



The Santa Fe Railyard Redevelopment

The Santa Fe Railyard Community Corporation and The Railyard Stewards

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**THE SANTA FE
RAILYARD**
COMMUNITY CORPORATION



**RAILYARD
STEWARDS**

The Santa Fe Railyard Community Corporation
and the Railyard Stewards
c/o SFRCC
332 Read Street
Santa Fe, New Mexico, 87501

December 9, 2010

The Rudy Bruner Award for Urban Excellence
Bruner Foundation, Inc.
130 Prospect Street
Cambridge, Massachusetts 02139

Thank you for this opportunity to apply for the 2011 Rudy Bruner Award for Urban Excellence. The Railyard Redevelopment is a great renewal of a formerly blighted public space near downtown Santa Fe. The project represents over a decade of work, with dedicated community volunteers leading the way. In total, over 2,000 citizens had input into the development. It is a unique project truly representing the will and aspirations of the people of Santa Fe.

If you need further information, please contact us. I can be reached at (505) 982-3373 or by email at richard@sfrailyardcc.org. Eliza Kretzmann can be reached at (505) 982-6975 or at info@railyardpark.org. More information on our organization can be found at our website: www.sfrailyardcc.org. Our website for the general public is www.railyardsantafe.com. The Railyard Stewards' website is www.railyardpark.org.

Sincerely,



Richard Czoski
Executive Director
Santa Fe Railyard Community Corporation



Eliza A. Kretzmann
Executive Director
The Railyard Stewards

**THE SANTA FE
RAILYARD
COMMUNITY CORPORATION**



**RAILYARD
STEWARDS**

The Santa Fe Railyard Redevelopment

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Application for the 2011 Rudy Bruner Award for Urban Excellence

December 9, 2010

Table of Contents:

1. Project Data
2. Project At-A-Glance
3. Project Description
4. Perspective Sheets
 - a. Architect or Designer Perspective
 - b. Community Representative Perspective
 - c. Developer Perspective
 - d. Professional Consultant Perspective
 - e. Public Agency Perspective
 - f. Other Perspectives
5. Visual Representation:
 - a. The Santa Fe Railyard map
 - b. Images of the Santa Fe Railyard: Past and Present
6. Optional Supplementary Pages:
 - a. Redevelopment Timeline
 - b. Santa Fe Railyard by the Numbers
 - c. Frequently Asked Questions for Santa Fe Railyard Visitors
 - d. "Life in the Rail World", *Trend Magazine*, Fall 2006/Winter 2007
 - e. Examples of media coverage: *Santa Fe New Mexican* "Wicked Good" (2008), *The New York Times Travel Section* (February 7, 2010), and *Landscape Architecture Magazine* (September 2010).

Attachments to Binder:

- a. "A Community Report: *Terreno de la Gente: The Santa Fe Railyard*", American Institute of Architects Regional/Urban Design Assistant Team, February 1997
- b. "Santa Fe Railyard Master Plan & Design Guidelines"
- c. "Railyard" supplement from *The Santa Fe New Mexican* for the Grand Opening, 2008

Santa Fe Railyard Redevelopment Timeline

On February 9, 1880, the first train pulled into the capital city of Santa Fe, New Mexico. The Atchison, Topeka and Santa Fe Railway Company made its journey to Santa Fe on a spur line, built because mountain ranges prevented Santa Fe from being on the main line.

By the 1940s the Santa Fe Railyard was an active center for the locals in Santa Fe. Neighbors, still living next to the Railyard today, remember those afternoons picking wild lettuce and swimming along the acequia. The Railyard was the place where people came during the Depression to be given free meat from the warehouses; there was ice skating in the winter; it was the performance site for the circus.

Contemporary Developments

1980s The 1980s was a boom-time for growth in Santa Fe; the period also became a time of great planning. In ten years Santa Fe developed the Citywide General Plan, the Business Capital District Plan and several other plans that would impact the Railyard area.

1985 Mayor Montaño announced a plan to develop the Railyard.

1987 Trust for Public Land (TPL) approached Mayor Pick to encourage acquisition of the Railyard.

1987 June: the City of Santa Fe passed a resolution declaring the Railyard a “blighted area” which required the City to follow State laws on the redevelopment of the property.

1987-88 The City began planning the Railyard. The Metropolitan Redevelopment Commission (MRC) was created, began hearings and hired Robert Charles Lesser Co. to develop a Master Plan for the Railyard. The City did not commit to a purchase of the Railyard.

1989-90 Atchison, Topeka and Santa Fe Railway Company formed Catellus Development Corporation to prepare development plans for the Railyard.

1991 Catellus Report for the Railyard was released. The plan included demolition of most existing buildings and new buildings two to six stories tall with 1.2 million square feet of development planned.

1992 The Catellus Plan was rejected by the MRC and the City Council.

1994 City of Santa Fe General Plan update reflected a major shift in policy in community planning and participation.

1995 December: the City of Santa Fe purchased the 50 acres of the Railyard with bridge financing support and facilitation from TPL.

1996 December: the City issued an open invitation to the citizenry to come and vote for what they wished to have on the Railyard. The number one desire was to keep the railroad running to the historic depot. The public also requested a large park, local business opportunities, and an arts and cultural district within the Railyard. They valued protection of adjacent neighborhoods and keeping the “rugged, gritty” look of the Railyard.

1997 February: the City held a four week long design process. In week one, over 200 people worked with local architects and planners to design preliminary land use concepts for the Railyard. During week two, the Regional/Urban Design Assistance Team and local designers produced the Community Plan. The report was released as a donation and gift by the Santa Fe Reporter, so that everyone in town could receive a copy.

1997 spring: City Council unanimously approved the Community Plan.

2000 January: the City and TPL approved a 13-acre easement agreement for a park, a rail line alignment, a plaza and alameda in the Railyard.

2001 The City asked TPL to facilitate design and development of the new public spaces.

2001 March: Design Workshop Inc. was selected by the City of Santa Fe to develop a more detailed Master Plan and Design Guidelines.

2001 June & September: Public meetings held to provide the opportunity for involvement of full community.

2002 spring: TPL conducted an international design competition for conceptual designs for the Railyard Park and Plaza. Four finalists—groups of architects, landscape architects, urban planners, artists, etc. both local and national—prepared plans and models of their visions for the railyard public spaces. Hundreds of community members viewed the designs and made comments. After studying the plans and reviewing community comments, a jury of local and national experts chose a winning conceptual design by Ken Smith, landscape architect; Frederick Schwartz, architect; and Mary Miss, artist.

2002 February: The Railyard Master Plan was approved by the governing body of the City. The Master Plan honors the history and cultural heritage of the site – embracing the “rugged, gritty” look of the Railyard and encouraging the presence of local businesses, particularly non-profits, with a focus on arts, culture and community. The Railyard already celebrates these ideals with the presence of such entities as the Santa Fe Farmers Market, SITE Santa Fe, Warehouse 21 and El Museo Cultural.

2002 February and July: The Santa Fe Railyard Community Corporation (SFRCC), a New Mexico non-profit corporation, entered into a lease and management agreement with the City. SFRCC took responsibility to develop the 37 acres of mixed-use space that will include museums, galleries, restaurants, retail shops, office space and live/work residential units for artists and craft persons.

2004 September: Ground breaking occurred on the Railyard with the beginning of archeological studies.

2005 Resident prairie dogs relocated to wildlife preserves; infrastructure construction begins.

2006 June: TPL launches public phase of capital campaign to build the Railyard Park and Plaza, as well as other public spaces on the Railyard.

2006-2008 Development of building sites and public spaces.

2008 September: Santa Fe Railyard Grand Opening, including the Farmers Market’s first day in new site; REI (Recreational Equipment, Inc.) store opens; underground parking garage opens; and park, plaza and alameda host two-day festival, including “ribbon cutting” ceremony featuring the Santa Fe Southern Railway and the New Mexico Rail Runner Express, performances and activities, and cartoons and movie on the park.

THE SANTA FE RAILYARD COMMUNITY CORPORATION

Santa Fe Railyard by the Numbers

- 50 acres total – City purchased in 1995
- 13 acres public spaces (Park, Plaza, Alameda)
- 37 acres commercial development
- 500,000 square feet of development (160,322 sf/32% existing, 339,478 sf/68% new construction)
- 42 land parcels – 86% leased (5 parcels in the Baca area and 1 in the North Railyard are available)
- 13 years from purchase to infrastructure completion
- 900 parking spaces including a 400 space underground garage

Building Status

North Railyard

- 7 new buildings completed to date
- 5 more new buildings to come

Baca Area

- 2 new buildings complete
- 4 new buildings under construction
- 6 more new buildings to come

Santa Fe Railyard Tenants

	<u>Percentage</u>
Community Non-Profits	20%
Locally Owned Business	60%
National Business	6%
Uncommitted	14%
Total	100%

Santa Fe Railyard Statistics

Public Sector

\$21M	Land Acquisition
\$14M	Parking Garage Construction
\$13M	Park, Plaza & Alameda (\$5.8M private contributions)
\$14M	Infrastructure
\$3M	Offsite Improvements
\$1.3M	Archaeology
<u>\$0.7M</u>	Environmental
\$67 million	Subtotal Public Sector

Private Sector

\$70M	Private Building Construction @ \$120/sq. ft.
\$70 million	Subtotal Private Sector

\$137 million

Total Project Value

2011 RUDY BRUNER AWARD PROJECT DATA



PROJECT DATA

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

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

Project Name _____ Location _____
Owner _____
Project Use(s) _____
Project Size _____ Total Development Cost _____
Annual Operating Budget (if appropriate) _____
Date Initiated _____ Percent Completed by December 1, 2010 _____
Project Completion Date (if appropriate) _____
Attach, if you wish, a list of relevant project dates _____

Application submitted by:

Name _____ Title _____
Organization _____
Address _____ City/State/Zip _____
Telephone () _____ Fax () _____
E-mail _____ Weekend Contact Number (for notification): _____

Perspective Sheets:

Organization	Name	Telephone/e-mail
Public Agencies	_____	_____
_____	_____	_____
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).
 Direct Mailing Magazine Announcement Previous Selection Committee member Other (please specify)
 Professional Organization Previous RBA entrant Online Notice
 Bruner/Loeb Forum

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Signature _____ Date _____

2011
RUDY BRUNER AWARD
PROJECT
AT-A-GLANCE



PROJECT AT-A-GLANCE

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

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

Project Name _____

Address _____

City/State/ZIP _____

1. Give a brief overview of the project.

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.)

