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# *On Being A Good Neighbor*

Telling All Stories on Slavery

*Katy M. Cutshall*

*Special Thanks To:*

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# on being a good neighbor

Luke 10 25-37

This morning I would like to talk with you about a good man. He is a man whose exemplary life will always stand as a flashing light to plague the dozing conscience of mankind. His goodness was not found in his passive commitment to a particular creed, but in his active participation in a life saving deed. His goodness was not found in the fact that his moral pilgrimage had reached its destination point, but in fact that he made the love ethic a reality as he journeyed life's highway. He was good because he was a good neighbor.

The ethical concern of this man is expressed in a magnificent little story. It is a story which begins with a theological discussion on the meaning of eternal life and ends with a concrete expression of compassion on a dangerous road. Jesus was asked the question by a man who had been trained in the details of Jewish law. "Teacher, what shall I do to inherit eternal life?" The retort is prompt. "What is written in the law? How readest thou?" The scribe thinks a moment and then recites articulately. "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbor as thy self." Then came a decisive word from Jesus. "You have answered right, this do, and thou shalt live."

The scribe was left standing before Jesus and the people in a state of chagrin. "Why, the people could ask, 'would an expert in law raise a question that even the novice could answer.'" So, in order to prove that he was not to be minimized, the scribe sought to show Jesus that his reply was far from conclusive. "Desiring to justify himself," he said, "And who is my neighbor?" It was obvious that the scribe was not taking up the cudgels of debate. It would have been so easy for the inquiry to end up in an abstract theological discussion, but Jesus immediately pulled the question out of mid-air and placed it on a dangerous curve between Jerusalem and Jerico.

He told the story of "a certain man" who went down from Jerusalem to Jerico. As he made his journey he fell among robbers who stripped him and beat him, and departed, leaving him half dead. By chance a certain Priest appeared, but he left the wounded man to his fate by passing by on the other side. A few minutes later a Levite approached the scene, and like the Priest he passed by on

the other side. Finally, a certain Samaritan appeared — a half-breed, a man of another race, a man with whom the Jews had no dealings. But when he saw the wounded man he was moved with compassion. He went to the man and administered first aid. He placed him on his beast and brought him to an inn and took care of him.

"Who is my neighbor?" "I do not know his name," says Jesus. "He is anyone to whom you prove to be neighborly. He is anyone lying in need on life's roadside. He is neither a Jew nor a Gentile, he is neither a Russian nor an American, he is neither Negro nor white. He is a 'certain man' — any man lying needy on one of the numerous Jerico roads of life." So Jesus ends up defining a neighbor not in a theological definition but in a life situation.

We may well ask what constituted the goodness of the good Samaritan. Why will he always stand as an inspiring paragon of neighborly virtue? It seems to me that this man's goodness can be described in one word—altruism. The good Samaritan was altruistic to the core. The dictionary defines altruism as "regard for, and devotion to, the interest of others." Indeed, the Samaritan was great because he made the first law of his life not self-preservation but other preservation.

Let us notice first that the Samaritan had the capacity for a universal altruism. He had the piercing insight to see beyond the accidents of race, religion and nationality. He saw a fellow human being in need. One of the great tragedies of man's long trek up the highway of history has been his all too prevalent tendency to limit his neighborly concern to the race, the tribe, the class or the nation. Not only was the god of early Old Testament days a tribal god, but the ethic was tribal ethic. Thou shalt not kill meant thou shalt not kill a fellow Israelite, but for God-sake kill a Philistine. Greek democracy only applied to a certain aristocracy, and not to the horde of Greek slaves whose labors built the City States. The universalism standing at the center of the Declaration of Independence has been shamefully negated by America's appalling tendency to substitute some for all. The ugly practices of our nation reveal that numerous people north and south still believe that the affirmation "All men are created equal" means all white men are created equal. Our unswerving devotion to monopoly capitalism makes us concerned about the economic security of the captains of industry, and not the laboring men whose sweat and skills keep the wheels of industry rolling.

We can immediately see the devastating consequences of this narrow, group centered concern. It means that one does not mind what happens to the people outside his group. If an American is concerned only about his nation, he will not be concerned about what happens to the peoples of Asia, Africa or South America. Isn't this why nations can engage in the madness of war without the slightest sense of penitence? Isn't this why it is a national crime to murder a citizen of your own nation, but an act of heroic virtue to murder the citizens of another nation in war? If members of the American Medical Association and the National Manufacturers Association are only concerned with only their interests, they will not be concerned about what happens to the working man. They will pass by on the other side while thousands of people are stripped of their jobs and left displaced on some Jerico road as a result of the faces of automation. They will see every move for a better distribution of wealth and better life for the working man as an act of creeping socialism. If a white man is concerned only about his race, he will not be interested in what happens to the Negro. He will notice the Negro being robbed of his personhood, stripped of his sense of dignity, beaten by hooded perpetrator of violence and left dying on some wayside road, and yet he will pass by on the other side. Some time ago an automobile carrying several members of a Negro college basketball team had an accident on a southern highway. Three of the fellows were severely injured. An ambulance was immediately called. ON arriving at the scene of the accident the driver of the ambulance, who happened to have been white, noticed that the inured boys were Negroes. He quickly said in unconcerned terms that it was not his policy to service Negroes and off he went. The driver of a passing automobile was gracious enough to take the boys to the nearest hospital. When the attending physician noticed that his incoming dying patients were Negroes, he told the driver in rather belligerent terms, "we don't take niggers in this hospital." When the boys finally arrived at a "colored" hospital in a town about fifty miles away one was dead upon arrival and the other two died thirty and fifty minutes later respectively. The lives of all three could probably have been saved if they had been treated immediately. This is just one of the thousands of inhuman incidents that are the everyday occurrences of the South. It is an unbelievable expression of the barbaric consequences of a tribal-centered, national-centered or racial-centered ethic.

The ultimate tragedy of this narrow provincialism is that it causes one to see people as entities, in short as things. So seldom do we see people in their true humanness. We

suffer from a sort of spiritual myopia which so often limits our vision to external accidents. We see men as Jews or Gentiles, Catholics or Protestants, Chinese or American, Negroes or whites. We fail to see them as fellow human beings made out of the same basic stuff as we are, molded by the same divine image. The Priest and the Levite saw only a bleeding body, not a human being made in their own likeness. But the good Samaritan will always stand before us a nagging reminder that we must remove the cataracts of provincialism from our spiritual eyes and see men as men. If the Samaritan had seen the wounded man as a Jew he would not have stopped. The Jews and the Samaritan had no dealings. He saw a human being frits who became a Jew by accident. The good neighbor will look beyond the external accidents long enough to see those inner qualities that make all men human, and therefore brothers.

Let us notice second that the good Samaritan possessed the capacity for a dangerous altruism. He risked his life to save a brother. When we use our imagination concerning the reason why the Priest and the Levite did not stop to help the wounded man, numerous things come to mind. Perhaps they were in a hurry to get to an important ecclesiastical meeting for which they could not afford to be late. Perhaps their temple regulations demanded that they touch no human body for several hours before their temple function began. Or, they could have been on their way to a meeting to organize a Jerico Road Improvement Association. Certainly this was a real need. It is not enough to aid the wounded man on the Jerico Road. It is also necessary to work to change the conditions of the road which made the robbery possible. Philanthropy is marvelous, but it must not cause the philanthropist to overlook the need for working to remove many conditions of economic injustice which make philanthropy necessary. So maybe the Priest and the Levite felt that it was better to cure injustice from the causal source than to get bogged down with one individual effect. All of these are probable reasons for their failure to stop. But there is another possibility which is often overlooked. It is possible that they were afraid. The Jerico Road was a dangerous road. Some month ago Mrs. King and I were in Jerusalem. We rented a car and drove down from Jerusalem to Jerico. As we traveled slowly down that meandering road I said to my wife, "I can very easily see why Jesus used this road as the setting for his parable." Jerusalem was some two thousand feet above sea level and Jerico was some one thousand feet below it. This upward or downward climb was made in a distance of less than twenty miles. Its many sudden curves made the road conclusive for ambushing

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and exposed the traveler to unforeseen attack. The road came to be known as the Bloody Pass. So it is possible that the Priest and the Levite were afraid that if they stopped they too would be beaten, for couldn't the robbers still be around? Or maybe the man on the ground was just a faker, using a pretended wounded condition to draw passing travelers to his side for a quick and easy seizure. So I can imagine that the first question which the Priest and the Levite asked was, "If I stop to help this man, what will happen to me?" Then the good Samaritan came by, and by the very nature of his concern reversed the question. "If I do not stop to help this man, what will happen to him?" The good Samaritan was willing to engage in a dangerous altruism. In his very life he raised the question that always emerges from the good man. We so often ask, "what will happen to my job, my prestige or my status if I take a stand on this issue? If I take a stand for justice and truth, will my home be bombed, will my life be threatened or will I be jailed? What will happen to me?" The good man always reverses the question. Albert Switzer did not ask "what will happen to my prestige and security as a university Professor and my status as a Back Organist if I go to work with the people of Africa, but what will happen to these millions of people who have been wounded by the forces of injustice if I do not go to them?" Abraham Lincoln did not ask, "what will happen to me if I issue the Emancipation proclamation and bring an end to chattel slavery, but what will happen to the union and millions of Negro people if I fail to do it?" The Negro professional does not ask, "what will happen to my secure position, my middle-class status or my personal safety if I participate in the movement to end the system of segregation, but what will happen to the cause of justice and the masses of Negro people who have never experienced the warmth of economic security if I do not participate actively and courageously in the moment?"

The ultimate measure of a man is not where he stands in moments of comfort or convenience, but where he stands in moments of challenge and moments of controversy. The true neighbor is the man who will risk his position, his prestige and even his life for the welfare of others. His altruism will not be limited to safety places, but it will move through dangerous valleys and hazardous pathways to lift some bruised and beaten brother to a higher and more noble life.

Let us look at the neighborly Samaritan once more. He was good because he possessed the ability to engage in excessive altruism. He got down on the ground, bound up the wounds of the man with his own hands, and set

him on his own beast. It would have been much easier for him to pay an ambulance to take the unfortunate man to the hospital, rather than risk having his neatly trimmed suit stained with blood.

True altruism is more than the capacity to pity one in need; it is the capacity to sympathize. Pity may be little more than an impersonal concern which prompts the sending of a material check. But true sympathy is personal concern which demands the giving of one's soul. Pity may arise out of a concern for a big abstraction called humanity. Sympathy grows out of a concern for "a certain man," a particular human lying needy at life's roadside. Sympathy is feeling with the person in need — his pain, his agony, his burdens. Our missionary efforts have often failed because they were based on pity, rather than true compassion. Instead of seeking to do something with the African and Asian peoples, we have too often sought to do something for them. This expression of pity devoid of genuine sympathy leads to a new form of paternalism which no self-respecting person can accept.

Dollars may have the potential for helping some wounded child of God on life's Jerico Road, but unless those dollars are distributed by compassionate fingers, they will enrich neither the giver nor the receiver. Millions of dollars have gone to Africa from the hands of Church people who would die a million deaths before they would allow an African the privilege of worshipping in their congregations. Millions of Peace Corp. dollars are going to Africa as a result of the votes of some men who would fight unrelentingly to prevent African Ambassadors from holding membership in their diplomatic club or establish residency in their particular neighborhood. The Peace Corp will fail if it seeks to do something for the undeveloped peoples of the world; it will succeed if it seeks creatively to do something with them. It will fail if it is a negative gesture to defeat communism, it will succeed if it is a positive thrust to wipe poverty, ignorance and disease from the face of the earth. Soon we will come to see that money devoid of love is like salt devoid of savor; it is good for nothing but to be trodden under the foot of men. It may buy material bread, but the bread that it buys will soon decay. True neighborliness requires personal concern. The Samaritan not only used his physical hands to bind up the wounds of the robbed man's body, but he released an overflowing love to bind up the wounds of his broken spirit. Another expression of the excessiveness of the Samaritan's altruism was his willingness to go far beyond the call of duty. Not only did he bind up the man's wounds, but he put him on his beast and carried him to

an inn. On leaving the inn he left some money and made it clear that if any other financial needs arose he would gladly meet them. "Whatsoever thou spendest more, I, when I come back, will repay thee." His love was complete. He could have stopped so much sooner than this and more than fulfilled any possible rule about one's duty to a wounded stranger. He went not only the second, but the third mile.

Dr. Harry Merson Fosdick has made a most impressive distinction between enforceable and unenforceable obligations. The former are obligation which can be regulated by the codes of society and the vigorous implementation of law enforcement agencies. These are the obligations which are spelled out on thousands of law book pages, breakage of which has filled numerous prisons. But then are those unenforceable obligations which the laws of society can't reach. They deal with inner attitudes, genuine person to person relations, and expressions of compassion which law books cannot regulate and jails cannot rectify. They are obligations which can be dealt with only by one's commitment to an inner law, a commandment written on the heart. Man-made laws are needed to assure justice, but a higher law is needed to produce love. No code of conduct ever written by a man can make a father love his children and a husband have affection for his wife. The law court may compel him to provide a physical bread for the family, but it cannot make him provide the bread of love. A good father must be obedient to the unenforceable. The good Samaritan will always remain the conscience of mankind because he was obedient to that which could not be enforced. No law in the world could have made him do what he did. No man-made code could have produced such unalloyed compassion, such efflorescent love, such thorough altruism. The ultimate test of a man's goodness is whether he is obedient to the unenforceable.

In our nation today a mighty struggle is taking place. It is a struggle to conquer the reign of an evil monster called segregation and its inseparable twin called discrimination — a monster that wandered through this land for well-nigh one hundred years, stripping millions of Negro people of their sense of dignity and robbing them of their birthright of freedom. A great deal of our so-called race problem will be solved in the realm of enforceable obligations. Let us never succumb to the temptation of believing that legislation and judicial decrees can play no major roll in bringing about desegregation. It may be true that morality cannot be legislated, but behavior can be regulated. Judicial

decrees may not change the heart, but they can restrain the heartless. The law cannot make an employer love me, but it can keep him from refusing to hire me because of the color of my skin. The habits if not the hearts of people have been are being altered everyday by legislative acts, judicial and executive orders from the President. So let us not be misled by those who argue that segregation cannot be ended by the force of law. It is already being ended by legislative and executive acts presently in effect.

But acknowledging this we must go on to admit that the ultimate solution to the race problem lies in the ability of men to be obedient to the unenforceable. Court orders and federal enforcement agencies will be of inestimable value in achieving desegregation. But desegregation is only a partial, though necessary, step toward the ultimate goal which we seek to realize. Desegregation will break down the legal barriers, and bring men together physically. But something must happen so to touch the hearts and souls of men that they will come together because it is natural and right. In other words, our ultimate goal is integration which is genuine intergroup and interpersonal living. Only by producing a nation committed to the inner law of love can this goal be attained. A vigorous enforcement of civil rights laws can bring an end to segregated public facilities which stand as barriers to a truly desegregated society, but it cannot bring an end to the blindness, fear, prejudice, pride and irrationality which stand as barriers to a truly integrated society. These dark and demonic responses of the spirit can only be removed when men will become possessed by that invisible, inner law which will etch in their hearts the conviction that all men are brother and that love is mankind's most potent weapon for personal and social transformation. True integration will come only when men are true neighbors, willing to be obedient to unenforceable obligations.

Today more than ever before men of all races and men of all nations are challenged to be neighborly. The call for a good neighbor policy on the part of the nations of the world is more than an ephemeral shibboleth, it is the call to a way of life which will transform our almost cosmic elegy into creative fulfillment. No longer can we engage in the luxury of passing by on the other side. Such folly was once moral failure, today it can lead only lead to universal suicide. The alternative to a world of brotherhood to match its geographical neighborhood may well be a civilization plunged into an inferno more devastating than anything Dane could ever envision. We cannot long survive living spiritually apart in a world that is geographically one. As

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you leave this place of worship my friends, go out with the conviction that all men are brothers, tied in a single garment of destiny. In the final analysis I must not ignore the wounded man on life's Jerico Road because he is a part of me and I am a part of him. His agony diminishes me and his salvation enlarges me.

In our quest to make neighborly love a reality in our lives we have not only the inspiring example of the good Samaritan, but we have the magnanimous life of our Christ to guide us. He lived his days in persistent concern for the welfare of others. His altruism was universal in that he saw all men as brothers. He was a neighbor to the publicans and the sinners. When he addressed God in the Lord's Prayer he said "Our Father" which immediately lifted God above the category of a tribal deity concerned only about one race of people. His altruism was willing to travel dangerous roads in that he was willing to relinquish fame, fortune and even life itself for a cause he knew was right. His altruism was excessive in that he didn't have to die on a cross. His death on Calvary will always stand as history's most magnificent expression of obedience to the unenforceable.





## *design ethos*

At its core, good design is a vehicle for storytelling. It leads you through a client or designer's vision and is self-descriptive through layout, color and line. These narrative moments can be obviously thematic or as subtle as choice in textile makeup. Just as stories are emotive and evocative, well designed spaces should lead users through specific feelings, effectively painting a picture and providing an experience.

At the end of each project, the space I create gets handed off to its end users at which point, I hope the space shelters them well. By that I mean that I hope to instill a sense of welcoming warmth that encourages users to settle and truly use the design, making it their own. Inherently welcoming spaces do not ostracize anyone but rather open their doors, offering everyone a seat at the proverbial dinner table.

The ability to be trans-cultural is imperative for me in both my personal and professional life. Gathering inspiration from many cultures, as well as the ability to understand cultural tradition broadens my horizon. This understanding of traditions that differ than my own help further my empathy as a designer and allow me to work with clients from broadly different backgrounds than my own with a sense of understanding. A global perspective will afford me the ability to take on clients across the world, further growing my aesthetic and comprehension of the world.

I'm not afraid to rock the boat with design. I believe that good design can have both amazingly complex concepts or function as 'art for art's sake.' At some level as the designer, it is my prerogative to make decisions that I believe to be in the best interest of the project or client, despite how that decision will be perceived, even if it means painting an entire space magenta. I know that good design has to push boundaries, call sanity into question and possibly put jobs on the line, but in the pursuit of what I believe to be right, I don't mind being called crazy.

If good design is about people, then great design is about meeting people's needs. Thoughtful, conscientious solutions to clients' problems is my aim as a designer. This could be as simple as millwork solutions for a kitchenette or as grand as a masterplan to bring in as much light as possible. Whatever the need, I aim to clearly hear and address the concern.

## *abstract*

The United States is in turmoil over race. “When the topic of race comes up in conversation, many insist that there is no longer racism in America ... Yet most of us understand that racial divides persist in our country. Only 7 percent of Americans think racism is just a problem of the past.”<sup>1</sup> An aspect of Christian belief, reconciliation is the opposite of discord; the Bible describes God as having created humanity in his image, implicitly granting all equal worth. Racism is in direct conflict with God’s creation of humanity.

Richmond, Virginia has a history in the slave trade and is situated to act as an example for other U.S. cities on how to navigate the process of apology and forgiveness. “During that sixty-year period (1800-1861), between 300,000 and 500,000 enslaved Africans were sold and transported from Virginia to the South and the Caribbean in the domestic slave trade. Richmond was the second largest slave market in the New World...”<sup>2</sup> Reconciliation on the issue of slavery is needed for racial healing to be possible in America. By situating a museum in this concept, this work examines how an institution can facilitate both forgiveness and apology through design.

