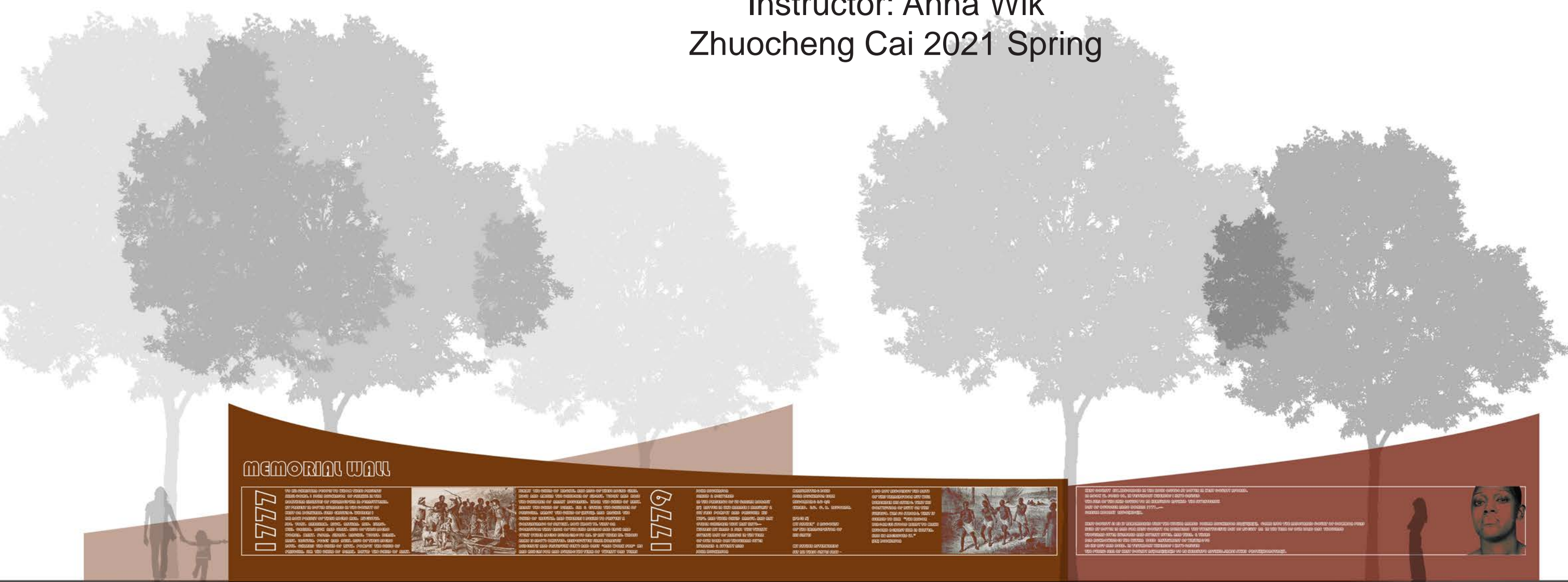


# JOHN DICKINSON PLANTATION REFLECTION PROJECT

Instructor: Anna Wik  
Zhuocheng Cai 2021 Spring



# Introduction

The John Dickinson site offers various historical interpretations and educational activities centered on plantation life in the eighteenth century. This project aims to develop a master plan for the John Dickinson Plantation Reflection, which is located in Dover, Delaware. Its main focus is to create a reflection area in the plantation to remember the enslaved peoples' legacy. The site properties will be developed into a mixed-use landscape for visitors, students, and residents around the area ("Tour the John," 2021).

The plantation was established by Samuel Dickinson. Samuel Dickinson, a prosperous Quaker tobacco planter and merchant from Talbot County, Maryland, relocated his family to the Jones Neck property southeast of Dover, Delaware, on January 18, 1740. He was then seven years old, John Dickinson. On the different plantations, a substantial slave community lived and worked for Dickinson and his tenants. John Dickinson agreed in 1777 to release his thirty-seven slaves after twenty-one years of service (Newton, 1997). He split his time between his father's plantation estate and his city residences in Philadelphia and Wilmington for 68 years until he died in 1808. Moreover, he was instrumental in founding a new nation—the United States of America—during that period ("Tour the John," 2021).

After John died in 1808, his daughter did receive the plantation and remained in her family several times until the start of the twentieth century. In 1952, the **Sociedad Nacional de las Colonias de América** bought the main mansion and 12 acres of land for 25,000 dollars. At the Constitution Day ceremony that year, they gave the site to the State. The house started opening again in May 1956, after three-and-a-half years of renovation ("Tour the John," 2021).

The mission of this landscape master plan is that the project will provide an open memorial space that commemorates the legacy of enslaved peoples at the John Dickinson Plantation. Visitors will be able to interact with one another and the site history.

The project has been accomplished in the following phases:

- Research and analysis phase:
  - site inventory and analysis;
  - precedent study;
  - design research briefs and case study.
- Concept phase:
  - mission development;
  - concept development;
- Design phase:
  - finalize landscape master plan;
  - site development and details: plan and sections;
  - perspectives of each landscape feature..

TABLE OF CONTENTS

Research Chapter

Site Analysis ..... 2-9

Precedent Study ..... 10-12

Design Research Briefs And Case Study ..... 13-15

Summary of Case Studies and Research Briefs ..... 16

Mission, Objective and Goals ..... 17

Design Chapter

Diagrams ..... 18-22

Conceptual Plan ..... 23

Construction And Material ..... 24

Overall Section..... 25

Enlarge Plan A-Memorial Corridor..... 26

Section A: Memorial Corridor ..... 27

Enlarge Plan B-Circle Of Reflection..... 28

Section B-Circle Of Reflection..... 29

Circle Of Reflection ..... 30

Enlarge Plan C-Memorial Wall..... 31

Section C-Memorial Wall..... 32

Memorial Wall..... 33

NighttimeLighting Diagram..... 34

Circle Of Reflection Perspective ..... 35

Memorial Wall Perspective ..... 36

Memorial Corridor Perspective ..... 37

Reference ..... 38-40



# SITE ANALYSIS

## John Dickinson Plantation

Location:  
340 Kitts Hummock Rd Dover, DE  
19901  
(located southeast of the Dover Air  
Force Base)  
Area:  
13,000-acre (5,300 ha)  
Main Area:  
Style:  
Early Georgian mansion and Colonial  
Revival Garden style garden



01



02



03



04



05



06





## COLONIAL REVIVAL GARDEN

Colonial Revival Garden style was developed in the late 19th and early 20th centuries, simultaneously with the popularization of landscape and historic preservation professions. This unique American design style reflects national awareness, gratitude, and pride—a typical garden design from the American colonial era (Wilson et al., 2006).

Simple straight beds represent colonial gardens, straight (not winding) paths through the garden, fruit trees, ornamental flowers, and perennials from vegetable groups (Wilson et al., 2006).



Figure 1-Colonial Revival Garden

## EARLY GEORGIAN

With its long history in America, the Georgian style is among our country's most consistently popular types. Georgian architecture is the name of the current architectural style from 1714-1830 in most English-speaking countries (Musson, 2007).

The Georgian style is diverse but features symmetry and proportions based on classical Greek and Roman architecture revived from Renaissance architecture. Its proportion and balance characterize Georgian architecture; simple mathematical ratios were used to determine the height of a window concerning its width or the shape of a room as a double cube (Musson, 2007).



Figure 2-Main Mansion



# History Timeline of John Dickinson Plantation and Enslaved People in Delaware

In the Beginning: 1639-1787  
In 1639, Fort Christina, who "Black Anthony" was delivered to, and nine years later, he served as special assistant to "Governor Printz." (Newton, 1997).

By 1740, Samuel Dickinson and his family had moved into a newly built Georgian brick mansion, the threestory pedimented building.

In 1777, John Dickinson emancipated more than 20 slaves from his St. Jones' Neck home in Kent County. Dickinson also gave education opportunities to the children of his slaves ( Newton, 1997).

From statehood through the American Civil War: 1787-1865 In September 1787, the new federal constitution was finished and given to the states for approval. The state of Delaware was the first to act. The new constitution was unanimously passed on December 7, 1787, during a state convention in Dover, making Delaware the first state to establish the Union (Newton, 1997).

Before the Civil War, free African Americans faced a slew of legal discrimination. They needed permits signed by white males to leave the state, and they could not return if they were gone for more than six months. If free African Americans from outside of Delaware state wanted to move here, they are not allowed (Newton, 1997).

Slaves and freedmen frequented white churches in the early 18th century but were banished to the gallery (as in Barratt's Chapel). Many blacks were drawn to the Methodists' energetic services and attended Methodist conventions in more significant numbers than any other group (Newton, 1997).

When the Works Progress Administration (WPA) researched African Americans in the 1930s, the "color line" persisted, particularly in southern Delaware. In northern Delaware, African Americans were theoretically equal to whites, although they had little close or general contact with whites (Newton, 1997).

1730s, Samuel Dickinson, a slaveholder in Talbot County, Maryland, began creating a plantation in Delaware (Calvert, 2010).

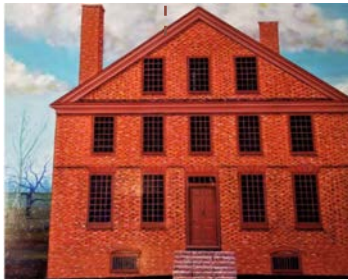


Figure 3-Main Mansion

By 1767, the mansion became a tenant house.

John Dickinson had manumitted his slaves conditionally in 1777. In 1786, he signed an unconditional manumission that freed all enslaved people from slavery (Calvert, 2010).




Figure 4-Mansion on Fire

A disastrous fire in March of 1804, destroyed the main part of the house.

Slavery had been eliminated in Wilmington and was disappear in southern New Castle County by 1860. Even in Sussex County, the slave-to-free ratio was one to three. However, the General Assembly was hesitant to take the last step. The Friends of Abolition nearly succeeded in 1847, but one vote prevented them from succeeding (Newton, 1997).

From the Civil War to the Great Depression: 1865-1930," Freedmen anticipated complete rights but quickly discovered that the years following the War was fraught with frustration and disappointment. In Wilmington, the Delaware Gazette said that the Reconstruction period's political question was "white or black." The Democrats lost no time in using any chance to invoke the racial card (Newton, 1997).

From 1930 to the Present: Modern Times" In 1930, sixty out of every hundred African Americans were gainfully employed. In terms of education, the University of Delaware welcomed African Americans students in 1948. African Americans in Delaware have made moderate improvement from the 1970s to the present ( Newton, 1997).




Figure 5-National Historic Landmark Plaque

On Jan.20, 1960, the mansion was designated a National Historic Landmark, and listed on the National Register of Historic Places on Oct. 15, 1966.

In 2000, the Division of Historical and Cultural Affairs and the Division of Parks and Recreation acquired 420 acres of farmland and marsh surrounding the main mansion in collaboration with the Open Space Council.

John Dickinson Plantation joined the National Park Service in 2008, and National Underground Railroad Network to Freedom initiative of the U.S. Department of the Interior.

In 2020, the John Dickinson Plantation became a member of the International Coalition of Sites of Conscience.



