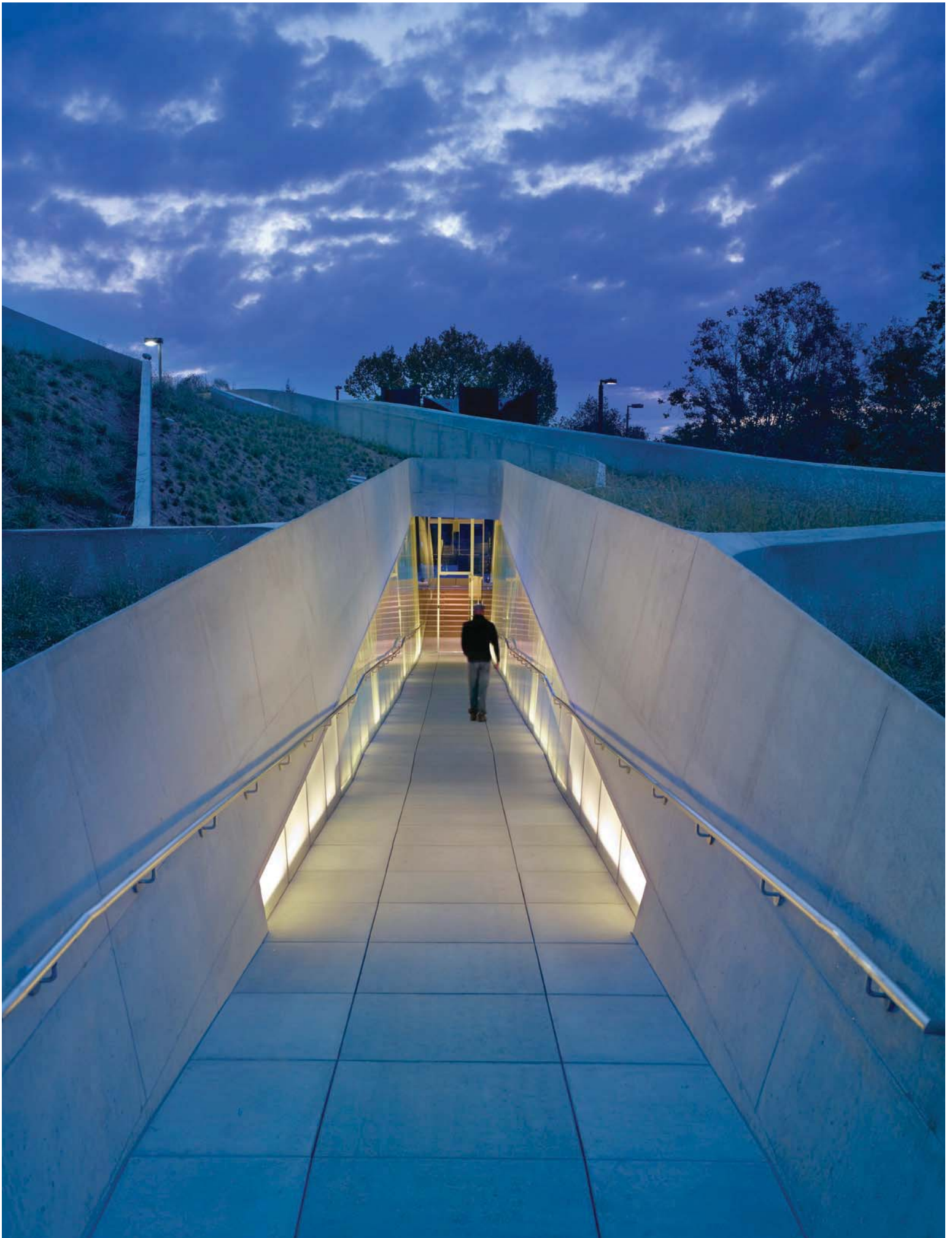
3. Has this project made the community a better place to live or work? If so, how?

Any museum makes the community better, but this one in particular, in this neighborhood and in this time, is very enriching. This is where the building's space and architecture are particularly important. It's a different place now to visit the Museum (compared to what it had been in its previous site). It's a very welcoming addition to the community.

