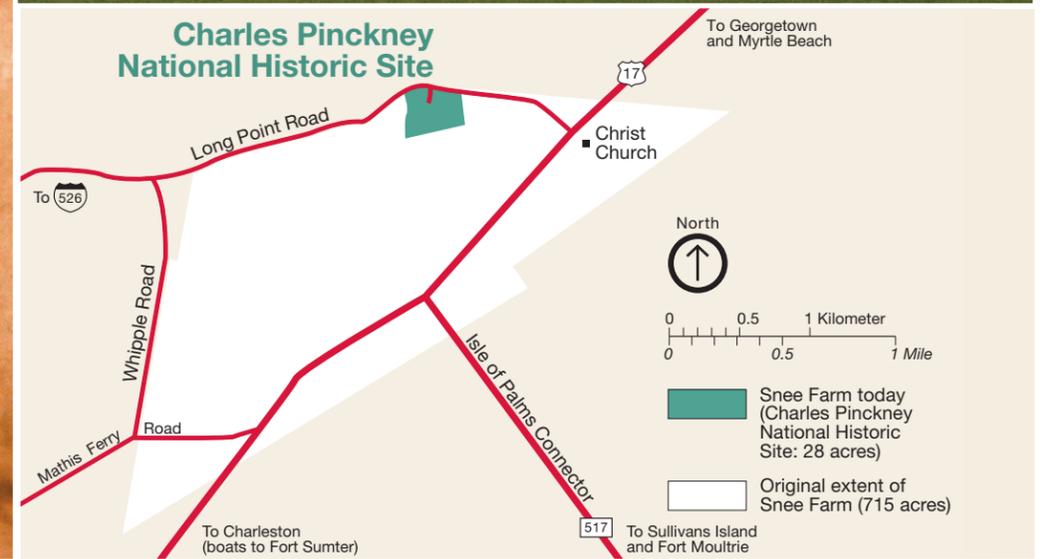
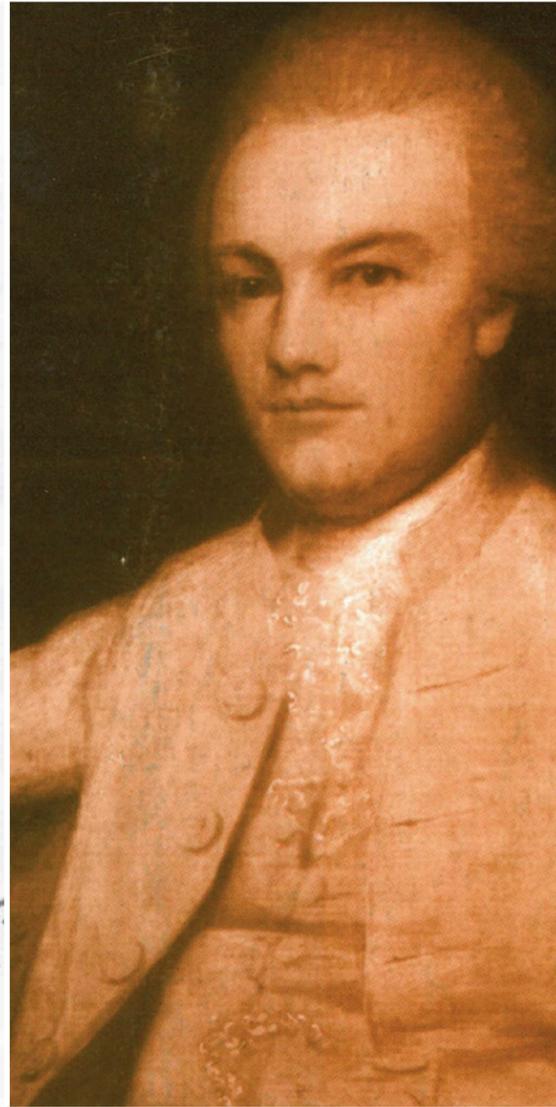
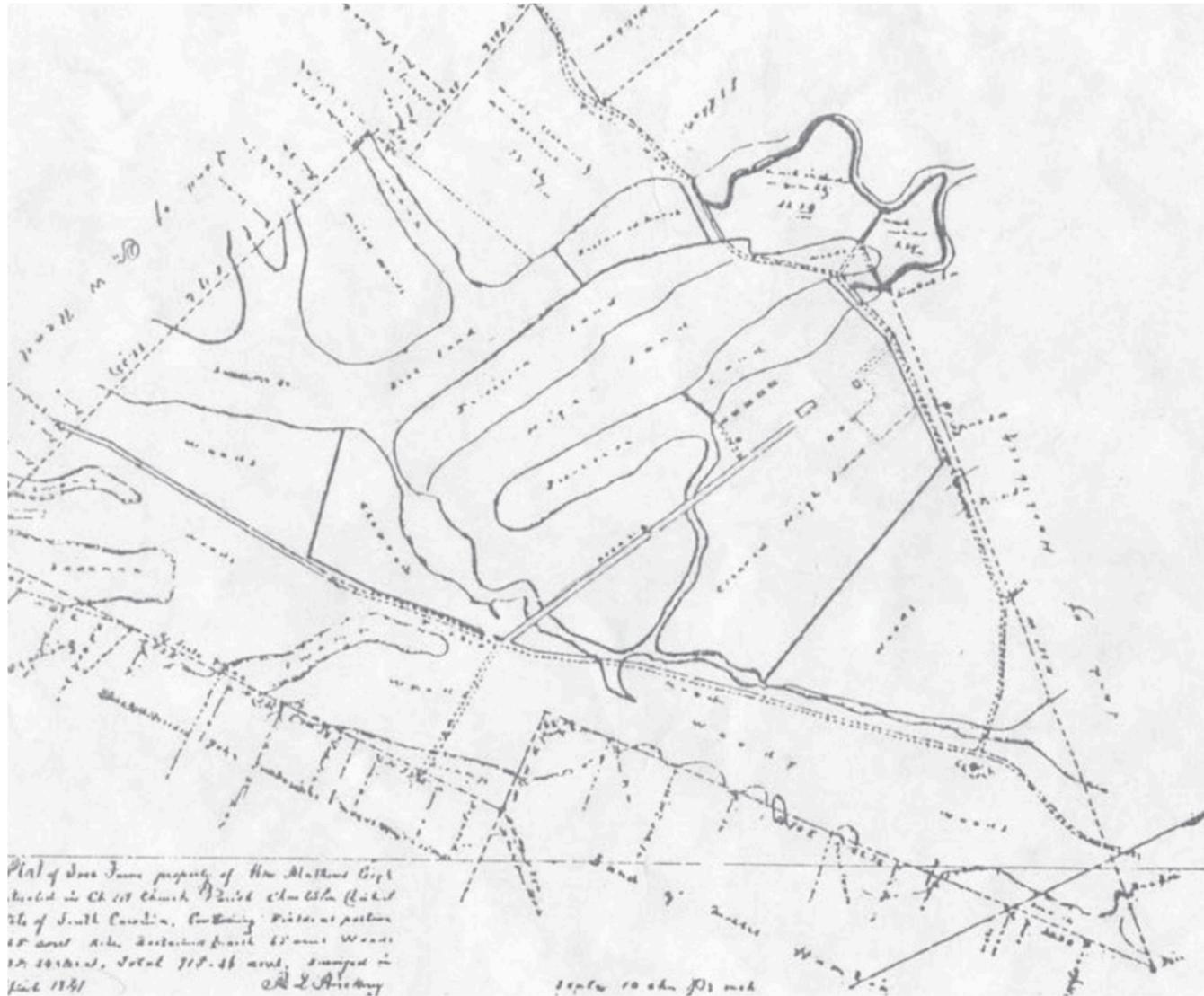


Charles Pinckney National Historic Site

Snee Farm House | Mt. Pleasant, South Carolina



SCHEMATIC DESIGN II

Submission Date: October 18, 2019

© designminds

SDI

SDII

DRAFT DDI

DDI COMP

DDII

PDI

PDI

CONTENTS OF THIS DOCUMENT

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PURPOSE AND CONTENTS

The Schematic Design II package presents the preferred alternative for new interpretive exhibits at Charles Pinckney National Historic Site based on the comments and feedback received from the Park in SDI. The plans and illustrations in this book are intended to show our more detailed approach to the interior spaces of Snee Farm, so as to move the design forward toward the Design Development phase and refine content and design details before beginning text intentions. To do so, reviewers should evaluate how well the overall story approach meets the goals and needs of the site.

