Creating a landscape of memory: remaking Buxton, Iowa

Daniel Raymond Hunt

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Creating a landscape of memory:
Remaking Buxton, Iowa

by

Daniel Raymond Hunt

A Thesis Submitted to the
Graduate Faculty in Partial Fulfillment of the
Requirements for the Degree of
MASTER OF ARCHITECTURE

Major: Architecture

Signatures have been redacted for privacy

Iowa State University
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INTRODUCTION

Nature renews herself constantly - to create the new out of the old is, therefore, also proper to man.
- Giovanni Battista Piranesi quoting Ovid (Watkin 314).

This thesis deals with investigating the possibilities of revitalizing an abandoned, historic townsite in southern Iowa through introducing an architecture which could engender a new sense of place for its visitors. The intent is to address ways in which architecture can be incorporated into an archaeological context in order to enhance the understanding and experience of its historic value for both educational and commemorative reasons. The methodology chosen is one of design; through experimental models and drawings an appropriate architecture will be pursued.

The site chosen for this study is an abandoned coal-mining town in southern Iowa once called Buxton. Although archaeological and cultural studies undertaken by Iowa State University in the early 1980s were beneficial in providing detailed background information for this study, the most influential aspect of choosing Buxton for this thesis was from my personal experience of the land. While on visits to the site, I encountered people tracking through the land attempting to find building locations, streets, and fallen landmarks. It was evident there were people who have a strong interest or emotional connection with the place.
Because of this, I felt there existed possibilities for providing an architecture which assisted these people in strengthening their personal relationship to the site. By providing such an experience, one could affirm the importance of Buxton in Iowa history through embodying and renewing the memory of it via another medium—architecture.

This thesis begins with a brief discussion of the relevant literature pertaining to the concept of memory in architecture. Next, it documents the design process which transpired through developing an architecture for the Buxton site. It concludes with a discussion of the investigation, including the personal value of this study and ideas relevant to this topic worthy of further inquiry.
JUSTIFICATION OF THE PROBLEM

Historical knowledge must be communicated to the public for its enjoyment and education. Words and pictures convey much but real things make the deepest impression (Lynch 51).

Society's need to recognize its past and remind people of the importance of certain events in history is a legitimate human endeavor. There are different strategies for people to learn about their heritage. The most common, literary documentation (in the form of books and articles), evokes the imagination but may distance the individual from the authenticity of that history due to its passive format. Monuments, which are constructed in a specific place and call attention to the significance of a particular history, are sometimes difficult for people to understand. The actual remains of a forgotten architecture (abandoned structures, buildings) tell perhaps the most vivid story of the history of a place. These remains may be sufficient to communicate that story, provided the individual has some pre-established knowledge of the significance of the environment he/she is experiencing. When all three strategies: literature, monuments and authenticity are combined, the experience of history becomes more valued and meaningful.
The purpose of this literature review is to examine the question of whether it is possible to provide an architecture which can elicit one's memories and imaginations of a former place. Or, how can architecture, through the representation of past cultural events, experiences, or phenomena, affect the act of remembering or recalling? These are questions that John Ruskin wrote of in *The Seven Lamps of Architecture*:

...Architecture is to be regarded by us with the most serious thought. We may live without her, and worship without her, but we cannot remember without her (178).

In the following few pages, this review will show how the relationship of memory and architecture can be interrelated.

First, it is necessary to shed some light on the concept of memory and what constitutes our ability to remember or recall. Memory can be defined as our internal collection of mental pictures and images of the past (Seif and Nyberg 80). While memory is what we remember, remembering is the act of how we remember. Remembering is the way of knowing things in the past, present, or future.

Fundamentally, memory is evoked through perception. The sense of sight is perhaps the most primary stimulus for memory to occur. However, the other senses, hear, touch, and smell, may also evoke memories of another time.
Monuments, by their very nature, are intended to evoke memory and remind people of a particular event or occurrence in society. Their purpose is to elicit an emotional response toward a commonly held belief. Monuments can be classified into two separate categories: intentional and unintentional (Riegel 31). Intentional monuments are purposefully constructed to evoke memory and provide a connection to a past. These may include, for example, The Vietnam Veteran's Memorial in Washington D.C. Unintentional monuments, on the other hand, are everyday objects that one is attracted to because of their emotive power. Kevin Lynch defines the unintentional monument when he writes:

> Objects made for brief use, seemingly so fragile, associated with a passing and vulnerable phase of life, are much more emotive symbols than are permanent serious memorials (44).

