

# SPACES AND PLACES

ARTSPACE

## ENCOURAGEMENT AND SHARING ARE A WAY OF LIFE AT EVERETT STATION LOFTS

As real estate developers, we are invariably struck by the artistic vibrancy and community involvement that develops in Artspace projects. The community life that flourishes in Artspace buildings is rooted in the experience of artists living and working side by side.

Everett Station Lofts in Portland, Oregon, is a thriving example. During the mid-1980s, an individual bought and converted the warehouse building into an artist-housing complex. By the mid-90s the Pearl District, a rapidly gentrifying neighborhood near Everett Station, was driving real estate values up. When the owner decided to sell, the artists sought out Artspace and made the case for maintaining Everett Station as affordable space for artists. Artspace took ownership of the building in 1998.



Today Everett Station Lofts has 47 live/work spaces, 16 of which are live/work galleries. Most of the tenants are visual artists: painters, sculptors, and potters. There are fashion designers, writers, and musicians. Most are emerging artists.

Most are emerging artists.

The building's on-site manager, Dave Hagood, is passionate about his job. He has the right mix of technical, administrative, and social skills needed in an on-site property manager, but he also possesses a deep appreciation for the arts, and for artists particularly. Since his tenure began three years ago, the organized artist activity in the building has grown tremendously.

Under Dave's leadership, all 16 of the building's galleries participate in First Thursday, a city-wide open studio/gallery event. Every month a thousand or more



Visitors crowd into the Everett Station courtyard on Open Studio day

visitors come through the building's galleries on the evening of First Thursday. And last summer, for the second year, Everett Station hosted its own Open Studios event. Everyone in the building participated in getting ready. On a beautiful August day, doors opened to 1,500 guests who spent the afternoon milling around the building's beautiful center courtyard, admiring and purchasing the artwork of the artists and gallery owners. In retrospect, the artists see the event as a great success and an on-going opportunity to learn from each other, particularly in the areas of marketing, self-promotion, and sales.

The artists describe the community of Everett Station Lofts as sharing, trusting, connecting, launching, a springboard, a nucleus, and a germinating ground.

A common practice throughout the building is artists encouraging one another to exhibit. Many new tenants have never shown their art. They learn from each other, share ideas, tools, and materials. They collaborate on art works together and work as a group to organize and fundraise for shows and events. They talk of faster

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## COMMUNITY SPOTLIGHT

Welcome to another edition of Spaces and Places, the Artspace newsletter. With this issue, we're happy to introduce Community Spotlight, a new regular feature that focuses on the artists who live and work in Artspace buildings.

Artspace is known far and wide for creating and operating space. We've done 18 major projects so far, and we're proud of them all. But at the end of the day, it's not about the buildings — it's about the artists inside.

To put it another way, we provide the space, but it's the artists themselves who live, work, exhibit, rehearse, perform, teach, and help one another in ways too numerous to count. We provide the space, but it's the artists who create the community that makes an Artspace building special.

That's the thinking behind Community Spotlight. We want to share with our friends our pride in the artist communities that thrive in all our buildings. In this issue, Shannon Joern writes about the artists of Everett Station Lofts, a 47-unit Artspace live/work project in Portland, Oregon. "It's a wonderful place with a wonderful community spirit," Shannon says. "And the credit goes to the people who live there." Amen.


ASSET MANAGERS:  
HARD WORK AND  
BIG REWARDS

Artspace is known far and wide as a builder of arts projects. But what happens after the carpenters, plumbers, and electricians leave and the artists move in? For the four members of Artspace's hard-working asset management department, that's when the real work begins.

These days, in fact, it begins even earlier, says Wendy Thompson, Artspace's Director of Asset Management.

"It used to be that Artspace had separate Property Development and Asset Management departments," Thompson recalls. "Property Development would be responsible for getting the project built, and when the project opened they would hand it over to Asset Management. The problem was that the asset managers were taking over projects they knew very little about."

Several years ago, the two departments were brought together under the direction of Vice President Greg Handberg, who made a basic change in their relationship. "Now we work side by side with the project managers, so that when the project opens we're fully up to speed," Thompson says. "Although our main responsibility still is to oversee the operation of completed projects, we're involved all during the time a project is in development."

