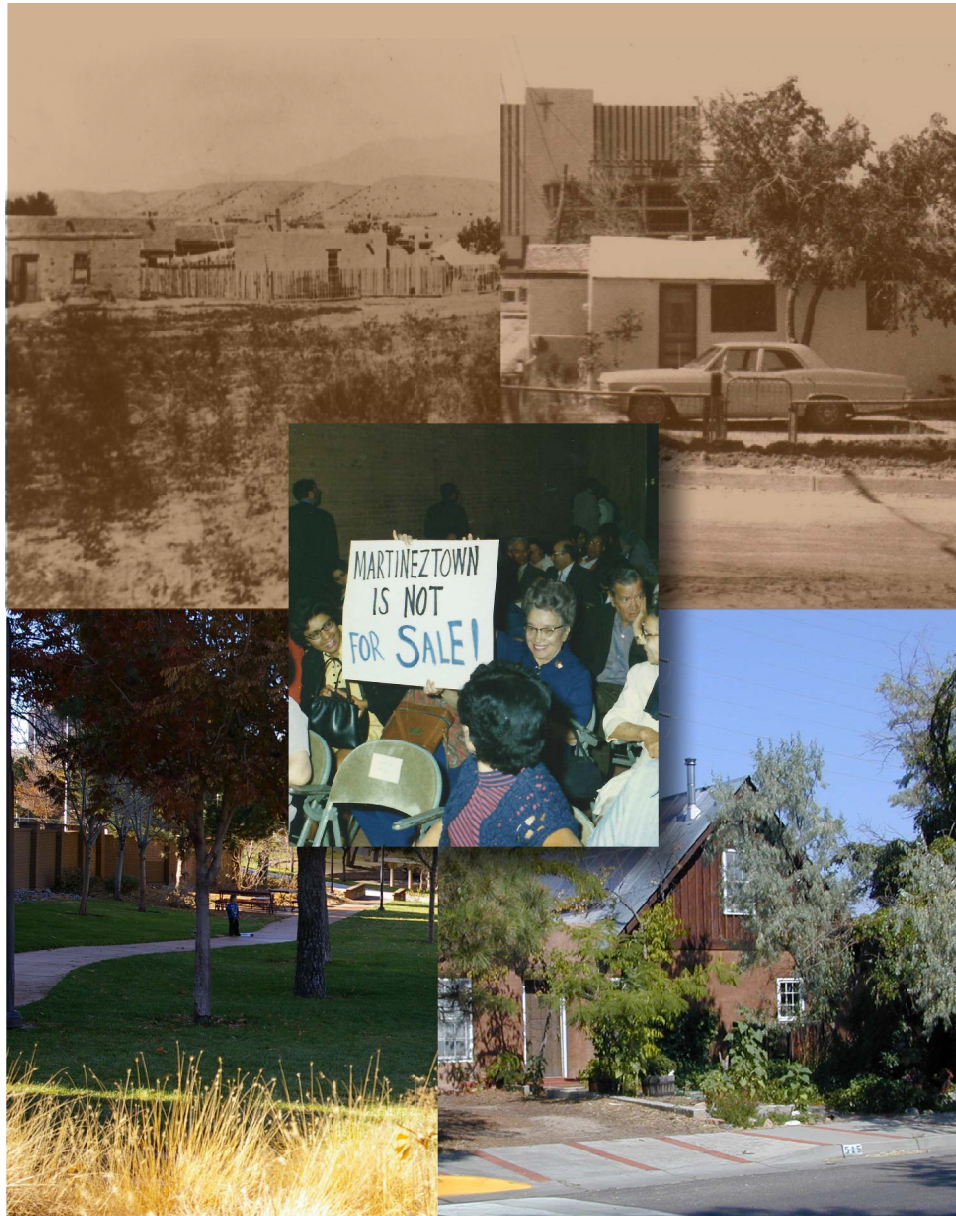


South Martineztown



Citizens' Information Committee of Martineztown
Albuquerque, New Mexico

PROJECT DATA

Please answer questions in space provided. If possible, 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 **South Martineztown** Location City **Albuquerque** State **NM**

Owner **The residents of South Martineztown**

Project Use(s) **Residential, educational, recreational, commercial**

Project Size **47 Acres** Total Development Cost **Public & Private - \$56 million**

Annual Operating Budget (if appropriate)

Date Initiated **1970** Percent Completed by December 1, 2014

Project Completion Date (if appropriate) **Ongoing** Project Website (if appropriate)

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

Application submitted by:

Name **Richard Nordhaus** Title **Professor Emeritus Architecture & Planning, UNM / Former Director DPAC**

Organization **Citizens' Information Committee of Martineztown**

Address **700 Fitzgerald NW** City/State/Zip **Albuquerque, NM 87107**

Telephone (**505**) **344-9606** Fax (**505**) **341-0926**

E-mail **Rnordhaus@msn.com** Website (if appropriate)

Perspective Sheets:

Organization	Name	E-mail
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Public Agencies **See attached sheet**

Architect/Designer

Developer

Professional Consultant

Community Group

Other

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

- | | | | |
|---|---|--|--|
| <input type="checkbox"/> Direct Mailing | <input type="checkbox"/> Direct Email | <input type="checkbox"/> Previous Selection Committee member | <input checked="" type="checkbox"/> Other (please specify) |
| <input type="checkbox"/> Online Notice | <input type="checkbox"/> Previous RBA entrant | <input type="checkbox"/> Professional Organization | Word of mouth |
| <input type="checkbox"/> Social Media | <input checked="" type="checkbox"/> Bruner/Loeb Forum | | |

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Signature 

Date **12/9/14**

Perspective Sheets

Organization	Name	email
<u>Public Agency</u> Albuquerque Public Art Urban Enhancement Albuquerque Housing Authority National Park service	Dan Fuller Linda Bridge Gretchen Ward	dfuller@cabq.gov lbridge@abqha.org gretchen_ward@nps.gov
<u>Architect Developer</u> Dekker/Peritch/Sabatini, LTD Cherry/See/Eames Architect PC DesignPlus, LLC	Dale Dekker Edith Cherry Rupal S. Engineer	daled@dpsdesign.org echerry@cherryseereames.com Rupal@DesignPlusABQ.com
<u>Developer</u> WESST	Agnes Noonan	anoonan@wesst.org
<u>Professional/Consultant</u> Denish + Kline LLC UNM Law School	Herb Denish Joe Martinez	hmd@denishconsulting.com martinez@law.unm.edu
<u>Community Group</u> Congregation of St. Joseph CICM	Marcella Campos Frank Martinez	Mcampos.09@comcast.net Jessemartinez@comcast.net
<u>Other</u> N/A State Legislator	Paul Sternberg Rich Miera	peares@gmail.com rmiera@comcast.net

2015
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PROJECT
AT-A-GLANCE



PROJECT AT-A-GLANCE

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This sheet, the Project Data sheet, and the representative photo will be sent to the Committee in advance as the *Project Overview*.

Project Name _____

Address _____

City/State/ZIP _____

1. Give a brief overview of the project. Approximately 500 words.

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.) Approximately 500 words.

2015 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? Approximately 500 words.

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? Approximately 500 words.

PROJECT DESCRIPTION (CONT'D)

3. Describe the key elements of the development process, including community participation where appropriate. Approximately 400 words.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable. Approximately 400 words.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings? Approximately 400 words.

2015
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	Frank H. Martinez	Title	President-Resident
Organization	Citizens Information Committee of Martineztown	Telephone	(505) 243-5267
Address	501 Edith Blvd NE	City/State/ZIP	Albuquerque, NM 87102
Fax ()		E-mail	cicm-na@comcast.net

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Signature Frank H. Martinez Date 12/8/2014

1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

In the late 1960's the South Martineztown community was declared blighted, slum, substandard and scheduled to be razed through the urban renewal imminent domain process. The residents, mostly elderly and Hispanic were tight knit and always helped each other in times of need. The community had declined since the early fifties when the city adopted a Public/Institutional zone for the historic South Martineztown residential community. Despite lacking many public amenities the residents banded together to fight City Hall and remain as a community. Bounded by the Interstate, three major arterials and immediately adjacent to a medical center complex and downtown, it was a prized location.

Facing an uncertain future and adamant city officials, the community formed the Citizens Information Committee of Martineztown (CICM), Inc. a non-profit organization which is non-political, non-sectarian, for civic welfare, community betterment and the redevelopment through various projects and activities by utilizing all available local resources as well as those resources related to community welfare and its benefit. The CICM promotes community welfare by leveraging all available resources to include local, governmental and private services. The membership of the CICM is comprised of all residents living within the original designated Urban Renewal boundaries. The CICM has remained an active neighborhood association pursuant to city ordinance since its inception in 1971.

As a college student on semester break, I was drafted by my parents to help our neighbors, who by this time finally realized the gravity of the situation. In consultation with the residents it was determined that a formal, unified voice was needed to effectively communicate to city officials and the public at large our wants and desires for our community, thus the CICM was founded and incorporated to give the residents an avenue to determine their future and place in our city.

As a founding member and first President of the CICM my role as determined by the Articles of Incorporation were: assume responsibility for all functions and attributes of the organization, officially represent the organization, call meetings and preside over deliberations by the Board of Directors and the general assembly, take the initiative for the planning and solution of all community problems and opportunities, serve as liaison between the Board of Directors, community and public at large. Since my initial Presidency I have also been the spokesperson for the CICM and am currently President. I have been elected by my neighbors since 1971.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

At the outset, the major issue was the stopping of the condemnation of our homes. This, it was quickly realized, was only a partial remedy. A comprehensive solution required the wherewithal to redevelop fully the community as a first step. In addition, our immediate surroundings also required infill development. Due to the Public/Institutional zoning, blighted conditions had taken its toll on our immediate surroundings – the Eastern Gateway into downtown. To create a quality community and immediate surroundings, a long term commitment on the part of the CICM was needed. This was the ultimate challenge confronting us. Do we win the battle and lose the war?

