
2009 RUDY BRUNER AWARD PROJECT DATA



PROJECT DATA

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Project Name Inner-City Arts Location Los Angeles, CA

Owner Inner-City Arts

Project Use(s) School for the Arts

Project Size 36,782 sf Total Development Cost \$9.2 Million

Annual Operating Budget (if appropriate) \$2.2 Million

Date Initiated 1994 Percent Completed by December 1, 2008 100%

Project Completion Date (if appropriate) Phase III, October 2008

Attach, if you wish, a list of relevant project dates Phase I Completed 1995 & Phase II Completed 1997

Application submitted by:

Name Michael T. Maltzan, FAIA Title Principal

Organization Michael Maltzan Architecture, Inc.

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Key Participants (Attach an additional sheet if needed)

Organization	Key Participant	Telephone/e-mail
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Public Agencies	<u>The City of Los Angeles / Robin Kramer / (213) 922-9784 / robin.kramer@la-city.org</u>	
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Architect/Designer Michael Maltzan Architecture, Inc. / Michael Maltzan / (323) 913-3098 / mmaltzan@mmaltzan.com

Developer Inner-City Arts / Cynthia Harnisch / (213) 627-9621 / cynthia@inner-cityarts.org

Professional Consultant Nancy Goslee Power & Associates / Nancy Power / (310) 264-0266 / nancy@nancypower.com

Community Group Central City East Association / Estela Lopez / (213) 228-8484 / elopez@centralcityeast.org

Other Bank of America / Gina Adams / (213) 621-7407 / gina.adams@bankofamerica.com

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

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2009
RUDY BRUNER AWARD
ABSTRACT



ABSTRACT

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Project Name **Inner-City Arts**

Address **720 Kohler Street**

City/State/ZIP **Los Angeles, CA 90021**

1. Give a brief overview of the project, including major project goals.

With its Campus Expansion Project, Inner-City Arts seeks to provide the best possible arts-infused educational experience to a broadening population of at-risk children and youth. The Project brought an additional 22,000 square feet of studio space, supplementing 13,000 square feet available within Inner-City Arts' original complex. Inner-City Arts attained the capacity to significantly broaden its reach among students, teachers and community members. Major goals for the expansion included an enlarged service population, expanded service hours, community revitalization, and significant community impact in terms of educational resources and meeting needs within impoverished neighborhoods. Expanded programming made possible through the Project will allow Inner-City Arts to double its reach in offering in-depth instruction in the arts to students. The increased campus capacity will dramatically increase the number of students bussed to the complex on any given day and service will be extended into the after-school hours through the implementation of new programs. Inner-City Arts' prototype after-school workshops for grade school children will transform into a fully-operating program offered five days a week, and building on work begun with elementary students, Inner-City Arts will expand its classes to work with students during their middle and high school years. A vital feature of the Campus Expansion Project is the new multimedia center which fuses the arts and the computer technology to augment career opportunities. An animation program features a dedicated Animation Studio. Teacher Training opportunities will be expanded in order to establish arts-infused classrooms that reflect holistic learning practices. The program helps make the arts an inherent part of public school curricula, allowing teachers to utilize teaching strategies that incorporate the arts into other subject areas. All-day Saturday Family Day events, designed to engage parents and family members in their child's learning experience, will benefit from the expanded facilities. Importantly, the enhanced complex includes a central Theater providing greater opportunities to attract international as well as local guest artists and performing groups to provide public performances for both our students and community.

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 Project merits the support of the Rudy Bruner Award for its originality of design in meeting community redevelopment needs while remaining sensitive to the needs of children – that is, the project manifested an environment that fully embraces a child's imagination and instinctual need to create and thrive.

