Winter Cities

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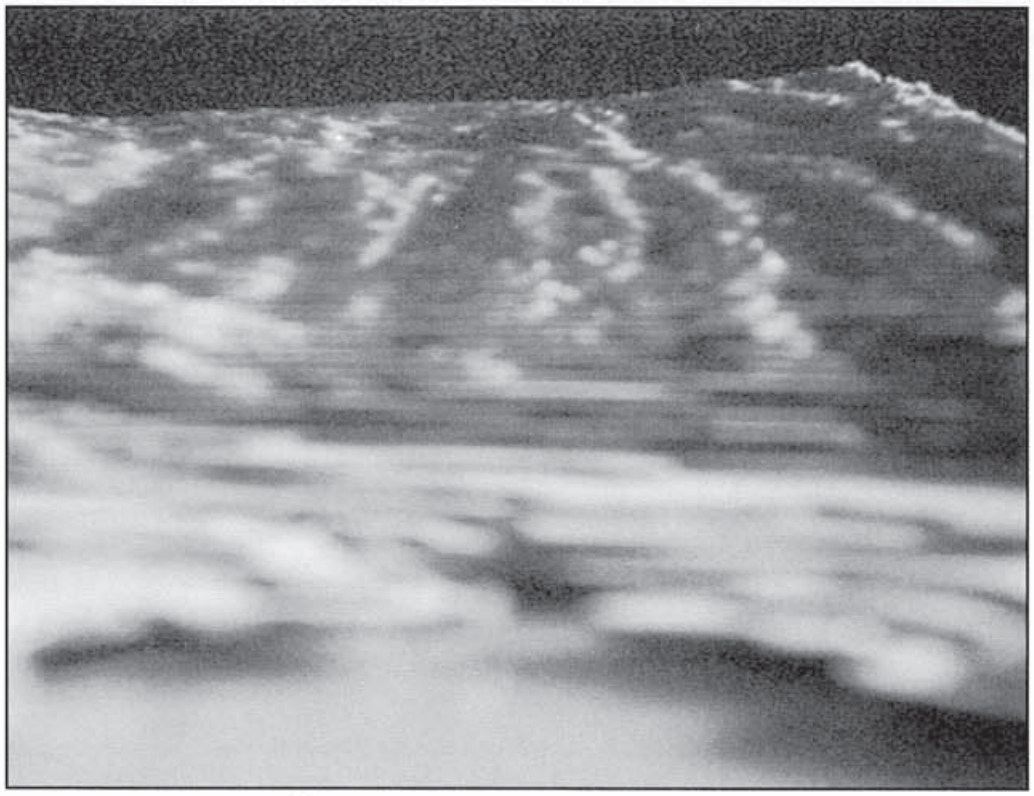

Gaining Ground

Winter Cities

ASSOCIATION

c/o CITY OF PRINCE GEORGE, 1100 PATRICIA BOULEVARD,
PRINCE GEORGE, BC CANADA V2L 3V9

MISSION

The Winter Cities Association is dedicated to realizing the potential of all northern communities. Through publishing, networking, organizing conferences, facilitating research and other means, the Association seeks to make available northern solutions to northern problems and to promote awareness of opportunities associated with the winter season.

HISTORY

The Winter Cities Association was founded in 1983 by the late Jack Royle, a retired journalist and pioneer in the winter cities movement. The Association was incorporated in 1984. Professor Norman Pressman served as its first President.

The purpose of the Association is to bring together professional, private, commercial and municipal interests and researchers who are committed to enhancing the liveability and quality of life in communities where winter conditions present unique challenges and opportunities. The Association seeks to support, and may enter into affiliations with, other associations that support its goal.

The Association publishes a quarterly magazine, periodically sponsors other publications dealing with winter issues, and promotes a biennial "Winter Cities Forum and Trade Show" in partnership with a host city/corporation.

The head office of the Association is currently located in Prince George, British Columbia.

MEMBERSHIPS & SUBSCRIPTIONS

Annual membership fees in the Association are by category:

INDIVIDUAL - $60.00 Cdn. STUDENT/SENIOR (OVER 65) - $30.00 Cdn.
CORPORATE/INSTITUTION - $125.00 Cdn. CITIES AND MUNICIPALITIES – based on population

All members receive the *Winter Cities Magazine* and municipalities receive 10 copies of each issue. Members are eligible for discounted registration fees at Winter City Forums, and may purchase books and other materials published or distributed by the Association.

Subscriptions for the magazine only are $40.00 Cdn. for one year, $75.00 Cdn. for two years and $100.00 Cdn. for three years.
Visa and MasterCard are accepted. Cheques are payable to the Winter Cities Association,
c/o City of Prince George, 1100 Patricia Blvd., Prince George, BC, Canada V2L 3V9

"A winter city is one in which the average maximum daytime temperature is equal to or less than 0 degrees Celsius for a period of at least two months or longer".

Pressman, Norman, 1988. "Images of the North: Cultural Interpretations of Winter", in Winter Communities Series, No. 5, Institute of Urban Studies, University of Winnipeg.

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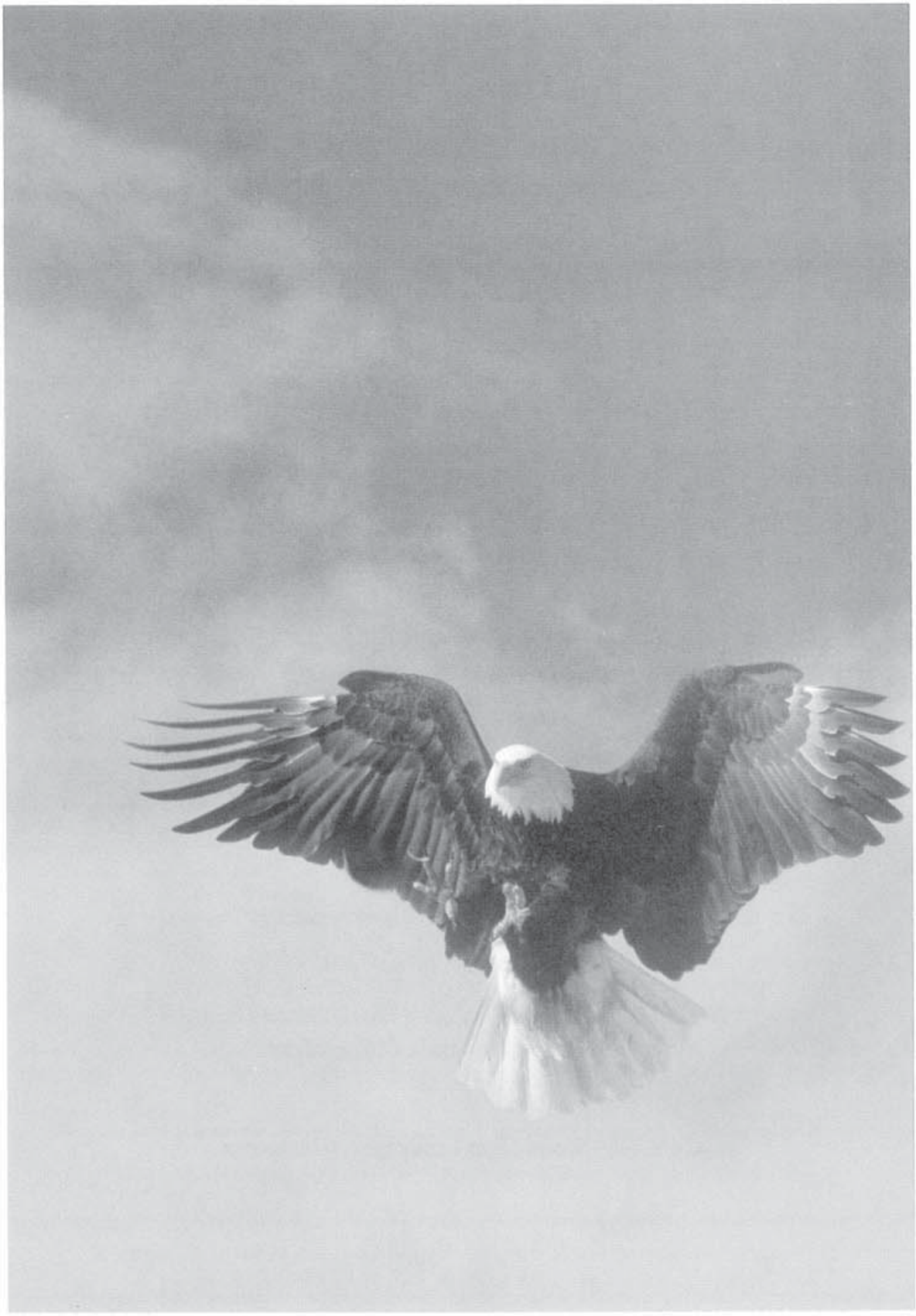
On the Cover: This photo is an abstract image of a model for a proposed mine development in Hardanger, Norway. See story "Gaining Ground." Photo provided by Kristine Synnes