1777 DICKINSON MANUMISSION

1

2

3

4

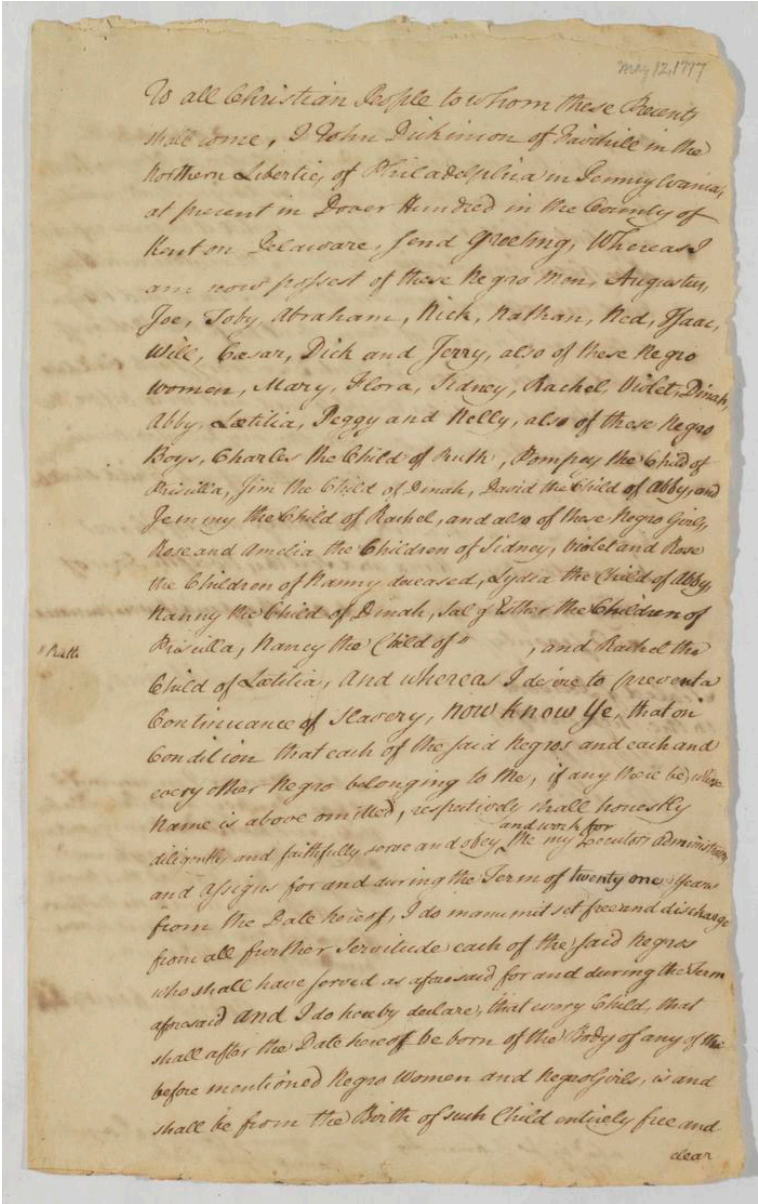


Figure 6: Manumission

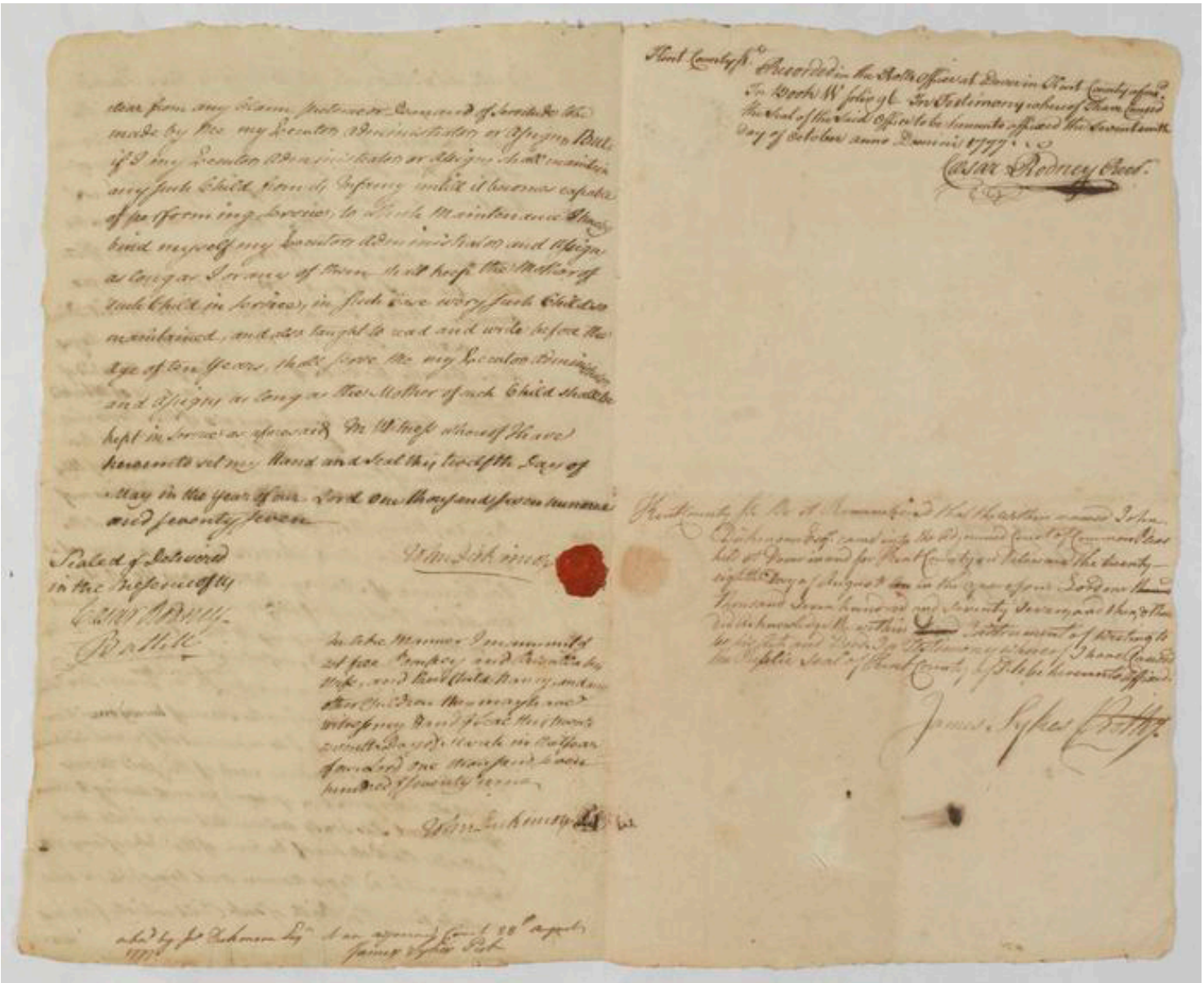


Figure 7-8: Manumission

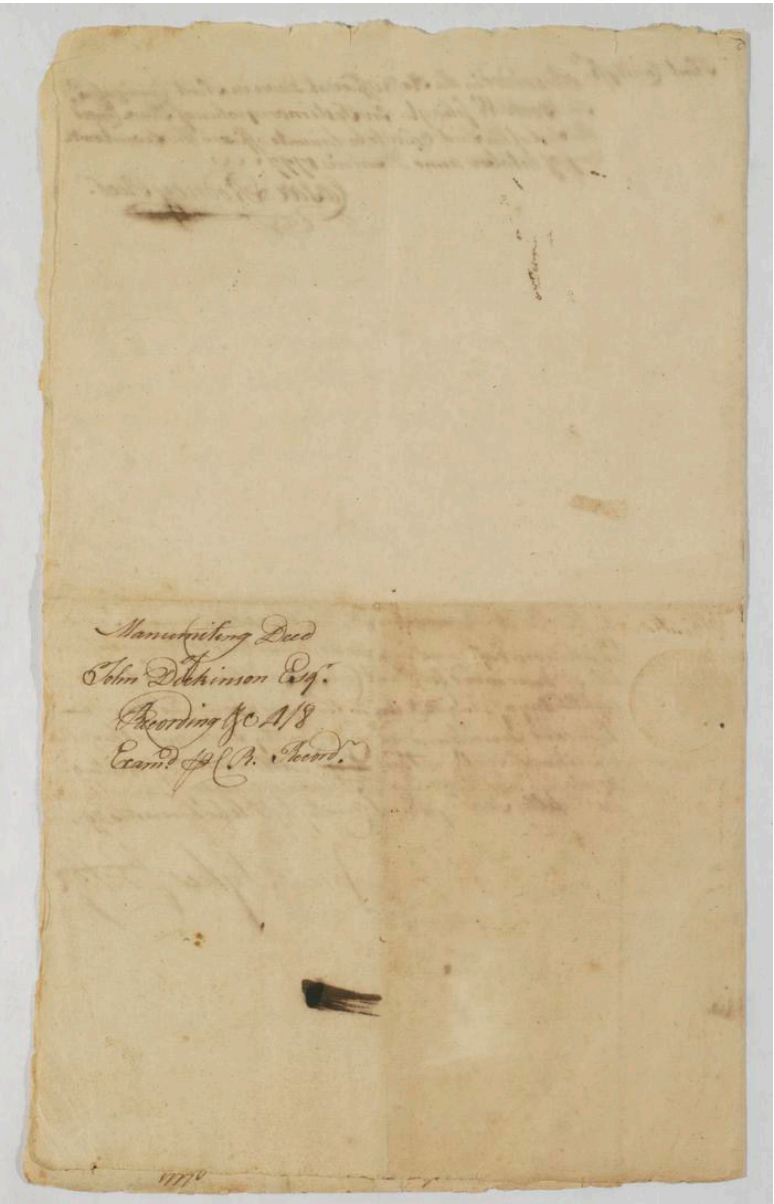


Figure 9: Mannumission

This document contains the names of freed enslaved people from 1777 to 1779 and a short transcription of Manumission of John Dickinson's Slaves; the document will be part of the main design elements, which will be one of the reflection design ideas.



# SUN/SHADE AND HUMIDITY IN SUMMER

Standing on the site of John Dickinson Plantation, people can feel the strong sunlight due to the lack of trees, and the humidity is at an average level during the typical summer season.

## Location:

318 Kitts Hummock Rd, Dover, DE,  
19901, USA  
Time:  
08.Mar.2021, 14:40 UTC-5

## Solar data for the Location

Dawn: 05:55:21  
Sunrise: 06:21:41  
Sun peak level: 12:12:11  
Sunset: 18:03:19  
Dusk: 18:29:42  
Duration: 11h41m38s  
Altitude: 34.95°  
Azimut: 227.00°  
Shadow length: 1.43 at an object level: 1m

## Geo data for the Location

Height: 6m  
Latitude: N 39°6'6.04" 39.10168°  
Longitude: W 75°26'54.41" -75.44845°  
Timezone: America/New\_York EST

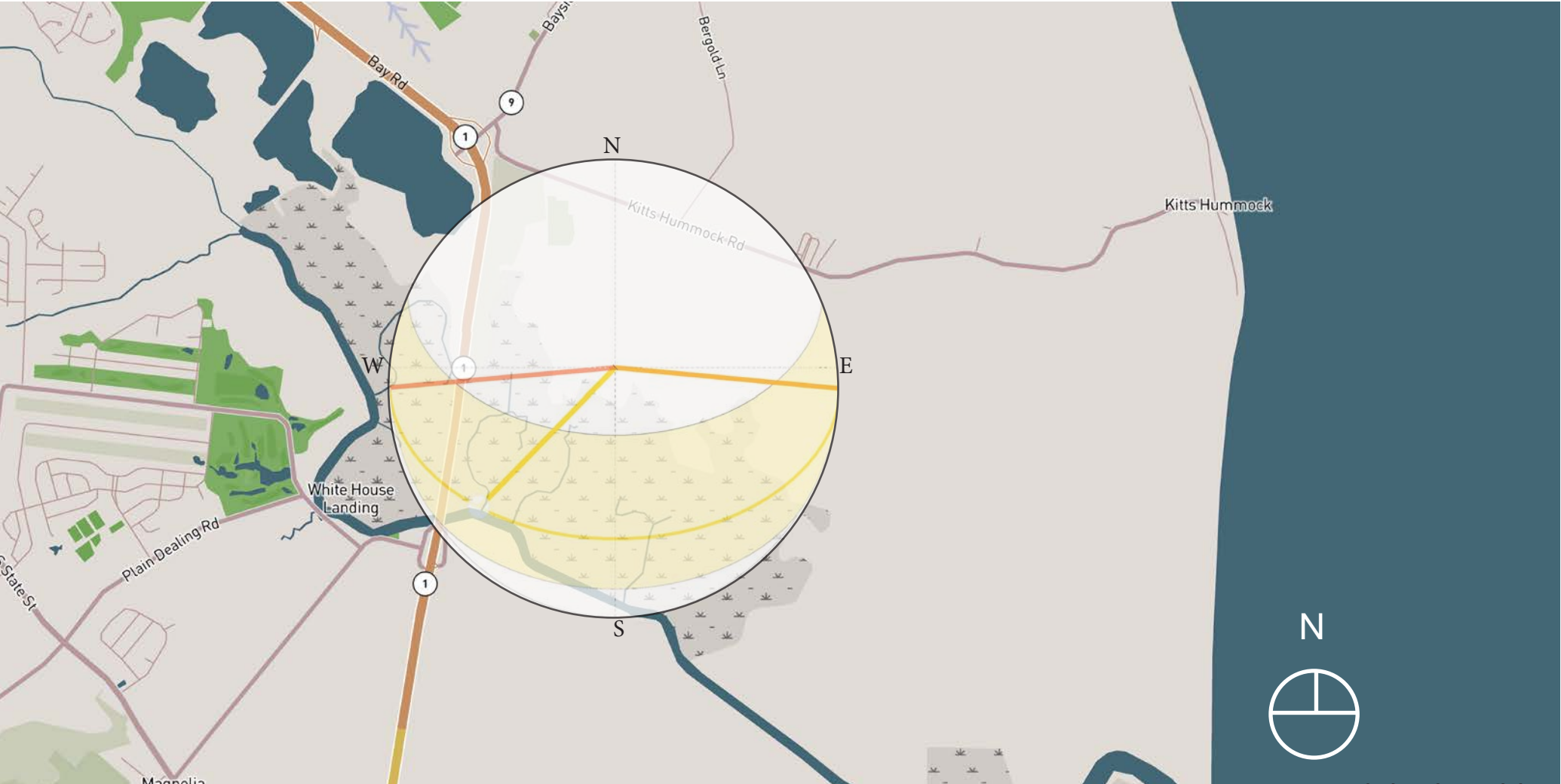


Figure 10: Sun/Shade Table

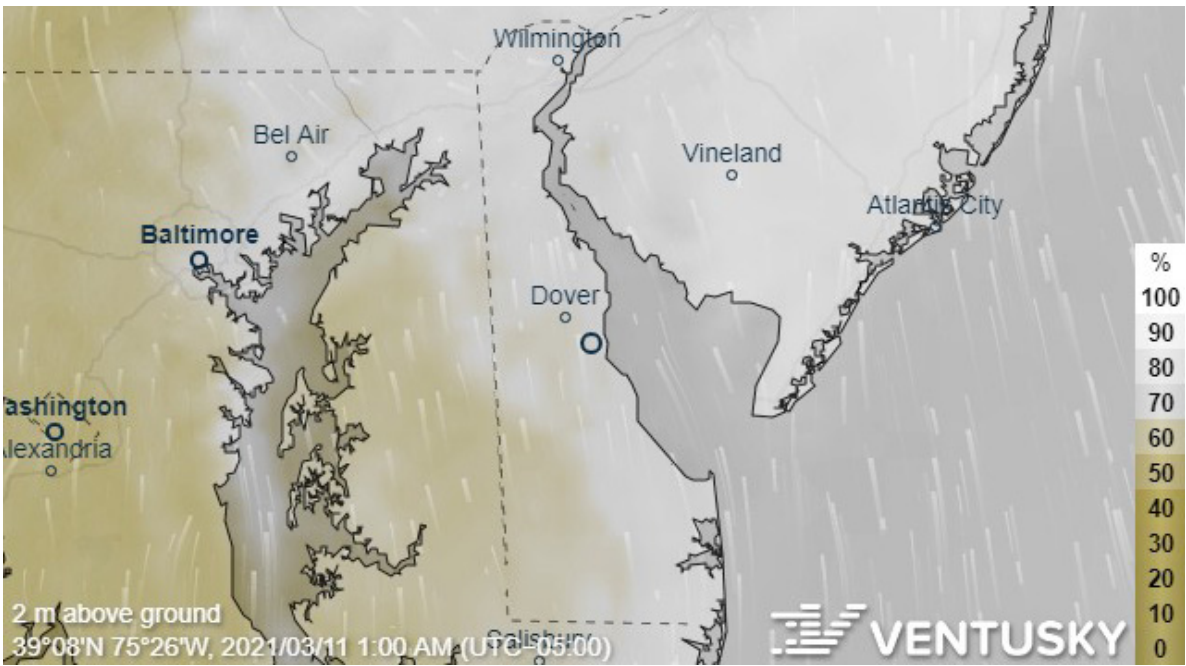


Figure 11: Humidity Table



SOIL SURVEY OF LANDSCAPE



Figure 12-Soil Map

MAP LEGEND

- Area of Interest (AOI)**

  - Area of Interest (AOI)

**Soils**

  - Soil Map Unit Polygons
  - Soil Map Unit Lines
  - Soil Map Unit Points

**Special Point Features**

  - Blowout
  - Borrow Pit
  - Clay Spot
  - Closed Depression
  - Gravel Pit
  - Gravelly Spot
  - Landfill
  - Lava Flow
  - Marsh or swamp
  - Mine or Quarry
  - Miscellaneous Water
  - Perennial Water
  - Rock Outcrop
  - Saline Spot
  - Sandy Spot
  - Severely Eroded Spot
  - Sinkhole
  - Slide or Slip
  - Sodic Spot
- Spoil Area
  - Stony Spot
  - Very Stony Spot
  - Wet Spot
  - Other
  - Special Line Features

**Water Features**

  - Streams and Canals

**Transportation**

  - Rails
  - Interstate Highways
  - US Routes
  - Major Roads
  - Local Roads

**Background**

  - Aerial Photography

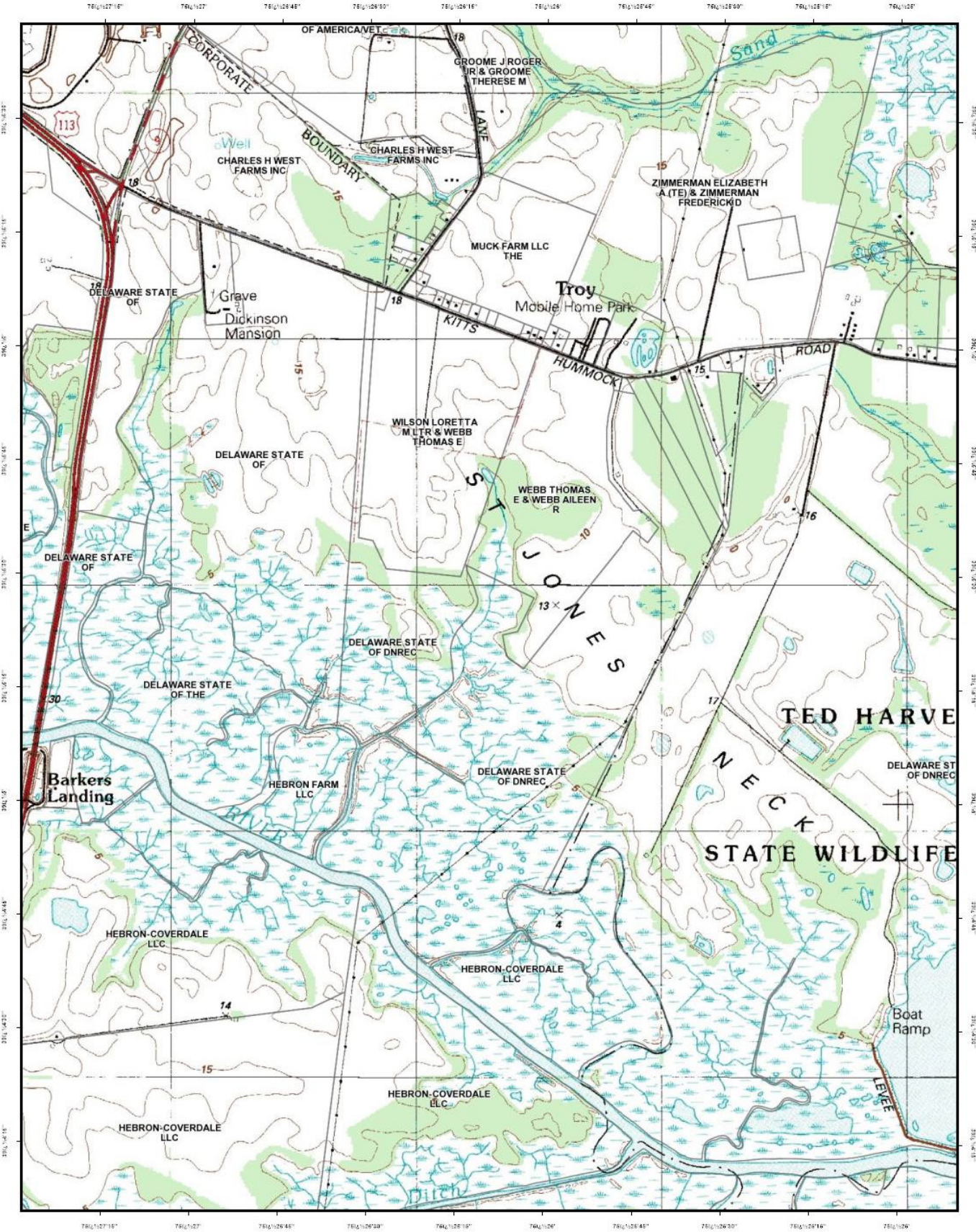
Map Unit Legend

Map Unit Symbol	Map Unit Name	Acres in AOI	Percent of AOI
FgcA	Fallsington loams, 0 to 2 percent slopes, Mid-Atlantic Coastal Plain	2.3	4.9%
GrA	Greenwich loam, 0 to 2 percent slopes	16.3	34.9%
GrB	Greenwich loam, 2 to 5 percent slopes	5.7	12.2%
MkA	Matapeake silt loam, 0 to 2 percent slopes	8.4	18.0%
MkB	Matapeake silt loam, 2 to 5 percent slopes	2.3	5.0%
MtcA	Mattapex silt loam, 0 to 2 percent slopes, Mid-Atlantic Coastal Plain	7.1	15.1%
NsA	Nassawango silt loam, 0 to 2 percent slopes	2.4	5.2%
SacA	Sassafras sandy loam, 0 to 2 percent slopes, Mid-Atlantic Coastal Plain	2.2	4.8%
UIB	Unicorn loam, 2 to 5 percent slopes	0.0	0.0%
Totals for Area of Interest		46.7	100.0%



# TOPOGRAPHY MAP

Flat areas in John Dickinson Plantation are not strictly horizontal, there are still some elevation changes, but it might be hard to find in the naked eye. An accurate topo map can help landscape architects understand the land better in the John Dickinson Plantation site; flat land needs more changes in elevation so that the visitors could have more interaction with the site.