2011 RUDY BRUNER AWARD PROJECT DESCRIPTION



PROJECT DESCRIPTION

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

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

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?

2011 RUDY BRUNER AWARD AWARD USE



AWARD USE

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

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

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

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

Name and Title

Date

2011
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE




ARCHITECT OR DESIGNER PERSPECTIVE

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

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

Name	Title
Organization	Telephone ()
Address	City/State/ZIP
Fax ()	E-mail

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

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

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

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



COMMUNITY REPRESENTATIVE PERSPECTIVE

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

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

Name _____ Title _____

Organization _____ Telephone () _____

Address _____ City/State/ZIP _____

Fax () _____ E-mail _____

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Signature _____ **Date** _____

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

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

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

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

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

OTHER PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. 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

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

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

OTHER PERSPECTIVE (CONT'D)

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

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

2011
RUDY BRUNER AWARD
DEVELOPER
PERSPECTIVE



DEVELOPER PERSPECTIVE

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

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

Name	Title
Organization	Telephone ()
Address	City/State/ZIP
Fax ()	E-mail

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

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

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

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

2011
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE




ARCHITECT OR DESIGNER PERSPECTIVE

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

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

Name	Faith Okuma	Title	Principal
Organization	Surroundings Studio, LLC	Telephone (505)	670-3586
Address	1600 Lena Street, E-3	City/State/ZIP	Santa Fe, NM 87505
Fax (866)	638-4578	E-mail	faith@thesurroundings.com

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Signature 

Date Dec. 3, 2010

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

This description is focused on the unique and exceptional public process that resulted in the Santa Fe Railyard Master Plan which set the over-arching development goals and design guidelines for this project. The community's emotional investment in this site dated back to the 1880's when the citizenry of Santa Fe raised over \$180,000 dollars to build the original rail lines to the rail yard and again a century later in the purchase of the site by the City of Santa Fe.

The community process ultimately engaged over 2000 people, obtained unanimous City approval, and has been awarded local, regional and national awards for community engagement, planning and design. The major planning goals that evolved out of the extensive year-long master planning process were:

- To be a new "living" space for the local community where all ages can work, play and engage.
- Celebrate the site's history and create a new historic rail yard district,
- Preservation of the historic structures on site,
- Develop guidelines to maintain the large warehouse-scale, simple industrial materials and massing of buildings in a rail yard,
- Maintain the historic rail uses--both passenger and freight rail--to maintain the unique use of the site.
- Support spaces for local art, food markets, local businesses, community non-profits and residential.
- Be a model site for sustainable development for water and energy conservation.

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

The Rail Yard Park and the surrounding historic rail yard redevelopment was intended to a bring Santa Feans of all ages together to engage in a wide range of work, play and art activities. To accomplish, this the Rail Yard Park and overall development are arranged along a central pedestrian and rail spine that runs from the end to end of the park. This main corridor follows the main rail track and is the binding connective element of the site.

Arranged along this spine are the anchor activities of the site:

- The Santa Fe Southern Railroad and the NM Railrunner which runs rail services to the rail yard. The use of these lines continues one of the longest running historic short haul lines in the United States that provide both passenger and freight services.
- The Santa Fe Farmers Market which supports the sale of locally grown foods from all of Northern New Mexico. It has been called one of the Ten Best Farmers Markets by Sunset Magazine and written extensively in many national magazines. Also, are adjacent areas for for local artisan display and sales tents.
- The Rail Yard Park and its community managed food gardens demonstrate native landscapes and contains the largest water harvesting cistern systems in New Mexico. The community food gardens engage school children to senior volunteers in the care and upkeep. It has become a major venue for environmental education.
- Outdoor performance spaces, the teen art center, Site Santa Fe and El Museo (both major not-for-profit art venues) and numerous private art galleries fulfill the goal of providing locations for Santa Feans of all ages and backgrounds to create and display artistic creations--from break dancing. to African drumming. to international fine arts.

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ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

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

The Rail Yard property had undergone more than 10 years of difficult and contentious engagements between the rail company and the community about how the site should be developed. After two very rancorous and ultimately unsuccessful attempts to obtain approvals to develop the site, in which over 500 citizens came out against the projects, the City of Santa Fe with the assistance of the Trust for Public Lands purchased the Santa Fe Railyard site. The City with the local AIA jointly conducted a community wide visioning session that was widely applauded and participated in by Santa Feans. But after the event for four years, action stalled and a number of issues began to plague the public perception of the project.

The issues included 1) fiscal concerns on how to create revenues from the site to pay the \$24 million bond issued to purchase the site; 2) the site also came with approximately 32 small local businesses that had been renting from the rail yard on a month-to-month basis and their status was increasingly uncertain and unclear during the intervening 4 years; 3) several not-for-profits had been ceded leases on the railyard at exceptional low cost, that could begin to severely limit overall lease capability; 4) public perception of progress on the project had fractured and become negative.

The master planning process for the Rail Yard had to develop a feasible fiscal plan, settle the status of the stakeholders, accommodate the non-profits, and re-engage the public's positive support. To rebuild the vision of a sustainable, locally driven, and active "living" environment, a comprehensive process of engagement with all the stakeholders and the full community was implemented. At the end of the year-long process, the community, the leaseholders, the non-profits and all the review agencies supported the plan. It resulted in a unanimous approval by the City Council--a truly remarkable achievement.

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

During the master planning phase, an analysis of historic development patterns from 1881 to the present was done. It became very evident that the Rail Yard had always stood out from its surrounding residential neighborhoods in uses, scale and materials. Thus, the Rail Yard and the Rail Yard Park was to purposely maintain the exceptional style and scale from the surrounding traditional historic small-scale, fine-grained neighborhoods. The master plan requires maintaining the pattern of the existing rail lines that served the site and using some of the rail related buildings. In the park, this resulted in bringing back some of the long forgotten historic rail alignments as part of the sidewalk pattern and orientations.

Although different in style and scale, the Rail Yard plan and site reached out to the neighborhoods, the city overall, and the region, through an exceptional emphasis on become the center of the local, city-county and regional trail system and transit networks. The park and master plan are a fully integrated multi-modal site. Pedestrians, bike, transit and auto are carefully allowed to work together to create an lively, live-in, and embracing site. Because of the success on this level the park and site are heavily used and yet arrival is as often by walking or biking instead of driving. The emphasis on multi-modal connectivity became the generator of a wide array of collaborative investments by the City, County and State to develop and expand the trails and transit--including regional commuter rail--that now serve the site.

Where the Rail Yard Park and site abut historic neighborhoods, careful protections to encourage neighborhood pedestrian and bike access to the site, while discouraging spill-over traffic and off-site parking effects. At each location where walking connections either existed or could be developed, a detailed design analysis was done to maintain the highest level of pedestrian connectivity while controlling auto traffic.

Water is a precious resource in arid Santa Fe. A primary goal of the Rail yard master plan is to be a model of water conservation and water harvesting. Development of a xeric landscape to demonstrate low-water, low-maintenance and alternate water harvesting techniques was a prominent goal for the Rail Yard Park and site which resulted in the design and implementation of the largest rainwater harvesting cistern system in New Mexico.

2011
RUDY BRUNER AWARD
PROFESSIONAL
CONSULTANT
PERSPECTIVE




PROFESSIONAL CONSULTANT PERSPECTIVE

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

This sheet is to be filled out by a professional who worked as a consultant on the project providing services other than physical design or planning (e.g., legal services).

Name	W. Anthony Sawtell	Title	lawyer
Organization	Sawtell, Wirth & Biedscheid, P.C.	Telephone	(505) 988-1668
Address	708 Paseo de Peralta	City/State/ZIP	Santa Fe, NM 87501
Fax	(505) 983-5840	E-mail	tony@swbpc.com

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Signature		Date	December 9, 2010
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1. What role did you or your organization play in the development of this project?

I have been legal counsel to Santa Fe Railyard Community Corporation, on a pro bono basis, since 1998.

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

1. The City of Santa Fe purchased the land and adopted a master plan that resulted from a grassroots, multiday planning process in which all residents of the City were invited to participate. As a result, there is a sense of public ownership of the project (including the right to complain).

2. The economic impact has been significant. Land acquisition and development involved over sixty million dollars in public funding and another sixty million dollars has been spent in private construction within the Railyard. These are big numbers of a city with about 75,000 residents. Dozens of local businesses and nonprofit organizations have opened in the Railyard. Redevelopment of the Railyard has spurred construction and new businesses in the adjacent areas as well.