Phase I, which was completed in 1995, included a 10,000 sf renovation of an old auto body shop into studios and support spaces, and the new construction of a ceramics center and kiln yard located in the central courtyard. This central gathering space, the Ceramics Center, with its tall, sculptural tower lit from within, remains an important icon for the school and a beacon within the surrounding neighborhood that signals its presence in the community as both a place of solace and support. The courtyard extends this central focus to introduce a 99-seat black box theater and performing arts studios to the east, administration building to the south, parent-teacher resource center to the west, and gardens with gathering spaces throughout -- all buffering the Campus from the streets beyond.

Conceived as a contemporary open-air village -- an indoor/outdoor tradition perfect for Southern California climate -- the buildings extend a set of formal and programmatic relationships to the surrounding neighborhood. The buildings unfold to adjacent streets, opening its not-so-shy shear gates of entry to the public. As the architecture animates the campus' many walking paths with clear views of the city beyond, the plan seeks to encourage areas of learning, exploration, and reflection, as well recognize its role and responsibility as an institution for the city that offers a means of hope and inspiration. The "campus as village" fosters a way of living and does not shy away from its streets. With the gravity of its gray surroundings, the bold intention of its entirely optimistic white facade, the Project seeks to challenge the perspective of its neighbors as an agent for positive change.

2009
RUDY BRUNER AWARD
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 primary objective of the Project was to expand facilities in order to accommodate expanded services to a diverse constituency of children and their families and to offer opportunity through the arts to public school children who are at great risk of not completing an education. Inner-City Arts location is at the epicenter of reaching populations within the city center and in adjacent neighborhoods north, east and south, all characterized poverty, immigrant populations, and low performing schools enrolling 80% or more of children with limited English proficiency. Specific objectives of the Campus Expansion Project included:

Enlarged Service Population and Service Hours -- Inner-City Arts' capacity to provide services to at-risk children will increase from 8,000 to 16,000 annually as a result of the Expansion. Urban children and youth severely lack opportunities for extended learning during out-of-school hours. With the campus' additional resources, Inner-City Arts will extend its hours of service in order to accommodate the need for after-school instructional services.

Community Revitalization – Inner-City Arts is transforming its Skid Row neighborhood by constructing a landmark campus facility that provides a safe oasis for urban children. The Project will help to transform one of downtown's most under-privileged areas, drawing the bleak Industrial District into the Architectural Renaissance of the downtown area. **Success Measure** – Bring significant greening and architectural beauty to an otherwise bleak industrial landscape through construction of a tree-shaded courtyard and childrens' garden complimenting aesthetically significant campus buildings.

Community Impact -- Specific benefits include: Children and youth will gain ownership of a learning "oasis" created specifically for their benefit; local residents within the Central City East area will gain a green area in a region of the city that is completely lacking of such, the city's general population will gain a landmark facility and resource for community-based programming; Inner-City Arts will expand its reach in offering educational programs as well as after-school activities for youth of all ages. **Success Measure** – Serve as a landmark project in providing a model for community development that is sensitive to the needs of children.

2. How has the project impacted the local community?

Approaching its 20th anniversary in 2009, Inner-City Arts is recognized as one of the most effective and innovative arts education providers in the nation, and serves as a model for other programs around the world. More than 150,000 elementary, middle and high school students have come to Inner-City Arts for hands-on instruction in the visual and performing arts, and more than 5,500 teachers and community partners have participated in professional development programs at Inner-City Arts.

Yet the need for Inner-City Arts has never been greater. Within a 2.5-mile radius of our campus, there are 42 elementary schools with an enrollment of 30,000 of the city's poorest children. All attend schools that participate in the Title I free or reduced lunch program. Most are learning the English language. Many are classified as homeless by the local school district. All are among the country's most at-risk for dropping out before completing high school. As is also true for the larger city, the way that students relate to each other and their surroundings at Inner-City Arts actually creates the campus. It is not just that many individuals have gathered - it is the way those individuals interact. The entire campus is intended to create that sense of responsibility and interaction. Particularly with the expansion, the campus also has an important role in relation to the rest of the city. It is an urban community center and agent for change, a positive force in that neighborhood.