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

I only have praise for the experience. The idea that a student could arrange the trip is important, and the response of the staff is extraordinary. They took Ashley, the student in charge, very seriously. When we came to the museum, they were ready, engaging and cordial. The staff let the students manage their experience, with the docents available to help out. This was very important and remarkable. The museum is situated with an environment for kids to explore outside the actual museum, where there is a memorial to Holocaust victims. This was very important, as will be the Children's Memorial when it is opened.

Maria Benzonio-Clark, the key staff member, took the time to explain to the kids the intent of the design, expressing the play of natural light and the way decreasing it impacts the way the exhibits are laid out. A speech by a survivor as part of the visit had been kept secret from the kids to surprise them. They responded very well and respectfully, returning in kind the respect afforded them.















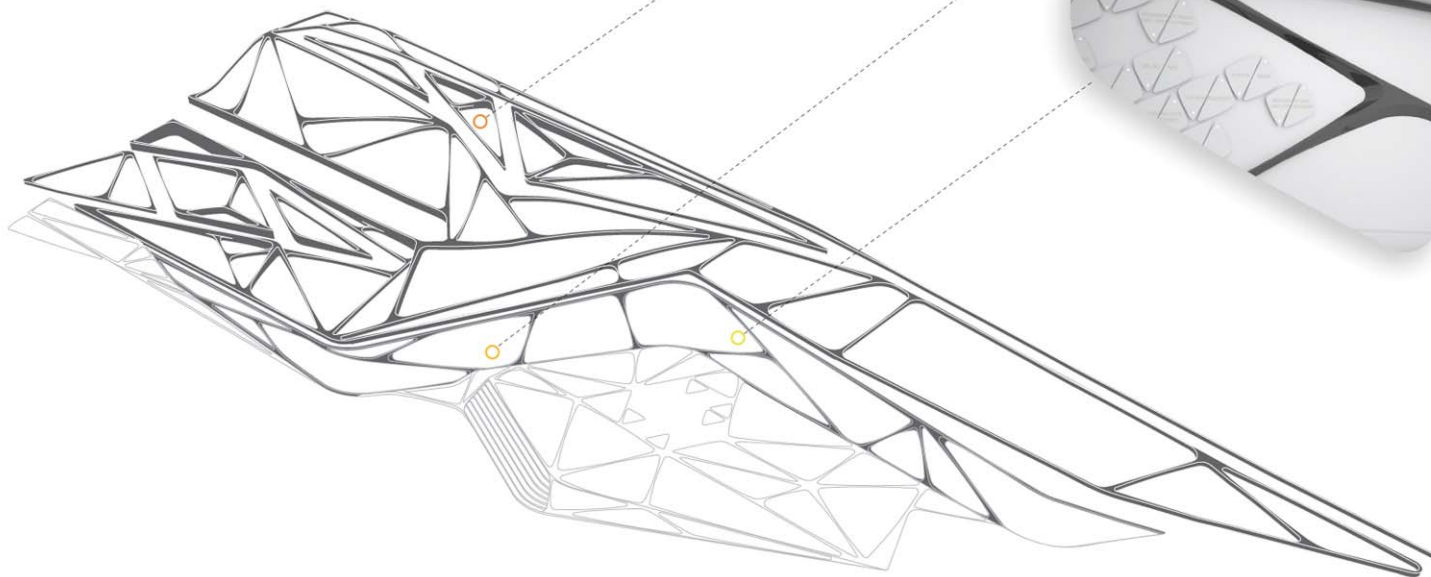
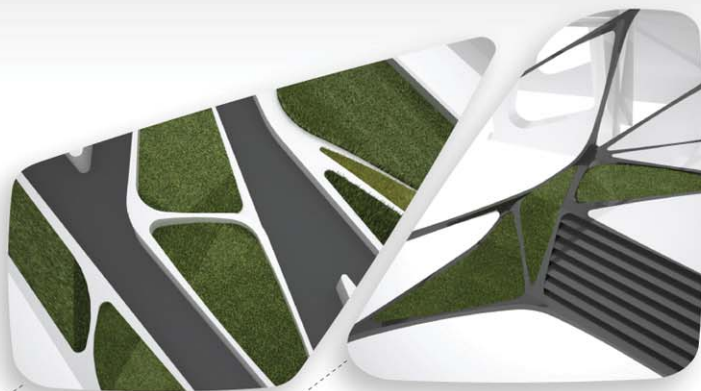