"Touchdown"

President's Message

It has been a difficult year so far in many parts of the world with an abundance of weather-related challenges and disasters. British Columbia has had its share with a summer of horrendous forest fires in the Okanagan region. Less well reported, but even more devastating, is the continuing Mountain Pine Beetle epidemic in the forests of the Central Interior. As a result of warmer, drier summers and milder winters, the forests are drying out and are more susceptible to insect infestations. In the past four years, nine million hectares of trees (five times the size of Vancouver Island) have been killed as a result of the largest Mountain Pine Beetle infestation in the Province's history.

The MPB is effectively controlled by intense cold snaps but in Prince George so far we have not even had our first killing frost. So, although we enjoy this "season of mists and mellow fruitfulness," an underlying anxiety prevails in this centre of the most active forestry region in Canada, and we are all hoping for an early and severe winter.

Two years ago, I reported on my visit to the Glenbow Museum in Calgary, Alberta for the presentation to the Museum of the archives of the late Harold Hanen, architect and former President of the Winter Cities Association. Last month I was pleased to view the materials that have now been organized and documented. Aaren Madden did most of the work and I am grateful that she has submitted an article describing the process. Harold apprenticed with Frank Lloyd Wright from 1955 to 1957. It was interesting to see the cheque, dated May 1955, for his tuition fee of $1,300, signed by his father and endorsed by Frank Lloyd Wright. Harold was a household name in Calgary, not only because of the Plus 15 overhead pedestrian walkway systems that he developed to link the downtown buildings, but also for his work towards the revitalization and historic restoration of buildings on the pedestrian-friendly and attractive Stephen Avenue Mall. A few months after his death, Calgary held "Harold's Plus 15 Run, Roll and Stroll" event, with proceeds benefiting Catalyst Calgary, an organization Harold founded to help communities preserve their heritage while designing their future. Harold was a visionary designer who practiced what he preached.

We are now only a few months away from the Winter Cities conference in February, 2004 in Anchorage. The International Association of Mayors of Northern Cities conferences provide a great opportunity to meet people from around the northern hemisphere, to share information and to enjoy the hospitality of the host city. I hope to see many of you there.

Anne Martin
President

Featured Photographer

WAYNE JOHNSON

Wayne Johnson was born in San Antonio, Texas and moved to Alaska when he was 3 years old. His love for the outdoors always found him experiencing the woods around Anchorage and Talkeetna as often as possible. Hunting, fishing, and hiking, but not yet photography, helped to develop his love for the outdoors even further.

It was later in life, after college, a degree in Computer Science, and marriage, that he found yet another way to enjoy the beauty of Alaska - his camera. Wayne began taking pictures of his children, beginning with Christopher, and then moved on to Nature's wonders. "The kids were great subjects, but they grew impatient with me." McKinley, Eagles, Northern Lights, and Bears became his subjects. "Now the kids are traveling companions that I take on many of my trips. I can't think of a better way to pass on to them a love for God's great outdoors." Wayne's images have found their way to covers of magazines, calendars, posters, and his Gallery images can be found in galleries across Alaska.

All images are dedicated to Christopher who lost his battle with leukemia on May 12, 1997.
http://www.alaska.net/~akshots email: akshots@alaska.net

ICICLES

What's Up in the Winter Cities

Winter Veggies

Those of us living in northern communities depend to a great extent on vegetables imported from the south. Even in summer, only a small percentage of locally-grown vegetables can be found on the supermarket shelves. In winter, we find ourselves paying a premium for fresh vegetables. So it is interesting to hear about the plans of Ray Defosses in Taylor, British Columbia, who wants to grow produce year-round for the Peace River region. He has already harvested a crop of tomatoes in his 900 square metre greenhouse and is now growing cucumbers as well as tomatoes and other varieties. He plans to equip his greenhouse with solar panels, a geothermic heating system and a waste oil incinerator so that crops can continue to grow throughout the winter.

Le Québec par des Mots: L'hiver et le Nord (Québec by Words: Winter and the North)

Professor Emeritus Louis-Edmond Hamelin referred to his new book in his recent article "Winterness" (Winter Cities Magazine. Volume 22 No.1). He has graciously donated a copy to the Winter Cities Association library and we are most grateful. The text of this 700 plus page book is in French. Please let us know if you would like to borrow it.

Check Out Our Website

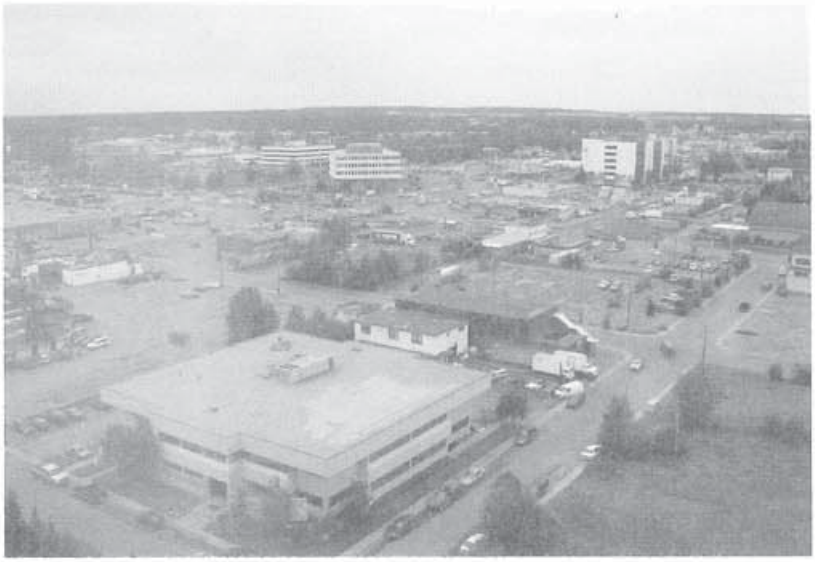
The Winter Cities Association web site www.wintercities.com is now functioning. We will continue to add more links and information in the future. Please take a moment to review the site and contact us at nechakoriver@shaw.ca or wintercities@aol.com with your comments and suggestions.

