



RUDY BRUNER AWARD

FOR URBAN EXCELLENCE



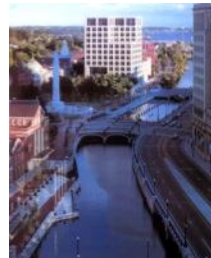
THE RUDY BRUNER AWARD

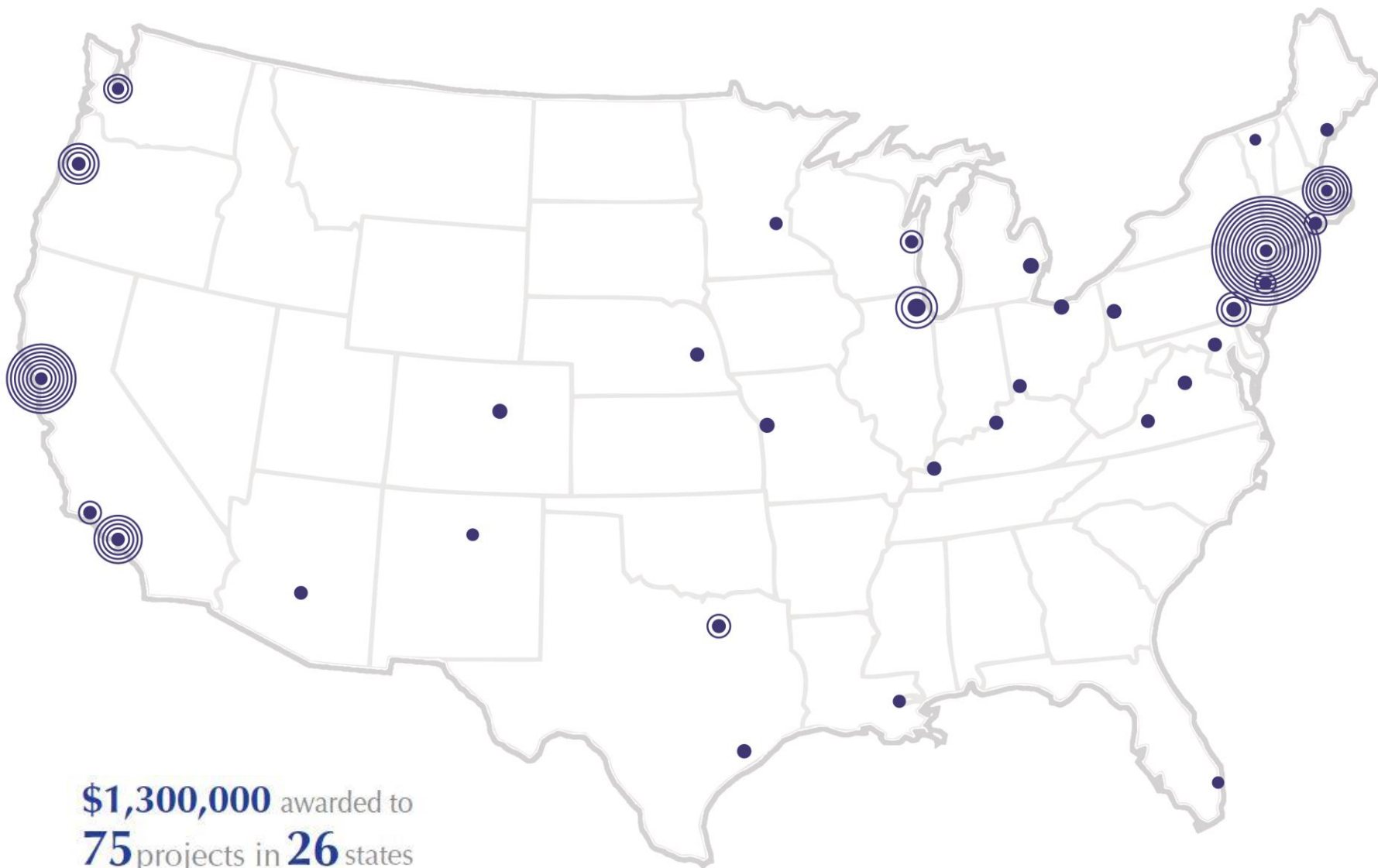
The Rudy Bruner Award for Urban Excellence (RBA) is a national award for urban places that promotes innovative thinking about the built environment. Established in 1987, the Award celebrates urban places distinguished by design that considers form in conjunction with social, economic and environmental concerns.



GOALS

- Discover and celebrate excellent urban places
- Illuminate the complex process of urban place making
- Share the experience of award winners with other place makers





Public Markets, Housing, Arts Organizations, Infrastructure, Transportation, Museums, Public Spaces...



Pike Place Market (1987)
Seattle, WA



Project Row Houses (1997)
Houston, TX



Providence River Relocation
Project (2003) Providence, RI



Portland Streetcar Project (2005)
Portland, OR



Children's Museum of Pittsburgh
(2007) Pittsburgh, PA



Community Chalkboard (2009)
Charlottesville, VA

...Housing, Educational Institutions, Work Force Development, Mixed-Use Developments, Homeless Shelters, Parks



Parkside Preservation (1999)
Philadelphia, PA



Millennium Park (2009)
Chicago, IL



Gary Comer Youth Center (2011)
Chicago, IL



Santa Fe Railyard (2011)
Santa Fe, NM

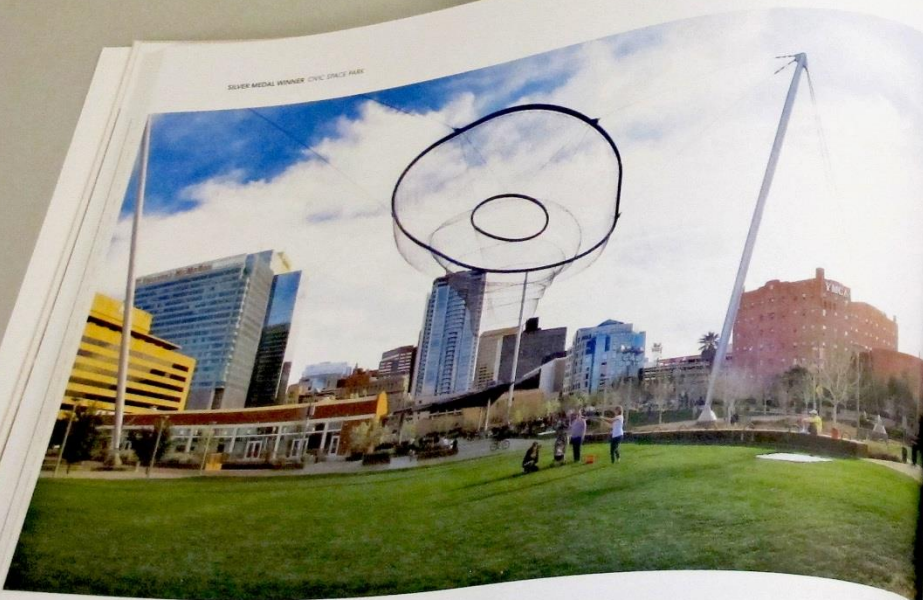


The Bridge Homeless Assistance
Center (2011) Dallas, TX



Inspiration Kitchens—Garfield Park
(2013) Chicago, IL

SILVER MEDAL WINNER CIVIC SPACE PARK



View of Park looking toward downtown

Building Sustainable Neighborhoods



2011 RUDY BRUNER AWARD

Project At-A-Glance

WHAT IS CIVIC SPACE PARK?

- ✦ Civic Space Park is a newly-created open space of 2.77 acres on the cusp between downtown Phoenix and the new in-town campus of ASU.
- ✦ The park is the result of a unique partnership between the City of Phoenix and ASU, with other partners in more minor roles. A city bond election funded not only the public park, but also very substantial construction of ASU academic and support facilities, and there is a formal partnership agreement for ongoing operation and maintenance of the park and buildings.
- ✦ The park provides a variety of settings to support varied activities. There are rather extensive lawns, shaded seating areas, an outdoor performance venue, and a renovated historic building with a large meeting/class room, a public café, and other spaces.
- ✦ The park is actively used and does, indeed, appear to be a venue for the meeting of town and gown. It is used by a wide variety of people, drawing surrounding residents, students who attend classes and/or live in the area, downtown office workers, and people from other parts of the city as well.
- ✦ There is a very prominent and large art installation which hovers above part of the park, suspended from four tall pylons, and visible from a considerable distance.

- ✦ Other features include two fountains (one interactive) and a light "sculpture" consisting of computer-controlled LEDs.
- ✦ Despite the extensive lawns, many environmentally-sensitive features are included in the design, including photo-voltaic panels on shade structures, permeable paving, underground detention tanks for storm drainage that recharge the ground water, energy-efficient lighting, and extensive planting of trees which, together with the shade structures will result in the site being about 70% shaded within 10 years when the trees grow in.