“Reconciliation constitutes collective communication processes in which groups divided by past injustice ... initiate talk about the past and work towards overcoming division and to jointly shape a better future.”<sup>3</sup> To facilitate reconciliation, people need sacred spaces in which these issues are discussed so change can begin.<sup>3</sup> Studies on the effects of forgiveness demonstrating the impact of reconciliation spaces will serve as primary evidence for this work. Dr. Everett Worthington, expert on forgiveness, will be interviewed on group apologetics; former Governor D. Wilder will be interviewed to contextualize previously attempted reconciliation spaces. Profiling the new African American Museum in Washington D.C. and the Museum for Human Rights in Winnipeg will round out the programmatic needs of this research.

The research demonstrates that spaces acknowledging atrocities affect emotion, which can help with mentality shifts. Museums dedicated to such events are situated as community centers and hubs for education locally and internationally.<sup>4</sup> By locating cultural institutions in the geographical context of historic events, these institutions are imbued with ‘sacredness,’ allowing for emotional change to occur.<sup>3</sup>

This research supports the design of a museum dedicated to reconciliation on the issue of human slavery. Throughout the museum guests will be ushered through contemplation to prepare for the context of the museum, gallery exhibitions chronicling the slavery and corporate apologetics. The aim of the museum is to aid guests toward taking ownership of the history of slavery while simultaneously offering up forgiveness for it. Platforms for spoken word art, lecture halls and spaces dedicated to dialogue will be included. The chronological progression through the museum will move guests from introspection to education, personal acceptance to forgiveness. Guests will end the museum at a community space, reconciled to each other and on equal ground.

- 1 Wytmsa, K. (2017). *The myth of equality: uncovering the roots of injustice and privilege*. Downers Grove, IL: IVP Books, an imprint of InterVarsity Press.
- 2 Campbell, B. (2012). *Richmond's unhealed history*. Richmond, Va.]: BrandyLane.
- 3 Day, C. (n.d.). *Conversation or Conflict*. In *Places of the Soul*(3rd ed., pp. 101-109). Oxon, UK: Routledge.
- 4 Carter, J. (n.d.). *The Museology of Human Rights*. In *The Idea of a Human Rights Museum*(pp. 209-226). Winnipeg, 2015: University of Manitoba Press.



# *literature review*

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The thesis work seeks to ask if architecture and design can facilitate positive, equitable change in the aftermath of slavery; the research in this examination suggests that by keeping in mind the context of racism and great need for change and by acknowledging humanity's inherent equality, reconciliation can occur in museums focused on that aim.

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## state of race

The inability to discuss race stunts healing. To best understand how race has affected the current cultural climate of the U.S., one must examine the history of race classification. In his book, *The Myth of Equality*, Ken Wytsma examines the construction of racial divides. His research holistically summarizes how racism developed in Americans and points out its factual inaccuracies through genetic and historic understanding. Wytsma asserts that,

“Distinguishing among people groups on the basis of race is an artificial, superficial venture with no scientific credibility. Of course, this reality is less important than the perception. Even though race has no anthropological or genetic grounding, our modern world is preoccupied with identifying differences between people groups and basing our behaviors on those perceived differences.” (Wytsma 32).

The attempt to categorize humans by appearance or social class has been done in self-service in America to gain land, further religious goals or subdue entire groups of people.

The concept of a “race” being a true identifying feature has proven false through genomic research, however. One cannot merely observe two people physically and determine they are different types of humans based upon outward physical appearances. In a study comparing the genomic diversity amongst primates compared with the genetic diversity amongst humans, the primate diversity outweighed that of humans four times. Wytsma cites the similarities between geographically distant groups like Norwegians and Nigerians, says that their genes are only slightly different which could account for the difference in skin tone as humans migrated into more northern territories over time.

The conception of what Americans consider to be a slave is a Black person, but etymologically speaking, Wytsma explains, “slave” has other roots, “referring to the white Slavic people of central and Eastern Europe who were often at war with the Ottomans and thus frequently traded in the Ottoman slave markets.” (Wytsma 32). The connection that Americans have to slavery being associated with Black people stems from the history of racism found in colonization and an inherent belief in white supremacy.

In order to justify taking of lands, the European monarchs needed support for their cause which they found in their religions; the Judo-Christian understanding at the time of colonization was that these monarchs were “chosen by God to spread the gospel to the unchurched.” This gave the monarchs twofold permissions- the right to send their constituents to new lands and a superiority due to their calling by God. “The concept that whites were chosen by God and superior to people of color, who were less intelligent, less deserving and savage, was born out of this need.” (Wytsma 38). Thus, the monarchs sent their constituents to new lands to claim them and their people, the unclothed and uneducated, as the monarchs’ property.

As the history of the United States unfolded, African slaves were bought and sold in America until the abolishment of slavery in 1865, which ushered in a culture of segregation and discrimination that still lingers in today. In *Worse Than Slavery: Parchman Farm and the Ordeal of Jim Crow Justice*, David Oshinsky explains that if any Black person were to be stopped by law enforcement and found to be unemployed, they would be convicted and sent to Jail under what were called the Black Codes and the Leasing Act of 1876. Such codes were a legal form of slavery in which convicts were leased out to farmers for profit to be worked in a similar way as slaves.

Convict leasing ended in 1927 yet for-profit prisons persisted into the Civil Rights era. The era of segregation known as Jim Crow officially ended with the enactment of the Civil Rights Act of 1964 but was followed by a politicized 30 years of targeted racism known as “the war on drugs.” In a press conference in 1971, President Nixon declared that drug abuse in America was “public enemy number one.” President Regan’s second term found him increasing funding to punish drug use; at that time, inner cities’ drug industries were booming. The War on Drugs campaign used fear and racism to introduce the criminal justice system as a way of racial control. “Ninety percent of those admitted to prison for drug offenses in many states were Black or Latino, yet the mass incarceration of communities of color was explained in race-neutral terms, an adaption to the needs and demands of the current political climate. The new Jim Crow was Born.” (Alexander

58).



New York City, 2014 — Protesters speak out against police brutality and systemic racism.

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Wytsma, Ken. *The Myth of Equality: Uncovering the Roots of Injustice and Privilege*. Downers Grove, IL, InterVarsity Press, 2017.

# reconciliation

The term 'reconciliation' became a hot topic in the 1990s as apologies and peace dialogues began internationally with 'perpetrators apologizing to victims for human rights' violations and atrocities', Eric Yamamoto writes in *Interracial Justice* (Yamamoto 1999). As of 2017, the United States government has yet to offer a formal apology for their role in the slave trade, despite dialogue for the last 20 years surrounding public apology. President Clinton and other politicians have acknowledged racism in past events, yet an apology on slavery has not been made. Apology on its own, however cannot rid the United States of the feelings associated with slavery and the current climate of racism; apology must have a companion in forgiveness. That space in which apology and forgiveness coexist to bring about change is called reconciliation. Reconciliation is necessary for healing regarding slavery in the United States.

Dr. Everett Worthington, psychologist and researcher on the topic of forgiveness, defines reconciliation as, "the restoration of trust in a relationship in which trust has been damaged" (Worthington 157). Reconciliation comes into play when two parties on opposite sides of discord are forced to interact. Worthington suggests that it is those interactions that will determine the future of the relationship. Thus, the need for interpersonal, dialogue-driven reconciliation. The desire to work through the reconciliation process is driven by both emotion and logic, one where both parties see value in the other and the other due to a change in understanding.

Dr. Worthington's work as a research psychologist and counselor is based in the Judo-Christian tradition, and much of his writing on forgiveness and reconciliation comes from the example set by Jesus in the Bible. Regarding Jesus's reaction to injustice Worthington writes, "But this is exactly what Jesus did – his enemies unjustly harmed him. He humbly absorbed the injustice with love and mercy...That was the only thing that could end the cycle of sin, injustice, pain, payback and unforgiveness. Jesus did this in complete humility" (Worthington 34). He uses the example of Jesus in the context of describing how one might break the cycle of injustices being done to them; he suggests forgiveness. The concept of forgiveness

permeates the Bible. In fact, variations on the word "forgive" show up almost 140 times. The book of Colossians calls Christians "to forgive like God forgives," citing that Christians are born as bearers of the "imago Dei." Regarding the imago Dei, Matthew Petrussek, Professor of Theology at Loyola Marymount University, writes,

"The biblical conception of the imago Dei has long served as a staple of moral discourse in Christian ethics. In more contemporary conversations, the affirmation that God has a constitutive and unique relationship with humanity in general, and every individual in particular, has emerged as a justificatory warrant for the claim that all humans have dignity: humans have value, the reasoning tends to run, because God created them in God's image and likeness. In other words, the theological-anthropological principle of the imago Dei appears to be even more foundational than the principle of dignity itself. How we understand the nature and meaning of the imago Dei thus potentially has profound moral implications. To challenge the validity of the imago Dei is potentially to challenge, by implication, the validity of human dignity as a moral concept. And to challenge the validity of human dignity, in turn, is potentially to challenge the validity of every moral claim—from a prohibition against torture, to the protection of free speech, to advocacy on behalf of the oppressed—that locates its taproot in human dignity." (Petrussek 60).

Based on Petrussek's supposition one understands that the imago Dei is the presence of God in the image of humanity. This imbues humans with certain values commonly attributed to God in Judo-Christian tradition and blankets them in equality and dignity. The image of God cannot hold more value in one human than another, if the imago Dei concept is to be held true.

The equality and dignity factors play a large role in reconciliation efforts with regards to slavery. For both apology and forgiveness to occur, both parties need to be interested or see the value in such efforts. Daniel Levy, in *Forgive and Not Forget*, eloquently explains this as "the sharing of a common world between two sides that voluntarily agree to break out of their prisons of the past" (Levy 85). It is not just those that adopt the Judo-Christian concept of the imago Dei that believe in equality of all

people, however. Levy cites Jacques Derrida, influential French philosopher, as believing that all humans share a common humanity, which makes atrocities, such as slavery, crimes “we” committed against ourselves.



Reconciliation in the context of Dr. Worthington, finds its home in the Judo-Christian tradition.

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# new museology

In 1903 the Internationale Kriegs und Friedensmuseum, or International Museum of War and Peace, opened in Switzerland, and is now considered to be “the first modern peace museum” (Apsel 12). The museum sought to show the futility and costliness of war, and set a precedent for new types of museums that have developed between the 1980s and the present. These new types of museums share a lineage with the Internationale Kriegs in that they portray historic events to show their downsides, but these new museums differ from their predecessor and each other in important ways.

In order to best understand the scope of this sect of museology, a few definitions are necessary. Paul Williams defines memorial museums as “a specific kind of museum dedicated to a historic event commemorating mass suffering of some kind” (Williams 2007). This type of museum would include Holocaust Museums, the 9/11 Museum in New York City and the many museums dedicated to the bombings of Hiroshima and Nagasaki in Japan; peace museums are often associated with sacred sites of historic events. Peace museums lack a formal definition, but as Joyce Apsel explains in her book Introducing Peace Museums,

“The museums ... foster peace education through exhibits and workshops about peace histories and art, movements and peace makers. Their efforts at education may include presenting artifacts about local and global movements of social transformation, as well as putting forth artistic and other initiatives that foster cooperation and creative peace-making. Such museums may uncover largely unknown histories of pacifism or resistance to war and movements toward implementing social justice, human rights and inclusion” (Apsel 22).

One famous peace museum in the world, the Vredespaleis, or Peace Palace in The Hague, serves as both a museum and functioning organizational hub. It houses the Permanent Court of Arbitration and the International Court of Justice of the United Nations, working to further peace globally. The third emergent type of museum is the human rights museum which is dedicated to either broad or specific human rights injustices and fostering a spirit of activism in visitors. Within this type of museum there tends to be

a great amount of diversity as each museum is specific in its content, context and geography; such projects seek to do more than traditional recounting of historic events. They attempt to educate and transform visitors into active participants in ongoing human rights issues.

“...Because of the centrality of human rights issues to these museums’ institutional mission, a new generation of museum is collectively engaging in a profound rethinking of the traditional social and cultural functions of museums, functions largely focused on the core activities of collection and preservation; education, exhibition, communication and research” (Carter 211). Historically museums have played the civic role of educator, providing and recounting historic information while maintaining an ‘aesthetic distance.’ The recent evolution of museology towards human rights museums has created new foci for such programs and placed emphasis on the present day in order to influence future behavior. Rather than acting as a history museum, such programs allow for contextual history but do not focus on it like peace or memorial museums. Human right museums immersively depict suffering and atrocity through personal narrative and empathy, using a combination of display types found in both history museums and new media. Because, as Laurajane Smith, suggests,

“One of the key things that visitors seek to do is to use museums to reinforce their emotional and intellectual commitment to certain forms of knowledge and the values they underpin,” human rights museums opt to use emotion and narrative as key tools in persuading visitors towards the museums’ missional beliefs. (Smith 260).

The use of narrative was especially important to the opening of The Canadian Museum for Human Rights (CMHR) in 2014. Museum team members set up cameras to receive testimonies from groups affected by the human rights violations in Canada. Viewing such videos and engaging with their stories allowed viewers to “walk in their shoes. The CMHR also found that utilizing new medias like virtual reality allowed visitors to grow in empathy; virtual reality designers created environments like discriminatory classrooms that allowed visitors to enter the virtual spaces, placing themselves into the narrative of abuse. This allows

visitors to “learn from” rather than “learn about” suffering, experiencing it for themselves.

As museums navigate emotion and narrative when dealing with difficult topics like atrocities and attempt to assert a position about them, these museums inherently become grounds for political discussion. Richard Sandell’s book Museums, Moralities and Human Rights, describes the interconnectedness of museums to their community context.

“Museums cannot operate as if separate from the inequalities that exist within the communities they aim to change. They cannot rely solely on the disciplines – art history, history, anthropology and so on – that have traditionally been used to frame and shape the narratives they present. Rather, museums have a responsibility to construct such narratives out of an understanding of their significance to the contemporary political and social world within which they will be encountered” (Sandell 141-142).

David Fleming, Director of the National Museums Liverpool and President of the Federation of International Human Rights’ Museums, believes that there is no such thing as a neutral museum, and that neutrality is the “covert adoption of a position,” falsely misleading visitors (Flemming 9). The political nature of these institutions has created the new role of arbiter for museums. The act of arbitrating allows for a settlement or judgment to be passed and a formal opinion on the side of the museum to be made. This does not, however, remove dialogue, learning or disagreement from the context of human rights’ museums. Sandell suggests that the museum as arbiter merely reinforces an institutional set of beliefs while allowing visitors to formulate their own opinions.



The trend toward museum as arbiter can be attributed to Human Rights’ Museums.

#### New Museology Bibliography

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# conclusion

I would like to make a few of my own suppositions to conclude my findings from the examination in this paper of the history on race, reconciliation theories and new practices in museology. The relationship between all three sub-topics finds its motivations in the idea that in the United States, Americans are unable to fully heal from the wounds inflicted during the slave trade because a public forum has not yet provided people the space in which to reconcile but that there is hope. As the section entitled "State of Race" explains, the construct of race as a discernible divisor between people is false, but White Americans have used it as such since the founding of this nation to enact discriminatory policies, further economic gain through slavery and fill up prisons through geographical targeting against minorities. Obviously, the generational damages done to Black people has done indiscernible mental, emotional and physical harm; however, this harm is not irreparable. "Reconciliation" suggests that the restoration of the relationship between Black and White Americans can only be done through the restorative process of reconciliation. At its purest sense, reconciliation is the renewal of trust between two damaged parties, but it has a context within the Judo-Christian belief system. Christians said to be created in the image of God, leveling the playing field for all people by creating them equally. This sense of equality inherently finds the rationale that Blacks are inferior to Whites and therefore fit to be slaves completely false. The process of reconciliation restores that equality due to everyone as creations of God. Finally, in the section entitled "New Museology" we find that emergent theories in the field of museology have seen museums opened focused on human rights' and memorializing atrocities since the 1980s. Such programs have taken on the role of 'museum as arbiter' expressly opining on human suffering through gallery exhibitions, new media and the use of victims' narratives. These museums have been successful in offering up their ideological stance in attempt to active visitors' sense of activism while allowing discourse and differing opinions to co-exist.

The examination of all three sub-topics paves the way for a new forum for reconciliation on the issue of the American slave trade. My thesis work will introduce the

Center for Reconciliation and Peace, a narrative-driven museum and civic space dedicated to helping bring about healing through reconciliation efforts. The program for the Center will take notes from human rights' museums while reconciliation efforts be founded in a Judo-Christian belief in human equality and dignity. Formally, the thesis work seeks to ask if architecture and design can facilitate positive, equitable change in the aftermath of slavery; the research in this examination suggests that by keeping in mind the context of racism and great need for change and by acknowledging humanity's inherent equality, reconciliation can occur in museums focused on that aim.

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Williams, Paul. *Memorial Museums: The Global Rush to Commemorate Atrocities*. London: Berg, 2007.



# *precedent*

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Slavery is fundamentally a human rights' issue. Just as memorials were built to remember the atrocities of the Holocaust and Apartheid, design should bring the issue of human slavery into the heart of contemporary architectural conversations. Using buildings as a way of bringing people into dialogue and to facilitate change, design can act as a world changer.

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YAD VASHEM / 27

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# *yad vashem holocaust museum*

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The project was pitched as a museum, but architecturally Safdie couldn't imagine something formally sitting grandly atop a mountain with typical space allocations. In his mind, the content of the museum needed to be the primary consideration. Thus, he split the mountainside with the museum, terminating it with an overlook of Jerusalem, walking visitors symbolically through the darkness of the Holocaust into the light.

The use of shade, light, saturation and value sets the tone emotionally for viewers upon entering the memorial. Safdie created a system of trellises on the ceiling grid that filtered light into the museum while 'dematerializing' the contents of the museum. This sets a contemplative, even speculative mood which is appropriate for the content of the space. Throughout the exhibit spaces the architecture plays with depth and contrasting light in the relationship between cuts into the floor plane and skylights that allow light in. It's this constant tension that continues the tone Safdie begins at the entrance to the Museum.

The story within Safdie's Holocaust Museum is one that has a twist in the ending. The obvious ending in the history is the end of the death of millions of Jews and subsequent end to the Holocaust, but the Museum chooses to end with a triumphant view overlooking Jerusalem. The shift towards a hopeful ending is a significant way to subvert the narrative of tragedy-based museums.