J.B. Jackson in The Necessity For Ruins defines the unintentional monument when he concludes:

> A monument can be nothing more than a rough stone, a fragment of ruined wall as at Jerusalem, a tree, or a cross... I am speaking not of their esthetic quality, but of their power to remind, to recall something specific (91).

Both, intentional and unintentional monuments, are important to our world and each provide a linkage to the past.

There are two projects that come to mind as examples that purposefully attempt to engage the history of their
context and evoke memory. The first, Franklin Center in Philadelphia, Pennsylvania, by Venturi, Rauch, and Scott Brown, is an urban interpretive space built on the location of Benjamin Franklin's house (Figs. 1 and 2). The architects did not reconstruct the house as it once was, but instead opted to construct only a ghost-like framework which signifies the scale and outline of Franklin's original place of residence. This abstract framework is intended to challenge the visitors' imaginations to "fill-in" the pieces and mentally reconstruct the house for themselves (Moss 105).

The second project is Rafael Moneo's Museum of Modern Art in Merida, Spain. The museum houses the artifacts of this ancient city and become interwoven with the actual ruins of the site (Fig. 3). The construction details, carefully thought out and executed, recall building techniques of another time. Exemplary of this method is the exterior brick which appears very heavy with thin slices of mortar running throughout (Fig. 4), and the large brick arched openings seen in the interior spaces. All of these references help to make the architecture of the museum a catalyst for imagination and reflection by the visitor. In comparison to the Franklin Center, which is too abstract and unspecific, the Museum of Modern Art achieves a much richer level of how architecture can elicit memory.
Fig. 1. **Franklin Center, Venturi, Rauch, and Scott Brown** (Moss 108)

Fig. 2. **Franklin Center, Venturi, Rauch, and Scott Brown** (Moss 104)
Fig. 3. Museum of Modern Art, Rafael Moneo (Moneo 49)

Fig. 4. Museum of Modern Art, Rafael Moneo (Moneo 47)
The purpose of this literature review is to briefly show how architecture might engage the history of its context and provide an environment in which memories could occur. By looking at two fairly recent projects in architecture, this review has demonstrated to the reader the line of thought out of which this thesis was developed.
The city, however, does not tell its past, but contains it like the lines of a hand, written in the corner of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls (Calvino 11).

From the mid 1880s and beyond, coal became an essential fuel for the development of the railroad and steam engine. With this growing industry, mining was a common activity and soon the Iowa land was filled with many "camps", or small communities, where those who worked the mines often lived nearby with their families.

A subsidiary of the Chicago and Northwestern Railroad, known as the Consolidation Coal Company, established Buxton, Iowa in 1900 (Fig. 5). This became the largest and perhaps most uniquely planned mining community in its day. Buxton exhibited unusual social characteristics. The people were of mixed ethnic origins, including European immigrants amidst a majority of African-Americans, and they lived side by side exhibiting little or no racial strife. In Buxton blacks were given an exceptional place to live and work in a community rich with economic and cultural resources, including above-average pay, good housing, and steady employment. They held positions of high stature such as doctors, lawyers, and merchants (Gradwohl and Osborn 2). Because of these highly
Fig. 5. Location Map of Buxton, Iowa (Adapted from Gradwohl and Osborn 1)
unusual social and economic characteristics, Buxton is a significant part of regional and national history.

However, Buxton had other features, which made it more than just a typical mining "camp". It was, in fact, a planned town in a well thought-out settlement pattern (Fig. 6). A system of streets in a rigorous grid organized the residential section of the town with four houses per acre of land, a quarter-acre for each residence.

It appears as if the town planners had projected an idealized urban grid structure over an irregular rural site. The topographic reality of the townsite is made up of hills and valleys, while the streets of the plat follow their own geometric orientation, thus transversing the landscape. This shows a lack of concordance of the settlement pattern with the given topography of the site (Gradwohl and Osborn 24). The grid system of the numbered streets follows the orientation of the railroad—a generating line for the plat.