John Dickinson Plantation  
Topo Map

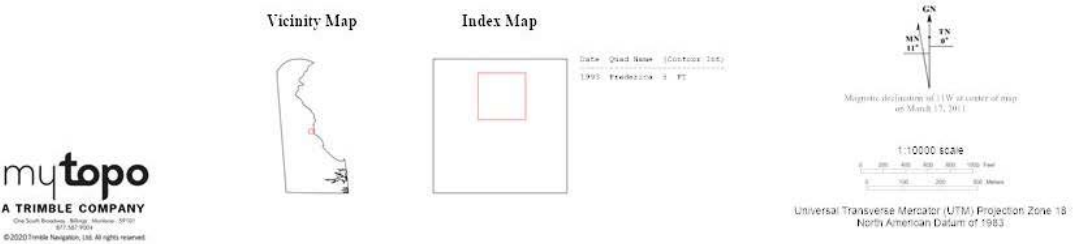
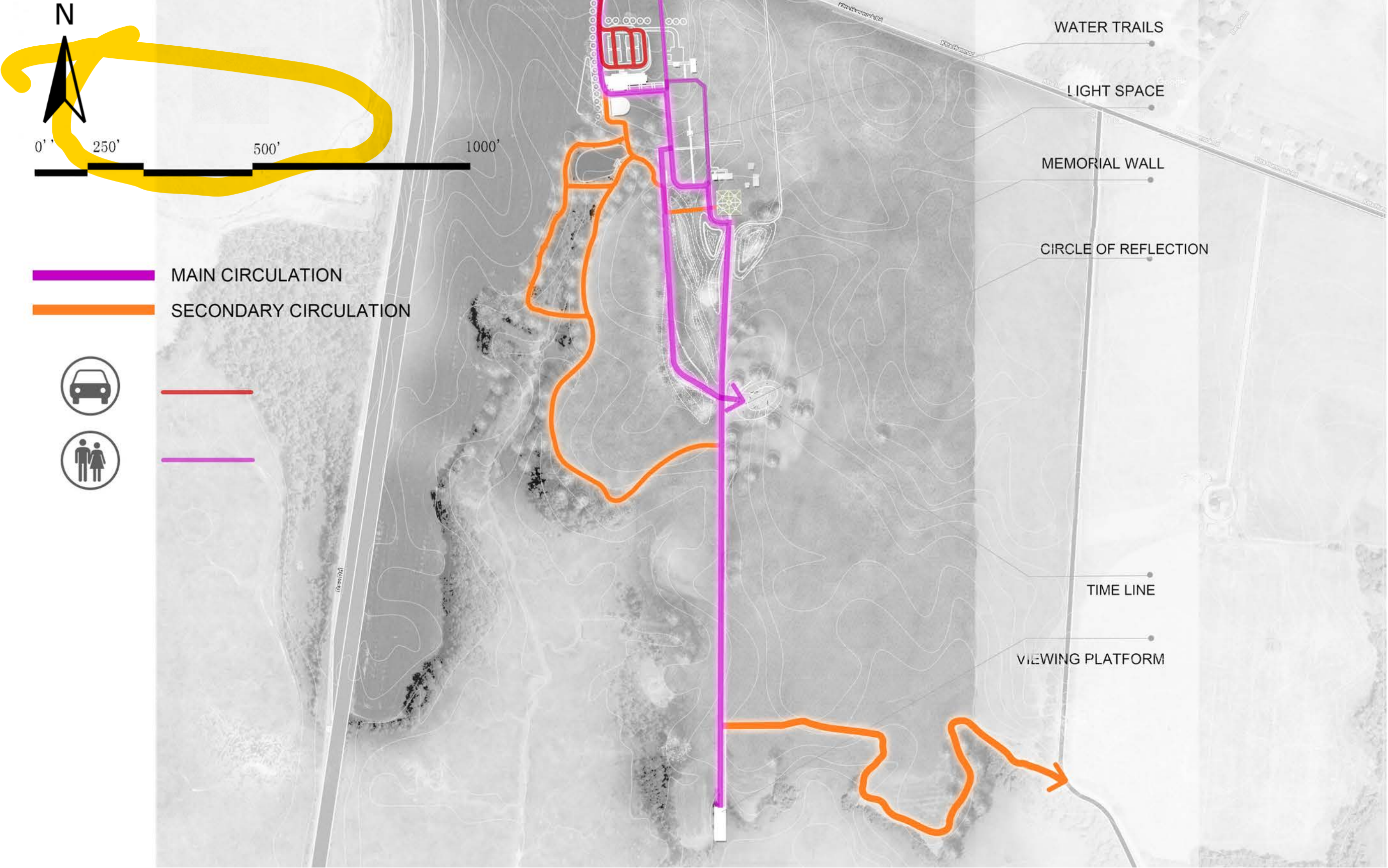


Figure 13: Topo Map of John Dickinson Plantation



CIRCULATION ANALYSIS





# THE SLAVE DWELLING PROJECT PRECEDENT STUDY

## History of the Project

Joseph McGill, Jr., who is the founder of this project, had his interests in the lives of the enslaved people associated with slave dwelling. It was the exploitation of slaves that provided the wealth that helped build this building. In addition, enslaved people still occupy spaces on the land attached to these buildings (“The Slave”, 2019).

The Slave Dwelling Project, established ten years ago, seeks to address that these buildings were often unrestored and/or uninterpreted. Or, in the case of some of the architecture, these buildings were physically connected to the big house by a hyphen that inconspicuously hid their true history. Moreover, it absorbed that history into a feel-good story about the enslavers.

Ten years ago, the simple act of sleeping at historical sites made Joseph McGill, Jr. has now contributed to a nationally recognized effort to use these sites as classrooms (“The Slave”, 2019).



Figure 14: Slave Dwelling



Figure 15: Joseph McGill, Jr.

Joseph McGill, Jr. is the founder of The Slave Dwelling Project, Inc., and was previously a field officer for the National Trust for Historic Preservation.

## Slave Life Conditions

On some plantations the owners would provide the slaves with housing, on others the slaves had to build their own homes.

The slaves lived in crude quarters, susceptible to bad weather and disease. Their clothing and bedding were minimal as well. They had little furniture, and their beds were usually made of straw or old rags.

At every Slave Dwelling Project sleepover, participants engage in a conversation about slavery and its legacy in this nation. Willing participants also contribute to a blog that is written about every sleepover.

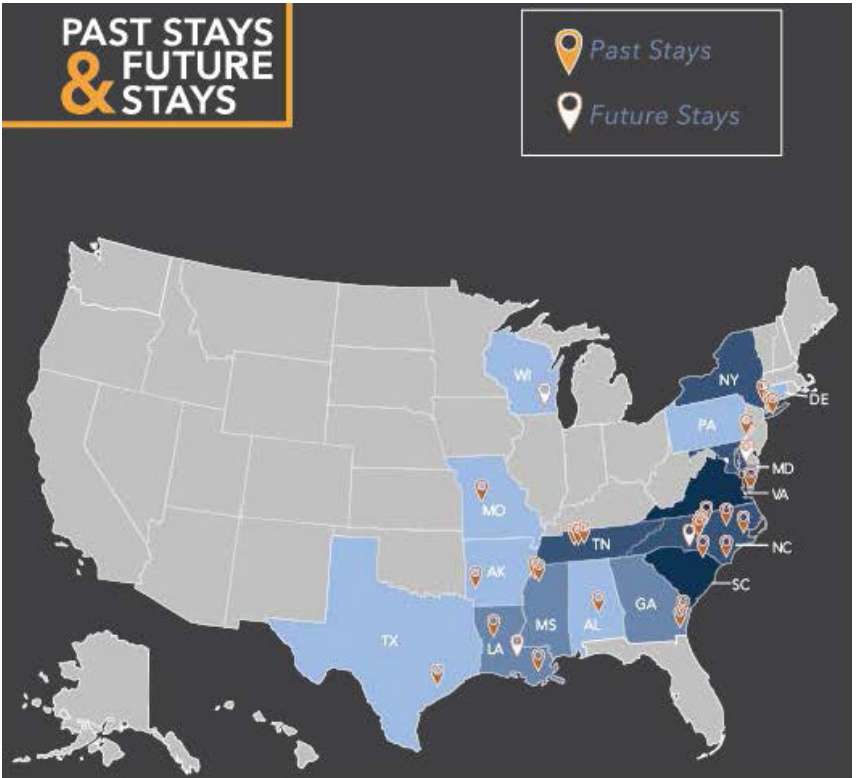


Figure 16: Location Map of Slave Dwelling Project

## Stay Overnight Locations

The Slave Dwelling Project aims to identify and assist property owners, government agencies and organizations to preserve extant slave dwellings. Joe McGill has reached ninety sites in over eighteen states. There are 29 sites in South Carolina, and 11 in Virginia State.

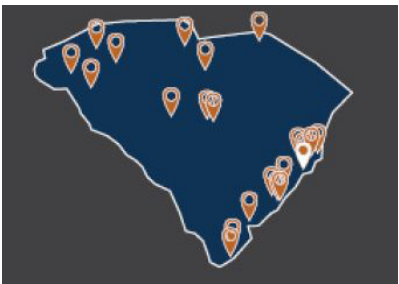


Figure 17: SC



Figure 18: VA



# EVENTS/CONFERENCES

Gives talks and presentations.  
Organizes and conducts overnight stays at sites associated with slavery.  
Presents “Inalienable Rights: Living History Through the Eyes of the Enslaved” living history programs. Annually has a main conference and at least one mini-conference.  
Consults and connect individuals interested in maintaining an existing slave housing (“About Us,” 2021).



Figure 19: Franklin Masonic Hall

Encourage and assist people and groups in preserving and marking locations associated with the institution of slavery and its legacy (“About Us,” 2021).  
  
In order to enhance racial relations, engage individuals in candid discussions regarding slavery, race, racism, and racial fairness (“About Us,” 2021).

# PUBLIC REACTION AND RESPONSE

“This overnight stay highlighted for me in a personal and physical way what the lives of enslaved people might have been like. It made me much more thoughtful about the harsh contrast between the lives of free, privileged, European American slave owners, like my own ancestors, and the lives of the enslaved and intentionally deprived African American people.”  
– Prinny Anderson  
  
“For the past 11 years, Joseph McGill, Jr. has been reframing American history using former slave quarters.”  
– Hadley Keller

“When people know I’m coming they spruce the place up,” McGill says, unfurling his bedroll. He approves of this, since “it means they do preservation work that’s needed now, rather than putting it off.”  
– Tony Horwitz



Figure 20: The conversation in Stenton



Figure 21: Stenton Sleepover with the Slave Dwelling Project

The talk was as varied as the individuals present. Throughout the conversation, themes of forgiveness, social justice, and historical pain pervaded.

Sleepovers Promote the Following Values:

- Elevate the enslaved people’s voices
- Come in peace, with no malice in your heart, and act with compassion
- Tell the truth and leave nothing out — no sugarcoating
- Accept psychological and bodily suffering as a means of accomplishing our Mission
- Share stories that educate and unite us
- Our work is founded on historical study.
- Collaborate and work in a group environment
- Take pride in our group’s diversity (“About Us,” 2021).



# BELLE MEADE PLANTATION

Location:  
5025 Harding Pike, Nashville, TN 37205

Belle Meade Plantation was formerly home to the nation’s best-thoroughbred nursery. Belle Meade, which interprets as a “beautiful meadow” in both French and Old English, is the name given to the 5,400-acre plantation by its huge geological terrain (McGill, 2020).

Brigette Jones, the former Director of African American Studies, addressed that The stunning views backdrop and historic legacy nestled among 100-year-old magnolias are tarnished by only one thing: the 136 enslaved individuals who lived there involuntarily until 1865, at the conclusion of the Civil War (“History: Belle Meade,” n.d.).



Figure 22: Location Map of Meade Plantation

Programming:

Journey to Jubilee:

From 1807 until the years following Emancipation, these stories illustrates the lives of African-Americans who were taken to and born in Belle Meade. Among the program’s objectives is to learn more about their crucial presence on this land and their relationship with the family until Belle Meade’s closure in 1906. Numerous men, women, and children were present here throughout their slavery and subsequent liberation. They persevered, and we want to pay tribute to them by sharing their journey. Nearly one hundred years of this critical history are explored through primary source research (“Journey to Jubilee,” n.d.).

Joseph McGill, Jr. provided solid counsel and comments on a subject that many Tennesseans continue to avoid, and those in attendance at both the panel and campfire talk departed with more than enough fuel for thought moving ahead (“Belle Meade”, n.d.).

The discussion covered from employment procedures to marriages and slave burial grounds, and those at the site expressed gratitude for the opportunity to listen and learn about more effective methods to preserve and appropriately depict the history of African Americans on plantations (McGill, 2020).



Figure 23: Belle Meade

# EVIDENCE-BASED DESIGN RESEARCH BRIEFS AND CASE STUDY

## Zhuocheng Cai

### Landscapes and Memories

Cornelius Holtorf and Howard Williams

All landscapes are 'historical' to the extent that they are transformed, occupied, visited, or understood by individuals or in the past. Because landscapes can embody memories and thus be 'historical' in various ways, this historical dimension of almost all landscapes can be achieved through material remains or knowledgeable understanding, evoking the past in the mind of the beholder, as well as through social practice and inhabitation. The author uses the term "landscape" to refer to the inhabited or perceived landscapes of human groups throughout history and the present, which incorporate both natural and manufactured features (Holtorf & Williams, 2006).



Figure 24: The accumulative landscape at Hanabergsmarka near Nærbø, southern Norway.

#### 1. Memory in accumulative landscapes

Archaeologists have previously researched various accumulative landscapes and have increasingly focused on significant themes in the last half-landscape millennium's change, such as rural settlement and land enclosure, the emergence of townscape, and industrial landscapes.

#### 2. Remembering and forgetting in landscapes

The author says in his article that by the same token landscapes can serve to hide the past, or make people forget it.

#### 3. Changing memories over time

Individuals acquire a large portion of their collective memories through socialization, while they can also adjust pre-existing perceptions of the past to reflect what they believe is correct or suitable.

#### 4. Memory in created landscapes

Prospective memory refers to the future intentions of persons who create domains of memory.

#### 5. Sacrificial landscapes

Nicholas Saunders' study of World War I's Western Front as a sacrificial landscape is mentioned by the author, where Calvary crosses became emblems of sacrifice and memory.

#### 6. Creating landscapes of death and commemoration

In Europe, for example, the dead were present in numerous other ways in post-medieval landscapes; landscape parks, for example, feature intentionally crafted reminders to a desirable past.

#### 7. 'Theatres of memory'

In today's world, a variety of newly constructed retail malls and heritage sites have turned landscapes and surrounding areas into what Raphael Samuel (1994) refers to as 'theatres of memory.' For instance, the Las Vegas cityscape can be viewed as a complex historical landscape (Holtorf & Williams, 2006).

#### What Can I apply to my Projects:

Landscape architects are uniquely qualified to confront the past, the deceased, and memory. Landscape architects, from this perspective, may be unable to completely comprehend the complicated significance and meanings of landscape to past people without understanding the memories considered to have inhabited them.



# HISTORIC URBAN LANDSCAPE IN BEIJING THE GULOU PROJECT AND ITS CONTESTED

Florence Graezer Bideau and Haiming Yan

This article closely examines the public response to two successive projects (2010 and 2012) aimed at transforming the urban fabric of Gulou, a Beijing neighborhood. The examination of communal memory through lived and embodied experience of heritage and the community's attachments to a place sheds light on the complicated and evolving interaction between official, professional, and local narratives and the inhabitants' recollections. The study analyzes the role and power of several strategies involved in the neighborhood's urban redevelopment and historical management. Its conclusion sheds insight on the categories of local history and the asymmetry between relocation and preservation concerns (Bideau & Yan, 2018).



Figure 25: Gulou and Zhonglou Night Time

## 1. Beijing's urban fabric and its current transformation

Modernity supplanted tradition. Less than 50 years later, in 1950, the new master plan for Beijing's growth (1991-2010) reversing the trend by placing a major emphasis on the city's aesthetics, or visual atmosphere (fengmao), while preserving the city's old and traditional identity (Abramson 2001, 2007; Gaubatz 1995).

## 2. HUL and collective memory

Heritage management has been critical to sustainable urban development during the last decade. In historic sites where local governments are responsible for heritage protection but lack financial resources, one collateral impact of protection is the profit created through zone commodification (Bideau & Yan, 2018).

## 3. The area and the project

Because of their spatial and temporal characteristics, the The Bell and Drum Towers gradually became a central hub and public space within the city.

## 4. The contested memories

The memory of 'morning bell and evening drum' encapsulated in this statement is shared and remembered by current and future generations. The authority sees the historical landscape, similar to memory, as something to be restored (Bideau & Yan, 2018).

## 5. The preservationist discourse

Throughout the project's two phases – 2010 and 2012 – pushback from cultural heritage preservationists took two distinct forms. The first was led by CHP and proposed a rejuvenation project as an alternative. The second was a last-ditch effort to save the project (Bideau & Yan, 2018).

## 6. The local discourse

Local citizens' views regarding the project have been mixed from the start. This demonstrates the essential nature of collective memory: it is inherently flexible, selective, and disputable (Bideau & Yan, 2018).