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Name: Yad Vashem Holocaust History Museum

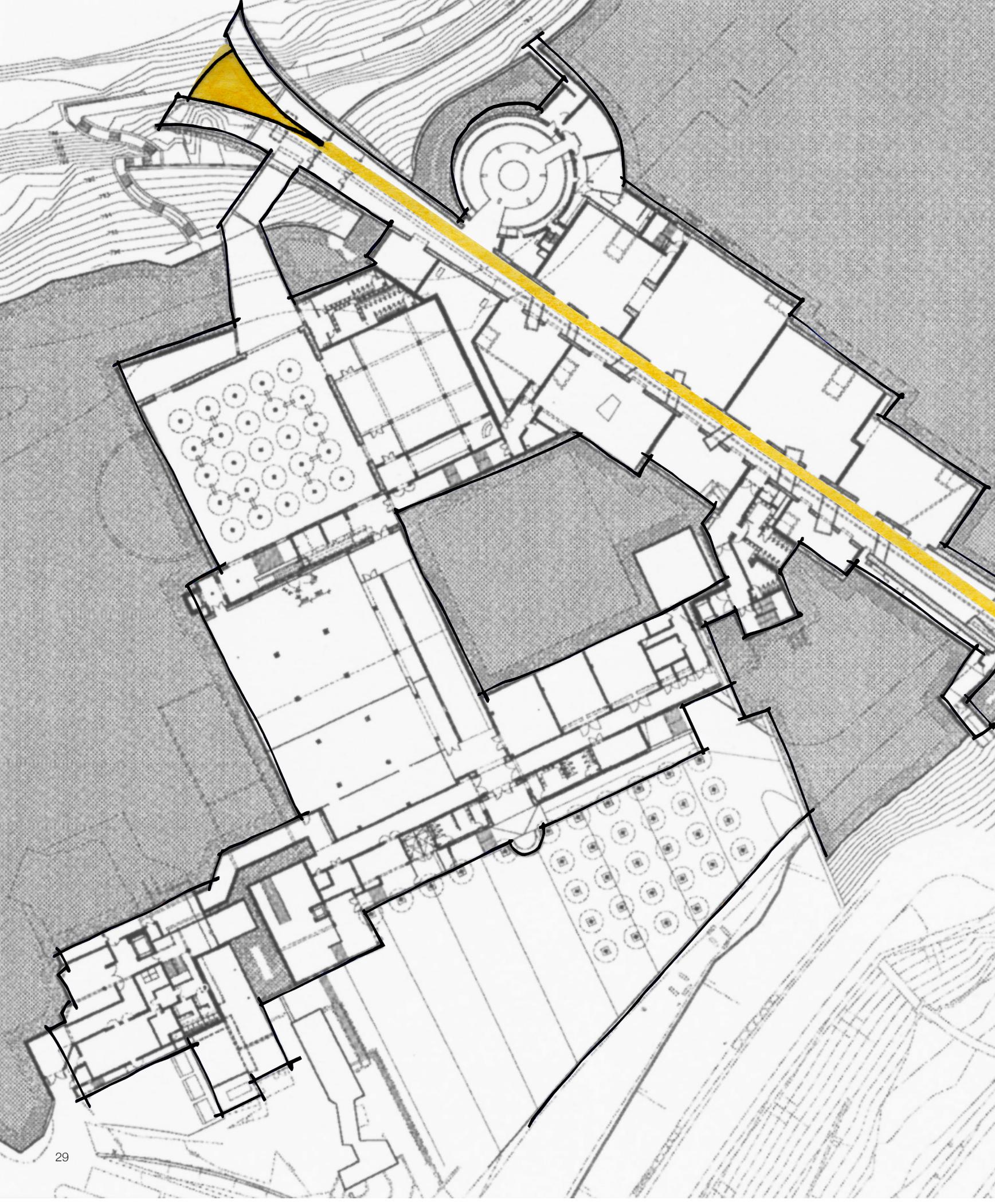
Location: Jerusalem, Israel

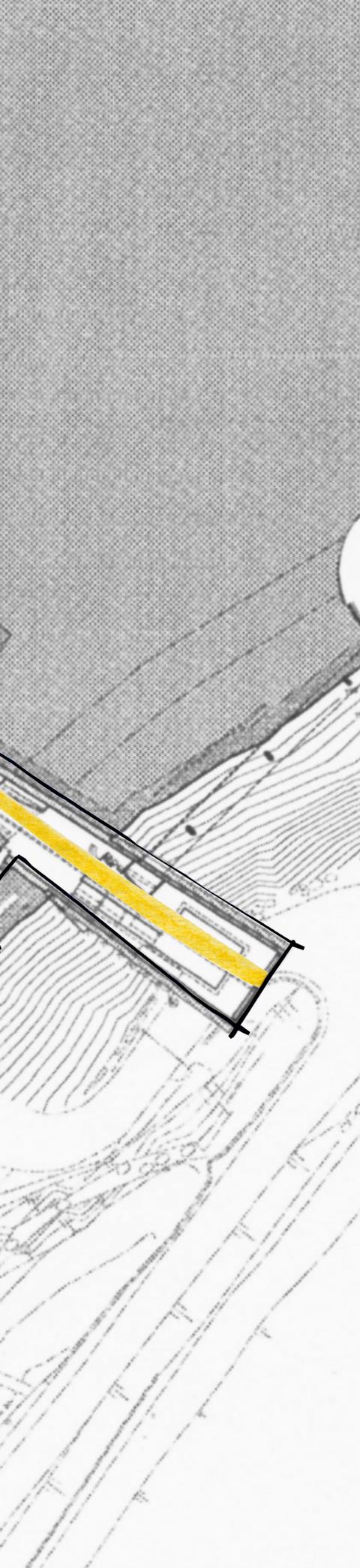
Design Architect: Moshe Safdie

Executive Architect: Safdie Architects

Year Completed: 2015

Square Feet: 47,000





(L) Floor plan of Yad Vashem with an overlaid diagram describing the path of natural light. (R) Interior images of Yad Vashem.



Interior photograph of the  
Remembrance Hall.

# *crematorium baumschulenweg*

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This project celebrates the ephemerality of life materiality through minimalism and elegant gestures. The design architects sought to create a space that simply acknowledged the program of a crematorium while respecting its patrons. By utilizing a single material, concrete, Schultes and Witt were nodding towards slabs of gravestones. Their choice to keep the material uniform and unbroken throughout the crematorium allows for the material palette to suggest silence as a goal.

Referencing Piazza Copertas, or covered plazas, Schultes and Witt sought to explore dichotomies of public and private, asking whether or not their Crematorium could allow patrons to have both private experiences in the context of a large group. Their Ceremonial Halls, pictured left, allow for visitors to celebrate and mourn the lives of loved ones in a sheltered space apart from the rest of the building.

The use of strips of indirect light highlight the tall volume of each space, while hearkening back to an ephemerality that the architects explored. The use of light in the Ceremonial Halls evokes a spirituality and celebrates the power of light in unadorned spaces.

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Name: Crematorium Baumschulenweg

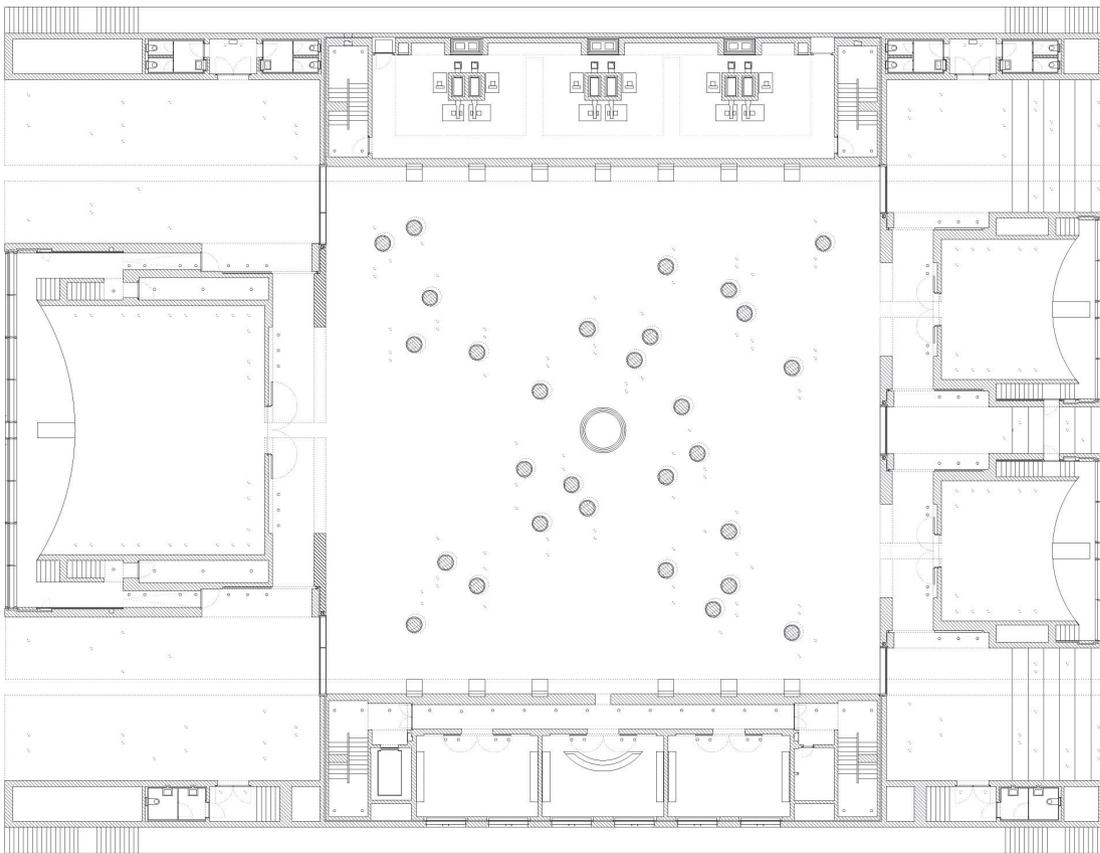
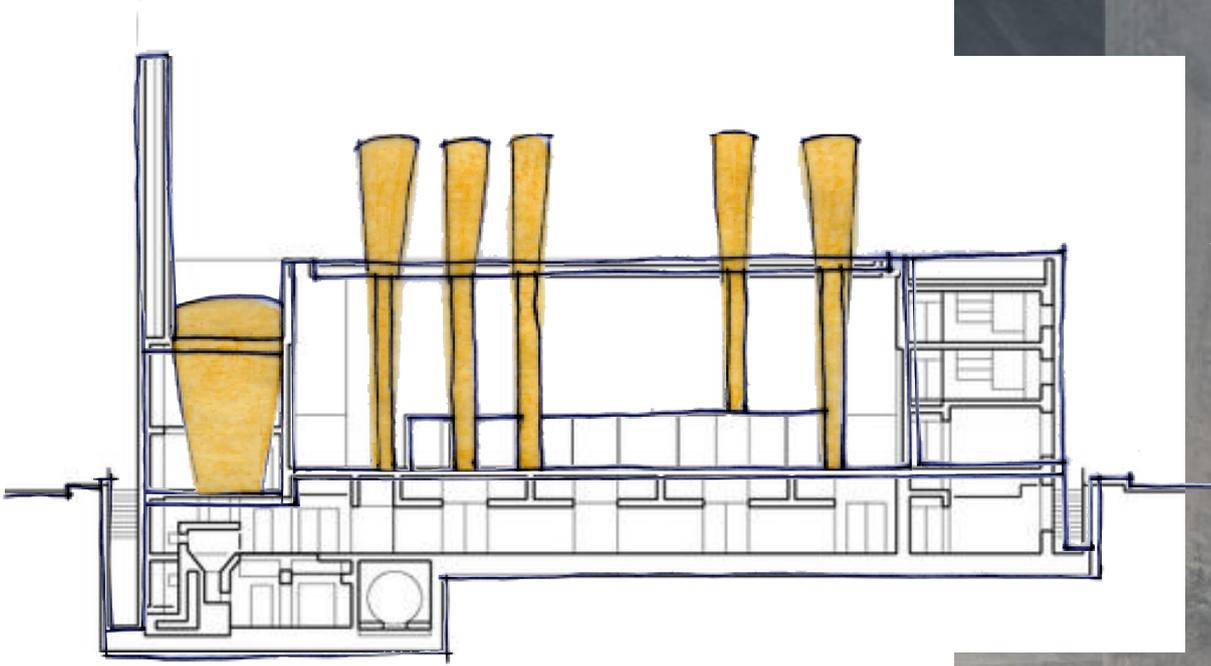
Location: Berlin, Germany

Design Architect: Shultes Frank Architekten

Executive Architect: Axel Schultes Architekten, Frank Schultes Witt

Year Completed: 2013

Square Feet: 100,524



(L) Sections and Elevations of Crematorium Baumschulenweg with diagrams of light leaks. (R) Circulation Hall.





Interior photograph of the Thermal Vals, via the Architect.

# *thermal vals*

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Peter Zumthor's Thermal Vals at Graubunden, Switzerland celebrate the relationship between material, light and human interaction. Zumthor sought to reference the landscape at the site by creating a shape seemingly hewn from the mountainside around it. By utilizing a limited material palette of natural gneiss stone, man-made concrete, glass and brass, the Thermal Vals rely on texture and scale, along with light, to shape emotional reactions.

Zumthor's intention with the use of the gneiss stone was to see it applied in four distinct textures, each creating a tactile experience for visitors. His use of honed stone underfoot, contrasts with sliced stone walls. This materiality nods toward the surrounding site, referencing a cavern or cave inside a mountain. The ceiling, with its individual planes, furthers the cavern language by creating the beams of light necessary to see in darkened spaces underground.

Double height spaces create volume, which is contrasted with the hardness of the stone surfaces. Acoustically, sound bounces inside the Vals, and Zumthor used these dichotomies to further shape human reaction. The bouncing

of noise encourages quiet, close interaction, while the use of light and its contrasting shadow further the idea of stillness and quiet in certain areas. Brightly lit spaces create atmospheres for joy and play as Zumthor intended.

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Name: Thermal Vals

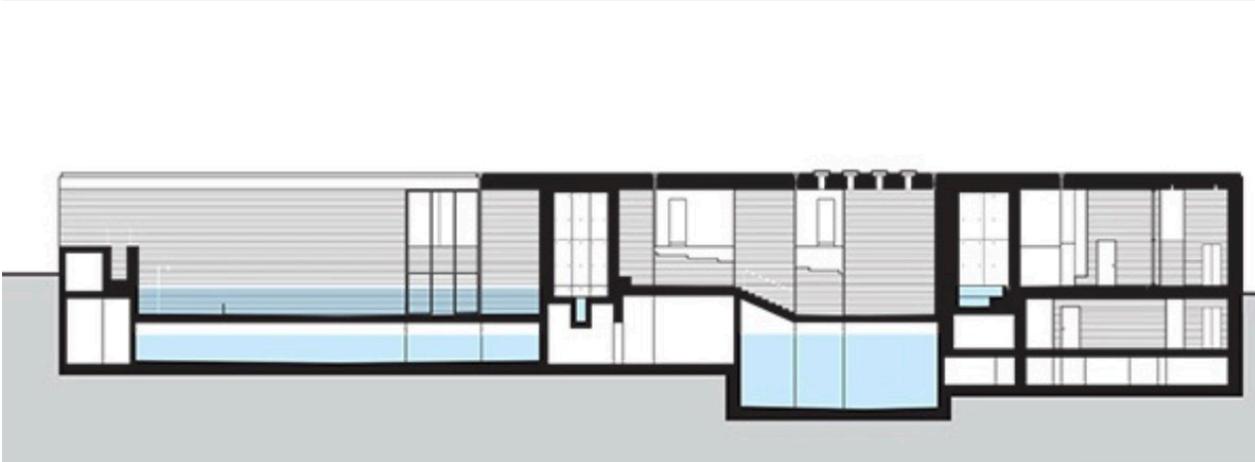
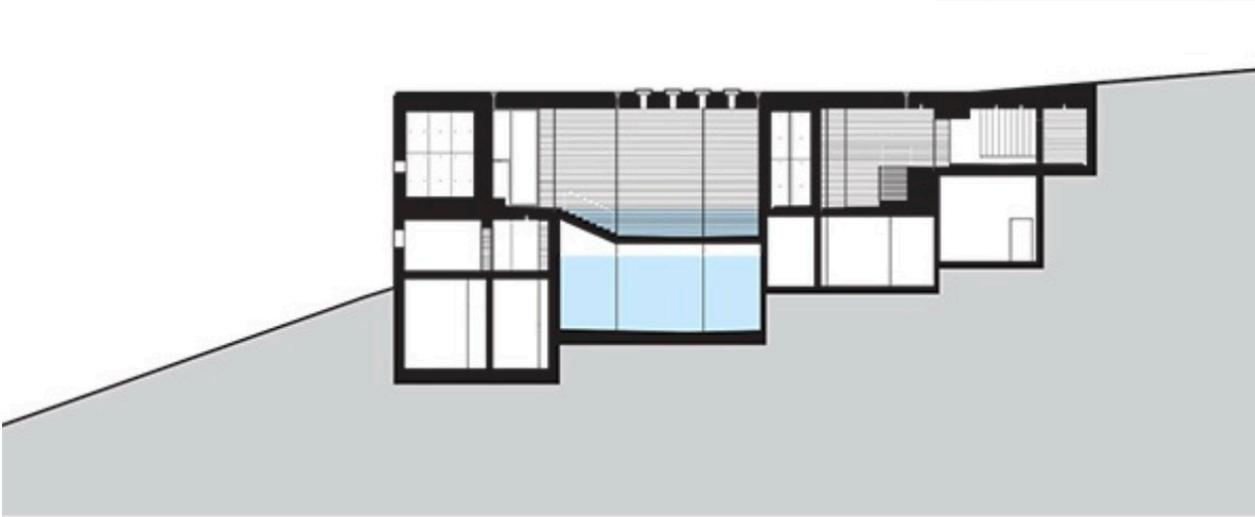
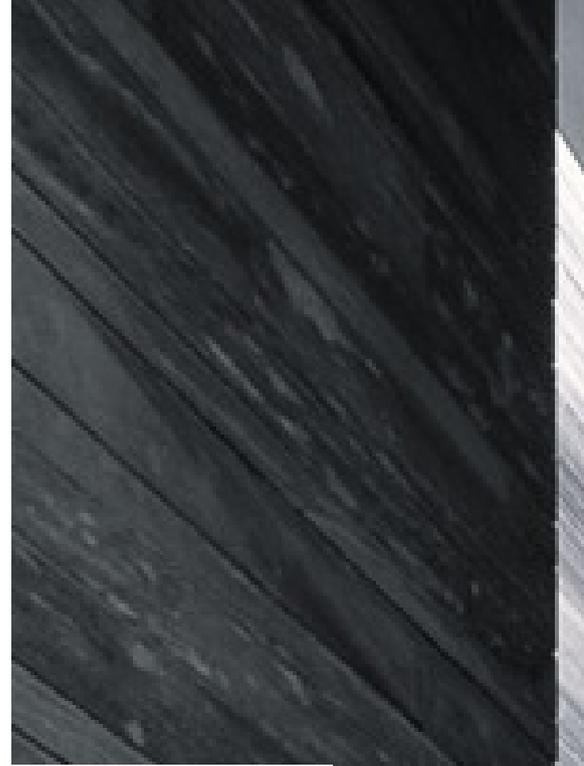
Location: Graubunden, Switzerland

Design Architect: Peter Zumthor

Executive Architect: Peter Zumthor, Marc Loeliger, Thomas Durisch, Rainer Weitschies

Year Completed: 1996

Square Feet: 15,000



(L) Sections and images of the Thermal Vals. (R) A circulation point within the Thermal Vals is brightly lit to denote public space.



