

FOR IMMEDIATE RELEASE

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GLASS HOUSE COLLECTIVE LAUNCHES \$30K PUBLIC ART GRANT TO SUPPORT YEARLONG PROJECT FOCUSED ON COMMUNITY GROWTH

Grant Initiative Aims to Integrate Artists within the Glass Street Community and Focus on Development Through Artistic Discipline

(Chattanooga, September 19, 2013) – Glass House Collective is pleased to announce a national grant initiative seeking artists or artist teams to work within East Chattanooga’s historic Glass Street district for a period of one year. This national call to artists aims to significantly boost the community through art projects by bringing area stakeholders together with working artists. The grant will provide three artists or artist teams studio space in the historic buildings along Glass Street and receive up to \$30,000 to complete place-based projects in the Glass Street district.

Over the course of one year, artists will implement projects that address one or more of the priority areas identified by resident stakeholders – including: community engagement, neighborhood safety, and beautification. Glass House Collective encourages all artistic disciplines to apply (i.e. performing, visual, literary, graphic design, multi-media craft, etc.). To view the Request for Proposal visit <http://www.glasshousecollective.org/RFPartistgrantsprogram/>

Funding for this grant initiative is possible by The Educational Foundation of America (EFA), a national private foundation program that supports arts driven approaches to social and economic revitalization in depreciated communities. By investing in artists, creative initiatives, and cultural institutions, EFA hopes to encourage artistic and community collaboration and deepen local pride.

“EFA believes that creativity has a vital role to play in urban revitalization. By partnering artists with deserving communities and nurturing their relationships, we feel we can answer civic needs in a way that will build local pride and promote the social vibrancy that comes from positive, community-based change. By integrating contemporary art into civic life, we hope to revitalize the social and economic fabric of EFA communities and contribute to the sustainability of a creative society in which the arts play an important part in the way problems are solved,” said a spokesperson for EFA.

In alignment with the Educational Foundation of America’s objectives, Glass House Collective has kick started a creative and citizen-led revival by focusing on the value of the arts and incentivized projects by individual artists. The Collective has provided support for artists to engage residents in projects such as murals, temporary sculptures, pop-up galleries, live performances, and interactive

art exhibitions. In addition to their focus on arts and creativity, Glass House Collective has established partnerships to help bring additional resources to East Chattanooga. These include business planning classes for residents, free youth summer camps, after school programming for kids, and most recently new sidewalks along Glass Street. Please visit <http://www.glasshousecollective.org/projects/> to learn about the various projects Glass House Collective has supported over the past 18 months.

“This program is designed to spark positive and lasting change by pairing our neighbors’ insights with the imagination and resourcefulness of creative individuals,” said Katherine Currin, Executive Director of Glass House Collective.

Founded in 2012, Glass House Collective is working to develop a creative revitalized district on Glass Street through artist-led and community-involved projects to catalyze redevelopment in East Chattanooga. For more information about Glass House Collective, its projects, and people, visit [glasshousecollective.org](http://www.glasshousecollective.org).

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CALL TO ARTISTS

ARTIST GRANTS PROGRAM | ISSUED BY

GLASS HOUSE | COLLECTIVE | SEPTEMBER 2013

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REQUEST FOR PROPOSAL

Glass House Collective is seeking proposals from artists or artist teams residing in the United States for the Creative Placemaking Program. Grants of up to **\$30,000** will be awarded to at least two artists or artist teams.

1. Eligibility. The RFP is open to all artists or artist teams over the age of 18 who currently reside in the United States. No other 501c3 nonprofit organizations or religious institutions may apply.
2. Project Budget. Up to \$30,000 per grant for artists' stipends and project materials.
3. Application Deadline: Applications must be received by **November 1st, 2013, 4PM (EST)**. No exceptions. Refer to page 4 for application procedures. The application can be found on page 5 of this document or downloaded at www.glasshousecollective.org/RFPartistgrantsprogram.
4. Project Timeline: **Jan 1, 2014** through **Dec 31, 2014**.