The Schematic Design II deliverable includes:

- This design document, featuring the preferred alternative (A modified version of Alt B from SDI). Narratives, a floor plan with an accurate footprint of all proposed scenes and content groups, perspective drawings, and elevations of groupings help present the vision of the preferred alternative.
- Updated Class B production and life-cycle cost estimates for the preferred alternative to help the park assess the selected elements and exhibit components.
- The Resource Package Level II records different forms of media—including objects, graphics, and multimedia—that will carry the exhibits’ content. This document provides a more detailed understanding of graphics and exhibit components, including listing images, artifacts, and custom elements intended for use.

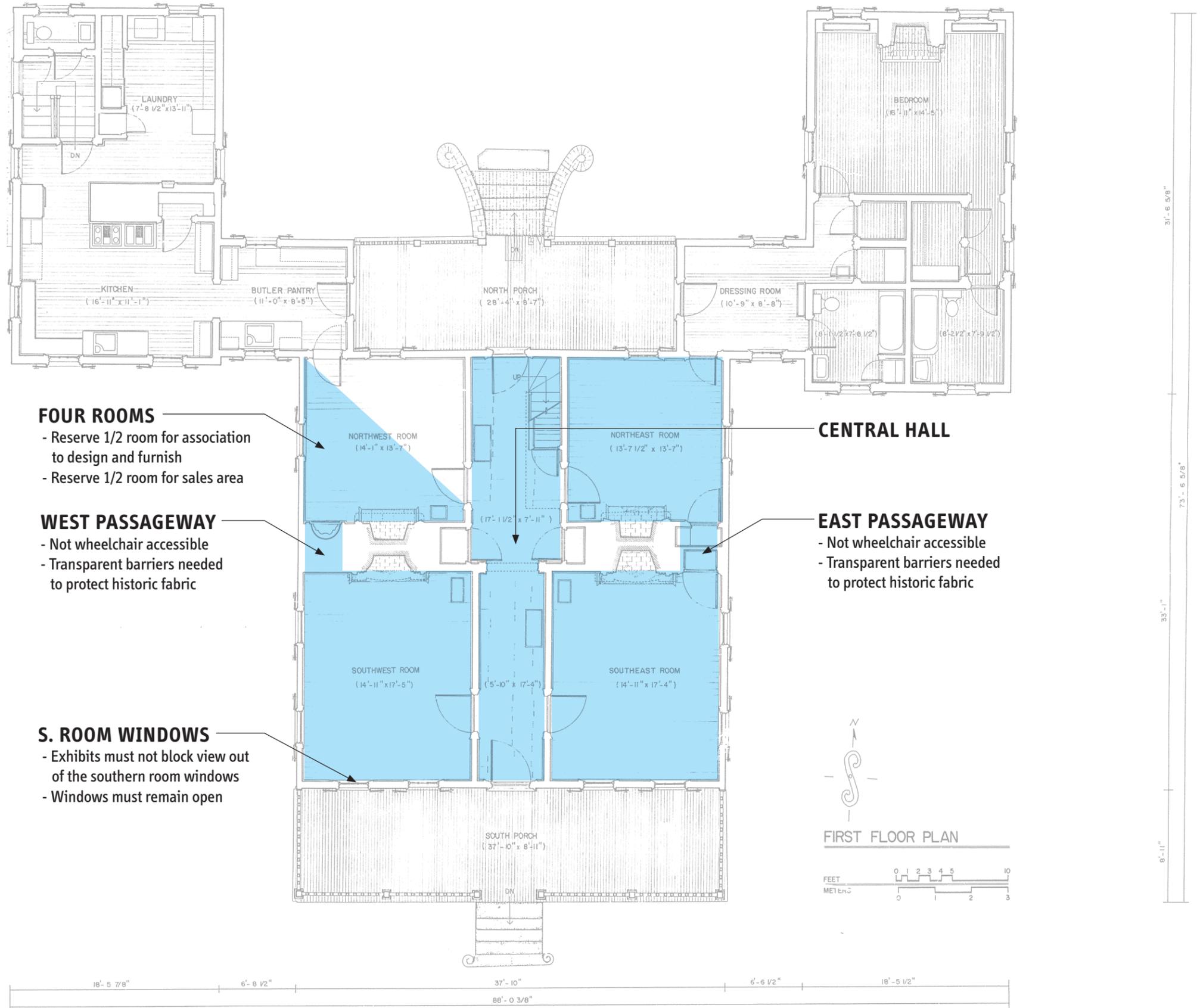
NEXT STEPS

We ask the NPS team to evaluate all the deliverables following the presentation of these materials and provide its consolidated comments by November 15, 2019. This review period contains a shortened review period to accommodate the Park’s desire for public presentations of later phases of development. A conference call will follow within one week of comments. The Design Minds will take these notes and feedback and prepare the Draft Design Development I deliverable, scheduled for January 31, 2020.

PROJECT GOALS

- Engage visitors with exhibits that complement the building’s architecture and includes a mix of low-tech, multigenerational, hands-on interactives that avoid routine maintenance.
- Utilize the park’s collections to support the design and enhance the interpretive storytelling.
- Ensure exhibits represent the diverse community associated with Charles Pinckney and contextualize the site in relation to other local Lowcountry sites.
- Exhibits should highlight the founders of the nation, both the Founding Fathers and those not typically thought of, such as their wives and daughters, enslaved persons, and other agricultural workers.
- Exhibits should be relevant to contemporary visitors.
- The park’s landscape and main structure should be utilized interpretively in addition to collections.

PLAN: SCOPE OF WORK



EXISTING CONDITIONS

GENERAL NOTES:

- PASSAGEWAYS ON EAST AND WEST SIDES NEED TO BE PROTECTED FROM VISITORS
- PREFERENCE NOT TO ADD NEW ELECTRICAL PLUG INS AND REUSING EXISTING HOLES IN THE WALLS AND FLOORS PREFERRED