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The Huffington Post
DECEMBER 10, 2010

Guy Horton

Architecture Critic

Posted: November 15, 2010 02:10 PM

Impossible Architecture: A Review of the Los Angeles Museum of the Holocaust

While it should have been impossible for something like the Holocaust to take place, it did. Now that we have this history we must deal with it as best we can. Events such as this simply overpower the present. For this reason, perhaps, there exist physical places to anchor those memories, so they can be put somewhere.

So how do you spatialize memory in a meaningful way that also animates and informs the surrounding metropolis? As an architect, how do you materialize the horror, the madness, and the dehumanization? You can't simply re-create a concentration camp. As Christopher Hawthorne, architecture critic for the Los Angeles Times so aptly put it, "The architect's nearly impossible job is to mark murder on a mass scale." So what does a museum devoted to the memory of murder look like? Descending down into Hagy Belzberg's new Los Angeles Museum of the Holocaust may provide some clues.

Rather than embodying violence and confinement as Daniel Libeskind's Jewish Museum in Berlin, Mr. Belzberg chose to emphasize the hope of release. While Libeskind took inspiration in part from intellectual sources like Arnold Schoenberg's unfinished opera, *Moses und Aron*, and Walter Benjamin's *One Way Street*. Mr. Belzberg drew from the everyday experiences of Pan Pacific Park, where the museum is sited off to one edge. The normalcy of the park is where the journey through this "green", LEED Gold museum begins and ends.

As Mr. Belzberg's brief for the project describes, the dichotomous relationship between the building's content and the peaceful landscape mimics the proximity "German forest revelers enjoying public parks were to sites of horrific and inhumane acts being carried out in the 1930's and 40's." This is one reason Pan Pacific Park is such a surprising yet appropriate location for the museum.

The form of the building was designed to interplay with the park setting and modulate the experience of the outside from within. Wedged into the earth like a berm, it seems to have been carved out rather than built in. Moreover, its placement allows the life of the park to carry on.

In keeping with this, the building's green roof, designed by Karla Dakin and Lisa Benjamin, seems to flow from the park's grounds. It's responsible, low-water mix of plants includes Blue Grama and Esparto Grass, Pine Muhly, Red Carpet Stonecrop, and Star of Bethlehem, a type of Hyacinth. When these reach their projected height of thirty-six inches, the building will become even more integrated with the landscape.

The curved shapes of the building's structure immediately bring to mind Zaha Hadid's aesthetic. But here such futuristic-looking contours make sense because they embody the continuation of the park's layered geology. These computer-generated forms were physically achieved by employing shotcrete, a form of concrete that is pneumatically projected into shaped reinforcement--a method commonly used to make swimming pools.

The museum's design also derives from Mr. Belzberg's desire to transition patrons from the light, airy normalcy of the park down into a sequential experience that becomes ever darker and which follows the progression of genocide. As Mr. Belzberg explained to me, wherever you are in the interior there is a glimmer of hope for exodus. You never lose sight of the sun even as you progress into darker and darker areas. Patrons depart their daily world as they descend down the long ramp to the mostly underground structure. Like the Holocaust itself, the building thus represents the interruption of everyday experience.

As one walks down into this porous "cave", the green roof gradually recedes and gives way to the entry lobby. Unlike the experience of Holocaust victims, though, we in the present immediately know how this journey is going to end. The exit is just in front of you, looking out at the original Holocaust Memorial that the building frames and accents.

The subtle passage through light becomes somewhat abstracted by all the displays and technology on the interior. There are fluidly interactive touch-screen monitors throughout. The first one encountered is a giant table, designed for community engagement. Further inside, individual touch-screens make the experience more personal. People become divided as prisoners were in the camps.