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PROJECT OVERVIEW

Glass House Collective is seeking artists or artist teams to work within the East Chattanooga community for one year. Two artists or artist teams will be selected to receive up to \$30,000. All disciplines of art are eligible to apply (i.e. performing, visual, literary, graphic design, multimedia craft, etc).

Over the course of one year, artists will implement projects that address one or more priority areas identified by resident stakeholders. These include: **community engagement, neighborhood safety, and beautification.**

Applicants should carefully consider the context within which they will be working. While the City of Chattanooga has undergone a remarkable renaissance over the past twenty years, there are places that have been challenging to engage along the way, and East Chattanooga is one of these places.

ABOUT EAST CHATTANOOGA

In 2011, this urban neighborhood was classified as “Stable/Declining” in The Chattanooga Neighborhood Assessment by Michael Shubert. The stable but declining neighborhood is experiencing a reduction in homeownership, a weakening of maintenance standards, less active neighborhood groups and associations, and an image that is weakening. The neighborhood is having difficulty attracting homebuyers who qualify for conventional financing. Associational ties are weakening and the neighborhood is less resilient in responding to threats. While the neighborhood may look fairly stable, the equilibrium has begun to shift in a downward fashion.

IMAGE

- The neighborhood is perceived as being in decline.
- Neighborhood conditions begin to reinforce a negative image.

MARKET

- Homeownership base is beginning to slip. Sales prices appreciate at a lower rate than the city as a whole.
- Homes for sale are more likely to be purchased by investors than homeowners and converted to rentals. Rental investors are usually less than professional in property management and tenant screening.
- Realtors begin to market properties toward investor purchase.
- Vacant properties begin to appear.

PHYSICAL CONDITIONS

- Physical conditions on residential properties, while generally decent, begin to show decline as owners begin to defer investment or make shoddier improvements.
- Exterior conditions of yards and driveways show signs of slipping.
- Reduced expenditures on capital improvements.

NEIGHBORHOOD MANAGEMENT

- Neighborhood association is not growing in membership.
- Uncivil behaviors, while rare in the past, grow in frequency and increasingly remain unchecked.
- Coping mechanism of the neighborhood is weaker.

The commercial area most important to the community is Glass Street. This historic commercial corridor’s story echoes that of many formerly industrial areas. Today, the Glass Street corridor sees some 11,000 vehicles pass through it everyday without stopping. Short on the foot traffic and sense of community that made this district so vibrant in the past, local businesses have had a difficult time keeping their doors open, often leaving the district’s historic buildings to fall into disrepair. Through the efforts of Glass House Collective, and specifically a focus on the value of the arts and incentivized projects by individual artists, Glass Street is undergoing a creative and citizen-led revival. Please visit www.glasshousecollective.org/projects to learn about the various projects Glass House Collective has supported over the past 18 months.

For more detailed information about the community:

- AIA Urban Design Workshop Briefing Materials (2012): <http://tinyurl.com/q2w3d3p>
- Chattanooga Neighborhood Assessment (2011): <http://tinyurl.com/og7uepk>
- Regional Planning Agency’s East Chatt Area Plan (2004): <http://tinyurl.com/q58n4as>

DETAILS & PROVISIONS

Glass House Collective will provide:

- Up to \$30,000 in funding per selected artist or artist teams. Funding may be used for artist or artist team stipends, and project materials. This call is open to artists or artist teams from across the United States, but funding may not be used to subsidize relocation costs or cover housing related expenses or transportation.
- A multiuse space located in a historic building along the Glass Street commercial corridor as studios for design and production. The space is equipped with electricity, plumbing, HVAC, and AIA Handicap accessible. Please see page 8 for a footprint of the building.
- Assistance in marketing/promotional efforts and outreach throughout the duration of the project including access to a dedicated team of residents we call the Good Neighbor Network.