Are We Powerless to Change?

The world is about to hit the energy wall, according to California author and ecologist Richard Heinberg in his book "The Party's Over", published by New Society Publications, Gabriola Island, British Columbia. We are beginning to run out of oil and natural gas and this decade will see peak production of fossil fuels. Heinberg claims that electricity shortages will be tied in with natural gas shortages and that alternate energy sources such as hydrogen fuel cells and wind, solar and tidal power will not be enough to replace oil and gas. His message is that we will need to return to a simpler, less consumptive lifestyle. Climate sensitive building design strategies that conserve energy would be a good way to go, as well.

Shaping Communities for Winter Workshop

by ANNE MARTIN



This photo from Mid-town Anchorage shows sprawling development with open parking. This type of development is characteristic for many northern cities in the U.S. and Canada that face the challenge of creating more comfortable cities by designing and redeveloping with climate in mind.

A one-day regional workshop was held in October in Prince George, B.C. at the University of Northern British Columbia (UNBC). Sponsors included the Winter Cities Association, UNBC College of Science and Management, UNBC College of Arts, Social and Humanities Sciences, the North Central Municipal Association and the City of Prince George. It provided information to make northern B.C. communities more attractive to residents and visitors through climate-sensitive and affordable approaches to planning, design and architecture, and through the adoption of municipal policies that support these approaches. It was also a forum to exchange ideas about successful cultural and special events in this region of British Columbia. The twenty-one registrants included planners, engineers, UNBC students and others.

Greg Halseth, Canada Research Chair in Rural and Small Town Studies, UNBC, spoke on the importance of social and economic infrastructure in northern B.C. community revitalization. Northern B.C. has a complex physical and human landscape. Across that landscape, economic, social and political restructuring is accelerating the pace of change.

There are two challenges communities face dealing with that change. The first is basic access to information that is both timely and relevant to their circumstances. Research at UNBC is working to provide that kind of information. The second is that while public policy increasingly calls for bottom-up community development, it is at the same time removing some of the basic pieces of the social and economic infrastructure needed to support grassroots development activity. Dr. Halseth provided background

information on the scope and nature of the changes occurring in northern B.C. and identified key elements necessary to support local economic development in the north. He also described a project focused on identifying whether a unique northern B.C. perspective can be applied to a regional economic development vision and strategy.

Laura Ryser, Research Manager, Rural and Small Towns Studies program, UNBC, reviewed the definition of a winter community and discussed the climate characteristics of northern B.C. cities, including Fort St. John, Prince George and Williams Lake. These cities have weather monitoring stations and are included in Environment Canada's recent climate ranking of 100 cities across Canada. Ms. Ryser's presentation provided a context in which development takes place and the implications climates have for local governments with respect to tourism and recreational opportunities as well as attracting prospective residents.

Norman Pressman, Emeritus Professor, Waterloo University and founding President of the Winter Cities Association, talked about creating comfortable cities. He noted that attempts to generate a climate sensitive northern urban form, both in Canada and the Nordic nations, are part of a relatively recent phenomenon and field of investigation. Explicit, systematic enquiry directed towards improving the comfort and lifestyles of all northern inhabitants has been accepted and is being applied more broadly than before in local and national policy. Winter-induced discomforts are being acknowledged in theory and practice with extensive knowledge transfer between Canadian and Nordic professionals through international forums built on the foundations of the winter city affiliates. What northern people urgently require are "comfortable cities" on many levels - physical, psychological, social and symbolic. This is possible by reducing the negative aspects of winter while enhancing its beneficial characteristics. With respect to human comfort, microclimatic studies (wind-tunnel testing, snowdrift analysis, shadow impacts and solar exposure) can all make a contribution, as well as ergonomic design improvements and landscape planning to produce better microclimates. The visual environment, in contexts where cold and darkness prevail for lengthy periods, is improved by the use of bold colours in building and public art. Greater sensory stimulation can be produced through illumination and civic embellishment.

Alternative snow and ice management methods were discussed by Frank Blues, Manager of Transportation, City of Prince George. Recent policy developments from Environment Canada were mentioned, and the Ministry's review of regulations regarding the extent salt is used in snow and ice management operations. Alternative snow and ice management methods such as pre-wetting and anti-icing, district heating and snow removal challenges with street furniture and canopies formed part of the presentation. Other issues included the timing of snow removal operations, disposal of snow and opportunities for businesses to manage snow.

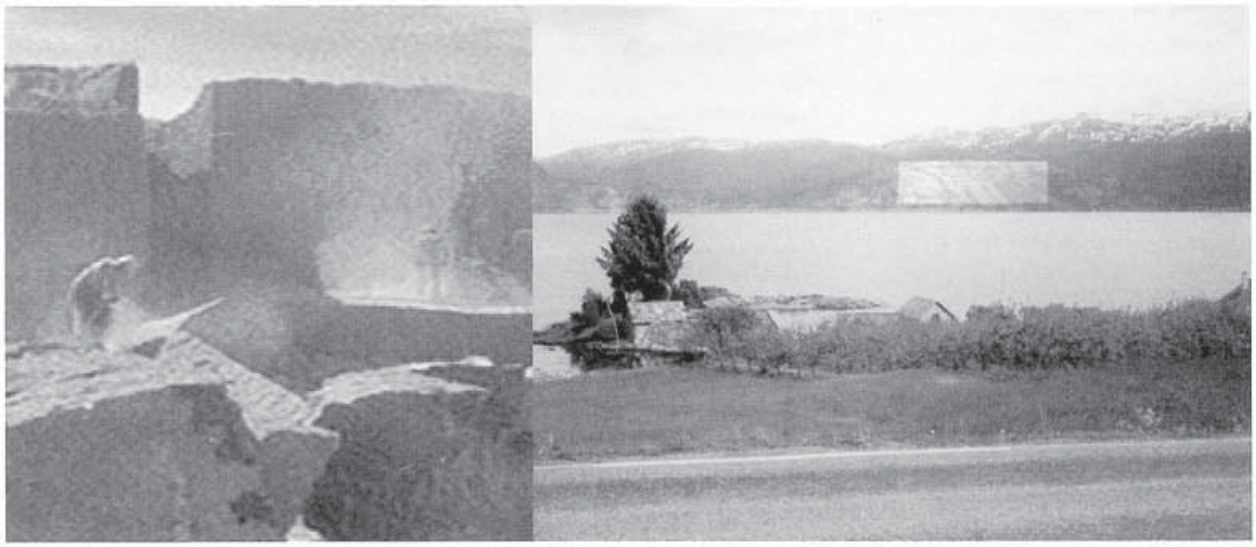
Finally, Laura Ryser discussed challenges to winter city development, noting that climate responsive design is not implemented on a consistent basis, even though the topic has been discussed for decades in academic and urban development circles. In addition, the knowledge about climate responsive design has not become part of the institutional framework. Few cities have adopted climate sensitive design guidelines like the ones in place in Fort St. John and Prince George. Educational and financial barriers, as well as regulatory and structural frameworks, all present challenges, but are not insurmountable.