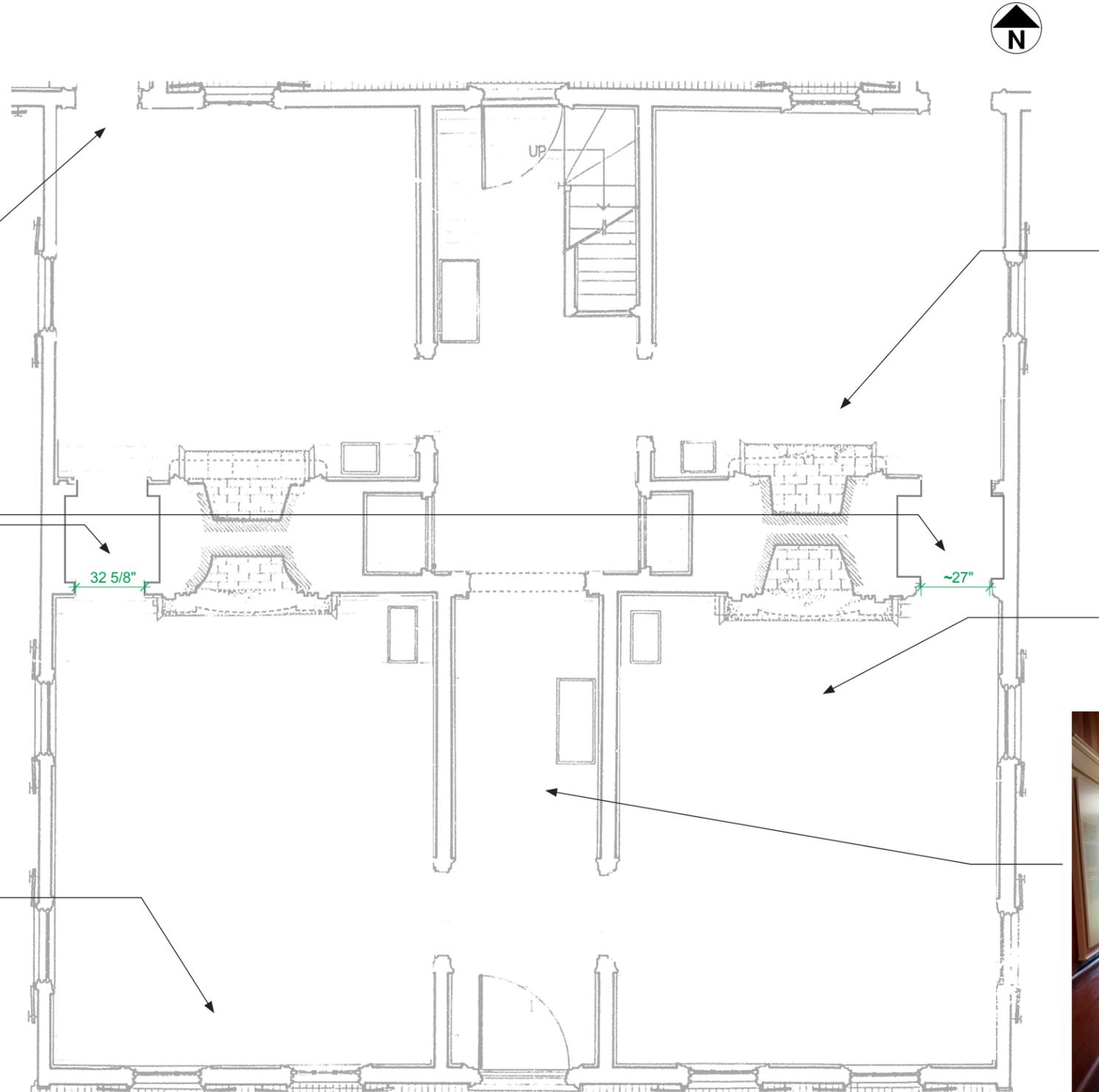
CURRENTLY THE ONLY WHEELCHAIR ACCESSIBLE ENTRANCE IS THROUGH THE RANGER AREA



SOME OF THE EXPOSED ARCHITECTURE AND BUILDING ELEMENTS TO BE PROTECTED FROM VISITORS



EAST PASSAGEWAY IS TOO NARROW FOR ACCESSIBILITY



DETAIL SHOWING ATTACHMENT METHOD OF EXISTING DISPLAYS



PARK TO DETERMINE IF SOME AIR VENTS CAN BE COVERED OR REMOVED TO EXPOSE THE BUILDING'S FOUNDATION



LOWCOUNTRY ROOTS: FORGING A NEW AMERICAN IDENTITY

EXHIBIT NARRATIVE

Exhibit Overview

The founders, both free and enslaved, forged a unique American identity shaped by their South Carolina environment and influenced by the brutality of slavery and the bountiful, yet deadly, landscape of the Lowcountry. They created a lasting legacy of democracy, inequity, ingenuity, and resilience that continues today. Charles Pinckney's Sneehouse plantation represents a diverse range of American history and lived experiences which reach beyond our nation's founding. The farm simultaneously stood as a symbol of opportunity and oppression, innovation and resilience, and preservation and loss.

For Pinckney and his family, the farm site represented a "Country home" for a wealthy family and highlighted their status as elite to other white landowners in Carolina's Lowcountry. The farm and other holdings, as well as the work of enslaved persons at his properties, further allowed Pinckney and his family the opportunity to travel, obtain an education, and debate our nation's founding principles. For enslaved persons of color, the plantation was a site of oppression and the farm itself a beacon of opportunity and freedom unavailable to them at the time, while also a symbol of surveillance and control. The ingenuity and ability of both Europeans and Africans to adapt to thrive in the humid, swampy South Carolina Lowcountry is also featured in exhibits. Furthermore, Gullah Geechee communities continue to be resilient in maintaining their own ideas, cultural practices, foodways, music, and more.

The beliefs and experiences of these individuals had a lasting impact on the foundation of our country. Pinckney's words and ideas helped forge the basis of the Constitution and live on today as they continue to be reinterpreted. Similarly, enslaved persons and the Gullah Geechee, who continue to maintain their heritage and a connection to the land, can trace their roots as similar founders, bringing new ideas, practices, and building our nation. The Constitution's unique Southern influences can be understood through the shared lived experiences of those who lived, worked, and died at Sneehouse.

Visitor Experience

The Intro Exhibit element in the main hallway entrance serves as an introduction and exhibit overview, mirroring the style of other exhibit structures found in the home. Visitors are then encouraged to enter into the first main room containing an overview of the site's history and centered with a tactile map of the Sneehouse plantation during Pinckney's time. A timeline of major happenings at the farm spans one corner of the room while windows on the east side of the room feature translucent graphic treatments showing the farm in the past or workers outside. The East Passageway is repurposed as a double-sided artifact case, with interpretation on this side focusing on archaeology work done at the site and what it can tell us about those who lived here.

Walking through the hallway, visitors pass through a soundscape element with graphics on each side that change from agricultural workers and enslaved persons to the founding fathers signing the Constitution. Ambient sounds of mosquitos buzzing and sounds of the Lowcountry are intertwined with work songs, possibly in Gullah. The two Main Rooms on the south side of the building feature titles over the entrances and are thematically arranged, allowing exploration in either order. The southeast Main Room focuses on the forging of an American identity and the ingenuity of the American founders, both the "great men" and those not typically considered as founders. An open scenic exhibit structure in the center of the room features most of the content. Two interactives are featured, one matching Pinckney proposals with the final draft of the Constitution and the other demonstrating how a rice trunk works. The southwest Main Room again features a central exhibit structure with much of the main content. An AV exhibit element features animated videos juxtaposing some of Pinckney's beliefs and ideas with their continued legacy today. Both rooms highlight key artifacts with open cases, allowing for items to be interpreted with multiple meanings and viewpoints, as in the double sided artifact case in the East Passageway. Both of these main rooms and the Ranger Station room feature areas for community reflections to be displayed by the park.

THE BIG IDEA

The founders, both free and enslaved, forged a unique American identity shaped by their South Carolina environment and influenced by the brutality of slavery and the bountiful, yet deadly, landscape of the Lowcountry. They created a lasting legacy of democracy, inequity, ingenuity, and resilience that continues today.

VISITOR OUTCOMES

South Carolina Lowcountry ideas and society greatly influenced the nation's founding.

Individuals at Sneehouse and Gullah Geechee people fought inequality and created a legacy of resilience.

There are real, diverse stories of people here.

SPACE PLANNING & EXHIBIT FLOW

An orientation space in the northeast Main Room provides an in-depth timeline of events at Sneehouse and orients visitors to the story with a tactile map of the plantation during Pinckney's time.

The East Passageway is repurposed as a double-sided exhibit case, encouraging visitors to walk through the main Hallway to experience the soundscape element.

Central structures in each room create an open floor-plan to be explored, while also encouraging visitors to challenge their own perspectives.

DESIGN APPROACHES

Overhanging titles, interpretive questions, and immersive, scenic elements lead visitors through the exhibits and tie to each topic.

Exhibit structures and panels are designed to appear flowing and flag-like and are combined with strong colors to reinforce a sense of identity.

People-focused stories woven throughout the narrative help visitors connect with the exhibits.

LOWCOUNTRY ROOTS: FORGING A NEW AMERICAN IDENTITY

EXHIBIT LIST

01.00 Exhibits Introduction and Orientation

- 01.01 Outside Introduction Panel
- 01.02 Exhibit Orientation Map
- 01.03 Lowcountry Roots Intro Exhibit

02.00 Site History Overview

- 02.01 Overview Timeline of Site History
- 02.02 Exploring the Grounds
- 02.03 How Do We Know That?