Artists or artist teams will be responsible for:

- Incorporating a public component in their project (i.e. public exhibition, installation, event, performance, lecture series, publication or website, etc.) with a defined target audience and understanding of the extent to which they are involved.
- Activating the multiuse space provided by Glass House Collective throughout the duration of the project. This should include spending a minimum of thirty hr/wk in the space and a minimum of six opportunities for public engagement in the space (i.e. instructional class, educational lecture, art exhibition, live demonstration, ect) over the course of the year.
- Demonstrating a general understanding of any special permits or permissions that will be required based on the proposed locations and natures of the project.
- Ensuring that projects do not create public safety hazards or encourage vandalism or be susceptible to degradation.
- Collaborating with residents, Glass House Collective staff, and partner experts as well as report progress on benchmarks outlined in the application form of this RFP.
- Obtaining their own personal health insurance coverage.

GRANT PROJECT TIMELINE

- SEPTEMBER 17, 2013**
Announcement of RFP
- NOVEMBER 1, 4PM EST**
Deadline for receipt of application materials
- WEEK OF NOVEMBER 1**
Review of proposals & selection of 10 semifinalists
- WEEK OF NOVEMBER 11**
Interviews with semifinalists
- WEEK OF NOVEMBER 11**
Grants awarded
- JANUARY 1, 2014**
Grant period begins
- DECEMBER 31, 2014**
Grant period ends

APPLICATION PROCEDURES

SELECTION PROCESS

An ad hoc selection panel including representatives of Glass House Collective and neighboring residents and business owners will review qualifications/proposals for the project and select up to 10 finalists. Finalists will be invited to participate in an interview process that may be conducted in person or via Skype.

TERMS

- Glass House Collective accepts no responsibility for the loss or damage of artist submission materials.
- Glass House Collective accepts no responsibility for costs incurred by the artist in responding to this RFP.
- Artists and artist collaborations selected for this project will be required to meet contract terms and scopes as well as lump sum budgets. No additional and/or contingency funds will be available.
- Respondents to this RFP agree to abide by the terms and conditions of this Request.
- Design proposals and their copyright will belong to artists. Glass House Collective reserves the right to use images of the designs and information from the written proposals for review and project promotional purposes.
- Artists or artist teams may submit multiple proposals for consideration, however, only one proposal can be selected per artist/artist team.

SELECTION CRITERIA

Projects should support one or more of the priorities identified by key stakeholders, which include **community engagement, neighborhood safety, and beautification.**

Selection criteria will focus on the artist or artist teams':

- Ability to address one or more of the key priority areas outlined in this RFP
- Artistic excellence
- Established record of completed projects
- Demonstrate experience working with communities
- Substantiated ability to collaborate well with others
- Ability to complete the application form and to address all questions outlined in this RFP

Preference will be given to proposals that:

- Teach new skills to participants
- Engage partners from multiple sectors

CONTACT US

Please contact Glass House Collective for additional information or with any questions.

Phone: 423-402-0565

Email: info@glasshousecollective.org

To learn more about Glass House Collective, visit:
www.glasshousecollective.org



SUBMITTAL INSTRUCTIONS & REQUIREMENTS

Proposals may be submitted by mail, email, or by hand delivery and must include the following:

1. Complete Application Form on Page 6.
2. Complete Project Description questions 1-8 on Page 7. If submitted electronically, each file should be titled first with the name of the attachment followed by the artist's last name (for example: Application Form_Smith; Project Description_Smith; Project Budget_Smith).
3. Complete Project Budget Page 7.
4. Current Resume. *(two page limit)*
5. Letter of Interest briefly addressing how you addressed this project. This document should be no longer than one page. *(single spaced, 1 inch margins, 12 point font)*
6. List of professional references *(at least three)*: Please include name, address, phone number, and email address for each individual.
7. Ten digital images of previous work saved to CD or emailed to the address provided below. The specifications for the digital images are as follows: All CDs must be labeled with the applicant's name, contact information (telephone number and email address), and number of images. Every image file must be titled first with the number of the image in the order to be viewed (use "0" in front of single-digit numbers), followed by the artist's last name (for example: 01_Smith; 02_Smith). The numbers must correspond to the annotated image list. Do not embed images into a PDF, PowerPoint presentation or other document.
8. Annotated Image List (two page limit): Please include the artist's name as a heading and a brief description of each image, including title, date, medium, dimensions, and budget or price.
9. Please do not submit paper materials in plastic covers, binders, or folders. Use only paper clips to bind your materials. Materials not requested will not be reviewed. If you send materials via a file sharing program (You Send It, Dropbox, etc.), please send us an email to confirm receipt.