PROJECT GOALS

- ✦ To provide a "place for the community to come together"
- ✦ To become a "true 'civic space' that would bring together the intersecting and overlapping needs of various users" including students, low-income seniors, downtown residents and workers, and visitors to Phoenix
- ✦ To create a civic amenity – not just a recreational amenity
- ✦ To be very "green" – environmentally friendly and to incorporate many ecological and energy-efficient features
- ✦ To energize and enliven a substantial (and underdeveloped, if not blighted) area at the edge of the downtown Phoenix urban core (this is a goal of the overall development, including ASU, not just the park).



2015 CALL FOR ENTRIES

The Rudy Bruner Award for Urban Excellence celebrates urban places that are distinguished by quality design and their social and economic contributions to our nation's cities. Winners offer creative placemaking solutions that transcend the boundaries between architecture, urban design and planning and showcase innovative thinking about American cities.

One Gold Medal of \$50,000 and four Silver Medals of \$10,000 will be awarded.

Projects must be a real place, not just a plan or a program, and be located in the 48 contiguous United States. Award winners may use prize money in any way that benefits the project.

2013
GOLD MEDAL
WINNER:
Inspiration Kitchens
Garfield Park
Chicago, IL



PHOTO CREDITS: (clockwise from top) Christian Phillips Photography; Waterfront Development Corporation; David Sundberg/Esto; buildingcommunityWORKSHOP; Steve Hall/Hendrick Blessing



SILVER MEDAL WINNERS:

Clockwise from left: The Steel Yard, Providence, RI; Louisville Waterfront Park, Louisville, KY; Via Verde - The Green Way, Bronx, NY; Congo Street Initiative, Dallas, TX



To apply:

Visit www.brunerfoundation.org/rba to learn more about the Award (including a digital archive and case studies of past winners) and to view and submit the application. For more information, questions or to request a copy of the application or Call for Entries poster, email us at rba@brunerfoundation.org.

The deadline for the 2015 Award is December 9, 2014.

2013 RUDY BRUNER AWARD

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Statement to be placed in a sealed envelope when submitting.	



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.

Project Name	The Steel Yard	Location	Providence, RI
Owner	The Steel Yard (non-profit organization)		
Project Use(s)	Work space for arts-based non-profit to conduct instruction and studio space for metal arts, glass, ceramics		
Project Size	3.5 acres	Total Development Cost	\$1.2 MM
Annual Operating Budget (if appropriate)	\$526,000 (2012)		
Date Initiated	2002	Percent Completed by December 1, 2012	100%
Project Completion Date (if appropriate)	September 2010		
Attach, if you wish, a list of relevant project dates			

Application submitted by:

Name	Mark Klopfer	Title	Principal
Organization	Klopfer Martin Design Group		
Address	214 Cambridge Street, Suite 500	City/State/Zip	Boston, MA 02114
Telephone	(617) 227-2560	Fax	() n/a
Email	mklopfer@klopfermartin.com		
	Weekend Contact Number (for notification):	781.910.8533	

Perspective Sheets:

Organization	Name	Telephone/Email
Public Agencies	City of Providence, Arts & Tourism	Lynne McCormack 401-680-5759
Architect/Designer	Klopfer Martin Design Group	Mark Klopfer 617-227-2560
Developer	The Steel Yard	Drake Patten 401-273-7101
Professional Consultant	Morris Beacon Engineering	Jon Ford 401-451-5123
Community Group	Monohasset Mills	Julia Gold 401-743-4630
Other	Board of Directors, The Steel Yard	Peter Gil Case 401-453-1300

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

☐ Direct Mail
 ☐ Email
 ☐ BrunerLoeb Forum
 ☐ Previous RBA entrant
 ☐ Previous RBA Selection Committee Member

☐ Professional Organization (please specify) _____

☐ Newsletter/Magazine - online or print (please specify) _____

☒ Other (please specify) through teaching colleague

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Signature	Date
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ARCHITECT OR DESIGNER PERSPECTIVE

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.

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	Mark Klopfer	Title	Principal
Organization	Klopfer Martin Design Group	Telephone	(617) 227-2560
Address	214 Cambridge Street, Suite 500	City/State/ZIP	Boston, MA 02114
Fax	() n/a	E-mail	mark@klopfermartin.com

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

Working within a pre-established framework of buildings and gantry cranes, we developed a programmatically flexible landscape that lends a visual identity to the Yard. Formal design moves were driven by operational and conceptual design objectives:

1. Reduce soil disturbance: Following a client directive to keep contaminated soil on-site, ground disturbance was minimized, thereby limiting excess fill housed in on-site landforms. Where possible, pavement was built up from existing grade to eliminate excavation for base courses. A large surface of permeable and non-permeable pavement, 'the carpet,' was placed in the center of the site to serve circulation, event, and outdoor fabrication functions.

2. Reconcile grade displacement: New, higher, pavement grades were integrated with lower finish floor elevations of existing buildings through the introduction of a 'moat' at the perimeter of the 'carpet.' This zone lowered grade at the buildings, and captures, transports, and stores stormwater during rain events as a bioswale.

3. Re-introduce 'Urban Wild' vegetation & habitat: The 'moats' were filled with water-loving plants to filter stormwater and prevent erosion, but more importantly, to establish vegetation where not conflicting with events or fabrication. Landform areas are also planted according to their use—some with turf to allow spectator seating or lounging, and others with sumac and grasses to enclose the main space. Native pioneer and volunteer species were planted, and are expected to re-colonize the site, restoring the abandoned site's existing condition—a leafed oasis in its industrial context.

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

Exterior spaces include a primary central space (fashioned as a multi-colored paved 'carpet') that allows for individual and group work, staging of large events with audiences of up to several hundred, car rallies, farmer's markets, etc., and whose character defines a sense of place. This is surrounded by secondary work spaces such as interior/exterior spill-out shop spaces, an outdoor foundry, a 'hang-out' space for movie nights and relaxation, and a future visiting artist's studio (each ~1000-2000 sf). Tertiary service spaces include storage for raw materials and finished art pieces, a paved space serving incubator businesses and artists in shipping container studios, and 20 parking spaces. We strove to create both large scale spaces serving great public events, and smaller work and social spaces that serve those who work, teach, learn and live in the neighborhood. For many living nearby, the central landform is their backyard, what the executive director of the Steel Yard describes as 'de-facto public space.'

Throughout all of these spaces the predominant material is steel, suggesting both the site's past, present and future. As a former steel fabrication facility, now serving exploration in "metal arts," we celebrate steel as a material with various types of steel retaining walls, fencing, building cladding and covering, and art objects. Through these elements social spaces are furnished, as critic Robert Campbell describes of the project, "every technical move doubles as a social move." LAM 12/11 p84

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.

The challenges of this project were many. Foremost among these were the difficulties of aligning the interests of the various oversight regulators with each other. As part of the Narragansett Bay watershed, the Narragansett Bay Commission required the project to keep and filter as much stormwater on site as possible, and preferred to make no connection to the stormwater sewer.

Providence Steel & Iron was a known brownfield site, primarily from lead painting operations, when purchased in 2001. Environmental remediation standards required the extraction of a small amount of soil with lead contamination higher than 10,000 ppm and some chromium contamination. The remaining contaminated soil was treated with a binder to allow it to remain on site, rather than being exported to become a problem elsewhere. A cap of 12 inches of clean fill or pavement was required across the entire site. Department of Environmental Management requirements preferred an impermeable cap across the site, ensuring that contaminants in the soil do not leach off-site. Of particular concern was the proximity of the Woonasquatucket River on the opposite side of Kinsley Street. Through many months of negotiation and education on all sides, the team of designers and engineers devised the system of bioswales and permeable surfaces that infiltrate 90% of annual rainfall without employing the new connection to the NBC sewers, while the contaminants, essentially glued in place, remain on site, by directing water infiltration and controlling its volume.

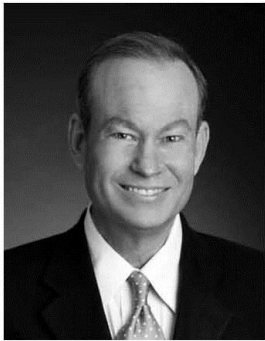
As a newly conceived non-profit organization, funding and budget were also important limitations. A first scheme tackled the required program of the organization, but did not celebrate steel as the heart of this place, and achieved workability through the most simple and affordable materials possible. The entrance of a new executive director allowed the design team time to rethink the site engineering (saving money by building an alternative to a buried pipe system) and propose new and more thoughtful ways to employ recycled materials to lend character to the place while also meeting requirements of the bottom line. A new building for visiting artists was postponed as a second phase, but provisions for utility feeds and parking requirements are met in the what was constructed.