2009
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



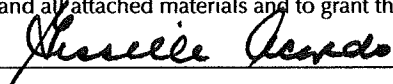
COMMUNITY REPRESENTATIVE PERSPECTIVE

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

Name	Gisselle Acevedo	Title	President and CEO
Organization	Para Los Ninos	Telephone	(213) 481-3501
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Fax	(213)	E-mail	gacevedo@paralosninos.org

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

I have been a friend and advocate of Inner City Arts Center since I first discovered it when I was serving as Vice President of Public Affairs and President of the Foundation for the Los Angeles Times. One of my key responsibilities was to place key executives on board of significant organizations. Since I could not place myself, I placed the Vice President of Technology on the board. Inner City Arts Center became a key legacy organization for the newspaper. However, I felt instantly connected. I became vested in its success and continued to both fund the organization and ensure that key Los Angeles Times leadership were on the board of directors. They became as committed as I was and in fact, although they left The Los Angeles Times, they never left Inner City Arts Center.

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

The major issue has always been the proper funding to ensure sustainability. Considering the location and the challenges of the neighborhood, the question was how to get children to the center and how to ensure that more children could receive the magnificent services. However, because of its leadership, its board and its staff, the center has continued to succeed beyond anyone's imagination. It has become a beacon of hope amidst blight and poverty.

3. What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

From the outside looking in, it appears that Inner City Arts Center has never compromised anything. But the fact is that we have always wanted more classes and the ability to serve more children from the school district and in the neighborhood. Para Los Ninos is a friend and supporter of Inner City Arts Center and we have worked at collaborating and sharing many of the children we are so fortunate to serve. For example, today we have children from the Elementary Charter School sing in the Inner City Choir. Inner City has provided the funding and support for these children to engage in an enriching music program. It makes since we are so close in proximity thereby eliminating the need for buses for transportation. The relationship has grown and continues to grow.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

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

In the midst of the poverty, drugs, prostitution and every poison imaginable, Inner City Arts Center has built a space that brings hope, joy, intellect, and vision to our community. In this one space, the children see the power of their creativity, the importance of participation and taking risks artistically and otherwise. The children gain a sense of themselves and begin to build on their self esteem, they are given the opportunity to explore and therefore they become confident spirits. In this space the children learn to play, they learn compassion and they witness the power of some of the best teachers I have ever known. Each teacher at Inner City Arts Center shares their radiant smiles balanced by expectations and boundaries. There is no judgment in their work and so each piece the children create is perfection. All children, but especially children of color need to know that they can be someone and that they can add to our world. Certainly, we all espouse the importance of our children becoming lawyers and doctors and professionals, but at some point this becomes nothing but rhetoric if we cannot give them a place to play, create, experiment and receive constant praise. Our children do not often receive praise and approval. But the people of Inner City Arts understand the sacredness of the children who live in or near skid row. They understand the need of the children of the Los Angeles Unified School District who has forgotten the importance of allowing children to be creative and expectations. Inner City Arts Center is preparing children for the future and their presence in our community is one of the single most important places in Los Angeles and what could otherwise be characterized as a living hell. Inner City Arts Center makes our community a bit of heaven at the risk of sounding poetic. They are poetry, they are the reason these children will never have to experience a life on skid row.

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

How can you change success? There has been focus, a vision and a road for obtaining the vision. The leadership of Cynthia Harnish, along with the board which she has so carefully created is the difference in the lives of countless children who will not be left behind.

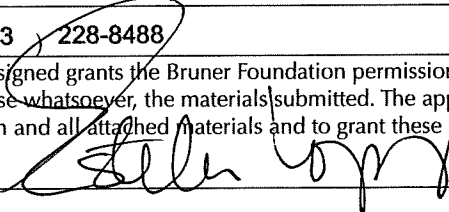
COMMUNITY REPRESENTATIVE PERSPECTIVE

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

Name **Estela Lopez** Title **Executive Director**
Organization **Central City East Association** Telephone (**213**) **228-8484**
Address **725 S. Crocker Street** City/State/ZIP **Los Angeles, CA 90012**
Fax (**213**) **228-8488** E-mail **elopez@centralcityeast.org**

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

Inner City Arts is located within the boundaries of the Business Improvement District (BID) we administer. We are a not-for-profit organization comprised of area business and property owners who assess themselves substantial fees in order to provide services such as public safety patrols, sidewalk maintenance, and advocacy to the community.