Thompson and her staff — property managers Dean Crowell, Jean Kramer-Johnson, and Shawn Silver — manage a



*From Left: Wendy Thompson, Dean Crowell, Jean Kramer-Johnson, and Shawn Silver*

total of 18 projects. They are responsible for residential and commercial leasing, for hiring and working with the on-site property managers, for monitoring cash flow, and for facilitating the artist selection process at new live/work projects in states that permit artist preference.

"A lot of what we do, especially at the start, is marketing," says Thompson. "We go into the community while the project is still under construction and lead a grassroots effort to get the word out. Commercial leasing is a particular challenge, so we tend to focus on that."

The busiest time of all, in most instances, is the three-month period before a project opens. Being an asset manager can require long hours and creative problem-solving. But it's worth it, Thompson says.

"For me, the greatest reward is connecting with the tenants in our buildings and seeing all the wonderful things they're creating in that space that they wouldn't be creating without it. Just to hear how thankful and appreciative these residents are to have such space — and more than the space, to be part of a creative community.

"Because when you get right down to it, what Artspace does is much more than build projects. We create communities."

## THANK YOU, DONORS! ARTSPACE MEETS THE BUSH CHALLENGE

Last year the Bush Foundation of Saint Paul challenged Artspace to double the previous year's number of individual donors (exclusive of Board members) to our Annual Fund. We are thrilled to announce that we have met the challenge and qualified for a Bush grant of \$50,000 for general operations. Thanks to more than 150 individuals, the 2005 Artspace Annual Fund raised more than \$50,000 on its own.

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\* Artspace Board member.

# FOUR LIVE/WORK PROJECTS ARE APPROACHING CONSTRUCTION

When the Elder Street Artist Lofts opened its doors late last summer, Artspace found itself in the unusual position of having no projects under construction. But the respite will be brief: two new projects will go into construction this spring, and by the end of 2006, barring unexpected delays, up to four new projects will be underway. Here's a brief look at each of them



## Breitweiser Artist Lofts Buffalo, New York

Built in 1911 as an automobile factory and originally known as the Buffalo Electric Vehicle Company Building, the Breitweiser is a five-story building in the economically challenged Midtown neighborhood about a mile north of downtown Buffalo.

Named for the building's long-term occupant, a printing company, the Breitweiser Artist Lofts will consist of 60 live/work units: 36 in the renovated factory building plus 24 in a cluster of six new fourplexes on vacant land behind it. In addition, 13,000 square feet of commercial space on the street level of the Breitweiser will provide offices and other space for arts organizations and arts-related businesses.

The City of Buffalo played a leading role in the project. City officials brought Artspace to Buffalo in the first place and were instrumental in persuading local foundations and businesses to support the project. The City also made a substantial financial commitment of its own. Construction begins in April.



*Architect's rendering of renovated West Side School in Ft. Lauderdale*

## Sailboat Bend Artist Lofts Ft. Lauderdale, Florida

After decades of decline, the Sailboat Bend neighborhood near downtown Ft. Lauderdale is experiencing a renaissance. A key element of the turnaround is a 14-acre tract formerly owned by the Ft. Lauderdale School District. In a unique partnership between Artspace and Lennar

Homes, a commercial developer that is building condos and townhouses on the site, Artspace will build 37 new units of affordable live/work space for artists and their families. In addition, Artspace will also restore the historic West Side School and convert it into a home for the Broward County Historical Commission. Construction will begin this summer with completion expected in mid-2007.



*Architect's rendering of Hiawatha Artist Lofts in Seattle*

## Hiawatha Artist Lofts Seattle, Washington

Building on the success of the fully occupied Tashiro Kaplan Artist Lofts in the Pioneer Square District, Artspace is now gearing up for its second Seattle project: the Hiawatha Artist Lofts in Seattle's Central District.

The Hiawatha will be a new three-story building containing 61 units of affordable live/work space for artists and their families, plus 6,000 square feet of commercial space. Among its amenities will be a community room for use by the entire neighborhood and a pocket park featuring sculpture by resident artists. Construction will begin in late summer with completion expected toward the end of 2007.

## Tannery Artist Lofts Santa Cruz, California

In Santa Cruz, Artspace is developing parts of a new \$42 million arts complex, the Tannery Arts Center. When completed, the Tannery Arts Center will consist of 100 units of affordable live/work residences for artists and their families in two new buildings by the San Lorenzo River and 40,000 square feet of "working studio" space in five of the old tannery's historic buildings. Future elements of the Center may ultimately include a Creative Learning Center and office, rehearsal, and performance space for a number of Santa Cruz area arts groups. Construction of the live/work buildings, the first phase of the project, will begin in late 2006.