The workshop and closing group discussion was facilitated by Jim Windsor, Department of Geography, College of New Caledonia, Prince George. A Prince George downtown walkabout was a pre-workshop event, led by Laura Ryser.

Anne Martin is the President of the Winter Cities Association and lives in Prince George, British Columbia, Canada,

Gaining Ground:
Design in response to multiple perceptions of nature

by KRISTINE SYNNES



Two mountains in one: the tourist and preservationist appreciating the beauty of the mountain, residents and the developer both see the utilitarian use of the granite and the benefits for the local community. Is it at all possible to create a framework that allows all these players to coexist? In the view from the opposite side of the fjord, the highlighted area indicates the proposed quarry site.
Photo of the quarry: courtesy of Norwegian Geological Survey *Photo from the opposite side of the fjord: by the author*

This two-part research project begins with an existing conflict between local development interests and national preservation interests in Norway. A mountain of gneiss is the site of this conflict, which involves many players. A local developer wants to exploit the mountain's material value by creating the largest quarry in Europe, but is hindered by the Norwegian Department of Environmental Affairs, which proposes to include this area in a national park.

The conflict draws the attention of three other groups. The local community, led by their mayor, supports the developer's proposal, seeing the quarry as a way out of the village's financial problems. The quarry is opposed by an unlikely coalition of tourist industry representatives and university-based researchers. The tourist industry argues that the loss of this precious natural resource would be detrimental to local businesses. The geologists seek to preserve the mountain for its geological significance.

This scenario highlights the differences between local interests, desiring immediate economic gain from the mountain, and national interests, aspiring to leave it untouched. Can the romantic conservationist and the utilitarian developer coexist? Can one combine the space of the tourist with the domain of the researcher? By investigating this real conflict between local population and national authority, between utilitarian and romantic views of nature, and by demonstrating that how we look at nature is indeed evanescent, I propose a third solution that combines these perceptions of nature. The proposal allows multiple natures to coexist and sometimes coalesce in a space

that is simultaneously preserved and developed. It demonstrates, through models and drawing, how quarrying, tourism, research and local industry can exist in a symbiotic relationship throughout a thirty-year development process. Moreover, this third way of perceiving nature would benefit all players in the conflict by cutting their losses while simultaneously gaining new ground.

Mountain Survey

The mountain is situated on the southwest coast of Norway, a region characterized by its glaciated terrain. In this dramatic fjord landscape, steep mountains dive into the sea and the population clings to a narrow strip of green between the mountains and the fjords. The terrain does not easily accommodate land modes of transportation, since one has to travel over mountains and traverse fjords, but unlike many other areas of Norway, the region has a distinctive, warm and dry microclimate that has led to its nickname "fruit gardens of Norway."[1]

The population makes its living from fishing, farming, tourism and industry related to hydroelectric power. The area has had difficulties adjusting to the global economy and fails to meet the aspirations of the younger residents, who seek work in distant cities after earning college degrees. The problematic transition from nature-dependent industries to a new economy is manifested in the area's conflicting views of nature.[2] From the point of view of a local developer, the mountain is a valuable mineral resource. Its granite has ideal properties for developing gravel. In addition to being hard, it is also lightweight and therefore easy to ship to destinations in central Europe. Recognizing this opportunity, the developer proposed to create the largest Northern European quarry on the site. The mayor supported the developer's proposal as a solution to the village's financial problems. He anticipated its potential for bringing new jobs to a community threatened by depopulation. Hence, the mayor lobbied for and obtained political support for the quarry on the county level, but the Norwegian Department of Environmental Affairs rejected the proposal in favor of including this particular mountain in a new national glacier park.

In contrast to the developer, who values the mountain as a resource to be exploited for economic gain, local farmers generally consider it to be without value because their sheep cannot graze there, due to the granite's acidic nature. The geologist appreciates its didactic potential; its exposed glaciated surface reveals the process by which the glacier transformed the mountain some ten thousand years ago. The tourist values easy pedestrian access to the site's startling beauty. Is it possible to accommodate these four contradictory assessments through a site strategy that combines programmatic options valuable to farmers, developers, researchers, and tourists?

Environmentalists who rage against utilitarian state-driven oil production adopt the same romantic perception of nature associated with the founding fathers of Norway, as can be seen in a pair of paintings from different historic periods. The allegorical painting *Brudefarden i Hardanger* ("Wedding party in Hardanger," 1848) by collaborators Adolph Tidemand and Hans Frederik Gude depicts the not-yet-independent nation of Norway identified by its spectacular nature. The exploitation of the country's abundant natural resources is the theme of a more recent painting by Rolf Groven, *Oljemaleri* (1975), depicting a fishing boat sinking into the same body of water, polluted by an oil spill. The title is a pun; *Oljemaleri* means oil-painting. Thus both the anti-mainstream environmental culture of the 1970s and the Norwegian Department of Environmental Affairs in the 1990s adopted the same romantic attitude toward nature that characterized the prevalent approach of the new nation in the 1850s. Although Norway is a large but sparsely populated country, twenty-six percent of the land, including national parks and forests, is already protected and eighty-four percent of this area is mountainous. Thus it is a conservative, romantic position to include another mountain in a proposed park, rather than develop it for economical gain.

Quarrying processes

Two primary methods of excavating rock — deep-hole quarrying and surface quarrying — have dramatically different effects on the natural environment. Deep-hole quarrying, most common in North America, uses stationary equipment, so the quarry develops within reach of the cranes that raise the stone and can reach depths of over two-hundred feet. In contrast, the loader-operated excavation method, called the Finnish method in quarry terminology, is more horizontal than vertical. The surface quarry covers a broader land area and is worked by smaller mobile equipment. This method is more cost efficient than deep-hole quarrying, but has a greater visual impact on the landscape. Because vehicles conduct this hauling process, the surface quarry, is automobile accessible. Although these methods of quarrying use different equipment and have opposite effects on the landscape, they can also be used in combination. For example, the Finnish method might be used to clear a site for a deep-hole quarry, and mobile equipment can be used in combination with stationary cranes, especially at the bottom of a deep-hole quarry.