Much of the layout of the town differs from the original plat in Fig. 6. In reality, Buxton was divided into some six suburbs including Cooperstown, Sharp End, Hayestown, East Swede town, West Swede town and an area called Gobbler's Nob. The presence of these suburbs created a much more random appearance to the town than the plat indicates (Schwieder 50).
Fig. 6. Aerial photo, 1964, with transparency overlay of town plat, 1919 (Both courtesy of ISU Archaeological Laboratory)
Fig. 6. Aerial photo, 1964, with transparency overlay of town plat, 1919 (Both courtesy of ISU Archaeological Laboratory)
Buxton at one time claimed the distinction of being the largest unincorporated town in the United States and the largest coal-mining town west of the Mississippi River. The business district prospered with restaurants, a bank, meat markets, a lumber yard, bakeries, a general store, beauty and barber shops, livery stables, boarding houses, and a hotel. There was also a company store of considerable size and amenities (Olin 73).

The community provided water and electrical utilities to the business district. Cultural facilities included two YMCA buildings, an artificial lake, and baseball parks. A carnival ground also existed in the town (Gradwohl and Osborn 23).

Figs. 7 and 8 show how the town appeared during its peak population. One can see the miner's homes were dotted across the landscape in a grid-like regimented pattern with larger buildings, such as churches and schools, placed amidst the houses.

* * *

Today, knee-high weeds cover much of the site of Buxton. The once bustling business district is now inhabited by cattle peacefully grazing beneath large cottonwood trees near Bluff Creek. Lush, green pastureland and cornfields cover the landscape where once almost a thousand houses existed.
Fig. 7. Buxton, Iowa, looking southwest from across Bluff Creek (Courtesy of Iowa State Historical Museum Archives)

Fig. 8. Buxton, Iowa, looking northeast down First Street (Courtesy of Iowa State Historical Museum Archives)
Buxton is essentially a ghost town with only a few obvious vestiges of the town to mark its previous existence (Fig. 9). All houses have been dismantled and moved away while the streets are faintly seen in the landscape. Aside from these few ruins, the site shows little evidence of the fact that a large populated community once inhabited this place.

Upon entering the site from the north, via a narrow dirt road which was once First Street, the first ruin that is encountered walking into the site is the stone warehouse (Fig. 10). It is a large structure with stone walls and a steel truss roof which is slowly succumbing to the forces of nature. This is the most complete building that still remains from the original town.

Walking along the nearby railroad bed, one can't help but notice the remains of the miners' payroll vault--a large brick structure sitting amidst an open valley in front of Bluff Creek (Fig. 11), which once housed the miners' payroll. How ironic and symbolic it is that the economic "heart" of the community is one of the most recognizable remains left today.

To the northeast, foundations of the company store and White House hotel (Fig. 12) may be seen. These concrete remnants give an indication to the scale of the footprint of
Fig. 9. Building ruins (Courtesy of Iowa State Historical Museum Archives)
Fig. 10. Stone warehouse, 1989 (Photo by author)

Fig. 11. Miners' payroll vault, 1989 (Photo by author)
the company store, as well as where First Street was located. To the west across Bluff Creek, lie the remains of the superintendent's house. Mostly visible is a stone embankment wall that outlines the hill where the house was sited (Fig. 13) and from here, as before, one can see the most complete view of the entire town across the creek.

While walking through the land, one is nearly overcome by a quiet hush. It is almost as if there is another kind of life still existant beneath the ground surface. The notion that an entire town once inhabited the land is quite compelling. Occasionally, one stumbles onto fragments of this past life, especially near the creek bank where artifacts such as bottles are washed up to the surface as reminders of another time. These are the characteristics of the site that make it a place of mystery and intrigue.
Fig. 12. Ruins of White House hotel (Courtesy of Iowa State Historical Museum Archives)

Fig. 13. Superintendent's house site (Photo by author)
DESIGN PROCESS

The design process went through several early investigations in order to define the intentions of the project and find an appropriate architectural response to the site. The following studies were carried out in order to clarify the design objectives and examine the historical and experiential aspects of the site:

Study 1 (Fig. 14): A set of ten drawings was developed in order to record the vernacular structures which were once a part of the site. These were interpreted from old photographs to gain an understanding of the constructional aspects of the regional architecture. It was intended these drawings could lead to an abstract sensibility of an architectural language. My goal was to study the techtonic aspects of the buildings, not so much their scenographic qualities, even though that may appear to be the intent of these drawings. They were successful in studying a common language of construction that was embodied in the ligaments of the structures.