# analysis

The intersection of emotion, light and program finds its roots in the idea of sacred spaces. Each precedent study carries with it the connotation of sacredness, be it through materiality or context.

But what is a sacred space?

The notion of a space being sacred comes from an interview with Le Corbusier in 1961 when he identified the quality of space as being “ineffable,” which is to say unexplainable. To Le Corbusier, when a space has reached the height of perfection and execution, it takes on a specific radiance that is not easily explained.

Architectural and religious scholars have varied opinions on what constitutes these sacred spaces. For instance, the purity of form of Le Thoronet Abbey in Provence led Le Corbusier to consider it “an architecture of truth,” saying it was an ineffable space. The Romanian scholar, Mircea Eliade, found sacred space to be in antithetical spaces; that is to say, the sacred was revealed by its opposite, the profane. Eliade considered the qualities of these sacred spaces to reveal themselves as superior to everyday spaces.

The error in studying sacred spaces is to assume that religious structures are the only ones that possess the qualities of ineffability.

This would devalue spaces that people imbue with meaning, such as sites of atrocity or memorial. After the events of 9/11 in New York City, for example, Ground Zero became known as a sacred space as people bestowed meaning upon it.

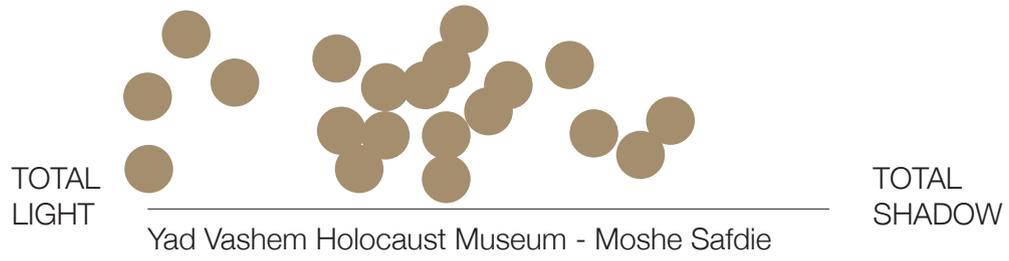
The question of sacred spaces lies in their interpretation. Can a space be sacred based on the architect’s intention for it to be so, does it take on ineffability based on its architectural qualities, or does it gain meaning as people ascribe value to it? Such spaces are strongly shaped by their human interaction and interpretation. In the case of the previous precedents: Yad Vashem Holocaust Museum,

Crematorium Baumschulenweg and Thermal Vals, each has a different characteristic that defines it as a sacred space.

The use of light and shadow in all three evoke an emotive response.

Yad Vashem specifically references sacredness through its content and program; the project focuses on the atrocities of the Holocaust. Crematorium Baumschulenweg uses content, volume, material and acoustics to allude to sacred space. A non-religious precedent, the crematorium provides a space to run the gamut of human emotion in a building used to dispose of the dead. The Thermal Vals by Peter Zumthor likewise use materiality and site-specific design to impregnate the interior atmosphere with mood. While the architectural design offers up certain moods and ideas, not until the people are inside the Vals does it become a sacred space.

Their activation makes it so.





# *context*

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Adjacent to the Lumpkin's Jail site, the Main Street Station Addition is a glass shed building located at 1500 East Main Street in Shockoe Bottom.

Contextually the building fits in with the Richmond Slave Trail, and its contemporary design allows for new concepts to stand alone, rather than catering to other specific styles. The location of the building is ideal for connection to other culture institutions in Richmond and cities like Washington D.C. and Charlottesville.

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DISTRICT HISTORY / 43  
BUILDING HISTORY / 45  
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MATERIAL ANALYSIS / 59

## *district history*

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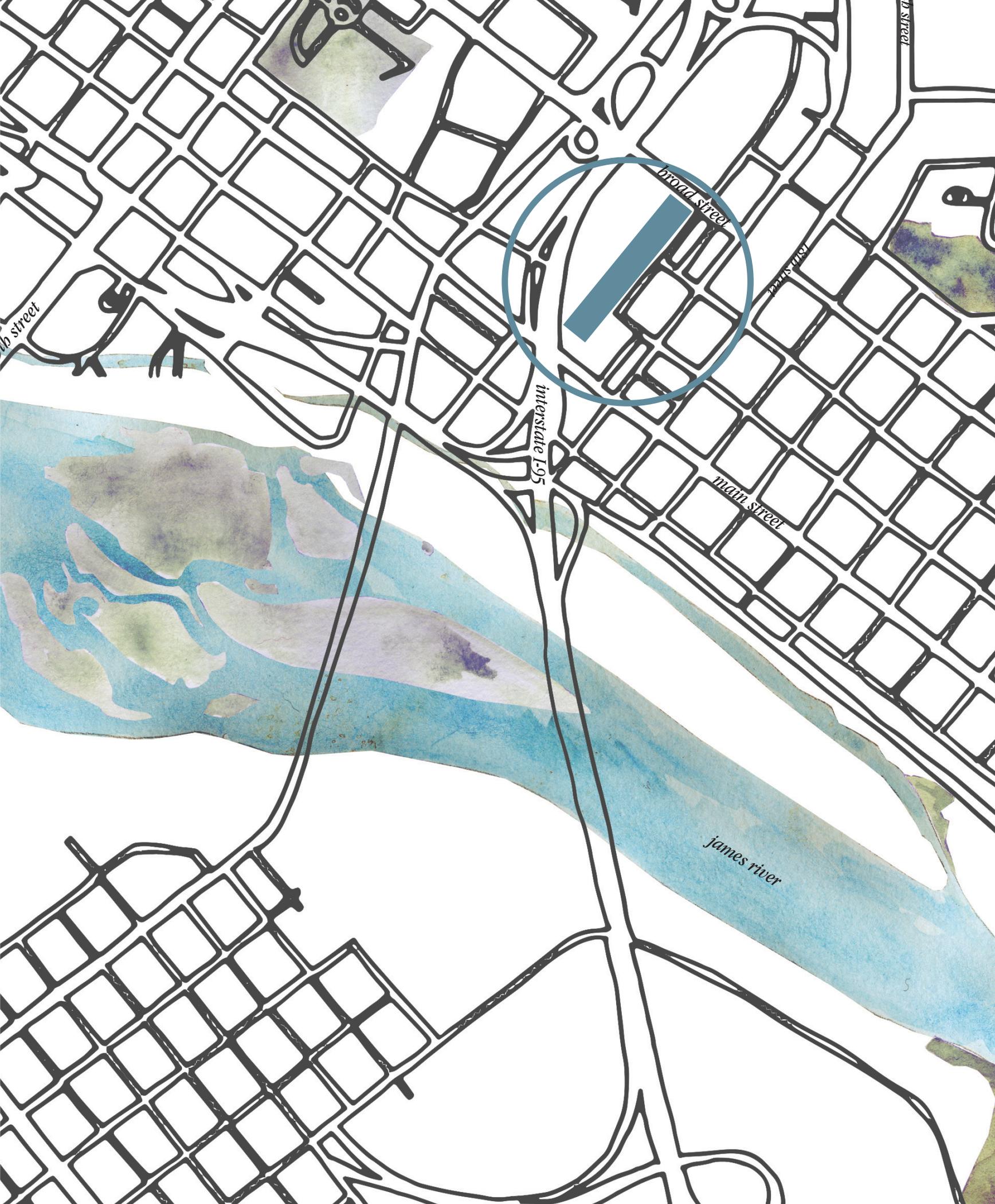
The first record of the Shockoe Bottom district was its inclusion in the 1737 city plan by Colonel William Mayo. The neighborhood began to be developed in the late 17th century after Richmond became the capitol of the Commonwealth of Virginia. It became a dominant district in the 18th century when the African Slave Trade used Richmond as a port. As of 1840, the Shockoe Bottom slave district had become the central hub for downriver slave trade. At that time the Richmond slave trade was said to have \$1,000,000 in present day value and the white population had an average household income of \$1,539, the third highest in the country. (Campbell 109).

Architecturally the district is distinct from other areas in Richmond, as it was primarily a commercial district for river-based ventures. Densely packed buildings in close proximity to the river create narrow streets that would have held slave pens and seen slave sales. Today these warehouse-style buildings house various business and restaurants, contemporary lofts and government offices. This district housed Richmond's tobacco businesses and many of these brick-clad buildings retain original painted signage displaying their pasts. Shockoe Bottom is bounded by Interstate I-95, the James River and Broad Street. Important nodes include the Canal Walk along the James River, the Richmond Slave Trail (shown in red on the right) and Brown's Isle.

The Richmond Slave Trail records the route that enslaved Africans took upon arrival from their forced journey to America from the late 18th century until they boarded ships for New Orleans after sale. The Trail notes several important locations that make the Shockoe Bottom district significant - The Lumpkin Slave Jail, the Richmond African Burial Ground and Odd Fellow's Hall.

(L) Typical Shockoe Bottom warehouse-style commercial buildings on a cobblestone street. Drawing of Tobacco Row on Cary Street in Shockoe Bottom.

image credits: Google



# FROM PAST TO PRESENT

## *main street station*

Spring 1900

Chesapeake & Ohio Railroad moves their corporate headquarters to Richmond, VA and construction on the Main Street Station begins.



June 1972

Hurricane Agnes hits Richmond and the Main Street Station. Flooding occurs on-site and fills the first floor with rain water.



July 1985

Interstate 95 opens nearby the Main Street Station, changing the shape of historically African American neighborhoods like Jackson Ward.

October 1975

Train service is discontinued from the Main Street Station, and the facility closes to transportation purposes.



October 1983

A major fire decimates the roof and upper stories of the Main Street Station, leading the development team to rebuild and opt to enclose the attached former train shed.



September 2003

Transportation services return to the Main Street Station, and trains begin to run again.

August 1980

Local Richmond architects, David White and Larry Shifflett unveil plans to convert the Main Street Station into a shopping and dining center. This is a \$23-million dollar undertaking.

1993-1997

The City of Richmond purchases the Main Street Station from the Commonwealth of Virginia and performs feasibility and architectural studies on the building.



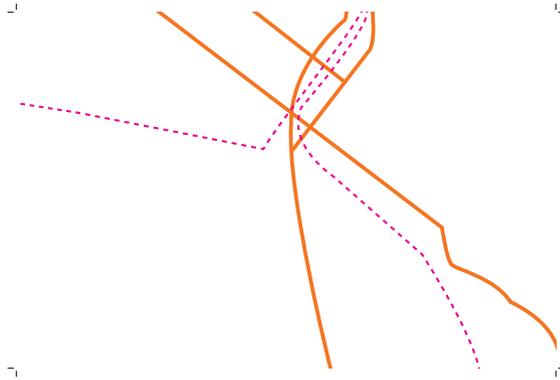
October 2017

Renovations by SMBW Architects are completed on the Main Street Station Shed Addition.

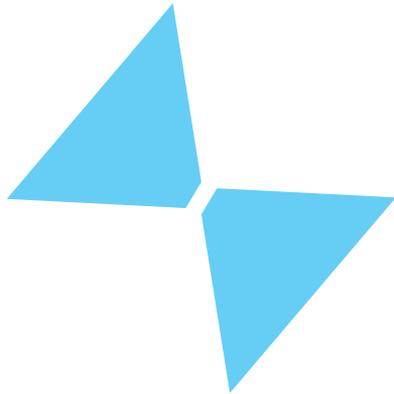
*site analysis*

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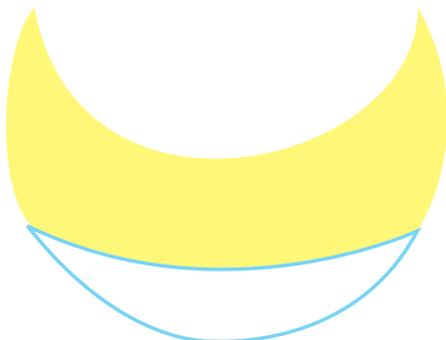
Major thoroughfare roads in orange and train tracks in pink that surround the selected site affect circulation to and from the National Narrative Center.



Because both the left and right sides of the Main Street Station are glazing, all views are critical. There isn't a point from which my building within the Shed Addition would not be affected by views of the surrounding neighborhood.



The Main Street Station sits directly on Richmond's Slave Trail, the demarcated path of historic sites in Shockoe Bottom that slavery affected. Two notable points on the Slave Trail are the Lumpkin's Slave Jail and the mass slave grave directly adjacent to the Main Street Station Shed Addition.



Because both the left and right sides of the Main Street Station are glazing, the path of the sun critically impacts design decisions in the building.



9th street



*broad street*

*12th street*

*interstate 195*

*main street*



Interior of the Main Street Station  
Shed Addition, 2017





Interior of the Main Street Station  
Shed Addition



Exterior images of the Main Street Station



Interior of the Main Street Station  
Shed Addition, 2017





Exterior train tracks at the Main Street Station





BOARDING  
TRAIN  
NOTED PASSENGERS  
NOTED ON PLATFORM

TRAIN Arrival  
TRAIN Arrival  
\* THIS SECTION HAS NO AMTRAK  
TICKETS  
HAVE A SEAT AND LIGHTS FOR THE  
PA ANNOUNCEMENTS



## *material analysis*

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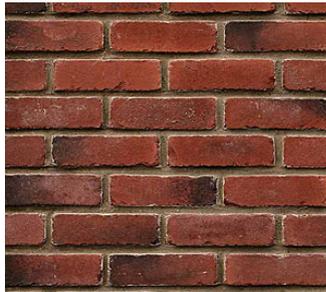
### Steel Structural Columns

Steel joists run throughout the Main Street Station, providing structure and rigidity to the building. They come in many sizes and gauges, but they are all painted black.



### Sealed Concrete

Sealed concrete floors run the entirety of the Shed Addition to the Main Street Station. They are un-colored and helpful for the high traffic nature of the functioning train platform.



### Red Brick

The original part of the Main Street Station is comprised of red brick masonry, and when the Shed Addition was added, the architects chose to keep the exterior wall as an interior feature.



### Glass Glazing

Transparent glass walls run the exterior perimeter of the Shed Addition to the Main Street Station, bathing the interior in natural light and providing views of the city of Richmond.



### Timber

The ceiling of Shed Addition to the Main Street Station is clad in tongue and groove wood with timber beams for structural support. This may or may not be original to this structure.



# *concept*

---

This research supports the design of a museum dedicated to reconciliation on the issue of human slavery. The aim of the museum is to enable guests to communicate and hear different narratives about slavery than their own. The chronological progression through the museum moves guests from education, through communication and into reconciliation. Guests will end the museum at a community space, reconciled to each other and on equal ground.

---

CONCEPT STATEMENT / 63  
CONCEPT MODELS / 65



## *concept statement*

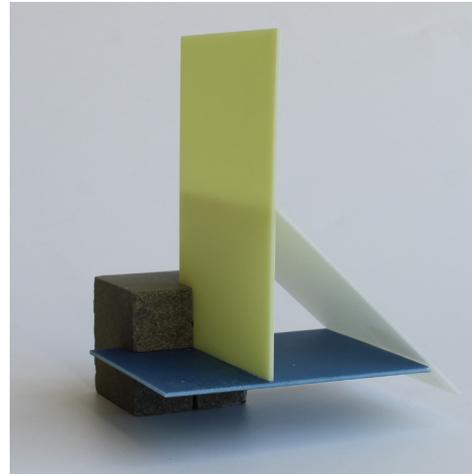
Stories are connective. As people we relate to stories, both the good and the bad, empathizing with the narrator and becoming characters in their chapter. By choosing to share in narrative, individuals learn to hear stories they might not have otherwise heard, interact with others from different places and begin to self-identify with stories that were not previously their own. On the issue of the African slave trade in the United States, we have not sought out conflicting stories, and the country remains divided over inflicted pains. Only by valuing each other's stories related to slavery as individual truths worthy of a voice, can communal reconciliation happen. Not until we sit down and finally listen to each other's griefs can healing occur.



(L): Conceptual models exploring the dichotomy of us : them utilized integration and segregation of forms.  
(R): Conceptual model exploring the adage of walking a mile in someone's shoes.







Conceptual models exploring light, integration, weaving and old slave hymnals.

## *Forgiveness x77*

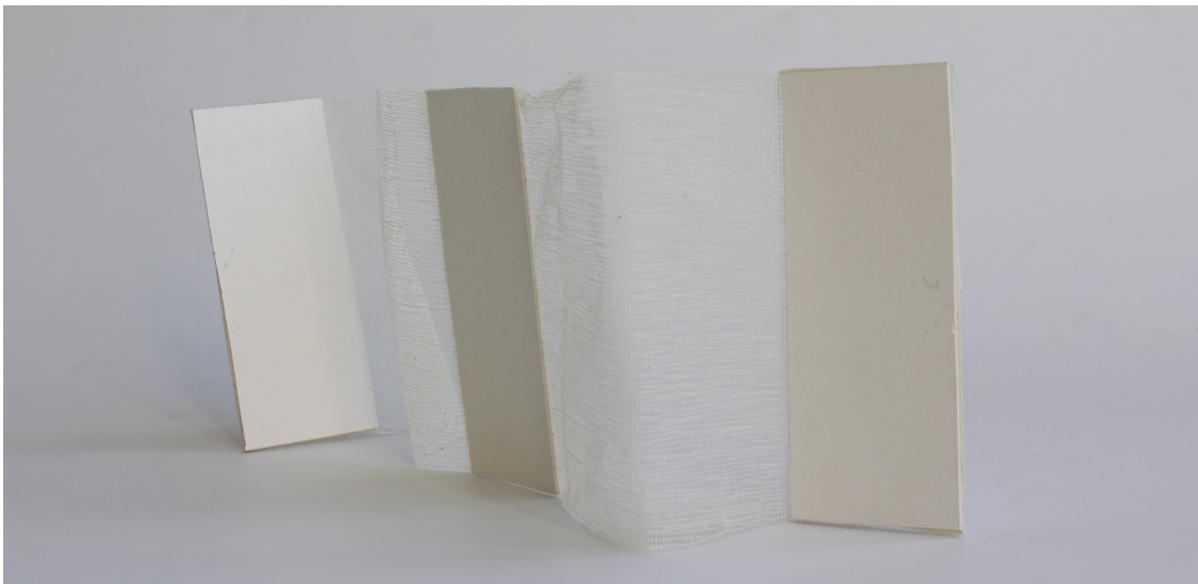
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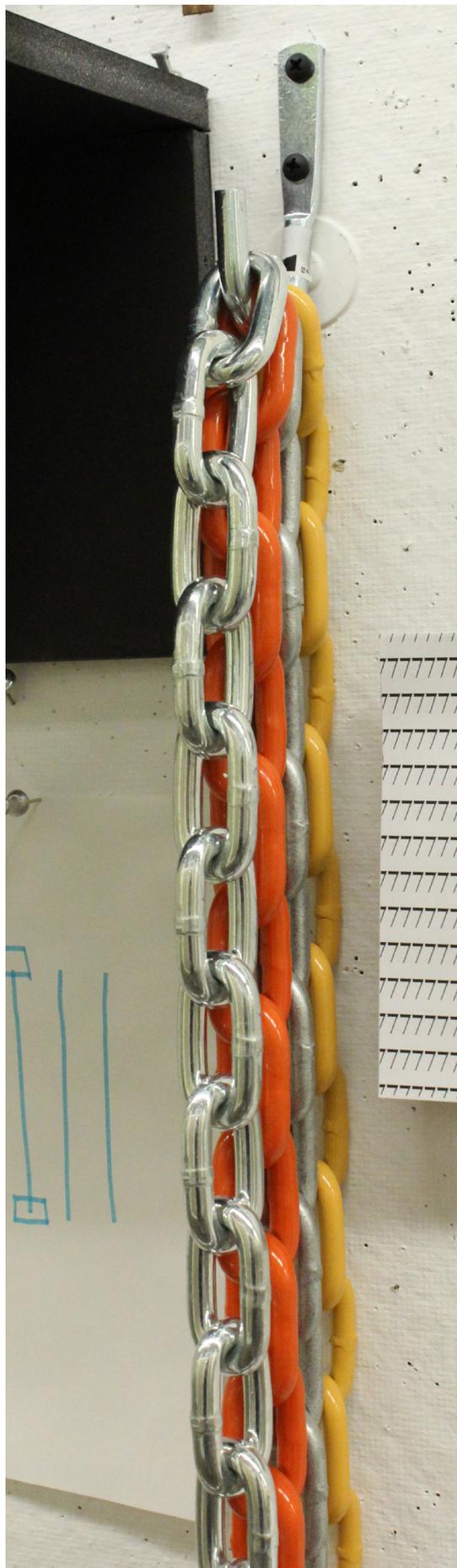
In the book of Matthew in the Bible, Jesus is asked how many times a man must forgive someone who has wronged him, and his response was astounding at the time. He said that you should forgive someone not seven times, but seventy times seven. This explanation was to symbolize a number that was unfathomable, or endless. In the context of slavery then, how many times must we forgive a history or each other? Endlessly.