We cherish the role Inner City Arts plays in this community. Our area is often referred to as the homeless capital of the US. We have hundreds of people living on the sidewalk, and thousands more seeking help in missions and shelters. Inner City Arts brings children for whom this environment is their daily reality into an oasis of self-discovery and self-expression. We feel a special obligation to protect and care for Inner City Arts, our jewel.

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

From our perspective, I can imagine that Inner City Arts had to convince donors/supporters that building/expanding an arts institution in the middle of "skid row" was a good idea. This neighborhood is certainly not one would imagine as hosting such a facility. There is not only poverty here, but there is a constant visual reminder of where our society has failed the marginalized, the mentally ill, the disenfranchised, the desolate. Amidst this backdrop, to believe that a facility can bring youngsters to learn the visual and performing arts is quite a "stretch." Inner City Arts accomplished that, but they accomplished more than that. They have also proven that hope can be born here, that these children can find something within themselves that will transform them. That perhaps at this place children will find the inspiration to believe they can be something more than their environment would dictate.

3. What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

I would not know specifically of any trade-offs or compromises. I would hope that the services we provide (public safety, maintenance, advocacy) gave a sense of the support that Inner City Arts enjoys from the business community of Central City East.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

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

Most assuredly. Our staff not only carries the message of Inner City Arts to many diverse audiences, we also take every opportunity to bring visitors to the center. Once inside, individuals are awe-struck by the tranquility of the campus, quite a juxtaposition from the environment outside its walls. The vast scope of the instruction provided, the support it has achieved from industries and individuals too numerous to mention, are impressive. No one who visits Inner City Arts walks away untouched by its daring scale and actual accomplishments.

This gives our community a place of which we can be proud, a place that could not exist elsewhere. Because although Inner City Arts could have found a home anywhere, it found its heart here in skid row. And its heart is what makes it unique among its peer institutions.

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

My only wish is that we and they had more resources to devote and more audiences to share with.

2009
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE



PUBLIC AGENCY PERSPECTIVE

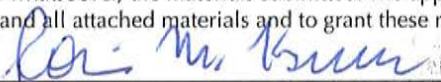
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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

Name	Robin Kramer	Title	Chief of Staff, Office of the Mayor
Organization	The City of Los Angeles	Telephone	(213) 922-9784
Address	200 N. Spring Street, Room 303	City/State/ZIP	Los Angeles, CA 90012
Fax	(213) 978-0727	E-mail	robin.kramer@la.city.org

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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 City of Los Angeles played a role in the development of the project in that members of City Council as well as the Mayor have long supported the operation of Inner-City Arts in bringing arts programming to public school children. The Project represented a significant expansion of the Inner-City Arts campus. The Mayor and our local City Council Representatives indicated their support for the project by advocating for its funding and development among residents, businesses and other city constituencies. In addition The City of Los Angeles played a role in the development of the project in that the city's Building Department was responsible to review project plans for compliance approval. Consistent support for the project among the public helped to facilitate the review process. No specific requirements were made of the project other than the standard compliance to zoning and city/state building code compliance.

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?

Benefits of the Inner-City Project include helping to revitalize a neglected area of the city, demonstrating urban development sensitive to children, building a landmark facility and its impact/benefits both locally and via new constituents in the theatre, upgrades to the safety within the blocks surrounding, and significant urban greening to a depressed area of downtown Los Angeles.