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

Olneyville represents the pervasive problem of industrial cities across the country and world. Dis-used and abandoned facilities, often in urban places that are no longer desirable, offer potential for re-use but only when the transformation is economically feasible. This project is unusual in the way that its redevelopment effort was one of grass roots—the founders saw an alignment in the facility and its equipment with their interest in making art and commitment to reversing declining skills in metal arts. The project represents true re-use of an industrial site, in a way that re-frames but also celebrates the industrial function and context.

Proximity to the Woonasquatucket River drove the original development patterns that created Providence's "Industrial Valley." The design decision to infiltrate stormwater on site, in a way that became a design feature, highlights the adjacency to the river and locates the site within the context of a larger watershed. Significant improvements to water quality within an urban watershed are necessarily cumulative, and the Steel Yard stands as a model for sustainable site-based stormwater infiltration that could be replicated toward this end.

2013 AWARD SELECTION COMMITTEE



Mick Cornett
Mayor, Oklahoma City, OK

Mayor Mick Cornett is at the forefront of Oklahoma City's renaissance. Its economy has been one of the strongest in the nation and the City appears regularly on national "best of" lists. Cornett was named *Governing* magazine's 2010 "Public Official of the Year" and finished second in the City Mayors Foundation's 2010 World Mayor Award. He is frequently asked to speak to Congress and the White House and is a Trustee of the U.S. Conference of Mayors.

Born and raised in Oklahoma City, Cornett earned a degree in journalism at the University of Oklahoma and an MBA from NYU's Stern School of Business. He entered politics after a successful career in broadcast journalism and advertising, winning a City Council seat in 2001 before being elected as Oklahoma City's 35th mayor in 2004.

Mayor Cornett led the charge to pass MAPS 3 – a \$777-million infrastructure program that will dramatically reshape Oklahoma City and enhance the quality of life for its residents. Projects will include a 70-acre downtown park, riverfront recreation, hike and bike trails, a modern streetcar system, a convention center and new senior wellness centers.

Mayor Cornett is guiding the completion of one of the nation's largest public school capital improvement projects – a \$700-million program to build or renovate more than 70 schools throughout the city, including a new downtown elementary school serving families in Oklahoma City's growing urban core. In addition, he is overseeing Project 180, an ambitious and forward-thinking \$140-million, three-year redesign of downtown streets and sidewalks, designed to make the city more pedestrian friendly.

In 2007 Mayor Cornett put Oklahoma City "on a diet," challenging citizens to improve their health and lose a collective one-million pounds, a goal reached in January 2012.



Ann Coulter
Owner, A. Coulter Consulting
Chattanooga, TN

Ann Coulter has over 20 years of experience leading participatory planning processes and development efforts in the public and private sectors that contributed to the transformation of downtown Chattanooga.

In 1993 Ms. Coulter was named Director of the City of Chattanooga's Office of Economic and Community Development and later became Executive Director of the Chattanooga-Hamilton County Regional Planning Agency, where she was responsible for regional long-range planning for ten local governments. From 2000 to 2005 she served as Executive Vice President of RiverCity Company, where she authored the strategic plan leading to the historic 21st Century Waterfront Plan, \$120 million of public and private improvements to Chattanooga's downtown waterfront.

Ms. Coulter is currently a consultant specializing in public engagement, visioning and strategic planning. Recent projects include managing strategic planning processes for the Tennessee Aquarium, The Hunter Museum, and the Urban Design Challenge – a year-long series of downtown urban design exploration. She is a consultant to a five-county regional planning process in eastern Tennessee.

A Chattanooga native, Ms. Coulter is a graduate of Middle Tennessee State University and holds a Master's degree in Political Science from University of Missouri. In 2003 she was awarded a Loeb Fellowship from Harvard's Graduate School of Design, and in 2006-2009 served as a Turley Fellow in Urban Revitalization at University of Memphis. In 2005 Ms. Coulter led a field of eight candidates in Chattanooga's non-partisan mayor's race but lost a run-off election with 46% of the vote. Ms. Coulter is a founding member of the Chattanooga Women's Fund. She wrote and produced *One Road*, a documentary film about a Native American public art installation in Chattanooga that has screened at film festivals in three states.



Walter Hood
Principal, Hood Design, Oakland, CA and
Professor, University of California, Berkeley,
College of Environmental Design

Walter Hood is an artist, designer and educator. He regularly exhibits and lectures on professional and theoretical projects nationally and internationally. Hood Design has been engaged in architectural commissions, urban design, art installations, and research since 1992. Mr. Hood is also a professor at the University of California, Berkeley's College of Environmental Design, where he chaired the Department of Landscape Architecture and Environmental Planning from 1998 to 2002.

Mr. Hood presently serves as the Goldman Sachs Design Fellow for the Smithsonian Institution, assisting the museum staff in re-conceptualizing its public spaces. Other honors include the AIA Award for Collaborative Achievement, a USA Character Approved Honor by NBC Universal, and the Cooper Hewitt National Design Award for Landscape Design. He is also a Fellow at the American Academy in Rome. Mr. Hood's work was recently featured in Art Institute of Chicago's "Learning Modern" exhibition and in "Art in America" in 2010. Last spring, he was a selected winner for the Venice Biennale and exhibited two projects: a green street and plaza for Center Street in Berkeley, California, and the Greenprint, an urban landscape vision for the Hill District in Pittsburgh, Pennsylvania.

Recent work includes the gardens at the new DeYoung Museum in San Francisco, Splash Pad Park in Oakland, the Sculpture Terrace for the Jackson Museum of Wildlife Art in Wyoming, the Powell Street Promenade in San Francisco and the Baisley Park/50 Cent Garden in Queens, NY. His published monographs: *Urban Diaries* and *Blues & Jazz Landscape Improvisations* won an ASLA Research Award in 1996. Mr. Hood has Masters degrees in Architecture and Landscape Architecture from the University of California, Berkeley and a Distinguished Master of Fine Arts degree from The School of the Arts Institute of Chicago.



Cathy Simon, FAIA
Design Principal, Perkins+Will
San Francisco, CA

Cathy Simon leads the Civic, Corporate + Commercial Market Sector for the San Francisco office of Perkins+Will. The sector's work encompasses everything from mixed-use buildings to housing to civic institutions, from the reinvention of historic structures to large-scale urban design projects, including award-winning work across the Bay area, the U.S. and around the world. Ms. Simon was a founding partner of SMWM, a women-owned, national architecture, planning and urban design firm that merged with Perkins+Will in 2008.

Ms. Simon's focus on transformative design is evident at all scales. Notable smaller projects include independent K-12 projects including the Urban School, a private high school whose identity and relationship to its neighborhood were revolutionized as a result of its new facility. Large-scale work includes San Francisco's Ferry Building, a once-disused relic reborn as a public marketplace and the site of the nation's most highly regarded farmer's market, as well as a place of vibrant community.

A leader in transformation of older buildings for new uses, Ms. Simon's design philosophy and expertise have made her a spokesperson for the burgeoning revitalization of post-industrial waterfronts worldwide. Along the San Francisco waterfront, in addition to the Ferry Building, she has been responsible for dramatic work re-fashioning multiple piers and new neighborhoods including Mission Bay and Treasure Island, and the current work of crafting Mission Rock, the new district at Seawall Lot 337. Ms. Simon is in demand as a speaker and teacher on issues of urbanization, revitalization, preservation and reuse, and the ways and means of creating these vibrant places that nurture the growth of community.

Ms. Simon is a graduate of Wellesley College and Harvard University's Graduate School of Design. She is a Fellow of the American Institute of Architects.



Susan S. Szenasy
Editor-in-chief,
METROPOLIS
New York, NY

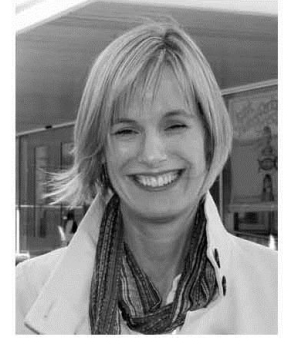
Susan S. Szenasy is Editor-in-chief of *METROPOLIS*, the award-winning New York City-based magazine of architecture and design. Since 1986 she has led the magazine through decades of landmark design journalism, achieving domestic and international recognition. Ms. Szenasy is internationally recognized as an authority on sustainability and design and is a frequent lecturer and panel moderator on broad-ranging design topics including *METROPOLIS* Conferences.

Ms. Szenasy has served on the boards of the Council for Interior Design Accreditation, Landscape Architecture Foundation and Fashion Institute of Technology's Interior Design department and Center for Architecture Advisory board. She has been honored with two ILDA Presidential Commendations, is an honorary member of the ASLA, and the 2008 recipient of the ASID Patron's Prize and Presidential Commendation as well as the SARA/NY medallion of honor.

Ms. Szenasy has received a citation and an honorary membership from NYC AIA. Along with *METROPOLIS* Publisher Horace Havemeyer III, she was a 2007 recipient of the Civitas August Heckscher Award for Community Service and Excellence. In 2011 she won the Gene Burd Urban Journalism Award and was named a Senior Fellow by the Design Futures Council.

