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Preservation Without Restoration: The Case for Ruins

Sydney Schoof
Roger Williams University, sschoof388@g.rwu.edu

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Preservation Without Restoration: The Case for Ruins

By

SYDNEY SCHOOF

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Preservation Without Restoration: The Case for Ruins

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Sydney Schoof, Author   Date

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Hasan-Uddin Khan, Distinguished Professor, Advosor   Date

_____

Stephen White, Dean of the School of Architecture, Art, and Historic Preservation   Date

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Abstract

The ruins are often an overlooked topic in historic preservation. The typical method of treatment is either full restoration or demolition. However, some ruins have gained significance in their own right and this thesis explores appropriate treatment and recognition for these structures. Ruins typically represent a historical trend toward downsizing that would not be otherwise visible and are therefore eligible for listing on the National Register of Historic Places under criterion A, though criterion C may also be applicable as the aesthetics of ruins are often much admired and become the primary reason for local and even national interest in the site. Especially significant ruins can be stabilized to preserve them for future generations, though this changes the use of the site. Other ruins may be left to further deteriorate where appropriate, provided public safety is ensured.

Thesis Statement

> *"The pleasure and satisfaction to be derived from a ruin are perhaps not as great as that experienced in a historic house and are certainly different in kind. The carpets, furniture and pictures are a distraction from the building itself, while in the ruin the harsh architectural reality is thrust upon us. The vicissitudes displayed in the ruin's history are perhaps a truer reflection of the brutal course of events over several generations than numerous portraits of figures in doublets and hose, wigs, top hats and tail coats."*
>   - M. W. Thompson, *Ruins: Their Preservation and Display*

The field of historic preservation does not generally deal well with "ruins." The initial reaction is to restore or rehabilitate a building to its highest and best use. Ruins, however, do not function the way an intact building would. Ruins have their own unique history that must be preserved and understood. Ruins are relatively rare in the United States as an underused structure is typically either renovated and reused or demolished. The abandonment and ruination of a once useful structure is an event that takes place only when there is a substantial change in the way a community lives, which is an important event in its history that would not otherwise be visible. When a building has reached a state of ruin, restoration is inappropriate as it would detract from the significance associated with the decline of the structure.

Definitions

In order to limit the scope of this thesis, some definitions will be needed. For the purpose of this research, only ruins of buildings will be considered. A building can be defined as a structure which houses activities that could not be performed adequately or at all without shelter from the environment. It has a defined interior and exterior, with a load-bearing structure, walls, and a roof that protect any goods and activities from the weather, intruders, and pests.[1]

The working definition of ruins for this paper will be the visible remains of a building or series of buildings that have outlived their original usefulness yet stand as a physical reminder of the social conditions that created them, as well as the change in society that led to their abandonment. The definition of a ruin will therefore include the traditional sense of the word: the remains of buildings so deteriorated that they can no longer perform their function.[2] Ruins differ from abandoned buildings, which are vacant but can reasonably be expected to repaired and reused. Ghost-towns will also be discussed

Figure 1 Casa Grande National Park 2004 nps.gov

Invisible remains, that is, remains that are underground, underwater, or cannot be seen without special equipment or training are not discussed in this paper. The treatment of remains left in the foreground of the image would be more fittingly left to the field of archeology whereas the ruins in the background are discussed.

though they differ from most ruins in that many of the buildings comprising the town may still be fairly intact. These former towns are ruins and not merely abandoned buildings, however; they cannot be returned to the usefulness they were originally intended. They may stand as reminders of the people and activities they once housed, but they will never again be functioning towns.

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[1] National Research Council, *Building Diagnostics: a Conceptual Framework*. (Washington, D.C.: National Academy, 1985), 1.
[2] Johan Pas, "Ruins on the Move," in *Concepts on the Move*. Ed. Annette W. Balkema and Henk Slager. (Amsterdam: Rodopi, 2002), 35

Research Methodology

A literature review provided much of the information used to understand modern and historic opinions about the importance of ruins. In order to understand common treatment methods, a history of the preservation of ruins in England was first compiled. England was chosen as an example of international context because of its close link with the history and culture of the United States, as well as the amount of available information and lack of language barrier that would have hindered any thorough research into preservation techniques in other countries. This analysis of English techniques includes early preservation methods as well as modern treatment and stewardship models.

In order to gain an understanding of the various types of ruins that are common in the United States of America, I completed a brief survey of ruins listed on State and National Register of Historic Places lists in various states. I used the lists of historic resources available on State Historic Preservation Office websites and looked for sites with the word "ruin" in the name or, if images were available, fit the definition of a ruin as stated above. The states surveyed were chosen to represent a variety of locations, climates, and history, though only states with adequate resource lists available were included. The states surveyed were New Mexico, Montana, Michigan, Rhode Island, Virginia, Alabama, Georgia, and Massachusetts.

Historic and Modern Ruins

> *"The fate of undesired architecture touches on issues such as the presumed life expectancy of objects in general, the meaning of ephemeral or vanishing materiality, the creation and destruction of value, as well as the disposal of supposedly worn out objects."*
> - Mélanie Van Der Hoorn, *Indispensable Eyesores: an Anthropology of Undesired Buildings*

Buildings are a critical part of the lives of people in every culture, whether they contain places of residence, business, recreation, manufacturing, or any number of other activities that may engage us. Each society has different types of architectural forms that are commonly used for each type of building, but many people never consider how the buildings that surround them affect their daily lives. Buildings, as well as other material objects "embody… social organization, historic background, cultural, religious and political values"[3] because all of these values affect every aspect of a society. The study of material culture, including buildings and architecture, can give a great deal of insight into how people live.

In addition to being affected by society, buildings affect the people who interact with them. Buildings "[exert influence] as three-dimensional, public objects capable of touching, moving, challenging, or incensing people."[4] Great architecture is praised for how it makes its visitors feel, but more humble, common-place structures also have an effect on the conscious and sub-conscious minds of the people who live in and around them. "Historians are said to be blind to the spatial dimension of history."[5] If this is true then it is no doubt doubly true of the layperson. It is for this reason that the preservation of historic structures is important. With historic buildings still in place, historians, and the general public, are able to better visualize their historic and cultural landscape, which can help visitors understand historic events and patterns as well as their own place in history. Ruins are the physical

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[3] Mélanie Van Der Hoorn, *Indispensable Eyesores: an Anthropology of Undesired Buildings* (New York: Berghahn, 2009), 14

[4] Van Der Hoorn, *Indispensable Eyesores*, 13

[5] John B Jackson, "The Word Itself" in *Landscape in Sight: Looking at America*, (New Haven: Yale University Press, 1997), 305

presence of growth as well as decline and therefore help visualize the existence of a way of life that

once occupied the same location but was drastically different than what has replaced it.

Mélanie Van Der Hoorn's book, *Indispensable Eyesores: an Anthropology of Undesired Buildings*

looks at buildings that are not accessible to the public and are viewed as undesired by their surrounding

communities because of their association with negative historic events. Van Der Hoorn believes that

undesired buildings play an important role. She explains the importance of buildings as representations

of public values and their changes over time by stating that

> "definitions of the 'ideal' environment, as well as what is to be understood as undesirable
> elements in this context, are very variable and illustrative of changes in the broader social
> contest. In this respect, the three-dimensional, public materiality of architecture serves to
> concretize more abstract and intangible themes. Broader developments can find a material
> counterpart in architecture…"[6]

Her focus is on buildings that represent political movements that no longer have support, such as

communism and Nazism, in communities in Europe. Her point relates to ruins, however, as their

presence represents social and historical changes within a community from one that created the

building to one that allowed its prolonged abandonment. In effect, "words and pictures convey much,

but real things make the deepest impression…To be surrounded by the buildings and equipment of the

past…is an excellent way to learn about it."[7] Being surrounded by buildings that have been continuously

used can be very informative, but changes in a society that led to downsizing or contraction are not

always as visible as those that created growth. Still, they are no less important to the history of a place,

making ruins a valuable resource.

In a sense, the fact that a ruin has been allowed to come to this state of dilapidation is a strong

case for its continued protection; "a portion of the past has been saved as being good, and this promises

that the future will so save the present."[8] The process of ruin-creation is slow and changes the use,

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[6] Van Der Hoorn, Indispensable Eyesores, 11
[7] Kevin Lynch, *What Time Is This Place?* (Cambridge Mass: MIT, 1972) 51-52
[8] Lynch, *What Time Is This Place?* 40

appearance and perception of a building. Juhani Pallasmaa describes this process and explains why it is

so poignant:

> "The strength of architectural impact derives from its unavoidable presence as the perpetual unconscious pre-understanding of our existential condition. A distinct "weakening" of the architectural image takes place through the process of weathering and ruination. Erosion wipes away the layers of utility, rational logic and detail articulation, and pushes the structure into each realm of uselessness, nostalgia and melancholy. The language of matter takes over from the visual and formal effect, and the structure attains a heightened intimacy. The arrogance of perfection is replaced be a humanizing vulnerability."[9]

As a building ages and transitions from use to abandonment and into ruin, nature works on it to change

how we understand the structure. These stages engage us at different cognitive levels and challenge us

emotionally. He also describes why historic areas create such interest: "The insertion of new functional

and symbolic structures short-circuits the initial architectural logic and opens up the emotional and

expressive range. It is indeed thought provoking, that architectural settings which layer contradictory

ingredients project a special charm."[10] The phrase "contradictory ingredients" applies easily to

structures that were once large or detailed or well built, where it is clear that people put significant

amounts of time and effort into their creation, but in time the structure or location did not command

the same value. These visible layers of time and values are the elements that writers such as Ruskin and

others found so "expressive." Pallasmaa explains why these feelings come about by stating that "the

pleasurable experience of vernacular settings arises from a relaxed sense of appropriateness, casualty

and contextuality rather than any deliberate aspiration for preconceived beauty."[11] In addition, because

there are so many layers of time and information, a visitor may spend much more time interpreting the

ruins and contemplating different stages of its development and decline than at a complete structure.

Essentially, ruins engage the intellect and imagination more easily than other works of architecture.

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[9] Juhani Pallasmaa, "Hapticity and Time" *Architectural Review* (May 2000): 83
[10] Pallasmaa, "Hapticity and Time" 82
[11] Pallasmaa, "Hapticity and Time" 84

Generations have observed the ruins of their ancestors and recorded them through painting, poetry, and prose, though not everyone has found ruins to be universally engaging. Interest has ranged from total indifference to the contemplation of history, mortality, their aesthetics, the influence of nature, and no doubt countless other topics. The earliest widespread interest in ruins in Europe began during the Renaissance. Throughout this time artists and architects attempted to create works that were based on Classical architecture and were rigidly formal in their shapes and proportions. Ancient Roman

Figure 2. Coliseum, Rome. Image original to author

Ruins are created when historical events radically change the way people live and how buildings and spaces function within a society. After the fall of the Roman Empire, structures like the Coliseum were no longer used, but because such a drastic cultural shift had taken place, there was likewise no need to replace it with something more useful; it simply was left alone. During the Medieval period Roman ruins were burned for lime to create mortar, though there were a few writers and poets who protested these actions. In 1462 Pope Pius II decreed that the remaining monuments were to be spared from this "recycling."

ruins were appreciated and studied for the insight they gave into the appearance of the structure as it was built originally, for their archeological value and their history. It was not until the picturesque movement, with its rebellion against Classicism, that ruins were widely appreciated for their own aesthetic and moral values in Europe.

Early in the 18th century, there are records of arguments for the preservation of ruins and even the creation of new "ruins." According to one early proponent of their preservation, ruins inspire 'more lively and pleasing Reflections (than History without their Aid can do) On the Persons who have Inhabited them; On the Remarkable things which have transacted in them, or the Extraordinary

Occasions of Erecting them.'[12] Contemplations on history that were inspired by ruins were more

complex than lighthearted interest or a simple hobby. As architectural historian Spiro Kostof explains,

this interest in buildings that could no longer be of use was many-fold,

> "The contemplation of ruins had both a moral and an aesthetic side: moral, in that we were forced to think that all things, our own accomplishments included, must pass, and to accept the vanity of human effort; aesthetic, because ruins were ideal conveyors of picturesque beauty, battered, rough, with intriguing textures and jagged ends – the very opposite of the cultivated finish of contemporary designs." [13]

Ideas about nature and its influence on architecture were important aspects of picturesque design. The contrast between light and shadow, and the variety and unpredictability of nature were praised when found. Perhaps ironically, it was not necessary that these landscapes develop naturally. English gardens were intentionally designed to appear as though they developed over time without human intervention, so that visitors might contemplate the power of nature. Landscape architects also included follies, many of which were designed to resemble gothic or classical ruins.

Figure 3. Tower Grove Park Folly, St. Louis Missouri. Park Website

The Ruins was created by Henry Shaw, who donated the park to the City. He used limestone from a downtown St. Louis hotel that had been destroyed by a fire in 1867. The hotel had been built only four years before, but ruins were still a popular attraction.

Memento mori, translated as "remember your mortality," is a popular picturesque imperative. It is

vividly demonstrated in ruins of once great buildings, and even their imitation could force observers to

envision the passage of time as something greater than themselves.

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[12] Spiro Kostof, *A History of Architecture: Settings and Rituals*. (New York: Oxford UP, 1995). Vanbrugh to the Duchess of Marlborough, 1709, quoted page 553
[13] Kostof, *A History of Architecture,* 554

> *America, you have it better*
> *Than our old continent;*
> *You have no ruined castles*
> *And no primordial stones.*
> *Your soul, your inner life*
> *Remain untroubled by*
> *Useless memory*
> *And wasted strife*
> *-Goethe "To the United States"*

During the height of the picturesque movement, the United States was a new nation that did not have the same history of a built environment that Europe had. There were therefore no Gothic or Roman ruins to preserve and idolize. To Goethe and others, the absence of ruins was a benefit to the young country.[14] This lack was mourned by some, however, including Thomas Cole who was noted for his landscape paintings. Cole stated that "'He who stands on the mounds of the West, the most venerable remains of American antiquity, *may* experience…the sublimity of a shoreless ocean un-islanded by the recorded deeds of man… [whereas] he who stands on Mont Albano and looks down on ancient Rome, has his mind peopled with the gigantic associations of the storied past."[15] To Cole, the ruins of ancient societies were more moving and inspirational than nature untouched by human inhabitance. Cole was known to add ruins in many of his landscape paintings because he felt they were better able to convey ancientness and the changes that happen with the passage of time than images of nature untouched by the human hand.

Towards the end of the 19th century, John Ruskin published his second edition of *The Seven Lamps of Architecture*,

Figure 4 Thomas Cole, *The Present*, 1838, oil on canvas. Mead Art Museum

This painting is part of a series that depicts the ravages of time and their influence on even the most splendid and sturdy structures. Many other American painters also painted landscapes with fictional ruins.

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[14] Arthur Drooker and Christopher Woodward *American Ruins* (London: Merrell, 2007), 10

[15] David Lowenthal, *The Past is a Foreign Country* (Cambridge: Cambridge, 2006) 151, emphasis original

a treatise on architecture and aesthetics. In keeping with the picturesque tradition, Ruskin believed that "in all things that live there are certain irregularities and deficiencies which are not only signs of life but sources of beauty."[16] This idea is expressed in his ideas about buildings. In the sixth lamp, that of Memory, Ruskin discusses the aging process undergone by buildings. He argues vehemently against their restoration because, even in buildings that had deteriorated over time, "…there was yet in the old *some* life, some mysterious suggestion of what it had been, and of what it had lost; some sweetness in the gentle lines which rain and sun had wrought. There can be none in the brute hardness of the new carving."[17] Ruskin agreed with the picturesque ideas about the importance of the passage of time being visible in structures, though then, as now, there were others who disagreed with this approach to older buildings.

Eugene Emmanuel Viollet-le-Duc was a French architect who was a vocal proponent of "restoration." His work on Romanesque and Gothic buildings was based on history as well as speculation. He believed that "to restore a building is not only to preserve it, to repair it, or to rebuild, but to bring it back to a state of completion such as may never have actually existed."[18] To him, it was not important that the building remain true to its history, but that it was aesthetically pleasing. For Ruskin, however, restoration "is a lie from beginning to end"[19] and "means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered: a destruction accompanied with false description of the thing destroyed."[20] Instead of restoration, Ruskin believed "Its evil day must come at last; but let it come declaredly and openly, and let no dishonouring and false substitute deprive it of the funeral of memory."[21] This is the idea of *memento mori* taken to the next

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[16] Pallasmaa, "Hapticity and Time" quoted page 83
[17] John Ruskin, *The Seven Lamps of Architecture* (New York: Dover Publications, 1989) 195 emphasis original
[18] Marian Moffett, Michael W. Fazio, and Lawrence Wodehouse. *A World History of Architecture* (Boston: McGraw-Hill, 2004), quoted 431
[19] Ruskin, *The Seven Lamps of Architecture,* 196
[20] Ruskin, *The Seven Lamps of Architecture,* 194
[21] Ruskin, *The Seven Lamps of Architecture,* 197

level; remember one's own mortality as well as that of one's creations. Ruskin argued that one should not be so vain as to think it is possible to arrest the passage of time, and that when attempted the falsehood does injustice to any pleasure that may be derived from the aging process.