03.00 The Founding Years

04.00 Forging Identity and Ingenuity

- 04.01 Lowcountry in the Constitution
- 04.02 Broken Family Ties
- 04.03 Adapting to New Environments
- 04.04 Control and Subversion

05.00 A Legacy of Resilience

- 05.01 Perseverance in the Face of Inequity
- 05.02 Lasting Ideas in a Changing America
- 05.03 Lowcountry Culture Takes Root

06.00 Community Feedback Station (+ Credit Panel)

 EXHIBIT AREAS

 AREA FOR COMMUNITY PARTICIPATION, FEEDBACK AND/OR DISPLAY

1 PLAN
Scale: 3/16" = 1'-0"

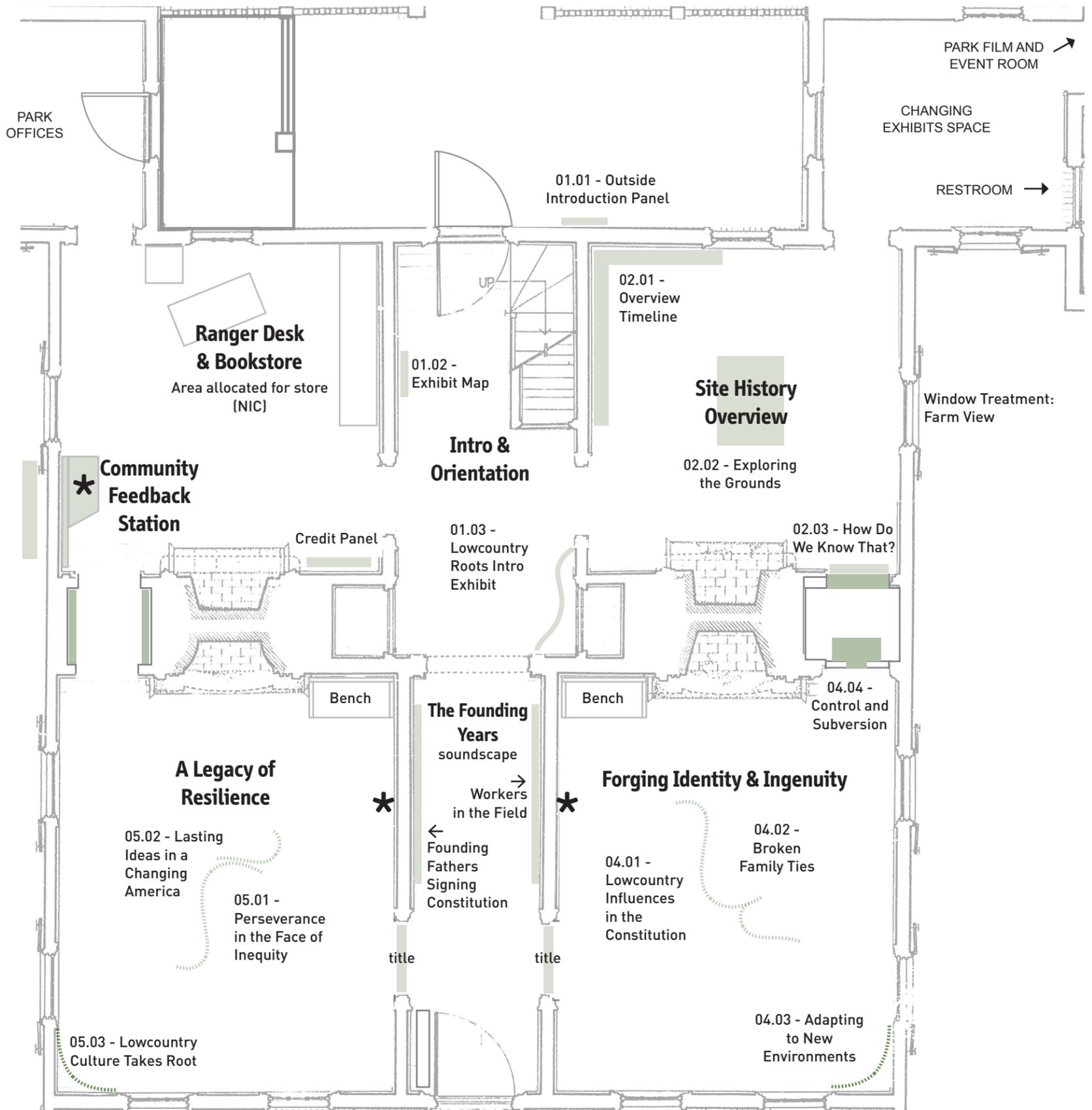
0 1 2 3 4 5 6 7 8 9 10 FT



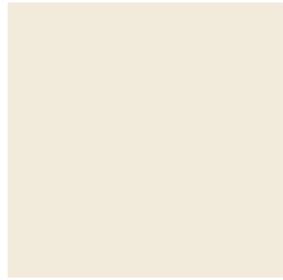
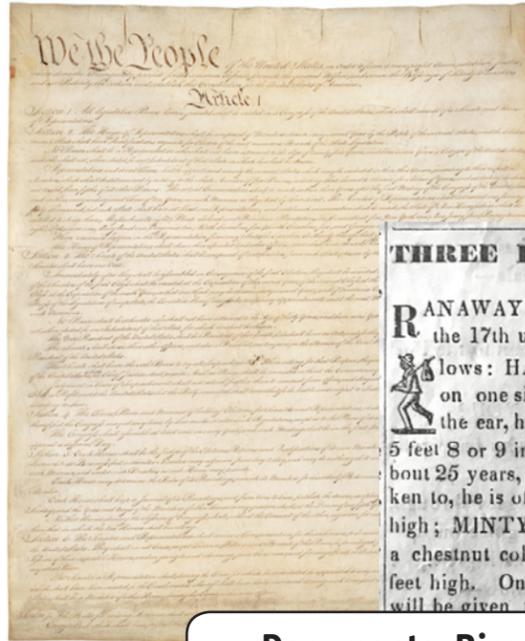
60" TWO-WAY VISITOR TRAFFIC AND WHEELCHAIR TURNAROUND



36" WHEELCHAIR CLEARANCE AND ONE-WAY TRAFFIC (32" MIN. AT PINCH POINTS)

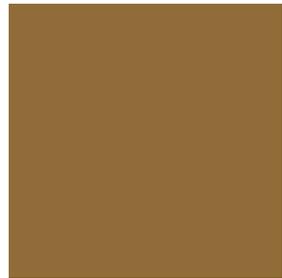


**LOWCOUNTRY ROOTS:
FORGING A NEW AMERICAN IDENTITY**

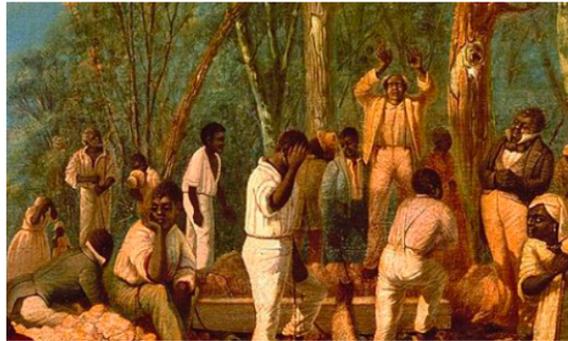


THREE HUNDRED DOLLARS REWARD.
RANAWAY from the subscriber on Monday the 17th ult., three negroes, named as follows: HARRY, aged about 19 years, has on one side of his neck a wen, just under the ear, he is of a dark chestnut color, about 5 feet 8 or 9 inches high; BEN, aged about 25 years, is very quick to speak when spoken to, he is of a chestnut color, about six feet high; MINTY, aged about 27 years, is of a chestnut color, fine looking, and about 5 feet high. One hundred dollars reward will be given for each of the above named negroes if they are brought back to the subscriber. A. ANN BRODESS, Dorchester county, Md. Gazette will please copy and charge this office.

