

**College of Charleston**

Program in Historic Preservation and Community Planning - Department of Art History

**ARTH 290-001**

<i>Spring Semester 2007</i>	<i>James L. Ward, RLA ,Assistant Professor</i> <a href="mailto:wardj@cofc.edu">wardj@cofc.edu</a> <i>Office Hours:</i> <i>M, T, W: 11:00-12:00 PM</i> <i>or by app't on Monday and Friday afternoons</i> <i>12 Bull Street (in the addition accessible off</i> <i>the rear garden) or by appointment</i>
<i>12 Bull Street lecture room and studios</i> <i>WEB PAGE showing syllabi, notes, etc:</i> <a href="http://www.cofc.edu/~wardj/Index.html">http://www.cofc.edu/~wardj/Index.html</a> <i>be sure to check the "Message Center"</i>	

**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 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 as well as Landscape Ecology. We will spend time on the larger question of the making of the American Landscape in general 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.

**General Content and Objectives**

The content of this course will be a focused study of three landscapes. The specific sites will be subject to final confirmation.

- a) A small scale garden setting, (such as a College of Charleston garden);
- b) An urban park with a history (such as Hampton Park); and
- c) An historical landscape trying to maintain some interpretive value in the face of development (such as Battlefield site preservation on James Island); OR a larger scale setting such as a plantation or neighborhood (such as Dixie Plantation or McLeod Plantation).

The steps in each case will require a similar strategy:

- 1) Development of base maps at appropriate scales from existing data at appropriate scales;
- 2) Analysis
  - a. collection of onsite data,
  - b. site record based on topography, soils, slopes, wetlands, etc.,
  - c. review of the historical record

- d. understanding the current pressures and potential development scenarios;  
and
- 3) Planning or development of an approach to design and management that reflects these considerations as well as developing the most effective ways to communicate these design and preservation ideas.

The final product of the course will be more the development of graphic designs and interpretation rather than of papers or exams. The format lends itself to the development of individual student portfolios as well as inclusion of a broad array of prior interests brought to the process. It is the conversation generated by these studies and by the varying backgrounds of the students that makes a studio course dynamic and educational.

### Texts

I will be presenting from selected portions of the following as supplemental readings

- 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. Kovacic 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
- h) Samuel N. Stokes, Saving America's Countryside: A Guide to Rural Conservation
- i) (online) Preservation Brief #36: "Protecting Cultural Landscapes"

### 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 assignments.
- All students are encouraged to develop their personal portfolio. As such students are required to keep originals of their drawings and turn in prints. Professor will not keep drawings after the beginning of the following term.

## COLLEGE EQUIPMENT

- Measurement equipment is available for check-out from the Departmental Secretary.
- Computer usage for AUTOCADD is subject to reserved sign up times as posted on the door to secretary's office.
- 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.
- 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.

### **Grading Criteria**

Each project will be 33% of the total grade with 50% of the work as an individual and 50% as a team. I will assign grades based on the thoroughness of the effort, the development of ideas pertinent to our discussions, neatness and accuracy of drawings, and creativity.

### **Miscellany, but Important**

- Attendance is required. It will be important to discuss topics in class and will supplement the readings. Multiple unexplained or unexcused absences are sufficient grounds for failing the course. SPECIAL NOTE: More than two unexcused absences will result in a grade of 'WF' at the Instructor's discretion. Students who leave early without specific permission will be counted as absent.
- All drawings turned in for grade shall be either a copy at 8 ½" X 11", 11" X 17", or a print measuring 24" X 36" when required. No originals will be accepted. Prints and copies will be kept by Instructor. Color drawings for presentations are acceptable, if done on a print and will be returned after being recorded by Instructor by the end of the term. All drawings submitted to Professor shall include complete title information shown in an organized way (per standard title sheets or title sheet on a paper) including name and/or team members, date, and assignment number.
- The honor code of the College of Charleston applies to this course including provisions for cheating and plagiarism.
- There will be no make-up exams or delays in quiz or exam deadlines without an excuse approved by the Dean of Students' office presented in a timely manner. If approved by Instructor ahead of time, delays in handing in drafting assignments will lower grades by 5 points for every class they are late.
- In every instance, communication with the Instructor is essential to coordinate your work. If you send an email, please make sure I acknowledge it as email from the COC computers are frequently infected with viruses. In no case will I be opening attachments. I may not be getting your messages. I also have a mailbox in the Art History Department which I check 3 or 4 times a week.
- Please refer to Departmental handout for copier use.
- Students are responsible for their own equipment. Any items left in drawers or on desks are problematic especially as multiple other courses are using the studios.
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**INDIVIDUAL DRAFTING EQUIPMENT REQUIREMENTS** (not complete, but a good start) This equipment is available from Artist & Craftsman, Office Depot,

Charleston Blueprint and in other locations. You should shop for best prices and availability.