In the United States today, Ruskin's ideas about the disintegration of buildings are not commonly favored. The National Park Service is responsible for the care of hundreds of Native American ruins, especially in the Southwest. It is "...The service's stated intention to make ruins under its care aesthetically pleasing,"[22] for example. This means that ruins such as the Aztec Ruins National Monument are maintained so that they do not deteriorate more than they have already. In some cases, ruins are repaired so their original form is more clearly visible.

However, there are Native Americans who may be more inclined to agree with Ruskin and do not believe that this is the best treatment for their heritage. Some "believe that everything, including an ancestral site, has a natural life cycle, at the end of which it should rightfully expire." This belief has been expressed by some tribes to the National Park Service. There are cases where ruins are allowed to deteriorate, though usually only when the ruins are inaccessible to visitors or they are too deteriorated to restore and documentation is the only option. Still, "most representatives understand appreciate [the] mandate to preserve archaeological resources for the future and not allow them to deteriorate."[23] The typical treatment of significant existing ruins is that they be preserved as they stand and kept in a state of "arrested decay."

Elsewhere in the United States, the interest in ruins continues the picturesque tradition of contemplation of aesthetics as well as *memento mori*. There are many picture-books documenting abandoned, dilapidated, and ruined buildings, but few authors address any plans for the future of these structures. Some of these compilations if photographs, published in print as well as online, have been criticized as "ruins porn" for sensationalizing urban decay without giving any context for the remaining

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[22] Michael Bawaya, "The Race to Save the Ruins." *Preservation* (Jan.-Feb. 2011) 26
[23] Bawaya, "The Race to Save the Ruins." 29

vitality of shrinking cities or for ignoring the social and political issues that cause modern ruins,[24] though

their presence in popular culture has not weakened.

One notable exception is Thomas E Rinaldi and Rob Yasinsac's *Hudson Valley Ruins: Forgotten*

Landmarks of an American Landscape, which discusses the need for the preservation of the ruins

located in the Hudson Valley region of New York. In addition to illustrating the ruins that exist, they also

discuss the history of ruins in the area, noting that there were ruined buildings recorded as early as

1830.[25] Their purpose for writing the book, however, was that amongst the general population, "despite

the region's economic resurgence, ruins continue to be generally characterized as 'blight.' In a region

long accustomed to seeing these buildings simply as eyesores, such places continue to be dismissed as

being worthy only of the wrecking ball."[26] Their book is one of the few that argues for the preservation

of ruined buildings.

People who are not interested in history, preservation, or architecture may enjoy the images of

ruins in the United States, but their interest and knowledge of ruins are often limited. They may believe

that ruins exist only in older countries, or see them as a local problem to be solved, not as an important

historic resource. Still, there are thousands of sites throughout the country that vary greatly in terms of

size and type of ruin. They are unique resources that have special issues of use and safety that may not

be present when preserving a functioning building. However, when the historic significance of both the

original building and the decline the ruin represents are respected, the preservation of a ruin can

contribute to public understanding of many aspects of an area's history.

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[24] John P Leary, "Detroitism." *Guernica: A Magazine of Art & Politics* (Jan. 2011) Accessed November 9 2011
<http://www.guernicamag.com/features/2281/leary_1_15_11/>.
[25] Thomas E Rinaldi and Rob Yasinsac, *Hudson Valley Ruins: Forgotten Landmarks of an American Landscape*.
(Hanover: University of New England, 2006), 10
[26] Rinaldi and Yasinsac, *Hudson Valley Ruins,* 17

Ruins in England

> *"In a country like Italy where there is a profusion of Classical remains the Renaissance, which by definition was a rebirth of Classical studies, was bound to invest the remains of that period with particular interest and make them a source of admiration. In England where the Classical remains are either buried or unrecognizable this could not be so. The principle remains are monastic, reminders in a Protestant country of the Reformation, and so hardly the object of especial national affection and pride. (The situation may be contrasted with Ireland where monastic ruins are abundant but the sites are still venerated and used for burial by a Roman Catholic population.) Neither is there in England that identification with Gothic architecture as national genius that is found in France"*
>
> -M. W. Thompson, *Ruins: Their Preservation and Display*

The presence of ruins in Europe and throughout the world is taken for granted, whereas ruins in the United States of America are little considered. The relative youth of the United States as a nation is the cause of the perception of their absence. Other continents have hosted large ancient civilizations that have left impressive ruins as monuments to their presence; even the newer medieval ruins of Europe predate the US by hundreds of years. The ancient Native American ruins located primarily in the western deserts of the United States are similar to these structures. They too, however, are often overlooked when discussing the age - or lack thereof - of the American built environment.

Many European countries have a long history of treating and presenting ruins. Each has a different primary type of ruin from different eras and caused by different social upheavals. Their preservation methods and philosophies are equally divergent. The historic preservation movement in the United States uses English methods as precedent in many cases as the history and culture are closely linked. Additionally, there is ample information about treatment and stewardship of ruins in England that can be used as precedents for stewards of American ruins.

England has three different primary types of ruins: Roman ruins caused by the dissolution of the Roman Empire, monastic ruins created during the Reformation, and ruins of castles from the English Civil War and the decades preceding it. Each type is a reminder of a broad reaching social change that caused the destruction of a way of life as well as the type of building that housed it.

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The English government began protecting ruins and other historic sites in 1882 under the Ancient Monuments Act. The Act created a Schedule of Monuments which listed sites and structures that were taken under care by the government. The Commissioner of Works would use funds granted by Parliament to pay for the maintenance of an ancient monument for the purpose of preserving and protecting it. Because the maintenance was carried out by the Office of Works, and later the Department of the Environment, a permanent labor force was available to perform the necessary work on the monuments, allowing uniform preservation practices to develop.

Figure 5 Rievaulx Abbey and Byland Abbey after retrieval, Thompson

If each project were contracted to a different team or company, different preservation methods may have been used.

By 1913 it was determined that placing inhabited buildings under the protection of the government was intrusive to private property rights and legislation to protect used buildings was not passed until after the Second World War. The National Trust was formed as a charity in 1895 and in many ways filled this void. The National Trust's collection is made up primarily of furnished buildings, though today the do care for some of the ruins in England. The government provides grants to aid preservation of whole buildings, though it does not do preservation work, so the labor force commanded by the Works Department was responsible for maintaining ruins almost exclusively.[27]The organization responsible for maintaining and presenting these ruins is now called the Historic Buildings

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[27] M. W. Thompson, *Ruins: Their Preservation and Display* (London: British Museum Publications, 1981), 11

and Monuments Commission, also known as English Heritage. This executive Non-Departmental Public

Body was created in 1984 and is sponsored by the Department for Culture, Media and Sport.[28]

By the 1980s the Department of Works had developed a system for the preservation and display

of ruins in England. Once a property was acquired by the government, typically through donation, the

process of preservation included "retrieval," restoration, and interpretation. Retrieval is the process of

exposing all of the existing ruin to viewers, primarily through archeological excavation. This process

included determining the original floor plan and excavating until all the bottom of the original walls was

reached. Often retrieval would unveil elements of the original structure that were unknown at the beginning of the excavation.[29] The educational benefits of these discoveries cannot be denied, as the original floor plan is perhaps the most important element of the structure visitors can use to

Figure 6 Reivaulx Abbey before and after retrieval (1919 and 1981), Thompson

While the destruction is still evident, perhaps the decades and centuries of neglect are no longer visible. However, once the ruin has been placed into care, it no longer is a neglected site, but a protected part of local or national heritage.

understand the original structure. However, the process of retrieval alters the visual impact and changes

the experience of the ruin. By removing debris that has accumulated over the course of the structure's

neglect, a significant part of its history is erased.

Of course, once the ruin has been taken into care it is no longer a neglected site. Instead it has

become an acknowledged and preserved part of history. This change in use is preceded by a change of

perception and thus the ruin enters into a new part of its history. The loss of the original visual impact

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[28] English Heritage. *Conservation Principles, Policies And Guidance For The Sustainable Management Of The Historic Environment*. English Heritage, Apr. 2008.
[29] Thompson, *Ruins,* 42

may therefore be justified as it creates new educational opportunities for understanding buildings which no longer exist in their full form.

The next step in the process, restoration, often called stabilization in the United States, has been undertaken at many ruins in order to prevent further deterioration. In some instances, the restoration was as straight forward as righting toppled trilithons at Stonehenge. In other ruins, significant and intricate work has been undertaken to strengthen structural supports. At Tintern Abbey, for example,
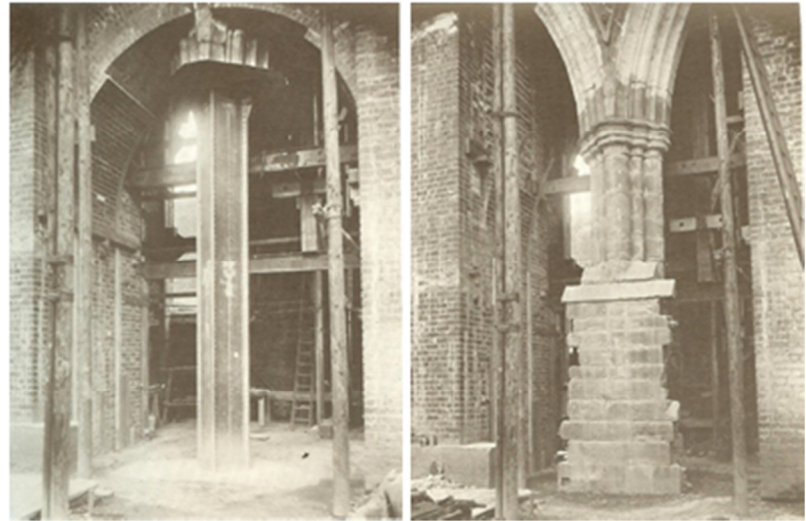
Figure 7 Columns at Tintern Abbey before and after restoration, Thompson

Now that the ruins are being preserved for educational purposes, it is necessary to protect the visitors as well as the structure. The ruin will no longer continue to deteriorate.

weakened columns were replaced by steel hidden by facing that matched the original columns. These columns look as though they have not been altered, though the ruins are now much more stable and will last for years longer than they would have without intervention.[30]

At most locations major restorations have been reserved for the grounds surrounding the ruins. In several instances, moats have been re-dug and, in the case of wet moats, even re-flooded.[31] The recreation of moats causes aesthetic issues similar to those of retrieval; there is a certain amount of dishonesty about the extent to which the site has changed due to neglect over extensive amounts of time. Again, however, it also increases the educational opportunities for lay visitors and makes it easier to understand how the site originally appeared.

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[30] Thompson, *Ruins,* 41
[31] Thompson, *Ruins,* 58

Once these sites are operated by the government it is necessary that the structures be stable

and safe. English Heritage must ensure that the structures for which they are responsible will not harm

any visitors. They have made the decision that it is more important to maintain these structures than

close them to the public and allow their deterioration. This decision is no doubt influenced by the

unique educational opportunities available only through the presentation of ruins. However, it must be

noted that the ruin is now presented in an idealized form.

In addition to being safe, the ruin must also be comprehensible if it is to be open to visitors. If

some aspects of the surrounding site have already been restored, it is easier for a visitor to interpret what they are seeing. In some instances, however, so much of the original structure has been lost that the remains give a false impression of the building.

Figure 8 Jarrow, Floor plans of different stages of development represented by concrete curbing, Thompson

Evidence of different structures was uncovered during retrieval. The least intrusive method of representation was found.
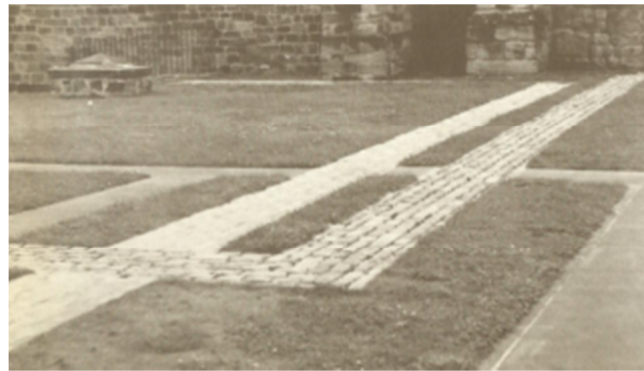
Efforts have also been made by English Heritage to make each site accessible to visitors. In many places this has meant the creation of parking lots and visitor service buildings with toilet facilities and gift shops. At Tintern Abbey, the approach to the ruin had to be

modified to accommodate the number of visitors it receives, as well as their vehicles. Visitors now enter

through the north of the cloister, something most users of the original abbey would never have done.

These compromises have had to be made, however, in order to preserve the land surrounding the ruin

as best as possible.

In general, the purpose of the preservation of ruins in England has been to make them

intelligible to the visitor; they have become monuments used to demonstrate the history of not only the

structure itself but of the nation. These ruins are no longer abandoned and untouched; instead they have been subjected to significant restoration and interpretation. According to Thompson, "The most rewarding moments occur when some apparently unintelligible feature is understood or when a feature in the ruin demonstrates a point of general history, not merely the history of that particular site…[t]he ruin is indeed performing its function as a reminder, a monument in truth."[32] To him, a ruin is at least in part a monument to the structure's original use and less important as a record of their destruction or their picturesque qualities. This is unsurprising in England as there are few if any castles or monasteries that survived the events that caused their destruction and are still intact enough to be appreciated as whole buildings; ruins must stand for both their original use as well as their destruction.

In the United States, however, there has been no single sweeping event that destroyed every example of a type of building as a symbolic act the way monasteries and churches were destroyed during the Reformation; there are whole antebellum plantations as well as ruined ones. Additionally, the preservation movement in the US is much newer than it is in England and the government plays a much less direct role and there are different accepted standards as well. For example, in cases where stabilization is necessary to protect visitors or structures it is appropriate to follow the Secretary of the Interior's standards, which recommend that changes be distinguishable from original material. Also, because it is not always necessary to preserve every example of a ruin in order to understand a building type, there are opportunities to allow a ruin to deteriorate as it would naturally. There are, however, opportunities to learn from the precedents set in England, especially in ruins that are displayed for educational purposes.

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[32] Thompson, *Ruins,* 34

Case Studies

> *"American ruins. The phrase sounds like a contradiction. American, after all, has always represented what's new to the rest of the world; it's a synonym for the future, while ruins are the remains of a forgotten and obsolete past."*
>
> -Arthur Drooker, *American Ruins*

These case studies were chosen after a brief survey of American ruins was undertaken. Where information was available, the dates of listing, original use, and current caretakers were noted. From this survey it appeared that there are a few predominant types of buildings that have become historically significant in their ruined state. These types are Native American sites, residences, industrial sites, "ghost towns," and coastal fortifications.[33] Other types of buildings have achieved significance as ruins but are not as numerous. Ruins of religious structures exist, for example, but are not as common in the United States as they are in Europe.

The case studies examined here were chosen because they represent each of the different predominant types and are located in different areas throughout the country. They also have been listed on either the state or National Register and preservation activities have been undertaken and documented, allowing them to be analyzed and compared for their efficiency and appropriateness. Different preservation methods and stewardship types are also represented in these case studies and their effectiveness is evaluated.

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[33] Appendix C

Casa Grande

Casa Grande Ruins National Monument is located in what is now Coolidge, Arizona. The structure as it exists today was originally constructed during the 14th century by the Sonoran People out of local clay called caliche. The large structure now called Casa Grande is located within a walled complex which contained dwellings as well as a public plaza. It was a massive building

Figure 9 Casa Grande National Monument, aerial view, maps.google.com

compared to the rest within the community though the original purpose for Casa Grande itself is still unclear. It was abandoned by 1450.

The first written documentation comes from the journal entries of Padre Eusebio Francisco Kino in 1694 who was the first to call it "Casa Grande." Lt. Col. Juan Bautista de Anza's returned in 1775 and later Brig. Gen. Stephen Watts Kearny and his military detachment visited in 1846. Both


Figure 10 Casa Grande village compound ca. 1400, painting by Frank Worth, nps.gov

events increased knowledge about the site as these men wrote descriptions of the ruins and speculated about their origins. Several other Europeans and Americans wrote about Casa Grande, as described in *Casa Grande Ruins National Monument, Arizona: A Centennial History of the First Prehistoric Reserve*

1892 – 1992, An Administrative History by A. Berle Clemensen.[34]

After a railroad was built 20 miles away in the 1860s, the number of visitors increased dramatically.