Trade-offs and compromises to the zoning and building code compliance were not an issue with this project and did not require the assistance of the Mayor's office.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

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

The architectural design for Campus Expansion has already been widely acclaimed, winning the prestigious Progressive Architecture award. In 2001, Inner-City Arts received the "Coming Up Taller" award from the President's Committee on the Arts and Humanities for its unique urban programming. As a participant in the prestigious Bruner Loeb Forum, Inner-City Arts was recognized for both its success to date and its future potential for effective community development from the grass-roots level.

Many projects addressing urban problems impacting children experience a forced relationship with the community it seeks to assist. Within Inner-City Arts, there is an understanding that the relationship must occur organically. Through its unique architecture, and the ongoing development of programs coordinated with the needs of schools, Inner-City Arts increasingly leverages its role with children as a cornerstone for stability and improvement.

Further, the Project demonstrates to city leaders the enormous potential for community development within a depressed urban community through the creation of cultural facilities geared toward children. At completion of construction, one of downtown's most at-risk areas will be transformed, drawing the bleak Industrial District into the Architectural Renaissance of the downtown area. The Project will create a learning environment that is sensitive to the needs of children and is community-based, and one that will enrich community life.

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?

Inner-City Arts continues to represent a best-practice in public/private partnerships. Inner-City Arts is uniquely positioned to effect reform at a systemic level, and works closely with the Los Angeles Unified School District. Recently designated a Safe School Zone by the City Attorney, Inner-City Arts continues to maintain public partnerships including working closely with the Central City East Association and the Downtown Center BID on neighborhood improvement measures and beautification projects. Inner-City Arts maintains close ties with two Council Districts, and work with local police to improve the safety of the neighborhood.

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

Inner-City Arts is within a neighborhood of produce and manufacturing facilities -- defensive properties lined with barbed wired and chain link fences. The facility opens the property to the outside visually and generously draws the public sidewalks into the property without the use of barbed wire. The configuration of the property is the strength, but requires a rigorous maintenance effort. Inner City Arts, has demonstrated their commitment to the upkeep of the facility providing a beacon of hope in this challenging urban environment.

2009
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE



ARCHITECT OR DESIGNER PERSPECTIVE

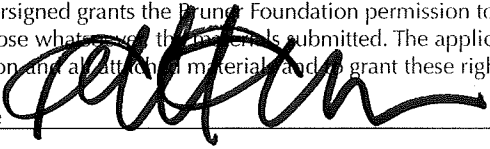
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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

Name	Michael T. Maltzan, FAIA	Title	Principal
Organization	Michael Maltzan Architecture, Inc.	Telephone	(323) 913-3098
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Fax	(323) 913-5932	E-mail	mmaltzan@mmaltzan.com

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

Built in three phases over 15 years, the one-acre campus was conceived as an aggregate of diverse, interwoven forms, where relationships between elements comprise a contemporary, progressive institution which is more than the sum of its parts. Studios and classrooms are arranged in relationship to an interconnected network of plazas and courtyards, blurring the threshold between interior and exterior, extending a tradition from the Case Study Houses and the paradigmatic School Construction Systems Development (SCSD) schools of the 1960s to the present in Southern California. This campus, or village model, reflects and informs an understanding of the relationship between the arts and a broader social responsibility: children create works in ceramics, dance, painting, sculpture, or animation individually, in one of the many intimate, purpose-built studios throughout the complex. The product of this more solitary, individual exploration and expression is then shared in the larger, more public spaces and courtyards at the campus' center between students, faculty, parents, and the city as a whole. The responsibility of both to each other, to the student or to the artist as an individual, to expressing oneself, making work, living a creative life—but also to one's role within the larger community—is an important dialogue that the design both reflects and enables. More than a specific materiality, the strong white color of the campus creates both a radical, progressive identity for the building in the extraordinarily homogenous, monochromatic grey and brown sprawl of the inner city, as well as serves as a neutral armature on which to exhibit and foreground the brightly colored work students create within. This color creates an identifiable center for the arts, a legible symbol which makes the vitality of this community visible to the city at large—perhaps for the very first time.