## What Can I apply to my Projects:

Local memories must be incorporated into the holistic viewpoint, not just as stories for remembering or promoting a place's past background, but also as an integral element of the place's reflection or constitution. The negotiation and conflicts around memories of elder generation and the new life style they living now can not be ignored. In this case, which means the moving of Drum and Dell and also the sound it makes can be taken by people who live there right now.



# CASE STUDY OF 9/11 MEMORIAL & MUSEUM

The Memorial remembers the victims of the September 11, 2001, attacks on the World Trade Center, Shanksville, Pennsylvania, and the Pentagon, as well as the February 26, 1993, World Trade Center attack ("9/11 Memorial," n.d.).



Figure 26: Bird View of 9/11 Memorial Plaza

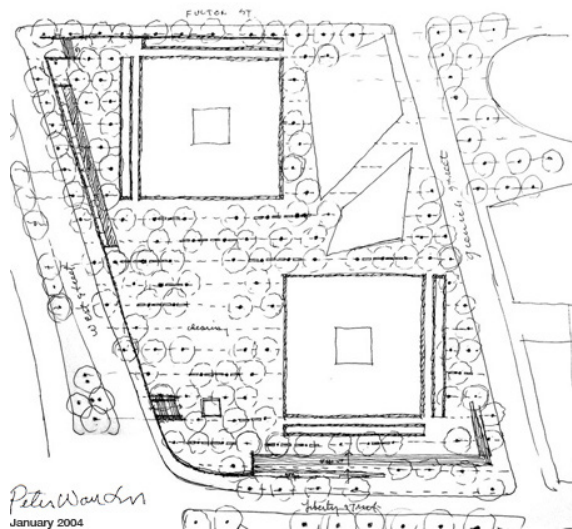


Figure 27: Hand Drawing Diagram

## KEY DESIGN ELEMENTS

### SACRED SPACE

Visitors will leave the city's daily life and reach a sacred zone surrounded by a dense forest of 416 oak trees.

### THE VOIDS

Visitors will arrive at the two big voids with their roaring waterfalls within the forest's protected area.

### THE FLAT PLANE

The horizontal plane of the park is visible in its entirety through the tree trunks. The density of the trunks adds to the sense of space and softens the view of the surrounding buildings.

### PAVING DESIGN

A delicate banding pattern is created by the varied density of shadows in the joints between the pavers and the cobbles. Divide the Memorial's flat plane into human-scaled zones.

### THE FOREST

The Memorial grove appears to be a "natural" forest until visitors notice that the trees are aligned to make arching pathways in one direction.

### THE GLADE

A grassy area designed to accommodate festivities, notably the annual reading of the names of 9/11 victims, it also serves as a soft green park space on regular days..

### SCALING SPACE

Within the Memorial grove, the varied spacing between trees, the positioning of seats, and the rhythm of ground-cover beds will create places of diverse scale, character, and light quality ("9/11 Memorial," n.d.).



Figure 28: Details of 9/11 Memorial voids

## DESIGN PROCESS

According to PWP Landscape Architecture, the design process entails examining proposals at a range of scales and media. The massive models were critical in determining the scales and relationships with the plaza for the memorial. ("9/11 Memorial," n.d.).

The plaza's construction materials were considered. The plaza is composed of a sparse number of pieces and materials. The limited palette contributes significantly to the plaza's distinctive tranquillity. ("9/11 Memorial," n.d.).



Figure 29: Paving Material

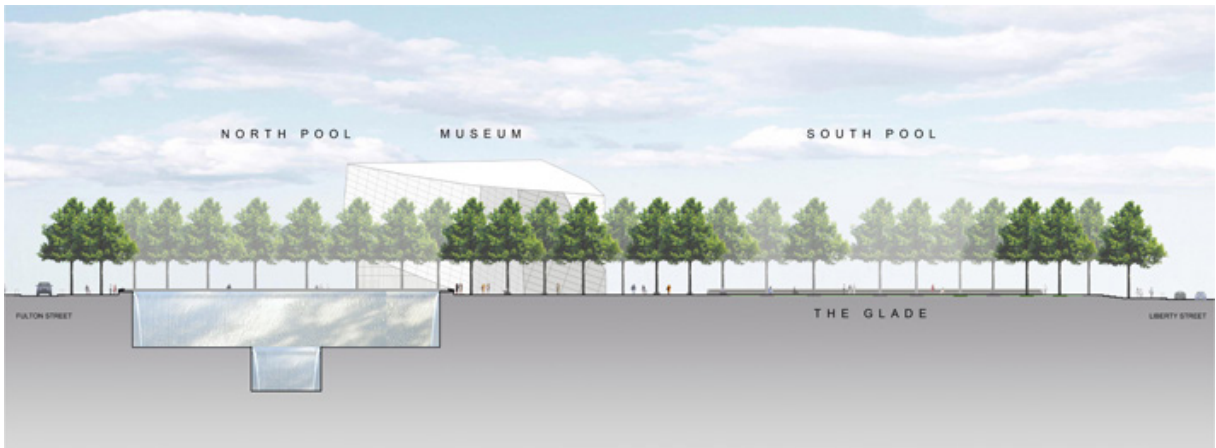


Figure 30: Section Cut of 9/11 Memorial Glade



# Application of Research to John Dickinson Plantation Project

## The Slave Dwelling Project Precedent Study

The Slave Dwelling Project Precedent Study gives a brief idea of how the slave dwelling can educate people and visitors. One thing I noticed is that the slave dwelling sleepover not only functions as an experience activity but also used as conversation spaces or classrooms. Because the site we are going to design for our reflection is outdoor, the whole area is very open and flat. I learned from the precedent study that we could combine what we already have on the site with educational opportunities. I think the classroom is where the learning process can happen. We need an enclosed landscape to gather together to make healthy conversations occur.

## Evidence-Based Design Research Briefs and Case Study

Evidence-Based Design Research Briefs and Case Study is another chance to explore the design ideas and illuminate the positive aspects of projects we learned. The first research I read is about how memories can be part of the landscape, one core design idea. The history that happened in John Dickinson Plantation should be memorable and, this research paper answered why we should keep the history of landscape in the site. All landscapes are historical; thus, we cannot fully understand the place without its history, making me think I should have a space to provide a historical reflection. The second research is about public reactions of two successful project happened in Beijing. The author points out that although the project is successful from a landscape perspective, people who lived around those projects have different opinions, especially the younger generation and elderly citizens. After reading this, I realize commemorating the legacy of enslaved peoples at the John Dickinson Plantation can provide younger people a space to learn and a place for elderly citizens to reflect the history. For the case study of the 9/11 Memorial, the design ideas of curving material and names on the marble voids make me develop the concept of curve names' of enslaved people freed between 1777 and 1779 on a memorial wall.



# John Dickinson Plantation Landscape of Reflection for Enslaved Peoples

## MISSION:

This project will provide an open memorial space that commemorates the legacy of enslaved peoples at the John Dickinson Plantation. Visitors will be able to interact with one another and the site history.

## Goals:

1. Provide reflection spaces for memorial purposes.

2. Provide educational opportunities for students.

3. Circulation through the site provides opportunities to interact with the history and legacy.

## Objectives:

a. Incorporate a memorial wall that guides visit the site.

b. Include a circle of reflection that can accommodate 40-60 people.

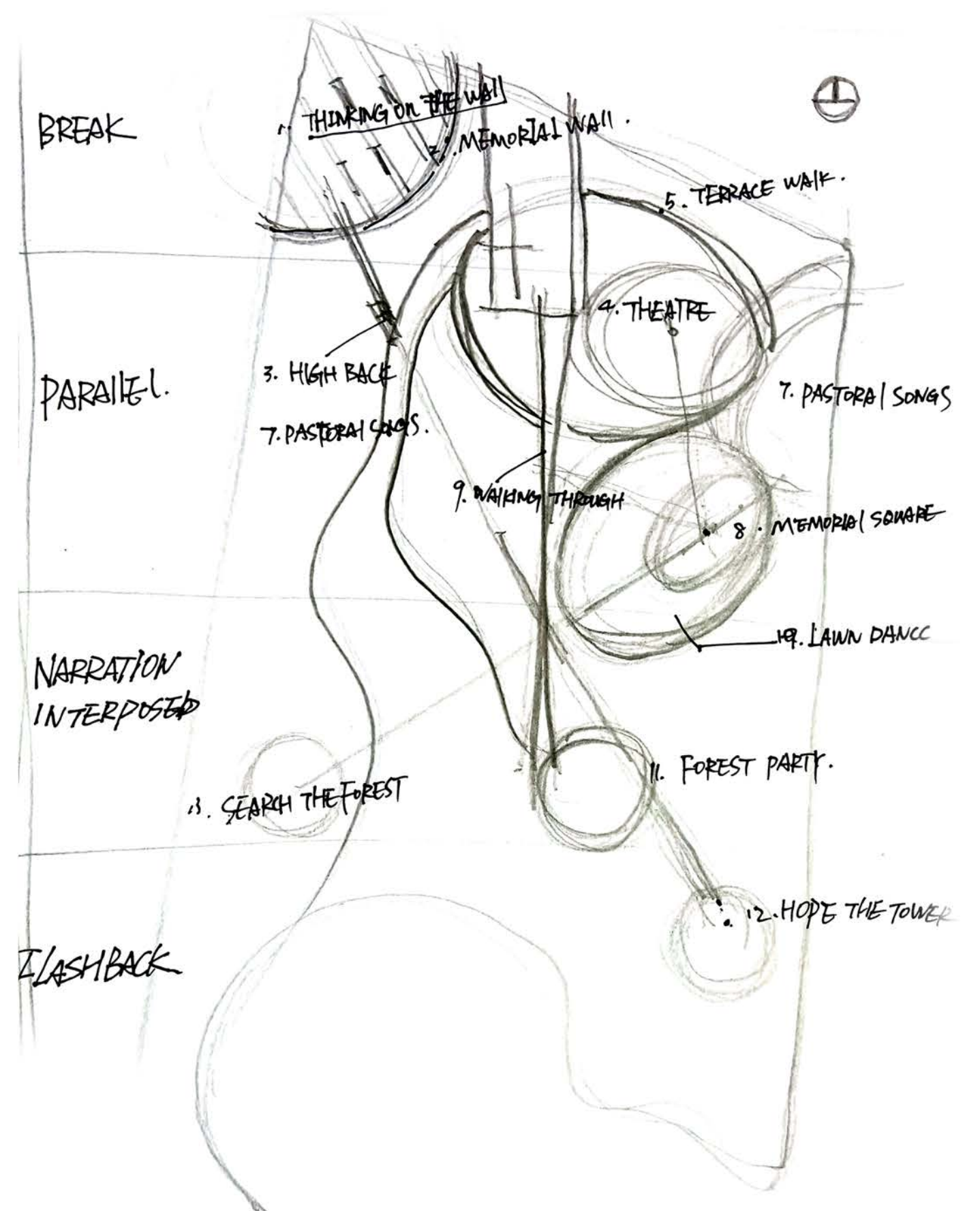
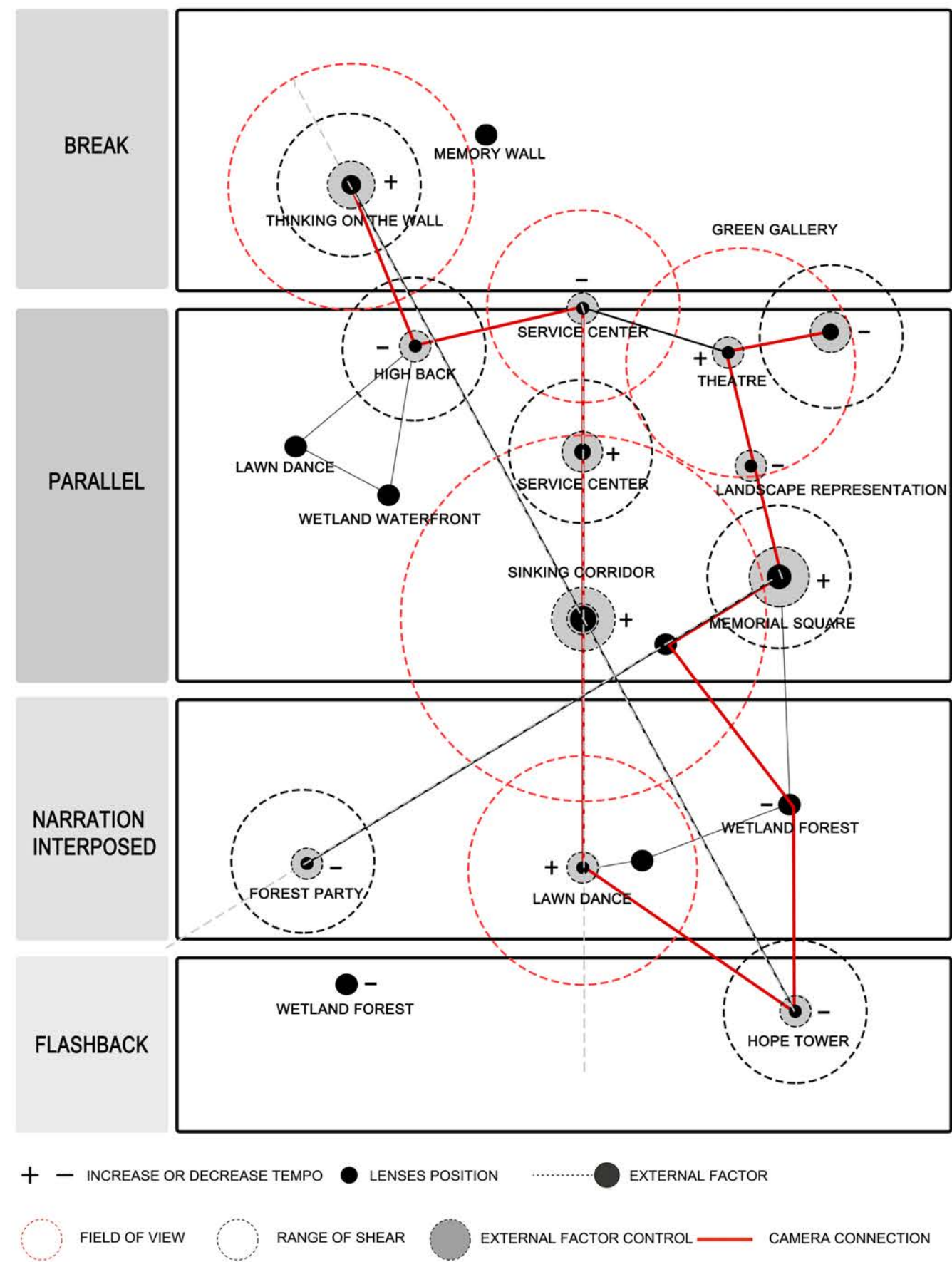
a. The circle of reflection can be used as an outdoor classroom for tours and school groups.

a. The design of all the spaces provide more flexible ways to visit the site.

b. The design of a memorial wall can lead people to have a better understanding of history through moving along it.



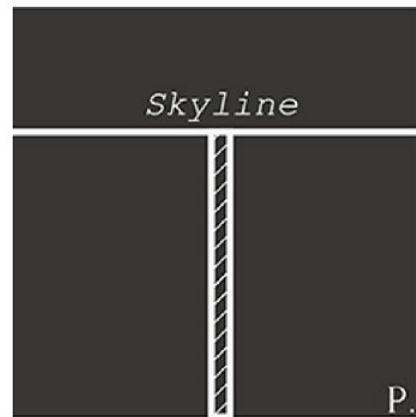
DIAGRAM:CIRCULATION AND PROGRAMMING





# SPACE TRANSFORMATION

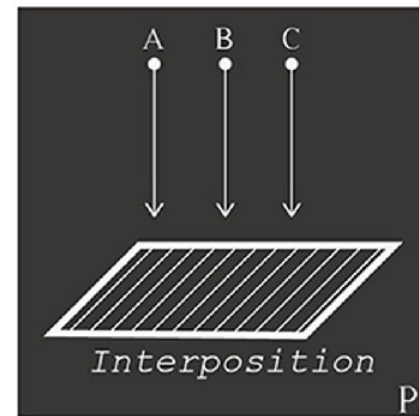
## BREAK



### SPACE BREAK:

By breaking the space, make skyline and ground view connect, to let people feel the contrast.

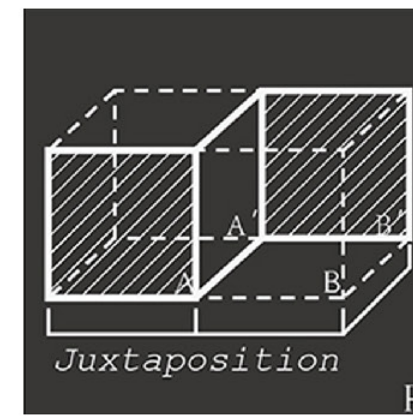
## NARRATION INTERPOSED



### SPACE NARRATION:

Put different events(programs) into one space to activate the original space function.