The first plea for preservation of Casa Grande came in 1879 in the *Weekly Arizona Miner*, a Prescott newspaper, which said that that people wished to "to improve and preserve" ruins.[35] Shortly thereafter, the site drew the interest of archeologists and anthropologists. The Hemenway Southwestern Archaeological Expedition of 1887-1888 was proposed by Adolph Bandelier, who first visited the ruins in 1883-1884. The expedition was sponsored by Massachusetts philanthropist Mary Hemenway and led by anthropologist Frank H. Cushing. The

Figure 11 Archeological map of Casa Grande Compound, nps.org

secretary-treasurer of the expedition, Sylvester Baxter, arrived on the site in 1888 and wrote of its romantic qualities. As described in the *Administrative History*:

> On the first night of his visit he wrote, "that night, in the full moonlight, the Casa Grande assumed a soft, poetic beauty, with its ruddy surface flooded with radiance that threw the shadows of its deep recesses into a rich mysterious obscurity ..." While the expedition members lay in their tent looking at the Great House in the moonlight, Cushing told them a Zuni folk tale about the "priests of the house." Baxter thought that "as we listened, the ancient walls before us seemed to be repeopled with the venerable old priests."[36]

Baxter's description here is similar to other "ghost stories" that surround ruins and pique the interest of visitors. However, when trying to convince others of the importance of preserving Casa Grande, he argued that it was "so precious on account of its being the only standing example of this important class of structure peculiar to the ancient town-dwellers of the Southwest, and its consequent inestimable

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[34] A. Berle Clemensen, *Casa Grande Ruins National Monument, Arizona: A Centennial History of the First Prehistoric Reserve 1892 – 1992, An Administrative History*. 1993
[35] Clemensen, *Casa Grande Ruins National Monument,* 15
[36] Clemensen, *Casa Grande Ruins National Monument,* 17

value for archaeological study…"[37] It is important to note that he saw both the aesthetic and historical significance of the Casa Grande ruins, but argued that preservation should be undertaken for historical and archeological reasons.

The information the expedition gathered about the importance of the site and its deterioration due to disrespectful visitors was brought back to Boston. Several people began to petition the government to protect the area. Alexander L. Morrison of the Santa Fe division of the General Land Office Repairs was asked to recommend actions for the protection and preservation of Casa Grande in 1889. He noted that the primary sources of danger to the ruins were vandalism, wall undermining, and weathering. His suggestions included that debris be removed from the building

Figure 12 Casa Grande ca 1890. Photograph by Cosmos Mindeleff, nps.gov

and the surrounding site, a fence be built around the structure, the walls be underpinned with stone, and a roof be built to protect the Casa Grande from the elements. This plan was dismissed as too expensive and while other plans were called for, they were no less extensive.

Preservation work began in 1890. By 1891, debris had been cleared, the walls were underpinned with brick covered in concrete, lintels were preplaced and the spaces above them filled in, and the south wall was tied to the building using internal braces. No fence was constructed and the roof was removed from the plan because the current director of the Casa Grande project felt that it would "destroy the picturesqueness of the ruin."[38]

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[37] Clemensen, *Casa Grande Ruins National Monument,* 17
[38] Clemensen, *Casa Grande Ruins National Monument,* 18

In 1892, President Benjamin Harrison set aside one square mile of Arizona Territory surrounding the Casa Grande Ruins creating the first prehistoric and cultural reserve in the United States. The appointed custodians of the site requested funds for a roof to cover Casa Grande every year from 1892 until 1903 when the first roof structure was built. It was made up of 10-by-10-inch redwood posts set two feet in the ground and covered by a galvanized, corrugated iron roof with a six-foot overhang that

Figure 13 Casa Grande Original Roof Structure, 1925, nps.gov

was then painted red. By the 1925 the roof had to be patched and it was clear that it would soon need to be replaced. The current metal roof was constructed in 1932. During the design process it was noted by the architect Thomas Vint that "if a shelter is placed over the ruin, it takes an architectural value that can't help but affect a view of the ruins." Vint therefore advocated a design that was "as far a departure from the design and material of the ruin as can be obtained. The shelter should be a thing apart from the ruin, rather than blend with it."[39] It was painted green to blend with the surrounding

Figure 14 Casa Grande New Roof Structure, 2009, nps.gov

mountains and vegetation and to contrast to the ruins themselves.[40]

Advertising to visitors began in 1901 when custodian Frank Pinkly began to encourage people to visit Casa Grande. He interpreted the site with what he knew about its early inhabitants and requested

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[39] Clemensen, *Casa Grande Ruins National Monument,* 39
[40] Clemensen, *Casa Grande Ruins National Monument,* 40

funds to improve the visitor experience. In 1922 a museum was built and by the end of the decade the small staff was sometimes overwhelmed with visitors. During the 1930s, roads were constructed with ditches on either side to prevent visitors from driving through the site and between 1937 and 1940 several adobe buildings were built to support park services, including a visitor's center. These buildings are now themselves listed on the National Register of Historic Places, and the site has changed very little since the last construction project. Staffing was expanded and in 1963 the museum itself was enlarged.

While there have been no other major building projects, there have been several experiments to determine the best method for stabilization of the ruins. Many waterproofing chemicals were tested with minimal success. The best solution has been a compound called "Amended Mud," which is made up of Daraweld-C was mixed with caliche and sand. It is applied to the ruins using whisk brooms every two years to prevent further erosion. In 1973 the interior of Casa Grande was closed to visitors for safety reasons. A study completed in 1974 by two professors at the University of Arizona, James Kriegh and Hassan A. Sultan, suggested that horizontal and

Figure 13 Casa Grande Ruins, 1982, nps.gov

It should be noted that restoration would have been a lengthy process and would have significantly altered the structure though not necessarily the appearance of the ruins, but would also have made the structure safe for visitors to enter. The decision was made not stabilize the ruins, though in England the opposite was done at Tintern Abbey – columns were restored rather than close the ruins.

vertical ties be inserted into the walls in order to best stabilize them. This was determined to be too dramatic, as was the second solution: to cover all of the holes that once held roof and second floor beams and all other grooves in the surface with caliche. This solution would have covered more than a

third of the significant features that were being preserved for visitors and so no new actions were taken.[41]

The site is now open to visitors every day between 9am and 5pm for a fee of $5. There are guided and self-guided tours assisted by plaques and signs. There is also a picnic area with shaded tables. In the last five years, the site has received between 70,000 and 80,000 visitors annually.[42] The significance of the site is still interpreted as its prehistoric past, focusing on the builders of the sophisticated agricultural society. One of the four themes explained to visitors, however, is that "the ancient, evocative Casa Grande and the adaptive changes made to it over time provides opportunities for us to contemplate the permanence of our own infrastructure and our ability to successfully adapt to changing natural and cultural conditions."[43] It is interesting to note that this rather romantic notion is taught along with the factual history of the area. Picturesque movement philosophers and others such as John Ruskin who believed that imperfection and impermanence was an integral part of aesthetic beauty would agree that this is an important aspect of the ruins. In general, however, these changes over time made visible are not often mentioned at other ruins.

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[41] Clemensen, *Casa Grande Ruins National Monument,* 65
[42] See Appendix B – Visitor Records for Casa Grande
[43] National Park Service, *"*Foundation Statement*" Planning and Management for Casa Grande,* (2007) 14

<u>Windsor Ruins</u>

Windsor Ruins is now a state property managed by the Mississippi Department of Archives and History. It was originally an antebellum plantation built by wealthy cotton plantar Smith Coffee Daniell II

Figure 14 Windsor Ruins, photograph by Arthur Drooker, *American Ruins*

between 1859 and 1861, located twelve miles outside of Port Gibson, Georgia. The mansion was in the Greek Revival style, with twenty-nine Corinthian columns supporting the overhanging roof. Iron staircases led to the raised entrances on each façade and the windows on the residential floors were ceiling height. There were twenty-three rooms and two residential floors with a

total of twenty-five marble mantelpieces and two marble bathtubs. The home also had several innovative conveniences including bathrooms supplied by rainwater collected in an attic tank and a dumbwaiter that went directly from the dining room to the kitchen located in the basement.[44]

Figure 15 Windsor Ruins, aerial view, maps.google.com

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[44] Dawn Maddox, *Windsor Ruins,* National Register Nomination Form. 1971

The mansion survived the Civil War, during which time the cupola was used by Confederate soldiers as a lookout and to send messages across the Mississippi River to Louisiana. It was also used as a Union Hospital after the battle of Port Gibson, reportedly after Mrs. Daniell persuaded the federal soldiers not to burn it as they had many other plantation homes.[45]

The home finally burned 1890 when a party guest dropped cigarette ashes on debris left by carpenters working on the third floor. The columns, iron staircases, and some china were all that survived the fire. There are now twenty-two standing columns and the staircases have been moved to nearby Alcorn College.

Figure 16 Windsor Ruins, 1936, Historic American Buildings Survey

In 1970 the Port Gibson-Claiborne County Historical Society sponsored a stabilization program that included cleaning and waterproofing of the columns and removing the cedar trees that were growing on the tops of the capitals. [46] In 1974 the descendants of the Daniell family donated the ruins to the state, who now maintains it. Visitors are welcome during daylight hours, though there is no visitor's center or daily administrative presence. There is a parking lot to the side of the site and the ruins themselves are roped off. Signs are posted with notices saying that the ruins may be unstable and it is unsafe to enter the designated area, but there are no personnel to prevent trespassing. This technique resembles Casa Grande where minor work was undertaken to prevent further deterioration but not to make them safe enough for visitors to stand underneath.

The only physical remains are the columns; there is no trace of the floor plan or the rest of the structure. The only photographs of the building were destroyed in the fire, though the Mississippi

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[45] Maddox, *Windsor Ruins*

[46] Maddox, *Windsor Ruins*.

Department of Archives and History has a written description of the home from Smith Coffee Daniell IV who was five years old at the time it was destroyed. There have also been surveys done to further understand the mansion as it once stood.[47] Some of the columns are remarkably intact, though others are only partially complete, allowing visitors to see how they were constructed. Each column has a brick interior making up the primary structure, which is then covered in plaster to create the fluting.

The ruins were first documented in 1936 when two black and white photographs were included in the Historic American Buildings Survey. In 1971 the ruins were listed on the National Register of Historic Places. Its period of significance is listed as 1859-1874 and it is nominated under Criterion A, citing its significance in historical events, in this case the Civil War. The resource type is listed as "landscape" and there are no contributing buildings noted on the nomination form, only one contributing site.[48]

While the columns clearly delineate the boundaries of the original mansion and their size speaks to the grandeur of the original mansion, the ruins no longer have integrity as a plantation house. Additionally, the structure was a mansion for only thirty years of its existence; it was a ruin for eighty-four years before it was listed on the National Register. The site is more useful in understanding how lifestyles changed after the Civil War and for understanding the importance of its aesthetics in the local landscape. Unlike Casa Grande, there are other antebellum plantations that have survived intact and describe that time period and lifestyle.

The fact that the ruins of Windsor survived for so long demonstrates that after the Civil War there was no need for a large plantation house, so it was never restored or rebuilt. Similarly, there was no other pressing need for the site so it was never torn down to make way for other uses. The lack of need for the site is an important aspect of United States' history and makes the ruins significant under Criterion A, though not as evaluated in the Nomination Form. Additionally, these ruins are visited for the

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[47] Maddox, *Windsor Ruins*.
[48] Maddox, *Windsor Ruins*.

unique aesthetic experience they bring to their visitors. The columns give a clear idea of the scale of

what was once there and has since been destroyed. They no longer support anything, creating a sense

of uselessness as well as beauty. These architectural and aesthetic features are also significant and could

perhaps be listed under Criterion C.

White's Factory

There has been a mill on the site of White's Factory in Acushnet, Massachusetts since 1799. The original building was a cotton mill operated by William White and his three sons. It burned, likely in 1830, and the current building was built in 1831. The mill burned again in 1854 and was then turned into a saw mill, operated by James B. Hamlin.[49] The site is sometimes known as the Hamlin Saw Mill. The exact date that it was abandoned is unclear, though it appears that the building was still in use in 1907.

A marker briefly explaining the history

Figure 18 White's Factory exterior, 2011, photograph by author

Figure 17 White's Factory, aerial view, before restoration, maps.google.com

of the site was erected in 1994 by the Acushnet Historical Commission and David White, president of White's Dairy. The land was then purchased by the Fairhaven Acushnet Land Preservation Trust. This private, non-profit organization was established in 1992 for the purpose of preserving open space and the rural characteristics of Acushnet and Fairhaven. In 2007, Mark Phaneuf was appointed Land Steward of the site and began a project to clear the trees and vines that were growing on the ruins. With the help of Matt Lopes, the channel running through the mill was rebuilt and boulders on the

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[49] Franklyn Howland, *A History of the Town of Acushnet, Bristol County, State of Massachusetts* (New Bedford, 1907), 175

interior of the mill were moved so that its flow was not restricted. The herring run over the nearby dam was also improved.[50]

There are now three single family homes within only a few hundred yards of the structure; while there is a sign posted noting that there may be falling rocks, there are no barriers keeping visitors from exploring both the interior and the exterior of the ruins. In 2008 a letter was sent by the building inspector of Acushnet to the director of the Fairhaven Acushnet Land Preservation Trust. It notes that

Figure 19 White's Factory interior, 2011, photograph by author

the east wall is unsupported and that it may pose a danger to visitors. The letter also recommends that the need for caution be communicated to visitors. The letter is posted on the back of the sign identifying the site.

In 2009, there was a push for funding to stabilize one of the walls for safety and preservation purposes. In an article in the local paper, the *South Coast Today*, the aesthetic

appeal of the site was noted by Ned Connors, an industrial historian researching the site. He stated that "This is one of the prettiest sites I've worked on. White's Mill. It's Acushnet's Mayan ruin. It was once one of those hard-working, dirty places where people spent their entire lives. Now it's a romantic setting."[51] The fact that the site has been used as a setting for activities ranging from wedding photographs to music videos for metal bands[52] demonstrates the draw of the aesthetics of the ruins.

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[50] "White's Factory is Renovated" *New Bedford Standard Times.* May 19, 2008 Page A6
http://falpt.pbworks.com/w/page/19593417/NewsStories
[51] Paul Gately, "Acushnet Seeks to Save Historic Mill Site." *South Coast Today.* August 17, 2009.
http://www.southcoasttoday.com/apps/pbcs.dll/article?AID=/20090817/NEWS/908170320&template=printart
[52] Ned Connors, Personal interview, May 4, 2011

While there is a darkness about the ruins and the destruction they represent, there is also a romantic beauty about the place.

This case study demonstrates that preservation efforts for ruins are haphazard due to the lack of standards for treatment. Dedicated volunteers can stabilize a local monument, but best practices for nomination and conservation do not exist. Without them, stabilization may be undertaken without thought for what is best for the historic integrity or the Secretary of the Interior's Standards for Restoration. Research of the history is generally focused on the structure itself and only mentions abandonment and ruin in a few short sentences. For a site such as White's Mill, where relatively little is known about the history, it is especially important to have a way to note its significance as a ruin. Standards are needed to guide efforts for preservation.

Bannack, Montana

Bannack was a boom town founded in 1862 after gold was discovered in a nearby creek. Prospecting brought the population of the town up to 1000 within just the first few months.[53] The population continued to grow and Bannack became the capital when Montana was made a territory in 1864. In 1863, more prosperous gold mining was found in Virginia City, Montana and the population dwindled as prospectors moved on, but different techniques and types of mining continued in Bannack and the population continued to fluctuate. In 1938 the post office closed[54] and most residents of the town left after all non-essential mining was prohibited in the 1940s.

There were a few people still living in Bannack until the 1970s, but preservation efforts began as early as 1954. Much of the town was up for sale

Figure 21 Bannack, Montana, bannack.org

Bannack is different from most ruins because the buildings are nearly intact. Many have never been allowed to decay as significantly as more traditional ruins. However, the history of the town, rather than an individual building, has the same pattern as other ruins: Bannack was once prosperous but the inhabitants' circumstances changed and rather than modify the town or raze it and build one that would be more functional, it was abandoned. Before it could deteriorate completely, certain individuals were drawn to it either because of the aesthetics of the place, or because of its historical importance.
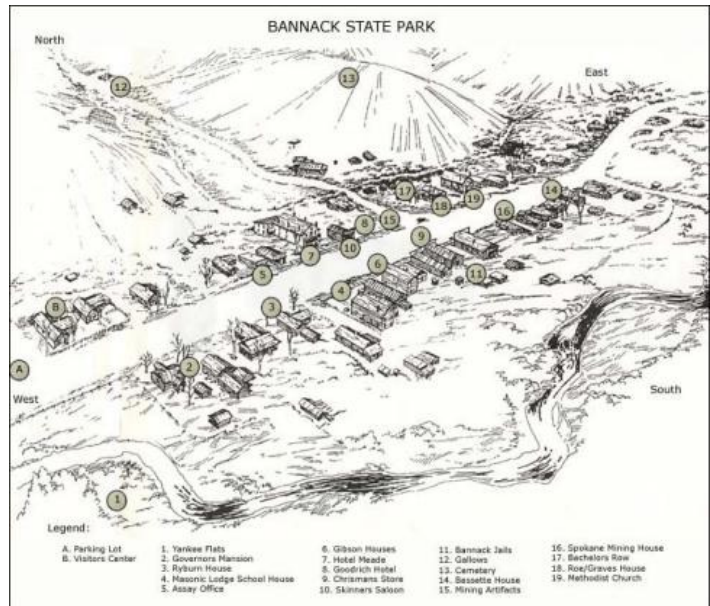
Figure 20 Bannack Museum Site Map, bannack.org

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[53] Blanche Higgins Schroer and Ray H. Mattison. *Bannack Historic District,* National Register Nomination Form*, 1975, 3

[54] Schroer and Mattison, *Bannack Historic District,* 6

when local Alfreda Woodside of the Beaverhead County Museum began advocating for purchase of the

land for the purpose of preserving an important part of Montana's history, especially the early

prospecting, frontier life, and the first days as a United States territory. It was bought at a tax sale by

wealthy businessman and resident, C. W. Stallings, who then sold it to the museum. The museum

donated the land to the State of Montana and it is now owned and operated by the Department of Fish,

Wildlife and Parks. More land was purchased and donated by Stallings as it became available and final

acquisition of the last parcels of land and buildings was made by the state.[55]

The Bannack Historic District was declared a National Historic Landmark in 1962, one hundred

years after it was founded. The statement of significance describes the fact that it was the state's first

capital and its integrity as a typical example of an early frontier boom town.[56] It was also documented

for the Historic American

Buildings Survey in 1963.