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

More important than the individual programmatic spaces that make up the campus—a 99-seat black box theater, faculty offices, ceramics and animation studios, larger multipurpose rooms—are the ways in which these spaces facilitate and foster learning, connection, dialogue, and new relationships. Critical to many of these spaces is a kind of programmatic and functional flexibility, where through the use of large roll-up doors, pivoting partitions, black-out shades, and other simple means, a multiplicity of uses and events at a range of scales can be accommodated within a single space. The black box theater opens to the adjacent plaza and through a large opening above, to the western sky, bringing the natural world into a closer dialogue with the stage; large doors on two classrooms adjacent to the multipurpose room in the first phase lift, creating a larger whole, which in turn spills out through three roll-up doors to the courtyard beyond, extending the relationship between interior and exterior, between small-scale spaces and the public realm.

In this way, the organization of nearly every space has not only a functional requirement, but echoes the concept for the project as a whole; opposed to being hermetically sealed, intimate spaces are juxtaposed with views, connections, and other broader relationships with the complex, where individual spaces are concatenated into a rhythm of color and form to inform an experience where the arts are understood in a broader context.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

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

One of the central challenges to the project was to retain the centrality and legibility of the conceptual framework for a project designed and constructed over 15 years—to retain and expand the relationships between the project's building forms, plazas, and network of interrelationships, creating a project that feels simultaneously expansive and open while remaining inclusive and intimate. In addition, very real security concerns had to be balanced against a desire for openness and connection between the project and the street, protecting the campus without isolating it or turning its back on its surroundings—or its urban and social responsibilities.

Finally, the project faced the significant challenge of creating a progressive, arts-based program within an extremely circumscribed budget, balancing the desire for maximum transparency and openness, relevant form, and acoustic performance. One of the fundamental philosophies that enabled the project to surmount these challenges was a belief that each space or form had to perform not singly, but in multiple programmatic configurations and uses, flexibly expanding or contracting in relationship to other spaces or adjacent courtyards.

As a result of the limitations placed on the project, components such as the central elevator and stair tower function not only on a pragmatic level, but also comprise the underlying logic for the expressive and formal relationships within the project; likewise, the challenges raised by existing conditions such as the pre-existing ramp and rooftop parking of the warehouse on the northeastern corner of the campus were not only retained by necessity—they were transformed into an important element choreographing arrival and sectional connections within the project as a whole.

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

The project relates to its context physically but also metaphorically, a microcosm of the city beyond, an ideal, progressive version of the social contract for the city at large. The courtyards and plazas within the project are one of the few, if not only, successful outdoor spaces for gathering and relaxation within metropolitan Los Angeles beyond the realm of the street, and represent an alternative model of how development can be aggregated to create safety, shade and newly occupied exterior environments informed by the activities organized at their edge, as well as a very real sense of community.

Along the campus' perimeter, its secure boundary is balanced against a series of entries which move obliquely across fissures at the campus' corners, creating large, significant visual and physical connections from deep within the campus to the cityscape beyond. From these multiple points of entry and even up to the second-level parking deck, the campus constructs visual and physical links across, up, and down between the individual programmatic elements of the campus, the two towers at its center, and views of the city and its skyline beyond.

The formal language of each element within the campus extends these reciprocal relationships, as they deflect and gesture to weave the context fundamentally into the building, and vice versa. At the northwest corner, the form of the theater pirouettes into the campus, drawing visitors alongside into the very center of the courtyard; the ceramic studio's two towers mark a center for the activity around them; their form is not singular but multiple, their solid forms opening to incorporate color and light, creating a dialogue between them, and gesturing to the skyline to the west.

Creating a progressive, contemporary identity, a critical mass of activity and exploration, and a safe, nurturing environment for exploration and expression, the project then creates these more reciprocal relationships with the community at large. Though the area is marked by significant poverty and homelessness, the real ownership felt by the larger community is exemplified by something as simple as the white facades of the building remaining graffiti-free; beyond a respect for the children within, it reflects a feeling that the project meets the community on its own terms, ultimately representing its context and standing for something fundamentally positive about the community itself.