Ms. Szenasy is the cofounder of Rebuild Downtown Our Town, a coalition of New Yorkers who came together after the 9/11 tragedies to contribute their expertise to building the 21st century metropolis at the site of the former World Trade Center.

Ms. Szenasy holds an MA in Modern European History from Rutgers University and honorary doctorates from Kendall College of Art and Design, the Art Center College of Design and the Pacific Northwest College of Art. She lives in the East Village in a small loft where she moved after 9/11 to reduce her ecological footprint.



Jane Werner
Executive Director,
The Children's Museum of Pittsburgh
Pittsburgh, PA

As Executive Director Jane Werner has been responsible for leading the award winning expansion of the Pittsburgh Children's Museum and collaborative efforts to revitalize adjacent buildings and public spaces. In 2007 Ms. Werner received the Gold Medal from the Pittsburgh Chapter of the American Institute of Architects in recognition of her contributions to the profession.

Ms. Werner directed the architectural design competition for the museum expansion, funded in part with a National Endowment for the Arts grant, and completed a \$29 million capital campaign for its implementation. The Silver LEED certified project received the 2006 American Institute of Architects National Award, 2006 National Trust for Historic Preservation Award, and 2007 Rudy Bruner Award Gold Medal. In 2009 the Museum received the National Medal from the Institute of Museum and Library Services for its work in the community and in 2011 was named one of the top ten children's museums in the country by Parents Magazine.

In 2006, with funding from the National Endowment for the Arts, Ms. Werner initiated the Charm Bracelet Project, a network of organizations working together to strengthen connections between Pittsburgh's Northside and the neighborhood's cultural institutions. She raised \$2.5 million for the renovation and operation of the adjacent New Hazlett Theatre, a collaborative project with the Andy Warhol Museum and the City of Pittsburgh. In 2012 the Museum opened the renovated Buhl Community Park, a partnership between the Museum and the City of Pittsburgh.

A graduate of Syracuse University, Ms. Werner is currently President of the Association of Children's Museums and sits on the boards of the Greater Pittsburgh Arts Council and New Hazlett Theatre, and on the advisory boards of the Forbes Fund, Kids and Creativity Working Group, Fred Rogers Center.

2013 AWARD SELECTION COMMITTEE (CONT'D)

The Selection Process

- Meeting #1 – Finalists
- Site Visits & Report
- Meeting #2 – Medalists





Site Visits

2-3 days/site

- Tour
- Interviews
- Gather additional information



**Site
Visit
Report
2013**



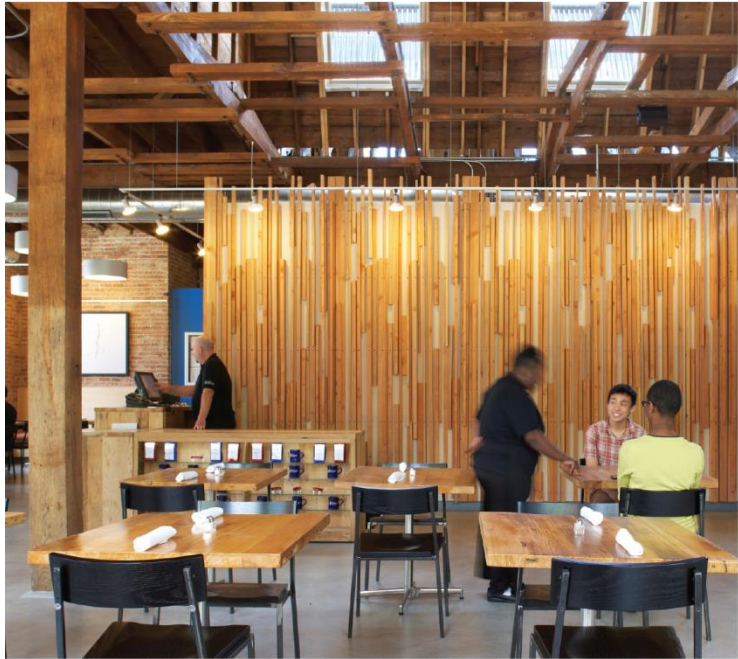


Awards

- Events
- Panel Discussions
- Bruner Loeb Forum



2013 AWARD WINNERS



GOLD MEDALIST

Inspiration Kitchens – Garfield Park
Chicago, IL



SILVER MEDALISTS

Congo Street Initiative, Dallas, TX
Louisville Waterfront Park, Louisville, KY
The Steel Yard, Providence, RI
Via Verde, Bronx, NY

Inspiring Change

The 2013 Rudy Bruner Award for Urban Excellence



BRUNER FOUNDATION, INC.

*The future may be as much about
“planting small seeds” as about
“making big plans.”*

2013 Selection Committee



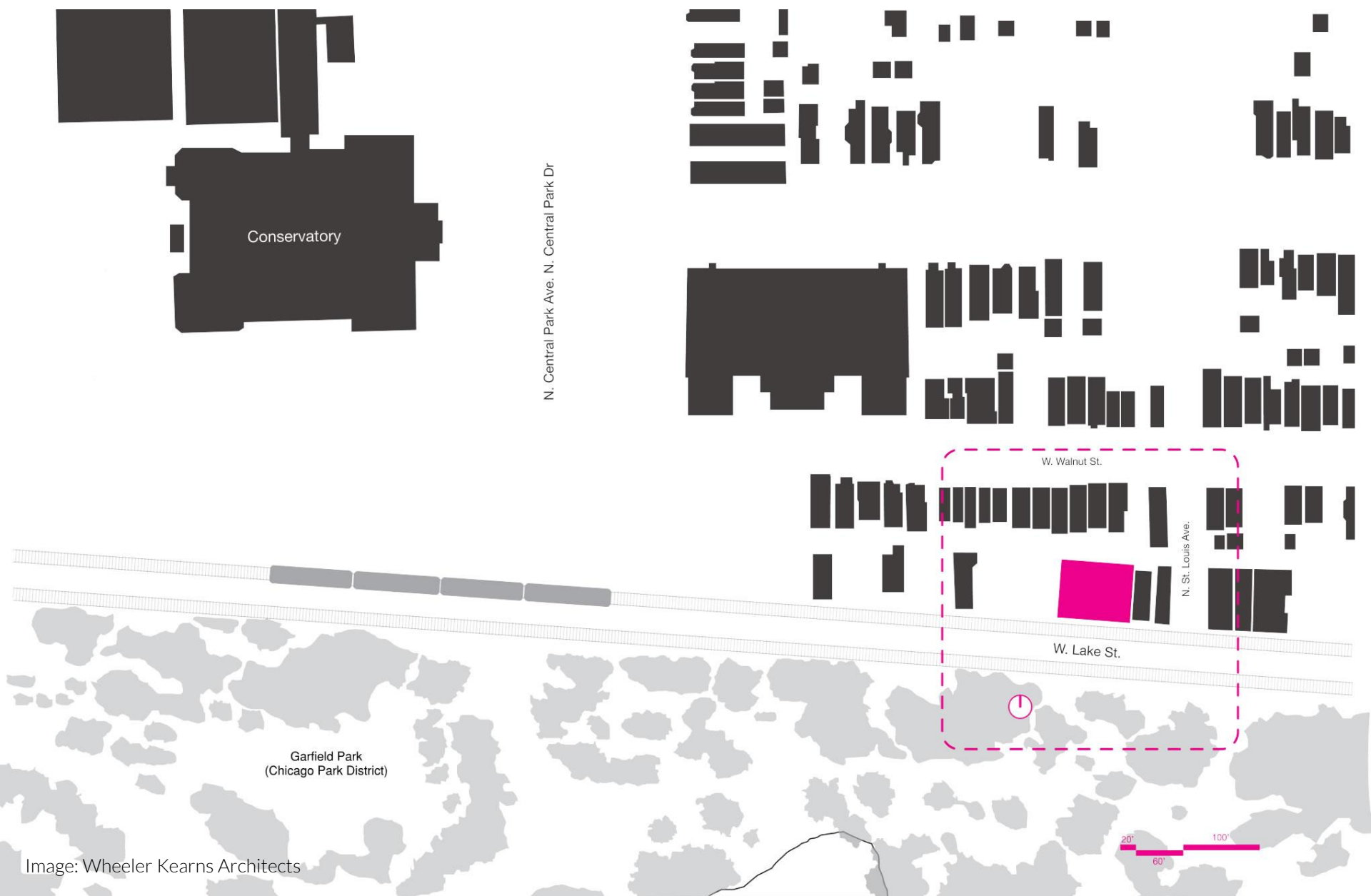


Inspiring Places that Bring People Together and Improve Lives

Inspiration Kitchens—Garfield Park
Chicago, IL

Wheeler Kearns Architects

Photo: Steve Hall / Hedrich Blessing



Conservatory

N. Central Park Ave. N. Central Park Dr

W. Walnut St.

N. St. Louis Ave.

W. Lake St.

Garfield Park
(Chicago Park District)