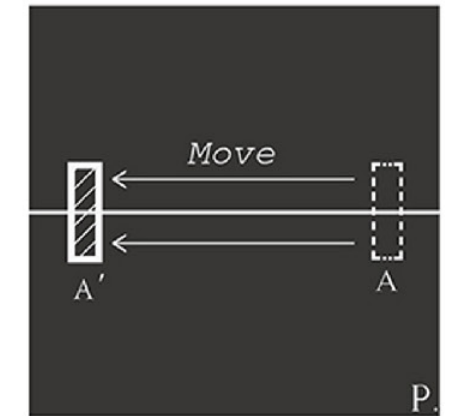
## PARALLEL



### SPACE PARALLEL:

Make two things which do not suppose to appear at the same space or time together.

## FLASHBACK



### SPACE FLASHBACK:

To emphasize the theme of design, bring things which should appear later earlier.

### Space Break:

The entrance square and memorial wall will be the main elements.

### Space Narration:

View platform and green corridor will make the reflection and site integrated.

### Space Parallel:

Circle of reflection and forest party combine will create a core of this design.

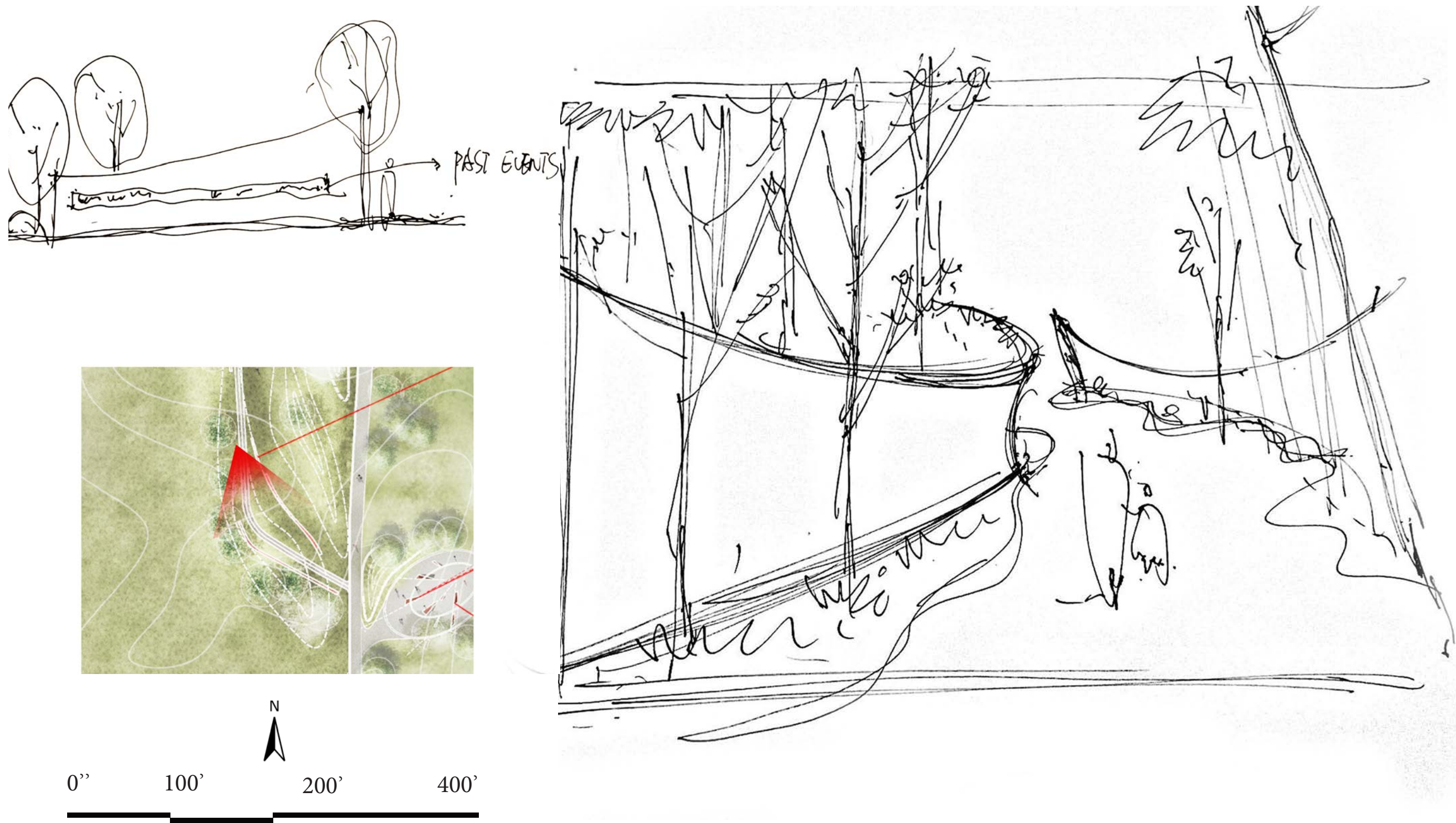
### Space Flashback:

Forest party and view platform function as a looking backspace, so visitor can experience the site from a different angle.



# CONCEPTUAL DIAGRAM 1: MEMORIAL WALL

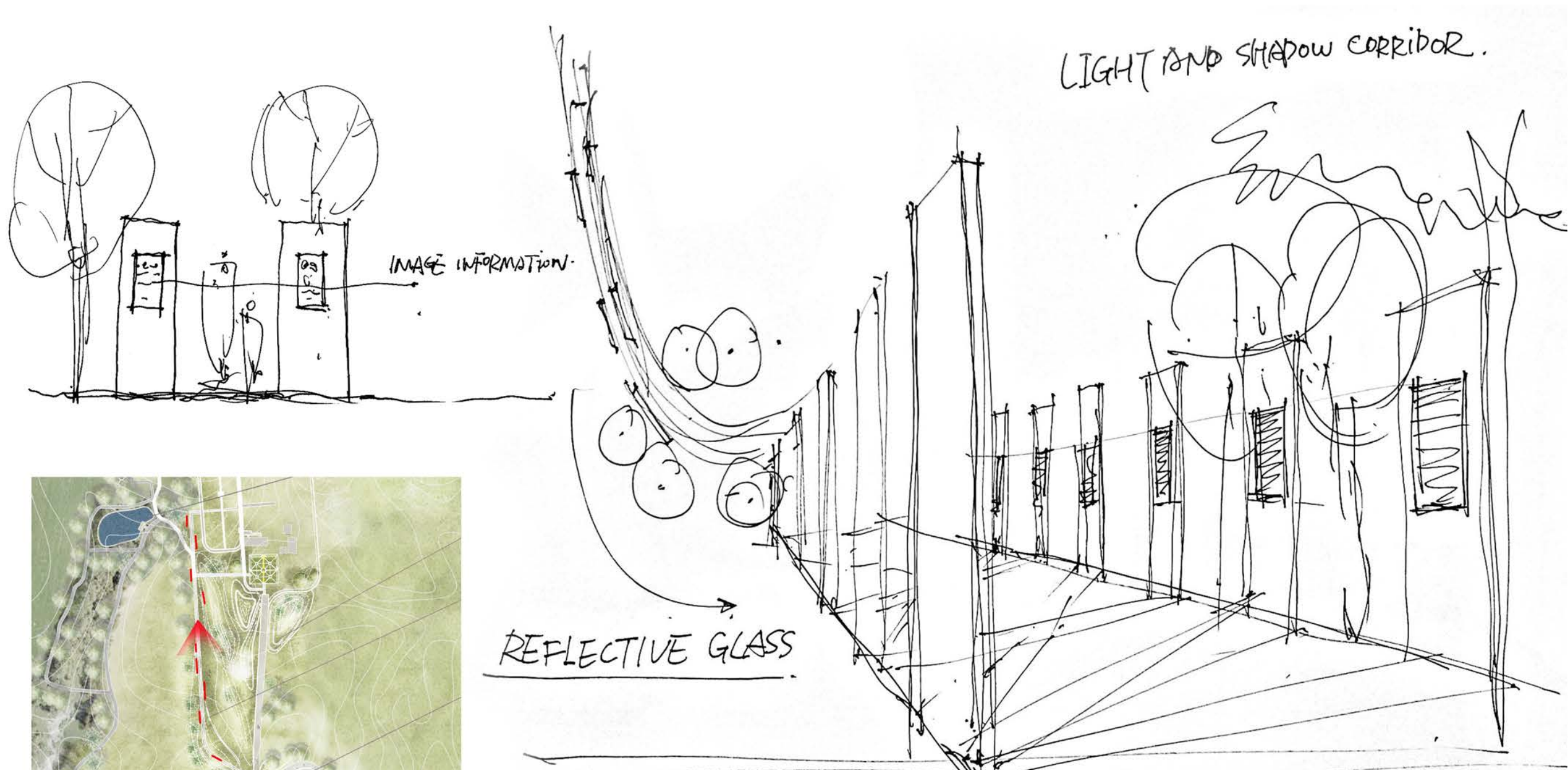
On this diagram, a Memorial Wall will be constructed on the property; conventional reflection designs are commonly found in many landscape architecture projects. It carries the past together with all of the present-day elements.





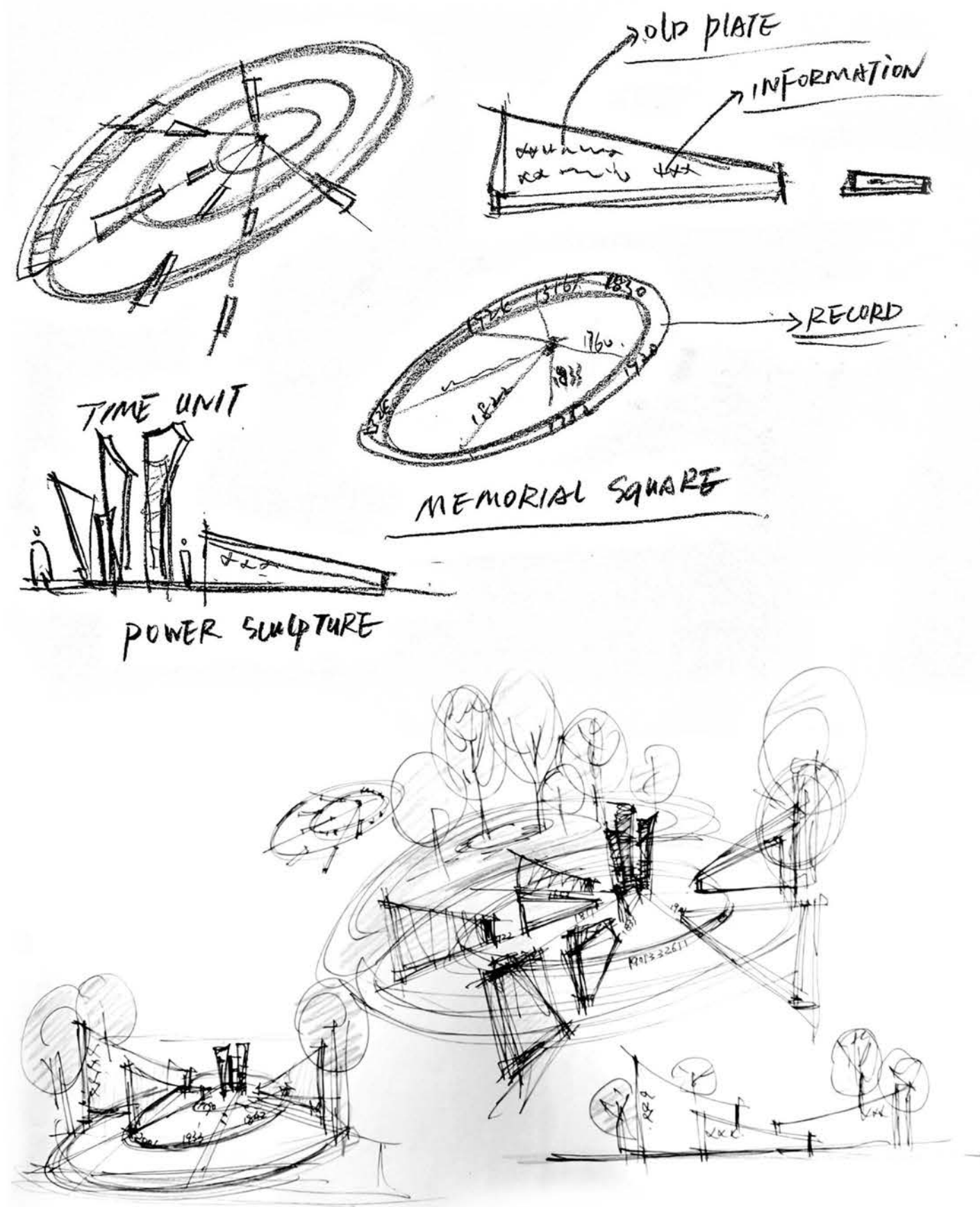
# CONCEPTUAL DIAGRAM 2: MEMORIAL CORRIDOR

The relationship between the Memorial Wall and the Memorial Corridor is depicted in this diagram. Along with the movement from John Dickinson Plantation's Historic Core, the Memorial corridor will guide visitors through the site and connect with the other landscape features I plan to construct.

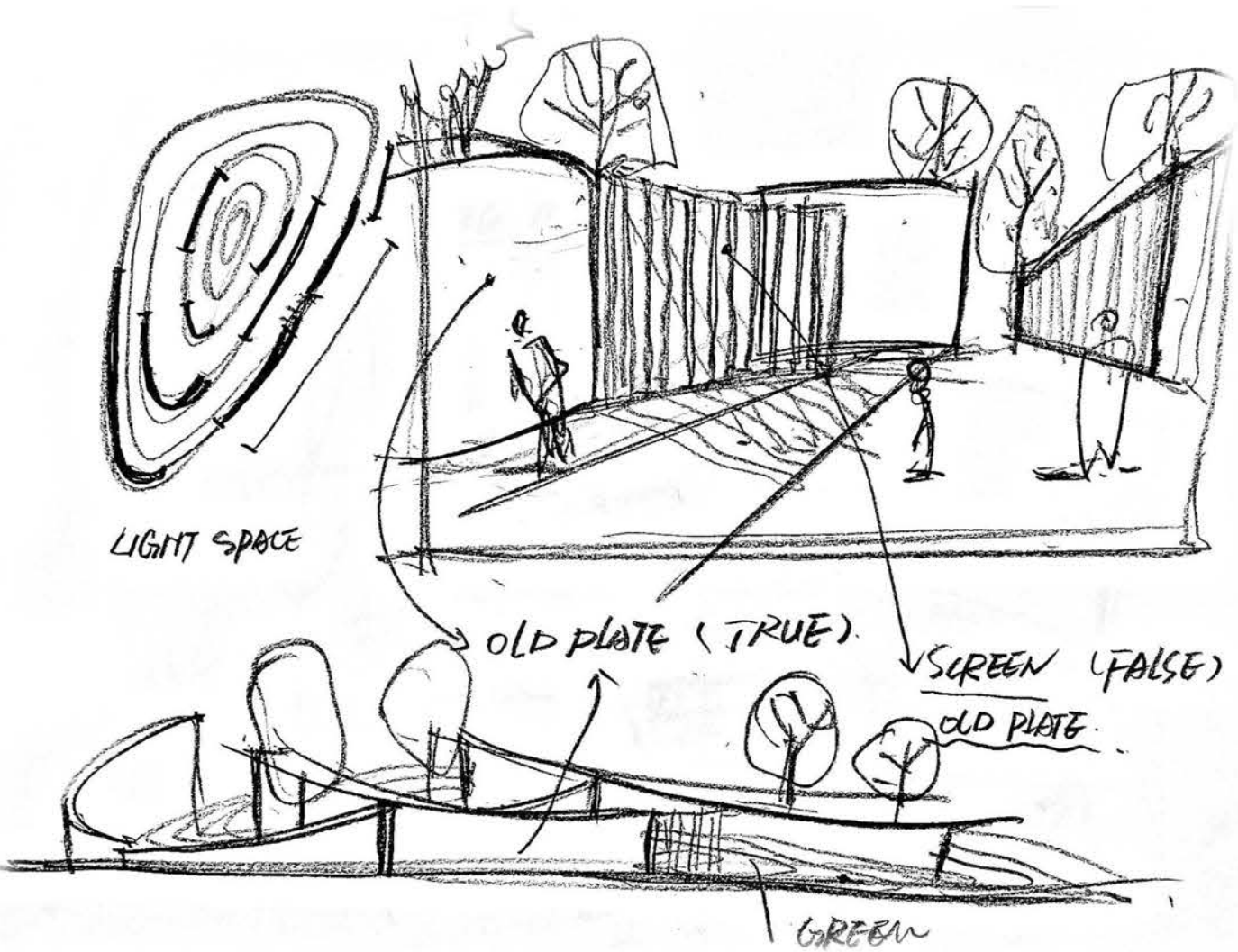




CONCEPTUAL DIAGRAM 3: TIME LINE



CONCEPTUAL DIAGRAM 4: MEMORIAL WALL



These diagrams are second version of my original ones, they all share the same element which is the reflection of history, the one on the top left is the circle of reflection , the one on the top right is memorial wall, and the one on the bottom left is how the circle of reflection will look like.



# CONCEPTUAL PLAN



WATER TRAILS  
MEMORIAL CORRIDOR

LIGHT SPACE

MEMORIAL WALL

CIRCLE OF REFLECTION

TIME LINE

VIEWING PLATFORM

Along with the main trail, there are three designed landscape, which are the Memorial Wall, Circle of Reflection and Light Space, also name as Nighttime Lighting Space. Each of them will have an enlarged plan and a section cut to show the relationship with the overall site.



