LANDSCAPE PRESERVATION & DESIGN STUDIO
College of Charleston
Program in Historic Preservation and Community Planning - Department of Art History
Spring 2009 - HPCP 340

James L. Ward, SC RLA, Assistant Professor
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Class meets on Thursday: 1:00-4:00 PM
12 Bull Street lecture room and studios
WEB PAGE showing syllabi, notes, etc:
http://www.cofc.edu/~wardj/Index.html
be sure to check the Lectures for Landscape Preservation and Design for a variety of information useful for the course

Open Office Hours:
Wednesday 11-12:30
Tuesday & Thursday: 4-4:30 by appointment
Friday afternoon: by appointment

Location:
12 Bull Street (in the addition accessible off the rear garden)

General Course Description

This is intended to be a course for designers, planners, and historians to explore defining elements of landscapes. Students will apply this perspective to evaluate specific historical places over time. They will also critique examples of contemporary development from this historical and landscape perspective in an attempt to provide designs or management solutions to assist in the long term preservation, design, and interpretation of historic sites.

A large part of the appeal of the Preservation and Planning curriculum is that it is preparing the student for focused, professional training in graduate school as planner, architect, landscape architect, and the like. For others, it is a way to refresh their academic training with practical applications and real problem solving - aspects which are parts of all of our lives. The course is an attempt to achieve a “landscape level of analysis”, incorporating new methods and insights in the preservation process.

This studio in Historic Preservation will provide the basic skills for observing, measuring, and recording various aspects of historic landscapes. It will also be a useful adjunct to the other studios in Urban Planning and Preservation, architectural design and the like. We will spend time on the larger
question of the making of the American Landscape in general, how we read landscapes and this landscape in particular. We will be considering not just the visible artifact, but also consider it as far from inert. As the subject is a landscape, we will be looking at different aspects of its makeup that have not been previously seen in Preservation studies - Natural Systems Infrastructure and Cultural Context.

Specific Study Area
The specific content of this course will be a focused study of the proposed new park in Dorchester County at Bacons Bridge Road. We will be working in partnership with Designworks’ John Tarkany and, as is practical, the Dorchester County Council and the National Trust. The site is approximately 60 acres, only 5 of which is scheduled for development. Initial programming calls for the development of a kayak staging area and associated improvements. Also, there is the need to first document and potentially interpret significant early artifacts such as ship wrecks and encampment sites along this stretch of the upper Ashley. As this project has not been approved in any way by county council, our work is in the nature of suitability and conceptual studies, documenting existing conditions, analyzing inherent site opportunities and constraints, and proposing conceptual design ideas and interpretive concepts. It is hoped that not only will students be able to expand their own and the program’s portfolio but also that they will be of great assistance to an important landscape preservation project.

Outline Procedure
We will first discuss the ways that landscapes are documented in principle and specifically. We will also look at the major defining principles of landscape preservation. This will be through reading and lectures.

Then, we will need to compile readily available information – property or tax map lines, surrounding roads, land uses, aerial imagery, wetland designations, soils maps, general USGS contours, and the like. This will need to be done on a large study area scale, then on a more focused area usually including only our site and its neighboring properties. (This means two different maps each at a different scale.) This information will need to be compiled reconciling scale issues, involving some scale adjusted printing and hand graphics (or computer assisted drawing as skills and time allows) to pull together.

We will then confirm this information in the field and further provide a useful tree survey building our documenting skills. This process will require site visits during and between classes to detail this vital information. We will subdivide the site for team work to make it more manageable. I will also attempt to establish field control points to coordinate the work of the various teams.

After gathering all the readily available site data, you will investigate important historical information relevant to this site, utilizing library resources. This combined on site and remote research will then be put together on your mapping to convey your analysis of the opportunities and constraints that you feel are important. This process to this point will be done as teams to facilitate logistics. At this point, each student will pick some aspect of the project that they will develop further into a research paper or design project. In any case, the students will present their findings in poster format for the final presentation.

As with other studio courses, neatness of graphics, accuracy of recorded information, and general graphic abilities will count to the final grade as well as the content of your thinking.
I will be presenting from selected portions of the following as supplemental readings. They will be distilled into a series of lectures which are available on line on the web page or in class lectures and/or in handouts.