In order to deal with the immediate condemnation, legal assistance was needed to respond effectively. The CICM requested the assistance of the Legal Aid Society of Albuquerque and the Earl Warren Legal Institute of the University of California-Berkley. A 160 page administrative complaint with the US Department of Housing and Urban Development was filed outlining the violations, pursuant to federal law concerning our civil and due process rights. In addition, if we were able to stop the condemnation, what then? To solve this dilemma, the CICM requested the help from the Design and Planning Assistance Center at the University of New Mexico School of Architecture and Planning to help us develop our own community redevelopment plan in lieu of condemnation. This effort required the education and training of our residents in a bilingual manner. This was an exhaustive effort on the part of residents, faculty, students and VISTA volunteers.

The next step was to garner community support that would impress upon our elected officials the folly of the activities they were taking. To that end, the CICM went about forging public support in their efforts to fight City Hall. The coalition included civic, business, neighborhood, religious, and minority organizations. It cumulated in them becoming part of our administrative complaint and participating in our march on City Hall which focused public attention on the actions taken by city government on a historic minority community. While not able to immediately stop the relocation plan, the stage was set to reverse the condemnation into total redevelopment.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

The redevelopment of the historic South Martineztown community has had a profound impact on the residents, its immediate surroundings, and the eastern gateway to downtown. Communities throughout the city realized you could fight City Hall and win, a change of mindset at the time. From a historic cluster settlement, to a blighted slum and substandard neighborhood, then to a compact and urban community in the heart of Albuquerque. It has been transformed into a residential community that values a diverse quality environment. As part of the initial redevelopment process a combination of public and private homes were built for residents (200 homes). Badly needed infrastructure was put in place. A community park was built. A senior citizen center came into being. We kept our elementary school (later rebuilt). Office and commercial complexes were built as a perimeter buffer to major arterials. The redevelopment has expended approximately 30 million dollars. The residents that fought the Urban Renewal condemnation were able to move into new homes without financial burden. Public amenities (infrastructure) were finally built. New businesses relocated into and became a part of our community.

The synergistic impact of CICM's redevelopment effort has led to a significant infill development immediately adjacent to the community's boundaries over the past 40 years, with much more on the planning horizon. The CICM continues to champion the eastern gateway to downtown as a quality area that constantly strives for excellence in our surroundings. Approximately 150 million dollars has been expended in new construction for: a hotel, hospitals, office complexes, residential housing, a minority business incubator, and a fitness center.

Challenges continued to present themselves in the form of our elementary school being condemned due to structural defects and efforts to have it rebuilt, to being declared a federal disaster area due to a collapse of a major sewer lateral line, to currently being declared a super fund site due to aquifer chemical contamination. Approximately 20 million dollars has been expended on these efforts.

The rebirth of the eastern gateway to downtown is taking place. New construction: building renovation, new residents, new businesses, new employment opportunities have all led to a community that values quality and neighborhood maintenance. The mixture of our housing stock has created a diverse mixture of income, culture and ethnicities; truly a unique urban setting. Our community provides a respite to travelers, employees, and residents in the middle of an unforgiving environment.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

In hindsight, there is little one could do differently given the historical context and circumstances. It has been an evolving process, organic in nature that has a strong foothold in our quest to be self determinate, to be a contributing force in the quality of our urban environment and to maintain what we have fought so hard to achieve.

The challenges remain. Every day a new one arises with something unexpected on the horizon. However, experience tells us in order to achieve continued improvement and longterm sustainability in the effort to preserve the quality of our historical place in a new and changing world, focus needs to be given to the enhanced partnerships between the private, public and educational sectors. For our community's future it means: working with the City of Albuquerque in completing our 12 year effort with our historic landscape project, the continued implementation of landscaping, the maintenance of our park and public art inventory, the improvement of social service programs, continued improvements in public works, planning, police and environmental health services. It means a collaboration with our School District to further student achievement in our Magnet Bilingual Fine Arts Program in our elementary school and providing appropriate facilities in a safe and secure setting. It means working with the Housing Authority in maintaining and renovating the residential public housing and monitoring tenant behavior and services needed. It means establishing a working relationship with the University of New Mexico in their Master Planning and implementation of the Health Services Complex and Innovate ABQ, a research rain forest complex, both within a ¼ mile of our community's boundaries. These projects will have a lasting positive impact on the quality of our community along with an enhanced gateway to downtown and the University. Lastly, it means the involvement of our expanded business community in the area's appearance, employer and employee opportunities, services and community projects.

Achieving harmony in an urban setting requires a meaningful partnership between all actors working collaboratively to achieve excellence. If I were to change anything it would be increased efforts at the establishment and maintenance of an enhanced climate of working partnerships.

Our community's hallmark of civic encouragement has allowed us to have a voice in the development and future of our community and the gateway to downtown. If you do not strive for the best you will never be the best!

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	Marcella Campos CSJ	Title	Sister of Saint Joseph
Organization	Congregation of Saint Joseph	Telephone	(505 352-2571
Address	6620 Bluewater Rd. NW Apt 109	City/State/ZIP	Albuquerque, NM 87195
Fax ()		E-mail	Mcampos.09@comcast.net

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Signature Marcella Campos CSJ Date 11-16-14

1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

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

-

I am a Sister of Saint Joseph, native of New Mexico. I was assigned by my Community to work in a poor area in an urban section. We chose San Ignacio Parish, which adjoins the City. A home was up for rent. We (and two other Sisters) wanted to experience the same life style as as the residents. The first thing we noticed was that we could see the sky through the living room ceiling!

As I visited the homes, I was welcomed warmly by most of the residents. My title of "Sister" helped in this regard---with all denominations involved, Which were almost totally Hispanic.

As I looked around each home, I noticed that in the majority of homes much improvement needed to be done, but I figured it was because of lack of finances. But when I asked them how long they had lived there, I was astounded by the answer: "We have lived here all our lives but the City is going to move us out of here". They didn't have much of an explanation, so I decided I would look into it as soon as I could.

My first move was to attend a Model Cities community meeting. This where I began to understand what was happening, and being a person who needs to get involved in empowering the poor, this is when I decided I must get involved. Maria Martinez was a member of this committee and she took home to the Martineztown area what I had asked at this meeting. And I see as a little spark of hope in the Community of Martineztown had begun!

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

Having visited all the homes and spoken with almost the families, there were I sensed two main concerns: Relocation and not being able to repair their own homes.

The relocation issue was the most disturbing issue. These families were among the first to settle in this area. Extended families had developed. Senior families and their adult children tended to build homes adjoining their parent's original home, so that you found two or three families clustered around the original home. This way the sons and daughters and their own families were close enough to their adult and married children and they supported their ageing parents in many ways. They feared to be relocated because the families would be divided and relocated "somewhere" in the City, but maybe a distance from each other

Inability to repair my home. " I asked for a permit to build a new roof in my home because everytime it rained my roof leaked in several places, damaging my furniture. The City told me that of course I could build a new roof, but when my home was assessed for purchase, all these improvements would not be added to the assessment meaning I would not get paid for them. And so I just had to put up with my leaky roof until I was relocated. This happened to many families – they knew that their homes needed many repairs, but they could not do them because their home was going to be knocked down, anyway. This reasoning applied to the whole area of Martineztown, dirt streets that flooded everytime it rained, no repairs were made that were badly needed in the area. As the families sadly waited to be "relocated", they were forced to live in this substandard condition with no hope for improvement.

One day I took it upon myself to visit the Mayor (City Council?? I can't remember which it was). I went into Mr. Barnhart's Office and told him about all my concerns in the area of Martinez and what relocating them would destroy that community and divide families. He took me to one of the windows that looked down on Martineztown. He said look at that. That is a blight on our City. That is the first things visitors see as they enter downtown. Our plan is to remove all those

homes, relocate the residents and fill that area with beautiful apartments and good looking offices. That was the plan!

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

If so, how?

Most assuredly it has!! Hope began to creep out of the hopelessness that had enveloped the area—maybe, just maybe, we can do something. If we work together and listen to our community leaders, is it possible to lift ourselves up rather than do nothing and sink under the City's plans?

Dreams of basic improvements in our community were beginning to form and maybe become a reality, if we continued to work together. As the project progressed, the meetings continued, the residents became more animated. Our community leaders kept the residents informed, and the encouragement going. About this time our motto became very popular: EN UNIDAD HAY PODER---In Unity There Is Power. Bumper Stickers appeared first in the community, then all over the City: Martineztown is not for sale!

A united community emerged which resulted in dreams beginning to become reality. Residents could remain in their community in new homes without dividing their families, streets and utilities will be updated, and to date there is close unity among the residents. Residents realize that indeed: In Unity There Is Power!

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

Looking at the project from beginning to end, I would say the project as it developed worked wonderfully well. We in the community were not learned or knowledgeable in community organization. We never felt we would be called upon to work on such a great project. There was no "plan". It evolved day by day as "what is our next step" Each step was tried out and used if we felt it worked for our purpose. Since this was something new, I believe it worked and don't find any change that would have worked better at the time.

The project succeeded primarily because, first, it was something that was sorely needed for the betterment of the community, secondly because of the excellent community leadership and the families working together to improve and preserve their area and homes.

We are so thankful that the process we used was the right one we used for the situation as it existed.

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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 Dan Fuller Title Collection Manager/Proj.Coordinator

Organization Albuquerque Public Art Urban Enhancement Telephone () 505-768-3837

Address P.O. Box 1293 City/State/ZIP Albuquerque, NM 87103

Fax () 505-768-2846 E-mail dfuller@cabq.gov

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Signature  Date Dec. 1, 2014

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). Approximately 400 words.



CITY OF ALBUQUERQUE

Dan Fuller
Collection Manager
Public Art Urban Enhancement Program

t 505-768-3837
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v/tty 800-659-8331
dfuller@cabq.gov

Cultural Services Department
400 Marquette Ave NW/6th Floor/Rm #605
P.O. Box 1293
Albuquerque, NM 87103
www.cabq.gov/publicart

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? Approximately 400 words.

BRUNER AWARD / Public Agency Perspective

1.

The Albuquerque Public Art Urban Enhancement Program has a long history of involvement with the Martineztown Neighborhood Association of Albuquerque, New Mexico. Locally referred to as “Martineztown”, the Martineztown Neighborhood Association has been pivotal in turning a residential neighborhood in downtown Albuquerque into a cultural destination. Our program has assisted in three major Public Art work projects in the neighborhood, beginning with a monumental sculpture by renowned southwestern (and recently deceased) artist Luis Jimenez. Later a small “gateway” project provided a formal entryway into the neighborhood’s north perimeter. Finally, a large commemorative fountain and bronze relief work was accepted into the Public Art Collection and stands as a model of public/private partnership.