2009
RUDY BRUNER AWARD
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 Cynthia Harnisch

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Cynthia S. Harnisch

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

Inner-City Arts is a nonprofit organization that developed a one-acre piece of property for visual and performing arts programs. Inner-City Arts owns the property outright. Working in collaboration with the Board of Directors, Inner-City Arts executive staff oversaw the complete design and construction of the property.

Inner-City Arts undertook a plan for Campus Expansion to more than double the size of its original arts complex. Construction of the two-phase campus expansion began in 2003 with the renovation of a 10,000 square foot building annexed to Inner-City Arts' existing complex to serve as the new "Visual Arts Center." The final phase of construction completed the vision for an expanded campus supporting rich programming in multiple arts fields with new buildings totaling 22,000 square feet.

The completion of the Campus Expansion will enable the wide-scale enhancement of existing programs and make way for the initiation of new programs. Inner-City Arts will grow in its capacity to increase in -school and after-school service to students ages 8 through 12, and extend new after-school services to Middle- and High-School students. Inner-City Art's capacity to provide services to children will increase from over 8,000 to more than 16,000 annually as a result of the expanded campus. In addition, professional development activities post-expansion will extend to reach 1,800 teachers and parents.

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

There were no specific tradeoffs or comprises, careful attention was paid to building a space of beauty that honors the children served, while still maintaining the architectural integrity of the Industrial District in which the property resides.

DEVELOPER PERSPECTIVE (CONT'D)

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

The project was financed through private and public funding. Again a testament to the importance of public/private partnerships.

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

The improvements that manifest through the Campus Expansion Project have advanced Inner-City Arts' status as an agent for change. The complex has changed from an inward-looking enclave to a beautiful, bold presence on the street, particularly with the addition of the Theatre Center and its corner-facing entrance from 7th Street. The Theater building will signal to passers-by a clear statement of purpose: we started here and are staying here because we see value in the neighborhood, no place more evident than in the faces of the neighborhood's children. Inner-City Arts will continue to grow in its status as a landmark structure and safe oasis for the city's children.

The entire project has been a success for our city's children, their families and the neighborhood.

2009
RUDY BRUNER AWARD
PROFESSIONAL
CONSULTANT
PERSPECTIVE



PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project, providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

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Title **Principal**

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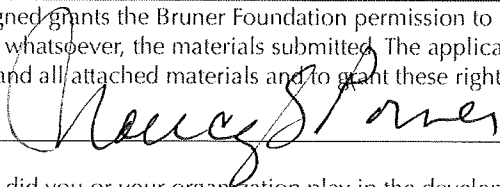
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1. What role did you or your organization play in the development of this project?

We were brought in as the garden designers from the conception of Inner City Arts. We worked closely with ICA staff and with the architects to ensure that the experiences for the children outside the buildings would be as rich as their experiences inside. Children drew pictures of what they imagined the gardens to be, most of which included palm trees, fountains and fruit trees. We recognized very early on that the children who would visit ICA live in crowded spaces with no safe places to be outside. ICA would be their safe place, a sanctuary in the otherwise bleak skid row neighborhood. At every expansion of the project, we were consulted and fought for the gardens, promoting the importance of outdoor space and shade. We brought elements from the native California environment—the alder trees lining a seasonal arroyo, for example—to tell stories, like one about water in California.

2. Describe the project's impact on its community. Please be as specific as possible.

There are 30,000 children living within 2.5 miles of the school. Inner City Arts currently serves 8,000 and with the recent expansion hopes to serve 16,000, more than half of the eligible population. The impact is seen very clearly in the children's enthusiasm. They can't wait to get to ICA and once there they don't want to leave.

We recognize the power of outdoor play—with water and dirt—to excite children's imagination. Children learn through play, and our design at ICA specifically encourages this.