3. Several new art galleries have opened in the Railyard. Santa Fe is reputed to be the third largest art market in the United States, behind New York and Los Angeles. Traditionally, southwestern and western art have been the core of the Santa Fe art market. The Railyard is becoming a venue for a substantial contemporary art market.

4. The Railyard provides a venue for community events which cannot be held on, or which have relocated from, the historic Santa Fe Plaza.

PROFESSIONAL CONSULTANT PERSPECTIVE (CONT'D)

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

The Santa Fe Railyard is public-private partnership. The City purchased the land and contracted with Santa Fe Railyard Community Corporation, an independent nonprofit corporation, to develop and manage the property and implement the City's Railyard Master Plan. Santa Fe Railyard Community Corporation collects rent from tenants under long-term leases and pays rent to the City, which defrays the City's cost of acquiring the land. The Lease and Management Agreement requires the City to allow Santa Fe Railyard Community Corporation "the greatest amount of freedom possible [and] to refrain from direct involvement in negotiations" between Santa Fe Railyard Community Corporation and businesses and nonprofits seeking to lease property within the Railyard. This arrangement gives the City substantial control over development of the area while insulating that development from local politics.

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

The most successful aspect of Santa Fe Railyard Community Corporation's work is its success in keeping the development local. Over ninety percent of the tenants in the Railyard are local and a significant portion of them are nonprofits serving locals, including Warehouse 21 (a teen center) and the Santa Fe Farmers' Market, each of which has constructed a major new facility in the Railyard.

The emphasis on local development has also been an Achilles heel. With the downturn in the economy, relatively small local developers have had difficulty obtaining financing to complete some projects in the Railyard.

2011
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



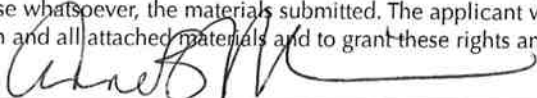
OTHER PERSPECTIVE

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Name	Anne Wrinkle	Title	Director of External Affairs
Organization	SITE Santa Fe	Telephone (505)	989-1199
Address	1606 Paseo de Peralta	City/State/ZIP	Santa Fe, NM 87501
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Signature



Date Dec. 8, 2010

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

SITE Santa Fe is a non-profit contemporary art museum located in the Railyard. I have handled the PR And Marketing for SITE Santa Fe since 2001, and in this role, I have participated in many of the community meetings leading up to the commencement of the project, as well as been a part of Senior Staff of SITE Santa Fe. SITE has played a number of roles in the project: SITE has seen itself as a vested, interested neighbor, and observer of the project, as well as central participant. In fact, SITE could be seen as an anchor tenant in the Railyard, having opened in 1995, and increasingly raised its profile as a destination for contemporary art over the years. We are able to witness the project's progress from the sidelines, as we move forward on our own plans. Once SITE Santa Fe's Board of Directors decided to purchase its building from the City of Santa Fe in 2003, and worked out a long-term land lease, this show of commitment to the area and investment in the project seemed to cement the community commitment to the entire project in a new way. Other contemporary art galleries moved into the area to be close to SITE and now there are eleven leading contemporary galleries closeby. New retailers and restaurants followed. We worked closely and enthusiastically with the designers for the plans for the TPL Park, and the project managers to follow that progress as well. We made our own addition to our building, adding a workshop, storage, and loading dock area, conducting our own construction program amidst all the work going on in and around the Railyard.

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

The Railyard Park, opened in September 2008, has served as the location for various public events and festivals. SITE has seen increased attendance during these events, and looks forward to more marketing partnerships and collaborations with event sponsors in the future. The Farmers Market draws thousands of people from all over town on Saturday mornings, and SITE offers free admission on those mornings from 10-12 to maximize that new audience. The Railrunner Train has a strong presence and the nearby Santa Fe Depot is the downtown final destination for those travelers. The area has been the focus of increased media attention (numerous travel and news articles on Santa Fe's new "contemporary plaza" have appeared) and the local businesses feel the chemistry as well. A new Railyard Arts District, comprising eleven art galleries, has evolved which sponsors a Final Friday Gallery Walk, and other neighborhood-specific initiatives.

The Park offers a large centralized play area for children; there are walking paths and play equipment, and renewed interest in pedestrian and bike lifestyle. Our staff has actually held informal gatherings on the picnic tables that are nicely sited in the rear of our building. We hope to develop and maximize our prime location as a "museum in a park" and create a formal outdoor terrace and shaded area for events, relaxing, and even rentals to provide additional income for our museum.

A new Railyard Public Art Committee has been formed which will oversee a public art component for the Park. The Committee plans to administer a call for temporary art installations that are responsive to the public space for summer of 2011. SITE has a leading role in this committee, which also includes artists, gallerists, writers, community activists, etc.

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

As we were under construction to build our own addition during some of the actual construction and development of the project, we aimed to collaborate with other contractors for the project. For example, the teams building the project infrastructure in the area worked with our team to dovetail and streamline our process. We tried, whenever possible, to work together and be informed of plans to maximize efficiency and capability. Cooperating with multiple other contractors, we tried to share equipment, resources, and strategic planning to stay on top of all the projects. Our Director of Operations worked extremely closely with all the multiple contractors on the entire project, which was necessary to the day-to-day operations of our building and the safety/well-being of our staff and visitors.

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

Parking has been a big issue for visitors to the area, since it is all paid parking for the first time. Many of the specifics of the parking issues are still outstanding as well as directional signage and way-finding systems, and the effect of the presence of the commuter train itself. Although changes and modifications to parking policies have been made, all of these elements are still in flux, and it remains to be seen how they will affect the short-term and long-term success of the project. They may need to evolve over time as the community to uses the area more and more, and gets familiar with the project in all of its many facets.

Another difficulty was the communication between all of the contractors. Given there were so many collaborators in the project—City of Santa Fe, SFRCC, TPL, etc—communication is always a challenge. While we tried to engage all parties and keep in touch with everyone, there was a lack of proper communication and this sometimes proved challenging.

The most successful aspects of the project have only begun to be realized. There were several key events that will return to the park this year, and hopefully grow in ambition, implementation, and attendance. SITE is particularly pleased to have both the Railyard Park as a resource, as well as the Farmers Market as a venue for benefit dinners and other events just steps away. All of us at SITE Santa Fe look forward to expanding our role and partnership with these wonderful community assets and maximizing our relationship with those interested community visitors, public park aficionados, and like-minded civic leaders.

2011
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE



PUBLIC AGENCY PERSPECTIVE

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

This sheet is to be filled out by a staff representative of a public agency 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).

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?

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

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?

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

2011
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



OTHER PERSPECTIVE

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

Name	Title
Organization	Telephone ()
Address	City/State/ZIP
Fax ()	E-mail

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

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

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

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

2011
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



OTHER PERSPECTIVE

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

Name	Ana Gallegos y Reinhardt	Title	Executive Director
Organization	Santa Fe Teen Arts Center, dba Warehouse 21	Telephone (505)	989-4423
Address	1614 Paseo de Peralta	City/State/ZIP	Santa Fe, New Mexico 87501
Fax (505)	983-6205	E-mail	ana@warehouse21.org

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Signature  Date *December 9, 2010*

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

As the Executive Director of Warehouse 21 in 1996, I became involved with the community planning on the redevelopment of the Railyard area when the City of Santa Fe purchased this blighted property from a corporation. My obligation was to ensure a long-term placement for our teen center on this property as the 3,500 sq ft city owned warehouse we resided in would eventually be demolished. Following ten years being engaged with the community, the City of Santa Fe Master Planners and the Santa Fe Railyard Community Corporation, in 2008 Warehouse 21 completed construction of it new \$3.4 million 16,845 square foot state-of-the-art facility. Much praise goes to the youth who also were involved in the planning and design of our new facility.

W21 venues and studios now include a digital media arts lab, two performance spaces for theater and concerts, an art exhibition gallery, a fashion design studio, a silkscreen printing studio, an audio recording and editing studio, a product merchandising storefront for the sale of youth-made products and an internet lounge.

Warehouse 21, a non-profit organization exists today as a 'hub' for Art and Entertainment on the Railyard due to the support from the Santa Fe Railyard Community Corporation (SFRCC). The 80 year ground lease agreement and a 80% ground lease discount has allowed our organization to remain on this revitalized property and move into the future. Our community and W21 could not have accomplished what it has implemented without the SFRCC's on-going support, oversight and management.

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

The positive impact to our community included the proximity to downtown Santa Fe and the involvement of major citizen interest in the redevelopment planning. It represented a nationally significant arts and cultural district while providing a home for nonprofit and for profit organizations to flourish, had goals of being a terminus for a future commuter rail line and offered an opportunity to preserve historic character and historic structures. It was also designated as a 'blighted' area under the State Metropolitan Redevelopment Act and the property was a designated 'brownsfields' site which was funded for environmental improvements. All these attributes have since become true city assets and a major cultural investment.

In the WH21 community, emerging artists learn by doing as they manage, curate, produce, teach, design and administer programs, and come to realize they are accountable for their own artistic success. They have access to community service and employment opportunities and they are supported by creative adults and educators in the arts. WH21 also provides a safe and creative place to be for all youth in the community with literally hundreds of workshops and events created for them to attend since our opening.

