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July August 1978



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# ARCHITECTURE MINNESOTA

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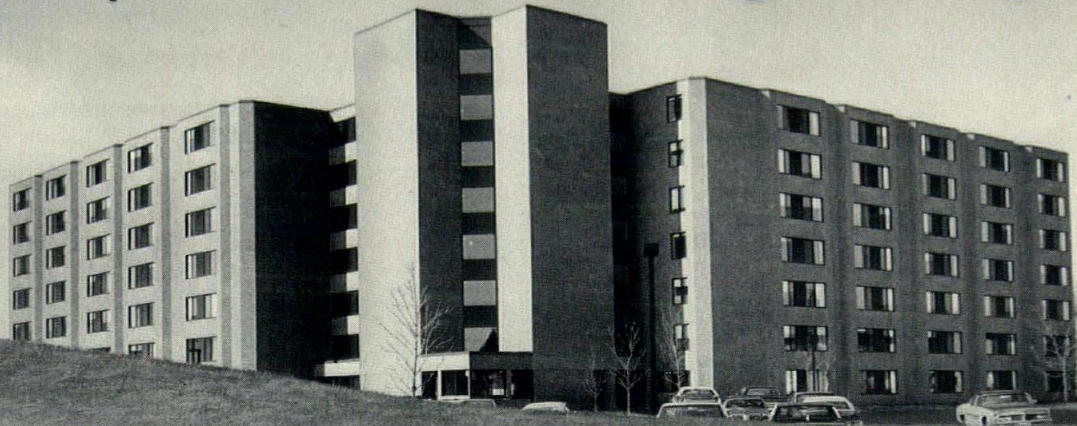
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cover: Saint Paul—A near epidemic of house-moving has broken out on the fringes of the historic Hill District. Structures on parcels to be cleared for community centers, schools and manufacturing plants have been relocated to vacant lots owned by the Housing Authority. These houses are sold at auction with negative bids accepted. Although a great deal of time and money has been expended to develop this program, it seems to be worth the effort. See page 14 for David Lanegran's 'Neighborhood Conservation in the Twin Cities.'



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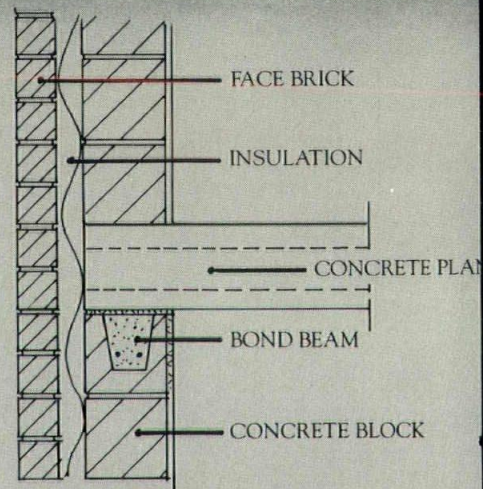
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# Johnson, Jarvis and the National Gallery



Philip Johnson, Howard Jarvis and I.M. Pei have all received a great deal of press lately—not all for the same reasons. We have heard much about the new AT&T Building in New York, Proposition 13 in California and the new East Building of the National Gallery in Washington.

The East Building of the National Gallery of Art in Washington by I.M. Pei is being acclaimed in all the popular media as the masterpiece of Washington—the only contemporary building of note in the nation's capital. Pei is being quoted, interviewed, profiled, etc. The East Building could not fail its mark-like the lunar vehicle—it had to land, it had to land right and it was high time for an architectural celebration in Washington. The new East Building of the National Gallery will be visited as much for its architecture as for its art. Architecture is here art—and we are all celebrating it . . . .

The news from New York is of a different kind. It is not a celebration—yet. It is amazement, astonishment, surprise and even bewilderment. Not since Frank Lloyd Wright's gusty pronouncements has an architect received such a reaction. Philip Johnson, the most articulate of architects, did not even do it with words. He did it with the release of a design: the design for the new AT&T Headquarters Building in New York City. This startling design has given rise to a great deal of discussion in the professional as well as the popular press about architecture, its direction, import and future. Johnson—by his own admission not a very original architect—has focused in this design some of the underlying anxieties in the profession as well as the current public confusion over architecture. He did this by producing a design which cannot be taken seriously and which would indeed be regarded by most as a Disney World aberration—were it not for Philip Johnson's stature and prestige. What Johnson has done is to

seize on clichés, details and images of the past to produce a building for the main street of a world capital. Johnson's wit and erudition are legendary and it is easy to accept this building as the graceful folly of a master—just as his underscaled baroque pavillion near his glass house in New Canaan was intended to be. The AT&T Building is, however, most distressing, if we imagine it as a trend-setter or image of things to come. Modern architecture is now being severely criticized and taken to task. Its tenets, its accomplishments and its failures have been widely discussed within and without the profession. A Post-Modern architecture is arising, but it would be depressing to contemplate that Johnson's design might be seminal for the future development of high rise buildings—as were Sullivan's buildings in Chicago.

The need in contemporary architecture for historic allusions and connections, this over-reaction as it were to the apparently uprooted image of modern buildings, has led some sensitive designers to the creation of delicate and considered solutions. To have elevated this need to the farcical is embarrassing—embarrassing particularly when done by such an eminent figure in architecture.

In some uncomfortable way, in some frightening way this overreaction—albeit at the hands of a master—is similar to the overreaction of the California voters in the endorsement of Proposition 13. Excessive property taxes, an expanding bureaucracy, spiraling costs have created a climate of discontent and indeed deserve to be evaluated and reconsidered. But we should be sufficiently mature not to throw out the baby with the bathwater. The consequences of Proposition 13 are already being mitigated by the state's contribution of surplus funds and eventually a more tempered evaluation will have to take place. Philip Johnson's AT&T Headquarters Building may never be built as designed, it too may have to be reconsidered. We may, however, in Minneapolis, come to think of the IDS Center as belonging to Philip Johnson's Golden Age.

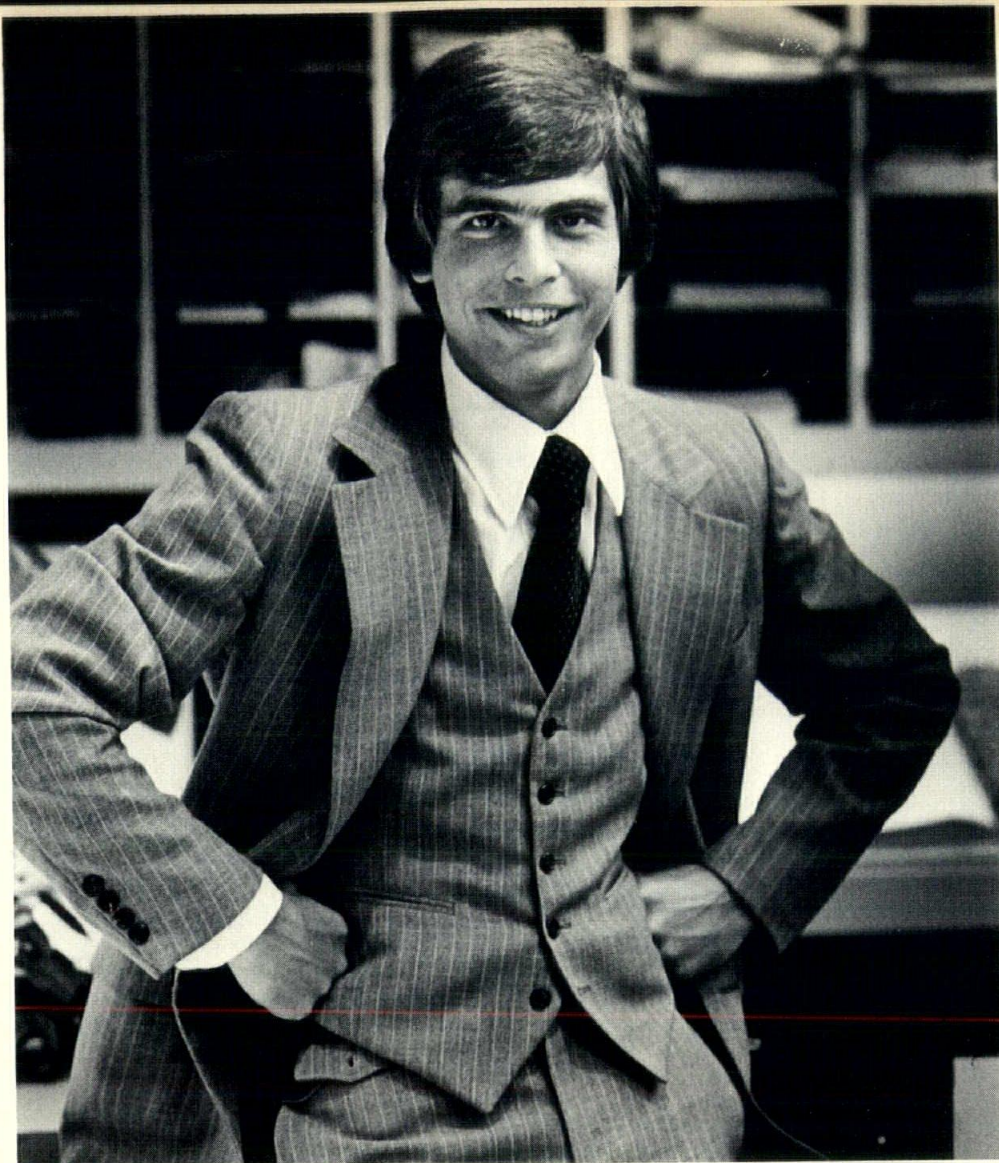
Ours is, as Johnson has also said, a golden age of opportunity. Ours is the opportunity to create the best and most responsive architecture. But it is a difficult challenge, and it is hard for everyone to take the time to patiently work through to a tempered, sensitive solution.

The East Building of the National Gallery was commissioned in 1968. It took ten years, which these days is a very long time, but by all appearances it was well worth it. □

—Bernard Jacob

Philip Johnson's proposed new AT&T Headquarters Building in New York City.





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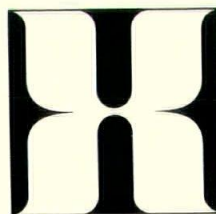
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## How Architecture and Construction are Changing

FROM THE EXECUTIVE  
DIRECTOR MINNESOTA  
SOCIETY OF ARCHITECTS

Today's clients frequently ask, "How are architecture and construction really changing?" As noted in an article in the last issue of *Architecture Minnesota*, architecture is a metaphor of its epoch. Architecture is changing much as today's society is changing.

Although change is continual, there remains an important constant to which most good clients are committed. Good architectural design is an investment—not an expense. Recently completed research underscores the importance of investing in initial building design in order to save considerable economic, social and human costs after construction. The study, by the General Services Administration, revealed that over a building's 30-year life cycle the costs are:

Cost of the building and its financing—2 per cent

Cost of operation and maintenance—6-8 per cent

Cost of salaries of building personnel—90-92 per cent

**The amount of money allocated for design is only a small portion of that two per cent; yet the building's design will long determine the value of the remaining expenditure.**

Among the most significant changes affecting architecture and the construction process are:

**1. A Concern for Life Cycle Costs.** Life cycle costs are the projected costs of operating and maintaining a building over an extended period of time, usually 20 to 40 years. Most architects and engineers take these into consideration. Many public agencies now require it.

**2. Consumerism and User Participation.** Recently not only the owner of a building, but also its neighbors and potential users desire to participate by making suggestions and comments during the design process. Many responsive clients are making this commitment, although it often leads to higher investment in both time and design costs if properly executed.

**3. Environmental Considerations.** Fortunately, the attitude of stewardship of our limited resources has intensified. Environmental sensitivities are foremost among progressive architects and clients.

**4. Severe Projected Energy Shortages.** This dilemma has forced us all to realize the limits of our energy sources. In Minnesota, it has also led to major new energy conservation regulations which specifically affect the design and construction of buildings. Progressive clients will in many cases go beyond those regulations as a wise business and social investment.

**5. The Increasing Complexity of Construction.** More and more, design and construction involve a team ap-

proach including such disciplines as acoustics, lighting, safety, energy, planning, engineering, environmental design, general and sub-contractors, and suppliers. In the design process many architectural firms use private consultants; other retain many of these specialists on their staff.

**6. The High Cost of Long-term Financing.** This situation, which is likely to be permanent, has affected construction dramatically. Long-term financing has become very difficult to obtain. Construction must compete with other sources vying for capital. Unless building is considered a wise and rewarding investment, capital will not be committed for construction of much-needed facilities for commerce, industry, human and public needs. Proposition 13 in California and New York City's current severe financial problem is also having a dramatic effect upon the public sector. Many municipalities are currently very reluctant to increase their long-term bonding debt. We are also continuing to experience a very high rate of inflation. Yet last year, the United States inflation rate was 9.6 per cent—the fourth lowest inflationary rate of the 27 counties in the western world.

**7. The Legal Liabilities of Architects, Engineers, and Contractors have greatly increased.** While crescendos on public attention have focused on the medical profession and their professional liability insurance premiums, architects' and engineers' premiums have increased at a rate in recent years equivalent to that of the medical profession.

**8. Increased Regulations and Codes.** There has been a major increase in codes and regulations with which new construction must comply. New construction is often regarded as one of the most regulated activities.

**9. Dramatic New Technologies Are Being Utilized.** Cost-saving techniques are being employed in the creation of new materials and products. The 140-plus exhibitors represented in the Building Products Exhibition at the upcoming Minnesota Society of Architects convention are illustrative of the research and development which has provided the many new technologies and cost saving processes now available.

**10. The Process of Design and Construction is Also Changing.** Increasingly, companies are being established which combine the design and construction process. Many of these are competent and do place some emphasis on design. However some of these design/build companies place little emphasis on design and others are most interested in the least expensive first-cost possible. The unfortunate result is not only the considerably long





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range cost which will accrue to the owner in terms of maintenance and operation, but also the cost in terms of people-efficiency.