The “Southwest Pieta/ Pieta Suroeste” was paid for by a grant from the NEA and from 1% for Art funding. The Martineztown neighborhood was judged to be an ideal location for the work which depicts a Mexican legend of enduring love and commitment. The neighborhood has always been associated with Mexican roots and the struggle of immigrants to flourish in a new land. As the neighborhood underwent extensive renovation and redesign, Public Art played a part in creating a sense of place and tangible examples of permanence.

The “Nichos” (two stucco and ceramic tile display cases featuring enclosed, three dimensional artworks), were devised as an entry into the neighborhood from a busy urban feeder street and was welcomed into the Public Art Collection in 1998. “Blackened Clay” is a work suggesting the regions involvement with handmade ceramic vessels and “First Furrow”, a work depicting spring plowing recalls the agrarian roots of Albuquerque and the central Rio Grande Valley. Both art works inside the nicho structures relate to the diversity and history of the neighborhood. The structures act as both entry announcement and safe enclosure for the smaller art works, giving both pedestrians and passing vehicles the opportunity to view art works anchored in a community. The street presence of these “gateway” works reminds even the commuter that a nearby neighborhood holds historic and cultural significance. The bench like “banco” structures welcome pedestrians and provide respite from a bust urban thoroughfare.

“Angelitos de Caridad” was conceived as an homage to the Sisters of Charity who played a pivotal role in the community’s health care for many years. The money for the working fountain of marble with bronze narrative reliefs was paid for entirely from private sources and upon completion was gifted to the Public Art Program to provide the maintenance required of a working fountain.

These three projects together represent a 29 year collaboration between the neighborhood and the City’s Public Art Program which has created a destination for citizens and visitors to Albuquerque alike. Understanding the needs of both entities, sharing in a common goal of cultural enrichment and a commitment to individual area neighborhoods has resulted in a unique, model collaboration.

2.

Art creates focal points and concrete examples of the artistic process. The Albuquerque Public Art Program has commissioned and cares for over 800 works. Each of these works builds a solid link and demonstrates this region's commitment to artistic expression and cultural heritage.

All the works in the Albuquerque Public Art Program go through a series of reviews and approved procedures to insure a transparent process. The success of this 35 year old program is directly linked to the public reviews and selection committee deliberations. The Public art Program acts as administrators of the process, setting up committees, convening meetings and assuring that all voices are heard. The resulting works have been selected by representatives of the communities involved, the agencies who provide funding sources and professional artists and design professionals. While eclectic and diverse, the entire collection is hinged on public participation and involvement.

The examples of Public Art in Martineztown benefit the immediate neighborhood, but also the entire metropolitan area. Albuquerque is noted for its public art and encourages an involvement with every public art site. A major art work will create a sense of community pride and concern for the appearance of a neighborhood. In the case of the Martineztown works, the concerns and aspirations of a particular culture are highlighted. A neighborhood of family histories and community values exists in a busy urban corridor. While the energy, traffic and vitality of downtown Albuquerque is undeniable, Martineztown demonstrates that we value continuity and tradition as well.

3.

The Southwest Pieta by Luis Jimenez was originally slated for Tiguex Park near historic Old Town, Albuquerque's historic core. A controversy emerged when residents of a neighborhood near the park objected to the imagery used by Jimenez to tell the tale of two mythological figures who died for love. The materials used by Jimenez (epoxy fiberglass resin, vibrant and shiny) were not traditional materials, (such as bronze) and the colorful and stylized figures were read by some as "kitschy" and disrespectful. The ensuing controversy raged on until a beleaguered Arts Board suggested finding an alternative location. The residents of Martineztown quickly saw the importance of both Jimenez and his style and welcomed the Southwestern Pieta to Martineztown. Time has proven the wisdom of Martineztown's willingness to embrace a bold contemporary artwork that highlights an iconic image from Mexico's history. The work has become one of the most important works in the Albuquerque Public Art collection and provided a valuable lesson for the entire community and their views on what is appropriate art for a shared community. While art preference is inherently an individual call, the residents of Martineztown demonstrated their willingness to take a chance; this spirit has remained in the minds of most people who volunteer to be a part of our Art Selection committee process.

The immediate Martineztown neighborhood lives with a world class work of art on a daily basis. The work serves as a reminder that our collective past builds and reinforces the foundation of a forward looking, welcoming haven for those who have only recently arrived.

4.

The “Angelitos de Caridad” work by artist Linda Dabeau is the result of a strong memory in the community of the Sisters of Mercy, an order of nuns who cared and provided for the Martineztown area for many decades. Their devotion to the neighborhood was the motivation for raising the funds and selecting an artist to create an homage to the Sisters. While the Public Art Program cannot create memorials to a specific spiritual order, the neighborhood wanted the ongoing care of the Public Art Program to be a component of their memorial. The fountain and art work were officially gifted to the Public Art Program in 2011 and the upkeep of the work is shared by the Public Art Program and the Parks Department to ensure this work remains as a lasting legacy to the Sisters of Charity and the Martineztown community. Shared responsibility and active partnership with non-governmental agencies will grow as a component of Art Programs as we move into the future. Along with the obvious benefits of shared financial responsibilities, the general acceptance of art as a pivotal component of a regional culture is enhanced and expanded. Banding together to benefit from the strengths of a committed community, the structure of a city government and the dedication of community members with a real stake in their area, greater goals can be realized and an enlarged audience is created and served. That several agencies are responsible for the collective care and maintenance of the art work and fountain assure that many eyes are watching the monument to guarantee its vitality.

5.

As stated, the relationship between a governmental agency (the Albuquerque Public Art Program) and the Martineztown Neighborhood association has enabled larger projects for and a shared commitment to the area to flourish. The positive aspects of the collaborations have resulted in tangible improvement in the Martineztown neighborhood and they have given the Public Art Program a presence in a community of historic importance, symbolic of the deep roots of the City of Albuquerque. We are currently experiencing an influx of newcomers to the city who come seeking a home in a community that is rich in heritage and opportunity. That we honor the neighborhood through public art demonstrates a larger, on-going commitment to the histories and divergent experiences of all who come to the area to find a new beginning.

If there is a drawback to the collaborative efforts described, it arises only in the need to provide every neighborhood in the city with a sense of identity and history. The demand is huge and we at the Public Art Program are committed to working with every neighborhood in Albuquerque (using the Martineztown model) to create dramatic places for the neighborhoods to congregate, to celebrate and to call their own. Success begets desire to enjoy the improvements and uniqueness that Martineztown has demonstrated through their energy and willingness to take a chance, to commit to public art as a way to characterize and identify their neighborhood. To be sure, individual persistence and commitment have played a part in the successes discussed, but together a government agency

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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 _____ Title _____

Organization _____ Telephone () _____

Address _____ City/State/ZIP _____

Fax () _____ E-mail _____

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Signature _____ **Date** _____

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). Approximately 400 words.

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? Approximately 400 words.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible. Approximately 400 words.

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? Approximately 400 words.

5. What do you consider to be the most and least successful aspects of this project? Approximately 400 words.

and a neighborhood association have demonstrated their collective effectiveness in realizing big dreams.

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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	<u>Linda Bridge</u>	Title	<u>Executive Director</u>
Organization	<u>Albuquerque Housing Authority</u>	Telephone ()	<u>505-764-3999</u>
Address	<u>1840 University Blvd SE</u>	City/State/ZIP	<u>Alb, NM 87106</u>
Fax ()	<u>505-764-3981</u>	E-mail	<u>lbridge@abqha.org</u>

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Signature  Date 12-3-14

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). Approximately 400 words.

See Attached

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? Approximately 400 words.

See Attached

PUBLIC AGENCY PERSPECTIVE

Name: Linda Bridge
Title: Executive Director
Organization: Albuquerque Housing Authority
Telephone: 505-764-3999
Address: 1840 University Blvd. SE, Albuquerque, NM 87106
Fax: 505-764-3981
E-mail: lbridge@abqha.org

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). Approximately 400 words.

When the neighborhood was declared blighted slum and substandard in the early 1970's and targeted for condemnation, the City's Public Housing Department (predecessor to the Albuquerque Housing Authority) and the Redevelopment Authority worked with the neighborhood on redevelopment plans. Working with the neighborhood was an ongoing and developing process in the early 1970's. We ended up working closely with the residents with what they saw as necessary for a successful public housing development that fitted seamlessly into the surrounding residential area. Planning for Public Housing was part of the bigger picture of planning for the entire (south) Martineztown area. It was all done together and was successful.

The first phase of housing provided 50 new, affordable units to residents in need of housing due to the redevelopment. The second phase of housing provided 46 additional units for seniors. The housing was designed to ensure continuity with the neighborhood and included community spaces and landscaping – unique to public housing at the time. One of the results was the provision of a community center building used by everyone. Another was the provision of the permanent decorative block wall which surrounds the entire area (both public housing and other housing). This wall, which benefitted public housing, was constructed thru the Redevelopment Authority's budget for the overall Martineztown Project. Even today, driving thru the area, one cannot tell the difference between the public housing buildings/area and the surrounding residential area. The city provided some permanent street access limitations - to help ensure the integrity of the public housing area and the other residential areas as their own compact neighborhoods.

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? Approximately 400 words.

At that time Rex Allender was both the Director of the Redevelopment Authority and the Director of the City's Public Housing Department, which allowed for seamless interaction between these departments. He describes an extensive public input process that was necessary to build trust with the residents of Martineztown and meet the goals for redevelopment and provision of public housing. This project

enabled the development of public housing, when finding areas to construct public housing was difficult, and was a successful model that paved the road for the housing authority to develop in other areas of the City as well.

3. Describe the project's impact on your city. Please be as specific as possible. Approximately 400 words.

The impact is best described by Rex Allender as follows:

"A strong and vibrant neighborhood was created. Existing residents who stayed - to continue living in the redeveloped area - had "bought in" to the idea of their new community. This sense of neighborhood ownership produced "eyes on the street" which served as protection and control, especially for the public housing area (*which traditionally have suffered from vandalism from outside sources*).

The redeveloped (south) Martineztown (*which included the public housing area*) provided a stabilizing center anchor for both the north-south axis of neighborhoods centered around Broadway Blvd. - and - as an eastern anchor for the east-west center city/downtown area."