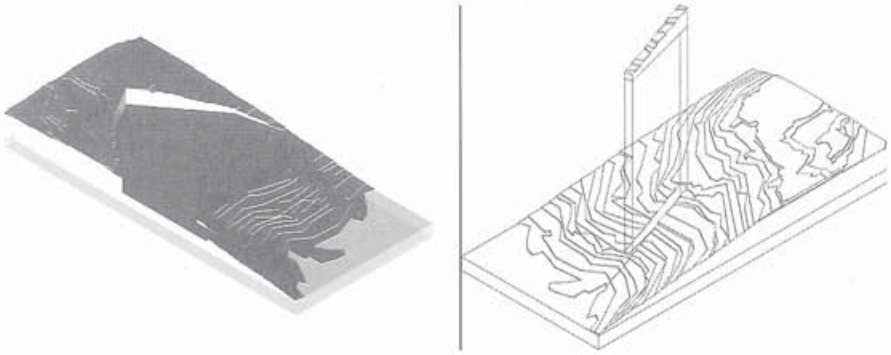
Both quarrying processes include exploring, de-watering and flood control, hauling and transportation, and both address structural issues in the cutting process that present complex issues for combining a quarry with other programs. The cutting process has traditionally been conducted by drilling holes in the rock and filling these with explosives, but the most recent technology uses heat to cut the granite. Due to the associated reduction in noise levels, this new technology suggests possibilities for combining a quarrying operation with other uses. A combination of the two traditional quarry forms, surface and deep-hole, with this new cutting technology suggests a potential third way of quarrying, with less noise pollution and dust and greater precision.

Slim-deep cut, or simply add a fjord

A slim, deep cut that combines deep-hole and surface quarrying constitutes a third way of exploiting granite. As opposed to open-pit quarrying, this third way allows the existing landscape to appear continuous, while it opens up an unusual and attractive destination for eco-tourism, benefiting local and scientific interests. In the 1-kilometer-long and 50-meter-wide cut, multiple facilities are developed along with the working quarry. In addition to quarrying, the intervention accommodates a diverse array of programs: those capable of boosting the local economy, such as fruit and fish farming; those responding to scientific needs, such as a geological research center that focuses on glaciology; those addressing tourism, such as lodging facilities and a visitor's center; those addressing both locals and tourists, such as a climbing wall, hiking trails and areas for sports activities. Two

This canonized national romantic painting by duo Tiedemand and Gude from the 1850s depicts a wedding party traveling in a church-boat on the Hardangerfjorden. Contrasting this romantic vision, the paraphrasing 1970s painting shows the same site but a radically different view of nature.

underground tunnels connecting the cut and the fjord are accessible either by boat for tourists or by vehicle for quarrying operations. As an added attraction, water from the melting glacier is channeled through the cut to create the highest waterfall in Europe.



Quarry or cut: A traditional quarry cuts out a shallow crater-like shape in the landscape. One can cut deeper and slimmer using new technologies and mobile equipment. This 1000 meter long and 50 meter wide cut follows a ridge in the landscape. The quarry, then, hides behind the formation, which also functions as a noise barrier. By using existing landscape features in the siting process as well as negotiating the shape of a cut, one can reduce greatly the noise and visual impacts of quarrying. These models illustrate both a traditional quarry (left model) as well as a slim-deep cut one (right model). The amount of granite removed in the slim-fit cut is about one-fifth of the open-pit quarry.

After thirty years of quarrying the tourist destination dominates the site. The natural qualities of the locale contrast the deep cut, which has its own qualities of sublimity. The four agents originally in conflict over the site now use the space in a symbiotic manner. The infrastructure once used primarily for quarrying now provides land and sea access to the mountain. A visitors' center, with rooms for researchers and a cafe serving tourists, quarry workers and locals, is situated adjacent to the slim-deep cut. Section through quarry Paths lead through different nature areas around and inside the cut, so that the users can experience the mountain several ways simultaneously. A base camp at the top of the quarry provides tourist cottages and a spectacular view. A climbing facility provides an unprecedented three-hundred-meter vertical face of freshly cut granite. A research center sits within the cut face of the quarry wall, facilitating didactic study of the granite strata. A serpentine road descending to the quarry floor passes such local facilities as fish-tanks, greenhouses and fruit gardens for local and regional markets. After some years of erosion, the cut in landscape takes on a certain familiarity and becomes a part of the existing glaciated fjord landscape.

A long term strategy for coexistence

It is difficult to anticipate the quarrying process. Even with significant surface testing, some decisions depend on sub-surface conditions that cannot be known in advance. Rather than a specific development plan, this proposal is a loose frame-work that allows diverse perceptions of nature to coexist. It enables the quarry to be developed as an active place for other inhabitants than the quarry-related industry process of exploiting stone, while securing its afteruse as an eco-tourist destination. The intention is not only to predict an outcome once the quarry's resources are exhausted, but also to highlight possible stages during which the site's various functions might coexist over a span of thirty years.

Cutting losses: the first ten years

In the first decade the eco-tourist destination and the quarry would grow interdependently. The first areas to be developed would be those that serve eco-tourists and researchers. This first phase consists primarily of surface quarrying, which is fast and profitable, with the exception of the research center and climbing wall, which are sited within the deep-hole quarry and change along with the quarrying process.

Quarrying would begin at three separate locations. The first is the fragile greenbelt nearest the shoreline, where a pair of tunnels would provide vehicular access for haulers and loaders and boat

access for tourists. The second area to be quarried is at the top of the quarry, where the "base-camp" is situated. The architectural stone extracted here leaves a terraced surface that will provide a foundation for subsequent base camp buildings. The third zone to be developed is the research station, which will progressively move deeper into the quarry as the granite is removed. A road serves quarry industry and tourism, research station and base-camp, making the main pit accessible throughout the quarry's thirty-year span.

Coexisting programs: the second decade

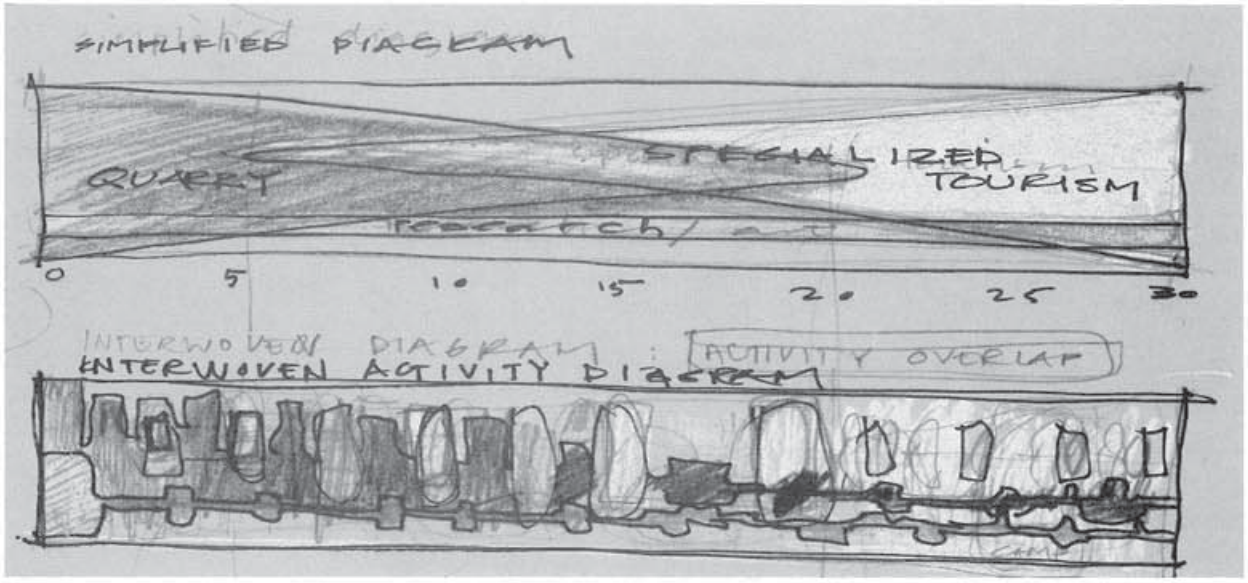
In the second phase of development, major amounts of granite are extracted from the main pit using the deep-hole method. As the high-intensity quarrying operation gradually shifts closer to the shore, a fish farm and an experimental fruit garden with greenhouses occupy the upper level of the pit. Whereas their isolated location facilitates research on the crops and fish, the fishponds and fruit garden serve the local population by building upon existing industries.