With the myriad of forces impacting construction perhaps more than ever the client concerned about good business and wise decision-making retains a competent architect to assist in planning his capital expenditure program as well as to design his building. Most successful and innovative business executives and public officials realize that good design is both good business and good judgment. "Architecture Responds," the focus of the 1978 Minnesota Society of Architects Convention, will illustrate that human behavior can be dramatically changed by design and that an initial investment in design is a good financial investment. □

—Daniel J. Sheridan



Construction is underway on a four-story building at **Bethel College** in suburban **Arden Hills**. The building, designed by **Cottle-Herman Architects**, Minneapolis, constitutes a 17,000 square foot addition to the school's learning resources center and will cost \$814,000. Scheduled for completion next January 1, the structure will include student lounges, a coffee shop, faculty and administrative offices and classrooms. The school moved from Saint Paul to the present Arden Hills site in 1972.

Speaking of **Arden Hills**, two large tower cranes from McGough Construction Co., Saint Paul, are busily performing aerial wonders at the site of the **Mutual Service Insurance Co.**'s new home office building near Snelling Ave. and County Road E. Designed by **Winsor-Faricy Architects** of Saint Paul, the 235,000 square foot facility is recessed into a hill to minimize exposure. The south side of the building will be used for 100 percent shading in which overhangs will shade out the hot summer sun while allowing winter sun to penetrate. The building has also been designed to fully utilize solar panels at a future and more economically feasible date. One half of the 55-acre site will be dedicated for city park space.

Senior citizen housing will become a reality in the community of **Becker** by mid-1979 due in large part to the coordination and solid effort of the local Chamber of Commerce. Working with the **Guardian Angels Foundation** of Elk River, the chamber has acquired HUD-backed financing to provide 100 apartments in Sherburne County for senior citizens. The Becker project, designed by **Korsunsky-Krank Architects** of Minneapolis, calls for a three-story, 20 unit apartment building situated on a four-acre site. Each apartment will contain a bedroom, living room, kitchen and bath. The building's first floor will contain a lounge, library, community room and patio. The other 80 units will be located in the nearby communities of Zimmerman and Elk River.

The Saint Louis Park architectural firm of **H.W. Fridlund** are the designers of a new shopping mall located at the southeast corner of Highways 65 and 242 in suburban **Blaine**. Called the **Northgate Mall**, the 73,170 square foot enclosed center rests on a 34-acre site and will be anchored by a 33,090 square foot Applebaum's food market and Snyder's Drug store. Financing for the center was arranged by Bank America Mortgage of Min-

nesota for Saint Paul developers Craig and Jerry Minea. Opening is scheduled for November 15th.

The U.S. Post Office announced this spring that a Saint Paul firm, **Trossen Wright Architectural Associates**, received a contract to design a new post office for the community of **Cottage Grove**. Postal carriers are now serving Cottage Grove from a facility located in the adjacent community of Saint Paul Park. The new 7,450 square foot facility will mean better service to this rapidly expanding suburban area.

Minneapolis restoration specialists, **Miller Dunwiddie Architects, Inc.**, have been conducting a thorough architectural investigation of the historic **Banfill Tavern-Locke House in suburban Fridley**, in preparation for the start of restoration efforts. The firm has been busy analyzing, measuring and photographing the building to determine its original appearance, later additions and alterations and the sequence in which they occurred. The first phase of restoration work will include installation of a new roof, re-pointing the chimneys, repair of the cornice and upgrading floors and the foundation. The structure was a well-known landmark when it served as a stopping place for travelers on the old Red River Trail in the 1850's.

The Minneapolis firm of **Johnson, Sheldon and Sorenson** are the designers for a 31-unit, \$716,580 senior citizens housing project for the southeastern Minnesota community of **Houston**. The facility will feature an exterior siding of vertical rough-hewn cedar. Each of the living units will have a kitchen, a dinette area, living room, bedroom and bath. The two-level building will also contain a community room for meetings, dinners and social events. The majority of the funding for the project will come from the Department of Housing and Urban Development through the Federal Home Administration.

**Architects 2**, the only design firm in the northern border community of **International Falls**, was selected by the Koochiching County Board recently to handle plans for a new law enforcement center. Other firms from around the state competed for the design award, but community decision-makers apparently believed that local talent was best suited for the job... a sound philosophy which might be applied best on a statewide level... especially in these recent



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**LeBarron/Wold Architects**, Minneapolis, have finished plans for a renovation and addition to **Trinity Lutheran Church in Lindstrom**. After the congregation voted last year not to move to a new location, the architects developed a scheme which calls for the preservation of the existing church complimented by a new addition of 22 classrooms on the lower level, a fellowship hall and church offices on the main level, handicap access, exterior landscaping and parking for 78 cars.

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Major interior renovation was completed recently at the 70-year-old downtown **Minneapolis** headquarters of the **Midland National Bank** at 401 2nd Ave. Focus of the effort was the bank lobby which features a coffered ceiling and rosette detail. Under the direction of the Minneapolis firm of **Thorsen and Thorshov Associates**, workmen laid new carpeting and installed energy-efficient lighting systems to highlight the bank's Italian marble columns and antique brass fixtures. Downtown? You don't have to open an account to drop by and take a gander . . . .

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Minneapolis architect **John Cunningham**, who previously has credit successfully transformed First Street Station from a railroad engine repair shop into an attractive restaurant, will now tackle a complete renovation of the **Times Building and Annex** on 4th and Marquette in **Minneapolis**. Formerly the home of the forerunners of the city's daily newspapers, the structure will undergo complete mechanical and electrical upgrading and new floors, ceilings and elevators will be installed. New interior facilities will include 62,000 square feet of leasable space, about one third of which is targeted for retail. The interior court will also be redesigned and a long-covered up skylight will be reopened. Watch for more on this one . . . .

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**Daryl Erling Hansen**, Minneapolis, has won the \$5,000 First Award in the **1978 Innovations in Housing residential design competition**. Established this year by the American Plywood Association, Better Homes and Gardens and Progressive Architecture to recognize innovative house designs that solve specific problems for builders and buyers, the competition called for energy-

conserving designs. Hansen's submission, which includes passive solar collectors and provisions for adding an active system, will be featured in a summer issue of *Progressive Architecture*. The house he designed will be constructed later this year and featured in a 1979 issue of *Better Homes and Gardens*.

Hansen, who was one of 270 entering the competition, earned both his B.A. and his bachelor of architecture at the University of Minnesota. He received a master's degree in architecture at the University of California at Berkeley in 1973.

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**Smiley, Glotter Associates**, Minneapolis, are the architects for a new nursing care facility now under construction at the **Minnesota Veterans Home** in south **Minneapolis**. The four-level steel frame structure with stucco exterior, will have space for 250 nursing care beds, a food service facility serving the entire complex, administrative offices and recreational facilities. Cost of the project is \$5.5 million.

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Northfield and Saint Cloud architectural firms have been awarded contracts for the design of two buildings at **Saint Cloud State University**. Selected for the design of the addition to Halenbeck Hall was **Sovik Mathre Sathrum Quanbeck** of Northfield. Plans for the new addition will include an indoor track, handball courts, offices, a physiology laboratory, a wrestling facility and a multi-purpose area. **Pauly Architects** of Saint Cloud won the contract for the design of a new \$540,000 maintenance building. Final selection was made by the five member designer selection board from the state architect's office. About 40 Minnesota firms were considered by the board to design the addition. □

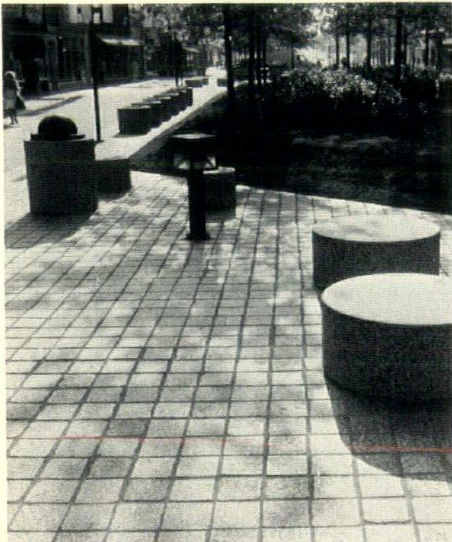
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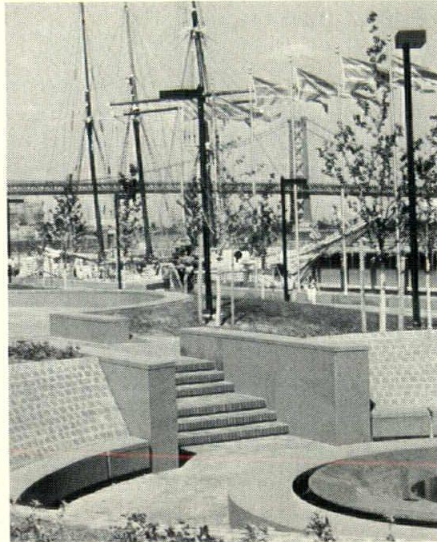


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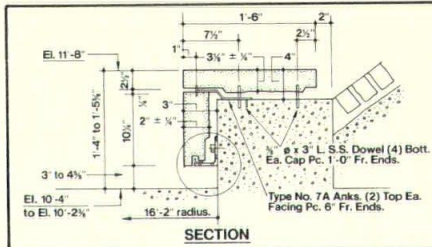
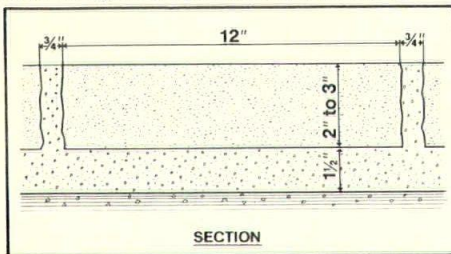
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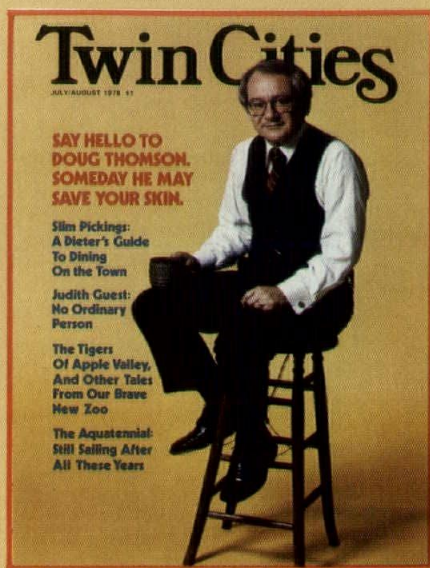
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# Neighborhood Conservation in the Twin Cities

David A. Lanegran

**"Neighborhood conservation runs contrary to the general model of the housing exchange process in the industrial cities of North America . . ."**

Although in 1972, in a delightfully mistitled collection of reprinted essays, "The City in the '70's," the concept of neighborhood succession is still laboriously described in the terms of the 1940's<sup>2</sup>. In city after city across the nation neighborhoods built for the Victorian and Edwardian middle class, adjacent to "model city neighborhoods," were being occupied by young professional households, a trend exactly the opposite of the model of urban development produced by social scientists. The phenomenon was called the "back to the cities movement" by some enthusiasts. This was an unfortunate slogan because it implied a mass migration from the suburbs to the inner city. The term allowed detractors of the movement to dismiss it as an ephemeral process because not one neighborhood so affected increased in population. Only a few studies were able to document the most important feature of the movement. That is, in many neighborhoods average income adjusted for inflation was not declining, but in fact increasing.<sup>3</sup> Neighborhood conservation does not save people or old buildings. It saves central city tax bases.

This movement has three roots: historic preservation, the failure of slum clearance renewal programs, and economic inflation. After over a century of struggle, historic preservation has become fashionable in the post-Viet Nam era. The early preservationists concentrated their efforts on saving landmarks associated with individuals of national significance. After the restoration of colonial Williamsburg was begun in 1926, the concepts of preservation received greater acceptance and began to slowly make their way into mass culture. Recently the diffusion of the preservation attitude has been dismissed as nostalgia—a shallow and passing fad. Today the movement appears to be much deeper than a mere infatuation with nationalism or the quaintness of a by-gone era. It emphasizes values, humaneness, craftsmanship, beauty and tranquility. In short, it advocates a return to quality both in material culture and human relationships. In many respects it is anti-urban for it advocates and stresses friendships, personal knowledge of neighbors and other things not normally a part of a modern city lifestyle.