Between 1965 and 1967 the state

prepared the site to become a

state historic park. Part of these

preparations included removing

Figure 22 Hotel Mead before and after restoration, ca 1890 and 2010, bannack.org

modern buildings that had been added after 1910. The district was nominated to the National Register

of Historic Places in 1975.

Since 1967, most of the original buildings, which number more than fifty, have been stabilized or

repaired. Only the Mead Hotel has received restoration work, finished in 2010.[57] The other structures

are left in a state of "arrested decay;" they are made safe for visitors, who are allowed to enter the

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[55] John Barrows, "Spirit of the West." *Montana Outdoors. Montana Fish, Wildlife & Parks*, (July-Aug. 2003.) Accessed April 5, 2011. <http://fwp.mt.gov/mtoutdoors/HTML/articles/2003/Bannack.htm>.

[56] National Historic Landmarks "Bannack Historic District." 1961. <http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=297&ResourceType=District>.

[57] Amy Stix, "New Life in a Montana Ghost Town: State Stabilizes National Historic Landmark." *Preservation* (Sept. 2010) <http://www.preservationnation.org/magazine/story-of-the-week/2010/new-life-in-a-montana-ghost.html>

buildings, but are not restored to how they appeared when they were built. The most recent

stabilization and restoration projects were funded jointly by the Montana State Legislature and a grant

from Save America's Treasures, administered by the National

Trust for Historic Preservation and the National Park

Service.[58] Preservation efforts are assisted by the Bannack

Association, a non-profit group formed in 1990 to promote

and preserve the historical and cultural assets of the town.[59]

Both the statement of significance in the National

Register nomination and the current preservation philosophy

regarding the treatment of the town recognize the

importance of the changes the town underwent. The period

of significance for the nomination is stated as 1862-1890

though the description includes information up though 1938

Figure 23 Mason's Lodge and School House, built 1874.

The school closed in 1951 due to declining enrolment.

when the population shrank significantly. Furthermore, according to Jerry Walker, the regional manager

for the Department of Fish, Wildlife and Parks, says that the recent work undertaken to stabilize the

structures was done in a manner that would "replicate the evolution of the buildings over time."[60]

The park is open to visitors every day of the year with hours changing depending on the season.

The visitor center is open seasonally depending of staffing. Guided tours are offered when the visitor

center is open and walking tour brochures are always available. Vehicle registration fees are charged in

lieu of standard entrance fees. Montana vehicles are allowed entrance free of charge, while out of state

cars are charged $5.00 per vehicle. Bicycles and walk-ins are charged $3.00 per person.[61] Every year

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[58] Stix, "New Life in a Montana Ghost Town"
[59] Bannack State Park "The Bannack Association." Accessed April 7, 2011.
<http://www.bannack.org/bannack_assoc.htm>.
[60] Stix, "New Life in a Montana Ghost Town"
[61] Bannack State Park "Visit.". Accessed April 7, 2011. <http://www.bannack.org/visit.htm>.

during Bannack Days, the town becomes a living history museum, with guides dressed in period clothing, demonstrations of pioneer life, and reenactments of historic events. This event is held during the third week in July and entrance fees are slightly higher.[62] In 2010 Bannack received 35,987 visitors.[63] Visitors are allowed entrance into any building that is not locked; those that are locked are used for storage.

Figure 24 Bannack Days, bannack.org

Due to the number of visitors to Bannack on a given day, and depending on the events taking place, it may be relatively easy to forget that it is an authentic place where people lived and historic events took place; one may feel as if it is artificial, a "Disney" version of history. This sense of falseness is avoided by preserving the structures in a state of "arrested decay." Because the buildings have not been restored to their original appearance visitors experience a sense of the changes the town has undergone – from boom town to ghost town. Still, the presence of so many tourists, motor vehicles, and new construction has the potential to damage the integrity of site in its context as a place that was abandoned; while Bannack is located 24 miles from Dillon, MT, the nearest town, the visitor's center and parking lot are very close to the historic structures.[64] Fortunately, the site is otherwise very similar to what it was when it was populated.

Nevertheless, the use of the area has changed to an open-air museum, meaning that it has had to be updated. These updates include plumbing for fire suppression and other uses hidden under the boardwalks, and structural improvements to prevent injury to visitors and preserve the buildings for future generations. Most of these updates are hidden from visitors in order to maintain the integrity of

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[62] Bannack State Park "Bannack Days." Accessed April 7, 2011. <http://www.bannack.org/bannack_days.htm>.
[63] Montana State Parks 2010 Visitation Estimates, Accessed April 7, 2011
<http://fwpiis.mt.gov/content/getItem.aspx?id=49015>
[64] Site map, see Appendix

the site. These attempts to create a sense of authenticity despite the changes made appear to be

successful. According to an article in Montana Outdoors, the magazine of the Department of Fish,

Wildlife and Parks, from 2003,

> "There is no glitz or glitter at this national historic landmark. You'll find no souvenir shops, no concessions, no motel rooms with cable. What you will find, however, is one of the best-preserved ghost towns in the West. An afternoon spent poking in and out of abandoned buildings and looking at the hangman's gallows gives visitors a chilling and very real sense of those early days."[65]

The article is also a promotional piece that describes the history of the park in detail, but consistently

refers to the current condition of the park as "ghostly" and mysterious. The more recent stabilization

and preservation efforts have not changed the appearance of Bannack. The combination of historical

and aesthetical descriptions appeals to potential visitors who may have different interests. Fortunately,

the changes that have taken place throughout Bannack's history from "boom town" to "ghost town,"

the change of growth as well as abandonment - is still visible to visitors and the modern alterations that

have been made do not drastically affect the interpretation of the area. Due to the relative

completeness of the ruins of the town, however, it is possible future efforts could be undertaken to

restore more of the town or otherwise change the appearance to one that may falsify history and erase

the signs of the abandonment Bannack underwent, which is a part of its history that makes it different

than other nearby boom towns.

The relatively good condition of the structures at Bannack makes it a unique case study. They

appear to be merely abandoned, but the town itself has been preserved to represent the change it

underwent, from prosperous to empty. This change, and preservation thereof, parallels the change that

other ruins represent on smaller scales. The visibility of the change is important and is maintained by the

park, though interpretation is still mainly focused on the earliest days of the town's prosperity.

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[65] Stix, "New Life in a Montana Ghost Town"

<u>Fort Crown Point</u>

Fort Crown Point is located in Crown Point State Historic Park in Crown Point, New York on Lake Champlain. It was constructed in 1759 by British General Jeffery Amherst as a defensive position against the French army who had retreated to Isle aux Noix. Crown Point had been the site of territorial conflict between the French and British armies since 1745.[66] When it was constructed, the fort was seven times larger than the nearby French fort, Fort Ste. Frederic and was the largest British fortification in colonial North America, with cleared fields of fire covering seven acres.[67] It was built to house 4,000 men and 105 cannon and was surrounded by a twentyseven foot rampart and a fifteen foot dry ditch cut into the bedrock.[68] There was also a Barracks, Officer's Barracks, Guard House, a well and Well House, a King's Bastion (or flag bastion), a Magazine, an Armory, a New Officers Barracks within the fort, [69] and an additional three redoubts.
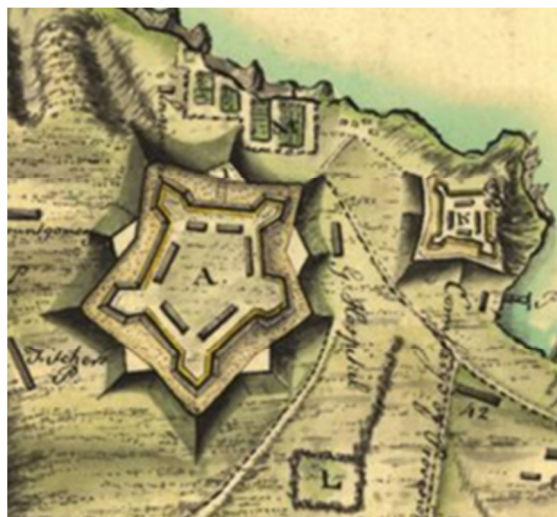
Figure 26 Fort Crown Point map, 1759, fortwiki.com

Figure 25 Fort Crown Point, aerial view, maps.google.com

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[66] Gregory T Furness, "Crown Point, An Outline History." *America's Historic Lakes. The Lake Champlain and Lake George Historical Site*. Accessed April 8, 2011. <http://www.historiclakes.org/crown_pt/furness.html>.
[67] New York Division of Military and Naval Affairs, "Fort Crown Point." Accessed April 8, 2011. <http://dmna.state.ny.us/forts/fortsA_D/crownPointFort.htm>.
[68] Furness, "Crown Point, An Outline History."
[69] Furness, "Crown Point, An Outline History."

The barracks were constructed of masonry in the Georgian style and were much more fashionable than most other structures at the time in New York's northern interior. Between twelve and twenty enlisted men slept in each room in the two-story Barracks, while in the Officer's Barracks, the number of men to a room was determined by rank and ranged from two officers per room to several
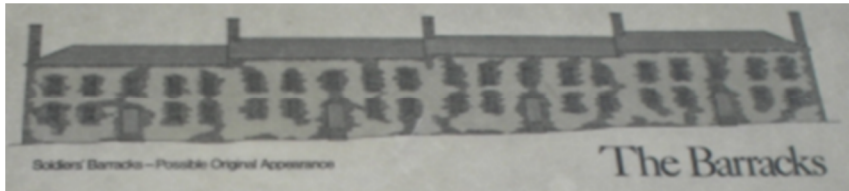
Figure 27 Barracks Elevation, historic marker photograph by Bill Coughlin

rooms for a high ranking commissioned officer. A central hall separated two rooms and contained a staircase leading to the second floor and the two upstairs rooms. The fireplaces and chimneys are still standing and the masonry of the facades are still nearly two full stories.

The fort became less important strategically when the British took Montreal in an attack led from Fort Crown Point in 1760. This capture ended the conflict in the Champlain Valley, though work continued on the fort until 1763 when the Treaty of Paris ended the war between the French and the British in the North American territories. The only structure to be left incomplete was the New Officer's Barracks.[70] By 1772 the fort needed major repair work though funding was not forthcoming for maintenance in peacetime. The next year a chimney fire in the Soldier's Barracks spread to the rest of the main fort. The fire burned for three days. In 1774 British

Figure 28 Barracks, 1907, Library of Congress Prints and Photograph Catalogue

Stabilization and restoration work is visible when compared to more recent photographs

military engineer John Montressor recommended one of the redoubts be expanded in order to provide

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[70] Furness, "Crown Point, An Outline History."

a defensible position for the army, but the main fort was irreparably damaged. Before work could begin the fort was taken by American forces.

The American troops scavenged the remaining weapons to be used elsewhere in the Revolutionary War. They occupied the fort until 1777, using it as a staging ground for several important battles. It also was the site of a small pox outbreak that killed up to several dozen people per day in early 1776. After the fort was abandoned by the American Army, British soldiers occupied it until the end of the war in 1783. Once the British Army removed to Canada, the fort fell into disuse.

The New York State Legislature granted the property to Columbia University and New York State University in 1801 so that the two institutions could subdivide the land and sell it for income. In 1828 it was sold to Sylvester Churchill, from Vermont. Churchill had served in the Champlain Valley during the War of 1812. The first act of preserving the ruins of Fort Crown Point came when he sold the property to James and Samuel Murdock in 1839. Churchill included a deed restriction stating that the new owners could not "do or suffer to be committed on the said premises any kind of waste by tearing down any of the ramparts or walls or carrying

Figure 29 Interpretive Sign, 2008, photograph by Bill Coughlin

away any of the material of which [they] are composed"[71] It is unclear if he felt the aesthetics of the ruins were important or if he believed it should be preserved as a place important to American military history.

Despite the fact that the property on which the ruins are located was used in the latter half of the nineteenth century as the site for a lighthouse, marble quarry, and lime manufacturing kiln, the

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[71] Furness, "Crown Point, An Outline History."

ruins themselves were not disturbed. There have been several stabilization campaigns to ensure the walls of the ruins remained standing, but there have been no major attempts at restoration.

In 1910 the State of New York acquired the land and ruins and operates it as a state park open to visitors. Fort Crown Point was nominated as a National Historic Landmark in 1968. In addition to the historic events that took place at and around the fort, the statement of significance listed in the nomination states that "Fort Crown Point is the architectural and archeological type specimen for further study of 18th-century military engineering, in a ruined but otherwise undisturbed state."[72] Because the structures are in ruins, it is possible that more information about construction techniques can be gleaned as more of the structure is visible. The fort was also nominated to the National Register of Historic Places in 1968. The period of significance is listed as 1750-1799, during which time the fort was already partially destroyed by the fire. The conditions are therefore listed as "Excellent" though the statement of significance also notes that the Fort is important as an example of Colonial architecture and defensive engineering.[73]

Visitors can tour the site free of charge and learn about its history through signs and markers or pay $4.00 for entrance into the nearby Fort Crown Point museum. The grounds are closed in the winter and are open from 9am to 6pm during the warmer months. The museum is open from 9:30am to 5pm from May to October.[74] There is also a campground within the state park as well as one major road. Most of the land surrounding the original fort are either wooded or farmland. Regardless, the site of the original fort is so large that the ruins within it are relatively isolated from any new development that has taken place since the fort was built.

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[72] National Historic Landmarks, "Fort Crown Point" 1968
<http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=790&ResourceType=District>
[73] *Fort Crown Point,* National Register Nomination Form*, 1967
[74] "Crown Point State Historic Site." New York State Parks Recreation & Historic Preservation. Accessed April 10, 2011. <http://nysparks.state.ny.us/historic-sites/34/details.aspx>

The markers that interpret the site to visitors focus on the military history of the site. There are seven markers with text and images dedicated to topics including the construction of the fort, barracks, water travel during the colonial period, the British presence in the area, and the French forts and their military campaigns in the area. The following two hundred years of the ruins' history is not represented.

The neglect of the remains of Fort Crown Point tells visitors the story of development of military history in the United States. After the Revolutionary War it was no longer necessary to have defensive positions against a large military force in the interior of New York State. Military technology has changed as well as the relationship the United States has with neighboring foreign powers. Otherwise the fort would have been repaired or torn down to build an updated defensive structure.

The site is relatively small, as is the amount of history necessary to understand the ruins so there is no need to have guided tours. The inclusion of a museum on the site allows interested visitors to learn more, but does not detract from the context of the ruins. This is an excellent way to balance the preservation of aesthetics as well as history in order for visitors to appreciate the site.

Mill City Museum and Mill Ruins Park

The Mill City Museum and Mill Ruins Park in Minneapolis, Minnesota are different than the other case studies investigated, but it provides some unique contrasts and solutions. The Washburn A Mill Complex was the largest flour mill left in Minneapolis, a city whose growth was connected to the growth of the flour milling industry. The mill, the last of its kind in the

Figure 31 Washburn A Mill ruins, 2010, millcitymuseum.org

city, closed in the 1960s, shortly before being nominated to the National Register of Historic Places as part of the St. Anthony Falls Historic District in the 1970s and later designated as a National Historic Landmark in the 1980s. The vacant mill burned in the 1990s and was then converted into a museum without reconstructing the original structure.
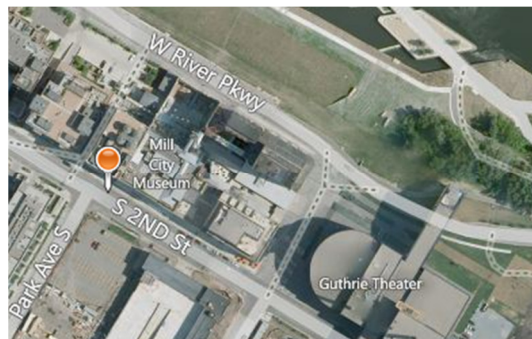
Figure 30 Washburn A Mill ruins, aerial view, bing.com/maps

The other ruins in this study were chosen in part to understand how it was that a structure that had previously been neglected was determined to be significant and worthy of preservation. The Washburn A Mill complex, however, was determined to be significant before it became a ruin. The fire was so destructive that restoration was not an option, but rather than demolish the remains, it was preserved due to its significance.