"W21 is the place I performed my first concert and many after in the new building. W21 is so important because it is the youth and creative people that can make dreams fall into action." Jacy Oliver/Musician

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

Due to the complexity of this redevelopment project, there were hundreds of community, neighborhood, tenant association and city meetings that I attended for a decade. Healthy debates were ongoing with common goals to ensure that the investments made were to benefit our community for years to come. Many decisions were made amongst diverse groups with differing agendas and yet economic vitality and environmental stewardship was upheld.

Our organization had to compromise on elements of our design due to a neighboring development project but in the end, Warehouse 21 succeeded in its efforts.

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

The successful aspects of this redevelopment include mixed uses that are now part of the Railyard Arts and Cultural District. With local non-profit art organizations, a Farmers Market, local galleries and restaurants, a well defined Park and the Rail Runner from Albuquerque to the Santa Fe Railyard Depot, thousands of local, regional and national citizens visit the area as a major destination each week.



-  RESTROOMS
-  ATM
-  PARKING
-  BUS STOPS
-  FUTURE DEVELOPMENT
-  Coming Soon

<p>1 BEHAVIORAL PHYSIOLOGY INSTITUTE Creative Arts, Physiology & Psychology Artyard #3102</p> <p>2 BOX GALLERY Emerging & Established Contemporary Art 1611A Paseo de Peralta</p> <p>3 CHARLOTTE JACKSON FINE ART American & European Minimalist & Modern Art 554 South Guadalupe Street</p> <p>4 EL MUSEO CULTURAL Hispanic Cultural Center 555 Camino de la Familia</p> <p>5 GEBERT CONTEMPORARY Monumental & Contemporary Art & Sculpture 550-554 South Guadalupe Street</p> <p>6 IMAX CINEMA  12-screen Movie Theatre & Café 1606 Alcaldesa</p>	<p>7 JAMES KELLY CONTEMPORARY Post-War European & American Art 1601A Paseo de Peralta</p> <p>8 JAY ETKIN GALLERY Contemporary & Ethnographic Art Artyard #3103</p> <p>9 LEWALLEN GALLERIES Contemporary & Modern Art 1613 Paseo de Peralta</p> <p>10 RAILYARD PERFORMANCE CENTER Yoga, African & Contemporary Dance/Events 1611B Paseo de Peralta</p> <p>11 SANTA FE CLAY Ceramic Art Center & Gallery 545 Camino de la Familia</p> <p>12 SANTA FE SOUTHERN RAILWAY Train Excursions Santa Fe Depot</p>	<p>13 SITE SANTA FE International Art Exhibitions 1606 Paseo de Peralta</p> <p>14 TAI GALLERY Contemporary Japanese Art & Traditional Textiles 1601B Paseo de Peralta</p> <p>15 WAREHOUSE 21 (W21) TEEN CENTER Youth Center for Arts, Events & Workshops 1614 Paseo de Peralta</p> <p>16 WILLIAM SIEGAL GALLERIES Ancient & Contemporary Art/Textiles 540 South Guadalupe Street</p> <p>1 FLYING STAR CAFE American Family Fare Market Station</p> <p>2 RAILYARD RESTAURANT & SALOON Classic American Steakhouse 530 South Guadalupe Street</p>	<p>3 SECOND STREET BREWERY AT THE RAILYARD Fresh Brewed Beer & Pub Fare Farmer's Market North</p> <p>4 STATION COFFEE European Coffee House 530A South Guadalupe Street</p> <p>1 ANTIQUES AT THE RAILYARD Antique Collective Store 530 South Guadalupe Street</p> <p>2 ANTIQUE WAREHOUSE Mexican Ranch Furniture 530 South Guadalupe Street</p> <p>3 CASA NOVA Living with Art 530 South Guadalupe Street</p> <p>4 DANIELLA Clothing, Jewelry & Accessories Market Station</p> <p>5 FARMERS MARKET Market & Community Center 1607 Paseo de Peralta</p>	<p>6 GO WIRELESS Wireless Phones Market Station</p> <p>7 MOSS Luxury Outdoor Furniture 530 South Guadalupe Street</p> <p>8 ONE OF ONE Unique Handmade Gifts 1609-A Alcaldesa Street</p> <p>9 REI Recreational Equipment Market Station</p> <p>1 ARTYARD Solar Live/Work Lofts & Commercial Community 703 Camino de la Familia</p> <p>2 BARKER REALTY Residential Sales 530 South Guadalupe Street</p> <p>3 BIONEERS Environmental & Social Justice 1607 Paseo de Peralta, Suite #3</p>	<p>4 BUDDHA FITNESS CLUB A Personalized Fitness Club Artyard #3105</p> <p>5 FARMERS MARKET INSTITUTE Promoting Local Food & Agriculture 1607 Paseo de Peralta, Suite #1</p> <p>6 NM RAILRUNNER EXPRESS Commuter Train Service Santa Fe Depot www.nmrailrunner.com</p> <p>7 QFORMA Software Consulting for the Health Care Industry 1613 Paseo de Peralta, Suite #200</p> <p>8 SAMUEL DESIGN GROUP Fine Interior Design & Custom Furniture Artyard #3101</p>
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Santa Fe Railyard Redevelopment



Photo: Courtesy of SFRCC, 2009.

Historic Image of the Railyard Depot



The Railyard Depot is now used by passengers for Santa Fe Southern Railroad, and is a departing point for New Mexico RailRunner passengers. Photo: Courtesy Palace of the Governors.



Crowds enjoy the Santa Fe Southern Railway at the grand opening in 2008. Photo: Andrew Neighbour.

Before Redevelopment



This image shows the Railyard Park site looking north before redevelopment. Photo: Brian Drypolcher.

A Newly Built Park



A view of the Railyard Park in fall 2008, shortly after substantial completion, from the balcony of ArtYard, a live/work space. This photo is looking east across the Railyard Park. Photo: Andrew Neighbour.

The Railyard Today



The Santa Fe Farmers Market on a busy Saturday. In the background, a feature based on a historic railway tower contains 35,000 gallons of harvested rainwater, highlighting water conservation practices while referencing site history (left). Photo: Eliza Kretzmann, 2010. The entry Ramada at the Railyard Park glows beautifully at night (right). Photo: Heads Up Landscaping, 2009.



Apple trees bear fruit in a native wildflower meadow along the edge of the Railyard Park.
Photo: Don Unser, 2009.



Even on a cloudy day, children enjoy playing in a water feature, which kids can turn on and off. Excess water flows into nearby plantings as part of the water harvesting system. Photo: Don Unser, 2009.



A scent garden built at wheelchair height surrounds an innovative play area for toddlers, seen here in early morning light. The play area is designed to engage youth mentally as well as physically. Photo: Don Unser, 2009.



A bike path runs the length of the park alongside the rail corridor, and a line of rock-filled gabions defines the park's edge. The Acequia Nina (irrigation ditch) delineated by rock walls is part of the park's irrigation demonstration system, and is used for the community food gardens pictured here. The new Rail Runner train coasts by, bringing passengers from Santa Fe to Albuquerque. Photo: Don Unser, 2009.



Low-water sage and roses grace the Circular Ramada, a public 'porch' for the Railyard Park. Photo: Eliza Kretzmann, 2010.



Native grass and wildflower meadows are a radical shift from the normal public park paradigm in Santa Fe. These meadows demonstrate landscaping practices based on our arid climate. Photo: Gaelle de Tassigny, 2010.



The Railway gardens feature railroad tracks to highlight historic railroad lines. Linear plantings of low-water plants emphasize this history. Photo: Don Unser, 2010.



Old warehouses and new buildings blend for a vibrant local business district in the Railyard. Some of the current structures were former beer warehouses and freight loading docks, and are now galleries, performance, retail and restaurant spaces. Photo: Courtesy of SFRCC.



School groups perform on stage at the Railyard. Photo: Jennifer Esperanza, 2008.



Images from the Santa Fe Farmers' Market. The market was voted in the top ten in the nation. Photo: Jennifer Esperanza.



Ana Maria Gallegos y Reinhardt, the Director of Warehouse 21. Warehouse 21 serves as a dynamic place for teens in Santa Fe, and is an important part of the Railyard. Photo: Jennifer Esperanza.



Local elementary school students planned and planted the community 'waffle' garden in 2010, learning about science, math, history and health. In the fall of 2010, the students celebrated with a **harvest festival**, and invited students from the New Mexico School for the Deaf to share in the bounty. This year, students also presented their garden project to Jane Goodall for her "Roots and Shoots" program. Photos: Santa Fe Prep Teen Action Program, 2010.



A raptor visits with the community during a Saturday market. A space is reserved every Saturday at the artisan market for local non-profits. Photo: courtesy of SFRCC (left). Students use the Railyard Park as an Outdoor Classroom to support their school curriculum in activities such as measuring tree shadows, identifying plants, and learning about animal life. Photo: Santa Fe Prep Teen Action Program, 2010 (right).



The Stewards provide 'green job' training on site at the Railyard Park to high risk youth .
Photo: Eliza Kretzmann, 2009.



Local flavor at the Railyard. Photos: Jennifer Esperanza, 2008.



All ages enjoy play at the Railyard Park. Photo: Jennifer Esperanza, 2008



A Native American elder blesses the Railyard Park and local youth perform flamenco dance at the grand opening event. Photos: Andrew Neighbour, 2008.



Santa Fe citizens gather for the Gay Pride event in June 2009 which drew over 7,000 attendees. This successful event now returns every year. Photo: Eliza Kretzmann, 2009.