The quarry's after-use is sequenced to take place in the midst of quarrying. To serve the area's increased tourism, a new path system around the quarry is linked to existing paths that farmers use to bring their cattle to the mountains in the summer, which date from medieval times. These paths serve as cultural reminders that provide access to breath-taking views of the fjord landscape, just as the new paths offer views of the quarry and its ever-changing activities. This pair of intertwined path systems allows visitors to experience multiple coexisting natures on one mountain.

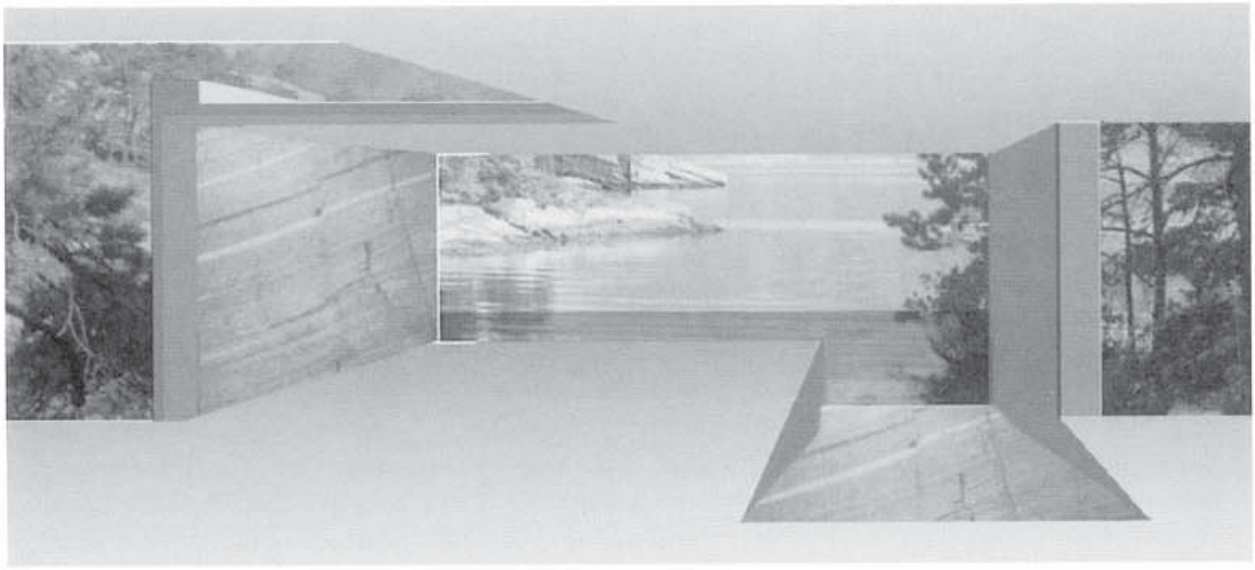
Gaining ground: the last ten years and beyond

In the third decade surface quarrying diminishes as tourists, locals and researchers prepare to take over the site. The research facility gains another section under the previous one, so that it follows the depth of the pit. The quarry operation gradually phases into the production of architectural stone. This requires more worker competency and results in a lower volume of granite than does gravel production; thus it constitutes a phasing out of the quarrying operation.

These three models demonstrate one possible way for different players - developer, tourist, local population, scientist and politician - to coexist through a sequential and symbiotic process of development. For example, the climbing wall offers freshly cut granite and a safe environment that is renewed annually, espe-



This diagram, provided by the author, demonstrates how tourism, research, local industry and quarrying might coexist during the thirty years of development. The top diagram is a simplified version of the bottom diagram.



This image, created by the author, depicts a view from a grotto that could be utilized by tourists.

cially attractive for climbers because it presents new challenges and opportunities for competition. This strategy of coexistence through sequential development through a thirty-year span of development allows the quarry to not only provide economic gain for the developer, but also address complex issues that include all players.

Cutting losses, gaining ground

It might seem implausible to solve this classic conflict of nature management by manipulating existing quarrying methods and overlaying programmatic requirements of the diverse interest groups involved. The users represent divergent perceptions of nature and resource management. Finding the middle ground among these interests was never the goal of this project. Instead, the diversity of opinions and programs was taken as an opportunity to develop a nonconformist or "groundbreaking" solution to the conflict. A cross-fertilized space in which eco-tourists, quarry-workers, local dwellers and researchers coexist, the slim-cut quarry serves several strata of occupants as multifaceted as the granite itself. In cutting their economical losses by initiating new industry, the local population might no longer be threatened by depopulation. As a result of the workers brought in to serve the new industry, as well as tourists and researchers attracted by the associated programs, the community will gain new ground.

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[1] *Statistics Norway (Statistisk Sentralbyra).*
[2] *See Anthony Ellul, ed., Tourism and Environment in European Countries (Brussels: Council of Europe, 1996).*

Synnes is an architect and teaches graduate level architecture research and design studios at The University of Michigan Taubman College. Both a designer and architect by training, Kristine is focusing on sustainable issues in architecture contextualized within cultural theory and history as well as in material and fabrication. In her practice, Synnes combines these two interests in built projects. Her buildings explore the interaction between buildings and nature to enhance the experience for the people who use them. Currently, she is heading up the design of the universally accessible Craig VanLaanen Treehouse and Woodland Retreat sponsored by the University of Michigan C.S. Mott Childrens' hospital for use by quadriplegic children at Trail's Edge Camp. She also designed a series of vacation homes in coastal Norway, and collaborated on the design of the torch carried in the 1994 Olympic Games at Lillehammer. Synnes graduated from the National College of Art and Design in Norway in 1995 with a degree in textile art and furniture design, and then graduated with a Master's degree in Architecture from Harvard University's Graduate School of Design in 2001.

Bend Winterfest in Central Oregon:
Growing as Event Tourism Grows

by GAYLENE CARPENTER and RACHEL TRICE

Festival-goers gathered at the Main Lodge to warm up and enjoy the music.