1. 25' tape
2. Triangular scales - architectural and engineering
3. 11 X 17 vellum sheets for scaled pencil drawings 1/8" spacing
4. Tracing paper – 24"roll
5. Vellum paper for inking – individual 24" X 36" sheets
6. Eraser – Magic Rub
7. Triangle (preferably adjustable, but 45 degree will do)
8. Compass and simple french curves
9. "Staedler" pigment liner set of 4 – 1, 3, 5, & 7
10. Pencils – 2H, HB, 2B, 4B with sharpener
11. Colored pencils as you may require for field notes (for example red and blue to distinguish initial measurements and field checks)
12. Magic Tape and drafting tape
13. Access to a camera (one per team as noted in schedule)
14. Something to put your stuff in and carry it around (a canvas bag is fine)

#### **EQUIPMENT AVAILABLE FOR CHECKOUT FROM OFFICE**

*You are responsible for this equipment being returned to the office in good working order. There is a sign out sheet which must be countersigned by the Departmental Secretary or the Professor.*

1. 200' tape
2. Laser measuring devise for heights
3. Wooden Stakes, nails, nylon string, string levels, carpenter's square, calipers, and moulding gauge
4. Theodolite, tripod and rod
5. Digital Camera

**DRAFTING STUDIO NOTES** As available in studio, drafting tables, drafting surfaces, parallel bars, benches, lights, and drawing files. You should put your group number and names on what you want use of. Some sharing of desks with other classes will be required. We will try to allow exclusive use of drawing drawers by respective teams. This is unsecured and should not be used to keep irreplaceable or expensive items.

Copies are now monitored more closely and require payment to departmental secretary. These policies are attached to this syllabus. Please review those policies closely.

All teams shall have desk and drawings stored and cleared out of studios by last day of exams. Anything left there shall be subject to disposal. Desks and equipment assigned to individuals shall be checked prior to issuing grades.

**PRELIMINARY SCHEDULE**

<b>LANDSCAPE PRESERVATION STUDIO ARTH 290-001</b>		
1	1/9	<b>Introduction</b> – Basic concepts, course objectives, miscellaneous policies Equipment Needs and desk/storage assignments Drafting and text assignments Class Organization and team organization Equipment policies and handouts Introduction to Landscape Preservation lecture
2	1/16	Discuss logistics of drafting techniques Discuss field equipment and measurements (per HABS) Discuss dimensioning and field measurement techniques Discuss research sources for mapping and scale issues Present examples of base, analysis, and design/planning/interpretation
3	1/23	<b>Project #1: Field work for first project and development of a base plan (TEAM)</b>
4	1/30	<b>Development of Base Plan</b> – work day and drafting (TEAM)
5	2/6	<b>Research and Base Supplement</b> – work day and drafting (TEAM)
6	2/13	<b>Design/Planning/Interpretation</b> – work day and drafting (INDIVIDUAL) (project due 2/16)
7	2/20	<b>PROJECT #2: Field work for first project and development of a base Plan (TEAM)</b>
8	2/27	<b>Development of Base Plan</b> – work day and drafting (TEAM)
		<b>SPRING BREAK</b>
9	3/13	<b>Research and Base Supplement</b> – work day and drafting (TEAM)
10	3/20	<b>Design/Planning/Interpretation</b> – work day and drafting (INDIVIDUAL) (project due 3/30)
11	3/27	<b>PROJECT #3: Field work for first project and development of a base plan(TEAM)</b>
12	4/3	<b>Development of Base Plan</b> – work day and drafting(TEAM)
13	4/10	<b>JW is to be out of town, Work Day Research and Base Supplement</b> – work day and drafting(TEAM)
14	4/17	<b>Design/Planning/Interpretation</b> – Final projects due (INDIVIDUAL) (project due 4/20)
	4/27	All projects and revisions due

**Note that due dates are typically on Friday at 2:00 PM sharp. This is to allow adequate coordination among teams and to get prints and copies through shops.**