# *other*

not the same : DIFFERENT • any other color would have been better • something *other* than it seems to be





## *judge softly*

Pray, don't find fault with the man t  
Or stumbles along the road.  
Unless you have worn the moccasin  
Or stumbled beneath the same load

Just walk a mile in his moccasins  
Before you abuse, criticize and accu  
If just for one hour, you could find a  
To see through his eyes, instead of y

Brother, there but for the grace of G  
Just for a moment, slip into his mind  
And see the world through his spirit  
Before you cast a stone or falsely jud

Take the time to walk a mile in his m

that limps,

as he wears,

se.

way

your own muse.

od go you and I.

d and traditions

t and eyes

dge his conditions.

noccasins.



# *program*

---

Type of Constructions: Type II-A

Total Gross Area: 118,726 sq. ft.

Total Gross Area in Scope: 40,000 sq. ft.

Total Gross Area per Floor in Scope:

20,000 sq. ft. First Floor

20,000 sq. ft. Second Floor

Efficiency Ratio to be Used: net = gross x .60

---

ADJACENCY MATRIX / 75

GRAPHIC PROGRAM / 75

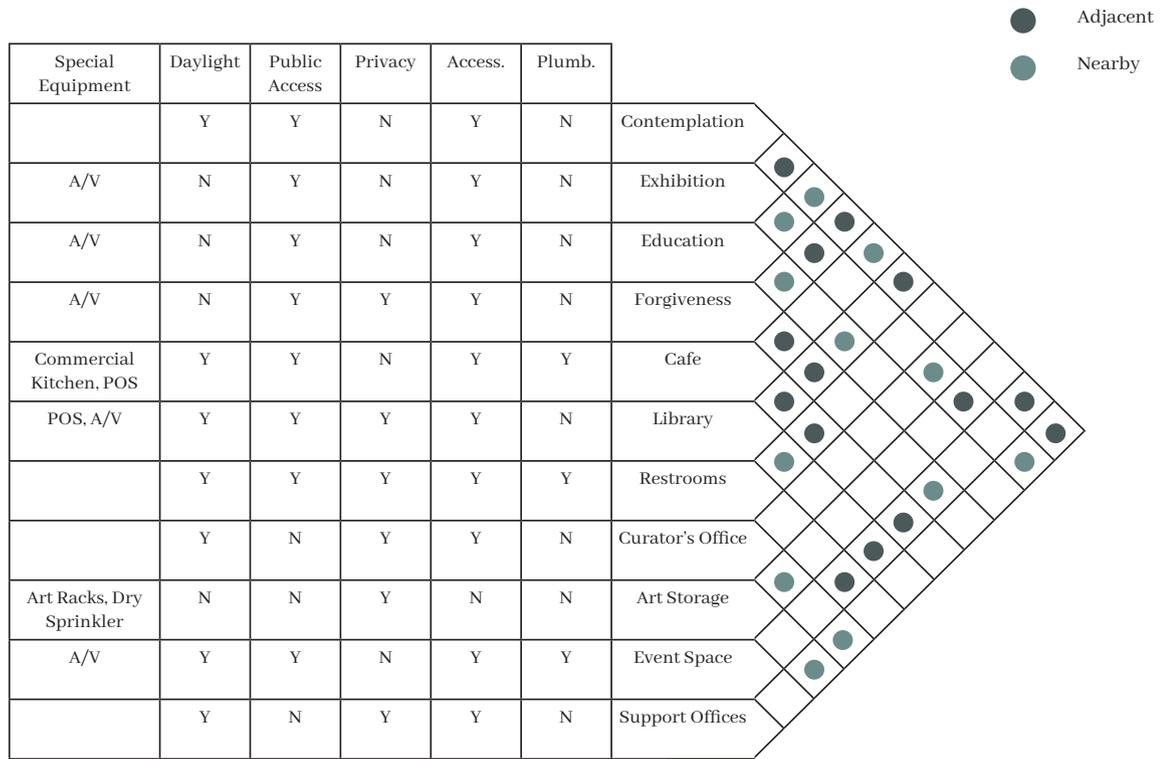
PROGRAM + CODE / 77

CONCEPTUAL DRIVERS / 83

DICHOTOMIES / 85

BLOCKING FLOOR PLANS / 89

# adjacency matrix



# graphic program

(1) Overall Net Square Footage: 24,000 SF.

(2) Support Offices: 400 SF.

(3) Education: 3,000 SF.

(4) Cafe: 1,500 SF.

(5) Library: 1,050 SF.

(6) Event Auditorium: 2,250 SF.

(7) Art Storage: 900 SF.

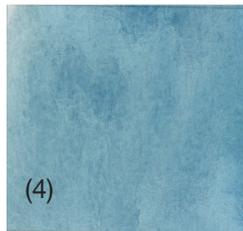
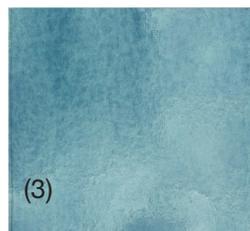
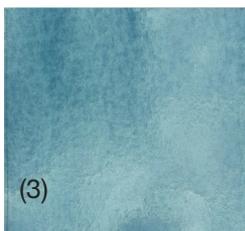
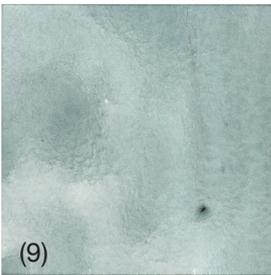
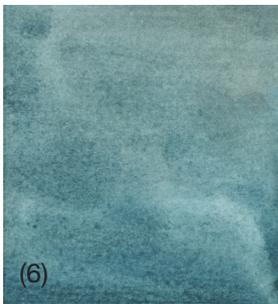
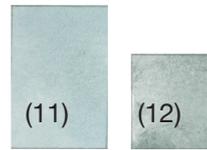
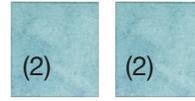
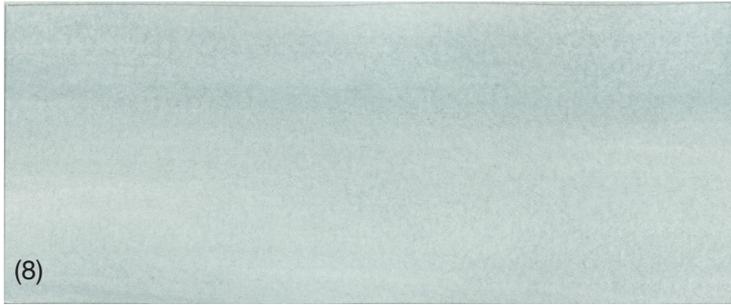
(8) Exhibition: 12,000 SF.

(9) Contemplation: 2000 SF.

(10) Guest Services: 175 SF.

(11) Narrative: 375 SF.

(12) Curator's Office: 200 SF.



## *contemplation*

---

**Purpose:** This central hub provides access to other programmatic parts of the building, while providing visitors a break from conceptual content.

**Description:** Visitors use Contemplation as a break from other spaces. Resting, thinking, reflecting.

**FF&E:** TBD

**Visual Privacy:** None

**Acoustic Privacy:** Some sound privacy, as it is an introspective space

**Physical Security:** None, it is the center of the museum and is fairly open

**Sunlight Needs:** Some direct natural light needed as well as curated/aesthetic light needed for mood and emotion.

**Users of Space:** Visitors, General office staff

**# of Users at a Time:** 100 people @ 20 net sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Assembly: A-3

**Programmatic Adjacencies:** Outdoors, Exhibition, Forgiveness, Cafe, Restrooms

**# of Spaces:** 1

**Minimum Square Footage:** 500 sq. ft.

## *event space*

---

**Purpose:** For film showings, special events and rentals, this space is a flexible multi-use space that is helpful for fundraising purposes.

**Description:** Large multi-purpose space for rentable events or museum purposes

**FF&E:** Large open area with tables and chairs that can be removed as needed

**Visual Privacy:** Separate room from other public areas, but not totally enclosed

**Acoustic Privacy:** Some sound privacy

**Physical Security:** Some security cameras to monitor activity

**Sunlight Needs:** Curated/aesthetic light needed

for mood and emotion.

**Users of Space:** Visitors, Administration

**# of Users at a Time:** 150 people @ 15 net sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Assembly: A-2

**Programmatic Adjacencies:** Restrooms, Library, Cafe, Contemplation

**# of Spaces:** 1

**Minimum Square Footage:** 2,250 sq. ft.

## *education*

---

**Purpose:** Seminars and lectures are held to further educate on issues pertaining to slavery.

**Description:** Guest lecturers will present special topics or lead discussions on pertinent information.

**FF&E:** Classroom style furniture, A/V equipment

**Visual Privacy:** Somewhat private from outside

**Acoustic Privacy:** Needs acoustic privacy for video presentations

**Physical Security:** Enclosed room with security system

**Sunlight Needs:** Some natural light, but needs to be controlled for A/V

**Users of Space:** Visitors, Guest lecturers, General office staff, Class tour groups

**# of Users at a Time:** 75 people @ 20 net sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Education

**Programatic Adjacencies:** Contemplation, Exhibition

**# of Spaces:** 2

**Minimum Square Footage:** 3,000 sq. ft.

## *exhibition*

---

**Purpose:** Galleries will present the history of the African slave trade.

**Description:** Exhibition galleries explain the narrative and history of slavery.

**FF&E:** Display cases, video screens, some built-in seating

**Visual Privacy:** The darkness of the space will obscure people somewhat.

**Acoustic Privacy:** None

**Physical Security:** The galleries will bleed into each other.

**Sunlight Needs:** None for illumination, aesthetic/curated light needed for mood and emotion.

**Users of Space:** Visitors, General office staff

**# of Users at a Time:** 200 people @ 30 net sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Assembly: A-3

**Programatic Adjacencies:** Education, Narrative, Contemplation

**# of Spaces:** 2

**Minimum Square Footage:** 12,000 sq. ft.

## *narrative*

---

**Purpose:** Visitors will be able to recount their personal stories and receive others' stories regarding slavery.

**Description:** Visitors can record their personal narratives regarding slavery and view other personal narratives

**FF&E:** A/V equipment

**Visual Privacy:** Dedicated space for video recording should be completely private

**Acoustic Privacy:** Dedicated space for video recording should be completely private

**Physical Security:** None, it is the center of the museum and is fairly open

**Sunlight Needs:** Curated/aesthetic light needed for mood and emotion.

**Users of Space:** Visitors, General office staff

**# of Users at a Time:** 25 people @ 15 net sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Assembly: A-3

**Programatic Adjacencies:** Exhibition, Contemplation, Cafe, Library

**# of Spaces:** 1

**Minimum Square Footage:** 375 sq. ft.

## *cafe*

---

**Purpose:** Visitor and office staff can eat small snacks and dine in community.

**Description:** Visitors and administration can eat snacks or refreshments during their time at the museum.

**FF&E:** Commercial kitchen furnishings, tables and chairs, retail shelves, POS system

**Visual Privacy:** None

**Acoustic Privacy:** None

**Physical Security:** Security cameras around POS systems

**Sunlight Needs:** Lots of natural light, conceptually most light area in program

**Users of Space:** Visitors, General office staff, Cafe staff

**# of Users at a Time:** 100 people @ 15 sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Assembly: A-2

**Programatic Adjacencies:** Narrative, Library, Restrooms, Contemplation

**# of Spaces:** 1

**Minimum Square Footage:** 1,550 sq. ft.

## *art storage*

---

**Purpose:** This is a back of house space that provides storage for artwork and artifacts.

**Description:** Data, A/V and permanent collection artwork storage

**FF&E:** Art Racks

**Visual Privacy:** Completely private from public areas of the museum

**Acoustic Privacy:** Completely private from public areas of the museum

**Physical Security:** Completely secure from public areas of the museum and with a dry sprinkler system

**Sunlight Needs:** None, zero natural light should

be allowed

**Users of Space:** General office staff, Shipping companies

**# of Users at a Time:** 3 people @ 300 gross sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Storage: S-1

**Programatic Adjacencies:** Curator's Office, Exhibition

**# of Spaces:** 1

**Minimum Square Footage:** 900 sq. ft.

## *curator's office*

---

**Purpose:** This is a personal work space for the Curatorial Director

**Description:** Curatorial Director's space to program, plan and run the museum

**FF&E:** Office furniture, Storage cabinets, Guest chair

**Visual Privacy:** Private space from the public areas of the museum

**Acoustic Privacy:** Total sound privacy

**Physical Security:** Lock on door

**Sunlight Needs:** Some natural light is needed to illuminate, not crucial

**Users of Space:** Administration

**# of Users at a Time:** 1 person @ 200 gross sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Business

**Programatic Adjacencies:** Exhibition, Art Storage

**# of Spaces:** 1

**Minimum Square Footage:** 200 sq. ft.

## *library*

---

**Purpose:** Providing additional scholarly research opportunities, the library will have books for further research.

**Description:** Visitors and Administration can use Library resources for research into pertinent topics.

**FF&E:** Library shelves, study desks, A/V equipment

**Visual Privacy:** Some dedicated private spaces

**Acoustic Privacy:** Some sound privacy, as it is an introspective space

**Physical Security:** Secure space with necessary alarms.

**Sunlight Needs:** Lots of natural light, conceptually most light area in program.

**Users of Space:** Visitors, Administration

**# of Users at a Time:** 21 people @ 50 net sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Business

**Programatic Adjacencies:** Cafe, Contemplation, Restrooms

**# of Spaces:** 1

**Minimum Square Footage:** 1,050 sq. ft.

## *guest services*

---

**Purpose:** Visitors will visit the counter for ticketing and information

**Description:** Visitors first visit Guest Services to obtain tickets and get questions answered.

**FF&E:** Desk, POS, A/V equipment

**Visual Privacy:** None

**Acoustic Privacy:** None

**Physical Security:** Security cameras and screens to monitor the museum

**Sunlight Needs:** Direct natural light needed at reception

**Users of Space:** Visitors, General office staff

**# of Users at a Time:** 25 people @ 7 net sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Assembly: A-3

**Programatic Adjacencies:** Contemplation, Outside, Support Offices

**# of Spaces:** 1

**Minimum Square Footage:** 175 sq. ft.

## *support offices*

---

**Purpose:** General office staff will have office work space for museum projects

**Description:** Administration's space to program, plan and run the museum

**FF&E:** Office furniture, AV equipment

**Visual Privacy:** Private space from the public areas of the museum

**Acoustic Privacy:** Some sound privacy from the public areas of the museum

**Physical Security:** Locking doors

**Sunlight Needs:** Some natural light is needed to illuminate, not crucial

**Users of Space:** General office staff

**# of Users at a Time:** 2 people @ 100 gross sq. ft. per person

**Accessibility:** Completely accessible

**Occupancy Classification:** Business

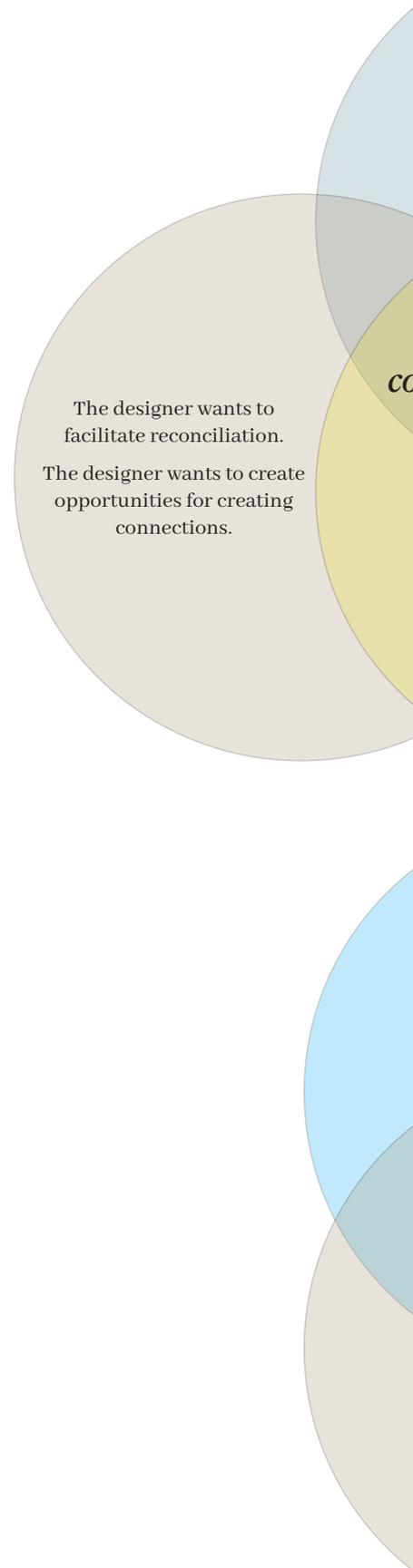
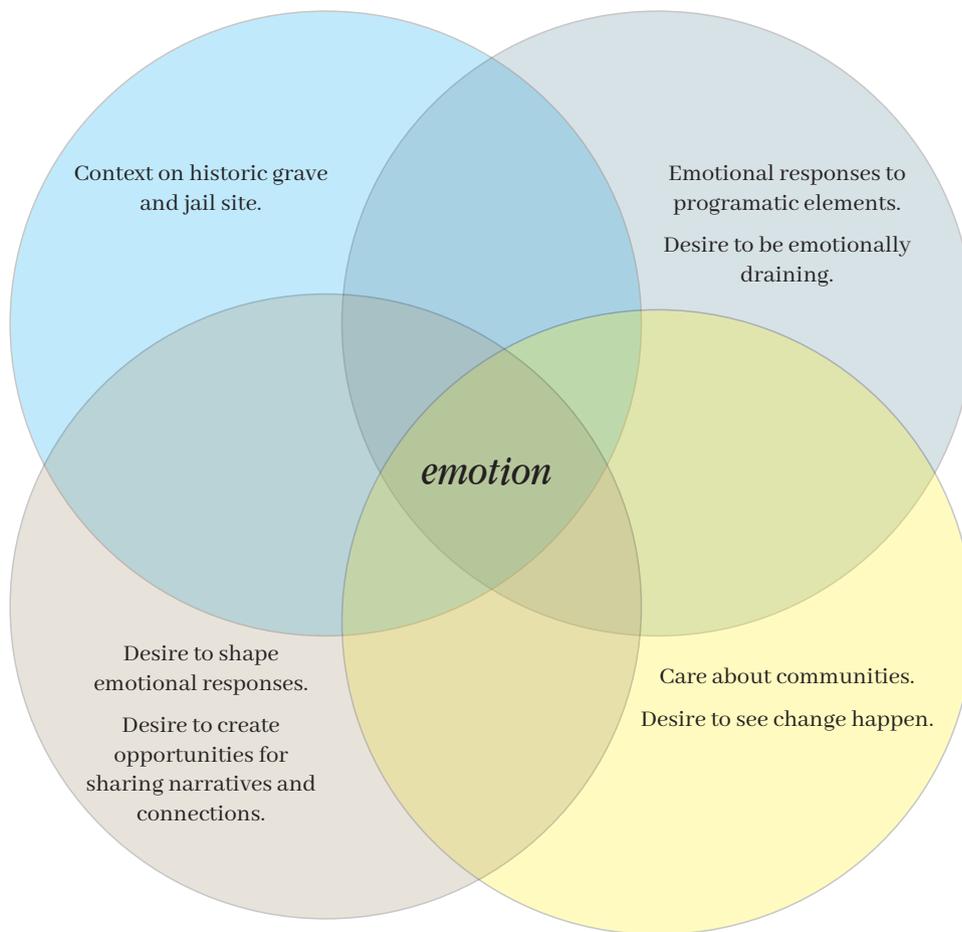
**Programatic Adjacencies:** Guest Services, Contemplation, Outside