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? Approximately 400 words.

As described by Rex Allender, in the late 1960's and early '70's when this public housing project was begun, the idea of citizen participation in governmental projects was only beginning to take shape across the whole country - and in Albuquerque there was no such participation before this time period. The norm was for a public body/city department to determine a need, decide what to do, then do it. The citizens affected were told toward the end of the planning cycle what was going to happen. That is the way things started out for the redevelopment of the Martineztown area - with opposition and conflict as the immediate result.

The idea of something imposed on the Martineztown area from 'on high' brought immediate suspicion and distrust. The City quickly realized that things had to start over - so, with a lot of discussion among the citizens about their views, desires and plans for their neighborhood, a goal and plan was developed. (Senator) Pete Domenici and his friend (later mayor) Harry Kinney were both on the City Commission at this time and fully involved in everything. Pete Domenici especially locked on to this shift into real citizen involvement and he and Harry Kinney conducted a number of open ended citizen meetings in the neighborhoods - which helped to calm the unrest.

"There were a number of lessons learned in this process, some of which were quite painful to me at the moment. But in retrospect I became convinced that a better final product/plan resulted from detailed citizen participation, even tho' at the time it sometimes seemed to be very inefficient, counterproductive and going nowhere", said Rex Allender.

Housing authorities throughout the country can learn from this experience. While true citizen participation can be difficult at times, the time spent can result in a much better product for the agency, the city and the neighborhood.

5. What do you consider to be the most and least successful aspects of this project? Approximately 400 words.

One successful result was the “opening the door” on the issue of dispersal of public housing throughout the city. It was successful in Martineztown - and it went on to be successful in other neighborhoods throughout Albuquerque.

Lessons learned from this project:

- Citizen involvement is both necessary and good
- This involvement should start at the very beginning of any process
- Be patient in the process - sometimes some steam has to be let off first
- The end product will be better than one done only by city planning
- Scattered site public housing, especially in middle class neighborhoods, can work and is desirable

It is hoped that the lesson learned by all parties involved is that a good project can be achieved by working together versus through confrontation. Open and honest discussion, from the beginning, can result in mutual trust and produce a project everyone is proud of.

The housing authority and the neighborhood continue to work cooperatively. The continued success of this partnership, and upheld quality of the public housing built over 40 years ago speak to the sustainable nature of this project.

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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.

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Signature 

Date 12-2-14

1. What role did you or your company play in the development of this project? Describe the scope of involvement. Approximately 400 words.

1. What role did you or your company play in the development of this project? Describe the scope of involvement. Approximately 400 words.

The Women's Economic Self-Sufficiency Team dba WESST was the sponsor of the project which involved the planning, design, fundraising and construction of the WESST Enterprise Center (WEC), a 37,000 square foot mixed use small business incubator located in the Martineztown neighborhood of Albuquerque. At the outset of the project in 2003, WESST solicited the support and participation of the Citizens Information Committee of Martineztown (CICM). CICM immediately lent their support to the project and was instrumental in advocating for the project with public and private sector entities.

Built on a Superfund site and located in Albuquerque's federally designated Pocket of Poverty, the WEC was designed to transform an old, dilapidated section of the neighborhood into a facility that would house small businesses with the ability to create jobs, 51% of which were targeted to low and moderate income residents of Martineztown and surrounding downtown Albuquerque neighborhoods. The result was the construction of new LEED-certified building that has created over 500 new jobs as of July, 2014.

2. What trade-offs or compromises were required during the development of the project? Approximately 400 words.

There were several project factors which required trade-offs or compromises: 1) Obtaining support from the City of Albuquerque for the overall project vision. The CICM was instrumental in working with WESST project staff to advocate for the project with the Albuquerque mayor, City Council and program staff of the Department of Family and Community Services. 2) Moving from rehabbing an existing site to new construction. Initially, WESST explored rehabbing 3 old structures on the project site. However, based on a feasibility report conducted by a local architectural and engineering firm, it was determined that razing the existing structures and building new construction was the most feasible option. 3) Coordinating construction with existing Martineztown plans, particularly for median landscaping of the main Broadway Boulevard thoroughfare. Due to the collaborative relationship between the CICM and WESST, the two organizations worked together to ensure that project architects incorporated the necessary variances into the WEC construction.

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

The WEC is a public-private partnership which was financed by the U.S. Economic Development Administration, the State of New Mexico, the City of Albuquerque, the private sector and WESST, a 501c3 non-profit organization. The CICM was instrumental in helping WESST to raise funds, initially from EDA for the A&E planning work, then with both the State of New Mexico for state capital outlay funds and the City of Albuquerque for bond funds.

Financing for the project was very innovative. WESST entered into a Local Economic Development Act Project Participation Agreement (LEDA Agreement) with the City of Albuquerque which established the use and ownership of the WEC. The City is owner of record of the building and the land, and agrees to lease the property to WESST for \$1.00 per year, in exchange for economic development activities, the primary deliverable of which is job creation. The LEDA Agreement provides an option for WESST to take ownership of the property at any time by utilizing WESST's equity interest in the project, defined by the value of direct jobs created and contributions made by WESST to the project.

This unique financing arrangement was fully supported by the CICM who lobbied before local and state legislative bodies to help WESST raise the necessary funds.

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

The most successful aspects to the project were:

- A. With its neighborhood partnership with CICM, WESST was able to revitalize a blighted area of the Martineztown neighborhood and turn it into a model economic development project focused on job creation.
- B. A unique public-private partnership among all sectors, public, private and non-profit.
- C. The extensive cooperation with the CICM who were the biggest cheerleaders for the project.
- D. The construction of the first LEED-certified building in downtown Albuquerque.
- E. The honor awarded the WEC when it was named by cnmoney.com as one of the "Seven Hottest Start-up Incubators in the U.S." (2010)

The most challenging aspect to the project was circumventing the State of New Mexico's "anti-donation" clause which prevents a non-profit entity from receiving state capital outlay funds. The challenge was met by the LEDA Agreement transacted between WESST and the City of Albuquerque.

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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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Signature Herb Denish Date 12/01/14

1. What role did you or your organization play in the development of this project? Approximately 400 words.

2. Describe the project's impact on its community. Please be as specific as possible. Approximately 400 words.



What role did your organization play in the development of this project?

My firm, Denish+Kline Associates, was the entitlement planner for the project. For this role, we were responsible for facilitating government approvals and neighborhood engagement and support. As this project was extremely high profile, highly complex and located in a well-organized, historic community, neighborhood coordination would be vital to the success of the project. From the start, we worked with the developer, John Hammond, to engage the community in a manner which respected their historic presence and their history of past wrongs by both City and private development. We impressed on our client that without community engagement and support, not only would their project fail, but we would not represent them. It is a testament to the Citizen Information Committee of Martineztown (CICM) that they are extremely well organized, but also willing to work with the development community towards an outcome that benefits all parties. Through a program of early and frequent neighborhood outreach and engagement, we were able to move forward on the project ultimately gaining the support of City government and with out appeal.

What tradeoffs or compromises were made?

This project has had both a significant physical and economic impact on the community. The site sits high on a hill overlooking the entire community. The site's zoning, adjacent to the frontage road of a major interstate, allowed for a 10-story building. This means that the hotel and conference center literally towers over the rest of the community. Additionally, the site's location above the community meant that drainage is particularly significant issue. CICM worked with the developer to mitigate the effects of the heights, collaborating and compromising on colors and massing. Compromises were made on the type and location of signage, so that illuminated signage would not be located on facades fronting the community. Drainage solutions were also addressed, but after the site's completion, when flooding became a major issue. CICM played a very important role in resolving the drainage issues, so that they were not only appropriately engineered but also created aesthetic enhancements to the community. Another major compromise was CICM's request that the hotel and conference center hire from within the local community, allowing the project to bring greatly needed employment opportunities to the immediate neighborhood.

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

The project was privately funded with the assistance of local incentives. The local incentives included a Metropolitan Revenue Bond. In Albuquerque, Metropolitan Revenue bonds offer a company property tax relief on buildings for seven years. The property owner continues to pay taxes on the land. In addition, the City issued a Bond Ordinance authorizing the issuance of bonds from a private lending institution to Hammons. In addition, as the property was previously owned by the Sandia Foundation, a non-profit, tax exempt entity, no property taxes were paid on the property prior to the Hammons purchase. For the first 7 years Hammons paid

approximately \$55,000 per year. After the 7 years, the property tax increased 10 fold.

What do you consider the most and least successful aspects of the project.

The community engagement process not only helped deliver the necessary entitlements that made the project possible, it also proved to both the developer and the community the value of working together to build trust so that compromises with real integrity can be made. Ultimately this project, which has tremendous physical impact on the community, became part of the community.

The least successful aspect was the initial drainage solution. Apparently, there were miscalculations for the amount of runoff generated. After the project was completed, there was a significant flood event caused by the project. Major drainage retrofits were required. However, because the community and developer were able to work together, there was trust that the retrofits would be done, done with the community input, and done well.

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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1. What role did you or your organization play in the development of this project? Approximately 400 words.

See attached.

2. Describe the project's impact on its community. Please be as specific as possible. Approximately 400 words.

See attached.

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

I am now an Emeritus Professor of Law at the University of New Mexico School of Law. I retired from that institution in 2012. In 1970 I was a Reginald Heber Smith Fellow associated with Howard University assigned to the Albuquerque Legal Aid Society to work in the areas of community development, group representation and economic development under the then new concept of community lawyering.

In early 1970 I met with a group of concerned residents of the Martineztown area of Albuquerque, New Mexico who had just learned that their entire neighborhood had been designated a “blighted area” and that under the Federal Urban Renewal Program their property would be condemned, their homes razed, and they and their families relocated to other areas of the city. Basically, through the urban renewal planning process, of which they had no knowledge or active participation in, their lives were about to be turned upside down, unless something was done to try to prevent this. As a result of a series of coincidences, lots of hard work by lots of people, some luck, some great help from a number of knowledgeable people and organizations, and some very determined and tireless residents, the original relocation and urban redevelopment proposal was changed to a very successful and unique program of residential redevelopment and a very vibrant and healthy residential community was created. It also was a very good model of how lawyers and the law can be used to work with a community, a vibrant community organization (CICM) and other design and planning professionals (DPAC and others) to benefit the overall community.