Neighborhood conservation runs contrary to the general model of the housing exchange process in the industrial cities of North America which has been thought of as a filtering process. Wealthy households cause new homes to be constructed on the edge of cities leaving their previous

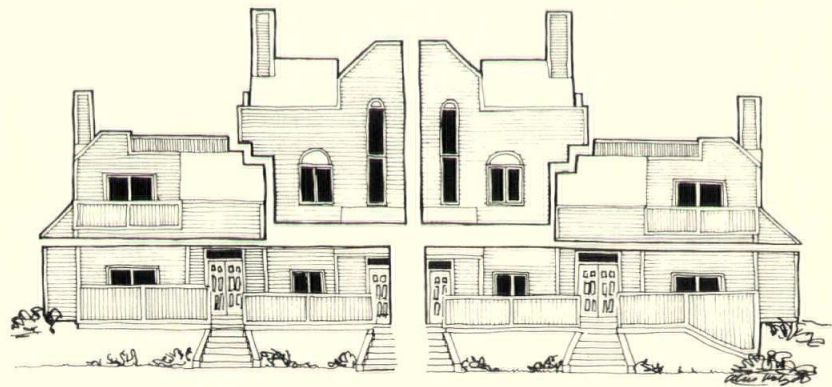
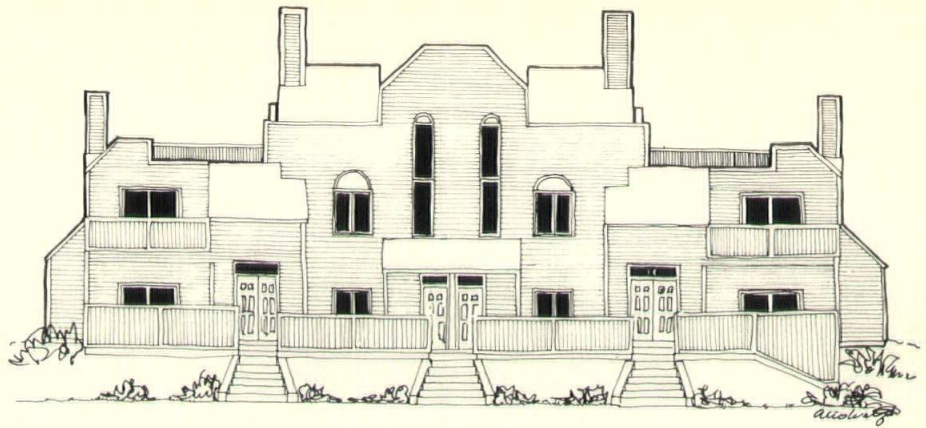
residences open to families of lesser means, who in turn abandon their old neighborhood to groups with even lower income. Cities are expected to deteriorate and residential districts are expected to be passed down from one income group to another until the time the land is taken over by commercial functions moving outward in a steady progression from the city center. A rapid development of automotive lifestyle caused commercial and industrial enterprises to leap to the margins of the city during the 1950's and 1960's. This required a basic restructuring of the filtering model. The initial reaction of the leadership was to have government renewal and highway construction programs obliterate the housing of last resort, while developing other programs to provide social services for the low income households. Government programs essentially replaced expanded commercial development in the filtering process. However, nothing was done to mitigate the increase in housing costs and little was done to help relocate those displaced by delapidation and renewal.

In the early 1970's when federal renewal programs shifted from categorical funding to community development block grants, it appeared that one of the major issues of the tumultuous 1960's, preserving older neighborhoods, might actually be solved. Murray Bockin, Robert Goodman and others had lashed out at planners and architects for being agents of central authority: "We architects and urban planners are the visible symbols of oppression like the military and the police. We are more sophisticated, more educated, and more socially conscious,"<sup>1</sup> whose grandiose plans and structures were doomed to fail because the profession had lost contact with people. For the radicals, the only solution to the deplorable conditions of the American inner-city was to create a new kind of culture wherein poor people were not dependent upon urban experts—"power to the people."

This extreme view was not institutionalized, however, and district planning processes emerged as a compromise. The radicals believe that the goal of district planning—bringing the planners closer to the people—will not work because experts are still necessary. Advocates of the old style planning bemoan the inefficiencies of the new programs with their requirements for citizens' participation and the weakening of traditional lines of communication and influence.

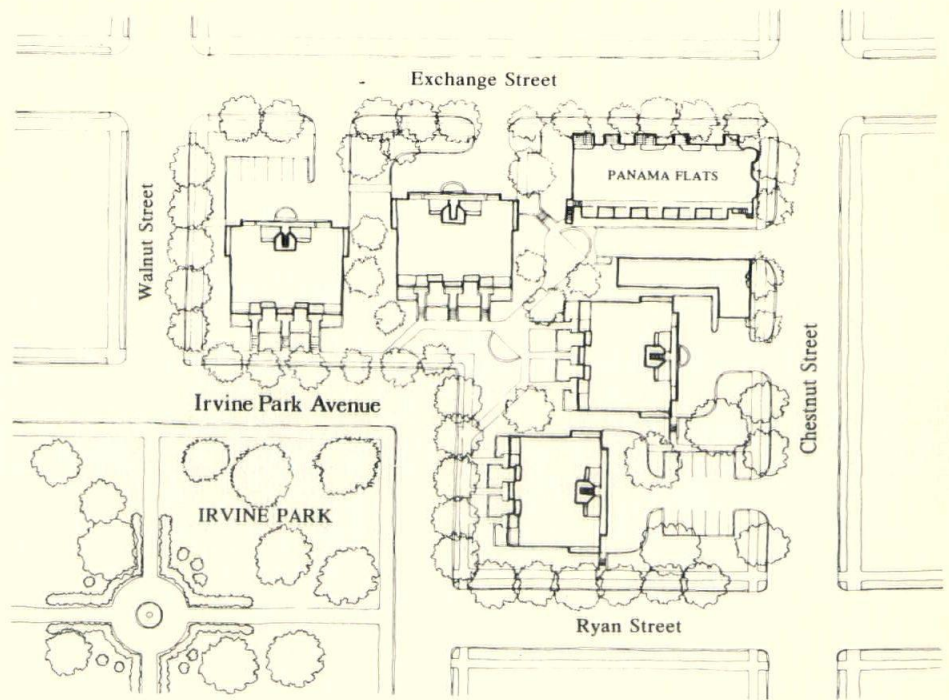
When community development planning was instituted in the Twin Cities, civic planning caught up with a trend in housing that had begun in





One of the most dramatic examples of neighborhood restoration is occurring in Saint Paul's Irvine Park. This area, once the home of some of the city's most wealthy and powerful families, was abandoned by the elite at the turn of the century. Gradually the neighborhood filtered down to progressively lower socio-economic groups until in the mid 1970's when the housing and redevelopment authority proposed to raze the area and build a new moderate income housing project. Local preservationists reacted negatively to this plan and a conservation plan was produced which included the restoration of significant houses and the construction of new in-fill houses like this project.

Site plan of the Panama Flats development.





Saint Paul in 1966-67 and approximately the same time, although slightly later, in Minneapolis. This trend has been called the "back to the cities movement, historic preservation, urban restoration, neighborhood preservation and in England, gentrification." Neighborhood conservation, however, is the most popular term used at the present. Although each of the terms used to describe the resurgence of popularity in older houses and neighborhoods had a specific meaning, the term "neighborhood conservation" is the most inclusive term. It means developing programs that maintain the quality of urban life for middle class households living in the built-up portions of the metropolitan area. The bottom line of this concept is maintaining the property values and the ending of urban decay.

The political root of neighborhood conservation has two branches: One, the riots of the mid 1960's which demonstrated two decades of failure in urban renewal, and second, the wave of community organizers who took to the streets in the late '60's and early '70's admonishing local residents to fight freeways, hospital expansion, high rise apartment developments, as well as commercial expansions. Their efforts in most cases produced an interesting coalition of young radicals and middle-aged conservatives. There were a few successful causes, but most failed. At the core of all the political permutations surrounding community organization was the sense that big government, big labor and big professions were not capable of creating a livable city. It was the folks in the neighborhood against downtown.

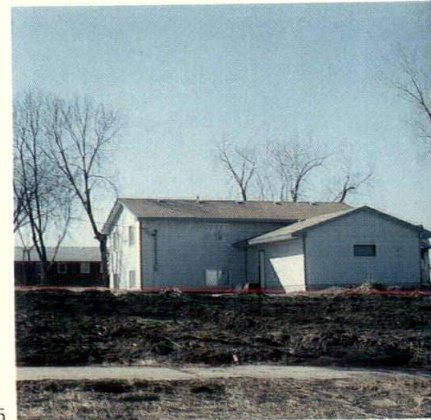
For a short time it appeared that the "new localism" would be imbued with the enthusiasm and energy of the "new left." The fundamental economic differences among the radicals and the conservative residents of the inner-city frustrated the emerging coalition. Most of the organizers who had turned to neighborhoods after the close of hostilities in Indo-China in search for a cause have drifted on to other causes or establishment-based careers.

Powerful economic factors have influenced the neighborhood conservation movement in recent years. Increased construction and finance costs put new houses in the suburbs beyond the reach of most households. The increased costs of suburban living have caused some households to reassess the benefits of living in a close-in community. In addition, the older upper middle class neighborhoods were underpriced dur-



1 Man standing in his yard—Frogtown

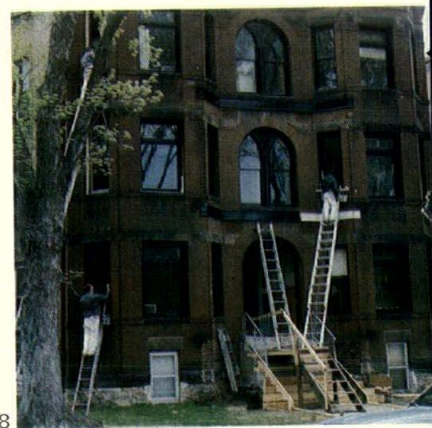
Although nearly everyone fantasizes a perfect city comprised of a collection of neighborhoods where residents, like this man in Saint Paul's Frogtown, take pride in their property and work to maintain the social fabric of their community, this dream is seldom realized.



5

New houses in Summit-University area

Not all neighborhood conservation projects involve the restoration of old buildings. In Northeast and North Minneapolis and in the area along I-94 in Saint Paul's black community pictured here, new, market rate housing has been built with the support of the Housing Authority to attract middle class households.



8

Laurel Flats (condos) in Summit-University was a higher risk development that has proven the popularity of the condo.





3

**Rooming house on Summit Avenue**  
Most older neighborhoods have houses like this on Summit Avenue in Saint Paul. Once an elegant single family home, it has been sub-divided and rented out to several lower income households. Unless such buildings are owned by an unusual landlord, they soon begin to deteriorate.



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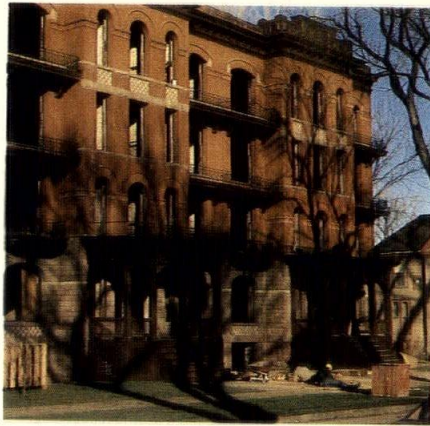
**An abandoned and condemned house in Frogtown**  
In some locations structures are eventually abandoned entirely and then, as in the case of this house in Frogtown, they serve a useful function as a "haunted house" until they are demolished.



**Woman refinishing window trim**  
The first step in the conservation of declining neighborhoods is the discovery by a few trend-setting households of the values associated with living in an old house. These wrap-around antiques are viewed as non-renewable resources that will increase in value if their environment can be stabilized. Recent increases in real estate values indicate that the investment of time, creativity and money has been worthwhile.

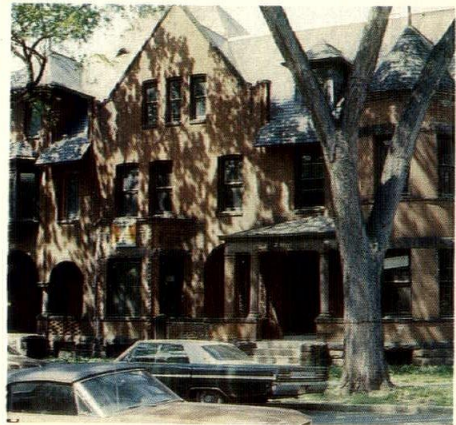
An essential step in the neighborhood conservation process, almost a trigger to the take-off phase, is the conversion of older apartment buildings into condominiums. This not only increases the number of owner-occupied units in an area, but also brings abandoned buildings back into the housing stock. Since 1970, over forty buildings have been converted in Saint Paul's Hill District, creating 350 condominium units. These projects have provided a viable low cost alternative to the single family detached house. However, the cost of condos has increased dramatically, from \$15-\$20 per square foot in 1970 to \$30-\$40 per square foot in 1978.

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**Avon Condo, Grand and Avon, is an example of speculation development.**

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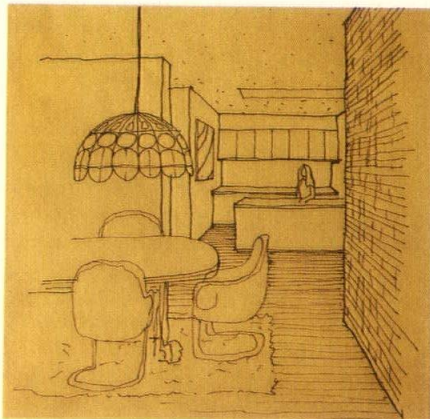


**On Saint Albans between Summit and Grand, is a building that is being developed by the households that will live in it.**



10

**Anthony Condo (developer George Rhying on sidewalk in hard hat).** Most of buildings suitable for development have been purchased. These are some of the most recent conversions located north of Selby.



11

**Interior sketch of Phoenix Condo, drawn by James Wengler, invokes the lifestyle of independent adult households expected to live in these units.**



**Kirk Condo.** This old duplex will be developed by Old Town Restorations once it is on its new location. Anderson, Tollefson Architects, Inc., Saint Paul.



ing most of the 1970's. Their space, quality of materials and decorative details could not be duplicated in new buildings, and the older houses were seen as a non-renewable resource. Like all such resources they could be expected to increase in value if their environment was maintained. Ambitious couples could restore and rehabilitate buildings at favorable costs and some contractors found it possible to rehab rental or owner-occupied units at a lower cost than new construction.

These three forces have combined to produce a trend in the inner-cities of all American cities that has tremendous implications on planning and has stirred up an unexpected controversy. A sketch of the history of the development in Saint Paul illustrates the process of neighborhood conservation and its major problems. The old middle class neighborhood west of downtown called the "Hill District" has been the focus of neighborhood conservation efforts in Saint Paul. Having filtered down from the elite neighborhood to the city's largest racial ghetto by 1965, it attracted a great deal of attention and concern from planners and potential homeowners. The area south of Summit was first to be revitalized by middle class migrants. They joined the vestiges of the former community and in 1967 forged a dynamic neighborhood organization—the Summit Hill Association—to represent their collective interest.