Documents, Rice, Sweetgrass



Framing, Fleeting Ribbons, Converging Curves



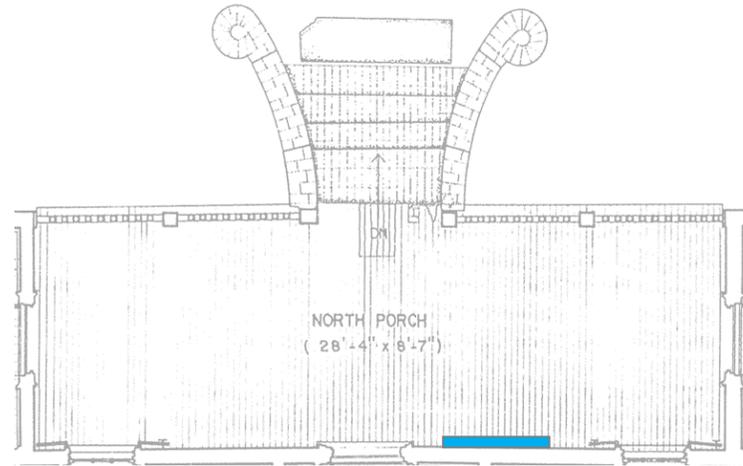
Contrasting Labor/Society



Indigo, Gullah Haint, Perseverance



EXTERIOR GRAPHIC PANEL



EXISTING GRAPHIC PANEL AT ENTRANCE

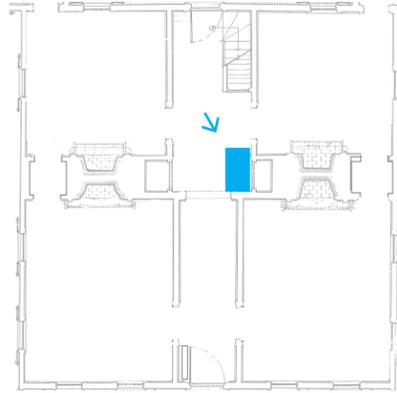
Recommend changing this graphic with a new graphic with less text and in the style of the chosen alternative.



"VISITOR CENTER"

Graphic is replaced with simple text and exhibit title or quote, clearly indicating the building as a visitor center and inviting people up to the entrance.

INTRO/ORIENTATION EXHIBIT



This View:

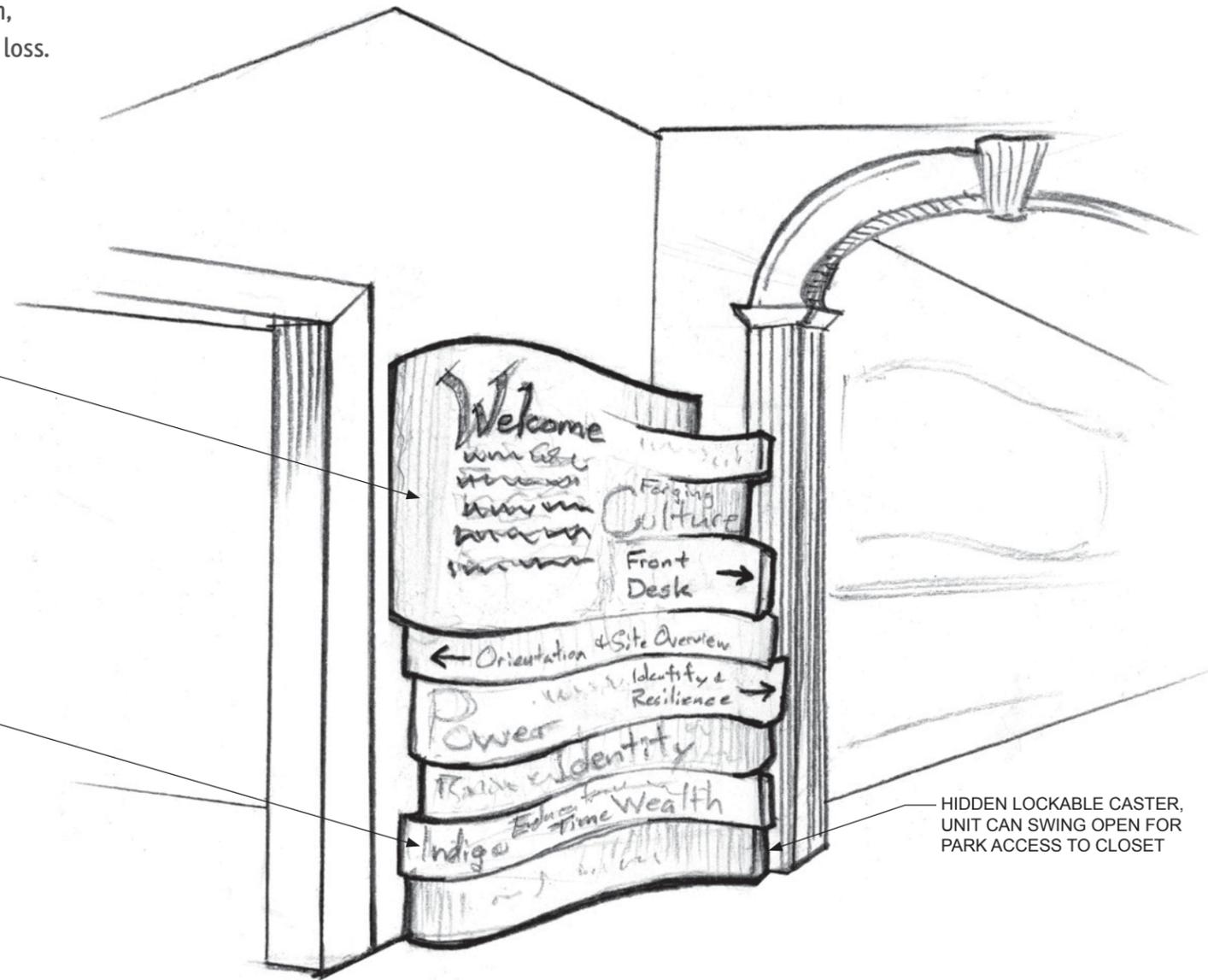
The exhibit introduction panel introduces visitors to diverse lived experiences at Sneehouse and challenges them to consider how the plantation simultaneously stood as a symbol of opportunity and oppression, innovation and resilience, and preservation and loss.