Image: Wheeler Kearns Architects



Project Goals

- To offer working poor families affected by homelessness a high-quality dining experience
- To help move difficult-to-employ individuals – often homeless themselves, many returning from prison
- To reinforce ongoing community revitalization efforts in one of Chicago's poorest and most distressed neighborhoods
- To create a truly “green” facility through the adaptive re-use of an existing building incorporating a wide range of energy-efficient features





Photo: Steve Hall / Hedrich Blessing

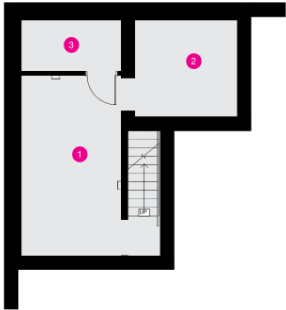


main floor plan

- 1 entry
- 2 main dining room
- 3 family dining room
- 4 service kitchen
- 5 catering kitchen
- 6 classroom/meeting rm
- 7 offices
- 8 computer alcove
- 9 locker room
- 10 mechanical room
- 11 storage room
- 12 delivery entry
- 13 staff/trainee entry

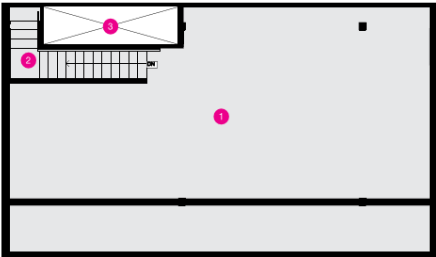
partial basement plan (F1)

- 1 mechanical room
- 2 storage
- 3 electrical room



partial upper floor (F2)

- 1 storage and office
- 2 stair
- 3 open to computer alcove below











Inspiration Kitchens is an epitome of hope. It is an outstanding example of a place that brings people together around good food, job training and a well-designed space.

2013 RBA Selection Committee



DIY/Maker Movement & Social Enterprise

Congo Street Initiative
Dallas, Texas

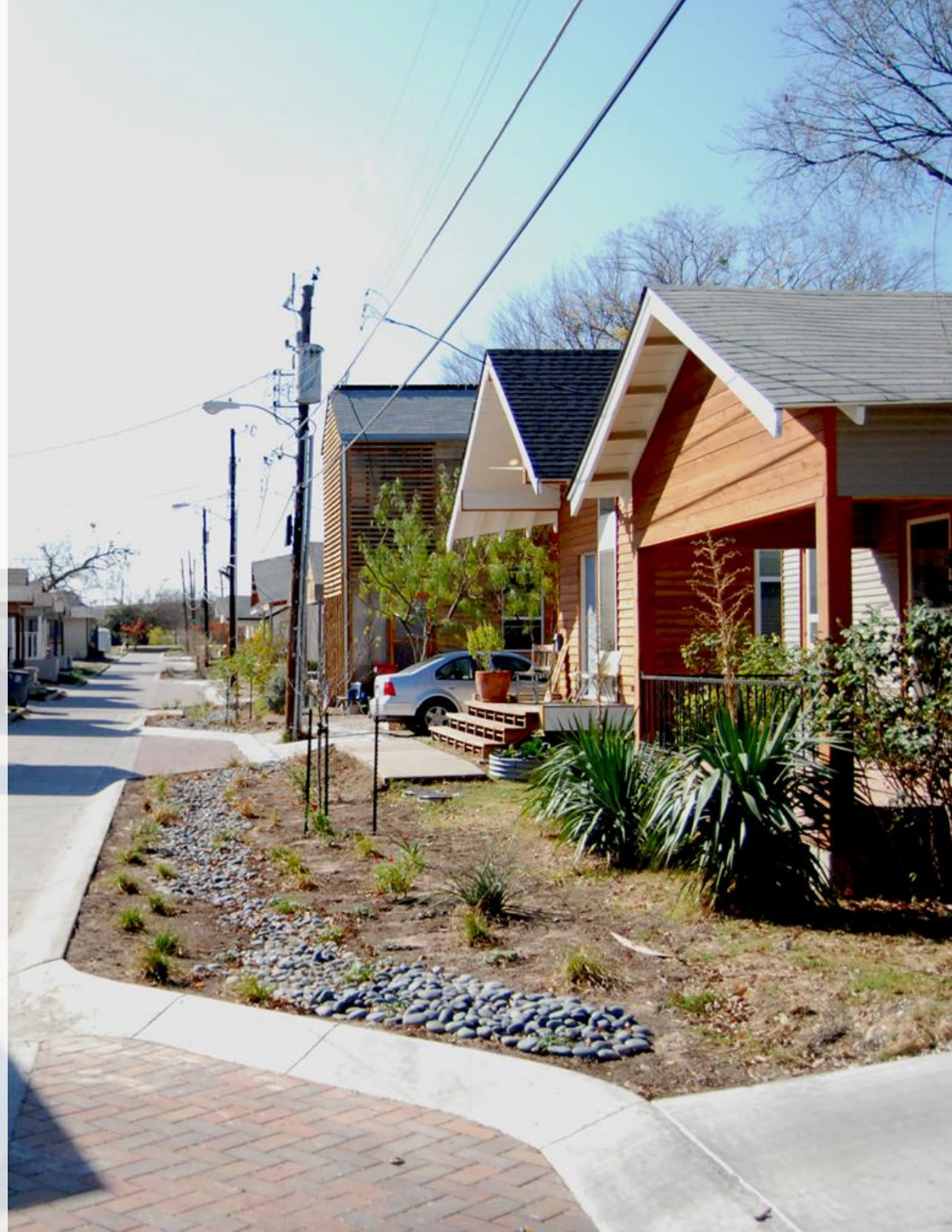
Design: buildingcommunityWORKSHOP



Photo: buildingcommunityWORKSHOP

Project Goals

- Disrupt the systemic inequality threatening the residents of Congo Street
- Improve the livelihood and housing conditions of the residents without displacing any resident in the process
- Maintain the social fabric of the community
- Enhance the quality and energy efficiency of the housing while maintaining affordability
- Improve the street in a manner that is consistent with its history, culture, and character
- Create trustworthy relationships with the families in order to serve and empower them
- Create a viable model than can be reproduced





Green Street



Vernessia's Home (4523)



Pat & Earnest's Home (4525)



Frankie's Home (4529)



Ms. Ella's Home (4533)



The Holding House



Fred's Home (4539)



congo street circa 2008

Image: buildingcommunityWORKSHOP





Photo: buildingcommunityWORKSHOP

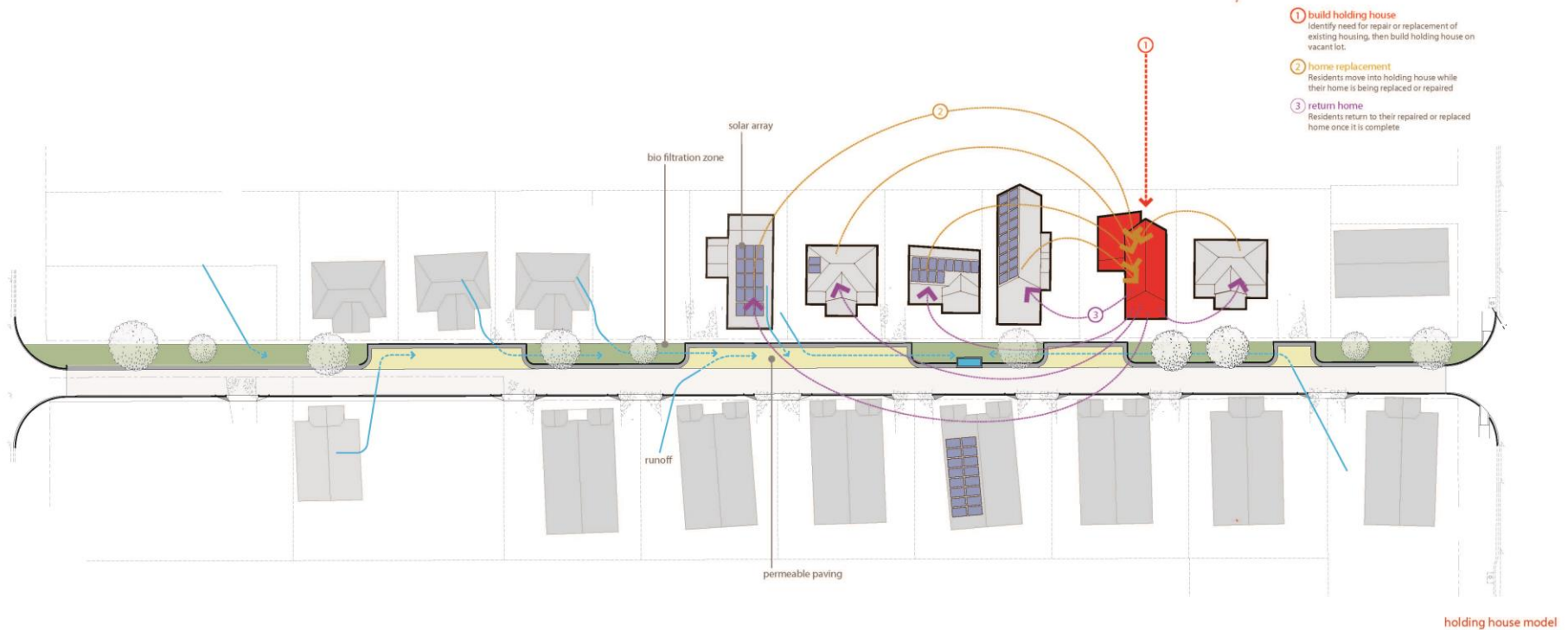


Image: buildingcommunityWORKSHOP





Congo Street Initiative provides a different way of thinking about community development, incorporating education and participation in a meaningful way.