PROFESSIONAL CONSULTANT PERSPECTIVE (CONT'D)

3. How might this project be instructive to others in your profession?

The ICA campus is a testament to the power that trees and the natural environment have on all children. Green unites everyone. The school is a role model; As supported by research, children thrive in a creative environment, and gardens or wild spaces are an important element of a creative environment. As designers, a project like Inner City Arts is more than rewarding; it is spiritually gratifying and far outweighs the financial constraints of working with inner city schools. Our practice has become dedicated to this work in the future. We will soon have a book and video to explain how to start kitchen gardens for elementary school play yards. Our principal, Nancy G. Power is the chair of a foundation, the Garden School Foundation, whose mission is to put gardens in every inner city school. We have received so much support from our peers locally, who are coming to us because of our experiences at ICA and at other campuses.

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

The most successful aspect of the project was planting an urban forest of 30 trees. The least successful is not having enough outdoor space for children—we are eyeing the parking lot across the street.

2009
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



OTHER PERSPECTIVE

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

N/A

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

Inner-City Arts encourages creative expression while promoting confidence, self-esteem and the cultivation of higher-learning thinking skills in an environment built specifically for poor children. The majority of children that participate in Inner City Arts programs are enrolled in public schools in and around the Los Angeles' Skid Row area, a ten square block area at the center of downtown Los Angeles where about 20,000 homeless people live; half of whom sleep on the streets every night. The location of Inner-City Arts adjacent to Skid Row distinguishes the organization as a cornerstone for re-development in the area. Inner-City Arts fills a void within the Los Angeles' educational system through the provision of quality arts instruction, otherwise unavailable.

The substantial expansion of the Inner-City Arts facility is a stunning designed landmark in this neglected neighborhood that otherwise lacks safe parks or play areas. The campus has changed the environment of the predominately industrial community with its unique clean, white Michael Maltzan architecture, new buildings, oasis-like gardens, its programs, and with enough trees to qualify as a public park. In the design, the buildings are fragmented in form, daring to be white, including the walls facing the streets. The structures form an abstract canyon, framing an urban forest of 30 trees along with native plants, rocks and fountains.

Inner-City Arts has changed the environment in downtown Los Angeles and is an important cultural resource to the local community. The new campus challenges Inner-City Arts to stretch its ability to partner, working collaboratively to meet a broader range of needs among constituencies, not only for effective education, but for after-school programs, improved health and safety and affordable housing.

OTHER PERSPECTIVE (CONT'D)

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

N/A

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

The following are among the most successful aspects of Inner-City Arts:

- Inner-City Arts uses arts education to positively affect the lives of children from poor neighborhoods with limited-English proficiency, attending overcrowded schools, to improve their chances to lead productive and successful lives.
- The arts curriculum is developed in accordance with the State of California's Visual and Performing Arts Framework, with classes integrated into the core academic curriculum. Utilizing arts education strategies, Inner-City Arts implements arts programming to effect improvement in educational achievement among at-risk English learners.
- Programs are offered free of charge and provide life-changing opportunities in the arts to inner-city school children with limited English language proficiency, where the harsh conditions of economic disadvantage create barriers to school achievement and to reaching their full creative potentials.
- Inner-City Arts AIM program recognized as a model by the U.S. Department of Education and provided funding for an in-depth evaluation of its effectiveness.
- Recognized for its contributions in helping to revitalize a blighted urban neighborhood by bringing art to a high-risk community. Recently designated as a Safe School Zone by the City Attorney and uniquely positioned to affect neighborhood reform by working closely with the Central City East Association and the Downtown Center BID.
- New campus upgraded the appearance and nature of the neighborhood with its stunning environmental green architecture which positively impacts the urban environment.

Least successful aspects:

- The final fundraising for the \$10 million project is still ongoing.
- Expanded programming requires additional operating resources in a challenging economic environment.
- LAUSD diminishing resources might result in changes to its commitment to arts education for its students.
- Tough economic times are extremely stressful for underprivileged families increasing anxiety in meeting basic survival needs; highlighting the need and importance of working collaboratively with other service providers in the area.