Study 2 (Fig. 15): Site sections were developed showing the slope, scale, and configuration of the spatial characteristics of the land. The ruins were the only elements which were rendered in order to show the relationship of the existing remains to the landscape. These
Fig. 14. Study 1: Vernacular structures
drawings were simplified in nature but helpful in recording and representing the cross-sectional aspects of the land.

**Study 3** (Fig. 16): An axonometric drawing of the downtown section of Buxton was developed from old photographs. The buildings in dashed lines could not be identified due to insufficient data.

**Study 4** (Fig. 17): A collection of ideas, which explored the notion of how interpretive structures might interact with the land, was developed. The intent was to mark and locate the site with new constructions that had a relationship to a previous construction/phenomena. After completing this study, it became clear these ideas were too abstract and would likely force the issue of the "missingness" of the town on the visitor.

**Study 5** (Fig. 18): A study model was made in order to investigate an idea of constructing large screen-like fences in the landscape. These fences would form a series of layers that would have sections deleted where major buildings had been located. The problem foreseen through this study was also the fact that the idea of the missing town was being presented too forcefully. Secondly, the scale of these fences was quite large and intrusive upon the site.

**Study 6** (Fig. 19): Another model of fences in the hillside area was constructed where the residential section was
Fig. 16. Axonometric drawing of downtown Buxton.
Fig. 17. Study 4: Interpretive structures
Fig. 18. Study 5: Fence model #1
Fig. 19. Study 6: Fence model #2
Fig. 20. Study 7: Interpretive tower model
formerly located. It was intended that these would be constructed out of wood and situated in such a way that, upon entering the site from the northeast, one would have an impression of elements now missing from the hillside. The voids would mark areas where houses were once located.

Study 7 (Fig. 20): Finally, a model of an interpretive tower was made that might interact with the railroad bed, the ruins of the general store, and the hotel. The conclusions drawn from this study were that it was perhaps the closest proposal appropriate to the problem, but weak in the sense that it did not have a clearly defined programmatic purpose beyond simple observation. The inspiration for the architecture was derived from coal-mining structures.

* * *

The next step was defining a program for the project by looking at the community of people who would use the proposed architecture. As mentioned in the introduction, there are people who regularly come to the site to experience the land and get a sense of what the place was like in the past. This need for "interpretation" is perhaps the most powerful part of the program and became the primary driving concept behind the design study.

According to Alderson and Low, interpretive sites may be classified into three categories: representative,
documentary, and aesthetic. With the representative site the intention is to help the visitor understand a period of history or a way of life within a specific locale. The site may be restored to a precise condition of a specific time in the past in order to convey or recreate a period in history. The goal of the documentary site is to account for a particular important historical event. In this case, the site may be restored to its precise condition at a point in time that accounts for a specific person or persons. Finally, the aesthetic site focuses on the experience of interpretation as one of aesthetic beauty rather than historical facts (Alderson and Low 12-15).

In the case of the Buxton site, the definition of interpretation falls under the category of the representative site. The intention of the architecture is to create, for the visitor, a period of history that communicates a way of life, but not necessarily by restoring the site to its precise formal condition.

Because of the location of the Buxton townsite, a rural area approximately five miles from a major highway, it is definitely a place people would have to seek out on their own. It is not a site one would accidentally stumble onto. For this reason, the typical visitor would likely have some pre-established knowledge of the history of Buxton, and could
be counted upon to bring his/her own set of memories or intentions to the experience.

Therefore, the architecture that might be proposed need not to be overly explicit in defining the image of an abandoned town since this idea is already generated in the mind of the visitor. The architecture is only a "halfway-measure"; it provides a framework by which people can utilize their own set of "documents", real or imaginative, to evoke their personal memories. In this case then, an important aspect of the proposed architecture is orientation; how does one negotiate the landscape and discover major landmarks and points of interest?