2013 RBA Selection Committee



Community Engagement & Leadership

Louisville Waterfront Park
Louisville, Kentucky

Hargreaves Associates

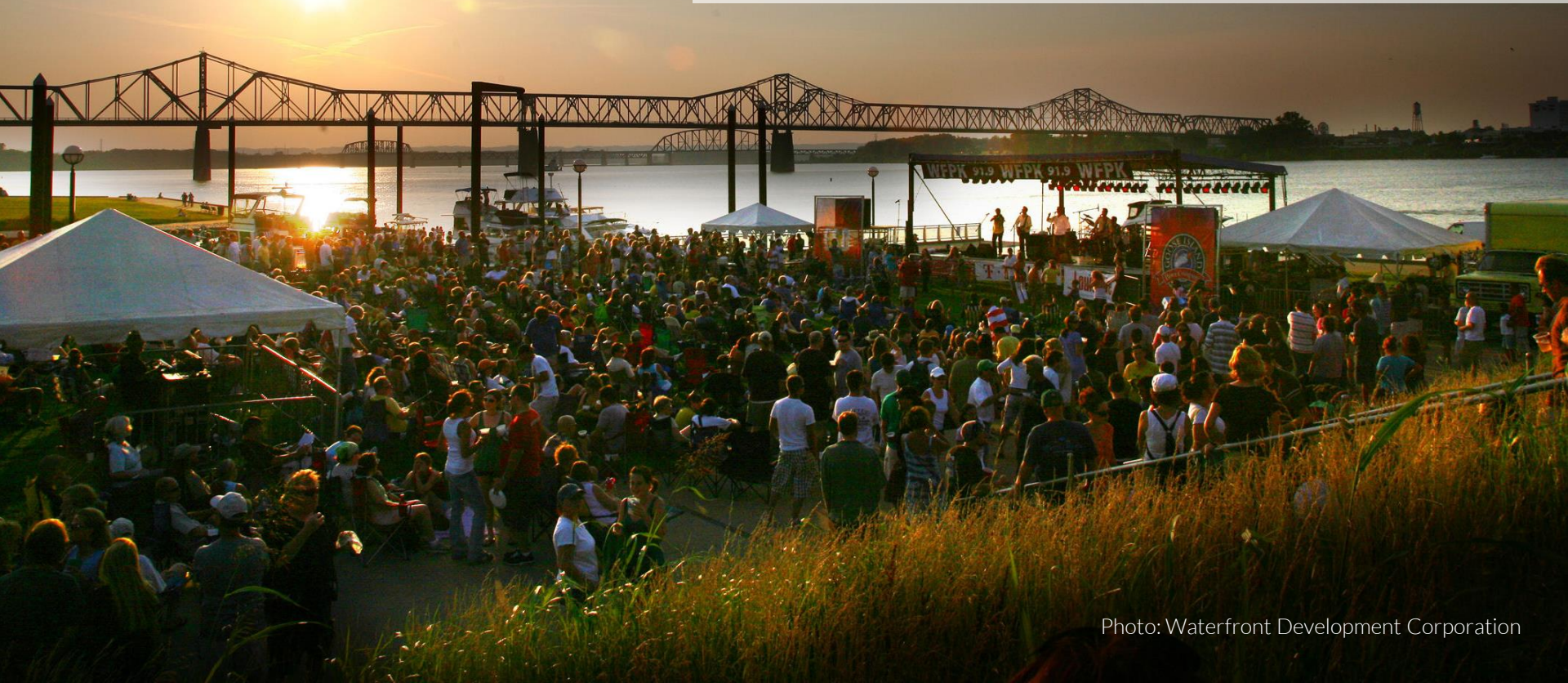


Photo: Waterfront Development Corporation



Image: Waterfront Development Corporation

Project Goals

- Reconnect the city to the Ohio River
- Involve the community in planning for the new park and foster a feeling of ownership
- Make a place where all races, ages and social classes feel comfortable together
- Clean up the industrial wasteland along the river and make a more attractive approach to the city
- Tailor the park to unique features of Louisville – its history and sense of place
- Overcome key challenges of the site – especially the elevated and surface roads and flood control
- Reuse the abandoned rail bridge over the Ohio River to create a pedestrian and bicycle link to Southern Indiana
- Catalyze the revitalization of downtown areas adjacent to the waterfront

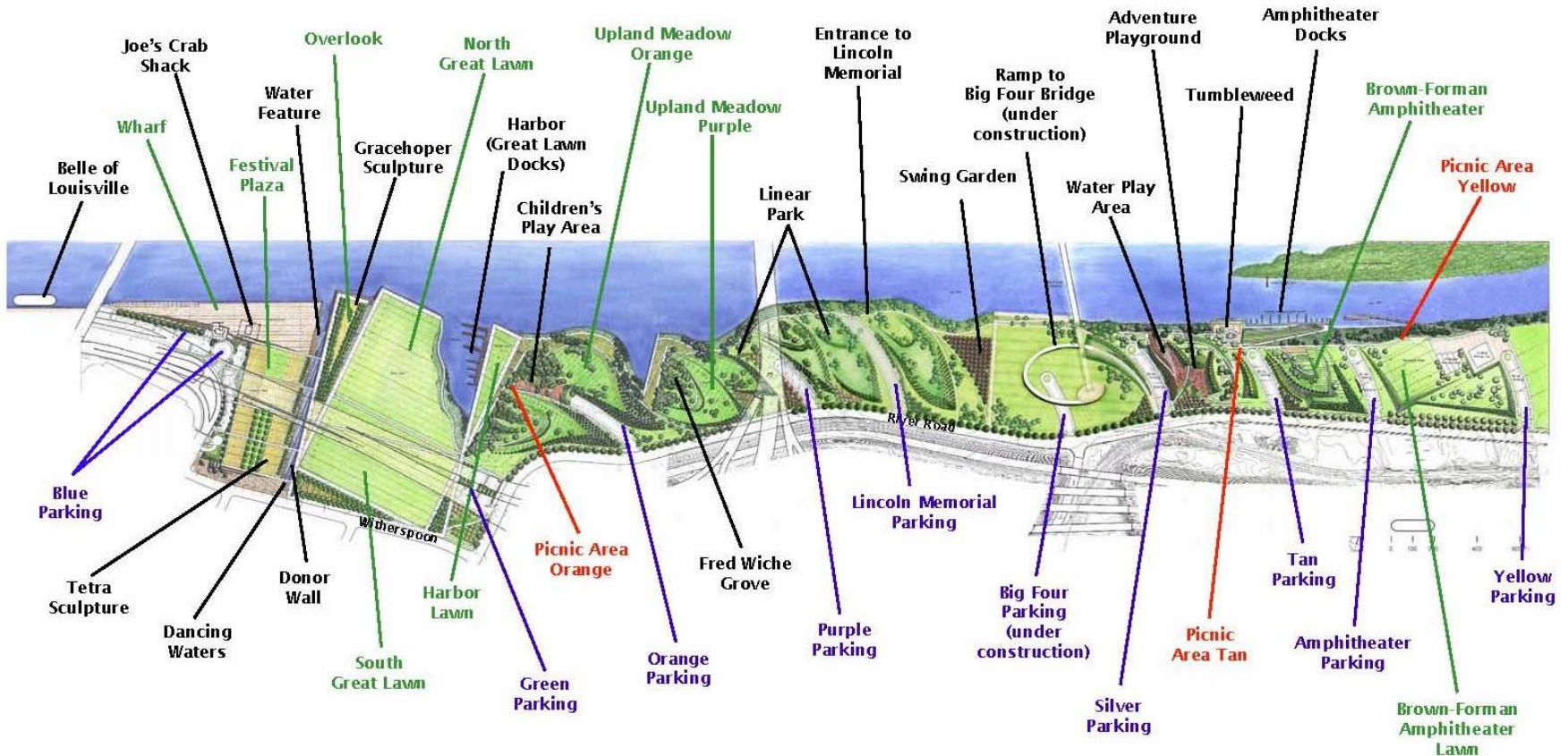


Photo: Waterfront Development Corporation

Louisville Waterfront Park

(www.louisvillewaterfront.com)

- PARK FEATURES
- EVENT VENUES
- PICNIC AREAS
- PARKING



PARK HOURS:

6:00 a.m.—11:00 p.m.