From dancers to rock and roll and rock climbing, the public at the Railyard Park grand opening.
Photos: Jennifer Esperanza, 2008



Community members hula hoop during an event at the Railyard Park "Performance Green" a space for live music, community events, and free movie showings. This space illustrates the thoughtful community design for multiple public uses. Photo: Eliza Kretzmann, 2009.



Children perch atop the Railyard Park's "Storyteller Circle." This space is loved by children of all ages, and references the importance of traditional stories in New Mexico History. For example, famous storyteller Joe Hayes, a Santa Fe legend, told traditional stories in English and Spanish here during the Opening Celebration in 2008.



The Food Network's 'Great Food Truck Race' visited the Railyard in the spring of 2010. Locals enjoyed sampling world-class fare, and the Santa Fe Railyard was highlighted nationally. Photo: Eliza Kretzmann, 2010.



Photo (left): Jennifer Esperanza, 2008; (right) SFRCC. The public experiences the new Railrunner, and a couple enjoys coffee at a local shop in the Railyard.



Photos (top and right): Jennifer Esperanza; Photo: left, SFRCC, 2008.



Local artisans sell their wares at the Railyard Park in a vibrant venue to support local economies. Photo: Courtesy of SFRCC.



Children enjoy rope climbing courses and merry-go-rounds at the Railyard Park. Photos: Jennifer Esperanza, 2008



Local teens break dance at the Fine Arts for Children and Teens 2010 event at the Railyard Park , which included sidewalk chalk art, a children's play, arts and crafts, and more. Photo: Eliza Kretzmann.



A father celebrates at the annual Fathers' Day Fiesta 2010. The Fiesta has quickly become a community-wide celebration that includes live local bands, family activities, activities and a ceremony honoring all fathers. The event is sponsored by local organizations, Reel Fathers and Young Fathers.



The Railyard Park is often a venue for youth and local musicians. Photos: Jennifer Esperanza, 2008.



The climbing wall is seen here, and a tunnel leading to the "Large Slide Array." The play structures at the Railyard Park are unique to the space. Photo: Jennifer Esperanza, 2008.



FAQ LIST FOR SANTA FE RAILYARD VISITORS

What is there to do at the Railyard?

The Railyard offers diverse restaurants (Flying Star Cafe, Railyard Restaurant & Saloon, Station Coffee and 2nd St. Brewery at the Railyard), the REI Sports store, women's clothing, gift and antique stores and numerous art galleries which host the Railyard Art District's monthly last Friday Art Walk. The Farmers Market is open Tuesday and Saturday mornings (Saturdays only during the winter), and the 10 acre park is home to the Artists Market on Saturdays as well, and includes a wonderful children's play area and fascinating gardens. You will find maps on either side of the historic train Depot of the Railyard and the surrounding Downtown Santa Fe area. Go to www.railyardsantafe.com for a complete tenant directory, event calendar (including music and movies in the Park, market schedules, all gallery offerings and other special events) and detailed driving directions, rail, shuttle and parking information. You may print the Railyard map from our website home page.

What will I find within walking distance of the Railyard?

The Sanbusco Market with a Borders book store and numerous unique shops and restaurants is to the west of the Depot and tracks. The Railyard is bordered by the historic Guadalupe District with many charming clothing and curio shops, and restaurants with a wide variety of food, music and nightlife. Heading north on Guadalupe St., you'll find the historic Santuario de Guadalupe, and it's only 3 more blocks across the river and right down San Francisco Street to the historic Downtown Plaza. The Roundhouse, the State of New Mexico's state capitol building, is 5 blocks east of the Railyard via Montezuma. You can spend the entire day in the Railyard area or explore as you walk to the Downtown area, then take the shuttle back.

Are there restrooms nearby?

There are restrooms inside the Santa Fe Depot, along with souvenirs and ticket sales for the historic Santa Fe Southern Railway excursion train (open Wednesday through Sunday), public restrooms in the Railyard Park, Sanbusco Center, and in many of the surrounding shops and restaurants you visit. The Railyard Park also has public restrooms.

What kind of ground transportation is available from the Railyard?

The City of Santa Fe provides **free shuttle bus service** (The Santa Fe Pickup) at the Montezuma St. end of the Depot platform that makes a loop from the Railyard to the State Capitol, Canyon Road, the Downtown Plaza and other stops. The shuttle circulates continuously 6:30 a.m. to 6:30 p.m. Monday through Friday and 7:30 a.m. to 4:30 p.m. Saturday, at stops designated by the red pickup logo approximately every 20 minutes. There is no Sunday service. Call 955-6581 for more information. For **City Bus Service** throughout the entire City, call 955-2001. There is a bus stop just east of the Depot on Guadalupe St. See the Railrunner website for **daily commuter rail service** to Albuquerque and points south (www.nmrailrunner.com).

NEW MEXICAN

SUNDAY, SEPTEMBER 14, 2008

www.santafenewmexican.com

SANTA FE RAILYARD

'It's wicked good'

Redevelopment's grand opening brings out community for firsthand look



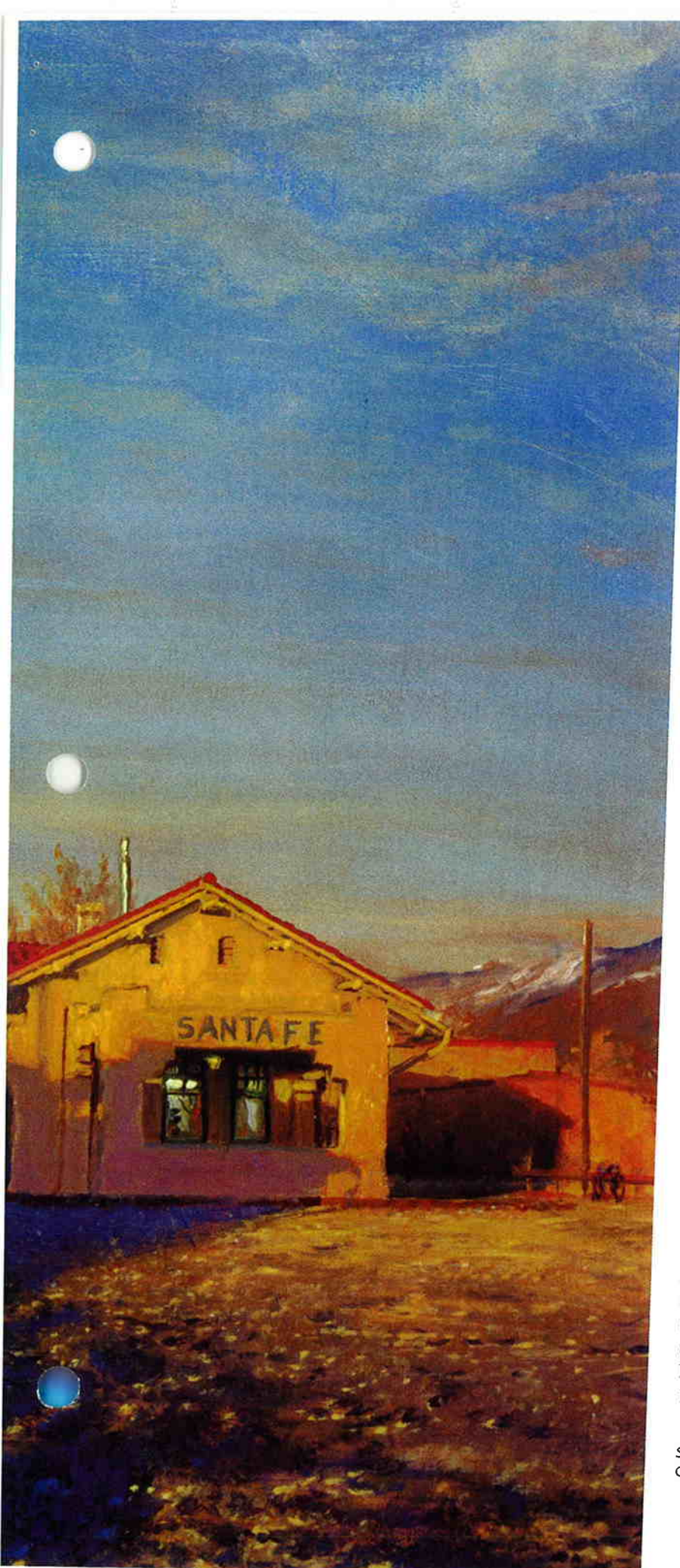
Photos by Natalie Guillén/The New Mexican

The Santa Fe Railyard's grand opening Saturday brought out more than 3,000 people to take a first glimpse at the redevelopment of the area. The Rail Runner train 'kissed' a car from the Santa Fe Southern Railway in a symbolic ceremony.