The period from 1970 to 2012 was a veritable odyssey of many legal areas that are involved in a community and its residents as it goes from survival mode to redevelopment and from residential redevelopment to quality of life and community issues. In the very early years I was the primary attorney who did most of the work on researching and learning about the Urban Renewal and Model Cities Programs, filed the Administrative Complaint with its threat of federal litigation for violation of the citizen participation requirements, helped plan and prepare for the various negotiations with the local Urban Renewal agency and the regional Federal agency, then made sure that the citizen participation requirements were complied with at the local level, helped the early core of concerned citizens legally form the CICM, and then sort of became “house counsel” for the CICM. I became involved in a very broad variety of issues, some anticipated many completely unanticipated. One other thing that stands out in the early years is meetings, all kinds of meetings. Planning for, attending, and post meeting debriefing took lots of time and effort, but was crucial to success. A memorable series of meetings involved making sure a large but successful march on City Hall remained orderly and peaceful. The march made the front pages of local newspapers and no one was arrested. More importantly the city council voted to change the project from relocation to residential redevelopment and the CICM became a recognized and effective community organization. Most of the legal work had just begun.

In 1974 I became a clinical law professor at the University of New Mexico School of Law. As a clinical law professor I was charged with teaching law students how to

practice law in a real world environment. The Martineztown Redevelopment Project was a perfect platform for teaching real world skills on a wide variety of different legal issues. Over the years numerous law students got to work on a multitude of legal issues they would not normally encounter in a law school environment. Some of the ones that come to mind are: non-profit corporate formation and governance issues for CICM, qualification for and compliance with 501(c) (3) status, review and monitoring of the Urban Renewal redevelopment process, attending and monitoring relevant zoning and planning meetings, attending and monitoring relevant Albuquerque Public Schools meetings, reviewing and monitoring numerous development plans and documents for a variety of City agencies involved, review and monitoring of relevant local and city wide long term plans, reviewing and editing the documents necessary for the placement of the Luis Jimenez sculpture in the local park, reviewing the paperwork and process involved in the Superfund process for remediation of the Fruit Avenue Plume, review and editing the paperwork necessary for the commissioning and placement of the Linda Dabeau commemorative statue in Martineztown Park, reviewing countless documents and letters and attending many community and agency meetings. The entire development process allowed many a law student to learn something about neighborhood development, get hands on experience in this process and hopefully to develop a professional sense of the importance of *pro bono publico* work. Over the years as Martineztown developed and matured the volume of work tapered off. Overall, the numerous legal activities involved served as a great example of how lawyers and law students can utilize their professional skills to help individuals and community groups develop a better community.

2. Describe the projects impact on its community. Please be as specific as possible. Approximately 400 words.

The most obvious impact was that the project helped a large number of primarily low income, Hispanic individuals save their homes from destruction in the Urban Renewal Process. A closely related impact was that it allowed those that decided to stay or to move into the community to preserve and strengthen a very tight knit community from destruction and displacement. Out of this process the CICM was formed and grew from a few people to a very active and viable community group that became a key player in the redevelopment and improvement of the near downtown Albuquerque area. The CICM in turn served as a role model for other community based Albuquerque groups to become active in their own neighborhoods and in city wide issues. The residual long term impact is that after 43 years the CICM is still a very viable community based advocacy group that continues to develop and improve its own neighborhood. The Martineztown experience is a shining example of grass roots democracy and citizen participation seeking to protect and positively develop a historically important urban neighborhood.

The other obvious physical impacts on the Martineztown community are easily quantifiable: the preservation and construction of 34 single family homes, 45 townhomes, 23 apartment units, 100 public housing units, a senior citizens center, a small but attractive residential park with 2 distinctive art sculptures, a modern infra-structure, preservation of the local neighborhood store, creation of a “magnet” elementary school, cooperative participation in the creation of an adjacent light commercial business area

and expansion of a large local hospital to serve the area. Over a period of years Martineztown went from a “blighted” severely neglected residential area to becoming a very attractive primarily single family residential area very close to the downtown urban heart of a city. It also preserved its identity as a small tight knit community where neighbors know each other and help each other out.

3. How might this project be instructive to others in your profession? Approximately 400 words.

As a lawyer and retired law professor I feel this project can be instructive as an example or model of what is possible when people work together for a common positive goal such as preserving the residential nature of a community. At first glance it may appear to be a difficult or impossible task but by utilizing existing legal and democratic structures a hard working group, with the help of a variety of collaborating professionals, can help make a seemingly “bad” situation better or even reverse a “bad” situation. Central to this task is a commitment by the legal professional to work at a group or community level, rather than at an individual level, with the lawyer offering his or her legal assistance or advice to the group and having the group make all major decisions. The various issues will be many, complex and often interrelated, but the lawyer’s task is to educate and advise so that major decisions can be made by the group or its governing board. Another important consideration is that time and effort must be taken into account. A major project like a redevelopment project cannot be resolved in a short period of time or in one decisive act. So one must make a long term commitment and be aware that success will often be the result of lots of effort over a long period of time. As the time period becomes longer focus and prioritization become more important for the group and the various professionals involved in such a project need to keep this in mind in community group interactions. Another instructive lesson is that in a project of this size many different professions will be involved. The lawyer and the community group must learn to work with other professionals and to respect their professional decisions and recommendations. The final instructive point that comes to mind regarding my experience in this project is that for economic reasons much of the professional work that was done on the project was *pro bono*. The willingness of a large number of different professionals who were willing to volunteer their time, or some time, to the project was very inspirational to me. Just on the legal side of the project, in the early years I was a legal aid lawyer and my services were free, over the years the work of the various clinical law students involved was free and rendered as part of their educational process. There were also other lawyers who volunteered their time and efforts to this project, Lorenzo Tapia on behalf of MALDEF and LULAC, Kaiser Michael, Peter Ables and Steve Berzon with the Earl Warren Legal Center, as well as several other legal aid lawyers whose names I cannot recall. To me the central instructive point is that lawyers can be very helpful in similar projects if they engage in community lawyering and in *pro bono publico* service.

4. What do you consider to be the most and least successful aspects of this project? Approximately 400 words.

The most successful aspects of this project were clearly converting the Urban Renewal Project from a relocation project to a residential redevelopment project, which was in a sense outside the primary design purposes of the federal act. In this sense the Martineztown project is quite unique. The obvious success for the residents was the development of new residential housing units primarily as single family houses. This was also somewhat unique. The overall quality and attractiveness of the project as a whole over time was another success. The community went from being a “blighted” area to becoming an attractive residential community with good supporting amenities and infrastructure, all within a short walking distance to the downtown area. Beyond these obvious tangible aspects one very important success was the creation and nurturing of a very viable, active, creative and vibrant community organization, the CICM, which 43 years later, well after its initial successes, continues to serve and function as an effective advocate for the positive improvement of the Martineztown neighborhood. As I reflect back on my initial fortuitous and then long term involvement in this amazing project I have concluded that maybe this is what The Reginald Heber Smith Community Lawyering Program and the War On Poverty was intending to accomplish, with the help, of course, of lots of other people, professional and non-professional.

The least successful aspect of this project, which is a bit unique among Urban Renewal projects and is somewhat known in community design and renewal circles, is that while it is often held out as a model of community group involvement and residential redevelopment, is that the project has not been replicated in Albuquerque or in other cities. This is probably due to the fact that the underlying federal programs have been discontinued or ended and that federal funds are no longer available for urban redevelopment. Should state or federal funds ever become available for redevelopment activities the Martineztown experience will be available to serve as a successful model of what can be accomplished over time with lots of hard work and collaboration.

2015
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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.

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Signature  Date 12/1/14

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc. Approximately 400 words.

Longfellow Elementary School is located at 400 Edith Blvd. NW in Albuquerque. The school is a focal point of the Martineztown and Santa Barbara neighborhoods. The former school structure had been declared unsound by a structural engineer and had been torn down prior to 1980. Since the enrollment was low, Albuquerque Public Schools (APS) had not planned to replace it. However, the Martineztown neighborhood and others nearby were well organized. They successfully lobbied the School Board to replace the school on its original site and to expand its educational mission.

The architects, Eeds/Cherry/See Joint Venture Architects were familiar with working with community groups in the design of structures and were selected by APS to design the project. The landscape architect was William Perkins, ASLA. The new school was completed in 1982.

The school is designed around a plaza at the very strong suggestion of the neighborhood participants, and the support of the architects. The plaza is flanked with Library and Cafeteria spaces providing for all-school meetings and community gatherings. The plaza amphitheater also provides an outdoor teaching space, shielded from the traffic noise. This courtyard is a center of activity for this community. The use of arches, brick, and the color relate to the Victorian neighborhood to the south and the "southwestern" residential neighborhood to the north.

The building program included spaces not previously associated with elementary schools in Albuquerque. Childcare rooms were provided for pre-school age children, operated by the City of Albuquerque. Offices and an enlarged gymnasium and library were included to allow broader community use and space for city-administered programs. The school includes 44,000 gross square feet of space. The balance of the small site was landscaped extensively and contained a large amount of playground equipment. These areas tie directly to an existing, attractive neighborhood park to the north.

The City sponsored spaces and the small site meant that the Albuquerque Public Schools "prototype" school plan, a plan lacking imagination, would not fit on the site. That circumstance allowed us to approach the planning with this specific community and its children in mind.

2. Describe the most important social and programmatic functions of the design. Approximately 400 words.

Longfellow Community Elementary School established several precedents for the Albuquerque Public School (APS) system. It was the:

- First "magnet" school in Albuquerque. It specialized in fine arts and bi-lingual education. By graduation from the 5th grade, all students were to be bi-lingual in English and Spanish and play a musical instrument. The school was intended to attract 400 students, some from the neighborhood and the rest from the wider community on a first come, first served basis.
- First time that the community had been involved in the design phase of an Albuquerque elementary school. The process involved three neighborhood associations, UNM Education majors, and school administrators, parents, and students. Even the elementary students developed ideas for the new school.
- First school in Albuquerque that included a City day care program for young children and office space for City programs for adults.
- First school since the advent of air-conditioned schools in Albuquerque to have large, operable windows.

Many of these programmatic functions were insisted upon by the neighborhood organizations.