North of Summit a mixture of white urban pioneers moved into the fringes of the black community. One group was young professionals, generally confining themselves to lower risk locations on Summit or in the immediate vicinity. The second group lived in group quarters or communes. These middle class dropouts moved into higher risk areas and sought to form an alliance with the low income neighbors. New neighborhood organizations were formed and the fresh political alliances emerged in the Summit-University Model Cities Program, which was begun in 1969. The radicals resented the middle class "investing" in the area. Many believed that it is improper to treat housing as capital and immoral to make a profit off fellow citizens' need for shelter. The Saint Paul Tenants Union has been an outspoken advocate of low income renters. The majority of the homeowners were delighted to see their property values increase, however, and their sentiments were loudly echoed by real estate speculators and all others interested in increasing the city's tax base. The rate of movement of homeowners into the formerly rental community in-

creased through 1971-75. By 1976 it was obvious that the neighborhood north of Summit and east of Western had changed its character dramatically. No longer an area for low income rentals, it had now become one of the most exciting investment areas in the city. Old Town Restorations, Inc., a non-profit neighborhood planning organization, was restructured and became quite active during the bicentennial era promoting investment of a wide variety of sorts in the neighborhood and encouraging a comprehensive planning approach to the area. This was the second phase in the institutionalization of the neighborhood conservation process following after the initial organization of neighborhood associations.

So far the radicals and the low income households have lost their argument and are being displaced by the middle class. Rental units are converted to single family homes or the number of rental units in structure has diminished in the process of restoration and rehabilitation. As the process extends over a larger area of the Hill District, the impact on the low income and minority community becomes more pronounced and resistance to restoration increases. The future of the neighborhood conservation movement depends upon the urban system accommodating the population displaced by the restoration process.

Before coming to grips with the issue of displacement, it would be useful to trace the various stages in the preservation or neighborhood conservation process. Stage One: Initial Phase.

1. Young professionals buy homes of outstanding quality in relatively secure neighborhoods.

2. Non-traditional households find low cost housing on fringes of black ghetto.

3. New middle class residents put pressure on political and social institutions serving the area for improved level of services.

4. Urban renewal programs clear most deteriorating structures in the area.

5. The process began to secure designation of area or significant structures in it as historic, thereby legitimizing the preservation process by an outside agency.

#### **Stage Two: Take Off.**

1. Non-profit renewal organization formed to be a neighborhood advocate.

2. Movement of white middle class families into high risk areas contiguous to the black ghetto.

3. Resurgence of interest in middle class blacks in living in the inner-city





Many build new homes, aided by redevelopment programs.

4. The increased level of income in local area causes a spurt of commercial activity in neighborhood businesses. This sets up a renewal of capital flow into the area.

5. Local businesses and residents put pressure on the city to improve security for the area.

**Stage Three: Consolidation.**

1. The supply of outstanding houses available at low cost is exhausted.

2. People move into houses of less quality to restore and renovate.

3. Older apartments are converted to condominiums.

4. Abandoned and derelict apartment buildings are converted to condominiums.

5. The resistance to gentrification increases in intensity. Displacement becomes a local issue.

**Stage Four: Equilibrium.**

1. All the Edwardian middle class housing is occupied by middle class and higher income working households.

2. Resistance of minority groups living in territory unit prevents further encroachment by white middle class.

3. Changed demographic structure (fewer teenagers) and increased neighborhood crime prevention programs produce a more secure inner city.

4. Locally based planning and community organizations achieve a

balance of power between entrenched lower income communities and the growing middle class.

Minneapolis and Saint Paul are at the beginning of Stage Three. Resistance to gentrification has been expressed, but the stock of housing and potential appeal for the new inner-city resident has not been exhausted. In light of the financial demands placed on central city governments and school districts, the urban governments have no choice. They must encourage neighborhood conservation despite the outraged cries of advocates representing those being displaced. In doing so, they run the risk of producing a polarized population divided into distinct territories—the wealthy in either rehabilitated older elite neighborhoods or defensible high rises and townhouses. The poor will live in some form of subsidized housing of moderate to high density and families of middle incomes will occupy neighborhoods such as Frogtown or the East Side of Saint Paul or the first tier suburbs such as Richfield and Hopkins.

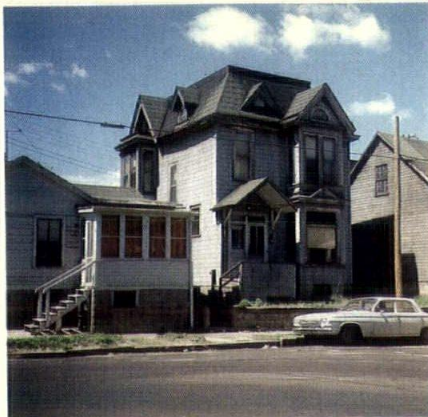
**The Displacement Issue.** In the past two years neighborhood conservation has drawn increasing criticism from a variety of individuals who believe it promotes the polarization of urban communities and will force low income families into the suburbs. Even though several planners and architects in the 1960's believed that the solution to the problem of inner-city blight and economic problems was to open the suburbs to low income and minority households, the new critics of neighborhood conservation believe that suburbanization of these people is undesirable for two reasons. First, the suburbs are not capable of providing needed social services, and second, suburbanization would break up the political power blocks now being developed in the inner cities. Some go as far as to say that an increased population of middle class households will cause problems for inner cities because these people will demand more services and will argue with low income groups over the allocation of money. They raise the ugly prospect of a "class struggle." They maintain their position even though the suburbs contain the majority of employment opportunities to be found in most urban areas.

The foes of displacement have argued themselves into a difficult position. They deplore the loss of affordable housing that occurs when land values increase in older neighborhoods. Yet the alternative to neighborhood conservation is either the filtering process and the loss of affordable housing through deterioration

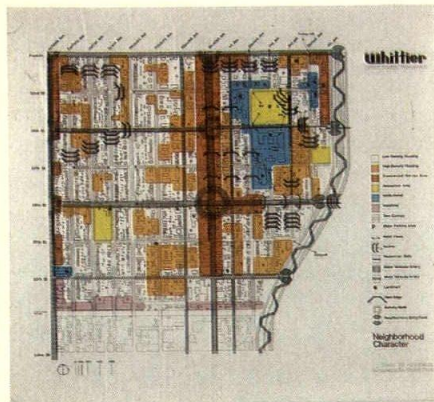


This view is the northeast corner of Irvine Park

In 1970 before the area was cleared, shows the condition of houses and the intrusion of industry into the residential area. Hill District Design Company, Saint Paul.

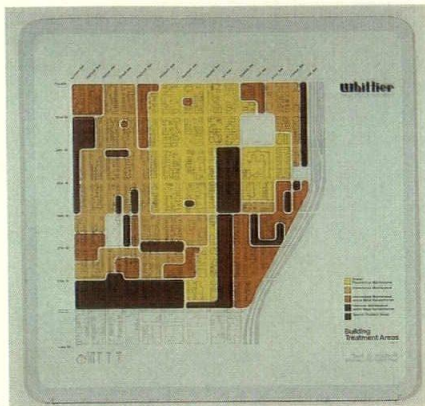


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In Minneapolis, neighborhood conservation has become a major part of the planning philosophy. The Whittier Neighborhood is an area that has been able to move through the comprehensive planning process with a great deal of style, by following a series of steps representative of the later stages in the neighborhood conservation process. With funding provided primarily by the Dayton Hudson Foundation, Minneapolis, a consultant, Team 70 Architects, Inc., was hired. A Long Range Planning Committee, made up of representatives of local



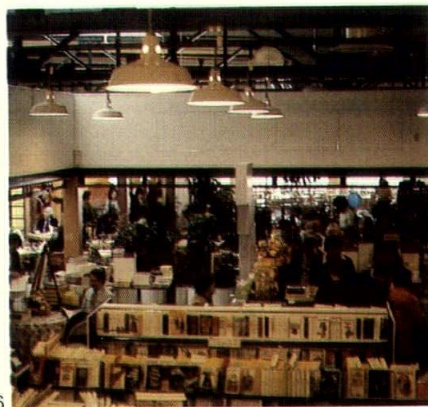
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organizations, was formed to serve as a control on the consultants. A poll was conducted among the residents and merchants in the area; problems were identified and the professionals conducted an inventory and analysis of the needs of the neighborhood. Once this was accomplished, the consultants, in concert with the residents and merchants, were able to itemize meaningful goals for the future of the area, develop concepts to fulfill those goals and produce an implementation plan. Finally, efforts could begin to build a better community.



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As gentrification raises the buying power in older neighborhoods, commercial developers respond in a regular pattern. First, under-utilized commercial structures are taken over by new merchants. Second, a wave of residential conversion takes place which brings more commercial space into the land market. Third, in selected locations, larger buildings are converted to mini-malls—inner-city attempts to recreate the ambiance of suburban shopping malls. Victoria Crossing on Grand Avenue,



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developed by James Wengler, is a rather typical example. A later phase will be the removal of older buildings and the construction of new commercial space either to accommodate expanding establishments or to house new enterprises. This step will trigger a violent reaction to the impacts of neighborhood conservation and will be the catalyst that brings about an equilibrium between the middle class residents, the commercial and service elements in the community and the lower income populations being displaced.

and removal and the continued erosion of the central city tax bases, or some form of massive governmental intervention into the housing market. Such intervention would necessarily go far beyond rent subsidies, mortgage insurance and other efforts to fine tune the economy. The housing market cannot provide adequate shelter at low cost because it depends upon scarcity. A housing shortage must exist to give value to the real estate. At present, there is little indication that any form of massive governmental intervention designed to eliminate the housing shortage is likely.

Neighborhood conservation cannot be expected to provide housing for low income households because whenever it promotes investment by either middle class professionals or blue collar workers, land values and rents are increased. This process cannot both increase inner-city tax bases and provide cheap housing. People who expect it to do so are quite simply missing the mark. The issue of displacement exists only when people priced out of one market are unable to move into new housing equal to what was given up. Therefore, the great challenge of the 1980's will not be the restoration of neighborhoods—it will be how best to build new affordable and humane housing for low income households in locations accessible to sources of employment. This, of course, has been the major problem of urban society.

It seems quite possible that neighborhood conservation will progress quite naturally to a rekindling of interest in new town planning. The strategies developed in that process will have to be redefined and reintroduced to the urban planning and policy making areas during the next decade if we are to achieve the goal of providing better housing for low income families. Thus a study of neighborhood conservation leads us straight into problems of urban development in the future.

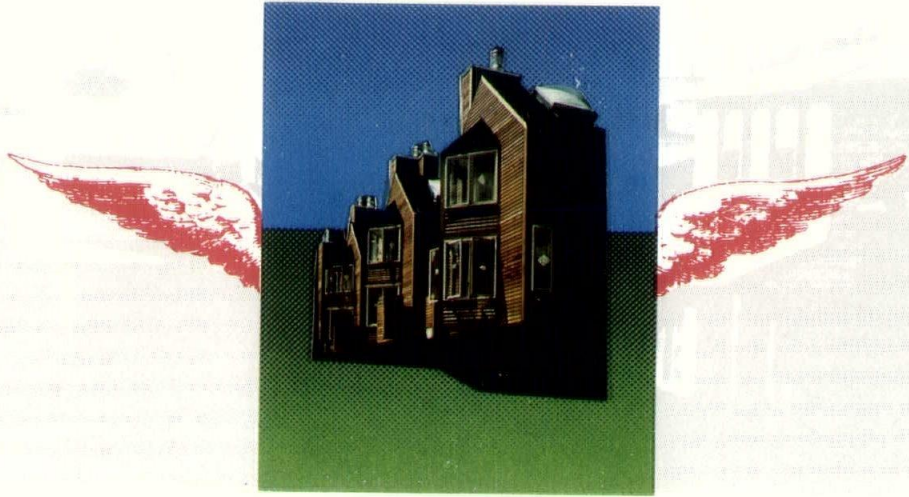
#### FOOTNOTES

1. Goodman, Robert. *After the Planners*, New York: Simon and Schuster, 1971.
2. Yin, Robert K. (ed.) *The City in the Seventies*, Itasca, Ill., FE Peacock Publishers, Inc., 1972.
3. Lanegran, David A. *Urban Dynamics in Saint Paul*, Saint Paul: Old Town Restoration Press, 1977.

*David Lanegran is Professor of Urban Geography at Macalester College in Saint Paul. He is the co-founder of the Living Historical Museum and the author of Urban Dynamics in Saint Paul and Invitation to Geography. He is on the Board of Directors of the Grand Avenue Businessmen's Association, Old Town Restorations, Inc., and president of Minnesota Landmarks, Inc., Saint Paul.*



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**What Architects Do**



*"My architect and I figured out what I wanted. We exchanged ideas, inspired each other, argued — finally agreed and had a lot of fun."*

## Selecting an Architect

Clearly, trust and compatibility are the two most important factors you must look for when interviewing various architects. Good communication is essential. Budget and fee negotiations, establishing a plan of working out all of the intricacies of design and construction.

Call your local chapter of the American Institute of Architects (AIA). They may have some reference lists of architects specializing in particular areas (health care facilities, schools, homes, energy-efficient structures).

Note buildings in your area that you like. Talk to the owners about the architects.

Check architectural publications. Local magazines lend a view of what architects in your area are building, and other publications may give you more ideas about what you like.

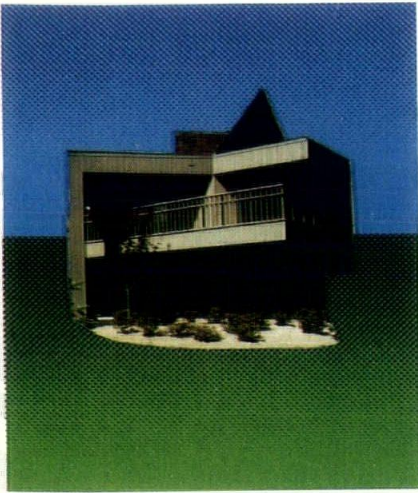
Note: Keep in mind that a local architect, in addition to being continuously available during design and construction, is familiar with local climate, local codes, and the local construction industry.