LIFE IN THE RAILWORLD

Getting to know
(and maybe even love)
the Railyard





TEXT BY ZANE FISCHER

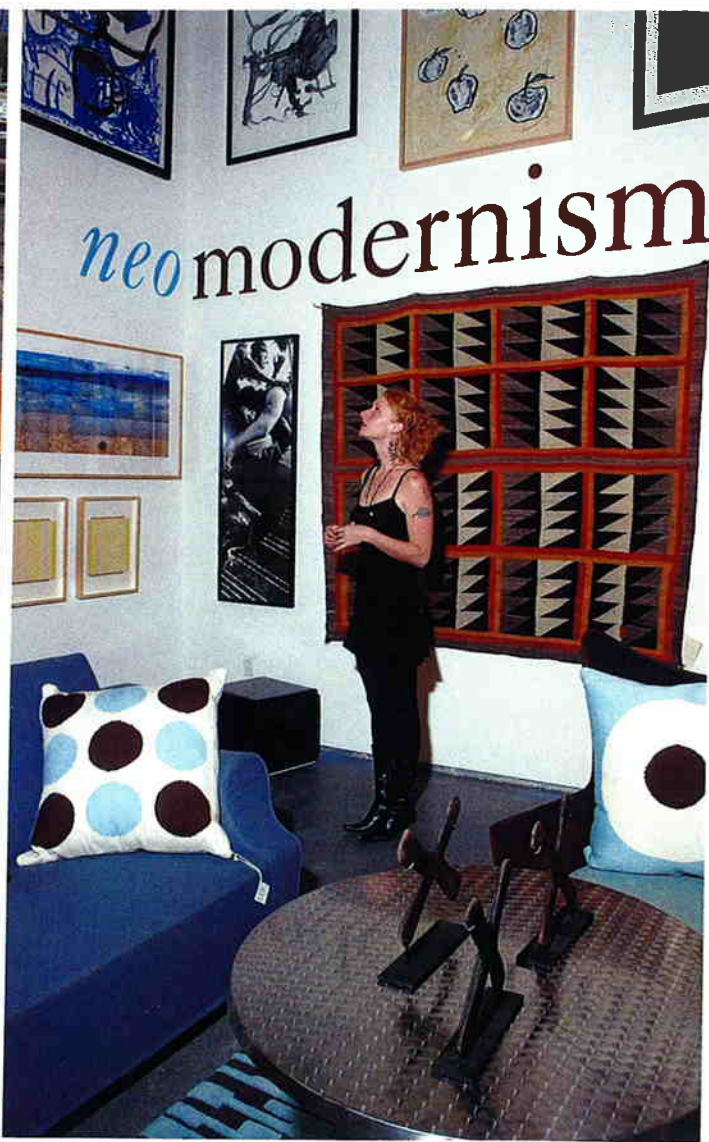
PHOTOGRAPHS BY DAVID ALFAYA

It will be a cold day in hell when Santa Fe Style is outlawed in Santa Fe, right? Actually, there's already one place in town where you can't, for any amount of money, build a Pueblo Revival-style building. No matter how badly you crave constructing a round-cornered, flat-roofed mud hut topped with vigas and latillas, it's out of the question—*prohibido*, brother—on Santa Fe's 50-acre Railyard development. Architecture for this public-private partnership isn't a free-for-all, of course—the area is master-planned—but it adheres to a different kind of history, a structural past rooted in brick, metal siding, and loading docks. It's a kind of alternative expression that has architects and aficionados atwitter to see new clusters of buildings made with different design standards sitting smack in downtown Santa Fe. It's also, cautions architect and project adviser Suby Bowden, a little bit risky: "If all the buildings work well and complement each other, it will be wonderful. If not, people are going to become very shy about embracing progressive design."

She's right. Santa Fe is prone to backlash after allowing big projects that don't feel right in the long term, like the recently nipped and tucked Hotel Eldorado. But then, development of the Railyard has been risky from the beginning, and to say the long history of the project has been hampered by a hesitation to embrace it is an understatement. Although the mixed-use, community-planned project is at least two decades in the making, as recently as last year the whole endeavor was again on shaky ground, with controversy over how the development should proceed threatening to end the city's contract with the nonprofit Santa Fe Railyard Community Corp. (SFRCC), which oversees the property. The Trust for Public Land (the national conservation and urban-renewal group that facilitated the \$21 million purchase of the property in 1995), along with Bowden and other long-term stakeholders, stepped in to mediate, and the project is currently, as they say, back on track.

It's still hard to believe, though, that everything Santa Feans said they wanted of the property back in the nineties—a park, an arts district, a home for key nonprofits and local businesses, while maintaining the general character of the area—is finally happening. "Have you seen the giant hole?" asks SFRCC executive director Richard Czoski by way of counterpoint. "There are 100,000 cubic yards of dirt being removed. Approximately

Santa Fe Southern by Daniel Morper, oil on board, 19½" x 21".
Courtesy of LewAllen Contemporary, Santa Fe.



Participants in African drumming and dance take a break from their weekly Saturday class outside the Railyard Performance Center (top and middle left). Across the tracks is Sears Warehouse, which houses Victoria Price Contemporary Art & Design (above). Santa Fe's Farmers Market draws 8,000 people on a high-season Saturday (left). Teens congregate at the future site of Warehouse 21's new complex, for which funds are still being raised to complete the design and construction (opposite).



6,000 truckloads are coming out for the construction of the underground garage.” That garage, near Sanbusco Market Center, and other new infrastructure throughout the property represent the initial stage in what will be at least two years of continuous construction. This has been Czoski’s life since taking the helm and calming the waters at SFRCC in 2005—\$400,000 worth of utility relocation here, a half a million in storm-sewer construction there, signing off on years of archaeological and environmental testing. “It’s not sexy,” Czoski says, rolling up his shirtsleeves over a map of the Railyard, ready for some conceptual shoveling. “It’s the nature of construction—underground first. Unfortunately, no one ever notices how hard you work on that stuff.”

But to know you’re working hard, people have to know you’re working. Ensnconced on the patio of the Railyard Restaurant and Saloon, I can see mostly evidence of deconstruction—specifically, remnants of the torn-down Morrelli building known for a long mural depicting, among other things, Vitruvian Man, an icon of architectural harmony. I’m asking people how they feel about the Railyard development and registering more than a few blank looks.

“What’s that?” is one common response. Or, “Is that the train that’s going through to Durango?” And, “That’s the ugliest park I’ve ever seen.” Also, “There’s going to be some condos, right?” All of these reactions express some grain of truth. The process has gone on

for so long that locals forget it’s real, and newcomers miss that it’s happening at all. The Rail Runner commuter train is scheduled to begin regular runs between Santa Fe and Albuquerque in 2008. The project will have 12 acres of park, but construction hasn’t started, so it can’t be ugly yet. And, yes, there’s going to be a residential component. But it’s become clear—whether through polling or Chinese water torture—that it’s impossible to assess the community’s sense of the development until we get to know it. Plenty of people are opinionated about some aspect or other, but few have a grasp of the overall project and the sweeping vision it represents.

The components are many—parks, trains, artist housing, galleries, restaurants, museums, a farmers market, and a movie theater, to pick a few—but it means more as a whole, says Bowden. “I latched on to the project in back in 1985,” she explains. “I had lived in progressive communities like Austin and San Francisco and was amazed by the inability of Santa Fe to consider its future.” For a city so sophisticated in preserving its past, Bowden found the resistance to planning remarkable. She hopes that the prolonged bout of civic engagement—even the sometimes rancorous discourse—will be recognized as a healthy process in the wake of the project’s completion. She wants people to enjoy the amenities and the convenience of the Railyard, but beyond that she hopes they will see how the community took control of its own future, empowering it to do so again and again. >



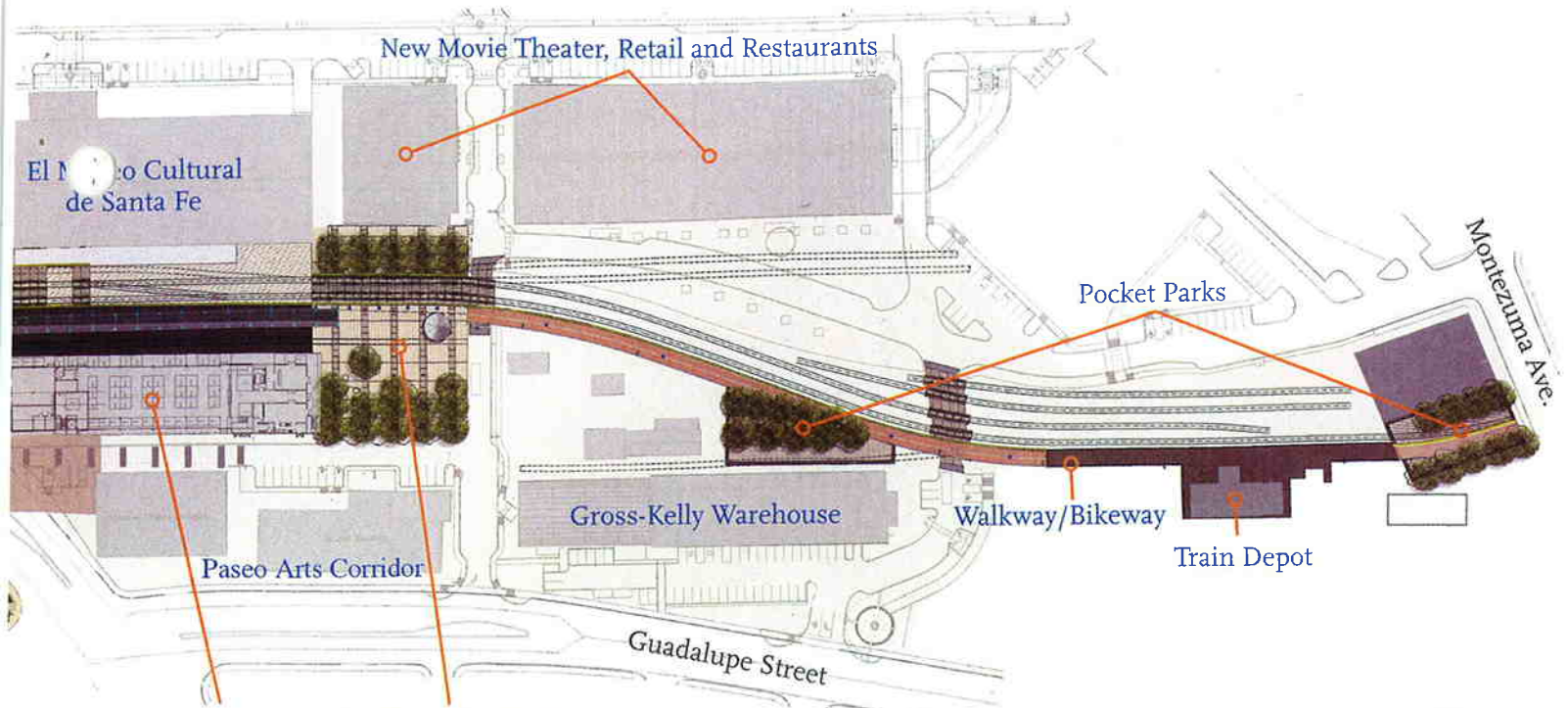
Plan of Railyard Park and Plaza (top). Illustrations of the Children's Play Area (above left) Railway Gardens (right), and Railyard Park Plaza (opposite). Courtesy of the Trust for Public Land and Cisneros Design