INTRO MESSAGE THEMED IN STYLE OF CONSTITUTION

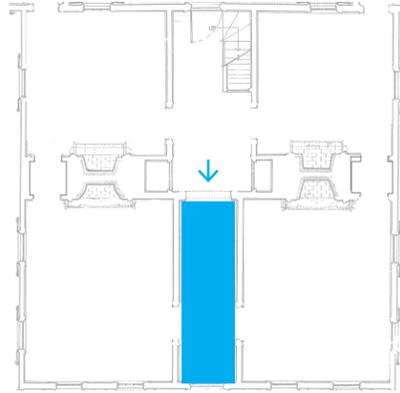


BANDS OF WAYFINDING AND KEY IDEAS COMING TOGETHER, THEMED IN STYLE OF AMERICAN FLAG



HIDDEN LOCKABLE CASTER, UNIT CAN SWING OPEN FOR PARK ACCESS TO CLOSET

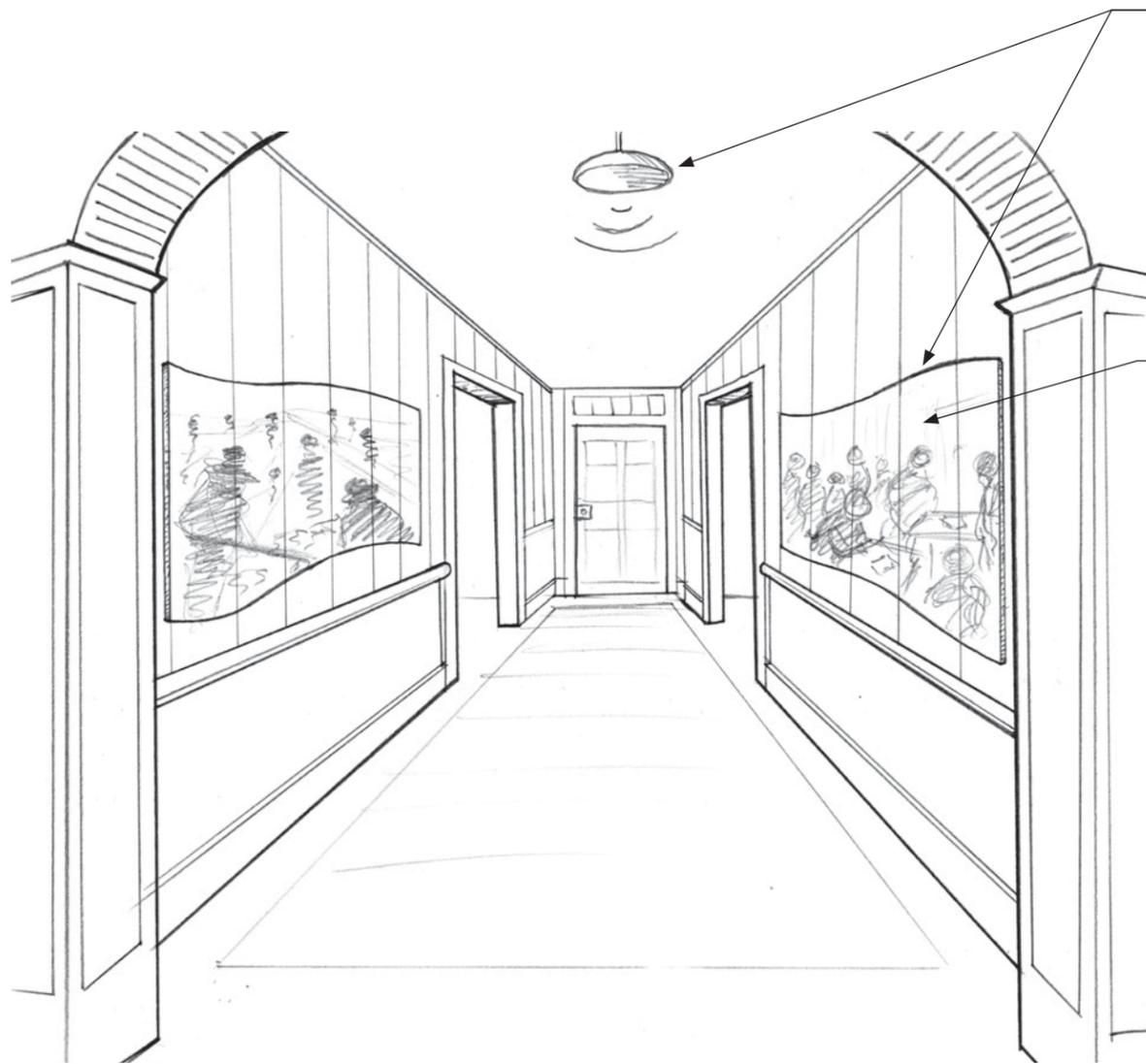
HALLWAY EXHIBITS



REF. PHOTO OF WOOD COLOR



REF. PHOTO OF SIMILAR TECHNIQUE



SOUNDSCAPE
MOTION-ACTIVATED SPEAKER
ALTERNATIVELY COULD BE
HIDDEN BEHIND GRAPHIC
PANELS

LARGE GRAPHIC PANELS (2)
STAINED TO BLEND W/ HALLWAY
CONTRASTING THEMES OF
FIELD WORK AND
CONGRESSIONAL DELEGATION



CUSTOM ILLUSTRATIONS BY
GULLAH GEECHEE ARTIST(S):
FINAL STYLISTIC DIRECTION
TO BE DETERMINED AND
NOT LIMITED TO ARTIST
EXAMPLES SHOWN HERE.



SONJA GRIFFIN EVANS



SYNTHIA SAINT JAMES



PATRICIA SABREE

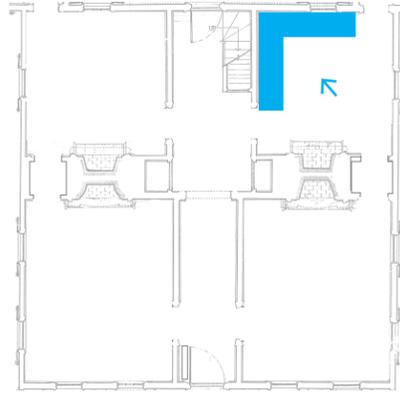


HARRY HERMAN ROSELAND

(PLACEHOLDER IMAGES)
CUSTOM ILLUSTRATIONS BY
GULLAH GEECHEE ARTIST(S)

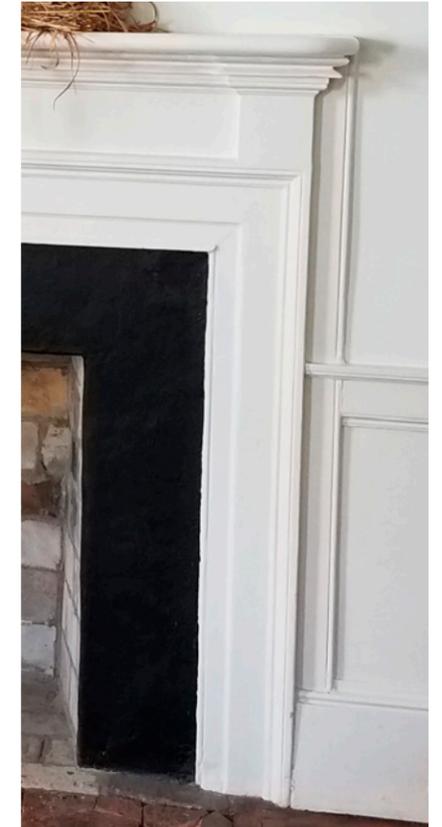
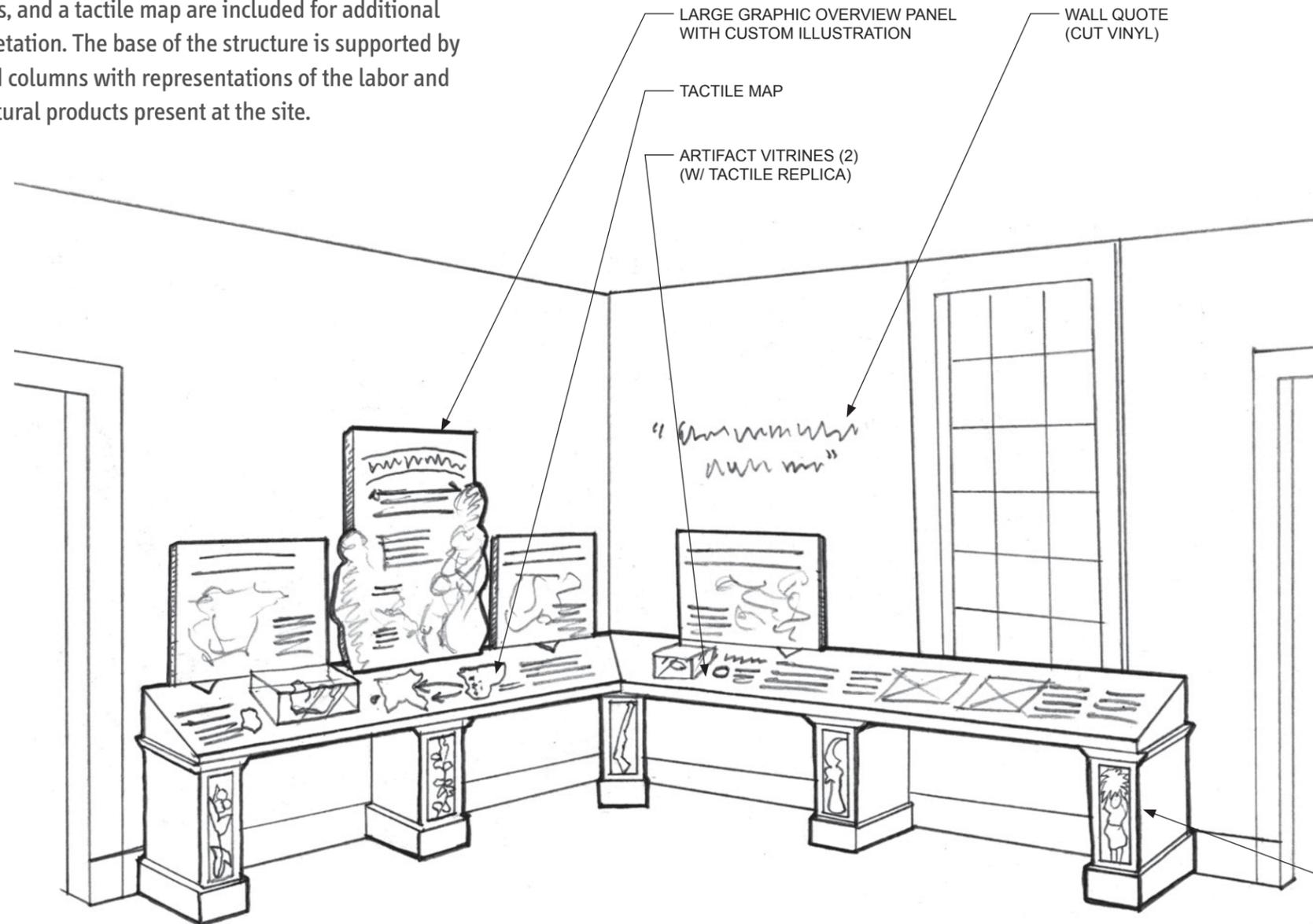
TECHNIQUE: DIRECT PRINT
BLACK INK ON STAINED WOOD,
MATCH EXISTING STAIN AND
SEAM PATTERN

OVERVIEW TIMELINE EXHIBIT



This View:

The northeast room contains a sweeping timeline covering the history of the site and the many people who lived and worked here. Key moments from American and World history are included as they relate to the plantation site for additional context. Imagery, artifacts, and a tactile map are included for additional interpretation. The base of the structure is supported by stylized columns with representations of the labor and agricultural products present at the site.