Optimum viewing conditions for the interpretive experience of Buxton are obviously critical to the success of the project. Therefore, the location of the architecture is of crucial importance because it will affect both the aesthetic and rational appreciation of the resource to be interpreted. The architecture should provide an overview of the site, which allows interpretive exhibits and programs to relate visually to the basic resource (Stansfield 6). Therefore, the best site chosen for this experience was the location of the former superintendent's house, across from Bluff Creek. This location provides a natural viewing platform back to the residential and downtown area of Buxton,
as well as an interesting psychological connection to the life of the former inhabitation.

Since the land is currently being used as an agricultural resource, it was my belief the architecture must be compatible with this contemporary reality. Furthermore, the site must be viable as a place to come and study without destroying it as an archaeological resource. This means that any architecture introduced to the land should not impact the site in such a way as to destroy its value. Buildings or structures placed on the site should touch the ground with the least amount of disturbance possible.

Fundamental to the approach of adapting an architecture to the Buxton site was establishing a restoration philosophy. From the beginning of this study I had ruled out the idea of pursuing an architecture of reconstruction. As mentioned before, most of the structures in the town no longer exist, and assumptions made about the appearance of the missing structures would only be guess-work. Therefore, reconstruction was considered fakery, despite the good intentions behind such an approach. It would insult the intelligence of the visitor by confusing what is authentic and original with new construction (Nelson 13). It was considered it would be of greater benefit to the experience of this site if the remaining structures were left as is.
It could be argued that the stabilization of existing ruins would tend to reduce the archaeological integrity of the remaining artifacts and thereby decrease their research value (Gibbons 103). The traces of time are important for revealing the history of a place, and the mark of history is one of the city's most vital aspects. Therefore, the layers expressive of time should be felt and understood. Kevin Lynch in *What Time Is This Place?* points out:

Clever restoration obscures the essential quality of impermanent remains. A pleasantly ruinous environment demands some inefficiency, a relaxed acceptance of time, the esthetic ability to take dramatic advantage of destruction. A landscape acquires emotional depth as it accumulates these scars (44),

and Robert Ginsburg wrote:

We are thrilled by the mystery of the irretrievable. Reconstruction in our minds is out of the question since what stands before us is largely incomprehensible (Ginsburg 90).

So it is proposed that the remaining structures are best left to the natural forces of erosion and decay. Taking this approach would allow the visitor to rely solely upon his/her imagination in order to comprehend and experience the site.

There is a sufficient amount of documentary evidence to account for the specific and unique history of the Buxton site. Therefore, the program could also address buildings which provide a point of "measuring" one's self to the site and invoking memory through graphic and verbal documentation.
An artifact museum, housing a library and exhibit spaces would be proposed as an architecture which introduces the documented history to the site.

In summary, there are two ideas which generated this particular architecture; orientation and memory/imagination. Orientation refers to what the architecture provides as a way of allowing visitors to find the hidden significance of the land. Memory/imagination refers to how the architecture can evoke the emotions of the visitor. The final version of the program may be found in the Appendix.

As the project developed into its final stages, there were certain ideas and images that began to generate the architecture. First, even though the coal-mining activity took place away from the townsite, the function of removing a natural resource, such as coal, from the ground was an idea that began to be translated into the architecture. Figs. 21 and 22 are photos of coal structures that were near the site. The experience of descending into the ground through a tall vertical element with an elevator was a theme that began to be incorporated into the experience of the museum. Also, the idea of space underground being dimly-lit with rooms that are narrower as one descends into them was another idea incorporated into the architecture. This was derived from the coal-mining "rooms" which appear in Figs. 23 and 24.
Fig. 21. "Number 12" mining tipple near Buxton (Courtesy of Iowa State Historical Museum Archives)

Fig. 22. Coal Hopper, Buxton, Iowa (Courtesy of Iowa State Historical Museum Archives)
Appropriately, my intent with generating a solution to the design problem was on the level of establishing meaning, through the architecture, with the history of the place.

This idea is defined in the following excerpt:

The meaning which arises out of "in-laying" the building into the site, has many levels of significance,...it has capacity to embody, in built form, the prehistory of the place, its archaeological past and its subsequent cultivation and transformation across time (Frampton 26).