Application materials may be received by mail, hand delivered or electronically by November 1st, 2013, 4:00 pm ET. No exceptions. Send materials and direct all questions to:

**Glass House Collective
2523 Glass Street
Chattanooga, TN 37406**

If submitting digitally, email all materials to:
info@glasshousecollective.org



APPLICATION FORM

Please complete **this form** and submit with it all of the required application materials.

LEAD CONTACT _____

PROJECT TITLE *[optional]* _____

COLLABORATORS *[please list the names of any other artists with whom you are applying]*

STREET ADDRESS *[please submit the address for lead contact]* _____

CITY / STATE / ZIP CODE _____

PHONE _____

EMAIL _____

WEBSITE *[optional]* _____

I agree and understand to all of the terms of this Call to Artists/RFP.

SIGNATURE AND DATE: _____

PROJECT DESCRIPTION

Please submit responses to the following questions as a Word document or a PDF using Times New Roman font in size 12 and single spaced paragraphs. Each response should be numbered to match the corresponding question and adhere to the maximum word count.

1. Describe the goals of your project. Show how your project will support one or more of the community's priority areas including community engagement, neighborhood safety, & beautification. *[max 300 words]*
2. Describe what format(s) your project will take, such as, public exhibition, installation, event, performance, publication or website. Will your project require a specific type of site or setting? *[max 100 words]*
3. Have you had experience working with communities? Describe it what worked/didn't work? If you have limited experience working with communities, describe why you think this will be successful. *[max 300 words]*
4. How will the public be engaged in your project? Please identify who your audience is (age range, education level, etc.) and to what extent they will be involved. *[max 250 words]*
5. How will you balance working with communities and maintaining artistic excellence? *[max 250 words]*
6. Describe how you will use the studio space that is available to you (see Attachment 1). Will your studio setup require special needs (i.e. ventilation, electrical, insulation)? Please provide a list of the equipment you will bring to Glass Street and plan to use on a daily basis. *[max 200 words]*
7. Do you envision the engagement of any partners? If so, please identify your proposed partners and to what extent they will be involved. If you are not familiar with a specific partner, please describe the type of individual, business, organization, or institution with which you propose partnering with. *[max 300 words]*
8. Give a brief project timeline and identify benchmarks that will occur. Please include a work plan with a timetable attached to it. *[max 200 words]*