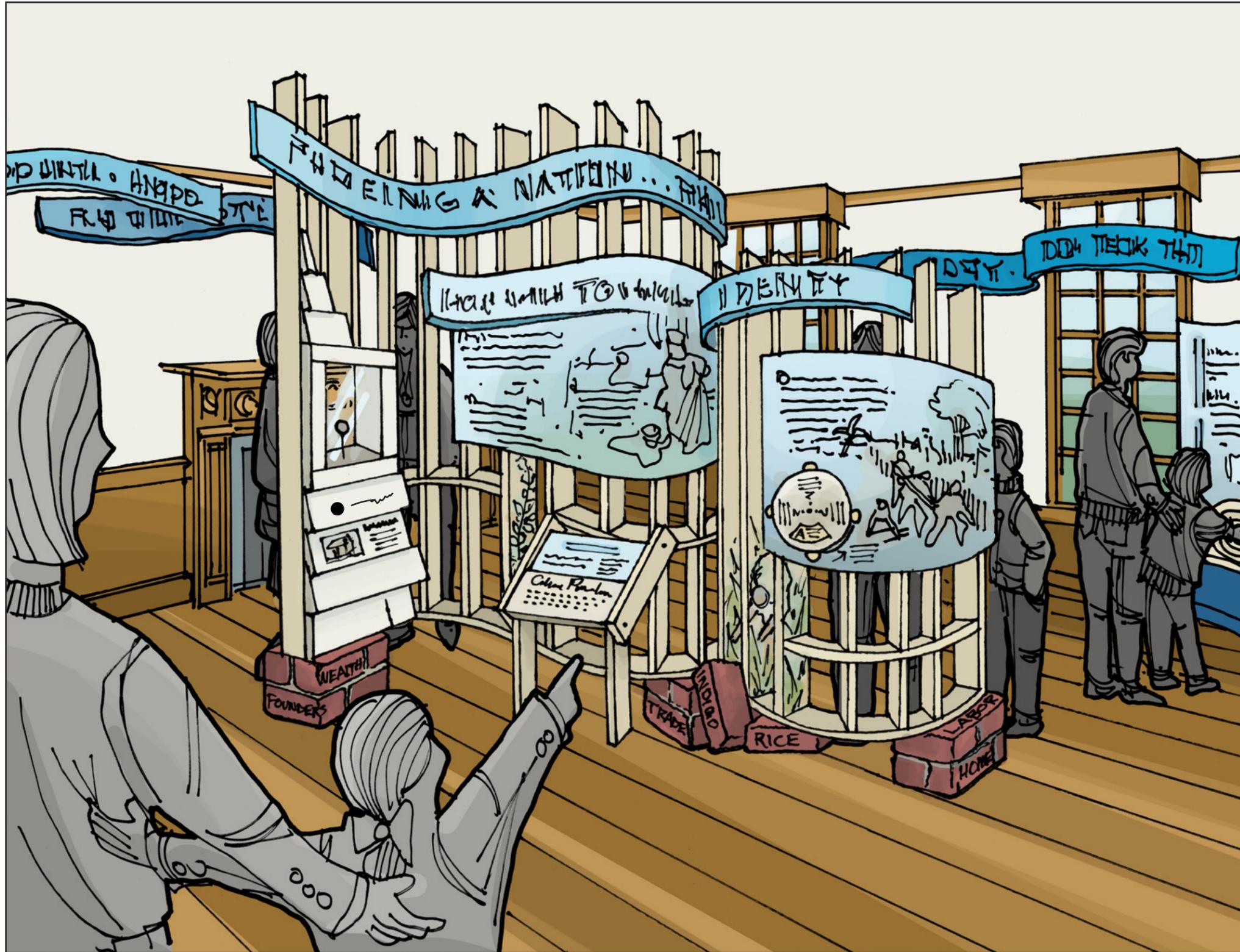


REF. PHOTOS OF FIREPLACE WOODWORKING DETAILS IN EXHIBIT ROOMS.

(5) BAS-RELIEF CARVED IMAGERY MAY INCLUDE IMAGERY OF CROPS AND LABORING FIGURES.

BASE PAINTED WHITE TO MATCH ROOM DETAILS. CARVED FIGURES MAY REQUIRE A SOLID GRAY OR BLACK BACKGROUND.

LOWCOUNTRY ROOTS: FORGING A NEW AMERICAN IDENTITY



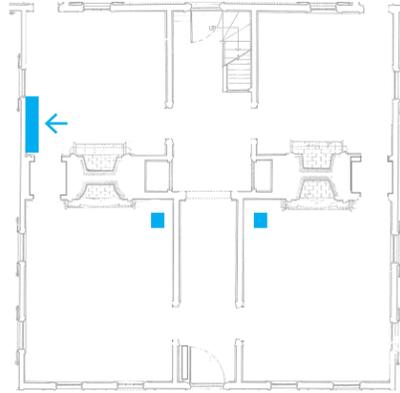
This View:

The southeast Main Room features a title element above the entrance. As visitors enter the room, they first encounter the main, center exhibit structure. Constructed as vertical slabs placed at regular intervals, the structure has an open feel with graphic panels attached, artifacts, and interactives, in addition to scenic elements. Large main graphic panels with dominant imagery and interpretive text tell the story, and focus on the people who lived, worked, and interacted at the plantation. An inset artifact case displays the slave tag with a tactile with double interpretations to its meaning on either side, in addition to a tactile replica. Additionally, Pinckney's signature is included as a tactile raised line drawing and text interprets why Pinckney's signature remains and those of the enslaved persons do not exist. The exhibit element's wall structures include imagery representing the indigo, rice, Sea Island cotton and other agricultural products grown here. An interactive spinner allows visitors to learn more about Pinckney's ideas for the constitution and what was actually included in the final draft.

Sweeping, overhead graphics prompt additional thought on the content by featuring interpretive questions posed to visitors or possibly key phrases and quotes. In the second main exhibit structure in the southeast corner of the room, the ingenuity and adaptability of the African and Euro-Americans is interpreted. An interactive rice trunk replica is included, in addition to a tactile sweetgrass basket.

Not seen in this view is the rear of the double-sided artifact case, repurposed from the East Passageway, which is also interpreted in the northeast Main Room. While interpretation in the opposite room focused on the archaeology of the items featured and how they were found and preserved, content in this room reinterprets the items to examine their uses by Pinckney and other whites to control black bodies and the methods enslaved persons used to subvert that system where possible.

COMMUNITY FEEDBACK EXHIBITS



This View:

The northwest room contains both the Ranger station and a community feedback area where visitors and members of the community can react to the content and themes of the exhibits by using notecards and pens. The exhibit area also includes a space for the park to ask questions to facilitate thought.



NOTECARDS ADDED BY VISITORS AND/OR CURATED BY STAFF.