My intent was to find a governing inspiration from the site and its history, such as a building technique or given topography, to generate the architecture.

During the Spring of 1992, the final design emerged. Figs. 25-30 represent the material that was presented for the final oral exam. Fig. 25 is a collection of selected sketches retained during the design process. From left to right, the board shows the development of how the museum might interact with the site. The site plan, in the center of the board, was a study of alternatives for "marking" the landscape so as to bring foward the idea the town is no longer there. To the upper right are two section drawings of the museum in development. One can see that the design was primarily generated in section, and less so in plan.
Fig. 23. Plan view of coal mining rooms (Courtesy of Iowa State Historical Museum Archives)

Fig. 24. Plan view of coal mining rooms (Courtesy of Iowa State Historical Museum Archives)
Fig. 25. Collection of study sketches
Fig. 26 is the final solution to the interpretive master plan. There were three elements to the master plan design that address the idea of orientation through the site. The first, marking a path in the land where Main Street existed, was conceived as the "measuring-line" of the site where people would walk and relate to the rest of the landscape. At the crossroads one encounters indicators that would mark where each major street which intersected with Main Street. These crossroads would be constructed of reddish granite stones at ground level indicating the name of each street.

Walking along this path, which would be the highest elevation in the site, one would see large groves of trees, unique species to the area, with voids in them indicating the termination of each street. As the visitor leaves Main Street and walks toward each void, he/she would encounter more red granite markers in the land indicating more intersections of former streets. These markers would be new landmarks for orientation and would guide the visitor to the general area of a former place of residence.

The access road to the artifact museum would follow the topography of the land. The museum is sited in the sloping land overlooking the downtown area. Across from Bluff Creek, at the location of the superintendents's house, is the visual
Fig. 26. Interpretive master plan
interpretation tower. Fig. 27 shows the plans and sections of this tower along with a prototype interpretive tower, the entrance monument, and a perspective of the Main Street walkway. The entrance monument is the first construction encountered upon entering the site. Visitors would drive under this structure, which would be a kind of "gate" signifying the place of arrival.

Fig. 28 shows the plans, section, and entrance view to the artifact museum. This building is entirely submerged with the exception of the elevator tower that gives access to the underground spaces and a single miner's house. The intent of the museum experience is that visitors would descend into the gallery spaces and exit out into the site via a tunnel connected to the miner's house. The artifact gallery spaces are on two levels at the very bottom of the building. These rooms are reminiscent of coal-mining rooms with dead-end corridors (and fire escapes), heavy timber-like structure overhead, and dimly-lit by a single source of light above. The support spaces, including research labs, offices, and a library, are on a third level above.

Finally, Figs. 29 and 30 show the two proposed buildings in model form. In Fig. 29, the existing miner's payroll vault may be seen in the lower left.
Fig. 27. Presentation Board No. 1
- plans (upper left to lower right) and section (lower right) of visual interpretation tower
- entrance monument (lower left)
- prototype interpretive tower (middle left)
- perspective of Main Street walk (upper right)
Fig. 28. Presentation Board No. 2: Artifact museum
- plans (upper left to lower right)
- site plan (upper right)
- section (lower left)
- perspective view of entrance (middle left)
Fig. 29. Visual interpretation tower, model

Fig. 30. Artifact museum, model
All of this constituted the final solution to the design endeavour. Although this may not be the only solution to the problem at hand, the ensemble seems a convincing and appropriate alternative.
CONCLUSIONS AND REFLECTIONS

It is time to conclude this thesis with a re-examination of this study, including the lessons learned and any ideas that may encourage further research.

I believe that perhaps the most significant lesson learned, in regard to design, was that architecture is always an artificial edifice, no matter how genuine the intent to make it otherwise. The main thrust of this project focused on establishing a relationship with the historic authenticity of a place. That authenticity may perhaps be something that is not tangible and is possessed by each person. For example, when the initial ideas emerged in this project (Figs. 14-20) I was envisioning a surreal, almost anonymous architecture free of program and function. Through those beginning studies, I had arrived at a solution of an architecture which was clearly artificial in its presence on the landscape, but, yet provided a necessary function to a human experience of memory and history.