Adventure Playground: 6:00 a.m.—11:00 p.m.

Waterplay Area: 11:00 a.m.—8:00 p.m.

info@louisvillewaterfront.com











Photo: Waterfront Development Corporation

Louisville Waterfront Park highlights the importance of public ownership and leadership in developing a project of this scale, providing a model for other post-industrial waterfront cities.

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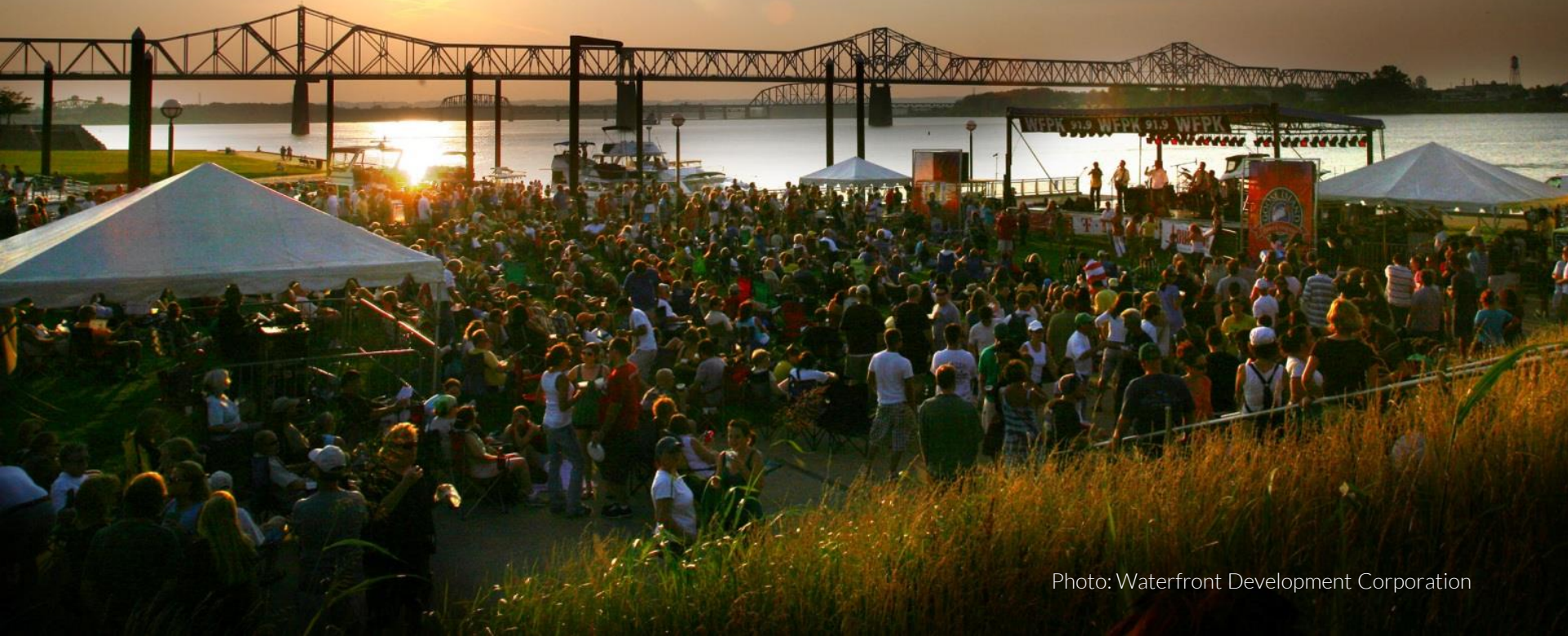


Photo: Waterfront Development Corporation



Anchoring Projects in Place

The Steel Yard
Providence, Rhode Island
Klopfer Martin Design

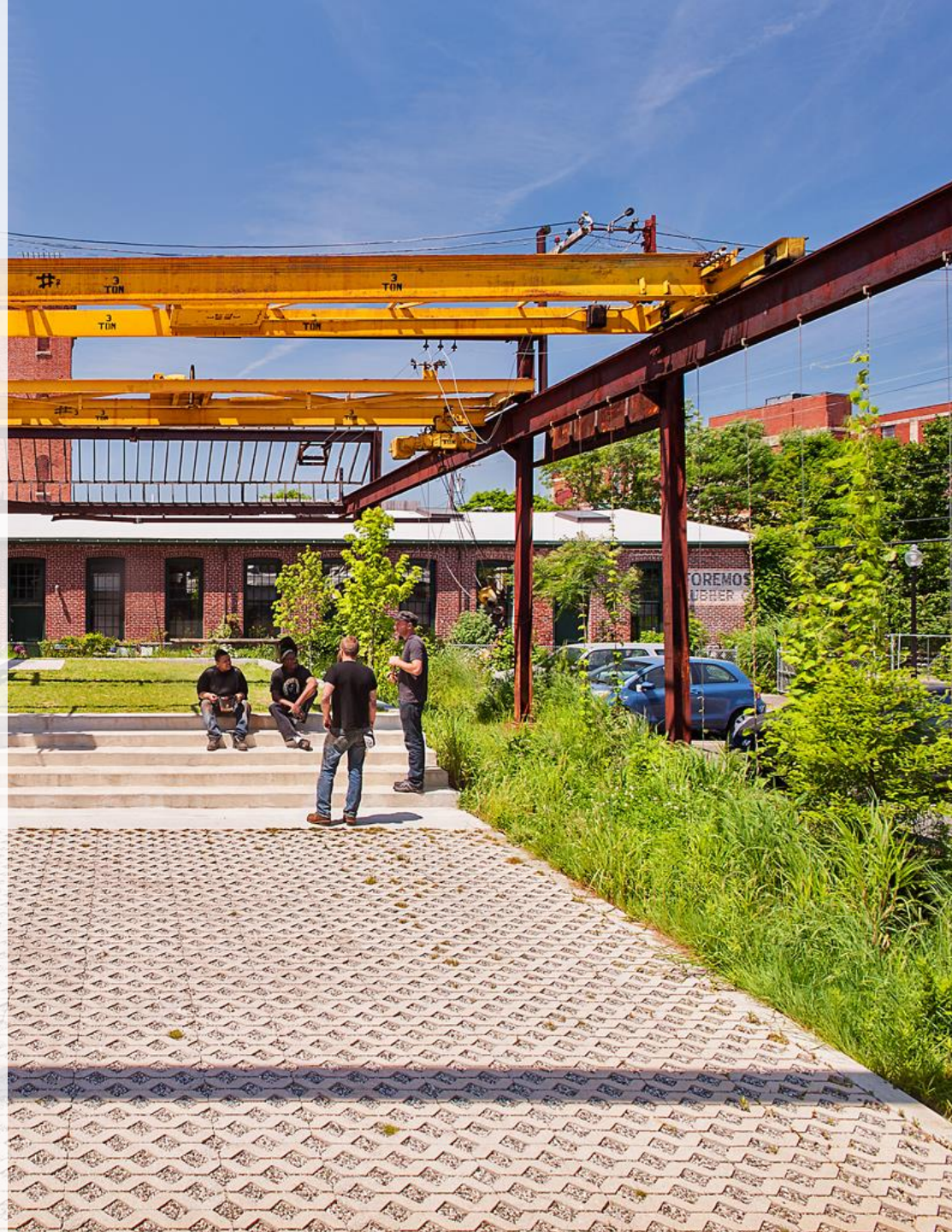
Photo: Christian Phillips Photography



Images: Klopfer Martin Design Group

Project Goals

- Create a memorable and flexible space that embodies the organization's mission
- Engage the site's unique existing structures
- Utilize best sustainable practices within a constrained budget
- Provide a public landscape to an underserved neighborhood of Providence
- Serve as an example to others of the potential for local properties to be revitalized in nontraditional ways