Fortunately, from where I'm sitting on the patio in the fading light of that Vitruvian void, I can also see a little piece of the future. The former Sears Warehouse, across the street from SITE Santa Fe, has been aggressively remodeled by architect Devendra Contractor with steel awnings, industrial glass, and deep red stucco, drifting darker as long ribbons of sun peel off the walls. The building houses four art galleries: Tai Gallery/Textile Arts, Victoria Price Contemporary Art & Design, Evo Gallery, and James Kelly Contemporary. Along with SITE Santa Fe, this collection of decidedly contemporary art venues describes the east end of what the master plan calls the Paseo Arts Corridor. Farther west sits Box Gallery, the Railyard Performance Space, El Museo Cultural de Santa Fe, and Santa Fe Clay. Across the street will be a mixed-use gallery-office-loft development and the Warehouse 21 teen arts center, with live-work housing for artists recessed between the existing residential neighborhood and

what will be the park. In the footprint of the old Morrelli structure, Contractor has designed a building that will house Gebert Contemporary and William Siegal Galleries. Most of the commercial galleries on the Paseo Arts Corridor are new to the Railyard, although for James Kelly it means coming home after relocating during the remodel.

"This concentration of galleries next to SITE Santa Fe promises to bring a new focus to contemporary art in Santa Fe," Kelly says, citing this as an example of how the project, despite a master plan, continues to evolve organically. When the city bought the Railyard property, the amount of cutting-edge contemporary galleries in Santa Fe could be counted on one hand. Now there are more than enough to compete for space in a burgeoning contemporary district anchored by SITE Santa Fe.

SITE director Laura Heon likes the momentum. "I think it bodes very well for everybody to be here side by side," she says. The proximity

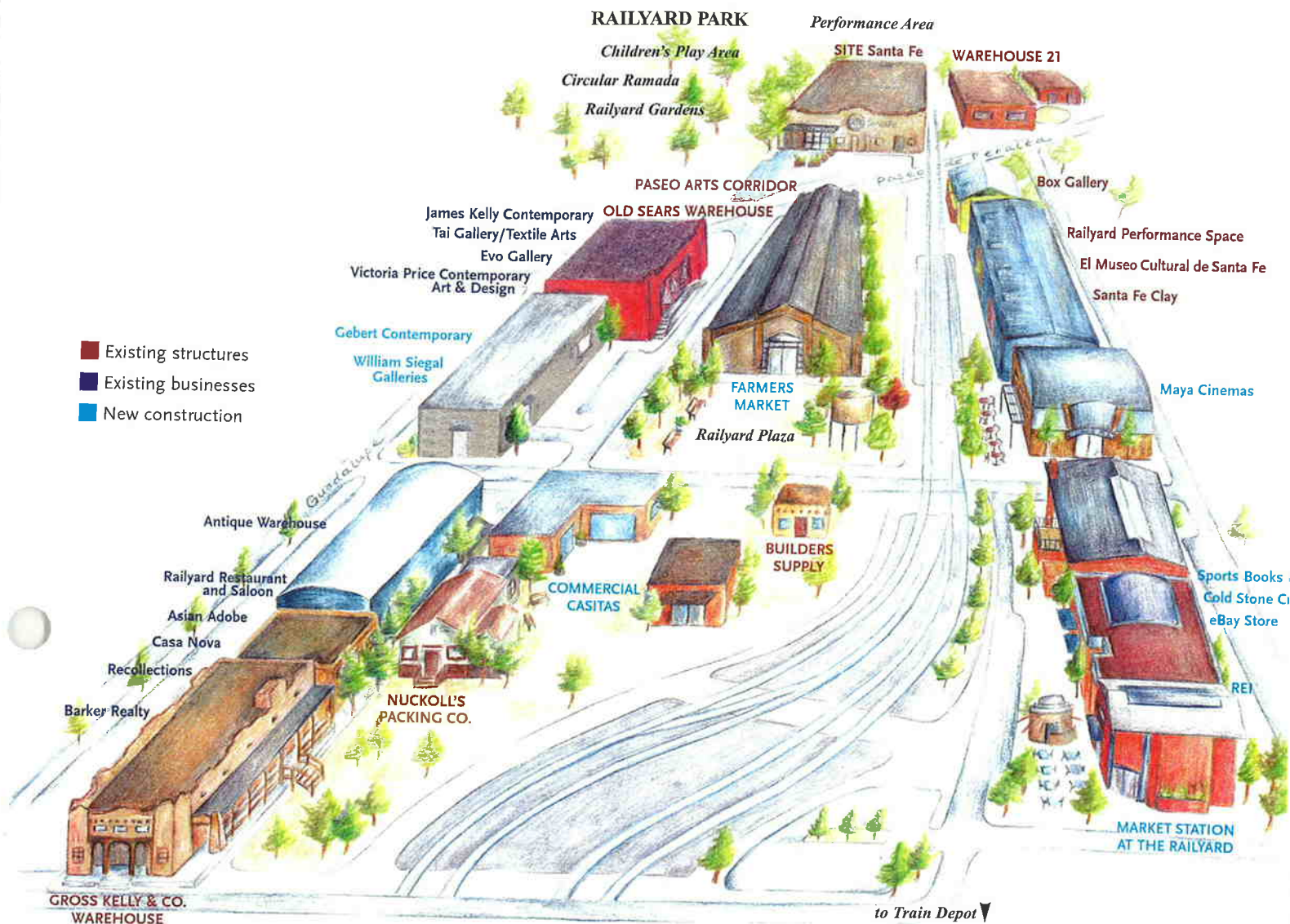


New Farmers Market Building **RAILYARD PLAZA**



Rendering of the new Farmers Market building; Huitt-Zollars Architects/Cameron Construction. Courtesy of the Santa Fe Farmers Market Institute.