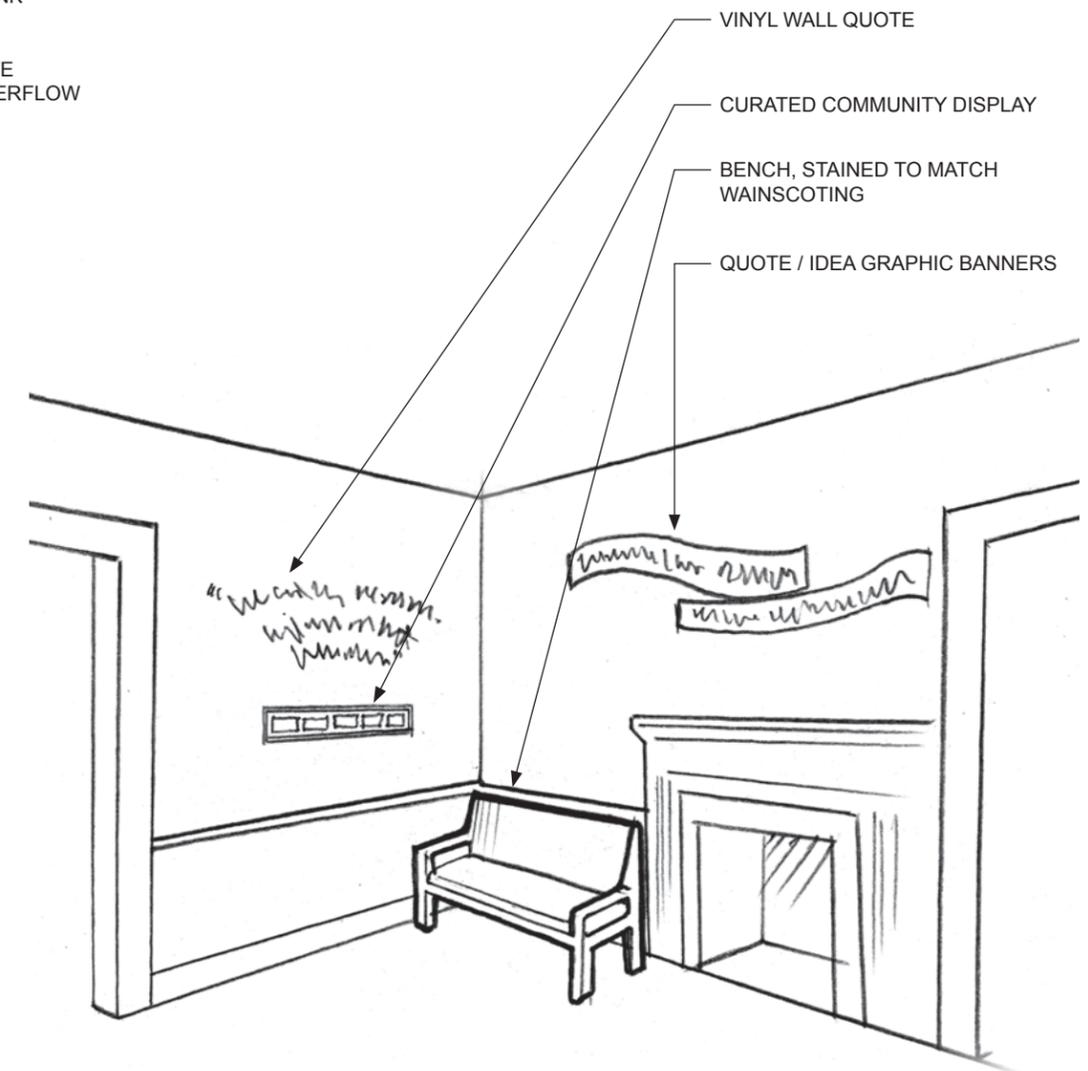
FIRST CARD MAY BE CHANGED TO SOLICIT A RESPONSE

WRITING SURFACE WITH BLANK NOTECARDS

SLOT FOR PROVIDING PRIVATE FEEDBACK AND HOLDING OVERFLOW

This View:

Two of the main exhibit rooms contain a community feedback area where the park can display selected community responses, in addition to benches to pause and reflect on the content.



VINYL WALL QUOTE

CURATED COMMUNITY DISPLAY

BENCH, STAINED TO MATCH WAINSCOTING

QUOTE / IDEA GRAPHIC BANNERS

UNIVERSAL DESIGN

The Schematic Design I Package provides universal design concepts that allow visitors of all ages and abilities to experience the exhibits. Using a variety of design approaches, mechanical and tactile interactives, and assistive technology, we ensure that the exhibit's goals and themes will be accomplished for any visitor with disabilities.

The chosen design alternative, which will be developed for the Schematic Design II presentation, will ensure all relevant laws, including the Architectural Barriers Act and Sections 504 and 508 of the Rehabilitation Act, are followed.

Each alternative in this package ensures that exhibit components are accessible to all visitors, with accessible routes into, within, and out of the exhibits.

Using the principles of universal design, our plans incorporate exhibit elements that appeal to all of the senses: touch, sight, sound, and smell. All mechanical interactives will adhere to requirements for heights, reach ranges, weight, and required force to operate.

A full accessibility report will be provided during the Schematic Design II phase, but planning for universal design should take place early in the process. As we develop a single approach to the visitor center, the principals outlined here will remain front and center. Note that a combination of these interactive elements maybe used or swapped between design alternatives, however, this list is not intended to be comprehensive of all interactives for future exhibits.

TOUCH

- Tactile maps
- Models of agricultural tools
- Rice trunk
- Bas relief historic images
- Flip-doors
- Indigo, rice, and other plants



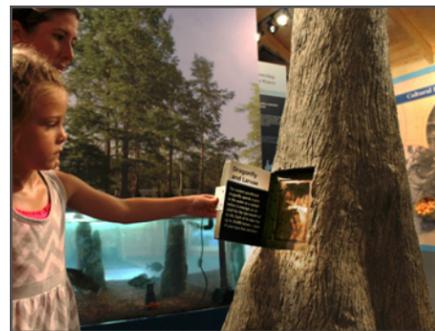
Tactile environments and models



Tactile furs



Details in relief



Flip doors with tactiles



Tactile animals

HEAR

- Oral histories
- Mosquitoes buzz
- Hymns and work songs
- Agricultural work, tools
- Historical debates



Focused Array Speakers



Audio player w/ speaker, sounds activated when box lid is opened



Audio handsets, first person accounts

SMELL

- Rice
- Indigo
- River smells
- Pluff mud
- Fresh-cut lumber



Scent Canisters



Slide panels open to release smells

SCHEDULE AND NEXT STEPS

- After TDM's Web presentation of the Schematic Design II, the park will provide comments to TDM by November 15, 2019, within 21 days. These comments will be used to craft the more detailed design and content of the Draft Design Development I package.
- Following the submittal of comments, TDM will schedule a follow-up conference call within a week with the park to discuss any outstanding issues or questions that remain.
- TDM will submit the Draft Design Development I deliverables by January 31, 2020.

Project Phase	Due Date	Client Review
3C. Schematic Design I Deliverables	Delivery to NPS- 7/24/2019	
3.C. At Park Presentation / Stakeholders (Two 8-hr day)	7/30/2019- 7/31/2019	
3C. Client Comments	9/6/2019 (Received 9/19/2019)	45 days
3C. Conference call to discuss comments	Within a week of comments	
→ 3D. Schematic Design II Deliverables	Delivery to NPS- 10/18/2019	
3D. Web Conference	10/25/2019	
3D. Client Comments	11/15/2019	21 Days
3D. Conference call to discuss comments	Within a week of comments	
3E. Draft Design Development I Deliverables	Delivery to NPS- 1/31/2020	
3E. Web Conference	2/7/2020	
3E. Client Comments	2/21/2020	21 days
3E. Conference call to discuss comments	Within a week of comments	
3F. DD1 Comprehensive Deliverables	Delivery to NPS- 5/8/2020	
3F. At Park Presentation / Stakeholders (Two 8-hr days)	Week of 5/18/2020	
3F. Client Comments	6/23/2020	45 days
3F. Conference call to discuss comments	Within a week of comments	
3G. DDII Deliverables	Delivery to NPS- 8/26/2020	
3E. Web Conference	9/2/2020	
3G. Client Comments	9/16/2020	21 Days
3G. Conference call to discuss comments	Within a week of comments	
3H. Production Documents I Deliverables	Delivery to NPS- 10/9/2020	
3H. Web Conference	10/14/2020	
3H. Client Comments	11/2/2020	21 Days
3H. Conference call to discuss comments	Within a week of comments	
3I. Final Delivery PDII Deliverables	Delivery to NPS- 12/4/2020	
3I. Web Conference	12/8/2020	
Final Completion/Delivery	12/31/2020	