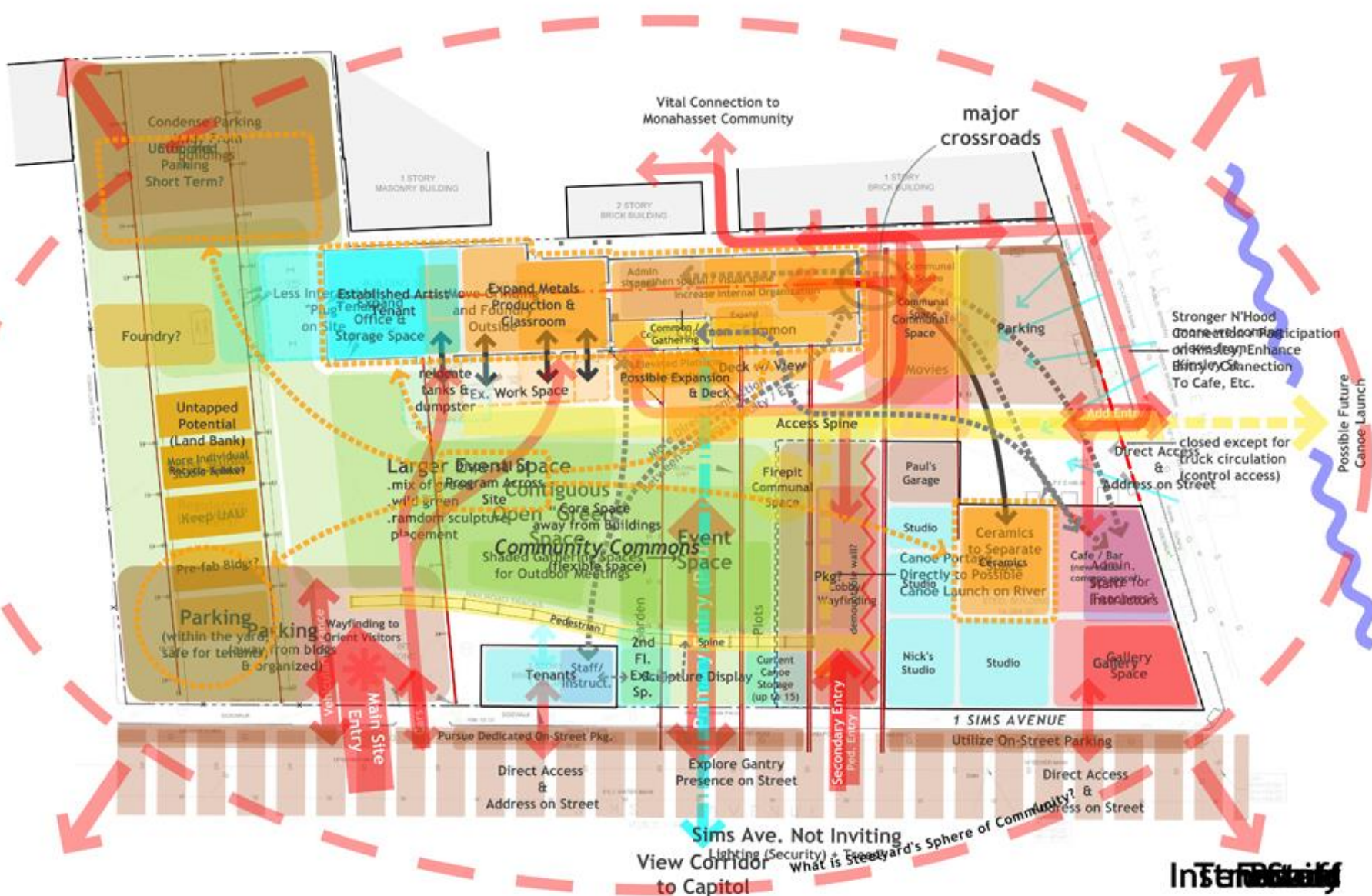


Image: Klopfer Martin Design Group

LEGEND

- | | |
|-------------------------------|------------------------|
| 1. "Moat" Stormwater Bioswale | 6. Outdoor Foundry |
| 2. Outdoor Workspace | 7. "The Carpet" |
| 3. Parking | 8. "The Movie Room" |
| 4. Central Landform | 9. Pedestrian Entrance |
| 5. Modular Studio Platform | 10. Vehicular Entrance |

WOONASQUATUCKET RIVER

KINSLEY AVENUE

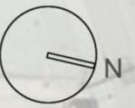
ONE SIMS AVENUE

SIMS AVENUE

LONG BUILDING

FUTURE
BUILDING
PAD

27 SIMS











EVENTS

Photo: The Steel Yard

The Steel Yard is an exemplary model of reuse and transformation that is built on the community's local history and talent, and preserves industrial history and culture in an authentic way.

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Photo: Annali Kiers



Healthy Living & Sustainable Development

Via Verde – The Green Way Bronx, New York
Dattner Architects, Grimshaw Architects, Lee Weintraub Landscape Architecture LLC

Photo: David Sundberg/ESTO



NEW HOUSING NEW YORK DESIGN IDEAS COMPETITION

Image: NHNY Steering Committee

Project Goals

- Demonstrate the ability to provide creative, innovative design for affordable housing
- Provide truly sustainable design within affordable housing budgetary constraints
- Reintroduce urban density to this area of the South Bronx
- Fill empty space in the local urban fabric, knitting together sections of the community
- Demonstrate the ability of design competitions to raise the bar in affordable housing design
- Show that city bureaucracies can work together to support development





Photo: David Sundberg/ESTO

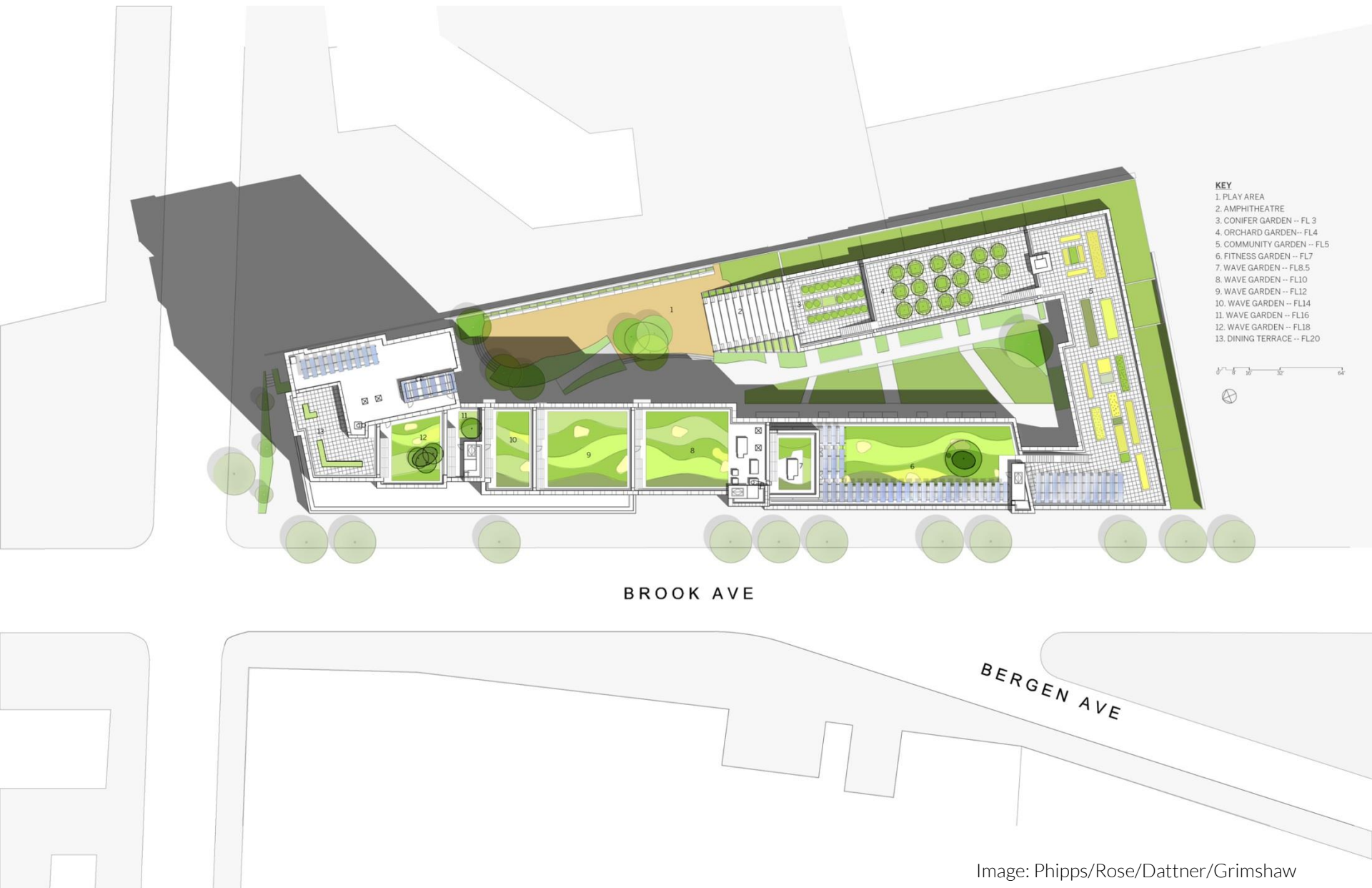


Image: Phipps/Rose/Dattner/Grimshaw









Via Verde addresses the scale of urban housing needs with a large-scale intervention along with a commitment to active, healthy living.

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Photo: David Sundberg/ESTO