Event tourism, by most accounts, has become an important economic development tool. Community organizations and businesses often will collaborate to produce attractive events that draw visitors and local residents, who will enjoy themselves and spend money at the same time. Such events often focus on a community's particular amenities that have been overlooked for their attractiveness to outsiders. Undeterred by a little snow and ice, event organizers in northern communities increasingly are finding that winter is as good as any other season to offer events. Organizers producing winter events that are well-marketed and attractive to consumers know that people will not only bundle up and attend, but that many participants also are interested in combining sport-oriented winter activities with art, music and cultural experiences.

As event tourism gains in popularity, winter events also have increased in number. Many have grown from small community-based events to ones that have wider, regional appeal. One such event that is held each year in Oregon is the Bend WinterFest, presented by LibertyBank. The purpose of this article is to present this winter event to the reader and show how it has evolved.

The central Oregon city of Bend is defines itself as a place where blue skies are the norm, the climate is arid and the air is crisp and clean. The central Oregon region has a diverse landscape characterized by rugged lava flows, sage-scented high deserts, spectacular snowcapped peaks, dense forests, raging rivers, sparkling alpine lakes and flower-filled meadows. It is a landscape

designed for recreation and relaxation.

Seen today as the hub of central Oregon's economy and outdoor recreation, Bend shifted from a thriving mill town with 5,000 residents in 1920, to an economy based on outdoor recreation and tourism by the turn of the 21st century. Bend has become the fastest growing area of the state, with 55,000 residents — over half of central Oregon's population of 100,000.

A young festival participant enjoys painting at the mural.

With this growth has come more diversity in event offerings. Participation patterns show resident and visitor interests go well beyond traditional outdoor recreation pursuits. Last year, for example, there were over 200 different events promoted in central Oregon, appealing to a wide variety of interests. Events during 2003 included pow wows, music festivals, carnivals, rodeos and horse shows. There were golf tournaments and ski championships, downtown celebrations, art shows, and gem and rock shows. As residents and visitors look to central Oregon for event tourism opportunities, the stakes for producing successful events popular with residents and visitors increase as the number of event possibilities continues to increase.

Bend WinterFest: Then and Now

Bend WinterFest began in 2000, thanks to the leadership of O.J. Merrill, a passionate ski enthusiast and owner of a Bend ski shop. Merrill's motivation for creating a winter festival in Bend stemmed from his visits to Lake Tahoe, Calif., and other ski resort communities where he witnessed the visitors, sparkle and community pride created by winter festivals. Formed as a non-profit group, the Bend WinterFest generated ample community excitement and attracted two key founding sponsors, the Mount Bachelor ski resort and LibertyBank. Supported by local media, the Bend Visitors and Convention Bureau, Central Oregon Visitors Association, and a 12-15 member non-profit board of directors, the first annual Bend WinterFest touted a long list of diverse events, such as ice skating, free skiing and snowmobile racing. The events were held in venues from downtown Bend to Sunriver, Ore. With an annual budget of about $70,000, the elements of a successful major festival in central Oregon were established.

Over the next two years, the festival was sustained by hiring a local event planner who worked under the board's supervision to coordinate the logistical challenges of a weekend festival held at multiple sites. The schedule featured several events that were co-produced by other local non-profit and private organizations, often referred to as "sanction events" in the festival industry. Despite a solid organization, concept and funding, tourists were slow to visit.

In 2002, the board decided to hire a production and marketing company to serve as its event planner, to offer a fresh perspec-

tive and solicit more sponsorships. After a bidding and selection process, *eyeswide event marketing*, an Oregon event marketing firm, was selected and hired in August 2002 to produce the festival for the following February. Challenged to raise money, develop a fresh perspective and coordinate logistics in less than six months, *eyeswide* was determined to pave the foundation for a thriving, successful festival that would become a major tourist event.

In addition to developing new event ideas and a creative new site layout, other areas were enhanced. Sanctioned events were eliminated and event venues were limited to downtown Bend, Mount Bachelor and The Shops at the Old Mill. A mission statement was developed, which focused on aiming for tourism and supporting youth charities. A new theme and brand were launched, and a grassroots community awareness campaign was instigated. While not as financially rewarding as the producers had hoped, the event's 2003 attendance was the highest yet, according to the Bend Police Department. Sponsors and attendees were enthusiastic and excited about creative changes like the Jazz & Java Lounge, The Main Lodge, The Snowflake Village children's art tent, and the addition of the Children's Night Light Parade. After the 2003 festival, *eyeswide event marketing* purchased the festival, including its name and logo, from the nonprofit board to help move the event forward and propel the tourism market in central Oregon.

As 2004 approaches, Bend WinterFest enters its fifth anniversary experiencing growth, including a multi-year, five-figure presenting sponsorship agreement with LibertyBank. It is taking even more creative risks. The goal for the 2004 event is to generate tourism from surrounding markets, including Portland and Eugene. With expanded market size and attendance comes more regional and national sponsorship dollars. Typically, smaller events appeal more to local and regional audiences and are supported by volunteers, local small business sponsors, local entertainment, and feature a smaller number of activities. Expanding the events requires strategic moves, involving

Artist Richard W. Hight contributes his talent to the festival.

professionally trained, paid staff or consultants, larger business sponsors, provincial and statewide or regional entertainment, and a greater number and diversity in types of activities.

Recommendations for Growing Winter Events

Event organizers often use the term "growing one's event" to mean taking an event to the next level. Growing an event will almost always imply greater attendance from wider geographical areas, bigger budgets, paid staff, corporate sponsors, well-known entertainers, more onsite and sanctioned activities and, in the long run, greater overall economic impact. Using Bend's WinterFest as an example and looking to the literature for evidence of strategies that could be used to grow winter events, these recommendations are offered:

1. Create a common vision so all supporters can focus in the same direction.
2. Talk to the community. Ask supporters, attendees, store merchants, city employees, police, hotel managers, and restaurateurs what they want, what they liked, what they didn't like, and what you should fix. You'll start to see a pattern of "issues."
3. Address these key issues first. You'll gain community respect.
4. Be creative (it doesn't require much money) — add that extra lighting, the unique entertainer or the odd event. Buy colorful fencing or spend a little more money on entertainment — cut something else.
5. Make a few investments.
6. Pick up where you left off the next year. Take "baby steps" annually. Only make a big jump every two years or so.
7. Approach summer event sponsors and explain how your unique winter event can balance out their promotional calendar in winter months (less competition for sponsorships then).
8. Partner with other attractions or winter products, and explain winter event tourism angles to your local visitor and convention bureau staff, which may be more familiar with summer promotions.
9. Look to summer events for activity ideas and use them in heated tents during winter events.
10. Promote your winter event during the summer travel season at a summer festival.
11. Join winter event management associations to network.

For more information on the LibertyBank presents . . . Bend WinterFest, see www.bendwinterfest.com

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Bend Winterfest Artwork

Visits With Harold:
Archiving Harold Hanen's fonds at the Glenbow Archives in Calgary, Alberta

by AAREN MADDEN

Harold Hanen's former Calgary home.