- a) Michael Conzen, *The Making of the American Landscape*
- b) (online) Preservation Brief #36: “Protecting Cultural Landscapes”
- c) John A. Burns (editor) *Recording Historic Structures* pages 250-276
- d) Charles F. Kovacik and John J. Winberry, South Carolina *The Making of A Landscape*
- e) Linda F. Stine, Martha Zierden, Lesley M. Drucker, and Christopher Judge (editors), *Carolina’s Historical Landscapes: Archeological Perspectives*
- f) Paul Groth and Todd Bressi (edit), *Understanding Ordinary Landscapes*
- g) Arnold Alanen and Robert Melnick (edit), *Preserving Cultural Landscapes in America*

**Special Considerations for Studio Work**

- **GENERAL:**
  - This format is a dynamic method for developing individual effort as well as for developing a team approach to problem solving.
  - The studio provides time during class to work on projects but is completely dependent on work completed out of class to pursue the topics adequately. You will need to meet as groups outside of class.
  - You should come to class with your materials prepared to work on your project until and after you meet with the Instructor. It is important to discuss topics in class and methods of presentation with students and Instructor.
  - Returning studio students who have experience with AutoCAD will have the option of developing skills with computer aided drafting and imaging for their individual drawing.
  - 24/7 access is allowed subject to the requirements of Public Safety. Those numbers are listed on the studio walls and on the outside door.
  - **All students are encouraged to develop their personal portfolio. As such all students are required to keep originals of their drawings and written information and turn in prints and copies. I cannot assure students that a copy of their work will be available.**

**COLLEGE EQUIPMENT**

- Measurement equipment is available for check-out from the Departmental Secretary. You must use equipment specifically labeled with your team number. You are responsible for this equipment. Students will be responsible for the return in good order of all equipment in their charge. Any damage or loss shall be paid for prior to issuing grade for course.
- Computer usage for AutoCAD is subject to reserved sign up times as may be posted on the door to secretary’s office. The machine is under the stairs in the common room.
- Desks and flat file storage will be assigned to students at the beginning of the semester for that semester only. Any items left after the day of the exam is subject to being removed and disposed of. Drawers available for this class will be duly labeled.
- Desks are limited and will be used by several other teams and individuals. You cannot leave your work taped down without its being in the way of other students.
- Additional light bulbs are available in the administrator’s office by request.
- Office copiers will not be available for student use. You may use other college copying facilities such as at the library.
This semester we are faced with five studio classes using 15 or so desks. Please be considerate of what this may entail and plan your work accordingly. As a policy, all classes that are in session have absolute priority for using the studio and lecture room.

Classes are currently scheduled this semester as follows:

**M:** Arch Design: 1-4 PM

**T:** HP Studio: 1-4 PM & 4:15 to 7:15 PM

**W:** Urban Design and Senior Seminar: 3-6 PM

**H:** Landscape Preservation and Design: 1-4 PM

Friday is the deadline day for HP studio

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**Basis for grading**

Grades for the course shall reflect a combination of stylistic merit and content and will be determined as follows:

- Site Base data from outside sources: 10% (team)
- Tree survey and site analysis: 15% (team)
- Historical research: 20% (team)
- Final Design: 25% (individual)
- Final Paper: 30% (individual)

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**Preliminary Schedule/Readings and studio activities (subject to change)**

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<tr>
<th>#</th>
<th>Date</th>
<th>Lecture and studio work</th>
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| 1  | 1/15 | **Introduction**
   |      | Basic concepts, course objectives, miscellaneous policies |
   |      | Equipment Needs and desk/storage assignments |
   |      | Drafting and text assignments |
   |      | Class Organization and team organization, volunteers sought |
   |      | Equipment policies and handouts |
| 2  | 1/22 | **Lecture:** Terms of Reference and Related Issues
   |      | Studio: Gathering base data, reviewing data and gathering additional information |
| 3  | 1/29 | **Lecture:** Landscape Graphics and specialized techniques
   |      | Studio: Drafting and compiling background data |
| 4  | 2/5  | On site review, confirming site data |
| 5  | 2/12 | On site review, developing tree survey data |
| 6  | 2/19 | On site review: Finalizing site data and drafting |
| 7  | 2/21 | **Special meeting on site for kayak expedition (subject to change)** |
|    | 2/26 | Presentation of base data, tree survey, and site analyses by teams |

**Spring Break**

| 8  | 3/12 | Potential work day – library research including property ownership, historical background studies, and environmental site data |
| 9  | 3/19 | **Lecture:** the Cultural Landscape Report
   |      | Studio: Overlays of historical information |
| 10 | 3/26 | **Individual design proposals due** |
| 11 | 4/2  | Studio: Drafting board critiques of individual work and research (individual) |
| 12 | 4/9  | Studio: Drafting board critiques of individual work and research (individual) |
| 13 | 4/16 | Studio: Drafting board critiques of individual work and research (individual) |
| 14 | 4/23 | Presentation to clients (individual) |

Individual final Cultural Landscape Report papers shall be due May 5th at class time.