The current school activities are briefly described at http://longfellow.aps.edu/cms/page_view?d=x&plid=&vpid=1323420569155.

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. Approximately 400 words.

The site was small for an elementary school in the southwest at 3.58 acres. To accommodate the small site size, the landscape design linked the playground to the City park to the north. Also, the density of play equipment was greater than schools with larger sites. The site sloped with an 8-foot drop from east to west. This slope was incorporated within the interior corridor by ramps between classroom doors. The building is completely accessible to the handicapped.

The street to the north, Martin Luther King, Jr. Blvd. (MLK) is a major thoroughfare. Children walking from the Huning Highland Neighborhood to the south needed to be forced to cross at the traffic light with the crossing guard at MLK and Edith, the street to the west. The school building was placed close to MLK – no playground to be seen – so that children would not be tempted to run across the busy street when they saw their friends in a playground. Siting the building close to the street also presented a more urban edge.

The Martineztown Neighborhood representatives wanted the front door to face west toward Edith. The Huning Highlands Neighborhood wanted the front door to face south toward MLK. For the safety reasons stated above, we facilitated a compromise to put the main entry on the southwest corner, convenient to both neighborhoods.

The gymnasium, being larger than most elementary school mini-gyms, presented some scale issues. We managed to place it to the northeast, not fronting on the plaza and not seen from MLK. It is across the street from a hospital tower.

Albuquerque Public Schools maintenance personnel were used to schools with few windows and no skylights. We wanted to get as much natural light into the building as possible, especially in the internal corridors. We managed to get skylights into all the corridor corners and entrances with the support of the neighborhood.

During the construction site work, the Contractor discovered a concrete culvert containing the main electrical connections between the hospital to the east and Downtown. This main trunk line did not appear on the electric utility company's documents. Fortunately, no one was hurt in the discovery and the trunk line was to the north of the planned building foundation.

4. Describe the ways in which the design relates to its urban context. Approximately 400 words.

The major thoroughfare, MLK, borders the south side of the site. The north side of the site abuts a city park that can be used by the school. Toward the south is the Huning Highlands Neighborhood, a Victorian neighborhood developed in the late 1880s in response to the coming of the railroad to Albuquerque. To the north are the Martineztown and Santa Barbara Neighborhoods, much older neighborhoods that were originally laid out according to the agricultural patterns of the Hispanic Southwest, with lot lines associated with access to the Acequia Madre irrigation canal, roughly perpendicular to the flow line of the Rio Grande. This older neighborhood had been replatted into "Anglo Blocks" in the early 1900s.

The school site is a transition point for many forces. The site is a transition point between Downtown Albuquerque's high rises, a mixture of commercial and institutional buildings and residential buildings. The residential buildings are mostly single family with a few single story apartment units that lie to the north and south. To the east is a hospital with a multi-story tower. The design kept the building at the one story scale of the residences to the north and south with the taller gym to the east adjacent to the hospital tower.

Another transition was that of architectural styles from the Southwestern architecture to the north and the Victorian architecture to the south. As noted above, we selected the color of the brick in a tan, similar to many of the earth toned stucco houses in Martineztown. From the Victorian neighborhood to the south, we used the arched window heads and brick as the exterior material.

Please answer questions in space provided. If possible, 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. Copies may be given to other design professionals if desired.

Name	Dale R. Dekker, AIA, AICP	Title	Principal
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Signature  Date 12/1/14

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc. Approximately 400 words.

Our firm has worked closely with the Citizens Information Committee of Martineztown (CICM) on a number of projects over the past 15 years. The CICM maintained consistent principles while working with each of the various developers who were proposing the projects.

- 1) Protect and respect the integrity of the neighborhood.
- 2) Provide enhanced gateways to and from our city center (downtown)
- 3) Respect community and neighborhood values in the design and mitigation of a proposed projects impacts via traffic, noise and pollution.

Specific projects included:

- 1) New Heart Facility-a 16,000 sf exercise and rehabilitation facility for patients recovering from the effects of heart disease. Approximate cost \$3.0 million.
- 2) Heart Institute Medical Office Building-a 36,000 sf medical office building designed to provide clinic space for the New Mexico Heart Group. Approximate cost \$4.7 million.
- 3) TriCore Reference Laboratories-a 90,000 sf reference laboratory building for analyzing biological samples at a physician's request within 24 hours. Approximate Cost \$15.0 million.
- 4) INNOVATE ABQ (on-going) A public/private redevelopment of a 7.2 acres site known as the Old First Baptist Church site into a mixed use, live, work and play site that is being jointly developed by the University of New Mexico, City of Albuquerque, Bernalillo County and the private sector. Estimated cost \$30 million plus (TBD)
- 5) University of New Mexico (UNM) Master Plan Update-Main Campus and Health Science Center-DPS worked closely with the neighborhoods surrounding UNM in this process with numerous meetings and input from the CICM regarding traffice and land use issues.
- 6) Old Albuquerque High School-beginning in 1999 D/P/S along with the Developer of Old AHS worked closely with the CICM to reposition this historic high school into a vibrant live, work and play community that has become the anchor development along Central Avenue, Historic Route 66 and EDO, also know as East Downtown. This is the project that more detail will be provided on in the rest of the application.

2. Describe the most important social and programmatic functions of the design. Approximately 400 words.

Historic Old Albuquerque High School Renovation

Historic Albuquerque High School opened its doors in 1914 and for over 36 years was the sole public high school in the city. After closing in 1974, the property was abandoned, and due to continuing decay, was marked as a blighted area by City Council selected D/P/S along with developer Paradigm & Company to refurbish the 7.3 acre campus beginning in 1999. the development team responded to a competitive RFP process for re-use proposals for the Old AHS and adjacent city owned vacant properties. The original campus buildings were converted into loft apartments and office spaces organized around a courtyard, community plaza, and inviting streetscapes. The design team chose to leave the school walls, chalkboards, floors, and ceilings in place to maintain the original character, but addressed the outdated utility infrastructure, window restoration, accessibility, and security concerns. The existing structural system was stabilized, mortar joints in the exterior brick walls were re-pointed, and the brick was sealed to protect it from moisture intrusion. Building access and systems were modernized through installation of elevators, fire sprinklers, security systems, and new electrical and plumbing systems.

To pay tribute to the building's historic use, common areas include original restored grandstands, structural trusses, a large central atrium space with clerestory windows, and original restored wood flooring throughout. Additional historically significant features such as limestone and cast concrete architectural features required detailed restoration as well. Historic wood sash windows needed to be replaced with insulated glass for energy conservation and comfort, but historic standards required that nothing visibly deviate from the original design. Rebuilding replicas of the huge windows onsite was found to be cost-prohibitive. Instead, windows were carefully labeled, removed, and shipped to a historic window renovation specialist to have the muntins re-rabbeted to accept thicker insulated glass and the frames refinished. The overall project success breathed new life into Albuquerque's downtown and acted as a catalyst to create a new East Downtown District.

Once the Development Team was selected they worked closely with the CICM regarding all aspects of the project, from renovations to new construction. The CICM provided public support and intervention at critical points in the projects development.

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. Approximately 400 words.

4. Describe the ways in which the design relates to its urban context. Approximately 400 words.

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	Rupal S. Engineer	Title	Managing Member
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Signature		Date	December 3, 2014
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1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc. Approximately 400 words.

Background: Longfellow Elementary School is a bilingual magnet school within the Albuquerque Public School District. It is uniquely situated near Downtown Albuquerque and is on the historic Camino Real route in the Martineztown neighborhood. There is a hospital to the East and the school is fronted on the West and South sides by residential neighborhoods. It has an active surrounding community, and engaged faculty, staff, student and parent populations.

The site is contained on all four sides with limited space for growth. The school utilizes all areas of the site for school buildings, parking and outdoor play areas. The City of Albuquerque leases a portion of the site on the North side of the campus for a joint-use public park. The school uses this area for recreation and for student pick-up and drop-off along Roma Avenue.

Space Needs: The new addition includes two classrooms and a space for conducting performances, along with dedicated storage and preparation areas as well as space for rehearsals and theater arts instruction.

Architectural Concept: In consideration of the tight urban site and to limit the amount of outdoor recreation and parking space used for new construction, the design, conceived as a series of "bright volumes", was wrapped close to the exterior perimeter and the larger "volume" of the existing gymnasium. The layout was configured to avoid removal and relocation of existing playground equipment on the North side of the gym. The performance space is located on the East end of the gymnasium and the new classrooms are located on the North side of the gymnasium. The new corridor connecting the new spaces is conceived as an interior "tree-lined" street with clerestory windows and "tree-like" columns to reflect the character of the streets in this historic neighborhood.

The scale and proportion of the new buildings relate to the orthogonal nature of the existing building. Although the same exterior material was not used for the new addition due to cost considerations, the color of the new stucco matched the existing brick. It was important that the new addition be harmonious with and complementary to the existing building, and that it does not appear as a contrasting element. A small tower element announces the new North entrance which is also the main ADA entrance from the new, expanded parking lot.

2. Describe the most important social and programmatic functions of the design. Approximately 400 words.

The new addition to Longfellow Elementary School provides a "bridge" element between the neighborhood and the school facility by adding new North entrance towers and classrooms facing the joint-use park. This addition activates a previously blank side of the existing gymnasium building facing the playground, park and nature trail.

The amenities (stage, preparation and production areas) created for the school's theater arts programs as a part of this project allow further after-school, evening and weekend activities shared by the school and its community. In addition, the amenities provide much-needed exposure to a high quality arts program – critical for enhancing the school's unique dual language curriculum.

The design process was a collaborative effort among Albuquerque Public School administrators, architectural/engineering design team, school staff, parents and the Citizens' Information Committee of Martineztown Neighborhood Association. This positive, interactive and inclusive process was the foundation that resulted in this urban, contextual design.

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. Approximately 400 words.

4. Describe the ways in which the design relates to its urban context. Approximately 400 words.

2015
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



OTHER PERSPECTIVE

Please answer questions in space provided. If possible, 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.

Name _____ Title _____

Organization _____ Telephone () _____

Address _____ City/State/ZIP _____

Fax () _____ E-mail _____

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Signature _____ **Date** _____

1. What role did you play in the development of this project? Approximately 400 words.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

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Name	Richard S. Miera	Title	State Representative
Organization	New Mexico House of Representatives	Telephone	(505) 843-6641
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Signature		Date	12/07/2-14
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1. What role did you play in the development of this project? Approximately 400 words.