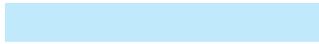
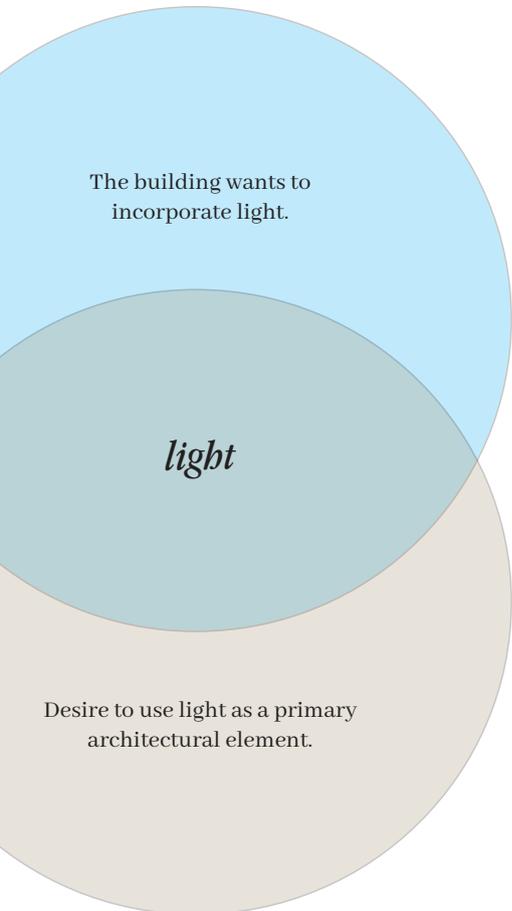
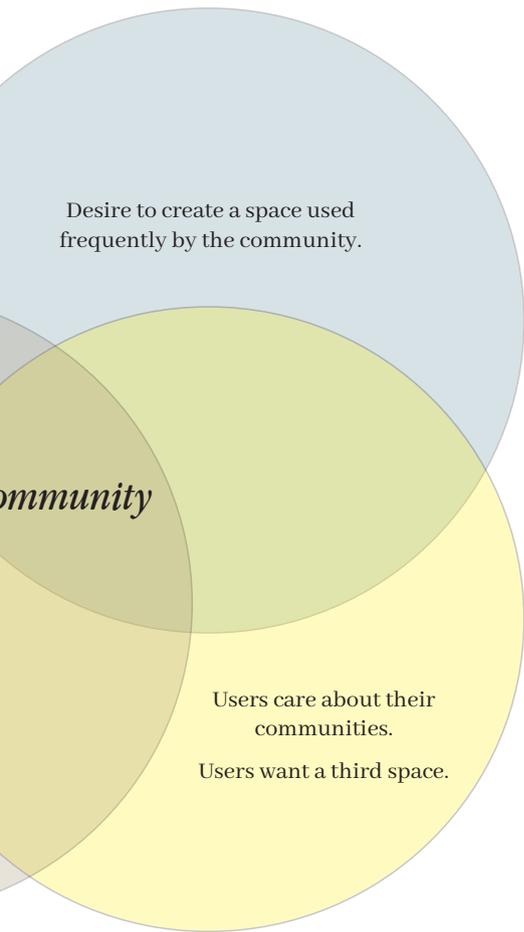
**# of Spaces:** 2

**Minimum Square Footage:** 400 sq. ft.

## *conceptual drivers*

---





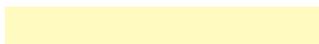
*building*

- The building wants to incorporate light.
- The building wants to be split between two levels.
- The building wants to highlight access- via the train, via the ground floor entry, via the historic building.
- The building's materials want to be natural.
- The building wants to reference the historic grave and jail site.



*program*

- The program wants people to have emotional responses.
- The program wants to arrive at an end result.
- The program wants to be emotionally draining.
- The program wants to create a space used frequently by the community.
- The program wants to teach as well as council.



*users*

- Users want to engage with slavery conversations.
- Users want to be entertained.
- Users care about their communities.
- Users want a third space.
- Users want to see change happen.

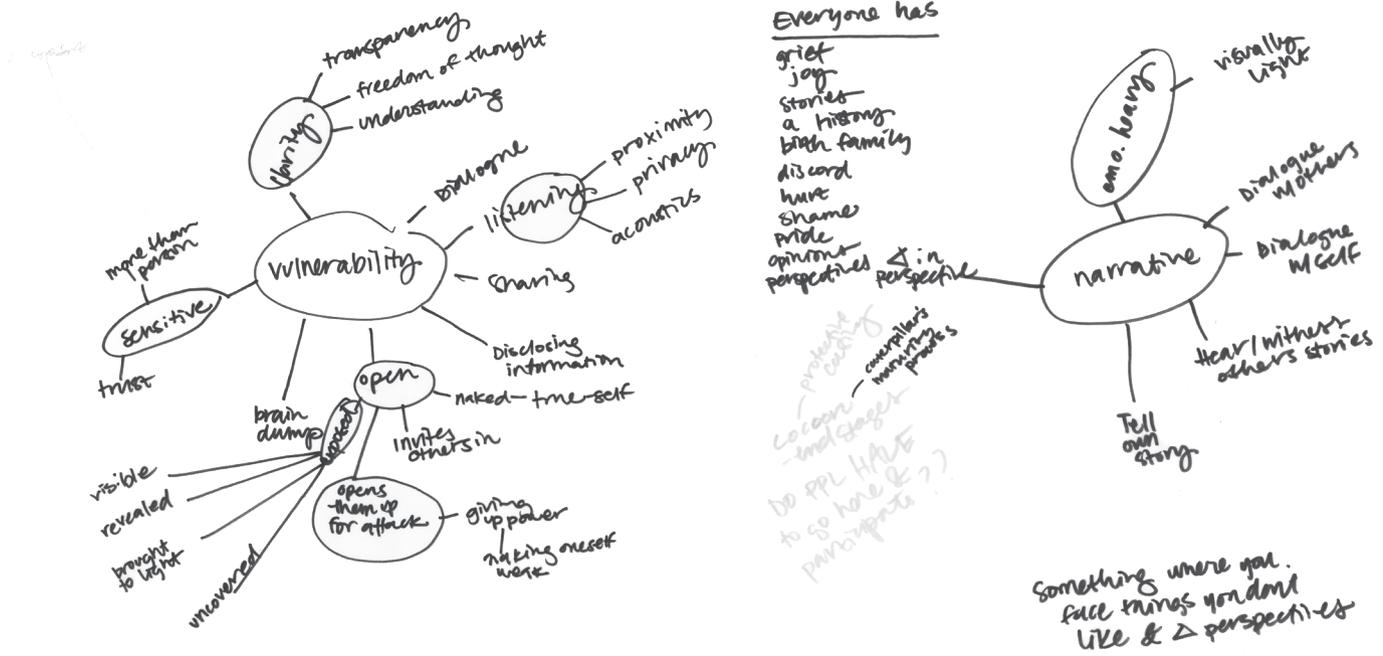


*designer*

- The designer wants theological beliefs in equality to be visible.
- The designer wants to shape emotional responses.
- The designer wants to use light as a primary architectural element.
- The designer wants to facilitate reconciliation.
- The designer wants to create opportunities for creating connections.

# SPECTRUMS

## *dichotomies in concept*



Conceptual Models display potential apertures and connections between public and private.

\* content only patrons

\* content & event patrons

Narrative

Exhibition

Contemplation

Cafe

Library

Event Auditorium

confusion  
opinions  
debate  
discord  
posed truth  
hurt  
shame  
anger  
open minded  
safe

historic truth  
disbelief  
heartbreak  
anger  
embarrassment  
stubbornness  
unsafe

confusion  
resolution  
wrestling  
rest  
clarity  
safe  
unsafe

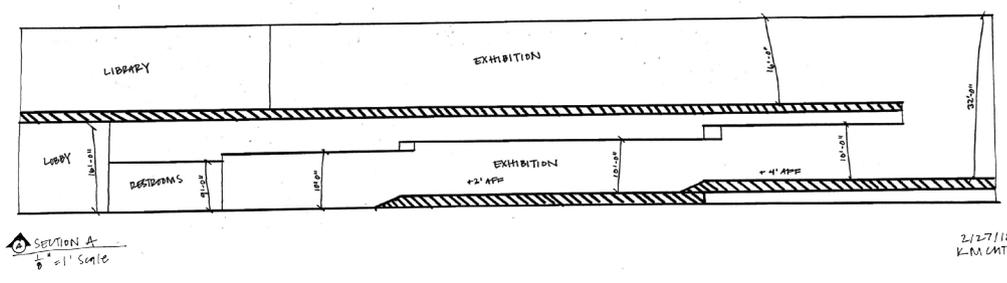
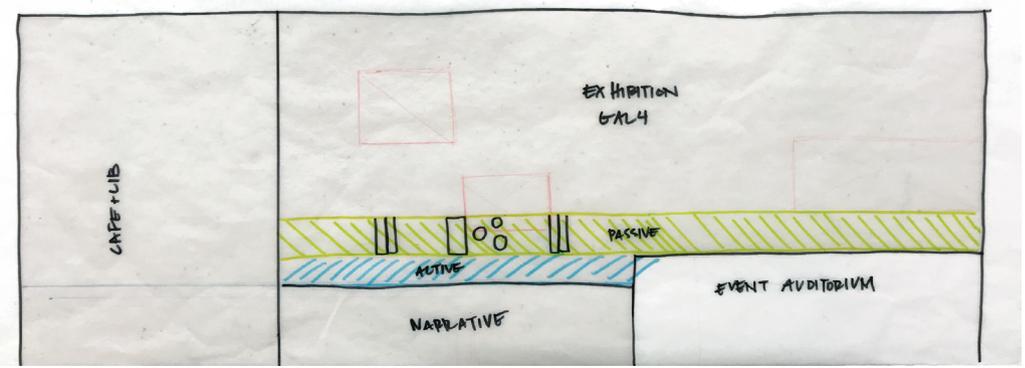
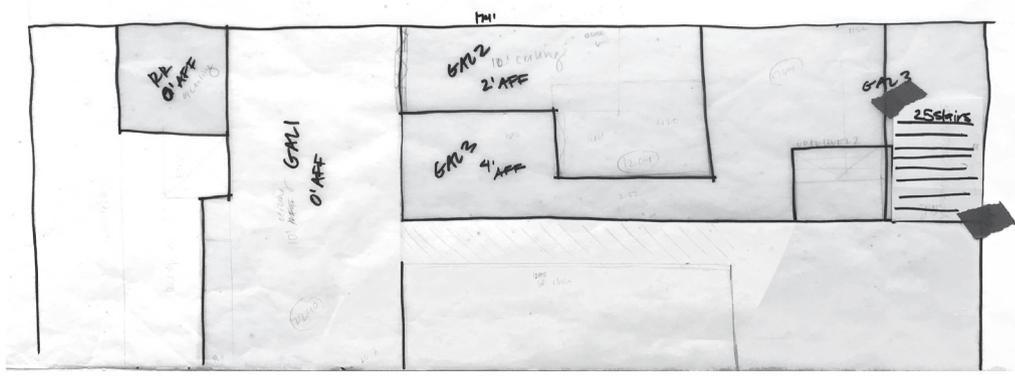
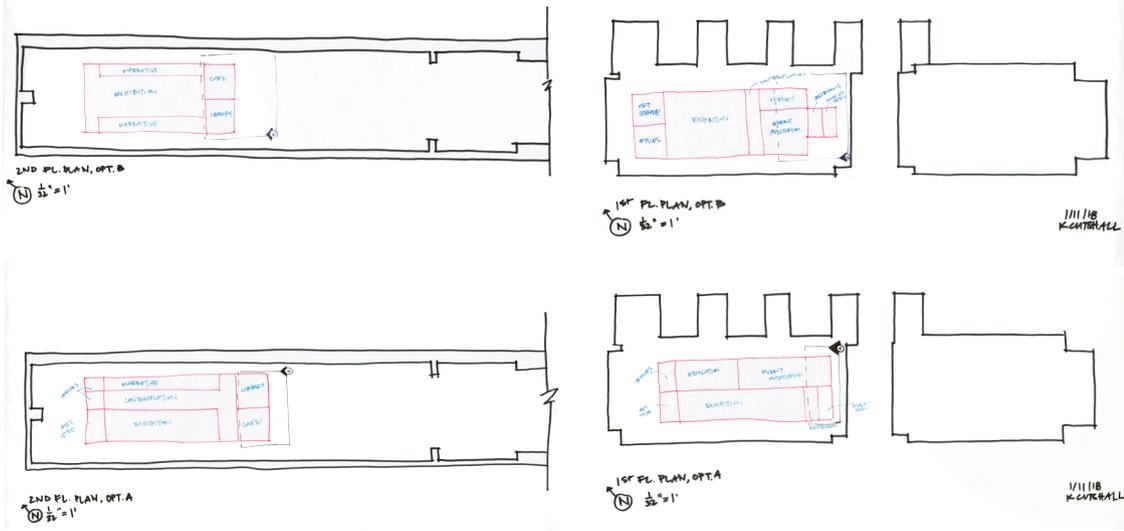
relaxed  
hungry  
happy  
tired  
determined  
eager  
scholarly  
discussive  
calm  
resolute