Santa Fe Railyard Park & Plaza

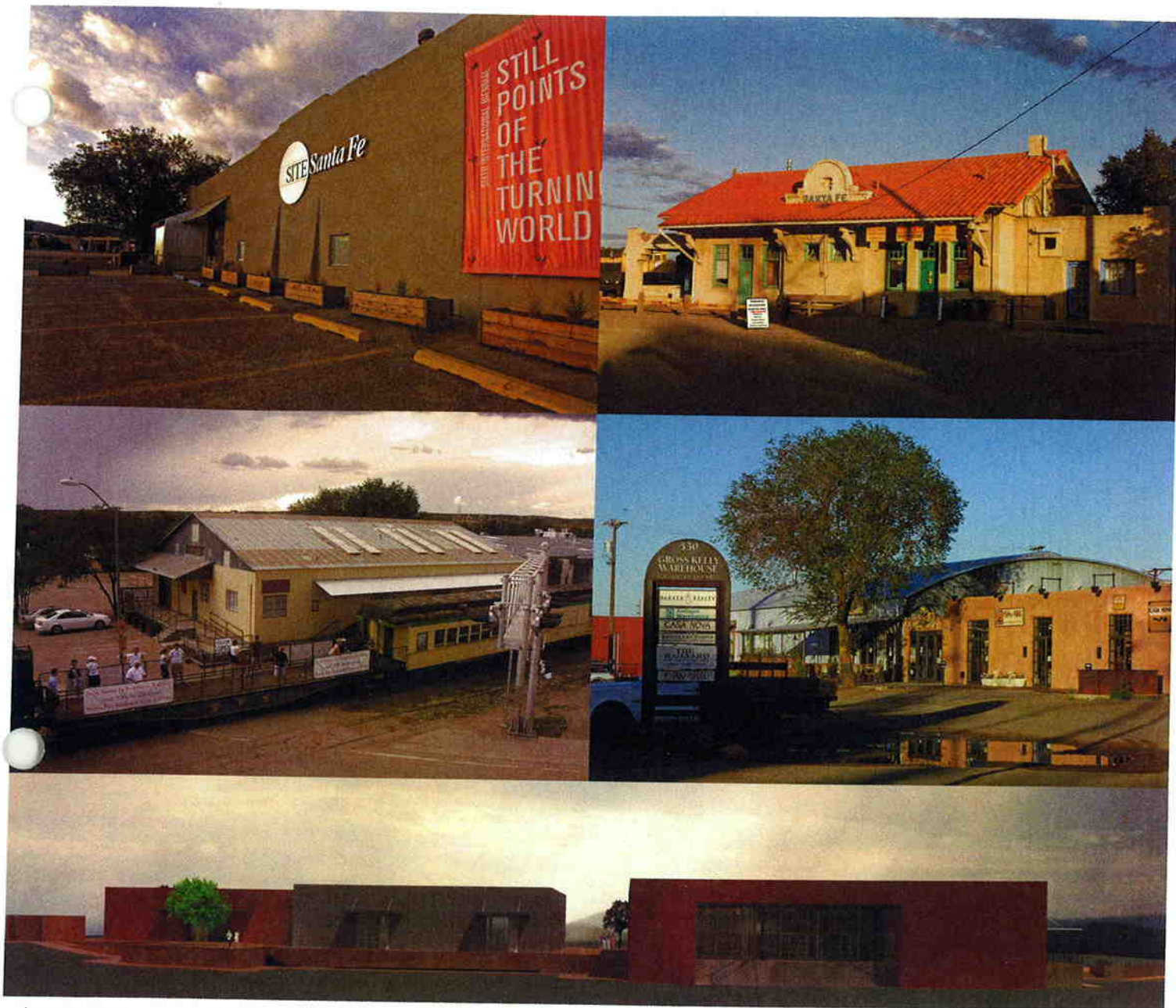


of a progressive arts nonprofit to a host of commercial galleries has been a recipe for vibrant arts districts around the country, says Heon, noting that DIA Art Foundation expanded New York City's art scene out of Soho and into Chelsea in much the way some of Santa Fe's contemporary galleries are abandoning Canyon Road for the new promise of the Railyard. If the same model proves as virally successful in Santa Fe, contemporary culture organizations will explode in and around the new development. More potential gallery spaces will become available as construction progresses, but Zane Bennett Contemporary Art on Canyon Road isn't waiting. It already has an annex in a building it owns on Guadalupe Street across from Tomasita's restaurant. The Railyard is, says gallerist Sandy Zane, "one of the best things we've ever seen a city government do. It could put Santa Fe on the map in a whole different way." Zane Bennett recently delivered notice to tenants in the Guadalupe building that they have 90

days to relocate; the gallery plans to use all 10,000 square feet.

As large as the new arts district is poised to be, it's only one aspect of the whole development. More central to everyday life are the park, the farmers market, and the residential component. The Trust for Public Land (TPL), following its participation in procuring the property, has taken on responsibility for developing ten acres of park, plus two acres of pedestrian alameda, pocket parks, and a plaza. Although TPL has been integral to dozens of park projects nationwide, the experience in Santa Fe is a new one for the organization. "We have never undertaken a development on quite this scale," says TPL program director Brian Drypolcher. "It's our hope that this will serve as a successful model for public-private partnerships that enhance the public realm in cities around the country."

The park is an ambitious one, with an \$11.5 million design that's the result of a progressive national competition. Landscape architect



Clockwise from top left: SITE Santa Fe, train depot, former Gross Kelly & Co. Warehouse, rendering by Devendra Contractor of the future site of Gebert Contemporary and William Siegal Galleries, and Box Gallery. These buildings are collectively called the Paseo Arts Corridor.

Ken Smith, architect Frederic Schwartz, and public artist Mary Miss have collaborated on the design through several iterations informed by public input. The result will be something unique, both in Santa Fe and in terms of public parks everywhere. "It's going to be a great work of art in itself," says Heon. "It's exactly the right kind of park for SITE Santa Fe to be next to." What it won't be is a vast expanse of water-sucking Kentucky bluegrass, says Czoski. "It's a park for Santa Fe, with our unique water concerns." Not only will plantings be drought-tolerant, but also 60 percent of the irrigation needs will be met by channeling runoff water from neighboring roofs.

Water management is just one of the juggling acts, however. "On the design front," says Drypolcher, "we have long had the objectives of balancing contemporary, functional materials and a contemporary, functional aesthetic within the context of a historic, working rail yard. We're also working to create a nice place where people will

want to hang out and do things together, where families can gather, kids can play, and where performances and protests, idylls, foolishness, contemplation, conversations, and commerce will happen." Bowden sums it up in contrast to the historic Plaza: "It's a place where you can have fun without a permit."

West of the park and across the train tracks will be mixed-use retail and live-work units built by local developer WivCo, best known for The Lofts on Cerrillos Road and at Marquez Place. Finagling height and orientation of three major buildings has been a challenge in communication among the developers and the existing neighbors, but principal Don Wiviott is convinced the residential component will bring something extra to Santa Fe's Railyard. "It gives the place a heart," he says. "It's a much softer project than an office park that empties at 5 P.M."

If the live-work units, which are expected to break ground in



The north side of the Railyard, looking toward Sanbusco Market Center and the Santuario de Guadalupe.

January 2007, provide the heart, another building slated to begin construction at the same time will supply the stomach. “After 39 years, the Farmers Market is going to have a permanent facility,” says executive director Judith Danziger. “It’s fabulous.” A hallmark of local trade and organic agriculture, the market itself will operate three days a week; a full-time store will sell products from vendors. The market currently draws as many as 8,000 people on a high-season Saturday, so with a permanent presence its impact on the area will be significant.

The Farmers Market is bound to stand in somewhat marked contrast to one of its neighbors, the final component of the Railyard’s north end: a movie theater and retail-and-restaurant complex. That project, spearheaded by Railyard Co. LLC, a development group made up of four local businesspeople, is, nonetheless, the least local in its expected tenants, something some members of the community are certain to bristle over. The master plan specifically calls for pref-

erence given to local businesses and discourages the presence of chain stores or franchises. But while that’s everyone’s preference, says Czoski, at the end of the day it’s not entirely workable.

“One factor at work here is that in order for a developer to finance a project of this size, it’s got to have creditworthy, bankable anchor tenants,” says Czoski. Railyard Co. principal member Allen Branch thinks those tenants, local or not, will be businesses that Santa Fe’s broader community responds to. “We have a sports bar with seven lanes of bowling and virtual-reality games, an eBay store, and a Cold Stone Creamery,” says Branch. He also reports that an agreement among the theater, Maya Railyard 12, and neighboring restaurants ensures that, unlike at the mall, patrons can skip hot dogs and soda in favor of tapas and beer during the movies. Branch says he, too, has a sympathy for local business, but it would be essentially illegal to prevent him from leasing to national tenants that can pay market-rate



rents. “All the for-profit tenants we have are basically subsidizing the nonprofits,” says Czoski. “It’s like affordable housing; you can do it, but other units have to be more expensive to make up the difference.”

While Czoski is confident that the great majority of tenants will be local, and Branch may be right that Santa Feans will welcome franchise bowling, the idea of chain retailers and restaurants replacing local, downtown businesses is a looming threat that presages a punch list of other potential problems lying in wait. It remains to be seen, for example, exactly how the Baca portion of the Railyard will **manifest itself**, with the majority of the parcels still unleased and **planned**. And it’s uncertain how fluid the connection between Baca and the North Railyard will be, depending as it does on a city “hike and bike” trail and a \$1 million, state-funded overpass spanning St. Francis Drive at Cerrillos Road. The Farmers Market is still haggling with the city about who may and may not share space in its

building. Despite the pedestrian-friendly environment and the presence of a commuter train, parking (all of it metered or garaged) is going to be tight and will affect some of the surrounding areas. Plus, a few key nonprofit projects, like Warehouse 21 and the park, have millions of dollars yet to raise before they can be confident of reaching completion as planned.

It’s dark now at my patio table, and my sense of the Railyard is reduced to trees lit by the headlights of passing cars and voices of passersby finally noticing that construction has started on something, but not necessarily knowing what. Getting a first good glimpse of the Railyard’s progressive personality, I have my gripes—maybe even a couple of pet peeves—but from where I’m sitting, everything looks beautiful. And, if Suby Bowden is right, the butterflies in my stomach are churning for something the world in general could stand to fall a little more in love with: the future. ✨

landscape architecture

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**Ken Smith on the Rails
in Santa Fe**

ASLA EXPO: D.C.'s Best Landscapes

Short but Cute Shrubs

What Makes a City Resilient?



KEVIN MAJONET FOR THE NEW YORK TIMES

The Art Of Being Santa Fe

The city is celebrating its 400th anniversary, but its heart and soul — artistic, spiritual, culinary, even its dedication to preservation — are the result of constant renewal.

BY HENRY SHUKMAN

I CAN'T remember how or why it came to be dawn when I first saw Santa Fe from a bus window. It was my first time in New Mexico, the fulfillment of a long-held dream: to visit the land that had enflamed my imagination when as a teenager I'd read D. H. Lawrence's paeans to the state.

The desert slowly emerged out of a velvet blackness, became a watery blue, almost the blue of a swimming pool. Then just as we got to the top of the long climb of La Bajada Hill and the Sangre-de-Cristo mountains sprang into view, the wing of darkness over the earth withdrew, and the true daytime colors began to show, rusty-brown as a cougar's hide. Ahead, the gaunt lump of the mountains, receiving the first red blush on their faces. At their feet, the mingling of the lights of town with stars of sunlight winking from distant windows.

It's still one of those approaches, those arrivals, that seems mythical, impossibly grand. The highway reaches away, straight at the mountains, like a long