PROJECT BUDGET

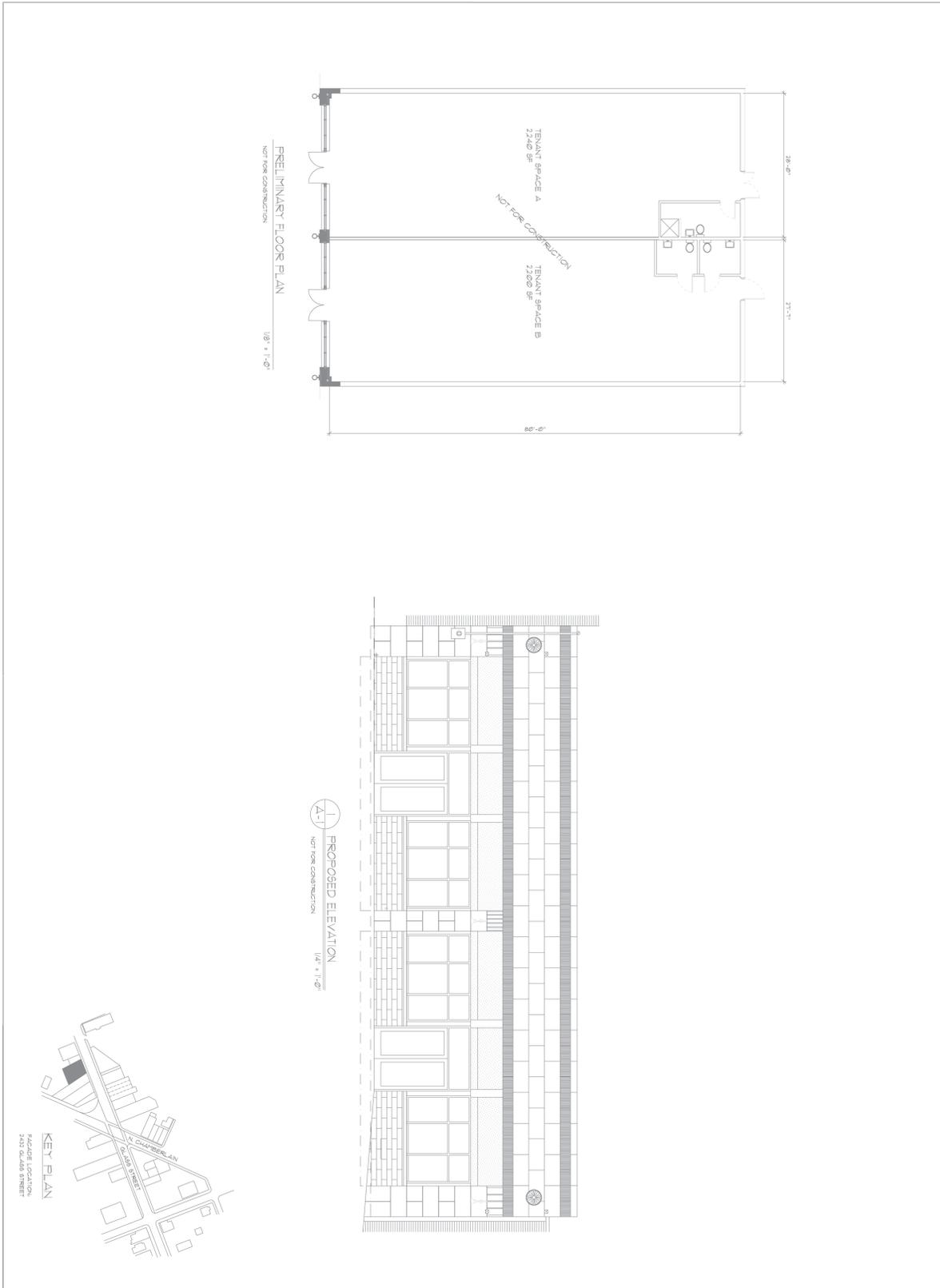
Please submit your budget in the format shown below.

ITEM(S)	QUANTITY	DOLLAR VALUE

EXPENSES [supplies, artist fees, etc.]

TOTAL: _____

FOOTPRINT OF TENANT SPACES



A-1	DATE: 07/15/2015	PROJECT: PRELIMINARY TENANT SPACES	<p>DAVID R. BARLEW ARCHITECTS INCORPORATED 714 CHERRY STREET CHATTANOOGA, TENNESSEE 37402 (423) 755-7577 • FAX (423) 755-7578</p>	REVISIONS
	SCALE: AS SHOWN	CLIENT: GLASS HOUSE COLLECTIVE		
NOT FOR CONSTRUCTION		<p>PRELIMINARY TENANT SPACES 2432 GLASS STREET CHATTANOOGA, TENNESSEE 37406</p> <hr/> <p>GLASS HOUSE COLLECTIVE CHATTANOOGA, TENNESSEE</p>		
EXISTING CONDITIONS				
DRAWN BY: [REDACTED]				
CHECKED BY: [REDACTED]				

Photos of Glass Street in Historic East Chattanooga





From: [ARCHITECT December 2012](#)

Posted on: December 6, 2012

AIAFEATURE

Return to Form

Chattanooga's next chapter is at the intersection of design and economic renewal.

By [Yolanda Putman for AIArchitect](#)

An East Chattanooga neighborhood plagued with blight and crime is setting its hopes of revitalization on two young visionaries and more than three dozen designers and architects who have helped plan the community's future.