When you have come up with names of 5 or 6 architects or firms:

1. Ask about their experience and qualifications and look at brochures and examples of their work. Be prepared to offer them some of your ideas about what you want, your budget intentions and time schedule.

2. Evaluate their previous work and performance (it may be helpful to contact past clients), and meet several firms to discuss your project.

3. After selecting an architect, you will enter into a contractual agreement with that architect or firm. Standard AIA contract forms are used for most projects because they are adaptable to a variety of projects and types of services. It may be helpful to refer to these standard forms, available from your local chapter of AIA. (B141, Standard Form of Agreement between Owner and Architect; and B161, Standard Form of Agreement between Owner and Architect Designated Services; other helpful forms are B551, Statement of Architect's Services; and D200, Project Checklist.)



Your living and working patterns are the basis of an architect's work, as s/he helps you identify your functional needs. Those needs are translated by the architect into a building that is a response to your priorities.

You are involved in the decision-making of every aspect of your house or building. You and your architect exchange ideas, inspire each other, question and compromise to determine the sequence and quality of your spaces.

Choose the features of your structure. If you want a master bedroom to have a particular relationship with an outdoor space, then you'll get just that. The relationship of spaces to each other are thought out and chosen, not acquired. Functions are analyzed so that spaces work well together and alone.



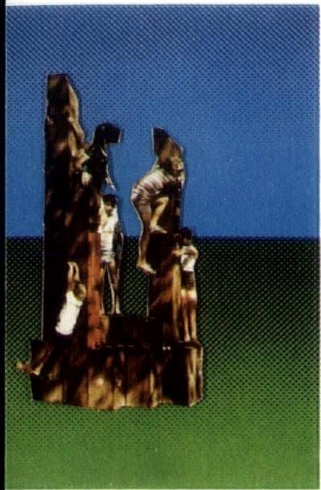
*"I depended on my architect to take the worries off my mind."*

### **An Architect's Expertise**

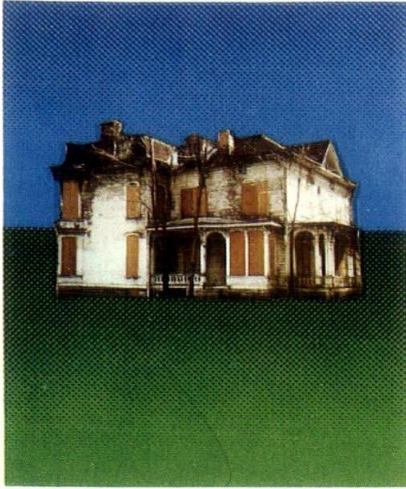
You need an expert to understand all building codes and regulations. The architect is the expert on the legal requirements your building must satisfy – energy, fire, safety, electrical, plumbing, heating, cooling—to meet all state and local codes and regulations. Because codes can be restrictive, it's important that an expert work with all codes to maximize the quality of your house or building.

An expert can add value to your structure. The architect will choose materials that will enhance the durability of your building. The initial cost of materials and the cost of maintaining those materials are important determinants in the lasting quality of a structure. The architect knows how to select the best materials for your project at the appropriate cost. Correct selection of materials offers both short and long term savings.

An expert can save money during the construction of your building. Meticulous planning and documentation of all the building's details will result in clear and precise construction documents for the contractors. Errors in construction are minimized when an architect defines the details of your building to the contractors.



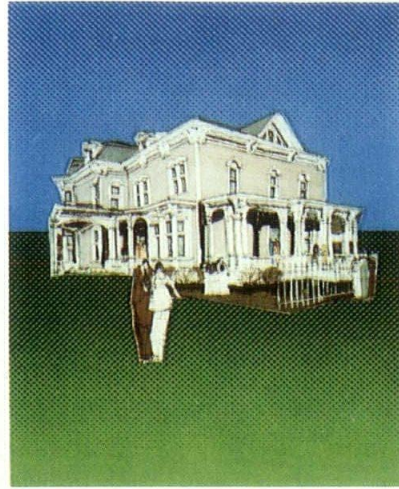




## Working with an Architect through Design and Construction

Initial contact with an architect will result in identifying what you want or need. In order to do this, you will discuss

- the site
- type and size of spaces
- budget
- relationship of one space to another
- sunlight, heat, cold, odors, noise, views
- psychological needs—privacy, community, indoor/outdoor
- economics of operation and maintenance
- mortgage, loans
- energy consumption
- materials



What will emerge from this discussion is an analysis of your lifestyle or your business patterns – detailed descriptions about how and where people work, eat, sleep, how they function with each other and the kind of environment they need to work or live in. This analysis is outlined in a written description, a **program**, which delineates your requirements for use of space and land.

Planning with an architect is crucial. It will result in

- a structure that will fit your needs, yet can be adapted to future changes
- a structure that can be adaptable and therefore have a good future re-sale value
- a structure that requires minimum energy consumption due to selection of features and materials that affect your costs now and in the future.

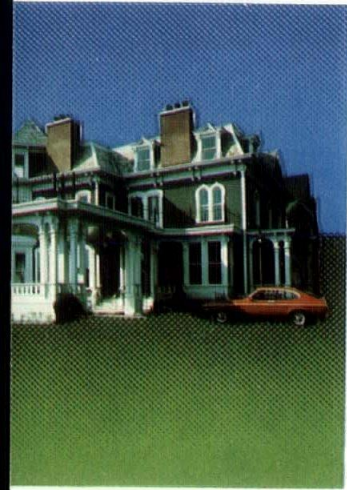
In the next phase of the design process, after planning and establishing a program, the architect translates the written program into visual graphic forms – site plans, floor plans, sections, renderings, elevations and perspectives—which begin to define the scale and relationship of the building spaces.

In this **schematic design phase**, a dialogue continues between you and the architect – further questions, budget considerations, estimates of cost.

When the schematic drawings have been approved, the architect develops them in greater detail. **Design development** drawings will include the detailing of mechanical and structural systems, building appearance, construction materials and finishes. The conceptual design is “hard-lined.”



*"After seeing the problems and complexity of design and construction, I knew I couldn't have done it without an architect."*



in you will review the budget and estimate and then approve the design development drawings.

Construction drawings are a translation of the architect's illustrations into the technical language of the builder. **The working drawings and specifications, or construction documents**, describe exactly the construction work expected from the contractor(s) – all of the architectural, structural, mechanical and electrical work, including materials, equipment, workmanship, finishes and any related work, utility connections or special equipment.

Changes will be made in the design development drawings to the construction documents without your approval. The budget is reviewed and a phased occupancy is discussed, and this will determine what things you will provide.

## Construction

It is the responsibility of the client to select and enter into an agreement with a contractor. However, you will get the advice you need from your architect.

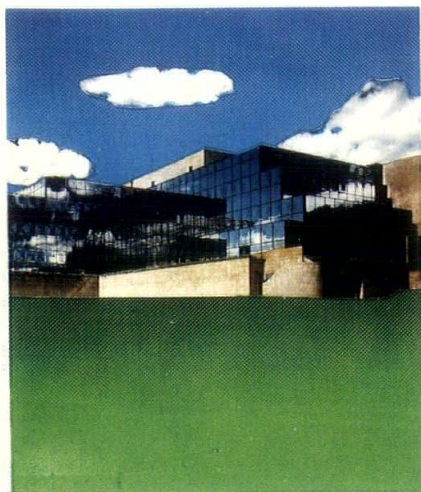
The architect will prepare the construction documents for bidding, check into the qualifications of prospective contractors, obtain bids or negotiated proposals, and recommend to you a contract award.

All of the construction documents (working drawings and specifications) are turned over to the selected contractor. These are legal documents and are binding on that contractor.

The architect is your agent and also the arbitrator between your contractor and you during the administration of the construction. Your architect observes the construction periodically and prepares any supplementary drawings that may be needed. The architect reviews the progress and quality of work to assure that construction proceeds according to the contract and according to schedule.



*"Our site had many valuable features. We incorporated them into the design of our building without destroying the natural qualities of the site."*



### **Make the Most of the Natural Environment**

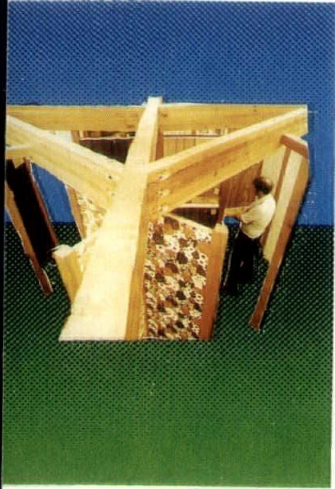
The architect's investigation and thorough study of a site – soil conditions, drainage, topography, vegetation, availability of utilities, zoning, parking, vehicular and pedestrian accessibility, easement, land use requirements, orientation, neighborhood, deed restrictions – will yield a structure that takes full advantage of the potentials of that site with sensitivity to the existing environment and any existing or anticipated restrictions. The architect works to "fit" your structure into its environment.

How your structure looks is important – for personal pride, for public relations, for the community, for business, for re-sale. How your senses respond to sunlight, heat, cold, odors, noise and views is equally important. The natural features of your site can enhance the design and beauty of your structure and enrich your personal surroundings.

By extending the use of the environment to take advantage of energy-efficient features, the architect can minimize your costs for the future and save you money now. From active solar systems and building underground, to more passive yet effective methods – windows, orientation, insulation – your architect can minimize energy consumption through the proper use of sun, wind, earth. Taking into consideration the type and size of your structure, the various systems available and the costs involved in each, the architect determines the best energy-efficient features for your structure.



*"I got exactly what I wanted  
and it came within my budget."*



### **Costs, Functions and Savings**

The cost of your building is dependent on three things: the size and complexity of the structure; the quality of building materials and the stated budget. Cost can be held within range only if the client is willing to be flexible in at least one of these areas. If the budget is a given (you definitely want to spend only \$75,000), then you and the architect must both be flexible about either the quality of materials or the size and complexity of the structure. Only with this flexibility can the unique problems of your structure be worked out within a particular budget.

The architect gives you the building you want within your budget. Initial consultation with an architect includes decisions about how much you want to spend, what you want to spend it on and how the budget fits into the total picture. And the architect keeps tabs on that budget throughout design and construction.

You pay for only what you want. Each space in your structure is there because you need it. You don't have to compromise what you need or want with a fixed set of ideas or plans. Your family gets smaller, your business grows. An architect designs your original space to be adaptable to possible functional changes, without drastic financial or aesthetic implications. You can get a flexible and expandable space that can be changed as you change.

Your dollar is maximized through the design of your house or building, by countless tangible and intangible savings the architect creates. A flexible design, for example, can save future costs of tearing down walls, building new walls and relocating telephones, creating numerous variables within a given square footage.

Your life is not static and neither should your building be.



*"To me, the architect's fee was investment, not a cost."*

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negotiate with contractors  
models  
overseer of construction  
prepare drawings showing  
changes during construc-  
tion  
investigation of existing  
facilities  
detailed estimates of con-  
struction cost  
financial feasibility studies  
interior design  
survey of present conditions  
planning tenant or rental  
spaces

## **Paying the Architect**

An architect sells time and services, not design. The fee, then, is dependent on the extent of the architect's professional time and services. Your space needs and requirements will define the services necessary to complete the job. You can engage an architect for just the types of services that will be needed for your project. You will know from the beginning exactly what you're getting for your money if you and your architect agree, at the start, on the services to be provided.

Some common methods of compensating an architect are:

1. Lump sum
2. Direct cost times a multiplier to compensate for overhead and profit
3. Percentage of construction cost
4. Expenses plus a fixed professional fee
5. Per diem or hourly rates

The client also pays for the architect's reimbursable costs, such as long-distance travel and reproduction of documents.

As an estimate, how much should you expect to pay? In general, about 6 - 15% of the "hard" construction costs (site preparation, building construction, fixed equipment), depending on the extent of services, project size and complexity and the professional time incurred.

For additional information on architects' services, contact an architect. Copies of this brochure may be obtained from The Minnesota Society American Institute of Architects, 314 Clifton Avenue, Minneapolis, Minnesota 55403 (612) 874-8771.

Produced by Linn Cowles, AIA; Bernard Jacob, AIA; Ed Kodet, AIA; Paul Rand, AIA; Daniel J. Sheridan, MSAIA Executive Director; and the MSAIA Public Communications Committee. Written by Becky Banyas Koach. Designed by James E. and Sandra K. Johnson. Photography by Stu V.

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# Project Rediscovery Designers and Communities Working Together

Roger Clemence



Surely even those who practice our professions would agree that, at times, architects and landscape architects act as if they feel they should be recognized as arbiters of public taste, specifying aesthetic and functional guidelines for all built environments in all communities.

At the same time, one could be just as confident of finding thousands of people in a state the size of Minnesota who can't imagine any earthly reason for spending even a few hundred dollars to have an architect or landscape architect tell them how to design or redesign their house, their store, or their Main Street.

Looking beneath the surface of either of these contrasting points of view one can, of course, see that neither is reasonable; yet both exist. Hence the importance of seeking ways to draw architects or landscape architects and community residents into meaningful conversation on the subject of community form and its betterment.

The paragraphs which follow sketch briefly one attempt at achieving this form of dialogue, an attempt mounted jointly by the Urban Education Center of the University's Center for Urban and Regional Affairs, its School of Architecture and Landscape Architecture and selected Minnesota communities. The effort (also supported in its early stages by funds from the Minnesota State Arts Board) has been called Project Rediscovery.

Project Rediscovery is just what the name implies. It is a program designed to help small towns in Minnesota look at themselves, at their present and their past, and, in the spirit of rediscovery to look at future choices with that combination of zest and im-

agination so essential for good design and good living.

