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# Carolina Planning





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# Carolina Planning

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## Editors' Note

Devoting an entire issue to the role of preservation in planning may seem unusual. Often, practitioners view advocates of historic and environmental preservation as obstructionists rooted in the values of the past, disrupting the work of those moving a community forward. However, contrary to these lingering perceptions, the goal of preservationists and conservationists is not clinging to the past nor thwarting change. As the following articles demonstrate, a preservation ethic has in fact been adopted by an ever-broadening spectrum of professionals, as well as the general public; and the achievements the authors describe here have been remarkable.

Instead of viewing the cityscape as merely a stage upon which to continually "implement new strategies" or as a canvas to wipe clean, these individuals seek to sensitively *manage* change. Many authors draw to our attention the ways in which commonly overlooked aspects of our historic, cultural and natural heritage should and can be brought into the planning and development process. Bungalow neighborhoods, urban parks, pavement patterns, street trees, and "community character" may seem far less tangible than antebellum mansions and vast tracts of open land; however, these more subtle elements are equally important in the preservation of the local identity and "sense of place" of a particular area.

If these new approaches challenge the typical view of history and historic preservation, so may the cast of characters. Members of a wide variety of professions are being educated and exposed to preservation; among those contributing to this issue of *Carolina Planning* are local government representatives, landscape architects, artists, historians, lawyers, and planners. These participants are taking an active stance, forming coalitions and mobilizing political and civic resources. Instead of simply waiting to react to unwelcome proposals, they are anticipating ways to *guide* growth and suggesting new means with which to enhance the overall quality of life.

Not long ago, it would have seemed unlikely to see these fields joining forces for a common cause. Individually, many preservation advocates were seen as "special interest" groups, competing for scarce resources and public support. However, there is a growing realization that what they all share is a feeling of stewardship for their surroundings. As custodians of the natural and built environment, they are staking a claim to what they feel is valuable in their communities, each bringing unique skills and experiences to the planning process. As planning students with a wide variety of backgrounds and professional goals, the emergence of this coalition building movement is inspiring. Collectively, we can anticipate the opportunity to act in accordance with an individual preservation ethic as we prepare to embark on divergent career paths.

With this evolution of motives, new set of issues, and infusion of new actors, the reader may wonder what preservation is in 1989. We would argue that its primary concern has long been one of looking ahead. In fact, the bottom line for preservationists has always been the way in which, by striving to retain a link with their heritage today, they will be able to extend this legacy and enrich the quality of life for future generations.

Elizabeth Morton and Paul Kron  
Editors

*Carolina Planning* welcomes comments and suggestions on the articles published and invites the submission of new material for future editions. Our upcoming Fall publication will cover emerging social issues in planning. For more information about submissions, please request our author's packet. Address correspondence to *Carolina Planning*, The University of North Carolina at Chapel Hill, CB# 3140, New East Building, Chapel Hill, North Carolina 27599-3140.

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## In The Works

# Conference News

### "Preservation By Design"

On September 30 - October 1, 1988 the Historic Preservation Foundation of North Carolina and the Alumni Association of the Department of City and Regional Planning co-sponsored "Preservation by Design." Keynote speaker, Seattle artist Lewis "Buster" Simpson, engaged conference participants with the subject of "Art, History, and Public Space" at the historic Playmakers Theater. An article drawn from this speech appears in this issue's Forum section.

Workshops in three concurrent tracks, Historic Districts and Properties, Community Appearance Commissions, and Preservation Issues, engendered a spirit of coalition building among participants. *Carolina Planning* helped coordinate two panels entitled "Building Preservation Coalitions." Panelists included three DCRP alumni, Kathleen A. Blaha, Jeffrey Swain, and Marjorie K. N. Salzman, who relate their experience in building coalitions in this issue of *Carolina Planning*. The consensus among authors is that coalitions are necessary for the success of any preservation and conservation effort.

North Carolina painter Maud Gatewood concluded the symposium by guiding a day-long bus tour of antebellum architecture in Caswell County. Highlights of the tour included the Clarendon Hall (c. 1840), the Woodside Inn (c. 1838) and the Bartlett Yancey House (c. 1815/1856), currently undergoing restoration.

### Upcoming Conference: Public Art Dialogue = Southeast

Public Art Dialogue = Southeast is a regional public art conference that will be held June 8-11, 1989 in

Durham, North Carolina at the Durham Arts Council and the Durham Convention Center. Co-sponsored by the North Carolina Arts Council and the Durham Arts Council, this event will bring together developers, architects, landscape architects, city planners, public officials, designers, arts administrators, artists, and educators as presenters and participants to discuss the future of public art in the Southeast.

Richard A. Kahan, Stanton Eckstut, and Susan Child, developer and architects respectively, will speak on New York's Battery Park City. Battery Park City is nationally recognized for its planning and integration of public art in a redevelopment project. In addition, public art leaders including Richard Andrews, Patricia Fuller, and Leonard Hunter will address topics such as the roles of the project manager, design team, design professional, and the artist; the relationship of the artwork to the site; and temporary versus permanent installations. Case studies will detail revitalization of historic sites with public art, current public art projects, architectural projects involving artists and more.

Conference workshops will cover planning, budgets, contracts, selection processes, and public relations. *New Works: A Public Art Project Planning Guide* and *Going Public: A Field Guide to Development in Art in Public Places* will be included in conference registration materials.

For further information on Public Art Dialogue = Southeast, contact Jan Brooks Lloyd, conference coordinator, Post Office Box 264, Newell, North Carolina 28126, 704-786-3037; Margaret DeMott, Durham Arts Council, 120 Morris St., Durham, North Carolina 27701, 919-560-2787; or Ann Roth, North Carolina Arts Council, Raleigh, North Carolina 27611, 919-733-2111.