The original Washburn A Mill was built in 1874 near the St. Anthony falls, whose water power had been used since the 1820s for saw and flour milling. In 1878 flour dust caught fire and the mill exploded. The new, updated mill was completed in 1880. State-of-the-art machinery was used, making production safer, faster, and of a higher quality. Between 1880 and 1930 Minneapolis was the "flour

capital of the world" producing more flour than any other city in the world.[75] By the time it closed in 1965, the Washburn A Mill was the only operating mill in the area and was obsolete. In 1971 the Washburn A Mill and St. Anthony Falls Historic district were listed on the National Register of Historic Places. In 1983 the mill was designated a National Historic Landmark. The statement of significance says "This complex outstandingly represents the growth and development of General Mills, Inc., and the radical transformations of the flour milling industry in the late 19th and early 20th centuries that made it a modern mass-production industry. The Washburn A Mill (1874) is the only structure that remains from the original Minneapolis milling complex established by Cadwallader C. Washburn."[76] At the time the statement of significance was written, the complex was vacant but not in ruins. It was also recorded as part of the Historic American Building Survey in 1987, before being destroyed by fire in 1991.
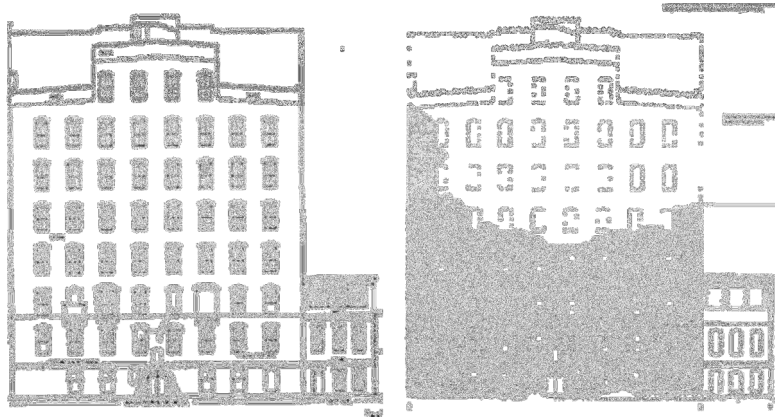
Figure 32 Historic American Buildings Survey drawing 1987 and Historic American Engineering Record drawing 1991, Library of Congress Online Database

In 1995 the ruins were recorded in the Historic American Engineering Records. Drawings indicate the existing masonry as well as the dimensions of the original structure. During the late 1990s, the Minneapolis Community Development Agency removed debris from the site and stabilized

The structure was documented both before and after ruination.

the walls in order to prevent further collapse for safety reasons. The Minnesota Historical Society then announced plans to turn the site into a museum. Construction work began in 2001. The design allowed for many original features to be retained, including the original mill machinery, flour bins, the engine

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[75] "Building History." Mill City Museum. Accessed April 18. 2011. <http://www.millcitymuseum.org/building-history>.
[76] National Historic Landmarks, "Washburn A Mill Complex" 1983 <http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=1868&ResourceType=Building>

house, rail corridor and a wheat house. An open air courtyard is created by the walls of the original mill structure and graphics depicting the milling machines are featured on the glass wall to give visitors a sense of their scale.[77] Adults pay a $10.00 admission fee for entrance into the museum which chronicles the rise and fall of the milling

Figure 33 Museum interior courtyard, millcitymuseum.org

industry that created Minneapolis. As the ruins themselves have not had time to gain historic significance, it is appropriate that they are not interpreted to the extent that the original building is. However, the building's abandonment demonstrates a significant part of the city's history.

Mill Ruins Park is across the street from Mill City Museum and was once part of the same complex. The ruins, adjacent to the river, are remnants of the mill run and buildings. They were acquired by the city in 1985 as part of land acquired for West River Parkway. The historic significance of the site was taken into consideration as the area was developed and the site was excavated and its future planed for by the St. Anthony Falls Heritage Board. The National Park Service also included it in the Mississippi National River and Recreation Area.[78]

The park opened in 2001 and was completed in 2005. There are now biking and walking paths, landscaping and interpretive signs illustrating the history of the site, as well as walking tours available

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[77] "Architecture." Mill City Museum. Accessed April 18, 2011.
<http://events.mnhs.org/media/Kits/Sites/mcm/Architecture.htm>.
[78] David C Smith,. "Parks, Lakes, Trails and So Much More: An Overview of the Histories of MPRB Properties." Minneapolis Park and Recreation Board, 2008. Accessed April 18, 2011.
<http://www.minneapolisparks.org/documents/parks/Parks_Lakes_Trails_Much_More.pdf>. 164

for download online.[79] These ruins are also different from the other case studies as they were buried and later intentionally exposed.

While the designation of historic significance came before the Washburn A Mill was ruined, contributing to the call for its preservation, the use to which it was put after ruination is unique amongst these case studies and can provide important lessons for other ruins. Because the ruins of the mill are located near the center of a major city, both safety and vandalism are of major concern. It is also less feasible to have them sit as an open park as the neighbors are so close. Mill Ruins Park is more feasible as a park due to its proximity to the river. Both of these ruins demonstrate the fact that there are some circumstances in which ruins can be used for something more than a unique, aesthetically interesting park.

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[79] "Parks & Lakes." Minneapolis Park & Recreation Board. Accessed April 18, 2011.
<http://www.minneapolisparks.org/default.asp?PageID=4>.

Conclusions

<u>Trends</u>

After examining the above case studies, it became apparent that the preservation of each followed a common pattern of development. After several years of neglect and deterioration,[80] interest begins to grow amongst the local community, generally based on the aesthetic appeal of the structure. People come to the area to photograph the ruins or to experience the sense of mystery they evoke. The community then begins to feel that the ruins are important and should be preserved and begin to examine their historic significance.

When they are listed on the State or National Register of Historic Places their significance is generally attributed to their function or use before the building was left to ruin. Some of these sites played important roles in various events throughout history, but this strategy ignores what is often a majority of the history of the building or ruins; the time during which it was uninhabited and virtually ignored. That is, these structures were often ruins for longer than they were buildings in active use.[81] This period of time, and the fact that the social conditions allowed for the useless structure to stand instead of being repaired and updated and made useful or else torn down and replaced, are generally at least as significant parts of the history of the building as its original use. Additionally, these structures have not retained their integrity as the original buildings as they often contain only the basic outline of what they once were.

Once preserved, most sites containing ruins are turned into parks where visitors can view the stabilized structures and learn about their history from plaques, guides, museums, or some combination of sources. These parks allow visitors access to the important cultural and aesthetic sites, while the maintenance of the structures means that the safely of the visitors is assured. Depending on the site,

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[80] The exact amount of time varies depending on the structure and community, and is part of what makes the structures' history unique.

[81] Windsor Ruins, described above was a home between 1861 and 1890. The ruins stood for 80 years before being listed on the National Register of Historic Places.

the stabilization and preservation of the ruins is opposed by interested parties. This is most often the case for Native America sites where some "believe that everything, including an ancestral site, has a natural life cycle, at the end of which it should rightfully expire."[82] In general, however, the arrested decay of a stabilized ruin is accepted as an appropriate measure.

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[82] Bawaya, "The Race to Save the Ruins." 29

Recommendations

In order to preserve ruins, it is important to first fully understand their significance. This can come from any combination of the three aspects described above: the aesthetic value of the site, the historic importance of the original building, and the process the building underwent to become a ruin. This last process is most within the purview of historic preservation, but it is the least well addressed.

Listing their significance under any of the criteria for the National Register of Historic Places for their original appearance is inadequate, and the significance of the process the ruin has undergone must be recognized. Most ruins can be listed under Criterion A, in that they represent the transition an area has undergone, and therefore "are associated with events that have made a significant contribution to the broad patterns of our history."[83] For example, Bannack, Montana's significance is not limited to the fact that it was once a gold mining boom-town; mining was not a sustainable industry for the area and its prosperity was short lived so for much of the history of the area, the town was in decline. Its abandonment and ruination are therefore significant and should be taken into account. Criteria C may also be appropriate as the importance of the aesthetics of a site cannot be overlooked.

In order to list ruins on the State or National Register of Historic Places it is necessary to change the nomination forms as well. Most only allow a limited number of options for current use. The most appropriate for ruins is generally "Vacant/Not in Use," but this category is not necessarily accurate for a structure that is used as a park or whose historical significance precludes use. There should be an additional option for ruins whose integrity hinges on their vacancy and deterioration.

The exact method for the treatment of ruins is difficult to determine because, by their very nature, each one is unique. The level to which they remain intact is affected by innumerable factors, including their environment, their materials, the length of time for which they have been abandoned,

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[83] National Park Service. "Section II: How to Apply the National Register Criteria for Evaluation, National Register of Historic Places Bulletin (NRB 15)." Accessed August 10, 2011. <http://www.nps.gov/NR/publications/bulletins/nrb15/nrb15_2.htm>.

the reason for their abandonment, and their popular perception amongst the local population, if any. Some may be virtually intact, while others may appear to be little more than archeological sites. Their proximity to large populations and their level of deterioration may also pose a physical danger to visitors if they were to collapse. Safety is the primary concern whenever a ruin is preserved or maintained, but other factors should be taken into account to determine what methods are best for preserving the cultural heritage inherent in ruins.

When any work is done on historic ruins, the Secretary of the Interior's Standards for Rehabilitation are to be followed. It is important to note that Standard 4 states that "those changes that have acquired historic significance in their own right shall be retained and preserved."[84] Ruins that are historically significant should therefore not be restored to their original appearance, nor should they be significantly rebuilt. It is the evidence of these changes, namely their decline, which makes ruins significant. To rebuild would also violate Standard 3: "changes that create a false sense of historical development… shall not be undertaken"[85] Rebuilding or restoration may lead visitors to believe that the structure was in use or well maintained through most of its existence, which is inaccurate and erases the traces of decline. While this period of a building or location's history may not be the most impressive, it cannot be ignored to create a selective history.

As soon as a ruin is deemed significant its use changes as it is no longer abandoned. At this point it may be reasonable for interested parties such as historical societies, park services, or other groups to become involved in maintaining the ruins in their present state. Some work may be undertaken to arrest the decay of the ruins and preserve them for the future or to stabilize the structure to prevent safety issues. Similarly, it may be determined that a new structure should be built near the site of the ruins. Any work that should conform to Standards 9 and 10 and be both compatible with the existing

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[84] National Park Service, "The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings- Standards." Accessed August 11, 2011.
<http://www.nps.gov/hps/tps/tax/rhb/stand.htm>.
[85] National Park Service, "The Secretary of the Interior's Standards."

structure as well as reversible in the future. Additionally, archeological sites should be protected

according to Standard 8.

Significant historical interpretation of the site is not usually necessary for most ruins. Signs or

plaques may be sufficient to provide visitors with information about the development and decline of the

site. Some sites may be able to support museums or tours, but they should not detract from the

aesthetic value of the site. For most ruins that do not have national historical significance visitors are

often as interested in the aesthetics and the feeling of the ruins as they are in the historical events that

took place in or around the site. It is generally the look of ruins that has drawn enough interest to

warrant their preservation and this should be kept in mind as part of their historic significance when

maintenance is undertaken.

<u>Criteria for Preservation</u>

Not all deteriorating structures are ruins that should be preserved, however. The decline of the building must be representative of a change in lifestyle that is not visible otherwise. Abandonment of a town, or major developments in industry that made industrial sites obsolete and impractical to update are examples of this type of significant transition. Additionally, the ruins themselves must have achieved significance themselves. One building within a neighborhood that has suffered from differed maintenance, however, is not emblematic of overall change in social patterns. In fact, continued deterioration is more likely to negatively impact the property values of the surrounding structures and action should be taken to prevent deterioration. One deteriorated property may indicate a change in circumstances for one property owner, but is not historically significant. An abandoned neighborhood, however, may be indicative of a change in how people live within a city or town and may be worthy of preservation.

Additionally, a building that has been unused for only a short period of time does not necessarily represent the transition from usefulness that other ruins exhibit. It is difficult to determine the exact amount of time that must pass before the building is beyond re-inhabitation. In many cases is may be useful to apply the National Register of Historic Places criteria for significance and say that 50 years of abandonment indicates that the ruins themselves are significant.

Even certain ruins that have achieved significance should be allowed to continue to deteriorate, where feasible. When the structure is unsafe or where it is significant enough to warrant preservation, the above steps should be taken. Still, to arrest their decay is to alter their historic significance as "forgotten" places. Preservation may be a valid step to take for ruins that have come much into the public eye or are unique in their own right, but to assume the responsibility for maintenance is often impractical and is not necessary for every site. Continued neglect is especially appropriate for sites where cultural beliefs demand it, as is sometimes the case for Native American sites.

Overall, it is important to remember that there are ruins in the United States that deserve attention from the public. Each site is unique and requires preservation methods that best suite its individual structure, site, and history as does any other historic building. To assume, however, that the age of the country implies that all significant sites are full buildings ignores a huge number of structures that represent decline of a way of life. Ruins are currently receiving haphazard and unguided treatment and analysis. In order to improve their preservation, the must be acknowledged for their aesthetics and ruination as well as their history.

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Bawaya, Michael. "The Race to Save the Ruins." *Preservation* Jan.-Feb. 2011: 24-29
        Portland cement, used by the National Park Service in the 1920s to stabilize and restore
        hundreds of ruins, was inexpensive and required little maintenance. It was also too hard
        compared to the original material and caused damage.
            "…the Service's stated intention to make ruins under its care aesthetically pleasing." p26
            "Given the fragility of some ruins, treating them can do as much, if not more, harm than
        good. In the case of the Wall [the surviving wall on *cavate* B002, the largest masonry enclosure
        left in situe in the canyon], says Bandeliers, chief of resources, Barbara Judy, site officials may
        conclude that 'documentation is the treatment.'" p29
            "Letting Them Go: Some Native Americans believe that everything including an ancestral
        site has a natural life cycle, at the end of which it should rightfully expire. Gary Brown, at Aztec
        Ruins National Monument, says, "The view that these sites should return to the earth through
        natural deterioration is sometimes expressed during formal, government-to-government
        consultation between the Park Service and some tribes. But most representatives understand
        and appreciate our mandate to preserve archeological resources for the future and not allow
        them to deteriorate." Virginal Salazar-Halfmoon, of the vanishing Treasures program, notes that
        in certain cases where ruins that are inaccessible to visitors, the National Park Service does
        accede to requests by tribes to let ruins deteriorate." p29

Benton, Tim. Understanding Heritage and Memory. Manchester: Manchester University, 2010
        Chapter 1: Heritage and Public Memory
            "A simple distinction between [history and memory]is that history aims at a measure of
        objectivity, based on evidence and reasoned argument whereas memories come in all different
        forms based on subject position…"p8
            "Aestheticians may debate about whether any values can ever be wholly embedded in the
        form of an object. Without some echo and resonance in human emotions, works of art cannot
        perform their function." p9

"Our ability to cope with life and to recognize significance in things and events depend on accumulated experience which we carry in our minds in the form of memory. Memory and experience cannot easily be separated. " p12

"Collective memory would then consist of the similarities between the memories of a number of people, produced either by shared experience or by the common rehearsal of stories representing events which people may have a move or less distinct experience." p12

"Instead of living memory [Pierre Nora, French historian] argued, modern societies create an industry of memory substitutes – history and the heritage industry – to document, collect and store fragments of the past in the vain hope of calling up the lost experience which once attached to them." p21

Berman, Marshal. "Introduction: Modernity – Yesterday, Today and Tomorrow" The Experience of Modernity: All that is Solid Melts into Air: *The Experience of Modernity.* New York: Penguin, 1982

"Our 19th century thinkers were simultaneously enthusiasts and enemies of modern life, wrestling inexhaustibly with its ambiguities and contradictions; their elf ironies and inner tensions were a primary source of their creative power. Their 20th century successors have lurched far more toward rigid polarities and flat totalizations. Modernity is either embraced with a blind and uncritical enthusiasm or else condemned with a new-Olympian remoteness and contempt." p24

"But their [the Futurists] uncritical romance of machines, fused with their utter remoteness from people, would be reincarnated in modes that would be less bizarre and longer-lived." p26

""20th century critics of 'the iron cage" adopt the perspective of the cage's keepers: since those inside are devoid of inner freedom or dignity, the cage is not a prison; it merely furnishes a race of nullities with the emptiness they crave and need." p27-28

"[The] great 19th century critics also understood the ways in which modern technology and social organizations determined man's fate. But they all believed that modern individuals had the capacity both to understand this fate and once they understood it, to fight it. Hence, even in the midst of a wretched present, they could imagine an open future. 20th century critics of modernity almost entirely lack this empathy with, and faith in, their fellow modern men and women." p27

"Many 20th century thinkers have seen things this way: the swarming masses who press upon us in the streets and in the state have no sensitivity, spirituality or dignity like our won; isn't it absurd, then that these "mass men" (or "hollow men") should have not only the right to govern themselves but also, through their mass majorities, the power to govern us?" p28

"Just about the only writer of the past decade who has anything substantial to say about modernity in Michel Foucault…Foucault reserves his most savage contempt for people who imagine that it is possible for modern mankind to be free." p34

"The argument of this book is that, in fact, the modernisms of the past can give us back a sense of our own modern roots…" p35

"If we can make their visions our own, and use their perspectives to look at our own environments with fresh eyes, we will see that there is more depth in our lives that we thought… It may turn out, then that going back can be a way to go forward that remembering the modernisms f the 19th century can give us the vision and courage to create the modernisms of the 21st. This act of remembering can help us bring modernism back to its roots, so that it can nourish and renew itself…" p36

Bevan, Robert. The Destruction of Memory: Architecture at War. London: Reaktion, 2006.
> This book argues that buildings of a culture represent those people so when they are destroyed as part of war, it is an act of genocide. It illustrates the point that memory is intrinsically tied to the built environment.