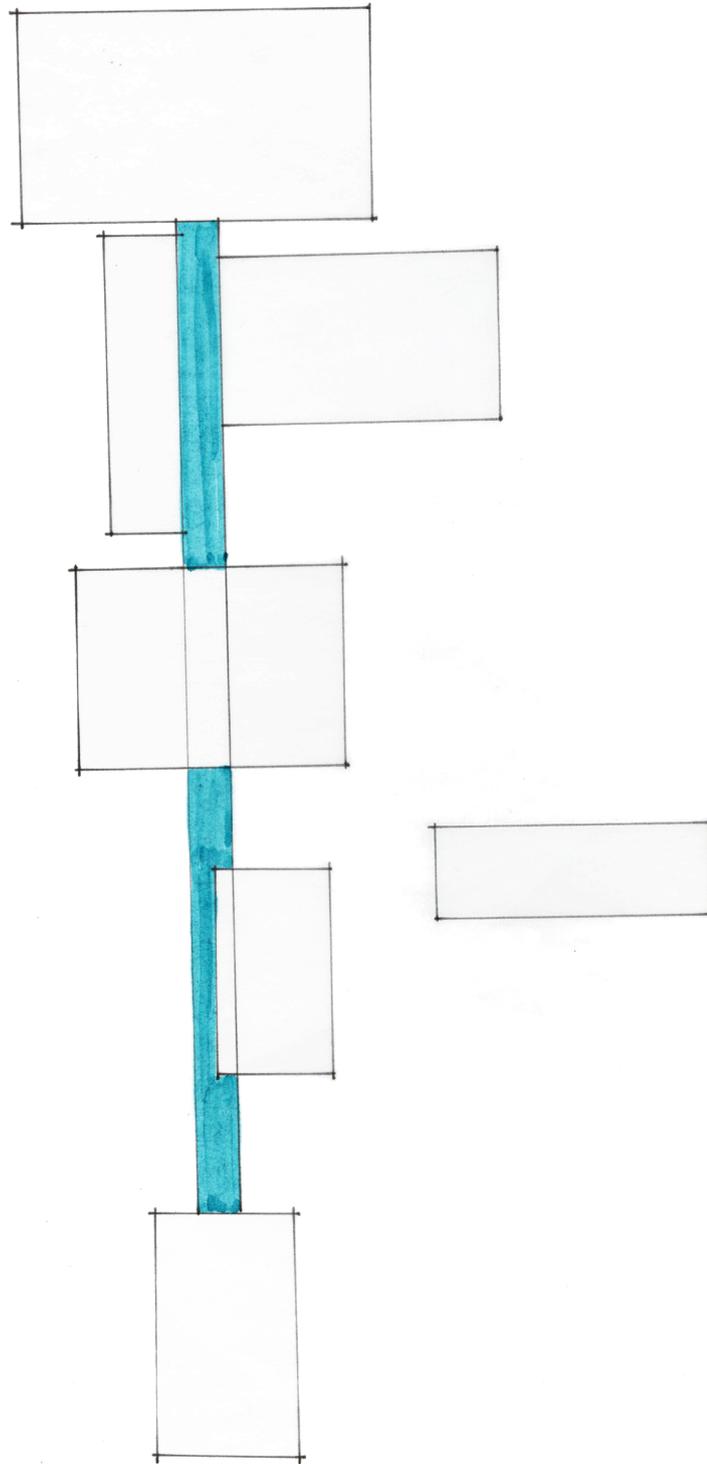




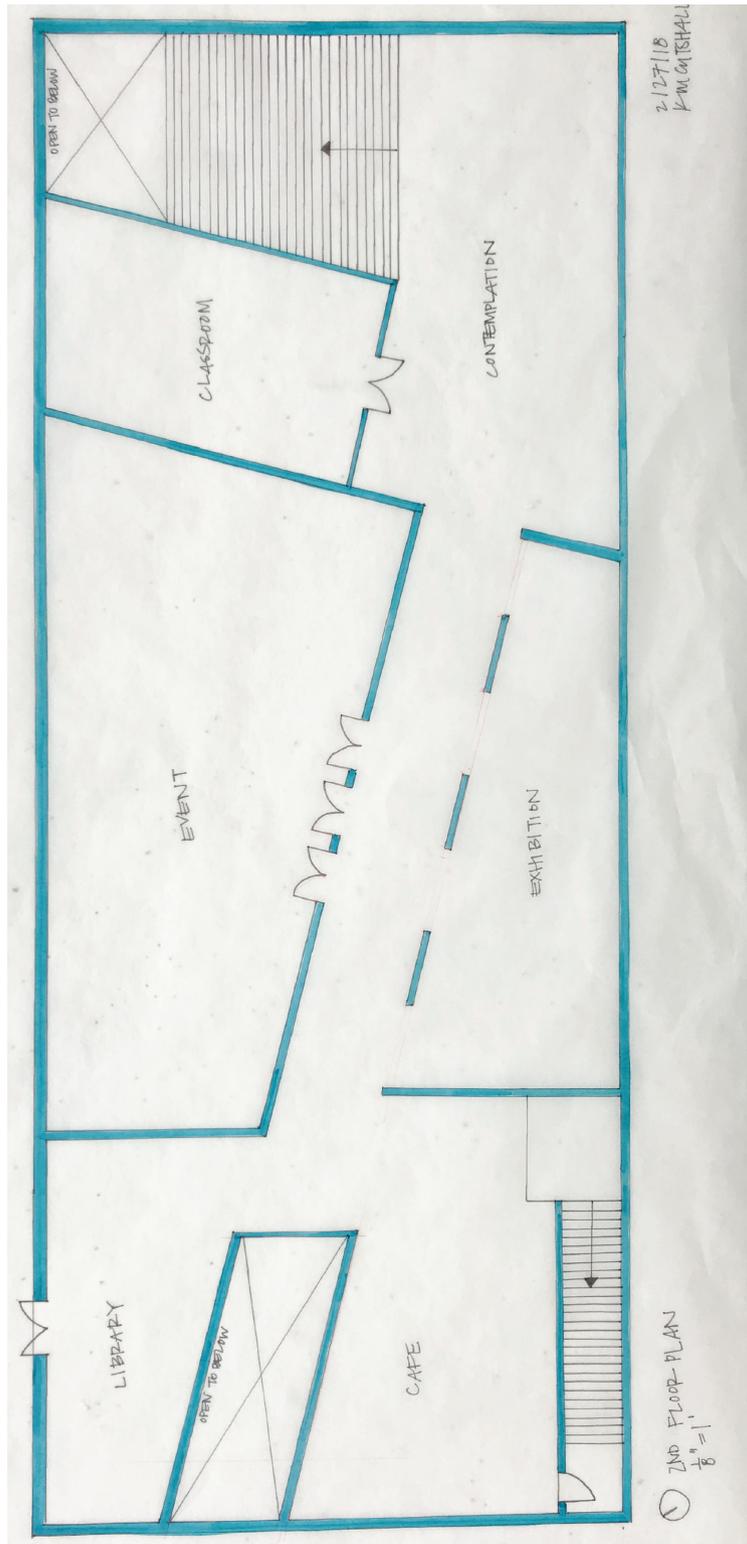
Color blocking models helped establish adjacencies and begin space planning strategies.















# *design*

---

Major design decisions were influenced by these words from Dr. Brene Brown,

“We’re going to need to intentionally be with people who are different from us. We’re going to have to sign up, join and take a seat at the table. We’re going to have to learn how to listen, have hard conversations, look for joy, share pain and be more curious than defensive, all while seeking moments of togetherness.”

---

MATERIAL STUDIES /95  
ORTHOGRAPHICS /103  
DETAILS/111  
RENDERINGS /112

## *reception*

---

The initial entrance to the museum, Reception is crucial to setting the tone for the project from the beginning. The purpose of the Reception space is to welcome and orient guests, selling tickets and answering questions while guiding them towards the entrance of Exhibition, located directly behind Reception. This space also houses guest restrooms, waiting area seating for guests and emergency access stairs from the Café above.

The dominate color in Reception is a deep, non-reflective tone that does not bounce light. The darkness in value conveys a sense of quiet that will be reflected in the space's acoustic properties but also communicates a formality to the program of the museum. Materials in the space have a range of dark tones with contrasting light moments happening in light stone reception details. Furniture is lighter in shades of green and aqua, with hints of reflectivity to help bounce light. Wayfinding is illuminated in golden hues.

The dominate texture on materials will be a honed finish, deadening light and being smooth to the touch. The structural walls of the space will have a honed finish, along with floor tiles. Polished finishes will be introduced to add contrast and reflectivity. All materials supporting traffic flow into Reception and through into Exhibition should be slip-resistant; the honed surfaces will provide this safety need, along with an added textural warmth of a natural texture. Contrasting polished and reflective surfaces help to add a formal and professional air to the space. The touch of natural animal textiles and waxed, smooth woods lend a timeless material language to the textural qualities of Reception.

Coming off nearby 16th Street into the Main Street Station, Reception should be the gatekeeper of sound for the museum. Ambient noises from outside the program may be present, but it should meet those with its own silence. No noise should be emitted from Reception specifically, save the sound of feet on hard surfaces bouncing throughout a stone space. Natural fibers will help to dampen the sounds, but even muffled they will have a presence.



## *exhibition*

---

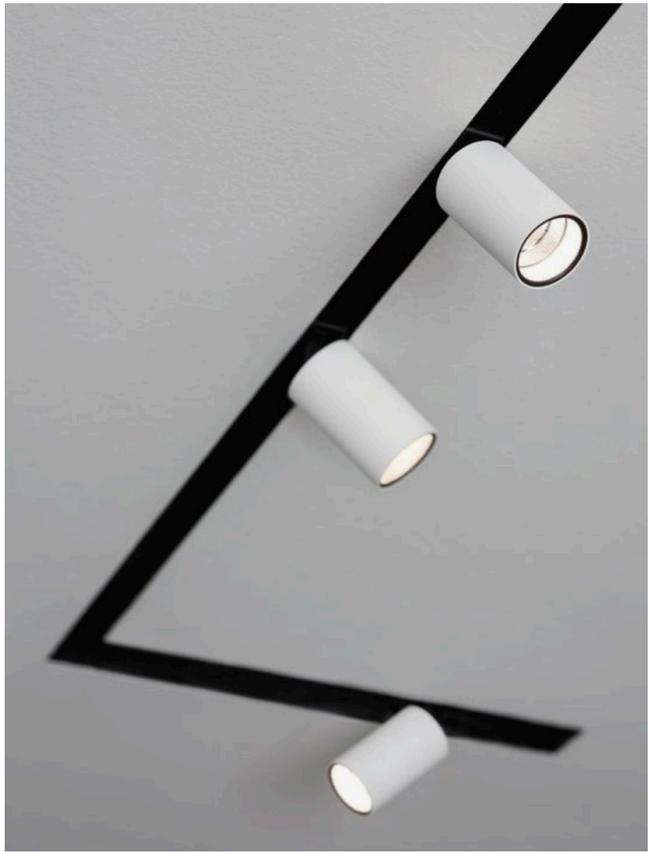
The content hub of the museum, Exhibition is the historic re-telling of the African slave trade. In these spaces, guests are confronted with the realities of history and the truths involved. Exhibition segments are interwoven with Narrative spaces, which force guests onto an emotive roller coaster.

Coming into Exhibition from Reception, the tones and values of the colors introduced should not change much. A conceptually 'dark' space, the dark green hues introduced in Reception should flow into Exhibition and complement darker greys and blacks. Contrasting values in color will help highlight exhibition materials and provide focus to the exhibits.

Walls should have a matte finish to minimize focus with actual exhibit materials drawing attention. Such exhibits should contain the bulk of the visual texture in Exhibition, without tactile texture. Most exhibit materials will be behind frames or glass, so all tactile surfaces will be architectural. Walls and floors in exhibition will be made from natural stone materials, with the floor being a honed surface and the walls having a rough-cut hand.

Exhibition should have an echo due to lack of soft materials. The sound of footsteps should mingle with the sounds emanating from digital exhibits and patrons' conversations. Some sound could seep into Exhibition from spaces in proximity but not to great effect. The overall dark tones of the materials and subdued lighting should encourage a sense of quiet among visitors. Exhibition is a conceptually heavy space, which should encourage silence.

The presence of natural materials combined with the topography of the Main Street Station should lend a slight earthy tang to the air of Exhibition. To further conceptualize the history of slavery, the use of natural materials should leave somewhat of a dank taste. The combination of historic artifacts along with new construction should be the dominate taste in Exhibition, with the earthy, moistness following.



## *narrative*

---

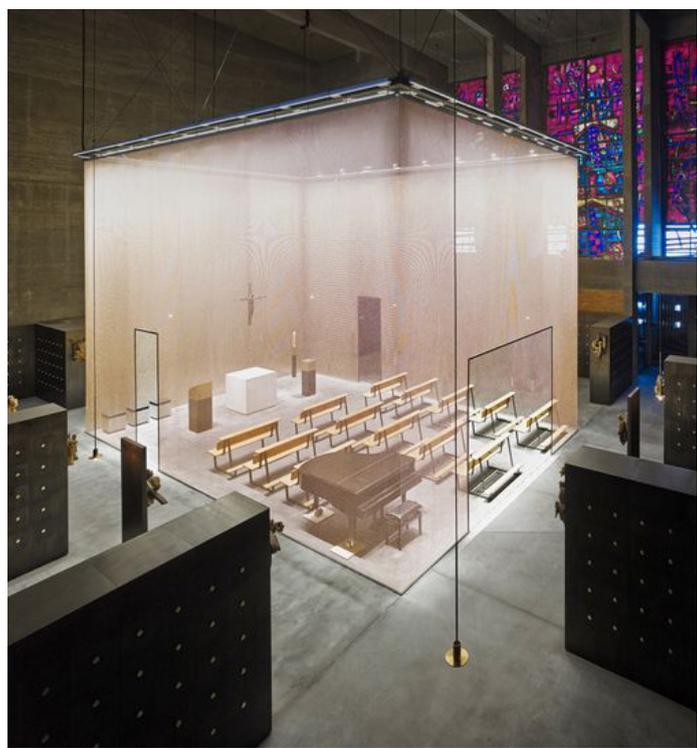
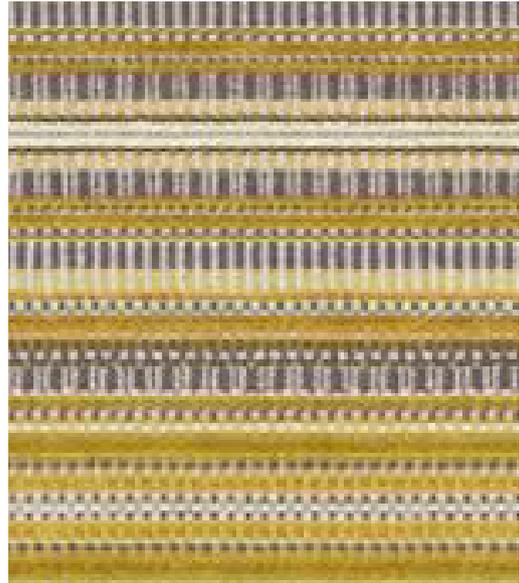
A bright spot in a dark program, Narrative breaks up Exhibition to drive home the conceptual aims of the museum. Within each Narrative space, guests are faced with the everyday realities of slavery. In these spaces guests hear personal stories from families on both sides of history affected by slavery. These stories are told in the form of video, audio and spoken word, with each Narrative space prompting specific behaviors.

As Narrative is a departure from Exhibition, it has its own distinct color palette. Bright, reflective metallic glass walls run the perimeter of each Narrative space, sheltering guests from the content in Exhibition. Similar dark stone floors run through the space, with warm wood tones and brightly painted walls. There is no sheltering darkness within Narrative, as these spaces encourage interaction.

Texturally, Narrative should be simple. Oiled woods with smooth finishes and crisp glass walls will make up most the textures within. Visually the space will have plenty of texture just from the illumination of the guests, but materially, the space should be quiet. Honed stone floors and various furniture elements will continue the language of material being of secondary importance to interpersonal story.

The dominate sounds in Narrative should come from Audio Visual displays, performers or guests' interpersonal dialogue. The echo of feet across stone floors will be present based on material and ceiling height. The scrape of wooden chairs across said floors will be audible, along with the rustle of bodies leaving and entering Narrative.

Narrative should have no distinct tastes, as its primary role is to encourage dialogue. The presence of woods and natural stones should add a vaguely earthy taste to the space, but on the whole, taste should be minimal.



## *cafe bookstore*

---

The content hub of the museum, Exhibition is the historic re-telling of the African slave trade. In these spaces, guests are confronted with the realities of history and the truths involved. Exhibition segments are interwoven with Narrative spaces, which force guests onto an emotive roller coaster.

Coming into Exhibition from Reception, the tones and values of the colors introduced should not change much. A conceptually 'dark' space, the dark green hues introduced in Reception should flow into Exhibition and complement darker greys and blacks. Contrasting values in color will help highlight exhibition materials and provide focus to the exhibits.

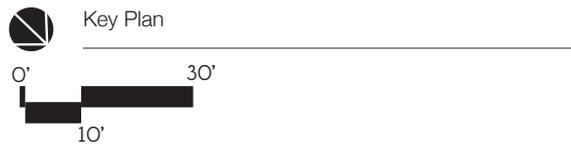
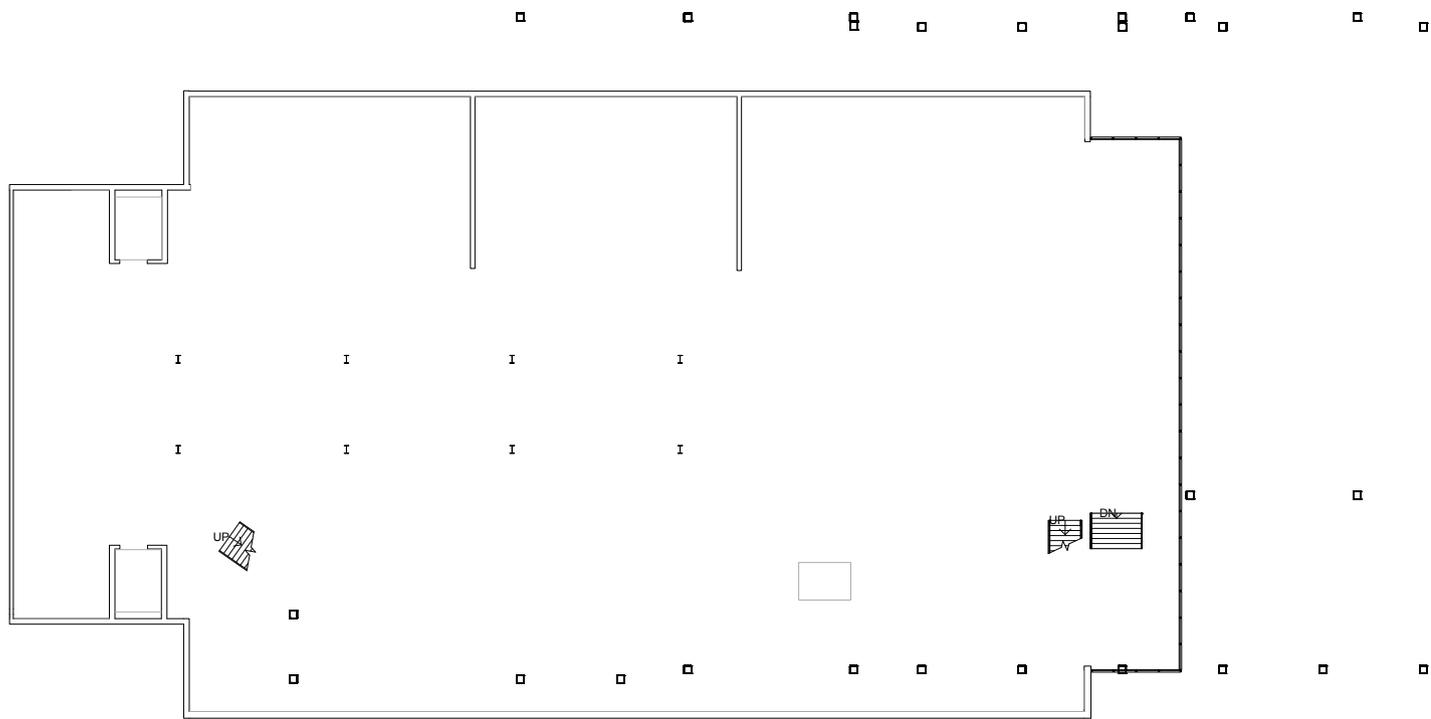
Walls should have a matte finish to minimize focus with actual exhibit materials drawing attention. Such exhibits should contain the bulk of the visual texture in Exhibition, without tactile texture. Most exhibit materials will be behind frames or glass, so all tactile surfaces will be architectural. Walls and floors in exhibition will be made from natural stone materials, with the floor being a honed surface and the walls having a rough-cut hand.

Exhibition should have an echo due to lack of soft materials. The sound of footsteps should mingle with the sounds emanating from digital exhibits and patrons' conversations. Some sound could seep into Exhibition from spaces in proximity but not to great effect. The overall dark tones of the materials and subdued lighting should encourage a sense of quiet among visitors. Exhibition is a conceptually heavy space, which should encourage silence.