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large lobby and audience amenities; a third floor event center capable of hosting a formal dinner for 300; and a glass-walled studio/classroom on the second level that will be visible from the first and third floor lobbies. The studio/classroom will be used for the Minnesota Shubert Center's acclaimed arts education and technology program, noted Center Director Kim Motes.

Motes also announced that Blythe Brenden has been named chair of the Minnesota Shubert Center Steering Committee. The Steering Committee is spearheading the Center's \$37 million

capital campaign, and when the Center begins operation in 2008 it will become the Center's Board of Directors. Brenden is a granddaughter of theater impresario Ted Mann, who owned the Shubert Theater from 1957 to 1983, when it was known as the Academy.

Brenden brings extensive experience working in leadership roles with nonprofits, including Abbott Northwestern's Institute for Health and Healing, the Minneapolis Institute of Arts, the Women's Association of the Minnesota Orchestra (WAMSO), and the Ordway Center for the Performing Arts.

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problem-solving, expanding their vocabularies, taking risks and gaining confidence.

"Most artists face numerous career hurdles", says Dave. "As part of a community, you get help and you learn from others, which makes a difference in whether an artist succeeds or gives up. It inspires artistic maturity, just like human maturity is inspired by being among other humans."

Everett Station's near 20-year existence as an artist facility has made an impact in the greater Portland arts community. As a space that historically houses emerging artists, the building remains an important anchor in the local scene, as a venue and structure for cutting-edge, new art. While the nearby Pearl District flourishes with more mainstream galleries, Everett Station attracts patrons, artists and gallery owners who focus on an emerging, accessible, and non-judgmental arts culture.

We at Artspace are proud to be associated with the artists in our buildings. We're inspired to be a part of something great with them, a movement that is changing the way American artists live and work, and the way others understand, know and support artists. We're thrilled that our mission — to create, foster, and preserve affordable space for artists and arts organizations — can contribute to the growth of bustling artist communities, in Portland and all across the country.



*The courtyard serves as an outdoor gallery for Everett Station artists*

## IN THE WORKS

### FRANKLIN ARTS CENTER



When the Brainerd, Minnesota, School District decided to replace its historic Franklin Junior High School with a new facility, it didn't call in a wrecking crew. Instead, it called in Artspace.

The resulting \$6.5 million project, currently in predevelopment, will be a mixed-used regional arts center that will serve the Brainerd community by providing 25 affordable live/work units for artists and their families, studios for artists who reside elsewhere; office space for local arts organizations; arts-compatible commercial space; and community space that will be operated by the School District.

Construction of the residential portion of the project is expected to begin in late 2006 or early 2007. But the Arts Center is already becoming a reality. No fewer than 10 arts organizations, individual artists, and creative businesses have already leased space in the building.

The Franklin's new tenants include one of Brainerd's major arts organizations, the Crossing Arts Alliance, as well as a potters' group, a photographer, two painters, a hat maker, two graphic designers, and a frame shop.

# SHUBERT CENTER GETS NEW LOOK, NEW LEADERSHIP

The Minnesota Shubert Performing Arts and Education Center has a new design and a new Steering Committee chair.

The three-building project in downtown Minneapolis, tentatively scheduled to enter construction early next year, has been redesigned by Miller Dunwiddie Architecture, a Minneapolis firm that specializes in historic preservation projects. The new design preserves the basic relationship between the Minnesota Shubert Center's two historic buildings — Hennepin Center for the Arts, built in 1888, and the Shubert Theater, built in 1910 — and links them with a distinctive new Center Building.

Among the Center Building's prominent exterior features will be an angled glass façade framed by buff-colored terracotta that



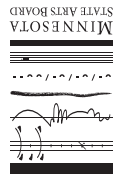
*At night, the Shubert Center will be a beacon of dancing light on Hennepin Avenue*

matches the color of the Shubert Theatre's terracotta.

The marquee, five feet high and 20 feet long, will consist of two LED screens capable of showing videos of current attractions. Above the marquee will be a two-story stainless

steel mesh tower that can be lit either from the inside or with projected images on the outside; at night, it will be a beacon of moving light on Hennepin Avenue. On the inside, the Center Building will feature a

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