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> A very detailed history of the site and the preservation efforts. Includes information about each site director, visitor numbers, and budgets as well as the development of the site as a museum.

Connors, Ned, interview with author, May 4, 2011
> Architectural historian responcible for the National Register Nomination for White's Factory. He described the difficulty of recording the significance of a ruin.

Cowherd, Robert. "Notes on Post-criticality: Towards an Architecture of Reflexive Modernization," introduction to *Towards a Second Modernity,* **ed Robert Cowherd, Boston: Wentworth Institute of Technology, 2007**
> *Critical Theory*
> "Tafuri pointed out that the architect/critic could no longer judge the value of a work based on a set of merits and faults from the perspective of everyday life in the manner of Jane Jacobs. Instead, the architect/critic was to evaluate a work based on that work's relation to its larger ambitions, the framing of theoretical aspirations, accessible to the critic only 'through a temporary suspensions of judgment'." p66
> "Tafuri had…also been the first to point out the risk that such an approach might produce, namely an 'architecture of the boudoir' that is insufficiently engaged to affect meaningful social change." p67 (Eisenman and Hayes designed 'theoretically rigorous architecture; but not socially conscious)
> "The common ground of the 'post-critics' lies in the disaffection with critical theory's 'negation' of the Vitruvian imperative to build our way towards a better world." p67
> "Somol and Whiting proceed within the recognizable framework of theory while venturing beyond the critical autonomy…to examine…projects within an eye towards their performance in solving (non-theoretical) problems in the real world. Here works of Rem Koolhaas anchor claims to theoretical rigor while engaging 'real-world' problems along with issues of popular culture, commerce, globalization, etcetera." p68 Other architects (Michael Speaks) believe theory is an impediment to innovation and irrelevant.
> "…theory doesn't disappear, it simply goes into hiding while we struggle to find a language that allows us to discuss it openly once again.. The danger is not that we proceed *without* theory; the danger is *thinking* we can proceed without theory." p68
> "More troubling than the attachment to theory, is the suggestion that being "critical" is a problem." p68
> *Reflexivity*
> "The *first* process of modernization operates radically to challenge, transform and ultimately displace the institutions and practices of pre-modern societies that history has documented from around the 18th century to the present." p69 -God replaced with science, the nation state, class mobility, etc.
> "The second process of modernization operates upon these very institutions previously established by the first modernization – reflexively…the relation between the process of

modernization and itself." p69 –nation-states replaced by trade blocks (EU), scientific certainty questioned, cultural identities are a matter of choice.

"…critique of the 1st modernization. The growing discrepancy between the promises of modernization and the actual outcomes experienced is largely produced by a set of unexpected side of effects of the modern project." p70

"But where the modern mega-project would proceed without consideration for side effects, and the postmodern critique would dash the hopes of any chances of success, the second modern project seeks out positive feedback looks capable of responding to changing conditions in real time reflexively…-including the emergence of unexpected side effects of the modern project." p70

Whither postmodernity?

"After a period when theory served to impede rather than propel action, a healthy dose of pragmatism is a good start towards more effective engagement." p74

"The agile management of ever-increasing levels of complexity and interconnectedness is one of the essential prerequisites of the new reflexivity. More importantly, the new conditions call for reflexive design process that produce architectures in support of socially reflexive systems capable of displacing the non-reflexive mechanisms of high modernism, and the negative feedback loops of late capitalism." p74

"Crown Point State Historic Site." New York State Parks Recreation & Historic Preservation. Accessed April 10, 2011. <http://nysparks.state.ny.us/historic-sites/34/details.aspx>

History and images of Fort Crown Point

Drooker, Arthur, and Christopher Woodward. *American Ruins*. London: Merrell, 2007.

Images and brief histories of ruins throughout the United States.

"American ruins. The phrase sounds like a contradiction. American, after all, has always represented what's new to the rest of the world; it's a synonym for the future, while ruins are the remains of a forgotten and obsolete past." p6

Edensor, Tim. *Industrial Ruins: Spaces, Aesthetics and Materiality.* Oxford: Berg, 2005.

Discusses the aesthetics of industrial ruins and the importance of the feelings they evoke. Edensor discusses the ways in which industrial ruins provide glimpses of the past and provides illustrations.

England. English Heritage. *Conservation Principles, Policies And Guidance For The Sustainable Management Of The Historic Environment*. English Heritage, Apr. 2008. Web. 1 Aug. 2011.

Paragraph 133 'The form in which the place currently exists is not the result of an historically-significant event'. If a building or structure was ruined or its character fundamentally changed as a consequence of an important historical event, its subsequent state will contribute to its significance: castles slighted in the Civil War, or monastic houses unroofed at the Dissolution, provide examples. In the wake of such episodes, some places were ruined, some cleared away completely, and others repaired and adapted for new purposes. Attempts to restore those exceptional places that have survived as ruins would deny their strong visual and emotional evidence of important historic events. Ruins – real or contrived – can also play a major role in designed landscapes, define the character of places, or be celebrated in art. Even so, their restoration or adaptive re-use may be justified if the alternative is loss." p56

"Officially known as the Historic Buildings and Monuments Commission for England, we are an executive Non-Departmental Public Body sponsored by the Department for Culture, Media and Sport."

English Heritage. *Conservation Principles, Policies And Guidance For The Sustainable Management Of The Historic Environment*. **English Heritage, Apr. 2008.**
"When British country houses came under threat after the Second World War, many of those which were saved with state aid were transferred to the National Trust. As a result English Heritage holds comparatively few furnished proper ties, though it is responsible for an important collection of partially ruined great houses. It also holds some industrial buildings collected in the 1970s and '80s, and funded the rescue of many more. Today sites are rarely added to the collection as other institutions are usually able to care for them and open them to the public. However an important role for English Heritage will always be to ensure that buildings, sites and monuments of outstanding importance have a future and wherever possible are open to the public." p10

Fort Crown Point, National Register Nomination Form, 1967
Provides history and description of Fort Crown Point and analysis of significance

Foster, Kurt W. Why Are Some Buildings More Interesting Than Others?
Utility is never the only goal of architecture and is rarely the main purpose
"value of a building implies a recognition of imaginative acts" p 114
Imaginative buildings engage our senses in many-layered meanings
Every subject has its experts. Architects find it difficult to believe that not everyone has a background in the field because buildings are so ubiquitous.
"At first step, we should identify exactly what the object of our fascination is, which traits or a building define its character and suggest connections with the experiences and ideas it elicits." p104
We depend on clarity, knowledge (of history, perception, and thought), intuition, hunches we can test, a venturesome taste for things we have not set out to find.

Furness, Gregory T. "Crown Point, An Outline History." *America's Historic Lakes: The Lake Champlain and Lake George Historical Site*. **Accessed April 8, 2011. <http://www.historiclakes.org/crown_pt/furness.html>.**
History of Fort Crown Point by historian and historic site manager. Includes bibliography

Gately, Paul. "Acushnet Seeks to Save Historic Mill Site." South Coast Today. August 17, 2009. http://www.southcoasttoday.com/apps/pbcs.dll/article?AID=/20090817/NEWS/908170320&template=printart
Describes the ongoing preservation of the site and public perception

Girot, Christophe. "Four Trace Concepts in Landscape Architecture" in Corner, James ed, *Recovering Landscape.*
"The word 'paysage' means landscape [in French] (as in land and countryside) and much more, conveying qualities that are both visible and invisible. It refers not only ti the issues of environment and ecology but also to the mood of an entire nation, to its changing sense of identity and cultural belonging. There is thus a deep sense of **temporal continuity** (both historical and inventive) that pervades the idea of landscape in France." 59

"I am interested in those methods and techniques that might expand the landscape project beyond the simple amelioration of sites [the normal focus is on environmental factors] towards practices that also reactive the cultural dimensions of sites." 59

Trace concepts: tools for investigating and designing landscape. Deal with memory.

Landing: the initial experience of a place, and open mind is required, "intuitions and impressions prevail" 61

Grounding: "reading and understanding a site through repeated visits and studies" 62 – research and analysis of histories –objects and events are both important

Finding: "what is found is the...ingredient that conveys a distinct quality to a place" 63 this can be objects or "...the experience of relating and associating ideas, places and themes 64

Founding: the act of creating something new. –always a reaction to something that was there. –each act of founding corresponds to an epoch

Conclusion: **senses** must be reconciled with **science**

Harris, John. *No Voice from the Hall: Early Memories of a Country House Snooper*. London: John Murray, 1998.

The author of this book discusses the poignancy of ruined and abandoned country houses in England after World War II. The account is mostly personal but talks about the change in wealth and lifestyle that lead to the abandonment of these structures.

Heidiger, Martin. "Building, Dwelling, Thinking" *Rethinking Architecture: A Reader in Cultural Theory*, ed. Neil Leach, New York: Routledge, 1997

"We do not dwell because we have built, we build and have built because we dwell, that is, because we are *dwellers*" 102

"The basic character of dwelling is to spare, to preserve." 103

"How do mortals make their dwelling such a preserving? Mortals would never be capable of it if dwelling were merely a staying on earth...Rather, dwelling itself is always a staying with things." 103

"The spaces through which we go daily are provided for by locations; their nature is grounded in things of the type of buildings. If we pay head to these relations between locations and spaces, between spaces and space, we get a clue to help us in thinking of the relation of man in space." 106

"Man's relation to locations, and through locations to spaces, inheres in his dwelling. The relationship between man and space is none other than dwelling, strictly thought and spoken.

When we think, in the manner just attempted, about the relation between location and space, but also about the relation of man and space, a light falls on the nature of the things that are locations and that we call buildings." 107

"Because building produces locations, the joining of these locations necessarily brings with it space...But building never shapes pure 'space' as a single entity." 107

"The nature of building is letting dwell. Building accomplishes its nature in the raising of locations b the joining of their spaces. *Only if we are capable of dwelling, only then can we build*" 108

"Places, in preserving and opening a region, hold something free gathered around them which grants the tarrying of things under consideration and a dwelling for man in the midst of things." 123

60

Hoorn, Mélanie Van Der. *Indispensable Eyesores: an Anthropology of Undesired Buildings*. **New York: Berghahn, 2009.**

> This book discusses in depth the importance of buildings that have been left to ruin. It focuses on buildings that have negative memories associated with them and illustrates their importance to the culture of the place. All of the case studies are European.

Howland, Franklyn. *A History of the Town of Acushnet, Bristol County, State of Massachusetts*. **New Bedford, 1907**

> Includes a very brief mention of White's Factory, its history and an image

Jackson, John B. *The Necessity for Ruins, and Other Topics*. **Amherst: University of Massachusetts, 1980.**

> A series of essays that discusses the impact landscapes have on their inhabitants. States that ruins illustrate the location of historic events

Jackson, John B. "The Word Itself" in *Landscape in Sight: Looking at America*, **New Haven: Yale University Press, 1997**

> But we should not use the word *landscape* to describe our private world, our private microcosm, and for a simple reason: a landscape is a concrete, three-dimensional shared realty." p301-302
>
> " As far back as we can trace the word *land* meant a defined space, one with boundaries, though not necessarily one with fences or walls" p303
>
> "Scape" indicates a group of similar objects. p303
>
> "…landscape is not a natural feature of the environment but a *synthetic* space, a man-made system of spaces superimposed on the face of the land function in and evolving not according to natural laws but to serve a community – for the collective character of the landscape is one thing that all generations and all points of view have agreed upon. A landscape is thus a space deliberately created to speed up or slow down the process of nature. As Eliade expresses it, it represents man taking upon himself the roll of time." p305
>
> "Historians are said to be blind to the spatial dimension of history, which is probably why we hear so little about the wholesale making of agricultural landscapes throughout 17th century Europe." p305
>
> "In our modern use of the word, it [background] means that which underscores not only our identity and presence but also our history." p305

Kostof, Spiro. *A History of Architecture: Settings and Rituals*. **New York: Oxford UP, 1995.**

> Description of the picturesque ideas about ruins: "The associative power of architecture rested, at this initial stage of its formulation, on the ability of ruins to conjure edifying or ruminative memories and on the fascination of cultures other than our own – that is, on our fascination of transferences of time and place. As early as 1709, we find Vanbrugh trying to convince the Duchess of Marlborough to preserve the ruinous old manor house at Blenheim because it would awaken remembrances of things past and provide, with its archaic look, a foil, for the splendid palace he had just designed for the family. Ruins brought up 'more lively and pleasing Reflections (than History without their Aid can do) On the Persons who have Inhabited them; On the Remarkable things which have transacted in them, or the Extraordinary Occasions of Erecting them.'
>
> The new interest in the passage of time, in spirit-stirring decay, corresponds to that sense of objective history that is characteristic of the Enlightenment. Civilizations were mortal,

even the greatest among them, and their material remains were useful in reminding us of this fact. The contemplation of ruins had both a moral and an aesthetic side: moral, in that we were forced to think that all things, our won accomplishments included, must pass, and to accept the vanity of human effort; aesthetic, because ruins were ideal conveyors of picturesque beauty, battered, rough, with intriguing textures and jagged ends – the very opposite of the cultivated finish of contemporary designs. These responses sprang from the appreciation of ruins for their own sake, in contrast to the interest of Renaissance architects in the monumental relics of ancient Rome in order to derive from them universal principles of architectural practice…" p 553-554

Leary, John P. "Detroitism." *Guernica : A Magazine of Art & Politics* **(Jan. 2011) Accessed November 9 2011. <http://www.guernicamag.com/features/2281/leary_1_15_11/>.**
   Discusses the national perception of Detroit as a place that has been reduced mostly to ruins. The article states that the city has many positive attributes but that the ruined and abandoned buildings have captured the attention of the public.

Lowenthal, David. *The Past Is a Foreign Country.* **Cambridge: Cambridge, 2006.**
   "Europe's historical depths fulfilled needs the American juvenility could not. The foremost celebrants of the new confessed the pull of the old. Thomas Cole's paintings romanticized the American wilderness, yet he also yearned for the past; antique temples and towers festoon several of his landscapes, re-creating the storied Rhine along the Hudson's wild shores. 'He who stands on the mounds of the West, the most venerable remains of American antiquity, *may* experience…the sublimity of a shoreless ocean un-islanded be the recorded deeds of man', Cole explained, whereas 'he who stands on Mont Albano and looks down on ancient Rome, has his mind peopled with the gigantic associations of the storied past'." p151

Lynch, Kevin. *What Time Is This Place?* **Cambridge Mass: MIT, 1972.**
   "It is the familiar connection, not all the old physical things themselves that people want to retain… since images and associations must be useful for both original and new inhabitants should be interwoven with the history of the new setting"
      -people settle in places that are similar to/have something in common with their original homes. p39
   "There seems to be some optimum degree of previous development in changing environment, a degree most satisfactory owing to the low-cost and already depreciated resources that the environment provides, or to the rich variety of facilities and services catering to many preferences that it fosters, or paradoxically, to the way in which it limits and simplifies choice. Yet while too little restraint confuses and impoverishes, too much is costly and frustrating. An environment that cannot be changed invites its own destruction. We prefer a world that can be modified progressively, against a background of valued remains, a world in which one can leave a personal mark alongside the marks of history." p39
   "A portion of the past has been saved as being good, and this promises that the future will so save the present." p40
   "Quite naturally, there may be sharply divergent historical interests in the same place. The welfare of low-income residents in a "decayed" but historic area can be directly opposed to the desires of members of higher-income groups who do not live there but are aware of its charm and its reference to the past of their c=kind of people. The wealthy outsiders may hope to occupy and restore the place and have the resources to do so. If they do, however, historical preservation becomes another cloak for 'poor removal,' a device to lure the return of the middle

class. Restoration is unjust unless present residents can choose to remain in the renewed structures." p 41-42

"…Preservation is fine for the past that is long past, but yesterday is thought of as something of a dump…the remote past is different, since it does not threaten the present…the past that is long past may even be cultivated as a justification of the present…" p42-43

"Words and pictures convey much, but real things make the deepest impression…To be surrounded by the buildings and equipment of the past…is an excellent way to learn about it." p51-52

"[In extensive inhabited areas] the aim should be to conservation of present value as well as the maintenance of a sense of near continuity. Things are useful to us for their actual qualities and not for some mystic essence of time gone by. We should save old houses if we cannot replace the equivalent space at lower cost or if we simply cannot reproduce valuable features of form or equipment…Taking rational account of existing values should not be clouded by dogma about the intrinsic goodness of old things…if old environments are superior to new ones…then we must study them to see what these superior qualities are, so that we can achieve them in a new way."