My role as an elected state official is to support and advocate on behalf of my constituents. To this end, I worked closely with the Martineztown Neighborhood Association. I was asked for my input and participation through the initial planning phases with the understanding that my specialized role would be one of securing on-going and future capital funding via the state appropriation process. I was apprised of the timeline and fiscal needs to compete the project. As planning continued, it became apparent that this endeavor would require multiple years of funding, which required annual appropriations from the state of New Mexico, utilizing the legislative process and state procurement guidelines. Three years of Legislative funding was secured for its completion.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

The 1970s urban renewal effort was successful in addressing blight, providing needed housing stock and creating critical community space in Martineztown. This trajectory continues today with the infusion of this project that recognizes the historical context of one of Albuquerque's oldest neighborhoods—specifically, the historical Camino Real trade route that connected Mexico and New Mexico economies, eventually establishing a stop in Martineztown in the 1820s. The interpretative landscape aspect of the project, not only brings the opportunity for heritage tourism and local educational programming for both children and adults, it will become significant as an added element to the National Trail System. A significant impact of recognizing Martineztown's heritage, inspired by its early settlers, evokes pride in its residents and fellow Albuquerqueans.

OTHER PERSPECTIVE (CONT'D)

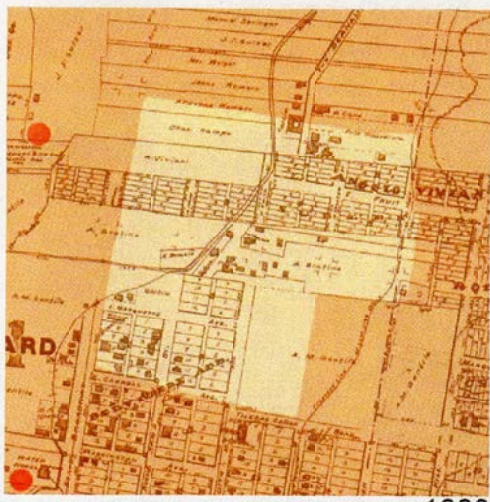
3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

Site development issues were a hurdle. Partnership compromises in securing title, transfer and shared use of land were key negotiations. I facilitated the discussion between stakeholders – Martineztown Neighborhood, the Albuquerque Public Schools (APS) and the City of Albuquerque to secure access and needed property to complete the full design of the site. APS provided the property needed, and in return resulted in landscaping on their adjacent school property with safer access for children to the school grounds. This was accomplished through legislative and other funding resources.

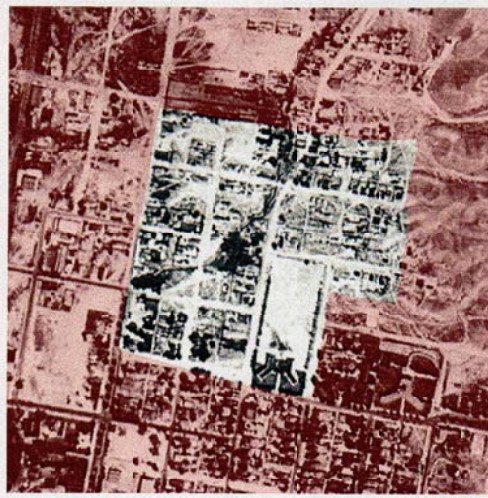
4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

The most successful aspects will be that users of the interactive / interpretive park project will be able to enjoy park improvements and new state of the art playground equipment. Families attending Longfellow Elementary School can enjoy an enhanced adjacent property that can be used for history and environmental education. The park has become more secure due to the use of innovative design elements. A future challenge will be attracting other residents and tourists to discover the historic neighborhood and park / trail. This will require a marketing and promotional strategic plan.

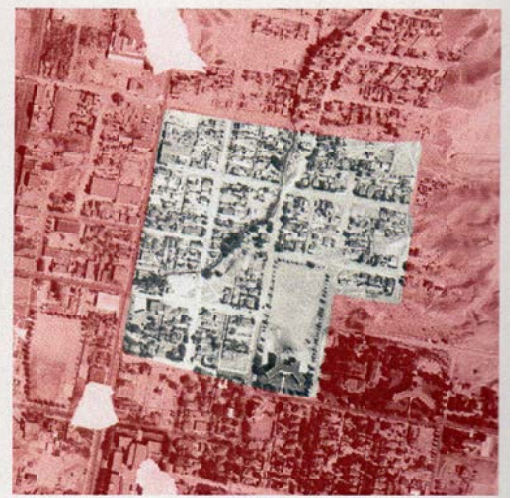
Visual Representation



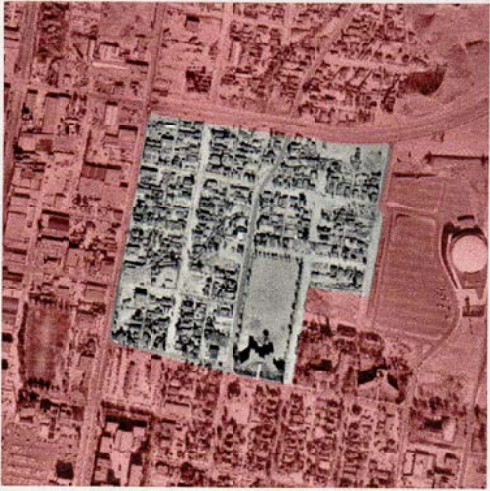
1898



1935



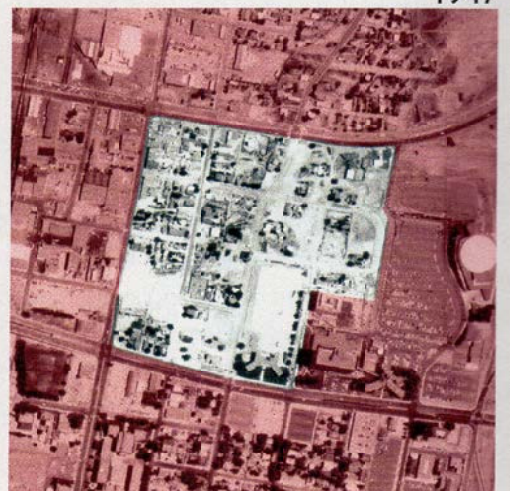
1947



1959



1967



1973



2014

Growth and Decline of South Martineztown

Images from South martineztown Landscape Narrative Study





The March on City Hall "En Unidad, Hay Poder"