# MATERIAL AND STRUCTURE

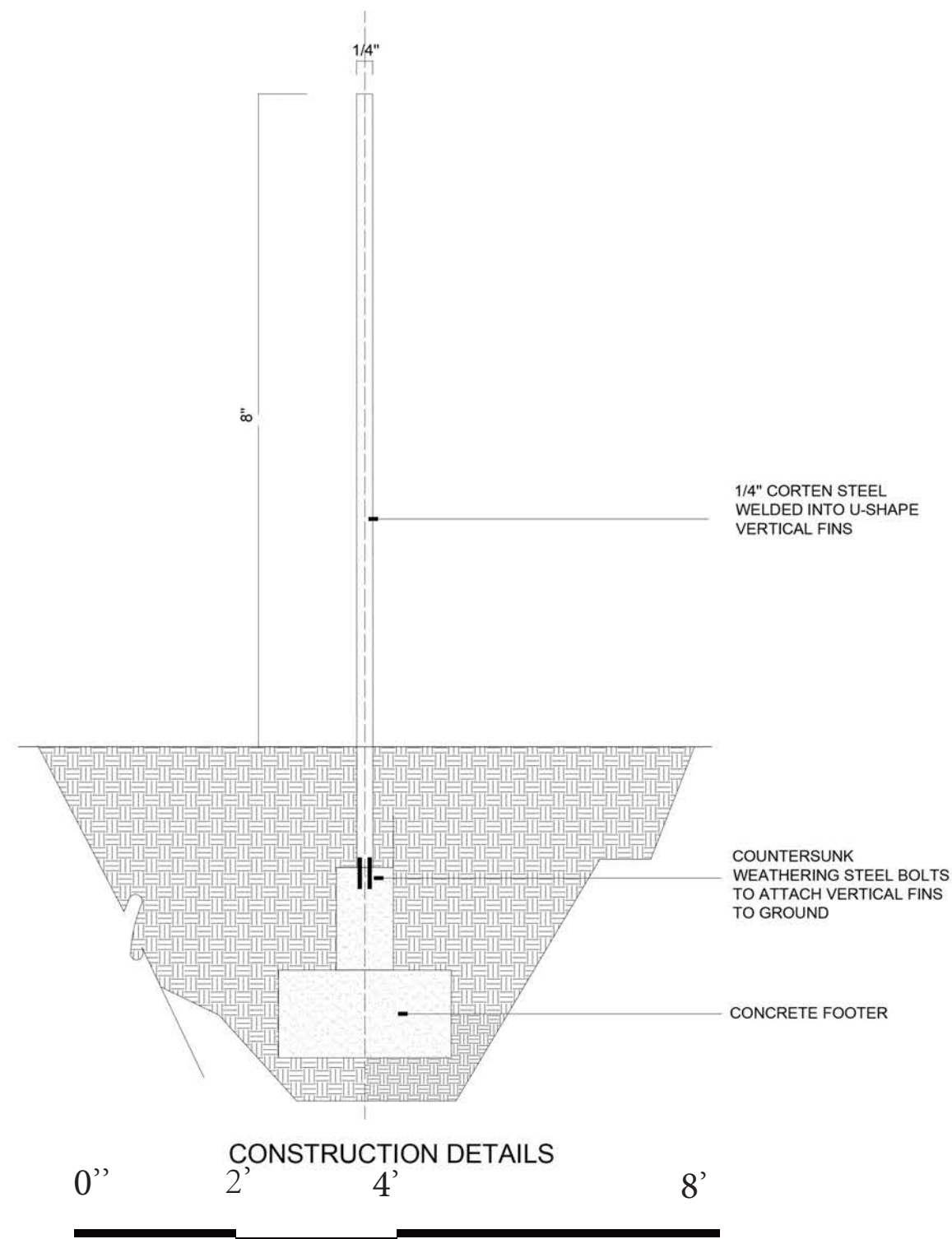


Figure 31:EXAMPLE OF WEATHERING STEEL



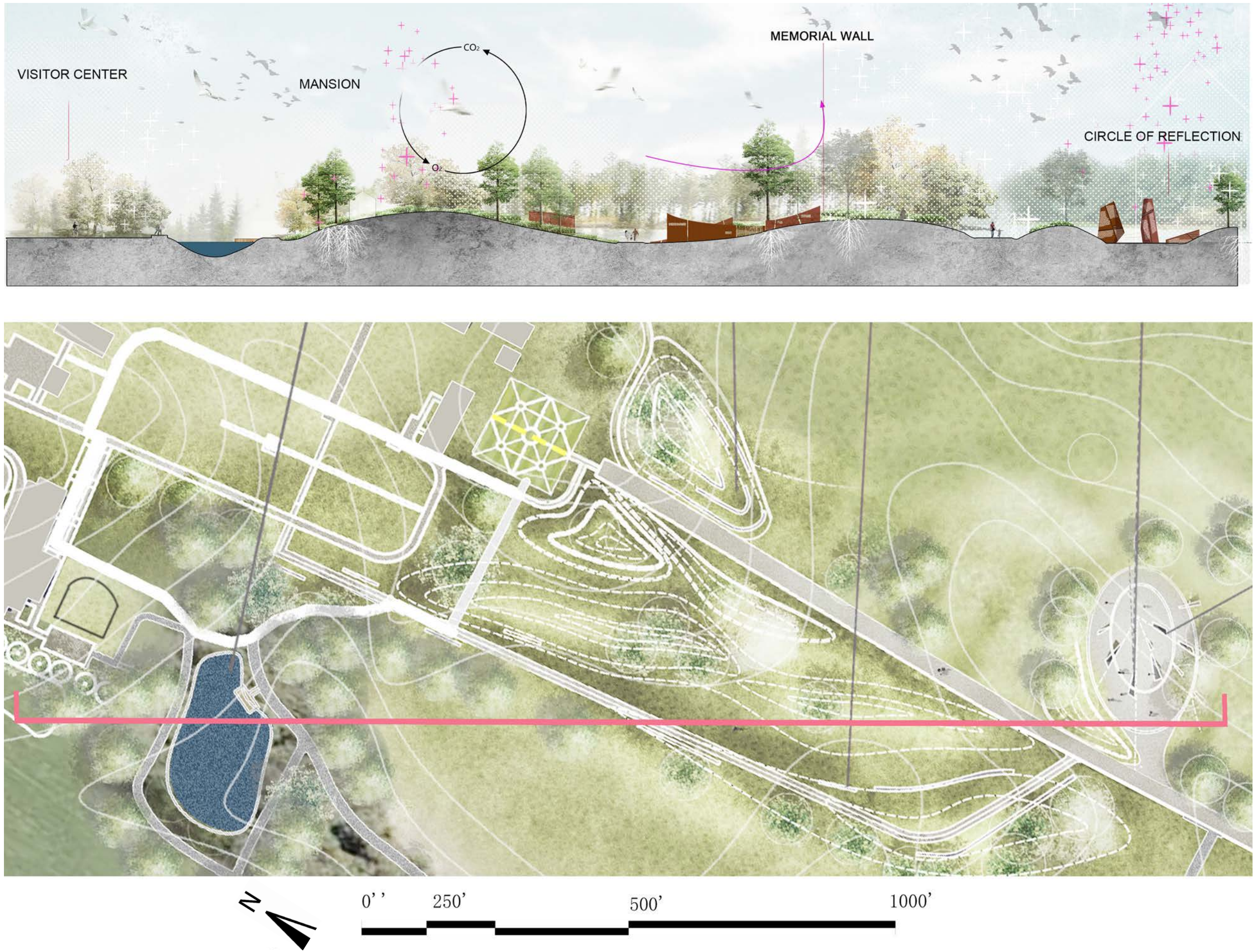
Figure 32: EXAMPLE OF TIME LINE ON GROUND

The material chooses is based on the idea of history, weathering steel, which is also known as Corten. This material has a life span of 15 years, and along with the time changes, the color of it also changes, gives people a feeling of history is blend into this color changes. For the ground material, curved marble or concrete combine with stainless steel can also contrast smooth and rough. Because the weathering steel will stand on the ground for 6 to 8 feet, it needs to go deep underground and a substantial concrete foot to balance it from the strong wind.



SECTION 1

This is an overall section cut, beginning from Circle of Reflection and ending at the proposed Visitor Center. It illustrates the elevation changes and the connection between all design elements and the historic core space. Additionally, the elevational fluctuations in the environment allow for a more diversified engagement between the various landscape features.

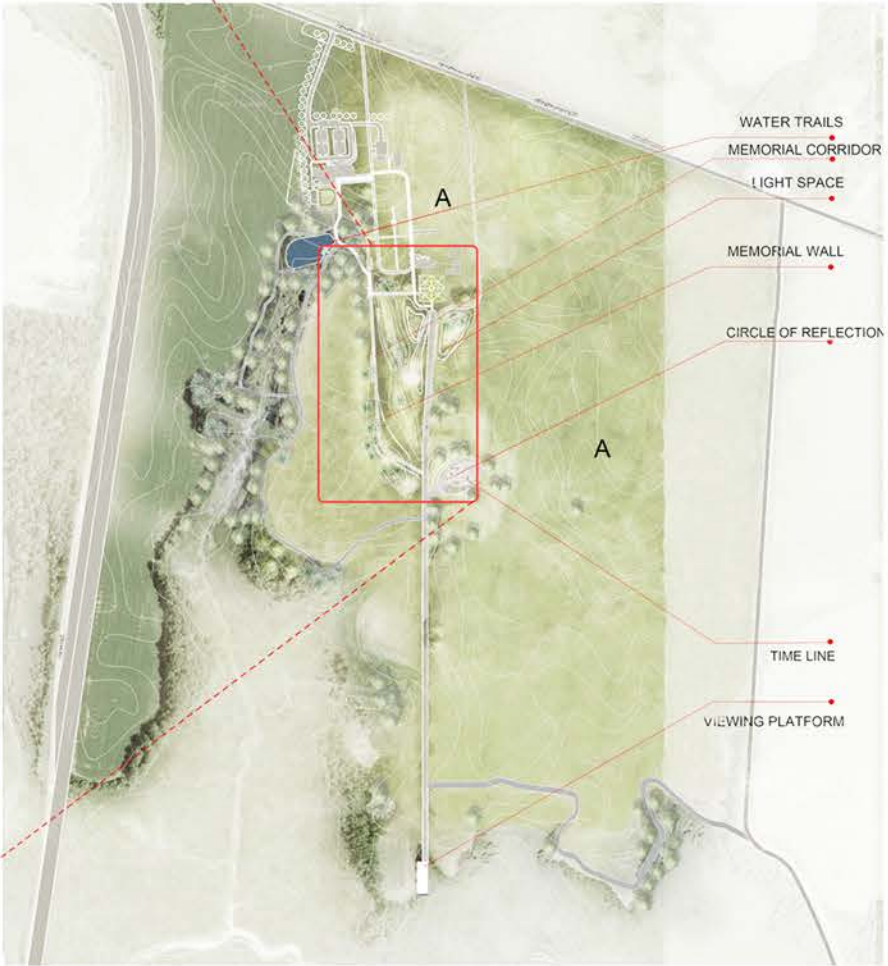




ENLARGEMENT PLAN A-MEMORIAL CORRIDOR



MEMORIAL CORRIDOR  
MEMORIAL WALL

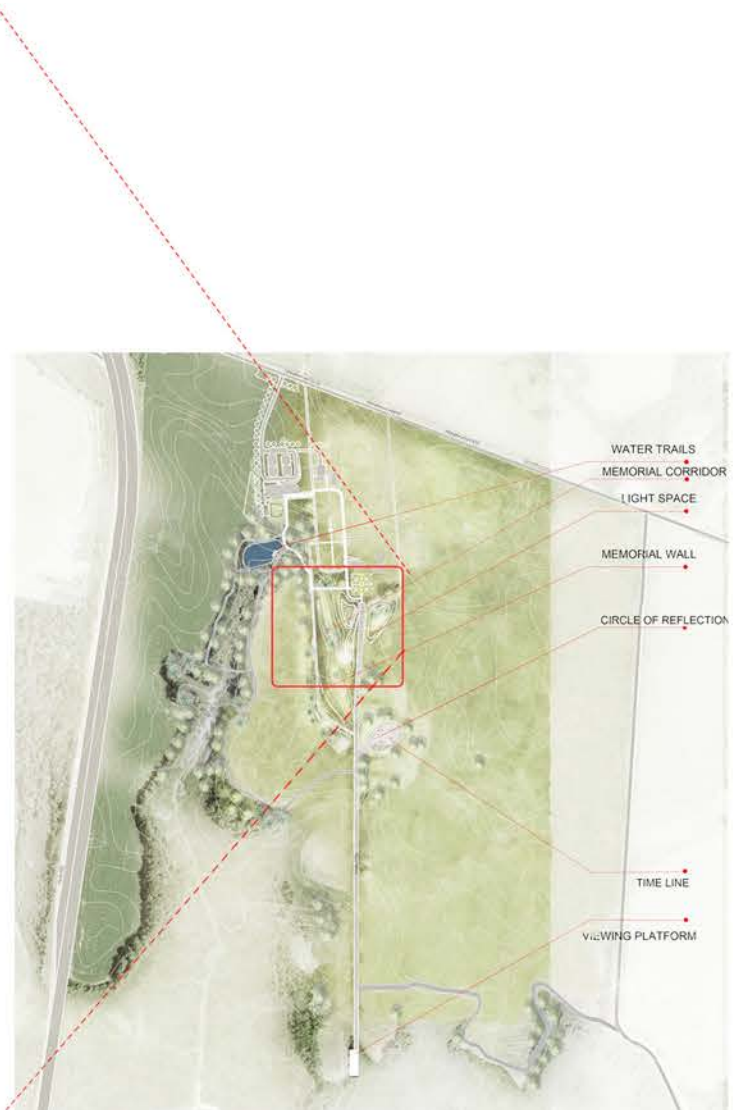


0" 60' 120' 250'

Memorial Corridor will equip with reflective material. I will give this area flexible use. The first function is a signage board, any events which will happen on the site can be announced on it, and it also can be the reflection equipment to remember the history. One last usage of it is series of standing equipment guide visitors from the parking lot to the inner site.