"Environment can teach its users about the nature of change or give them a chance to cause it. The rehabilitation of discarded space, when carried out by the people themselves, can influence their image change." p194

"The psychological aspects of transition are less often considered. Processes that may have a desirable conclusion and a well-considered technical order may nevertheless impose frustrating temporary difficulties on the participants and appear to them to be an incomprehensible chaos." p196

Most often, we undertake 'adaptation' a process of change that is much slower.

People tend to more around more often than in the past. Ch 8

"Change should be legible and fairly rapid, concentrated in time or space to make a noticeable difference, yet made up of moderate increments that can be deferred without disrupting the entire process. First actions must be successful, however limited. Actions should build in intensity with time, the familiar 'bandwagon' technique. Active groups must derive a clear benefit from change." These things make change satisfying. p205

Maddox, Dawn. *Windsor Ruins,* National Register Nomination Form. 1971
Provi&ds history and discription of both the ruins and the original structure. The period of significance is during the time when it was a home, though it no longer has integrity as a building.

Mill City Museum. "Architecture." Accessed April 18, 2011.
<http://events.mnhs.org/media/Kits/Sites/mcm/Architecture.htm>.
Description and images of the design of the additions to the ruins

Mill City Museum. "Building History." Accessed April 18. 2011.
<http://www.millcitymuseum.org/building-history>.
History of the site and creation of the museum

Moore, Charles W., William J. Mitchell, and William Turnbull. *The Poetics of Gardens*. Cambridge, MA: MIT, 2000
"…the simple fact [is] that each site has its own special qualities of stone and earth and water, or leaf and blossom, of architectural context, of sun shade, and of sounds and scents and

breezes. Seek these out and you will discover promises of formal order of artful naturalism – the beginnings of your garden." p1

Moffett, Marian, Michael W. Fazio, and Lawrence Wodehouse. *A World History of Architecture*. Boston: McGraw-Hill, 2004.
   A textbook about architecture with general history about picturesque design as well as other periods

Montana State Parks Visitation Estimates, 2010 Accessed April 7, 2011 <http://fwpiis.mt.gov/content/getItem.aspx?id=49015>
   Provides statistics about the people who visit all the state parks in Montana

Moore, Andrew, and Philip Levine. *Detroit Disassembled*. Bologna: Damiani Editore, 2010.
   Photographs of abandoned buildings in Detroit, though little history

National Historic Landmarks, "Bannack Historic District." 1961. <http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=297&ResourceType=District>.
   Excerpt of the National Historic Landmarks listing including history and significance of the site.

National Historic Landmarks, "Fort Crown Point" 1968 <http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=790&ResourceType=District>
   Excerpt of the National Historic Landmarks listing including history and significance of the site.

National Historic Landmarks, "Washburn A Mill Complex" 1983 <http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=1868&ResourceType=Building>
   Excerpt of the National Historic Landmarks listing including history and significance of the site.

National Park Service, "Foundation Statement" *Planning and Management for Casa Grande,* (2007)
   Describes the elements of the site and themes that are interpreted for the public.

National Park Service, "The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings- Standards." Accessed August 11, 2011. <http://www.nps.gov/hps/tps/tax/rhb/stand.htm>.
   List of the national standards for preservation

National Park Service. "Section II: How to Apply the National Register Criteria for Evaluation, National Register of Historic Places Bulletin (NRB 15)." Accessed August 10, 2011. <http://www.nps.gov/NR/publications/bulletins/nrb15/nrb15_2.htm>.
   Describes the criteria for listing on the National Register of Historic Places and how they should be applied.

National Research Council. *Building Diagnostics: a Conceptual Framework*. Washington, D.C.: National Academy, 1985.
   Definition of "building"

New York Division of Military and Naval Affairs, "Fort Crown Point." Accessed April 8, 2011.
       <http://dmna.state.ny.us/forts/fortsA_D/crownPointFort.htm>.
              Brief history of the site

Pallasmaa, Juhani. "Hapticity and Time" in *Architectural Review*, May 2000, pp 78-84
              Vision is given priority over the other senses in our culture. Purely visual buildings lack the depth of those that appeal to our other senses, such as touch, mystery.
              "Vision takes place in the present tense" meaning buildings are not built to age well. Modern buildings are meant to be ageless. Humans need to experience time through architecture: artificial ruins from 18th century England and Germany.
              "Haptic architecture promotes slowness and intimacy, appreciated and comprehended gradually as images of the body and skin." p78
              "As a consequence of its formal ideas, the architecture of our time is usually creating settings for the eye which seem to *originate in a single moment* of time and evokes the experience of *flattened temporality*." p79
              "Vision places us in the present tense, whereas haptic experience evokes the experience of a *temporal continuum*." p79
              ..."Instead of offering positive qualities of vintage and authority, time and use attack our [modern] buildings destructively." p79
              "Whereas the usual design process proceed from a guiding conceptual image down to the detail, [haptic] architecture develops from real experiential situations towards an architectural form...[T]he design aims solely at qualities arising in the lived experiential situation." p80
              "Whereas ["architecture of strong structure and image"] desired to impress through an outstanding singular image and consistent articulation of form, the architecture of weak image is contextual and responsive. It is concerned with real sensory interaction instead of idealized and conceptual manifestations" : "fragile architecture" p81
              "The dominant trends of town planning have also been based on strong strategies and strong urban form, whereas the medieval townscape as well as the urban settings of traditional communities have grown on the basis of weak principles. Strong strategies are reinforced by the eye, the sense of distant control, whereas weak principles give rise to the haptic townscape of intimacy and participation." p82
              "Geometry and formal reduction serve the heroic and utopian line of architecture that rejects time, whereas materiality and fragile form evoke a sense of humility and duration." p82
              "The strength of architectural impact derives from its unavoidable presence as the perpetual unconscious pre-understanding of our existential condition. A distinct "weakening" of the architectural image takes place through the process of weathering and ruination. Erosion wipes away the layers of utility, rational logic and detail articulation, and pushes the structure into each realm of uselessness, nostalgia and melancholy. The language of matter takes over from the visual and formal effect, and the structure attains a heightened intimacy. *The arrogance of perfection is replaced be a humanizing vulnerability."* p82
              "The insertion of new functional and symbolic structures short-circuits the initial architectural logic and opens up the emotional and expressive range. It is indeed thought provoking, that architectural settings which layer contradictory ingredients project a special charm." p82
              "…Strong image has minimal tolerance to change and consequently it contains an inherent aesthetic vulnerability in relation to the forces of time. A weak Gestalt, on the contrary, allows additions and alterations; a fragile form possesses aesthetic tolerance, a margin for change." p83

> "Strong image is often reached by means of sever censoring and suppression" p83
>
> John Ruskin: "And in all things that live there are certain irregularities and deficiencies which are not only signs of life but sources of beauty." p83

"The traditional architectural environments rarely read as outstanding singular aesthetic objects; they present variations on the unconscious themes and traditions. Even aesthetically awkward units add up to attractive environments. The pleasurable experience of vernacular settings arises from a relaxed sense of appropriateness, casualty and contextuality rather than any deliberate aspiration for preconceived beauty." p84

"Parks & Lakes." Minneapolis Park & Recreation Board. Accessed April 18, 2011. <http://www.minneapolisparks.org/default.asp?PageID=4>.
> History and description of Mill Run Park

Pas, Johan. "Ruins on the Move." *Concepts on the Move*. **Ed. Annette W. Balkema and Henk Slager. Amsterdam: Rodopi, 2002. 34-37. Print.**
> Definition of "ruins." How the motif of ruins in art had changed and is used in contemporary art

Peña, William, and Steven Parshall. Problem Seeking: an Architectural Programming Primer. New York: Wiley, 2001.
> Programming concerns 5 steps: 1. Establish goals 2. Collect and analyze facts 3. Uncover and test concepts 4. Determine needs 5. State the problem
> Programming defines the problem that is to be solved through design.
> Considerations needed to define the problem (types of information): function, form, economy, time

Rinaldi, Thomas E., and Rob Yasinsac. *Hudson Valley Ruins: Forgotten Landmarks of an American Landscape*. **Hanover: University of New England, 2006.**
> This book describes abandoned and ruined buildings as "luckless" and "unfortunate." The author describes the dangers that abandonment poses to buildings, including arson, decay and developers who claim they are too damaged to rehabilitate. The authors also place the buildings in a different context, explaining that Thomas Cole and others believed ruins were a thing of beauty and added to a landscape. They also note that "these buildings are indicative of the changes that took place in the Hudson Valley and across America over the last century and before. The picture they paint is one of a region that in many ways reached its peak at the end of the nineteenth century."p4
> The introduction also provides a brief history of ruins in Western art and literature, from the Renaissance, Dutch painting, the English Romantic movement, and the Picturesque in America. They also state that ruins have been present in the Hudson Valley as early as the 1830s (p 10) including those of forts, mills and grand houses. Since the 1950s preservationists have taken notice of the historic buildings in the area, but mostly in order to attempt to restore the historic resources. "With encroaching development threatening even well-preserved historic sites, abandoned landmarks that bear the stigma of "attractive nuisances" have become especially vulnerable." (p 17) "Despite the region's economic resurgence, ruins continue to be generally characterized as 'blight.' In a region long accustomed to seeing these buildings simply as eyesores, such places continue to be dismissed as being worthy only of the wrecking ball. There is little regard for their historic importance of the potential to restore them, much less for and understanding of ruins in terms of the long-forgotten Picturesque ideal of the nineteenth century/This negative image is particularly problematic for abandoned industrial buildings,

whose architectural significance – though well understood by many artists, designers, and historians – remains an abstract concept to some who live around them." (p 17, 18)

The primary argument of the book is as follows: "For as this book will show, these buildings are an integral part of the Hudson Valley's history and culture. Forlorn as they may be, these ruins collectively have an enormous value to the region's cultural identity. To write them off as eyesores is to underapprraise that value, and to risk a great and irreversible loss." They then speculate that the suburban subdivisions may be the next to be left to ruin, with the change in the way people live and the expected downfall of the automobile age.

Ruskin, John. *The Seven Lamps of Architecture*. New York: Dover Publications, 1989.

The Lamp of Memory

Aphorism 30 (Build for the future) "For, indeed, the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, and the changing of the face of the earth, and the limits of the sea, maintains its sculptured shapeliness for a time insuperable, connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations: it is in that golden stain of time, that we are to look for the real light, and colour, and preciousness of architecture; and it is not until a building has assumed this character, till it has been entrusted with the fame, and hallowed by the deeds of men, till its walls have been witnesses of suffering, and its pillars rise out of the shadows of death, that its existence, more lasting as it is than that of the natural objects of the world around it, can be gifted with even so much as these possess, of language and life." (186-187)

Aphorism 31 (Restoration, so called, is the worst manner of Destruction) "Neither by the public, nor by those who have the care of public monuments, is the true meaning of the word *restoration* understood. It means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered: a destruction accompanied with false description of the thing destroyed. (Footnote 54: False, also in the manner of parody, - the most loathsome manner of falsehood.) Do not let us deceive ourselves in this important matter it is *impossible*, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture. That which I have above insisted upon as the life of the whole, that spirit which is given only by the hand and eye of the workman, never can be recalled. Another spirit may be given by another time, and it is then a new building; but the spirit of the dead workman cannot be summoned up, and commanded to direct other hands, and other thoughts. And as for direct and simple copying, it is palpably impossible. What copying can there be of surfaces that have been worn half an inch down? The whole finish of the work was in the half in that is gone; f you attempt to restore that finish, you o it conjecturally if you copy what is left, granting fidelity to be possible, (and what care, or watchfulness, or cost can secure it,) how is the new work better than the old? There was yet in the old *some* life, some mysterious suggestion of what it had been, and of what it had lost; some sweetness in the gentle lines which rain and sun had wrought. There can be none in the brute hardness of the new carving. Look at the animals which I have given in Plate 14., as an instance of living work, and suppose the markings of the scales and hair once worn away, or the winkles of brows, and who shall ever restore them? The first stem to restoration, (I have seen it, and that again and again – seen it on the Baptistery of Pisa, seen it on the Casa d'Oro at Venice, seen it on the Cathedral of Lisieux,) is

to sash the old work to pieces; the second is usually to put up the cheapest and basest imitation which can escape detection, but in all cases, however careful, and however laboured, an imitation still, a cold model of such parts as *can* be modelled, with conjectural supplements; and my experience has yet furnished me with only once instance, that of the Palais de Justice at Rouen, in which even this, the utmost degree of fidelity which is possible, has been attained, or even attempted." (194-195)

Do not let us talk then of restoration. The thing is a lie from beginning to end. You may make a model of a building as you may of a corpse, and your model may have the shell of the old walls within it as you might have the skeleton, with what advantage I neither see nor care: but the old building is destroyed, and that more totally and mercilessly than if it had sunk into a heap of dust, or melted into a mass of clay: more has been gleaned out of a desolated Nineveh than ever will be out of a re-built Milan. But, it is said, there may come a necessity for restoration!...It is a necessity for destruction. And look that necessity in the face before it comes, and you may prevent it. The principle of modern times...is to neglect building first, and restore them afterwards...Watch an old building with and anxious care; and guard it as best you may, and at *any* cost, from every influence of dilapidation. Count its stones as you would jewels of a crown; set watches about it as if at the gates of a besieged city; bind it together with iron where it loosens; stay it with timber where it declines; do not care about the unsightliness of the aid: better a crutch than a lost limb; and do this tenderly, and reverently, an continually, and many a generation will still be born and pass away beneath its shadow. Its evil day must come at last; but let it come declaredly and openly, and let no dishonouring and false substitute deprive it of the funeral of memory.

Schroer, Blanche Higgins, and Ray H. Mattison. *Bannack Historic District,* **National Register Nomination Form, 1975**
    History and description of the site and analysis of significance

Skrdla, Harry. *Ghostly Ruins: America's Forgotten Architecture*. **New York: Princeton Architectural, 2006.**
    This book provides photographs and descriptions of ruins throughout America, organized by category, including "transportation," "Industry," "commerce," "public works," "home," and "amusement." The tone taken is one of dark mystery. The introduction begins "This is a book of bones" and continues with language about death and decay. According to Skrdla "the prevailing mood [of these places] is somber and desolate." He also discusses ghosts. It is a very romantic look at ruins, but does not provide a solution for them.

"In even the best-intended and executed restoration, something is lost – some reality is replaced by our version of reality. The new paint is ours, not theirs. Wood floors, sanded fresh and smooth and shiny again, are like and erased blackboard, robbed of the scratches and depressions earned by years of footfalls. Brass doorknobs, their decorative surfaces smoothed by the touch of a thousand turning hands; wood paneling, darkened with again and the cigar smoke of vanished industrialists – these are part of a building's personality. The imprint of humanity. A permanent record of the people who came and the events that occurred there. Restoration, in the striving for a "perfect" version of a building, often removes these imperfections, and in so doing sterilizes it; negating the part of humans in the building's life.

Oddly, the only seems to be the case in structures that experience complete restoration. If a building is always occupied to some degree, the occupants gradually contribute their own imprint to the environment. They may repaint when the walls become too soiled, but it is their

paint, not ours. A worn lock mechanism may need replacement, but only as part of regular maintenance. Continuity is maintained. Life goes on – and the building retains its soul.

Part of the charm of abandoned structures is that they are honest. They have reached the end of their lives, no matter what the cause, in their own way, and we respect them for it…" p 19

Smith, David C. "Parks, Lakes, Trails and So Much More: An Overview of the Histories of MPRB Properties." Minneapolis Park and Recreation Board, 2008. Accessed April 18, 2011. <http://www.minneapolisparks.org/documents/parks/Parks_Lakes_Trails_Much_More.pdf>.
History and description of Mill Run Park

Stanton, Travis W., and Aline Magnoni. *Ruins of the Past: the Use and Perception of Abandoned Structures in the Maya Lowlands*. Boulder: University of Colorado, 2008.
This book examines the ways in which structures built by the Maya have been abandoned and reused several generations later. Specifically, it looks are how memory influences these uses.