A major hope of Rediscovery is that it function as a catalyst for inspiring new ideas. All participants are viewed as potential idea generators. Formal and informal dialogue involving students, community residents and participating faculty members occurs before, during and after the delineation of design ideas by students. Whenever it seems appropriate, communities are encouraged to expand their dialogue with students and faculty by seeking paid professional assistance. But even in those cases where professional input does not seem needed, the rediscovery process can be a marvelous opportunity for townsfolk and students to better appreciate the very real contributions which each can make to strengthening the character and uniqueness of a community. Thus Project Rediscovery can be seen, at the very least, as a low-cost, non-threatening forum for the development and exchange of ideas—a model educational experience in service-learning for both student and resident.

The Project Rediscovery concept has been successful at a number of levels and in a variety of community situations. Descriptions of three projects including Lincoln County planning, the Longyear Drill Site restoration and the downtown redesigns of Red Wing should give some sense of the potential inherent in this type of collaboration.

## **Lincoln County Planning and Design, 1973-1974**

The Lincoln County project of 1973-74 actually predates our formal use of the designation "Project Rediscovery" but it offers an impor-



# A Capital Idea

**CICC of Minnesota recommends that**

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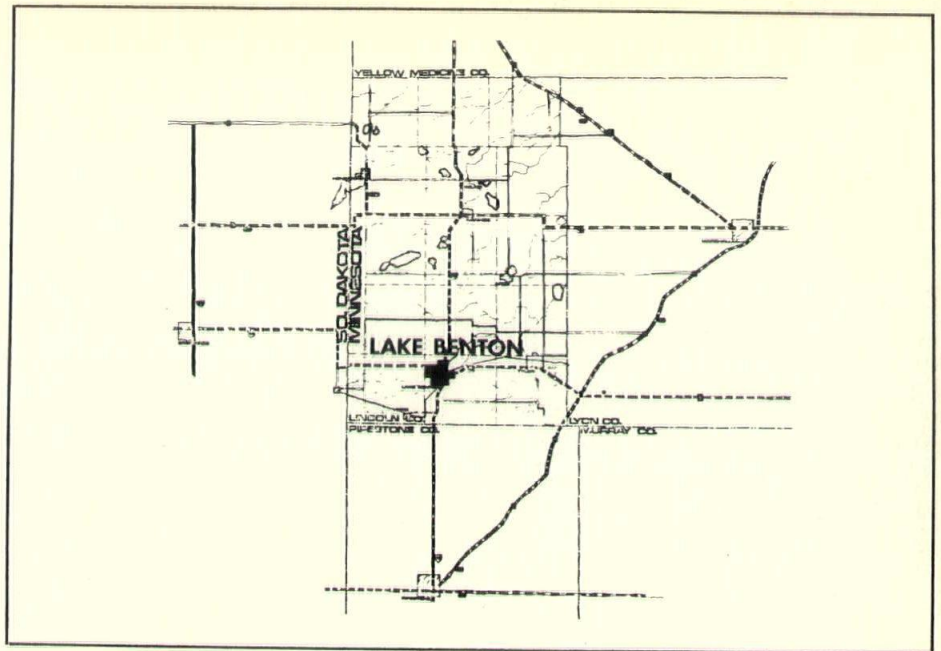
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**PIPING INDUSTRY DEVELOPMENT COUNCIL**

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tant enough example of intensive, long-term collaboration in the rediscovery tradition to make its inclusion seem appropriate.

Lincoln County abuts the South Dakota border west of Marshall, Minnesota. In 1970 its population was approximately 8,100. The Lincoln County project began with a request by the Ivanhoe Community Club to Jon Elan, then director of Countryside Council, to discuss planning with them. They wanted to decide if planning could be a tool to help reverse a continuing population loss.

In late summer, 1973, Bob Morse (at that time Field Coordinator for Urban Education Center) and Roger Clemence (then UEC Director and Professor of Architecture) were invited by the Community Club to discuss the possibilities for community cooperation, particularly the idea of a service-area survey. After a second discussion involving invited residents from other county towns, the group decided to form a citizen's group, the Lincoln County Planning and Development Committee, to sponsor a study and push for community cooperation.

The first projects undertaken were design studies which were small in scale and required more technical knowledge than conceptual design. For example, in Ivanhoe, the county seat, students redesigned the city park to accommodate new tennis courts and new plantings, designed an entrance plaza for the courthouse and prepared a grading plan for the high school athletic field.

These projects were needed by the community (the park design was implemented the following spring). However, they did not provide as great a conceptual design challenge

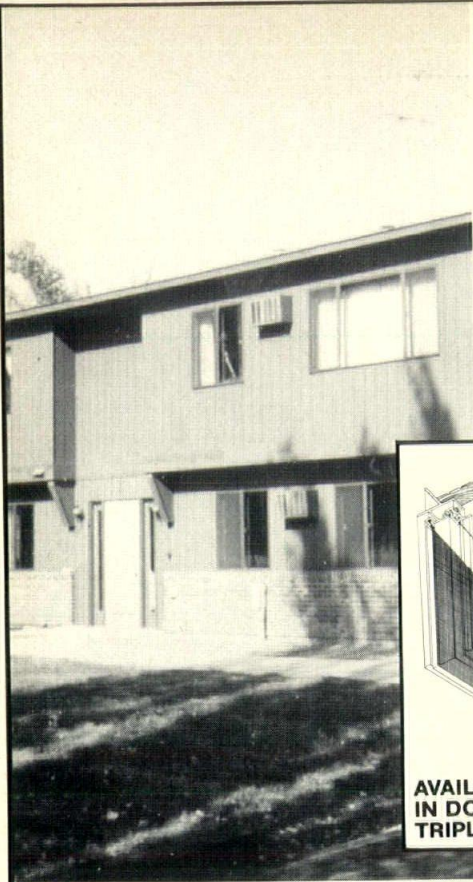
for the students as the faculty had desired. Thus, while community objectives were being met, faculty objectives were not.

These projects did pave the way for a county planning project, however, in that the design ideas reinforced efforts by the Planning and Development Committee to increase resident awareness of county planning issues.

Meanwhile, a description of internship possibilities in Lincoln County caught the attention of Brian Shorten, an undergraduate Urban Studies student. Brian was interested in a planning career. However, he wanted to intern in a non-agency setting to maximize his exposure to local issues. He had grown up in the Twin Cities Metropolitan area and welcomed the challenge of working in an unfamiliar location. He applied to work in the county, and after a successful interview with the Planning and Development Committee and endorsement from his instructor, he moved to Lincoln County for spring quarter, 1974. (By this time, the Committee had a small budget contributed by each town with which to pay mileage and other out-of-pocket expenses.)

Instrumental in keeping the Committee active was Dr. Richard Mulder, a young physician practicing in Ivanhoe. A dynamic person, Dr. Mulder was president of the Ivanhoe Community Club and became a leader within the Lincoln County Planning and Development District. Dr. Mulder provided housing for Brian during his internship and together with other committee members helped him to meet all the County and community leaders. The opportunities for continuing contact which the housing arrangement reinforced certainly helped





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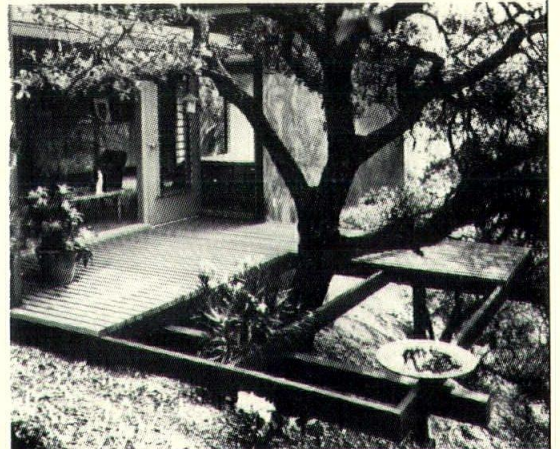
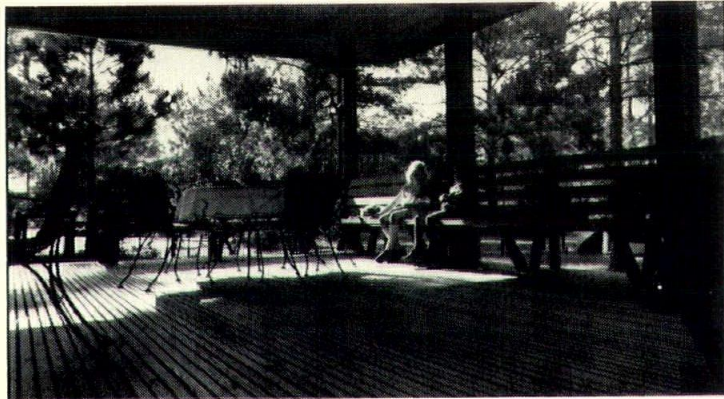
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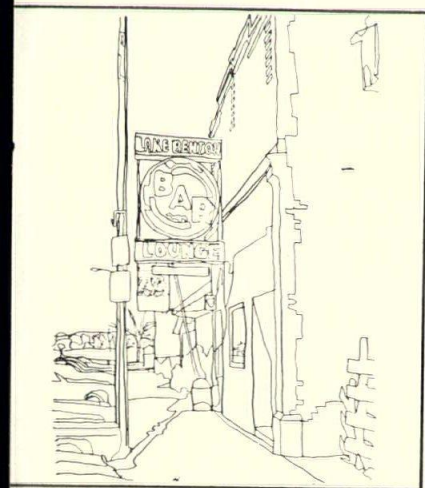
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to crystalize the thrust of Brian's work.

An equally important influence was the continuing contact which Brian had with staff from the Countryside Council and Southwest State College. They provide an external forum with which he could discuss ideas and problems. With the support of the Committee and the Countryside Council, and help from a team of students from Southwest State College, in Marshall, Brian completed a county-wide service-area survey. It documented the increasing influence of nearby larger communities. The survey led the Committee to gather additional community support and ask the County Board to establish a county planning office. The Board agreed, and with a small grant from the Countryside Council employed Shorten to work through the summer helping to define



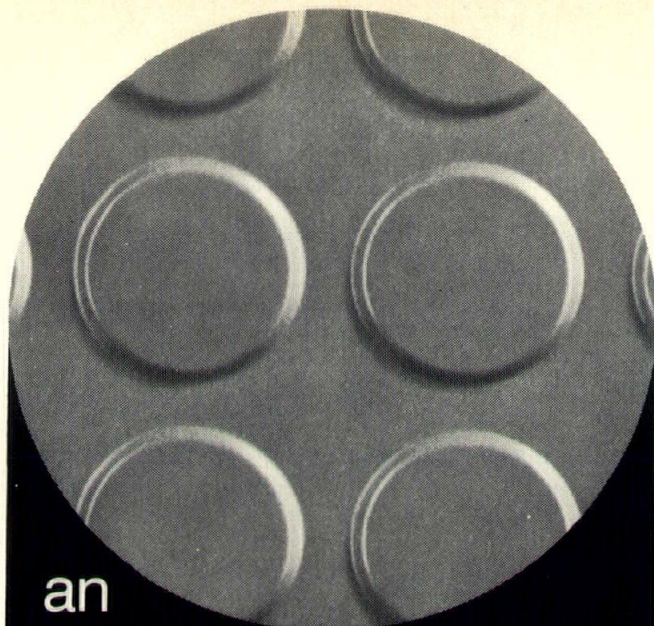
the purpose of the planning office and designing the staff selection procedure. By the time he completed his internship, the county was interviewing candidates for the planning position and hired its planning director a month later.

The success of the planning project was due in large measure to Brian Shorten's outstanding maturity and his full-time residence in the county. He was able to work well in an unstructured situation and provided the necessary energy to inspire the committee.

Equally important, however, was the contribution made by members of the Planning and Development Committee. They legitimized student efforts and helped carry the results to residents who would not otherwise have learned of student work. Most importantly, the Committee used the student work as a catalyst to develop a permanent county planning office.

#### Boyt Lakes—The Longyear Drill Site Reconstruction, 1974-1975

The Longyear project differed from the Lincoln County effort in two im-



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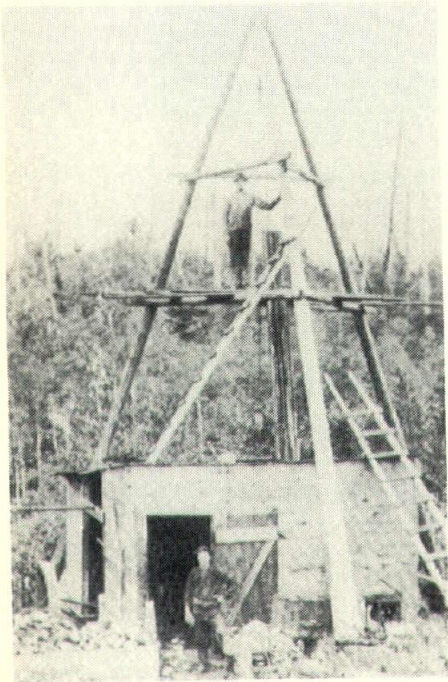
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portant respects. First, the needs were much more specific with the focus being a particular site rather than an overall planning region. Second, there was a single strong advocate of a rather well-defined idea who needed direct assistance to graphically portray the idea. Some brainstorming was, of course, necessary but not to the extent required in Lincoln County. At Longyear the primary concern was the refinement and graphic expression of an idea to make it visible, saleable and buildable.

Al and Jean Stimac of the East Range (now Iron Range) Historical Society, were the focal community residents on the Longyear effort with Community Resource Development agent, Arnie Heikkila, as a key back-up and brokering force. The Society, which had incorporated in 1973 saw the Longyear Site Restoration as its first large project. It also recognized a need for design assistance to bring the project to reality.

Mr. Heikkila was in part responsible for the existence of the Historical




Society. It grew out of Project Communi-link, a simulation game designed to teach citizens a community planning and problem-solving process and to spin off project ideas which the participants would then undertake. The game, developed at Colorado State University, was played in 1971-1972 at two locations in Minnesota—Aurora-Hoyt Lakes and Crookston. Arnie led the game at Aurora-Hoyt Lakes. One of the follow-up projects suggested by the 80 participants was a creation of an historical society focusing on the eastern section of the Iron Range.