While the displays are necessary to communicate content, their obvious presence at times obscures the building's gentle orchestration of light, space, and its connection to the outside. One wonders if the architecture would not be more powerful without all of this. Here, then, is the difficulty of reconciling such content with architecture. Sometimes less is more, but with the Holocaust there is just so much to show that such austere minimalism would be inappropriate. After all, the point of the building is to bring the horror that took place out into the everyday world. When I asked one Holocaust survivor what he thought of the architecture, he just smiled and said he was glad this place was here.

The Architect's Newspaper

October 14, 2010

Sam Lubell

Architecture Critic

Crit> Los Angeles Museum of the Holocaust

Belzberg Architects delivers a dose of raw emotional impact at poignant new home for LA institution

Generally, the most effective architectural designs make you feel welcome and comfortable. But in a museum meant to recall the horrors of the Holocaust, that mission is turned on its head. So it's no surprise that the most emotionally resonant spaces in the new Los Angeles Museum of the Holocaust are those where the rawness and constriction of the building evoke a period that the museum doesn't want you to forget.

Disjointedly located in Pan Pacific Park just behind the hyper-happy Grove in West Hollywood, the museum, designed by Belzberg Architects, is the new home for an institution that has existed since 1962. It previously occupied a relatively small and unremarkable space in an office building on Wilshire Boulevard.

Belzberg didn't have the size or the budget of some of the world's more famous Holocaust museums, such as Daniel Libeskind's Jewish Museum or Peter Eisenman's Memorial to the Murdered Jews of Europe in Berlin, or Moshe Safdie's Yad Vashem in Jerusalem.

But within a 32,000-square-foot footprint, at about \$350 a square foot, he managed to accomplish a lot. The boldest step was the decision to bury the museum underground, preserving the rolling parkland that was donated to the museum by the state and highlighting visitors' movement into a realm distinct from their ordinary lives.

The structure's undulating form echoes the curving landscape; the roof is planted with native fauna and a natural irrigation system, and concrete-lined pathways zigzag sharply, preserving the calm of the park but indicating that all is not quite right underneath.

As a jutting entry ramp compresses the visitor's perspective and seems to slice through the ground, things start to change quickly. Circulation is carefully choreographed throughout, making you cognizant that you're entering a building that Hagy Belzberg says "is going to provide some discomfort."

That sense of discomfort is heightened right away by twisted shotcrete columns, which were formed from digital models and sculpted while still wet by a local pool contractor. Bleak raw concrete walls and ceilings slope in multiple directions, throwing perspective off and evoking a grim, trapped feeling.

Descending into the story of the Holocaust—told in separate spaces formed by flexible black cubicles that open up to the museum above—the sense of compression and darkness increases. The story starts in pre-World War II Europe; then the lights get dimmer and the ceilings lower as the full horrors of concentration camps and mass killings of the Holocaust unfold. Finally, as the stories of hope and liberation are detailed, the visitor turns a corner and returns to the light.

An educational system, via iPod, provides a more interactive experience. Exhibits include films, memorabilia, models, and digital components—including touch-screen technology—that allow more to be told in this relatively small space.

One of the most powerful aspects of the experience are the glimmers of natural light coming in from above, through translucent glass that reveals both glow and movement, but not clear views. The murky light provides some orientation while also evoking a sense of the isolation that Jews must have felt at the time. In a children's memorial outside, the sound of children playing in a nearby park trickles in provocatively as you sit in a constricted space with only the sky above you. Nearby lies an amphitheater and a large memorial sculpture of black steel pillars by architect Herb Nadel that the museum inaugurated years ago.

I went through the museum twice, measuring my reactions. Belzberg could have gone even further with the darkness, twisting, and compression. Now you can only move so far into the darkness, while it might have been even more effective to make some exhibit walls touch the ceiling, heightening the sense of isolation. Concrete walls, ceilings, and floors make the space noisy, dulling the sense of dislocation as you move into the story.

Still, bold gestures far outweigh any shortcomings. Under difficult circumstances, Belzberg has created a memorable museum that broadens understanding not only of a horrible time but of the raw emotional impact that architecture's spatial and tectonic qualities can deliver.