Stix, Amy. "New Life in a Montana Ghost Town: State Stabilizes National Historic Landmark." *Preservation* (September 2010) <http://www.preservationnation.org/magazine/story-of-the-week/2010/new-life-in-a-montana-ghost.html>
History of preservation efforts at Bannack, Montana

Thompson, M. W. *Ruins: Their Preservation and Display*. London: British Museum Publications, 1981.
"In a country like Italy where there is a profusion of Classical remains the Renaissance, which by definition was a rebirth of Classical studies, was bound to invest the remains of that period with particular interest and make them a source of admiration. In England where the Classical remains are either buried or unrecognizable this could not be so. The principle remains are monastic, reminders in a Protestant country of the Reformation, and so hardly the object of especial national affection and pride. (The situation may be contrasted with Ireland where monastic ruins are abundant but the sites are still venerated and used for burial by a Roman Catholic population.) Neither is there in England that identification with Gothic architecture as national genius that is found in France (In France ruins meant exclusively Classical ruins until the notion of Gothic ruins and follies was introduced from England in the second half of the eighteenth century; the Revolution, however, created genuine medieval ruins, and their preservation after 1815 became a major issue. There is, of course, a milder nationalistic element in England as well as in France.)" p 96

"The pleasure and satisfaction to be derived from a ruin are perhaps not as great as that experienced in a historic house and are certainly different in kind. The carpets, furniture and pictures are a distraction from the building itself, while in the ruin the harsh architectural reality is thrust upon us. The vicissitudes displayed in the ruin's history are perhaps a truer reflection of the brutal course of events over several generations than numerous portraits of figures in doublets and hose, wigs, top hats and tail coats." p96

Trigg, Dylan. *The Aesthetics of Decay: Nothingness, Nostalgia, and the Absence of Reason*. New York: Peter Lang, 2006.
Apparently argues for allowing ruins: "In The Aesthetics of Decay, Dylan Trigg confronts the remnants from the fallout of post-industrialism and postmodernism. Through a considered analysis of memory, place, and nostalgia, Trigg argues that the decline of reason enables a

critique of progress to emerge. In this ambitious work, Trigg aims to reassess the direction of progress by situating it in a spatial context. In doing so, he applies his critique of rationality to modern ruins. The derelict factory, abandoned asylum, and urban alleyway all become allies in Trigg's attack on a fixed image of temporality and progress. The Aesthetics of Decay offers a model of post-rational aesthetics in which spatial order is challenged by an affirmative ethics of ruin."

Upton, Dell. "Architectural History or Landscape History?" *Journal of Architectural Education*, **Vol. 44, No 4. Aug., 1991**

Architectural history began as a justification for architecture as a profession.

"The history of architecture as we have written it, whatever our differences of detail, is the story of the progress of the profession envisioned as the uncertain triumph of high culture over low." p196

"These models for understanding the history of architecture [high-style studies vs. vernacular studies] assumed three central concepts – aesthetic universals, the individual work (whether building, ensemble or urban plan) as the unit of analysis, and the distinction between creator and audience – that derive from the professional imperatives of the 19th century) p196

"Every structure contains several different buildings as imagines by different segments of its public. None of these is necessarily consistent with the others, nor do any of them bear any necessary relationship to the intention of designer, builder, or client." p197

"While architectural history…focuses on the eye, we experience the landscape through all our senses, and the evidence of our senses, or rather the categories that we use to interpret it, is rarely internally consistent. Our ears, noses, and sometimes even our fingers and tongues make connections, associations, and interpretations that may differ drastically from those our eyes suggest." p197

"Most of what is important about architecture is <u>un</u>intended…The act of architecture is one gesture in an endlessly recursive articulation of the individual and the landscape." p197

"Since there can be no normative perception, the human environment is necessarily the product of powerful yet diffuse imaginations, fractured by the fault lines of class, culture and personality. It cannot be universalized, canonized or even unified."p 198

Vergara, Camilo J. *American Ruins*. **New York: Monacelli, 1999.**

This book focuses on abandoned properties in urban areas. He uses series of photographs of the same buildings taken over a period of years to document their deterioration. The text describes neighborhood histories and other conditions of the buildings.

Vergara, Camilo J., and Tim Samuelson. *Unexpected Chicagoland*. **New York: New, 2001.**

This book is a collection of images of abandoned and gratified buildings throughout the Chicagoland area. In some cases there are images that demonstrate change over time. All of these are given with a brief history and description of the location.

"White's Factory is Renovated" *New Bedford Standard Times.* **May 19, 2008 Page A6**
<http://falpt.pbworks.com/w/page/19593417/NewsStories>

Local interest story about the preservation about White's Factory

Woodward, Christopher. *In Ruins: a Journey through History, Art, and Literature*. **New York: Vintage, 2003.**

A look at how ruins have been thought of through history and explored in art and literature

Appendix A - Project Development

This project began with the contemplation of why buildings are allowed to deteriorate. This led to an investigation into neighborhoods whose inhabitants cannot afford to update their homes, resulting in buildings that have retained their historic character, though may have suffered from differed maintenance. These neighborhoods often have complex relationships with historic preservation, which can lead to gentrification and the displacement of long-time residents. Several places have tried to prevent or minimize these effects but it was decided that an analysis of them would be too complex for this thesis, as there are several factors involved in each case.

Other buildings are allowed to deteriorate to the point of being ruins. Sometimes they are left as ruins because no one has the resources or inclination to either rehabilitate the structure or to raze it. In other situations they are preserved in their ruined state. In either situation, they are quite evocative. This thesis is an investigation into when this happens, why, and how it can be preserved effectively.

Appendix B - Visitor Records for Casa Grande

Total Recreation Visits
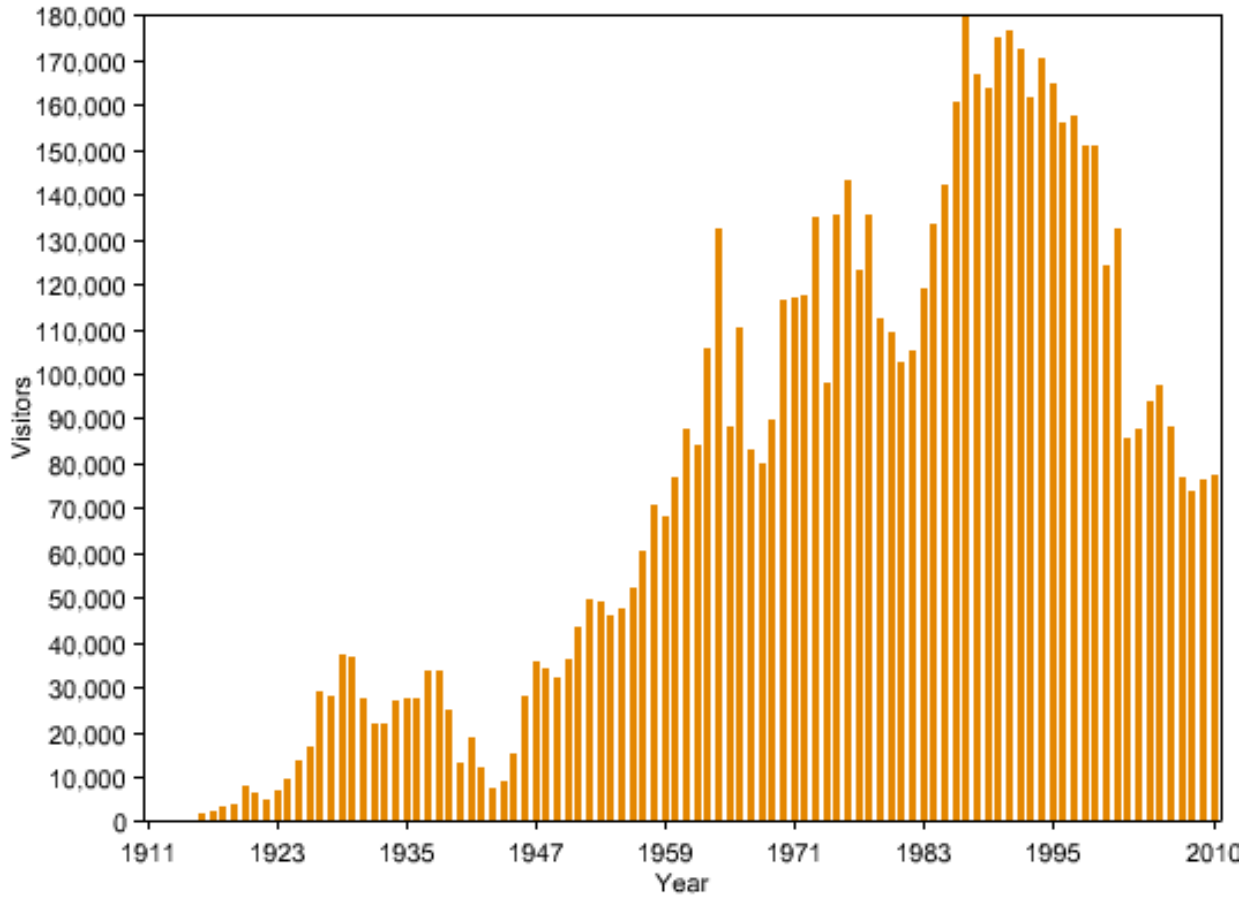
Casa Grande Visitor Records, nps.org

Appendix C – Survey of American Ruins

Year Listed	Name	Original Use	State	City	State Register	National Register	National Historic Landmark
1897	Paako Ruin (San Pedro Viejo)	Native American	NM	San Antonio	X		
1907	Gila Cliff Dwellings	Native American	NM				
1909	Salinas Pueblo Missions	Native American	NM				
1916	Bandelier	Native American	NM				
1923	Aztec Ruins National Monument	Town	NM				
1956	Fort Union	Fort	NM				
1966	Acoma Pueblo	Native American	NM	Acoma Pueblo		X	X
1966	Hawikuh Ruins	Native American	NM	Zuni Pueblo		X	
1966	Puye Ruins	Native American	NM	Santa Clara Pueblo	X	X	X
1968	Three Corn Ruin		NM	Blanco	X	X	
1968	Salmon Ruin		NM	Bloomfield	X	X	
1969	Apache Creek Ruin	Native American	NM	Apache Creek	X		
1969	Cebolleta Ruin		NM	Cebolleta	X		
1969	Cienega Ruins	Native American	NM	El Morro	X		
1969	Gigantes Ruin		NM	Ramah	X		
1969	Heshotauthla Ruin	Native American	NM	Zuni Pueblo	X		
1969	Soldado Ruin		NM	Zuni Pueblo	X		
1969	Yellow House Ruin	Native American	NM	Zuni Pueblo	X		
1969	Pueblo de los Muertos	Native American	NM	El Morro	X		
1969	Shakespeare Ghost Town	Town	NM	Lordsburg	X	X	
1969	Escondido Ruin		NM	Orogrande	X		
1969	Frances Canyon Ruin	Native American	NM	Blanco	X	X	
1969	Castles of the Chama Ruin		NM	Llaves	X	X	
1971	Kwilleylekia Ruin	Native American	NM	Cliff	X		
1972	Tapacito Ruin		NM	Blanco	X	X	
1975	Kechibawa Ruin		NM	Zuni Pueblo	X		
1975	Kwa'kin'a Ruin		NM	Zuni Pueblo	X		
1975	Kyakima Ruin		NM	Zuni Pueblo	X		
1975	Mats'akya Ruin		NM	Zuni Pueblo	X		
1975	Village of the Great Kivas	Town	NM	Zuni Pueblo	X		
1975	Casa Mero Ruins (Casamero)	Native American	NM	Prewitt	X		
1975	Hooded Fireplace Ruin	Native American	NM	Blanco	X	X	
1975	Largo School Ruin	Native American	NM	Blanco	X	X	
1975	Simon Canyon Ruin	Native American	NM	Blanco	X	X	
1977	Gamerco Mine Smokestack	Industry	NM	Gamerco	X		
1978	Cox Ranch Ruin	Residential	NM	Red Hill		X	
1978	Los Palos Ruins		NM	Capitan	X		
1978	Fort Wingate	Native American	NM		X	X	
1982	Ojo Pueblo		NM	Zuni Pueblo	X		
1983	Chaco Mesa Pueblo III		NM	Pueblo Pintado		X	
1986	Goesling Ranch Pueblo		NM	St. Johns	X		
1986	Hinkson Ranch Pueblo		NM	Ojo Caliente	X		
1986	Jaralosa Pueblo		NM	Ojo Caliente	X		
1986	Ojo Bonito Pueblo		NM	Ojo Caliente	X		
1986	Fort Atarque Ruin		NM	St. Johns	X		
1986	Hubble Corner Pueblo		NM	Quemado	X		
1986	Brushy Creek Ruin	Native American	NM	Animas	X	X	
1986	Metate Ruin	Native American	NM	Animas	X	X	
1986	Timberlake Ruin	Native American	NM	Animas	X	X	
1986	Pendleton Ruin	Native American	NM	Cloverdale	X	X	
1986	Cabresto Mesa Tower Complex		NM	Blanco	X	X	
1986	Canyon View Ruin	Residential	NM	Blanco	X	X	
1986	The Citadel		NM	Blanco	X	X	
1986	Compressor Station Ruins	Industry	NM	Blanco	X	X	
1986	Crevice Ruin		NM	Blanco	X	X	
1986	Garcia Canyon Pueblito		NM	Blanco	X	X	
1986	Gomez Canyon Ruin	Native American	NM	Blanco	X	X	
1986	Gould Pass Ruin	Native American	NM	Blanco	X	X	
1986	Hill Road Ruin	Native American	NM	Blanco	X	X	
1986	Pointed Butte Ruin	Native American	NM	Blanco	X	X	
1986	Pueblito Canyon Ruin	Native American	NM	Blanco	X	X	
1986	Pueblito East Ruin		NM	Blanco	X	X	
1986	Ridge Top House		NM	Blanco	X	X	
1986	Rincon Largo Ruin		NM	Blanco	X	X	
1986	Romine Ranch Ruin		NM	Blanco	X	X	
1986	Split Rock Ruin		NM	Blanco	X	X	
1986	Tower of the Standing God		NM	Blanco	X	X	
1986	Truby's Tower	Native American	NM	Blanco	X	X	
1986	Boulder Fortress	Native American	NM	Blanco	X	X	
1987	Old Fort Ruin	Native American	NM	Blanco	X		
1988	Double Crossing Ruin		NM	Lincoln	X	X	
1992	Culberson Ruin	Native American	NM	Animas	X	X	
1994	Peggy's Pueblo		NM	Gallup	X	X	
		Town					
1961	Bannack		MT	Bannack		X	X
1971	Bay Furnace	Industry	MI	Northwest of Christmas	X	X	
1975	Cliffs Shaft Mines	Industry	MI	Ishpeming	X	X	
1991	Flint and Pere Marquette Railroad East Saginaw Depot	Industry	MI	Saginaw	X	X	
1975	Gothic Mill		MI	Belleview Township	X	X	
1975	Hutzler's Barn	Industry	MI	Sleeping Bear Dunes National Lakeshore		X	
1971	Marlborough Historic District	Industry	MI	Marlborough	X	X	
1975	Sessions Schoolhouse	school	MI	Ionia County	X	X	
1987	W. R. Stafford Planning Mill	Industry	MI	Port Hope		X	
1982	Elmer H Thayer House	Residential	MI	Flint		X	

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Year	Name	Type	State	Location				
1961	Bannack		MT	Bannack		X	X	
1971	Bay Furnace	Industry	MI	Northwest of Christmas	X	X		
1975	Cliffs Shaft Mines	Industry	MI	Ishpeming	X	X		
1991	Flint and Pere Marquette Railroad East Saginaw Depot	Industry	MI	Saginaw	X	X		
1975	Gothic Mill		MI	Belleview Township	X	X		
1978	Hutzler's Barn	Industry	MI	Sleeping Bear Dunes National Lakeshore		X		
1971	Marlborough Historic District	Industry	MI	Marlborough		X		
1975	Sessions Schoolhouse	school	MI	Ionia County	X	X		
1987	W. R. Stafford Planning Mill	Industry	MI	Port Hope		X		
1952	Elmer H Thayer House	Residential	MI	Flint		X		
2000	Farnum, A. S. Lime Kilns Dyamite Shed Ruins	Industry	MA	Cheshire		X		
	Providence Ice House Ruins	Industry	MA	Douglas State Park				
1951	Fall River Waterworks - Ice House Ruins	Industry	MA	Fall River		X		
	Pine Knoll Wigwam Ruins	Native American	MA	Foxborough				
1995	Saunders Cotton Company Ruins	Industry	MA	Grafton		X		
1978	Stirling Woolen Mills - Power House Ruins	Industry	MA	Lowell		X		
1977	Lawrence Manufacturing Company - Wheel House	Industry	MA	Lowell	X		X	
1991	Tenney Estate - Grey Court Manor Ruins	Industry	MA	Tenuen				
	Sweet Paper Box Company	Industry	MA	Norton				
	Orr, Francis J. Barn Ruins	Industry	MA	Sterling				
	Lime House Ruins	Industry	RI	Lincoln		X		
1972	Cartersville Bridge Ruin	Industry	VA	Cartersvill	X	X		
1969	Barboursville Ruin	Residential	VA	Barboursville				
1975	Belvoir Ruin	Residential	VA	Belvior	X	X		
1992	Towaliga Falls Powerhouse	Industry	GA	Monroe				
1936	Fort Fredrica	Fort	GA					
1936	Ocmulgee	Native American	GA					
1975	Cahaba	Town	AL			X		
1974	Blakely Site	Fort	AL			X		