Al and Jean Stimac, two of the participants, decided they would develop the historical society. Both were in their 50's; neither had been active in their community to a great degree. Al worked as a machinist at Erie Mining. Their family was almost grown. They decided that here was a chance to actively contribute something to their community. Realizing that involvement would require time, they gave themselves five years to see what they could accomplish.

By the time UEC joined the project, Mr. Stimac and the Society had elicited support from a wide variety of local and state units of government and area industries. The key missing ingredient was a designer. With a design proposal, the Society could seek specific donations of material, manpower, and money.

UEC involved a team of four students. During fall, 1974, they developed a conceptual plan with the Society. Their work culminated in a meeting at which each of the participants affirmed their contribution. Relatives of E.J. Longyear, founder of the Longyear Company and the person who had first explored for minerals on the site, contributed \$15,000 for the reconstruction effort. Bob Farrell, an Erie employee and member of the Historical Society, supplied a thorough work program based on the student plan. The Longyear Company reconstructed a drilling rig. Erie Mining Company, owners of the land on which the site was located, agreed to lease the land to the City of Hoyt Lakes. The City agreed to construct the parking lot and information kiosk, maintain the site, and supply construction equipment. The Duluth, Mesabi and Iron Range Railway Company agreed to provide a crossing guard where a trail would cross its rail line between Erie Mining and Lake Superior. The St. Louis County Highway Department agreed to provide access to the site from the nearby county highway. Cleveland Cliffs Iron Company donated authentic equipment used in early drilling operations. Finally, the Iron Range Resources and Rehabilitation Commission committed funds to hire local youths in conjunction with the Governor's Youth Program to clear brush and construct the trail to the site. The University students agreed to develop a detailed design for the trail, the information booth and the parking lot. These efforts consumed the rest of the school year and led to construction during the following summer.

The projects resulted in successful completion of the entire reconstruction. An outstanding aspect was the cooperation among the participants—the University students and

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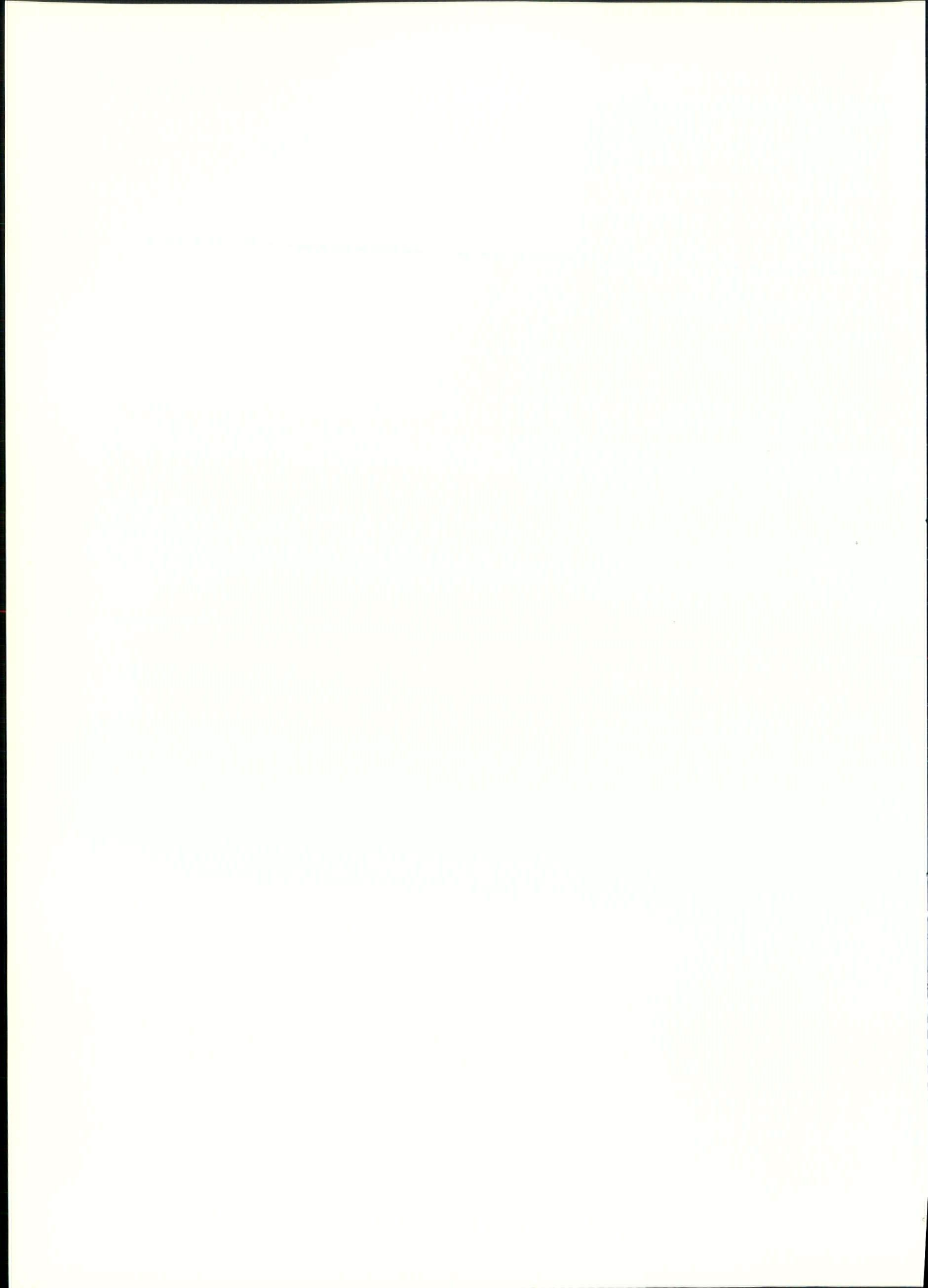
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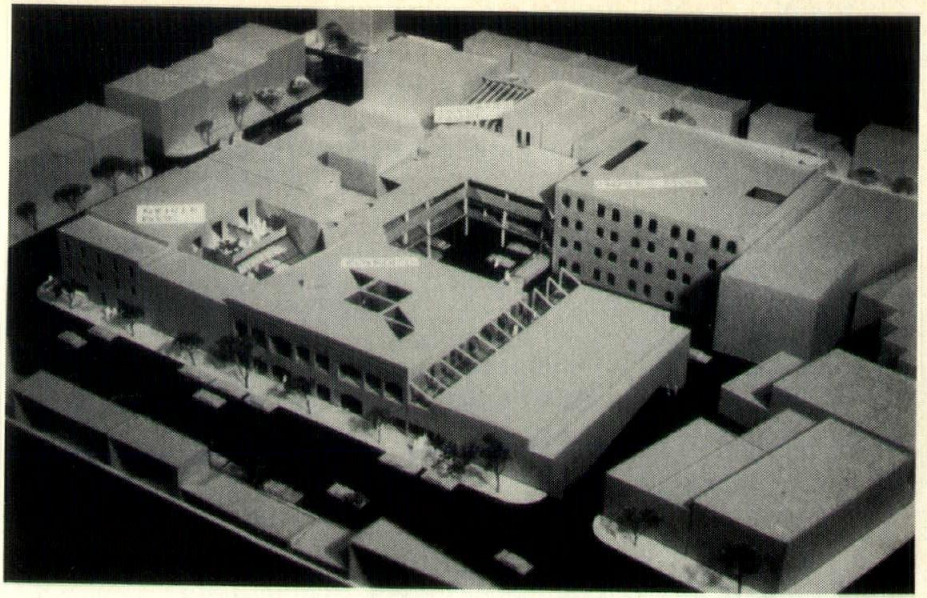
Agricultural Extension Service, the Historical Society, industry, units of government.

Central to this success was the continual leadership of Al Stimac who pulled all of the parts together.

### Red Wing Community Study 1976-1977

The Red Wing effort, our most recent Project Rediscovery program has shown that even the sophisticated community with a history of good planning and design can enter into an educationally-productive dialogue with designers, focusing on specific issues within the larger planning framework.

Bob Hysell and Rick Forsyth of the School of Architecture and Landscape Architecture were the coordinating instructors for Project Rediscovery-Red Wing. They were particularly concerned that projects undertaken by the students have strong educational potential for student designers as well as catalytic value for the community. Red Wing residents were therefore advised that a variety of student-delineated proposals would emerge for each area under study rather than one "best" plan. Some ideas might seem impractical but hopefully all would challenge the community "consultants" (our new name for resident advisors) to recognize the value of



two to four, they chose areas of study—the entire region in some cases, corridors, counties, or single communities in others.

Students then presented their impressions at a public meeting held in mid-November at Frontenac. Resident reactions suggested that the students had accurately perceived the major issues facing the region.

Marina projects occupied the middle part of the year and generated lively discussion at public meetings. But it was the final work of spring quarter which was most rewarding in terms of measurable community impact.

There has been growing concern among Red Wing residents in recent years about the historic character of the central section of town and the need for increased commercial space and parking in downtown. In 1977, this concern was sharpened when a developer proposed building a large shopping center on the outskirts of Red Wing. An issue had surfaced in which student designers could clearly make a contribution.

Students first completed a massing and open space study exploring the feasibility of inserting new commercial space among existing buildings. Following a critique of this effort they then focused on rehabilitation of individual buildings on a single block in downtown working with building owners and managers to program and design remodeling efforts. The students also proposed a system of enclosed walkways to link the stores on the block. This proposal particularly intrigued the owners of shops in a key downtown block. They were, in fact, so excited about its potentials they formed a special development corporation to explore it further with professional assistance. Clearly both students and residents gained from this experience.

### Conclusion

It would be foolish to suggest that all aspects of Project Rediscovery have been successful; but there have been some notable results on a sufficient number of occasions to reinforce the conclusion that the collaboration of concerned community residents and open-minded designers can benefit both groups and can help the affected towns become better environments both functionally and aesthetically. □

---

*Roger Clemence was Director of the Urban Education Center of the Center for Urban and Regional Affairs of the University of Minnesota from its formation in 1970 until 1977. He is professor at the School of Architecture and Landscape Architecture at the University of Minnesota and also a consultant in landscape architecture and urban design.*

*Much of this article is drawn from a larger history of the Urban Education Center prepared by Roger Clemence and Robert Morse for the Center for Urban and Regional Affairs entitled "Urban Education Center: Eight Years Revisited."*



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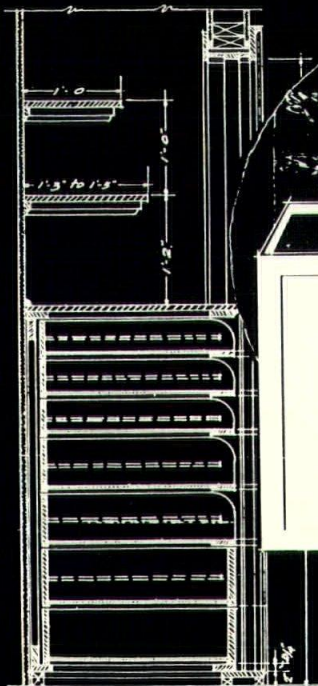
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George R. DeCoster

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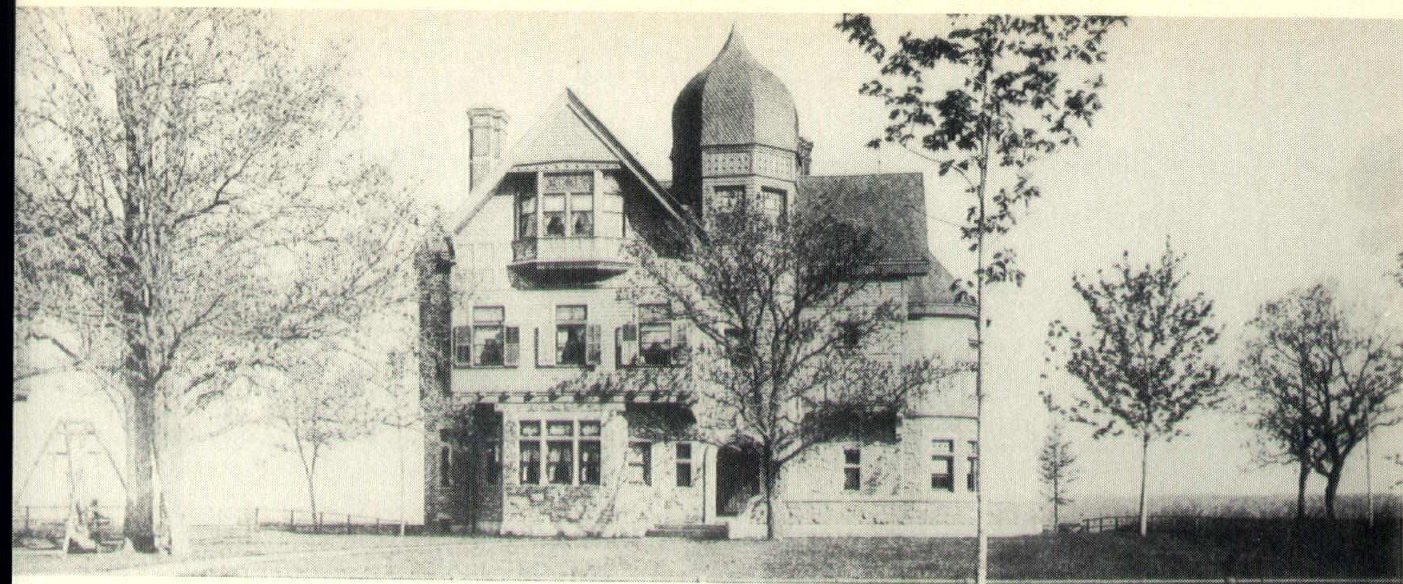
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again in Saint Paul; loss or threatened loss-augments value.