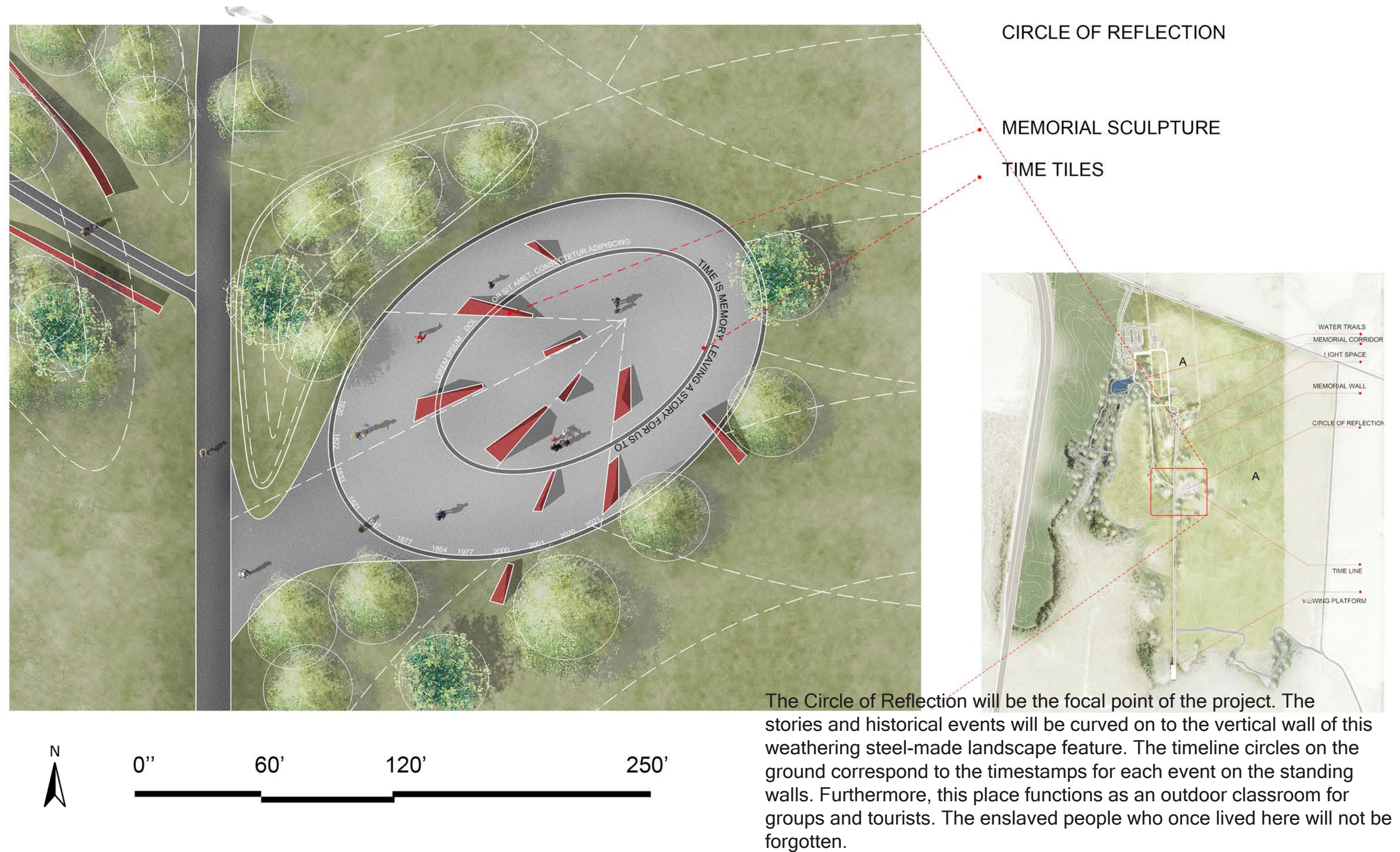


SECTION A-MEMORIAL CORRIDOR



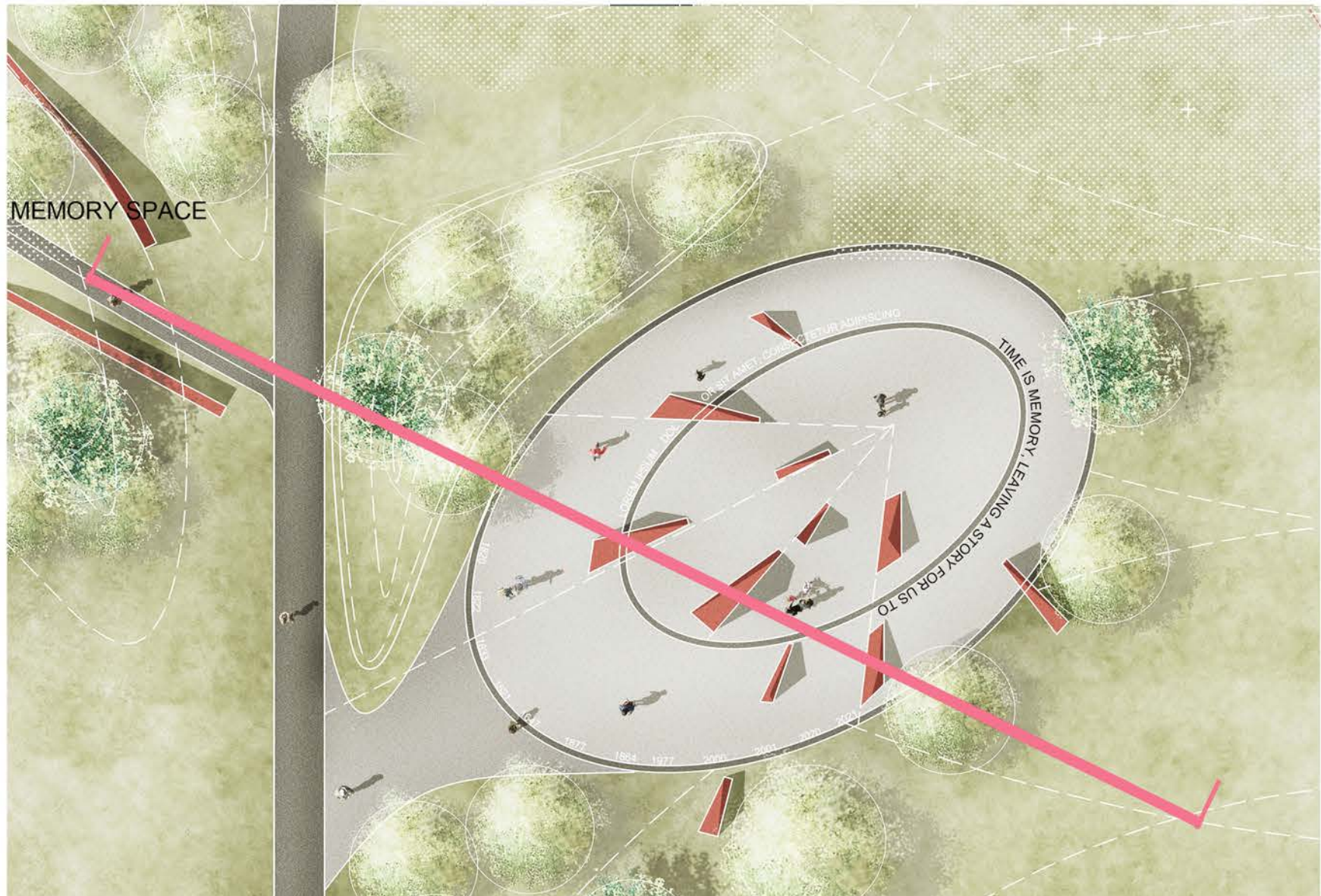
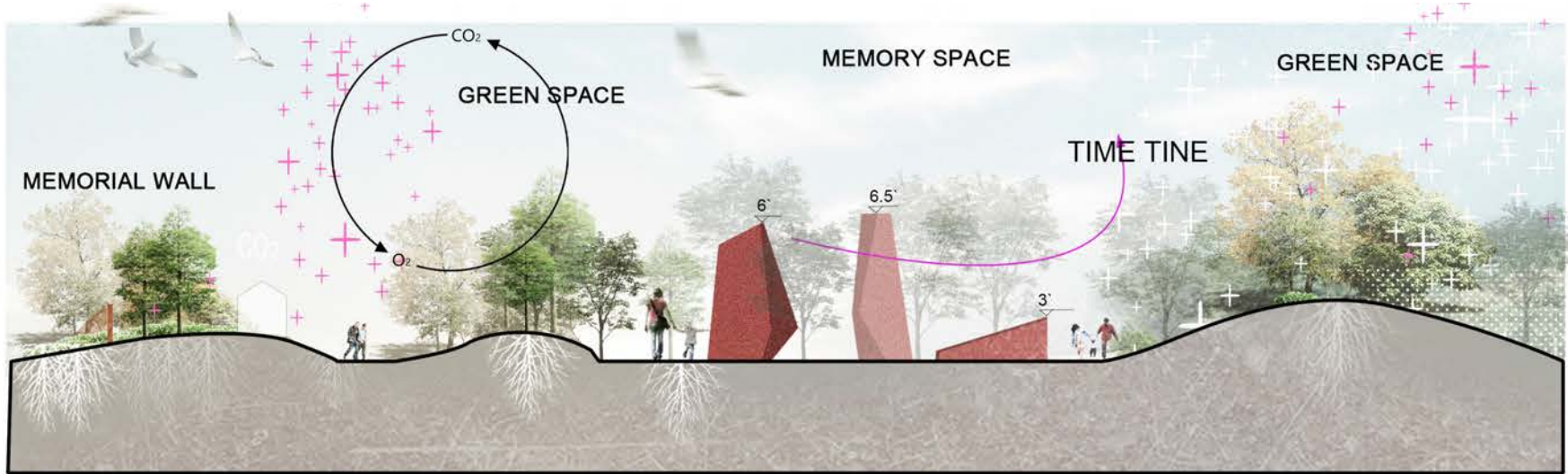