Historic Glass Street had no written plan for development before architects visiting Chattanooga during AIA Tennessee's annual convention in late July, titled "Boom Town," participated in the Urban Design Workshop hosted by Glass House Collective.

The collective, led by program director Katherine Currin and communications and outreach coordinator Teal Thibaud, invited AIA members to collaborate with community members to develop a set of ideas that will lead to a larger plan and vision for the future of Glass Street.

Currently, there are more empty buildings on Glass Street than occupied ones, with only a few scattered night clubs, hair salons, and convenience stores filling in storefronts. But residents remember when the Glass Street commercial area was like a small city, with its own grocery store, dress shops, motorcycle shop, post office, doctor's office, and dentist.

They want to bring that vitality back to the community, with businesses—preferably operated by Glass Street residents—filling the empty spaces and giving the more than 10,000 motorists who drive by every day, en route to Enterprise South Industrial Park, a reason to stop.

During the workshop, architects produced near- and long-term plans, with hopes of attracting more businesses and turning vacant lots into parks. Residents are now using those schemes to create a Glass Street master plan for development.

Scheduled for completion by the end of this year, the plan is an important part of the community's revitalization efforts. Glass House Collective has received a \$300,000 grant from ArtPlace, a Chicago nonprofit that draws together 11 foundations, eight federal agencies (including the National Endowment for the Arts and the U.S. Department of Housing and Urban Development [HUD]), and six national banks to award grants to local

organizations for urban and rural placemaking.

To begin revitalization, Glass House Collective is emphasizing the community's vision for Glass Street by coordinating a series of transformative creative projects, including bus shelters, benches, and bike racks. Residents have already held three of the 10 planned community meetings to exchange ideas and discuss ways to make Glass Street more marketable to businesses. Repopulating storefronts and restoring old buildings could be the catalyst for economic growth on Glass Street. In January 2013, Glass House Collective plans to start commissioning murals and small green-space improvements.

"We love Chattanooga for what it is, has been, and can become—and we're committed to giving it the attention it deserves," Thibaud says. "We believe a revitalized Glass Street can kickstart positive change in East Chattanooga, ultimately adding to the vibrancy of our city as a whole."

Richard Beeland, spokesperson for Chattanooga Mayor Ron Littlefield, believes the group is moving in the right direction by adding more "curb appeal" to Glass Street. "Developers come to areas that are attractive to them," he says, "and urban designers and architects are key to helping bring revitalization to inner-city communities."

"Glass Street is only one of Chattanooga's community revitalizations influenced by architects and designers," said Christian Rushing, a principal with Studio C.Rushing, an urban design consultancy in Chattanooga. "Main Street in Chattanooga—the place with busy coffee and sandwich shops, retail stores, and a grocery store—was as empty as Glass Street until designers started working in the community."

Rushing points out that it was a student from Chattanooga's Urban Design Studio who first mentioned the idea of the Tennessee Aquarium, designed by Peter Chermayeff, FAIA. It was also designers who came up with the plans for Miller Plaza and the southside community revitalization that transformed a community known for crime and dilapidated houses into a place where professionals and artists want to live.

The architects and designers also displayed their talent in the yearlong Urban Design Challenge. River City Co., the local nonprofit behind much of the city's redevelopment since 1986 (including the \$12.3 million riverwalk and \$45 million aquarium), asked local architects to create plans to revive some of downtown's bleakest areas. More than 500 people attended a meeting in August where the architects were rewarded and their ideas were presented.

Challenge winner Elemi Architects created a proposal that prompted the Tennessee Department of Transportation to incorporate ideas presented by the architects into its own plan for a portion of Highway 27 along 4th Street Corridor. Its new plan incorporates the design ideas of enhanced pedestrian connections, expanded public transportation opportunities along 4th Street Corridor, and increased development infill.

Other plans showed how to transform a vacant block in downtown Chattanooga into a mixed-use multilevel destination center, and another plan included drawings showing how a historically significant block of market square could include a war memorial park, housing, and retail.