CICM file photos



Image Landsat

Google earth

30°05'19.37" N 100°34'26.36" W elev 1518 m eye alt 1.77 km

1991

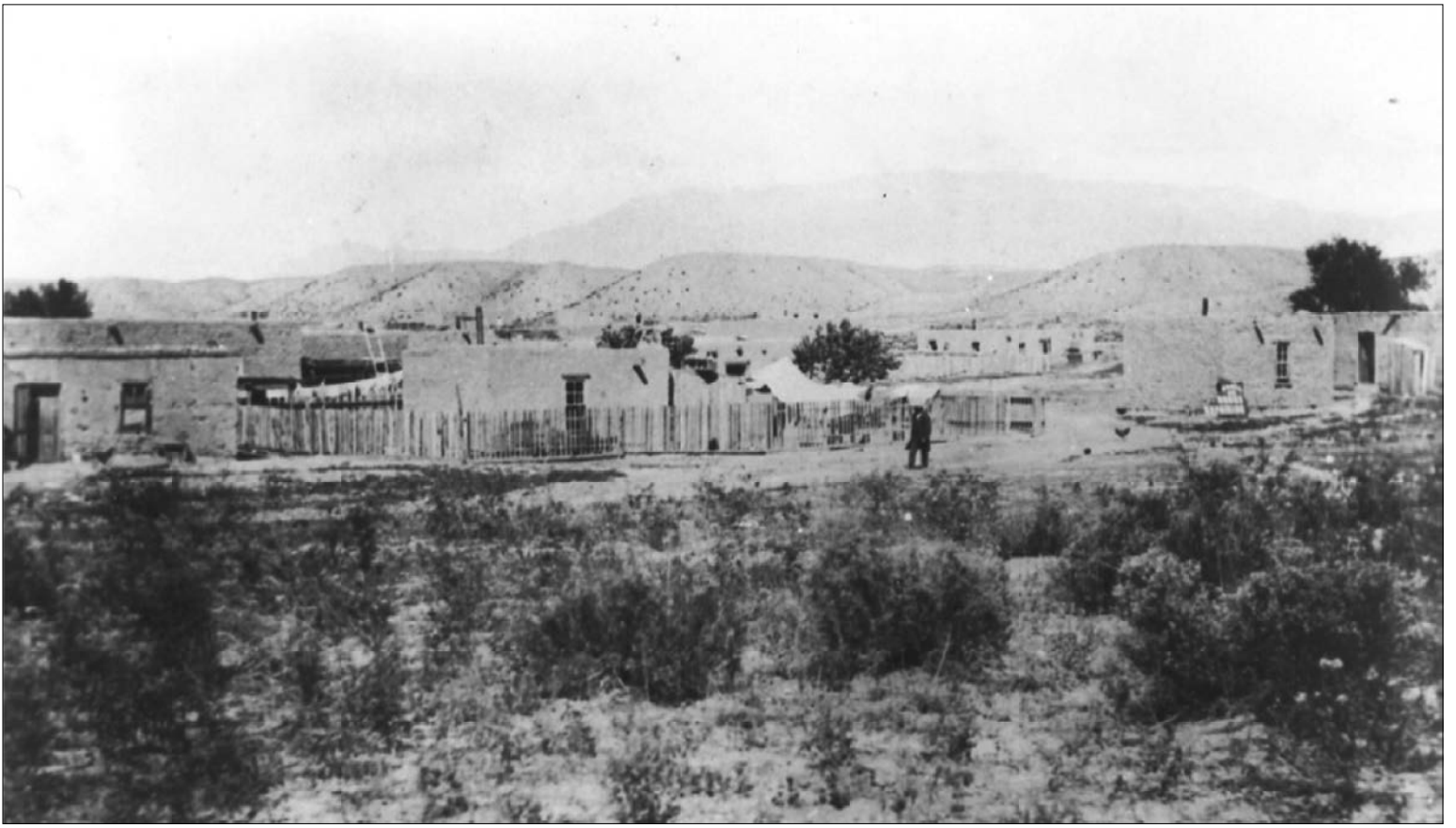


1. Longfellow School
2. Townhouses
3. Elderly and Disabled Public Housing
4. Multi-family and Elderly Public Housing

Projects within the Project Boundaries



Before and After

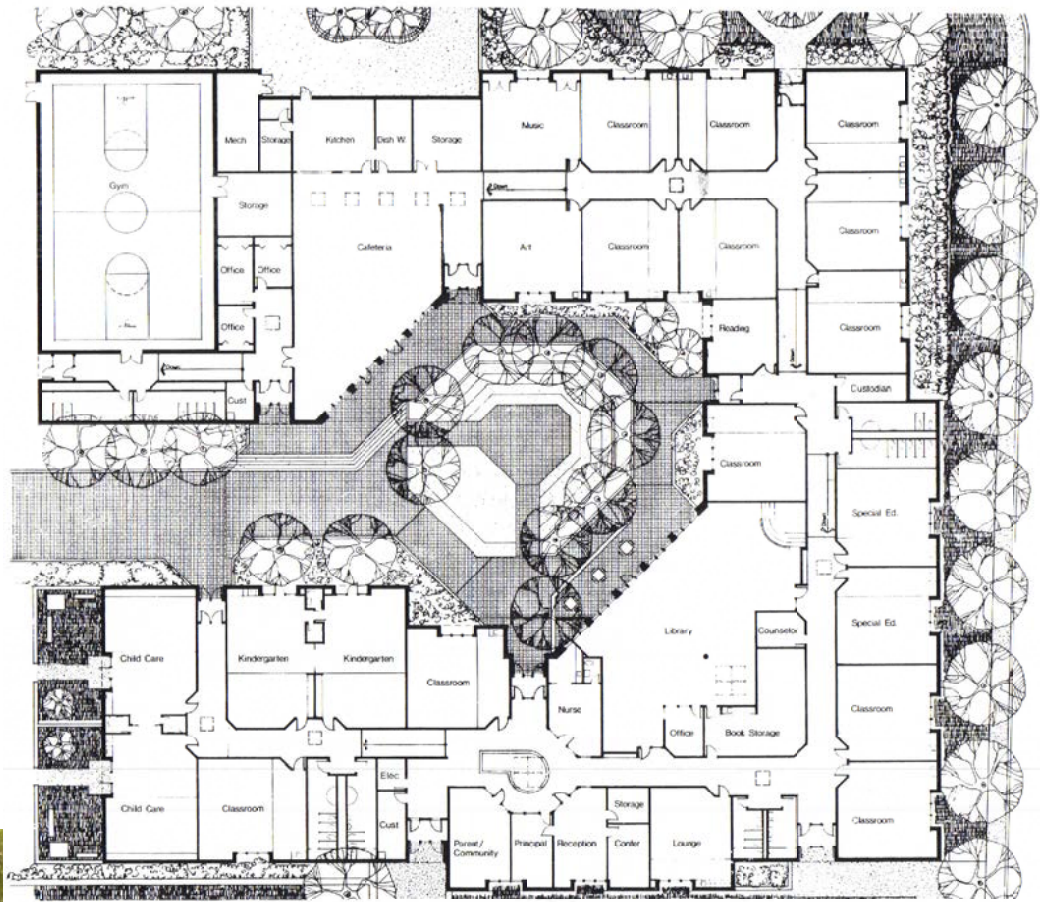


Before and After

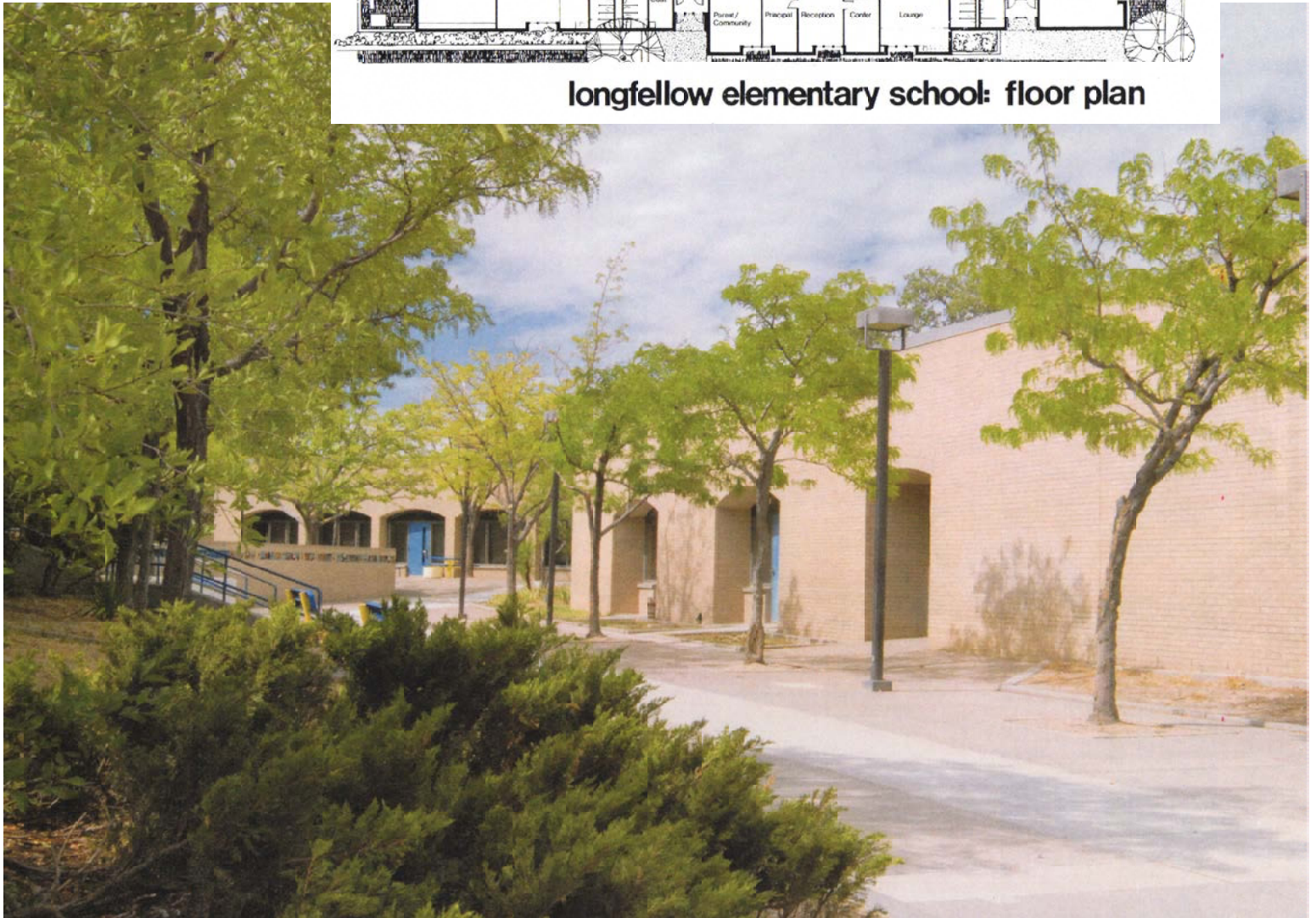


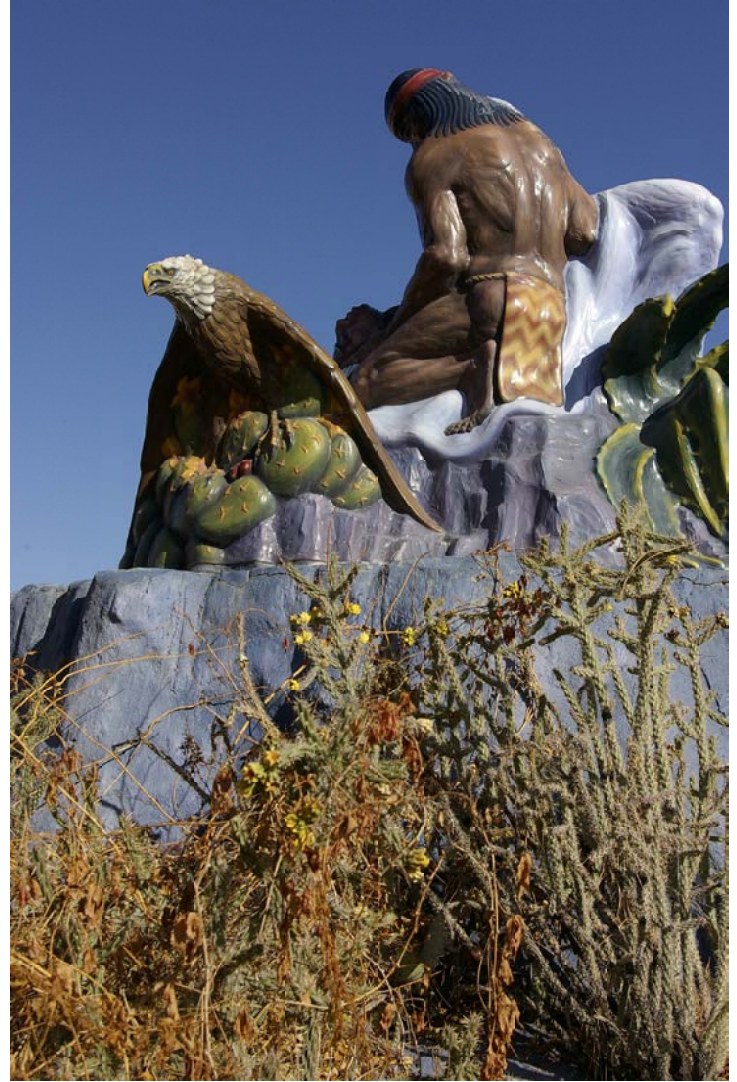
Longfellow School

Cherry/See/Reams Architects



longfellow elementary school: floor plan





Southwest Pieta by Luis Jimenez

Richard Nordhaus



Charity Commemorative Plaza and "Angelitas de Caridad" by Linda Dabeau

CICM file photos



Townhouses

Richard Nordhaus



Elderly and Disabled Public Housing

Richard Nordhaus