The response to the threatened loss of physical heritage was a flurry of studies and publications dealing with state and local history, renewing awareness of and respect for the Capital city's past achievements. Key examples are Gareth Hiebert's *Once Upon a Towne* and *Saint Paul is My Beat*, Roger Kennedy's *Minnesota Houses*, the City Planning Board's

*Historic Saint Paul Buildings*, Old Town Restoration's *Building the Future From Our Past*, Gebhard and Martin's *Architecture of Minnesota*, and Virginia Kunz' *Saint Paul—Saga of an American City*, all published within the last 15 years.

Now, along comes Professor Sandeen's book on the architecture of Summit Avenue, spotlighting and bringing into sharp focus an important facet of Saint Paul's character during

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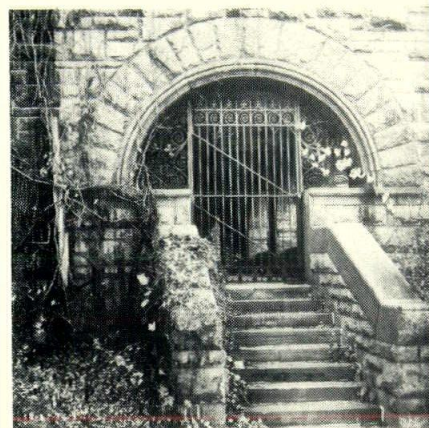


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its boom era. The work clearly establishes the fact that in the late years of the 19th century and early years of the 20th century there occurred in Saint Paul an exceptionally fortuitous confluence of highly-qualified architects, well-heeled clients with lofty ambitions, and superbly skilled craftsmen. Their joint efforts launched the city's national reputation as a major architectural center. Here is Sandeen's description of Minnesota's Capital City in those halcyon days: "During the 20 years of building following 1890 . . . Saint Paul was emerging as the queen city of the Northwest, challenged by bumptious Minneapolis to be sure, but without question the center of culture for this



Gate: Hill mansion (Randall Croce, Minnesota Museum of Art.)

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region."

With exhaustive primary research, a masterful ordering of complex detail, and a creative approach to architectural analysis, the author, assisted by the students of his Living Historical Museum course at Macalester College, documents the development of Summit Avenue, from the 1850's to the present and from the Cathedral to the Mississippi River. This massive undertaking reconstructs the stage, brick by brick and board by board, on which Saint Paul's early tycoons built their fortunes and the city's. It is a fascinating story, beautifully illustrated, and at last credit is given where credit is long overdue: to the mostly unknown and forgotten architects of Summit Avenue.

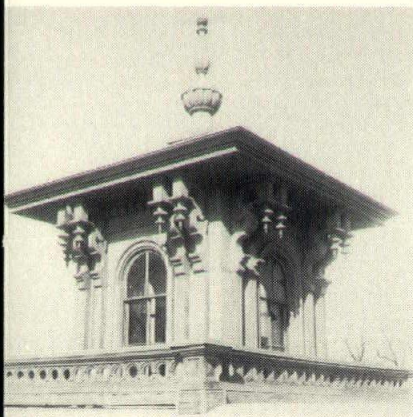
Sandeen, a historian, approaches his subject from a humanistic point of view. For this reason the book will have more appeal and validity to a lay audience than to the architectural profession. Early reports show that sales of *Saint Paul's Historic Summit Avenue* are as brisk in the suburban "Dales" as they are in downtown Saint Paul, indicating the subject may not be as parochial as one would suspect.

The book is divided into six chapters



ealing with Summit Avenue's early history, preservation, zoning, a proposed walking tour, styles and architects, and F. Scott Fitzgerald lore. There is an extremely valuable appendix, providing cross-indexing of all the buildings on Summit Avenue, past and present, by address, by style, by year of construction, and by architect. The work breaks ground in so many directions that only a few can be highlighted here.

Chapter 5, "The Styles and Architects of Summit Avenue," is a 20-page masterpiece of original research and coherent analysis. In it Professor Sandeen describes the evolution of architectural styles along Summit Avenue and provides short



the cupola of the Burbank-Livingston-Griggs house, 432 Summit, the second oldest house still standing on the avenue (Al Ominsky, Minnesota Historical Society).

ographies of the major architects practicing in those styles here from 1880 to 1920.

This chapter's brief lesson in architectural history starts with the Italian Villa style, circa 1860, and proceeds through Tuscan, 2nd Empire, and Vernacular, to Queen Anne, Romanesque, Georgian, and Rectilinear. The approach is tolerant and frankly inventive. The Beaux arts influence on American and Saint Paul architecture of this period is explained, as well as the eclecticism and the merging of elements of the various stylistic "revivals." The best local examples in each style are noted and frequently pictured.

Illuminating as this piece of original architectural analysis is, an even more valuable contribution to local history is Chapter 5's presentation of a wealth of little known information on the architects most responsible for the character of Summit Avenue.

Professor Sandeen's work reveals that many of the earliest homes on lower Summit Avenue (1850's, 1860's, and 1870's) were torn down and were replaced with grander, more

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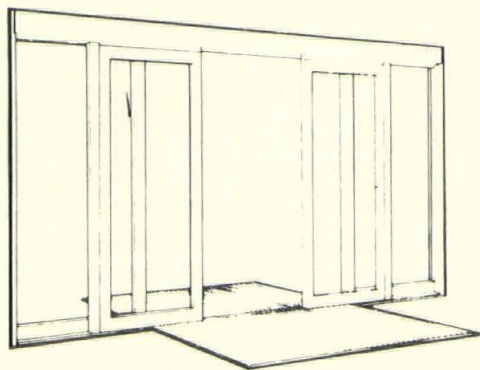
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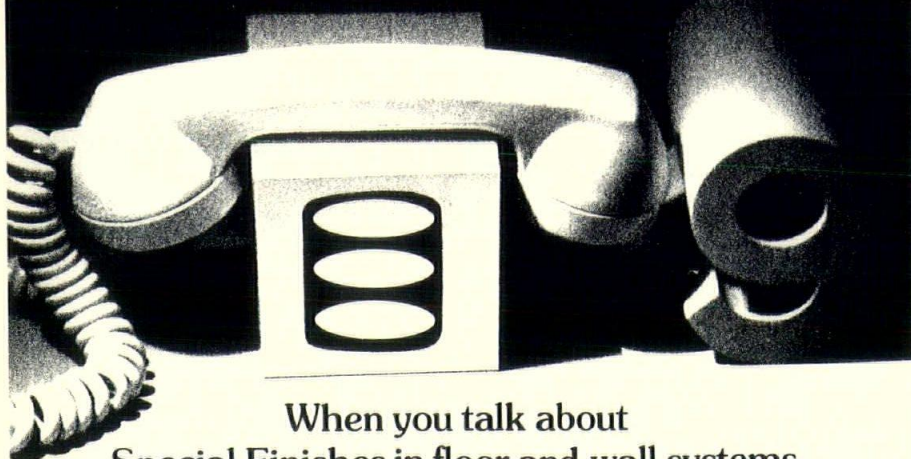
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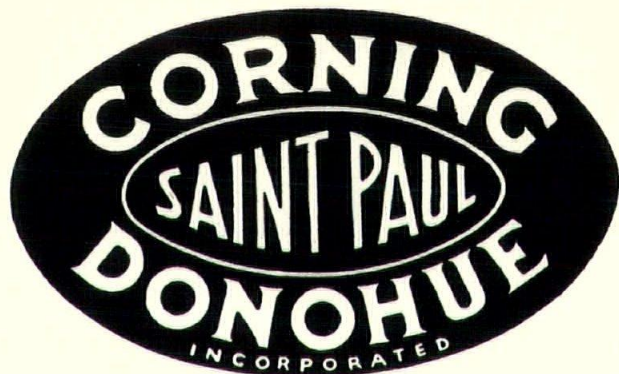
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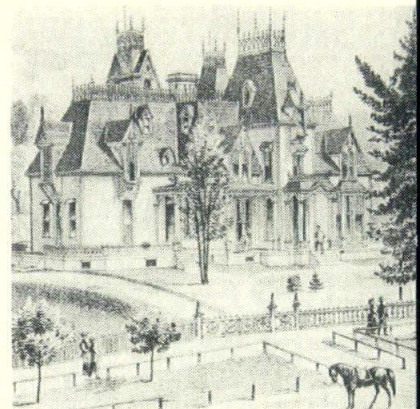


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up-to-date structures as the street grew more and more fashionable. Extensive remodeling occurred as styles changed. Buildings were often moved. Early Saint Paul architects most responsible for establishing the character of the Avenue as a "monumental residential boulevard" were A.M. Radcliffe, A.F. Gauger, George Wirth, H.R. Marshall, and J.W. Stevens. Their Queen Anne and 2nd Empire designs, mostly torn down or remodeled now, looked dated by the 1880's and 1890's when the first practitioners of the Romanesque and practitioners of the Romanesque and Beaux Arts revivals emerged upon the scene.

It is doubtful that even the most ar



E.S. Goodrich had just completed remodeling his house at 266 Summit when it was sketched for the *Andreas Atlas* (1874).

dent history buffs among us have realized the impressive qualification of the young men who took charge of Saint Paul's architectural fate—and much of Minnesota's—in the late 19th century. Well-educated, well-traveled, sometimes well-connected and thoroughly familiar with the latest fashions in building design, these local architects attracted national attention to Saint Paul. In the process they brought into the City stiff competition from ranking architects outside Minnesota: Leroy Buffington of Chicago, Peabody & Stearns of Boston, Emmanuel L. Masqueray of New York, Holabird and Root of Chicago, and Ralph Adams Cram of New York are examples.

Dominating the list of younger local architects by the 1880's were the names Clarence H. Johnston, James Knox Taylor, Cass Gilbert, Allen Stern and Thomas Holyoke, all trained in the Beaux arts tradition. A few years later Louis Lockwood and Peter J. Linhof came into prominence. Some might fault these men for the pursuit of the conventional and pretentious, but they all deserve enormous credit for maintaining Summit Avenue's character of grandeur and quality.

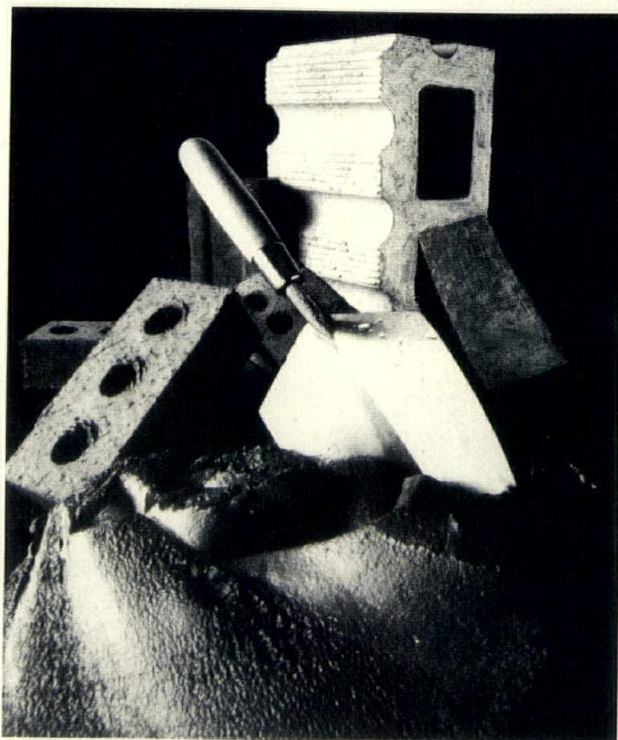


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That standard influenced the development of the entire Hill District where other examples of their work abound. Sandeen singles out Clarence H. Johnston for special recognition.

The chapter on the Zoning of Summit Avenue is an interesting and careful but limited presentation of the problem of controls for a "monumental residential boulevard." The can of worms re "taste" in design controls is never opened up, although the problem is vaguely alluded to in another chapter. Sandeen's view of Summit Avenue's preservation may be too restrictive; perhaps Warren Burger should have lost his case and the four-

plex planned between St. Albans and Dale in 1954 allowed.

The book's final chapter, "F. Scott Fitzgerald's Summit Avenue," maps the author's existence here, giving substance to the myth, and explores Fitzgerald's love-hate relationship with Saint Paul and Summit Avenue.

Robert N. Taylor, designer of *Saint Paul's Historic Summit Avenue*, has served up a graphic feast, laced with a delicious mixture of old and new photos and drawings. Photographer Brian J. Wicklund's detail shots of cupolas, capitals, cupids, lace, and ornamental hardware are delectable.

All in all, *Saint Paul's Historic Sum-*

*mit Avenue* is an impressive feat, worthy of its subject. Hopefully it will be succeeded by similar detailed surveys throughout the Historic Hill District, the Kenwood-Lake of the Isles area of Minneapolis, both Loops, and other older neighborhoods of the Twin Cities. What else did this impressive group of architects achieve in our region? If Professor Sandeen doesn't tackle this identification job someone else will. Once the detective instinct is aroused it can't be quelled short of full disclosure. And that's a good thing because cities—as well as people—have identity crises and need to establish and re-establish connections with their roots.

*Georgia Ray DeCoster has lived on and within three blocks of Summit Avenue for nearly forty five years. She was one of the original incorporators of Old Town Restorations, Inc., of Minnesota Landmarks, Inc., a director of Saint Paul Beautiful and, as a member of the Saint Paul Planning Board, instrumental in the publication of Historic Saint Paul Building*

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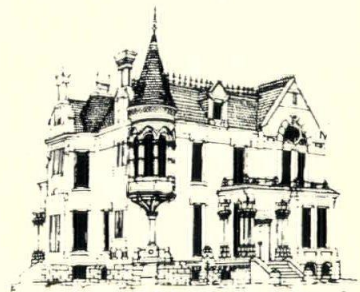
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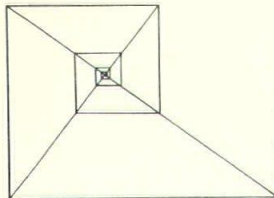
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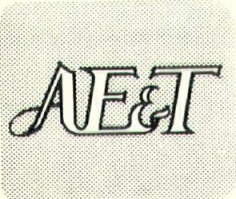
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