"People may think of architects as people who are trained only to design individual buildings," says AIA Chattanooga Executive Director Lisa Williams, "but part of their education deals with the history of city building and urban planning, and what elements make a city prosperous and successful."

Chattanooga architect Andrew Smith, AIA, said there is still more work to do. Inner city communities such as Alton Park, Piney Woods, and East Lake are still without design assistance, but that may change in the next decade as other Chattanooga neighborhoods serve as precedents for successful, design-driven public-private partnerships. "Residents in those communities see the development in downtown Chattanooga," says Smith of initiatives like Glass Street's revitalization, "and they have hope of living in an area where their children feel safe and can prosper." —*By Yolanda Putman*

Keywords

Subject

Nooga.com

\$300,000 ArtPlace grant awarded to Glass House Collective for art-based revitalization in East Chattanooga

Only 47 projects awarded nationally from \$15.4 million available funds

By Mary Barnett

A \$300,000 ArtPlace grant has been awarded to the newly formed Glass House **Collective** in East Chattanooga for a series of art-based projects to begin cleaning up and **revitalizing** the once-vibrant commercial corridor.

Paradise Gardens in Summerville, Ga., the Memphis Symphony Orchestra and the New Orleans Jazz Festival were among the other organizations in the region to be awarded this year. The **inaugural grants** were made possible by a new national collaboration between nearly a dozen foundations, banks and federal agencies, including the National Endowment for the Arts.

Glass Collective's will be used primarily to award individual artists a series of project grants this fall that will help the collective begin improvements to "visually define the area." Working specifically with artists as change agents is at the core of the group's short- and long-term goals, officials said.

Although specific details about the full scope of potential Glass Street art projects that will jump-start as a result of the new infusion of cash are still under discussion, communications manager Teal Thibaud said proposals from artists will be accepted later this summer for ideas, including the design and creation of handcrafted park benches, trash receptacles, streetlights and storefront signage.

According to NEA Chairman Rocco Landesman, the Glass House Collective is one of many groups in cities and towns across the country using the arts "to help shape their social, physical and economic characters."

"The arts are a part of everyday life, and I am thrilled to see yet another example of an arts organization working with city, state and federal offices to help strengthen and revitalize their communities through the arts," Landesman said in a prepared statement.



(Photo: Glass House Neighborhood Collective)

Related Articles

Free camps this July on Glass Street ▶

The beautiful uprising on Glass Street ▶

Glass Street in East Chattanooga selected by architects as work project during BoomTown Convention ▶

Group plans revitalization effort for Glass Street, East Chattanooga ▶

The Main Terrain active art park coming to Southside in 2012 ▶

From 1 generation to another: Kids pitch in to help paint mural on Chattanooga's Glass Street

By Yolanda Putman

Monday, August 5, 2013



Artist Shaun LaRose works on a mural located on Glass Street on Friday. The mural may be the largest of its kind in Chattanooga.
Photo by [Shawn Paik](#).

A 30-foot-tall, 50-foot-wide mural depicting the passing on of faith and wisdom from one generation to the other is the latest project the Glass House Collective is using to unify and raise up the Glass Street community.

"I helped paint it," said 16-year-old Justin Palmer, who lives in the Glass Street neighborhood.

Shaun LaRose, an art teacher at Chattanooga Christian School, and Rondell Crier are the two professional artists leading the project that has included about 10 neighborhood children, other volunteer art students and two paid interns.

The Royal Society of Arts of the United States is funding the two paid interns to work on the mural to make sure nonprofessional artists get training and can do more murals throughout the city.

LaRose said he would like to see a three-year project involving the drawing of murals throughout Chattanooga.

"I want people who live in the neighborhood to be inspired," said Crier.

The mural, located on the side of the old bank building at the intersection of Glass Street and North Chamberlain, shows a girl with dandelions, a boy with a book, an older woman knitting and another younger girl in deep thought.

The project also is funded by Glass House Collective and Art Place America.

LaRose said he believes it is the biggest mural in the city and may generate national attention because of funding from the Royal Society of Art, an international sponsor.