There are as many ways to know a person as there are ways to know a city. Be it a friend, relative, coworker or acquaintance, each visitation brings deeper understanding, just like each new experience in a neighborhood can reveal something previously unseen. Sometimes the knowing of a person leads to a new understanding of a city and a new knowledge of how to look at cities and the built form. I was able to have this experience and learn about the multi-faceted process of archival arrangement and description (organizing and documenting what is in a collection in order to enable researcher accessibility), by getting to know Harold Hanen in a unique way: as an intern archivist of his professional documents during a summer job at the Glenbow Archives in Calgary, Alberta.

As an architect and planner, Hanen was important to many cities worldwide. Especially to the

city of Calgary, where he is best known for conceiving the Plus 15 overhead pedestrian bridges prevalent in that city. He was also a key figure in the Winter Cities Association, acting as magazine publisher, editor and association president during his long involvement with the organization. He passed away in 2000. I came to know him through the process of archiving his work in the spring of 2002 - the week of the inevitable annual Calgary spring blizzard that buries the city in snow just when you start to enjoy the first tender green shoots of new grass. He would have enjoyed that timing, I think.

After an intensive week of archival training provided by the Canadian Centre for Architecture in Montreal (CCA), and ongoing training and support from the CCA and the Glenbow Museum in Calgary where Harold Hanen's fonds are located, I began the process of arrangement and description. I came to know Hanen through his archival legacy: decades' worth of writings, notes, photographs, architectural drawings, sketches, project files and correspondence. These files provide as many ways of knowing the collection as there are ways to know a person or a city.

The process of archival arrangement and description requires repeated visits and leads to new discoveries. Both the CCA's head of the Architectural Archives Collection, Robert Desaulniers, and Assistant Archivist, Martin Lessard, advised me that the best approach when archiving is to first survey all material. Although different institutions have their own distinct methods, general principles remain the same. Glenbow's archivists corroborated this approach.

The survey is the first of many visits; the meeting of someone you know you will meet again. It is when you see the first inkling of personality or the initial lay of the land in a new town. Longer, repeated visits occur to note the contents of files and to map the process of organizing information to preserve it and make it accessible to researchers. In these many visits, staples and metal paperclips are removed to prevent rust. When necessary, papers are buffered from others with different levels of acidity. Dates are carefully noted; photographs and negatives are enclosed in protective envelopes and holders; and acid-free folders replace the acidic ones used regularly in all offices. This all happens in an effort to lengthen the life and increase the stability of the files' contents. File numbers are applied, and a constant flow of notes become a map, making it possible to find your way back for another visit to check a date, a fact or a name. Recurrently notes leap from the papers and offer new introductions to the person. One of many challenges archivists Susan Kooyman and Lynette Walton at the Glenbow helped me meet was finding a balance between accessibility and preservation. Were it not for my many tour guides in this unfamiliar place, I would be wandering down unknown streets still.

I learned that archiving requires at least three ways of thinking. When organizing files, it is naturally important to preserve their original order. This is one of many ways the thought process of the person being studied is revealed. Original order is not, however, always preserved by the time a collection of documents grows, travels through a lifetime and makes its way into an archival collection. If there is no discernible original order, one must be created with careful consideration of the collection's owner, the needs of researchers, and the requirements of the archive's location. Each visit is valuable. It is possible to glean a person's thought process after knowing them through their archive for some time.

Each visit also reveals the extent to which daily life goes against the archiving process. This is especially true of an architect and planner who has a constant flow of ideas. Few people apply a date to every slip of paper they happen to jot a note on or consider the expected life span of that piece of paper. Often in Hanen's fonds, a small slip of paper reveals powerful insight and shows thought process. Many times this slip of paper is a delicate, gossamer thin napkin that is readily available during a lunch meeting — or a series of small post-it notes filled with dashed-off notes tacked

down over each other in rapid succession as thoughts would come. They connect in an overlapping chain in such a manner that the researcher will be delighted to realize what he or she sees is Hanen's thoughts unfolding before their eyes. Even while they pose challenges to an archivist whose aim is to preserve for posterity, these elements bring an immediacy and intimacy to the research process. Sometimes it is exactly the evidence of those ways that archiving goes against real life that makes archival arrangement and research so compelling. These elements are like quirks in a personality, increasingly appreciated over time or that whimsical building that gives a whole street its character.

Harold Hanen's archives are housed at the Glenbow, yet they extend into the streets of the cities of Calgary, Red Deer, Prince George, China and other locations where his ideas were put into practice. His mark can be seen unmistakably on Calgary's downtown, most obviously on the Plus 15 system and in the buildings and activity of the Eighth Avenue Mall. While archiving his papers, I appreciated this immediacy and saw how he connected to the city I thought I knew, but could now see through his eyes. Walking out the door of the Glenbow Museum, in the city's downtown, I see reflections from files on the restoration of buildings located blocks away and the unrealized Civic Centre project that would have been on the doorsteps of the museum. His consideration of light, climate, natural surroundings and history as it related to his work in Calgary extends the archive into the space of the city.

Hanen used all of these considerations as tools in the design of his own home in Calgary. In the archives there is a record of its transformation from a typical 1910s Calgary frame house to a home that acknowledges all seasons, inhabitants and even times of day. The eaves were designed in order to catch a certain amount of snow that would vividly reinforce structural lines in winter. Small pools at the ends of eavestroughs act as bird baths, and windows were thoughtfully placed to create certain views or reflections and to capitalize on light sources. The house also bears the mark of the indelible influence that his time as an apprentice to Frank Lloyd Wright had on his design philosophy. This file held yet another visit that led me to a deeper understanding of the person and an awareness of place.

When you discover a new part of the city you really want to explore — it is always tempting to walk down that inviting street. In the same way, when arranging and describing Hanen's files, it was often hard to stay on task and be archivist, not researcher. Now that I am able to take the latter role, I look forward to many more visits and to see the many ways this archive will be used. In both the archiving and research processes, each visit to his archive will bring about a new discovery, "... like getting to know a new place or a new person. It really takes time. The first time, you get to sort of see the main elements. The next time, you fill in. Then, the next time, you pick up more and more detail - the fine grain. You just don't get it all at once."[1]

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[1] *Harold Hanen, from the transcript to Harold Hanen's oral history interview for the Frank Lloyd Wright Archive (M 8906/56)*

Aaron Madden is an Art History and Museum and Heritage Studies student at the University of Calgary. *She is grateful for all the support, guidance and insight provided by the CCA archiving staff headed by Robert Desaulniers, and the Glenbow archiving staff, including Director Doug Cass and others.*

The finding aid for Harold Hanen's fonds can be found online with many others at http://www.glenbow.org/archives. Just follow the links to "finding aids". The Harold Hanen archiving project was made possible by grants from the Calgary Foundation - David Thompson Trust Fund, and Ayala Manolson.

Winter Cities
ASSOCIATION

Members are encouraged to submit articles, book reviews, events and other news to the Winter Cities Magazine. We also welcome your suggestions for possible topics and authors you would like to see in future issues. The editorial staff may be contacted at wintercities@aol.com or c/o René Akre, 305 Virginia Avenue, Ann Arbor, MI 48103, 734.645.7874.

Articles are generally 1,000 - 1,500 words. Greyscale images are preferred in a tiff or eps format. High-resolution jpgs are fine. Scanned images should be set to 300 dpi (150 line screen) minimum.

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