# ENLARGEMENT PLAN B-CIRCLE OF REFLECTION



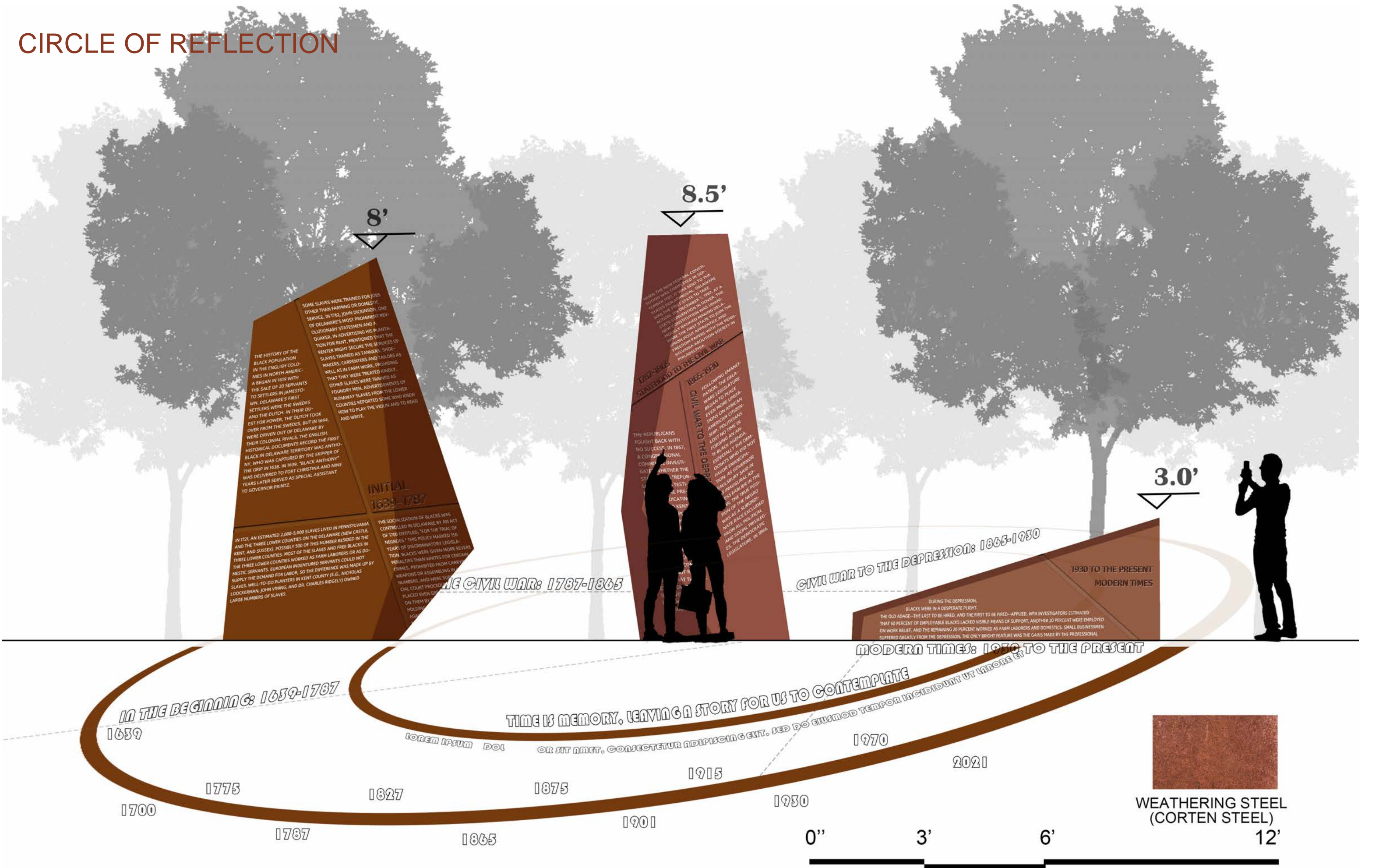


SECTION B-CIRCLE OF REFLECTION



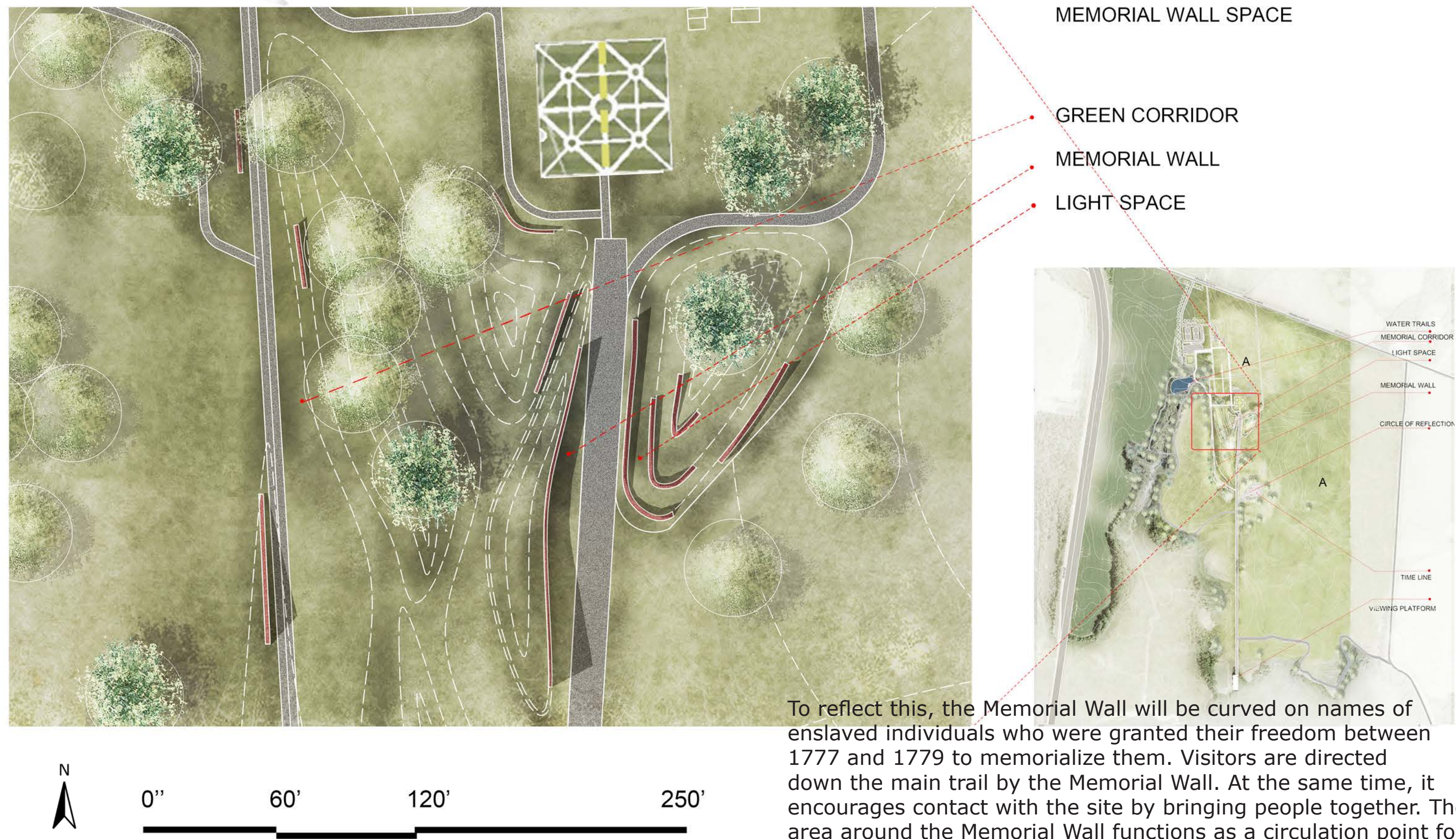


CIRCLE OF REFLECTION





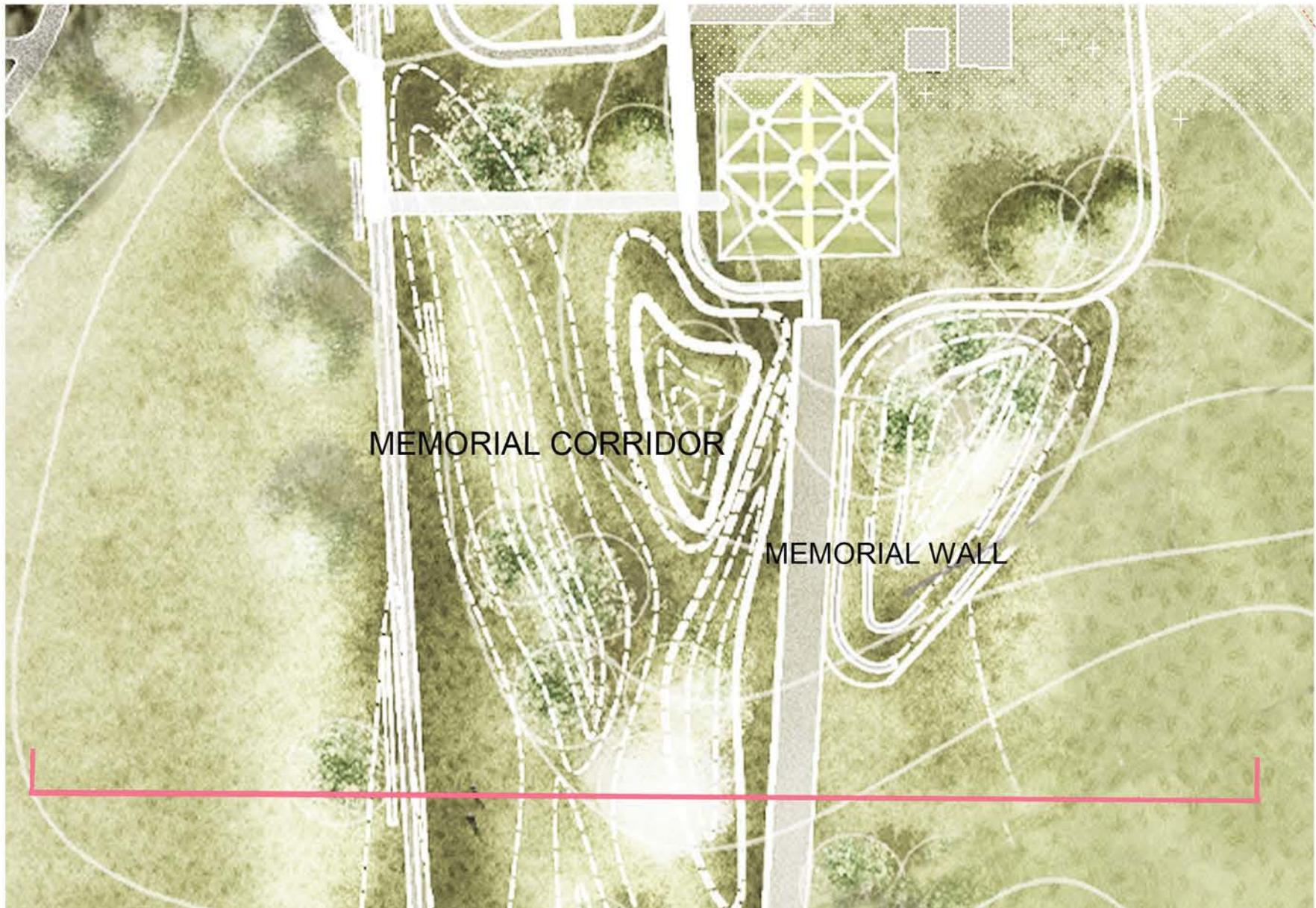
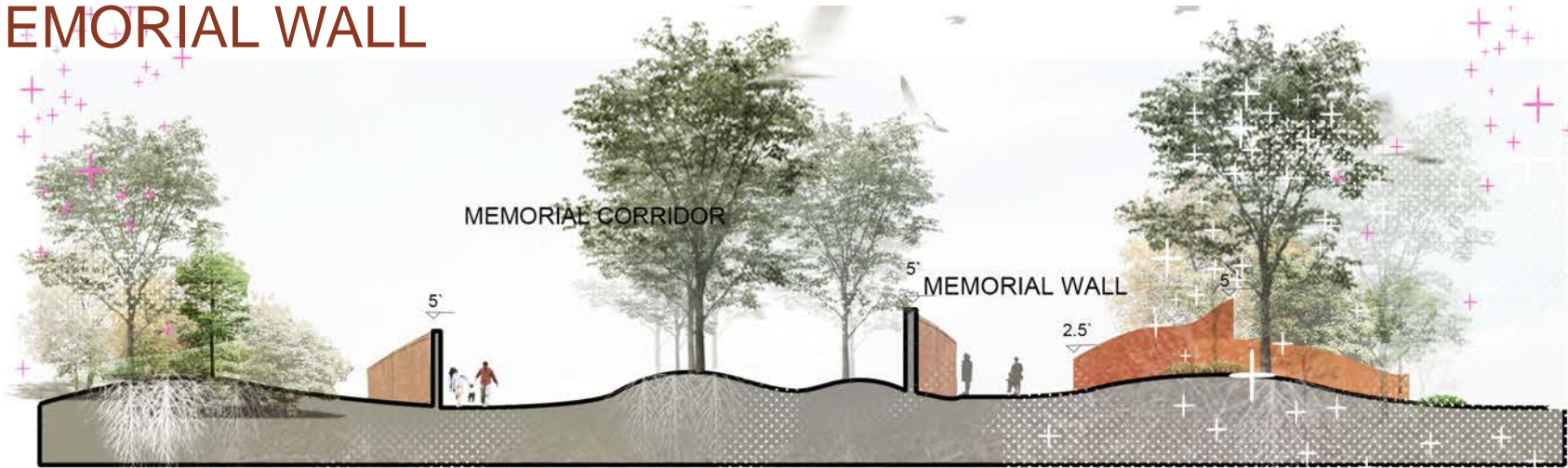
ENLARGEMENT PLAN C-MEMORIAL WALL



To reflect this, the Memorial Wall will be curved on names of enslaved individuals who were granted their freedom between 1777 and 1779 to memorialize them. Visitors are directed down the main trail by the Memorial Wall. At the same time, it encourages contact with the site by bringing people together. The area around the Memorial Wall functions as a circulation point for the historic core space and the open flat field.



SECTION C-MEMORIAL WALL





MEMORIAL WALL



MEMORIAL WALL

1777



THE 1777 MANUMISSION OF JOHN DICKINSON'S SLAVES: HELD AT HISTORICAL SOCIETY OF PENNSYLVANIA

1779

THE 1779 MANUMISSION OF JOHN DICKINSON'S SLAVES: HELD AT HISTORICAL SOCIETY OF PENNSYLVANIA

THE 1779 MANUMISSION OF JOHN DICKINSON'S SLAVES: HELD AT HISTORICAL SOCIETY OF PENNSYLVANIA



THE 1779 MANUMISSION OF JOHN DICKINSON'S SLAVES: HELD AT HISTORICAL SOCIETY OF PENNSYLVANIA



1777

MANUMISSION OF JOHN DICKINSON'S SLAVES: HELD AT HISTORICAL SOCIETY OF PENNSYLVANIA

30'

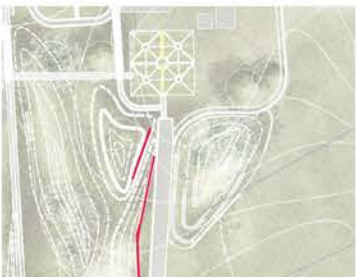
1779

MANUMISSION OF JOHN DICKINSON'S SLAVES

18'



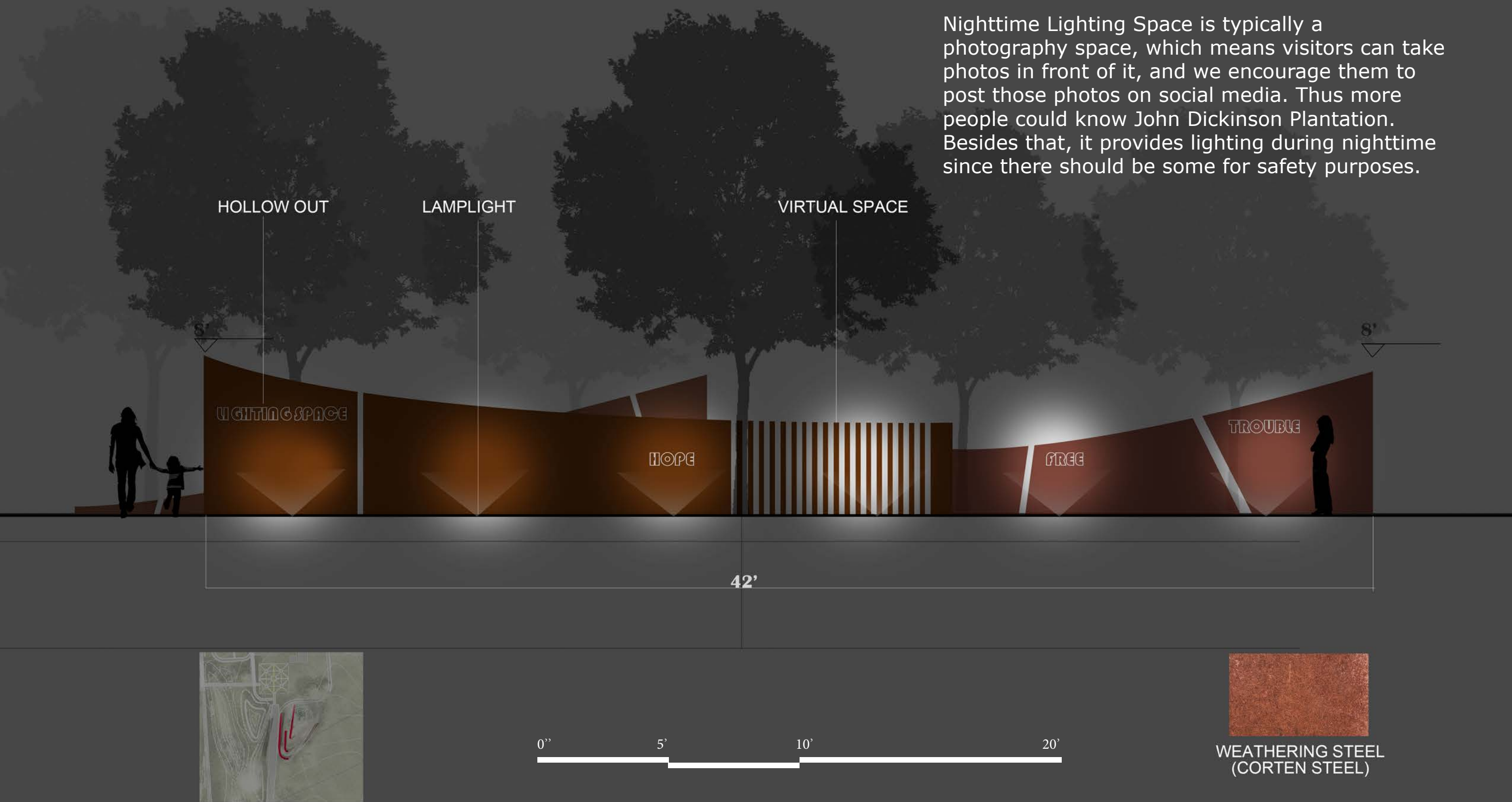
WEATHERING STEEL  
(CORTEN STEEL)





# NIGHT TIME LIGHTING DIAGRAM

Nighttime Lighting Space is typically a photography space, which means visitors can take photos in front of it, and we encourage them to post those photos on social media. Thus more people could know John Dickinson Plantation. Besides that, it provides lighting during nighttime since there should be some for safety purposes.





CIRCLE OF REFLECTION PERSPECTIVE





MEMORIAL WALL PERSPECTIVE





MEMORIAL CORRIDOR PERSPECTIVE





## Figure References

Figure 1.

McGill, J. (2017, April 25). *Slavery in Delaware*. The Slave Dwelling Project. <https://slavedwellingproject.org/slavery-in-delaware/>.

Figure 2:

*John Dickinson Plantation*. Visit Delaware - Vacation in Delaware and explore beaches, historic landmarks, outdoor activities and culinary cuisine. (n.d.). <https://www.visitdelaware.com/listings/john-dickinson-plantation/1529/>.

Figure 6-9:

Dickinson, J. (n.d.). *Manumission of John Dickinson's Slaves*. Historical Society of Pennsylvania. <http://digitalhistory.hsp.org/pafrm/doc/manumission-john-dickinsons-slaves-may-12-1777-march-27-1779>.

Figure 10:

*SunCalc sun position- und sun phases calculator*. SunCalc. (n.d.). <https://www.suncalc.org/>.

Figure 11:

*Weather Forecast Maps*. Ventusky. (n.d.). <https://www.ventusky.com/?p=37.7%3B-78.1%3B5&l=humidity>.

Figure 12 and Map Legend:

*Custom Soil Resource Report for Kent County, Delaware*, Natural Resources Conservation Service, United States Department of Agriculture. Web Soil Survey. Available online at the following link: <http://websoilsurvey.sc.egov.usda.gov/Accessed> [March/10/2021].

Figure 13:

US Geological Survey 7.5' quadrangles, Natural Resources Canana maps. (2021, May 20). John Dickinson Plantation Topo Map. *MyTopo maps -Trimble Forestry*. map. <https://maps.mytopo.com/mytopo/>.

Figure 14

*SDP Events: The Slave Dwelling Project*. The Slave Dwelling Project | Changing the narrative... (2021, January 25). <https://slavedwellingproject.org/sdp-events/>.

Figure 15:

Horwitz, T. (2013, October). One Man's Epic Quest to Visit Every Former Slave Dwelling in the United States. *Smithsonian Magazine*. <https://www.smithsonianmag.com/history/one-mans-epic-quest-to-visit-every-former-slave-dwelling-in-the-united-states-12080/>.

Figure 16-18:

*Digital Brochure: The Slave Dwelling Project*. The Slave Dwelling Project | Changing the narrative... (2021, March 30). <https://slavedwellingproject.org/sdp-brochure/>.

Figure 19, 23:

McGill, J. (2020, March 2). *Who Built This Place?: The Slave Dwelling Project*. The Slave Dwelling Project | Changing the narrative... <https://slavedwellingproject.org/who-built-this-place/>.

Figure 20-21

McGill, J. (2019, November 10). *There is Something Special About Sleepovers: The Slave Dwelling Project*. The Slave Dwelling Project | Changing the narrative... <https://slavedwellingproject.org/there-is-something-special-about-sleepovers/>.

Figure 22:

*Map: Belle Meade*. Belle Meade Plantation. (n.d.). <https://visitbellemeade.com/map/>.

Figure 24:

Holtorf, C., & Williams, H. (2006). Landscapes and memories. *The Cambridge Companion to Historical Archaeology*, 235-254. <https://doi.org/10.1017/cco9781139167321.013>

Figure 25:

*Gulou Street in Beijing*. (2016). Visit Beijing. <http://s.visitbeijing.com.cn/html/group-4627.shtml>.



Figure 26-30  
*9/11 Memorial*. (n.d.). PWP Landscape Architecture. <http://www.pwpla.com/>.

Figure 31:  
Oliveira , I. de. (2019). *Memorial Cemetery Parque das Cerejeiras / Crisa Santos Arquitectos*. photograph.

Figure 32:  
Iguchi, T. (2011). *Time Tree*. Landezine. photograph. <http://landezine.com/index.php/2011/12/iidabashi-plano-by-earthscape/>.



## References

- 9/11 Memorial*. (n.d.). PWP Landscape Architecture. <http://www.pwpla.com/>.
- About Us: The Slave Dwelling Project*. The Slave Dwelling Project | Changing the narrative... (2021, March 30). <https://slavedwellingproject.org/about-us/>.
- Bideau, F. G., & Yan, H. (2018). Historic Urban Landscape in Beijing. *Chinese Heritage in the Making*, 93–118. <https://doi.org/10.2307/j.ctt2204rz8.7>
- Calvert, J. E. (2010, April). *John Dickinson Biography*. John Dickinson Writings Project. <https://dickinsonproject.rch.uky.edu/biography.php>.
- Digital Brochure: The Slave Dwelling Project*. The Slave Dwelling Project | Changing the narrative... (2021, March 30). <https://slavedwellingproject.org/sdp-brochure/>.
- Foundry, B. D. (n.d.). *National September 11 Memorial: PWP Landscape Architecture*. National September 11 Memorial | PWP Landscape Architecture. <http://www.pwpla.com/projects/reflecting-absence-national-september-11th-memorial/&details>.
- Holtorf, C., & Williams, H. (2006). Landscapes and memories. *The Cambridge Companion to Historical Archaeology*, 235–254. <https://doi.org/10.1017/cco9781139167321.013>
- Horwitz, T. (2013, October). One Man’s Epic Quest to Visit Every Former Slave Dwelling in the United States. *Smithsonian Magazine* . <https://www.smithsonianmag.com/history/one-mans-epic-quest-to-visit-every-former-slave-dwelling-in-the-united-states-12080/>.
- History: Belle Meade*. Belle Meade Plantation. (n.d.). <https://visitbellemeade.com/history/>.
- Journey to Jubilee: Belle Meade*. Belle Meade Plantation. (n.d.). <https://visitbellemeade.com/history-tours/journey-to-jubilee/>.
- Map: Belle Meade*. Belle Meade Plantation. (n.d.). <https://visitbellemeade.com/map/>.
- McGill, J. (2019, November 10). *There is Something Special About Sleepovers: The Slave Dwelling Project*. The Slave Dwelling Project | Changing the narrative... <https://slavedwellingproject.org/there-is-something-special-about-sleepovers/>.
- McGill, J. (2020, March 2). *Who Built This Place?: The Slave Dwelling Project*. The Slave Dwelling Project | Changing the narrative... <https://slavedwellingproject.org/who-built-this-place/>.
- Musson, J. (2007). *How to read a country house*. Ebury Press.
- Newton, J. E. (1997, June 27). Black Americans in Delaware: An Overview. <https://www1.udel.edu/BlackHistory/overview.html>.
- SDP Events: The Slave Dwelling Project*. The Slave Dwelling Project | Changing the narrative... (2021, January 25). <https://slavedwellingproject.org/sdp-events/>.
- SunCalc sun position- und sun phases calculator*. SunCalc. (n.d.). <https://www.suncalc.org/>.
- The Slave Dwelling Project*. Charleston’s African American Heritage. (2019, April 26). <https://www.africanamericancharleston.com/articles/the-slave-dwelling-project/>.
- Tour the John Dickinson Plantation*. Division of Historical and Cultural Affairs - State of Delaware. (2021, April 21). <https://history.delaware.gov/john-dickinson-plantation/plantation/>.
- US Geological Survey 7.5’ quadrangles, Natural Resources Canana maps. (2021, May 20). John Dickinson Plantation Topo Map. *MyTopo maps -Trimble Forestry*. map. <https://maps.mytopo.com/mytopo/>.
- Weather Forecast Maps*. Ventusky. (n.d.). <https://www.ventusky.com/?p=37.7%3B-78.1%3B5&l=humidity>.
- Wilson, R. G., Eyring, S., & Tankard, J. B. (2006). Ellen Biddle Shipman’s Colonial Revival Garden Style. In *Re-creating the American past: essays on the colonial revival. essay*, University of Virginia Press.