People honked their horns and yelled compliments about the mural as they drove by in their cars while LaRose and Laura Thatcher, a former LaRose student and volunteer, painted.

"Anyone can start something beautiful," said Thatcher, 19. "And it brings people together."

She said hope and positive change are the ideas she wants the mural to portray.

Justin said he especially likes the mural because it includes a depiction of his 12-year-old friend Nadia Berrien, who also lives in the Glass Street neighborhood.

It's still a place with many boarded-up buildings and some crime, but it's getting better, said Palmer.

"In five years it will be better than it ever has been," he said.

Contact staff writer Yolanda Putman at 423-757-6431 or yputman@timesfree press.com.



WHAT'S NEXT?

- The mural is expected to be complete in about two weeks.
- An unveiling is scheduled for 6 p.m. Aug. 16.

Only 47 **projects** were awarded funds from the \$15.4 million available. Glass House Collective was one of the 2,200 requests received from organizations around the country seeking a slice of the pie this year.

Thibaud said although the grant was not the full \$450,000 requested, she still hopes to be able to leverage future funding as a result of the attention brought to the neighborhood by the national grant.

The mostly vacant, 1920s-era buildings along Glass Street are distant reminders of a bustling era when activities, doctors' offices, grocery stores and banks filled the block many decades ago. Today, more than 12,000 commuters pass through the area daily, according to a 2011 traffic **study**, but seldom stop.

Storefront enhancements will also receive boost

Thibaud said that in addition to ArtPlace money used for the local artist grants this year the remaining funds will be put toward storefront enhancements for a few existing businesses and that several temporary "pop-up" gallery or retail projects will open to the public as ignition to infuse life back into the block and inspire other investors to do the same.

A feasibility study about what types of businesses might fit best into the area is underway, according to Thibaud, but the temporary projects will help bring needed attention to the area's potential.

"There hasn't been a new business in this area [in a long time]. So we want to say, 'Let's activate this space, so it is actually being used, so then it is hopefully considered by a longer-term tenant or investor,'" she said.

Justine Jones has owned the Glass Street building where her business, Ashanti's Hair Designs, has been for 18 years. She said she is encouraged to hear of the new grant award and to see the collective in action on her street.

Jones may be the group's first target for storefront enhancements, and Jones said she is ready.

"Any little bit is a start, and maybe it will help motivate the people who live around the neighborhood, especially if we help others to want to come to the area. We have to start with the cleanup," Jones said.

Jones said she hopes efforts to improve neighboring buildings will improve her business as well while attracting new businesses to Glass Street.

Jones' building already has a long list of exterior needs, including new windows, roof and siding.

Although exactly what Jones and the collective will work on together has yet to be determined, Jones said she has several ideas for the large second floor of the building that was a former furniture store.

"When I first bought the building, I was thinking condos upstairs. Now, maybe something for the community, maybe with kids' programs. It is so big and has so much potential. I just need a little help," Jones said.

Updated @ 12:24 p.m. on 06/12/12 to add a list of/hyperlink to other grant recipients.

Accessed: Thursday, September 19th 2013

<http://www.nooga.com/155723/300000-artplace-grant-awarded-to-glass-house-collective-for-art-based-revitalization-in-east-chattanooga>

GLASS HOUSE COLLECTIVE IS...

KATHERINE CURRIN

Program Director

Katherine spent four years as a Senior Fellow at CreateHere leading Chattanooga Stand's program. She has a degree in Environmental Policy from the University of the South. She is a native of Birmingham, AL. In her spare time, Katherine co-owns and operates Love & Squalor, a local textile design and printing company.

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TEAL THIBAUD

Communications and Outreach

Teal is a native of Chattanooga and enjoys yoga, meeting new people, and the outdoors. Previously, Teal was Director of Marketing for Chattanooga Stand. She is passionate about connecting people, proving good design makes a difference, and creating lasting relationships with the residents.

ELSEWHERE: [!\[\]\(c19358fd94e0cf6da112c93f72051a9c_img.jpg\)](#) [!\[\]\(e9cb59f1cab4c2a1a8a08ad26198f050_img.jpg\)](#)