At the site, there are still artifacts and ecofacts that remain. It occurred to me that during this study, I was involved entirely with orientation and providing shelter for artifacts already recovered from the site. Further research could be accomplished on how one incorporates these existing resources into another kind of interpretative experience.
Finally, it could be said that the objectives of this study were met; incorporating an architectural experience into an archaeological context in a sensitive and appropriate manner. There are obviously a number of different possible solutions to this problem. I hope, however, that at least this study was worthwhile in one respect: demonstrating to the reader that there are imaginative possibilities for the development of our archaeological resources across this country. We need not allow them to be obscure and remote entities within our landscape.


Olin, Dr. Hubert L. Coal Mining in Iowa. Des Moines: State Mining Board of the Iowa Department of Mines and Minerals, 1965.


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- Herbert Gottfried, my committee member who kept me "on-track" with my ideas and gave me the necessary motivation at critical times,
- David Gradwohl, my third committee member whose perspective on history and archaeology opened my eyes to other cultures and inspired a new-found sensitivity to fellow human beings,
- Finally, my family and friends who never stopped believing in me and providing me with words of encouragement and the assurance that some day all of this hard work would pay off.
### APPENDIX: DESIGN PROGRAM

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<th>Category/Space</th>
<th>Description/Notes</th>
<th>Area/Count</th>
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<tr>
<td><strong>A. Artifact Museum</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Visitor Lobby/Reception</td>
<td>Area for visitors to meet prior to touring museum spaces or site. Large enough for 15-20 people.</td>
<td>600 s.f.</td>
</tr>
<tr>
<td>2. Artifact Gallery</td>
<td>Spaces which display artifacts from site in small display cases/settings. These spaces can be broken into two or more smaller spaces.</td>
<td>2400 s.f.</td>
</tr>
<tr>
<td>3. Interpretation Gallery</td>
<td>A gallery area used for displaying large graphics with text explaining history of Buxton. May be associated with lobby/reception.</td>
<td>720 s.f.</td>
</tr>
<tr>
<td>4. Library</td>
<td>Equipped for reading books and periodicals on regional history including coal-mining, and ethnic and cultural diversity of Iowa.</td>
<td>400 s.f.</td>
</tr>
<tr>
<td>5. Office Space</td>
<td>Area set aside for coordinator/director and one assistant. May be one modest office space equipped with basic office equipment.</td>
<td>300 s.f.</td>
</tr>
<tr>
<td>6. Toilets</td>
<td>Two small toilets used for both staff and visitors.</td>
<td>(2) 50 s.f.</td>
</tr>
<tr>
<td>7. Storage</td>
<td>General storage of materials for building maintenance.</td>
<td>50 s.f.</td>
</tr>
<tr>
<td>8. Conservation Lab</td>
<td>Laboratory space for providing ongoing archaeological studies and excavations of Buxton and nearby sites. To be used by students and teachers of area high schools or Universities. Equipped with counter space, sinks, and storage cabinets.</td>
<td>430 s.f.</td>
</tr>
<tr>
<td>9. Archival Storage</td>
<td>Small space for storing artifacts for study or public display. Equipped with shelving.</td>
<td>180 s.f.</td>
</tr>
<tr>
<td>10. Research Office</td>
<td>Small office to be used by visiting archaeologist/historian associated with Conservation Lab.</td>
<td>150 s.f.</td>
</tr>
<tr>
<td>11. Circulation</td>
<td>.20 x 5330</td>
<td>1066</td>
</tr>
</tbody>
</table>

**Museum Total Square Feet**

6396 s.f.
B. Visual Interpretation Tower

An enclosed tower/structure equipped with a large panoramic representation of the townscape as it once was. Equipped with seating areas and audio recordings of former residents and a narrator of the town's history.

1000 s.f.

C. Site

1. Interpretive Master Plan

A landscape design that orients individuals through the site with walkways, observation towers, mapping devices, and orientation devices.

2. Parking
   a. Artifact Museum
   b. Visual Interpretation Tower

Visitor and staff, space for one bus, 10% handicapped.

Visitor spaces, 10% handicapped, used for those who can't walk to the tower.