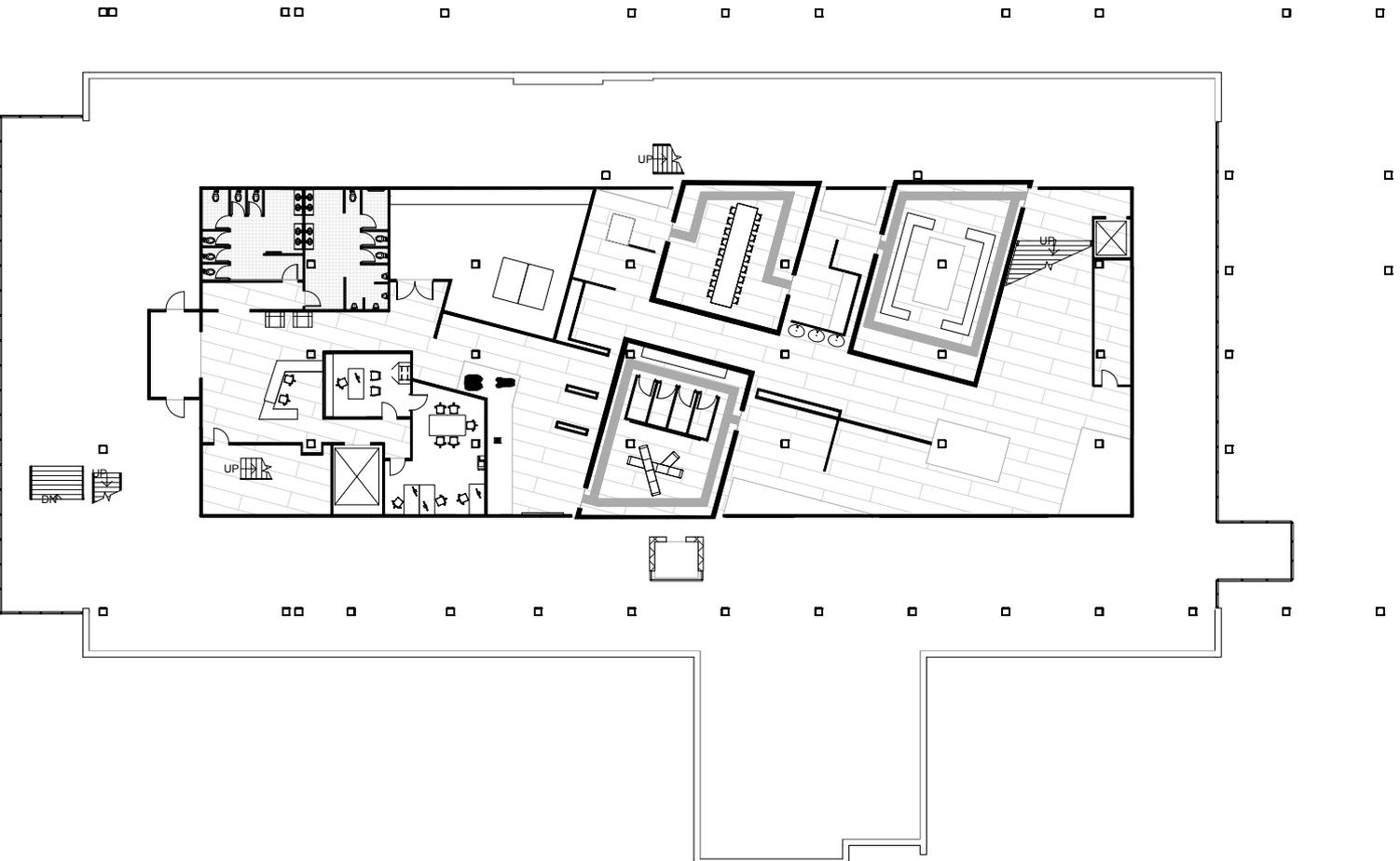
The presence of natural materials combined with the topography of the Main Street Station should lend a slight earthy tang to the air of Exhibition. To further conceptualize the history of slavery, the use of natural materials should leave somewhat of a dank taste. The combination of historic artifacts along with new construction should be the dominate taste in Exhibition, with the earthy, moistness following.

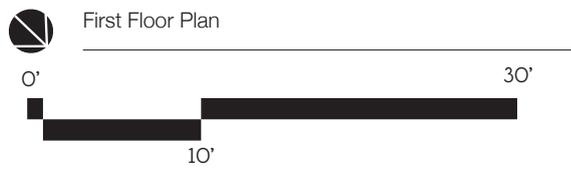


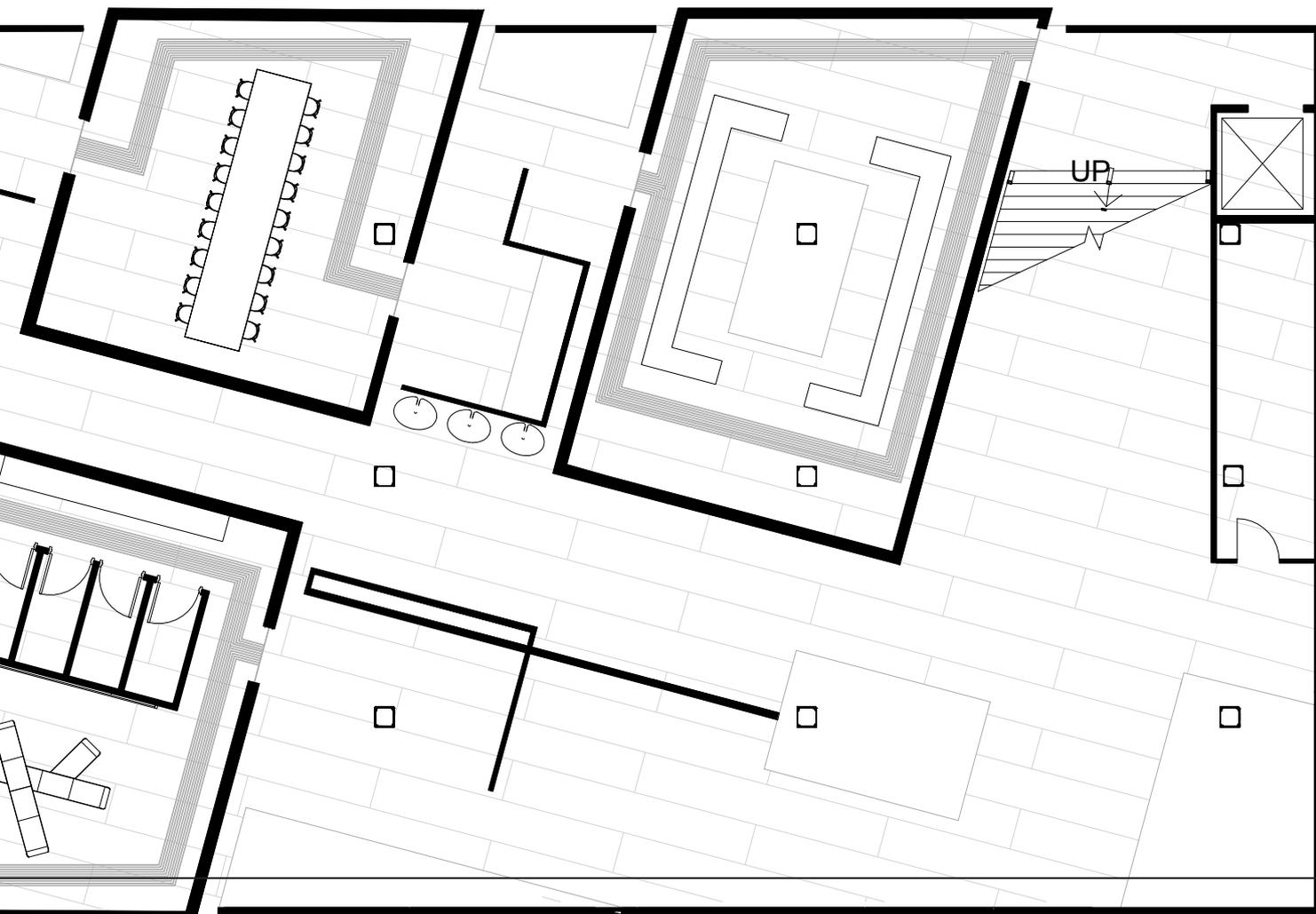
# orthographics



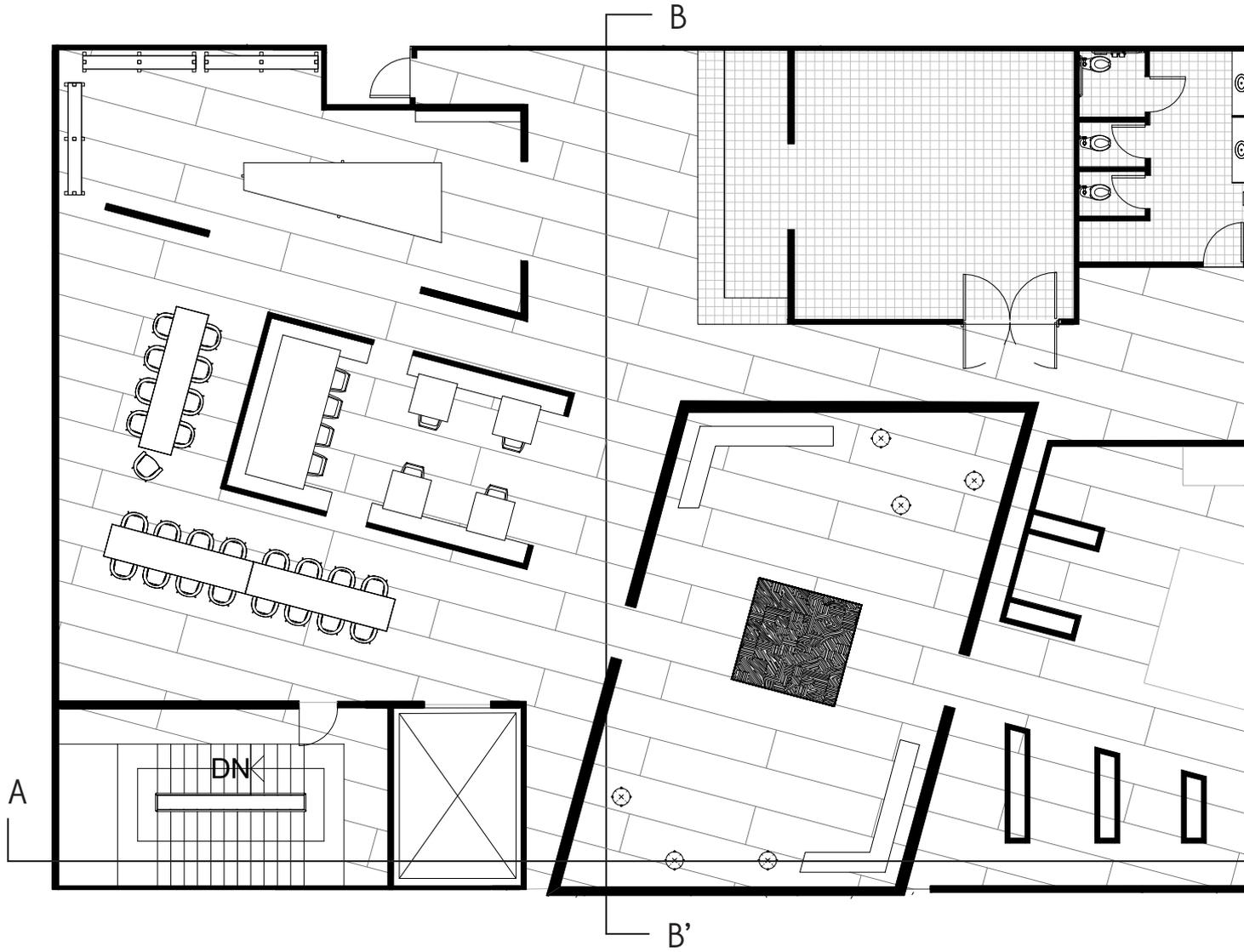
The Shed Addition to the Main Street Station is approximately 100,000 square feet of mostly open, un-programmed area. This thesis work will span 2 stories of the Shed Addition using about 40,000 gross square foot of space within the building. The orthographic drawings in this section portray the Shed Addition in its current condition after the SMBW renovation was completed in Fall 2017.



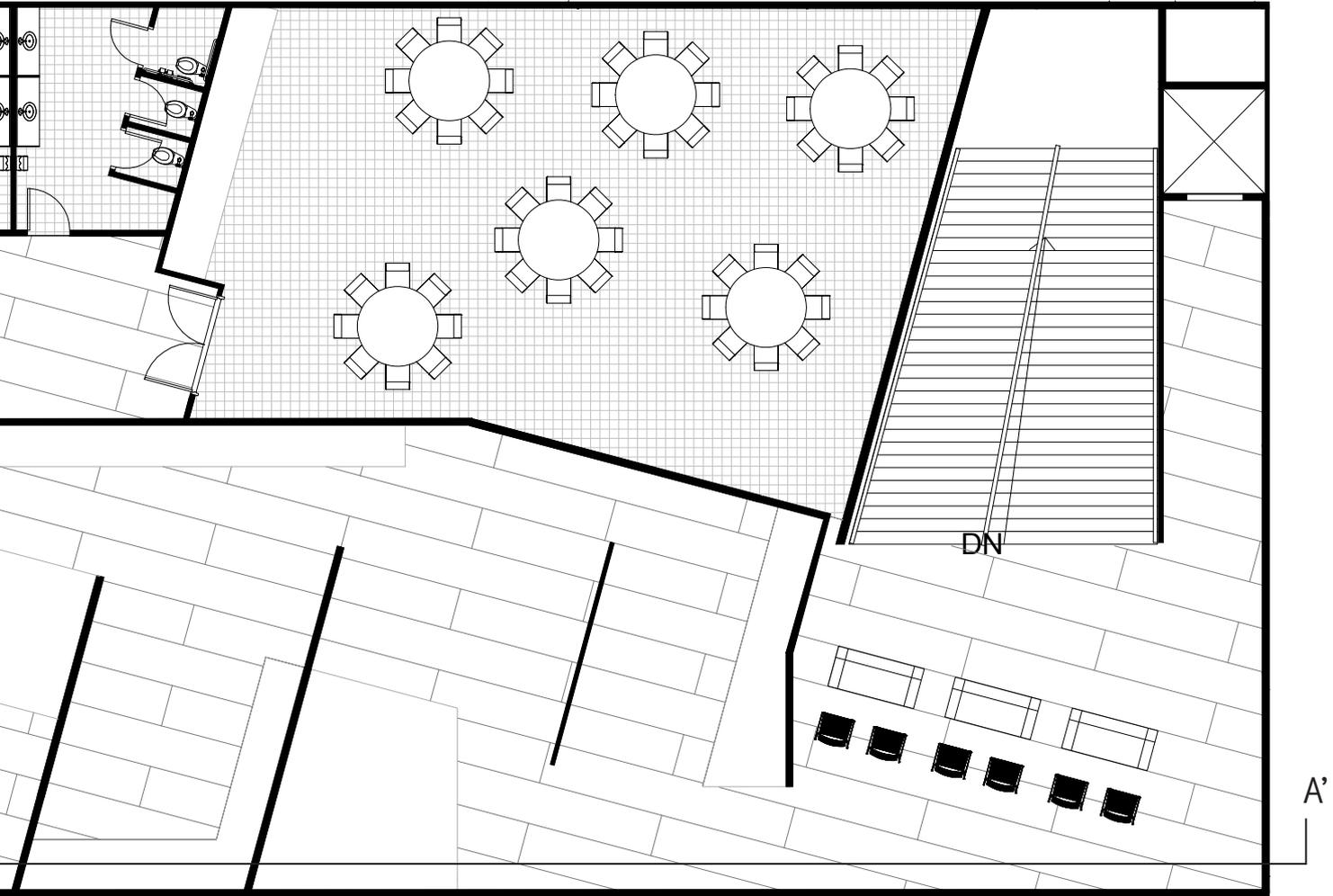


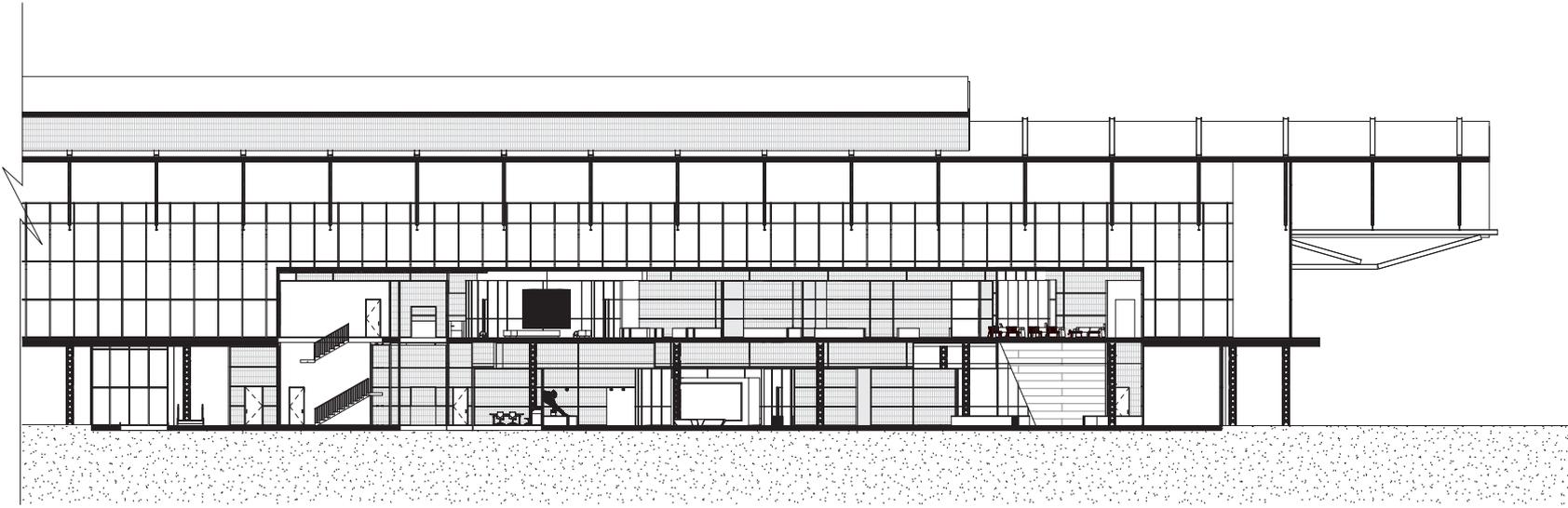


A'

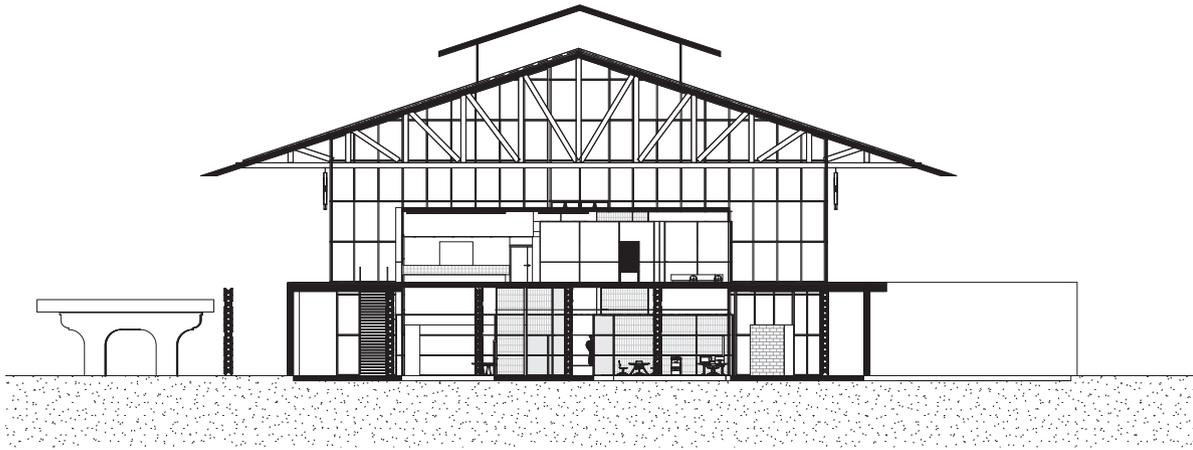



 Second Floor Plan  
 0' 10' 30'



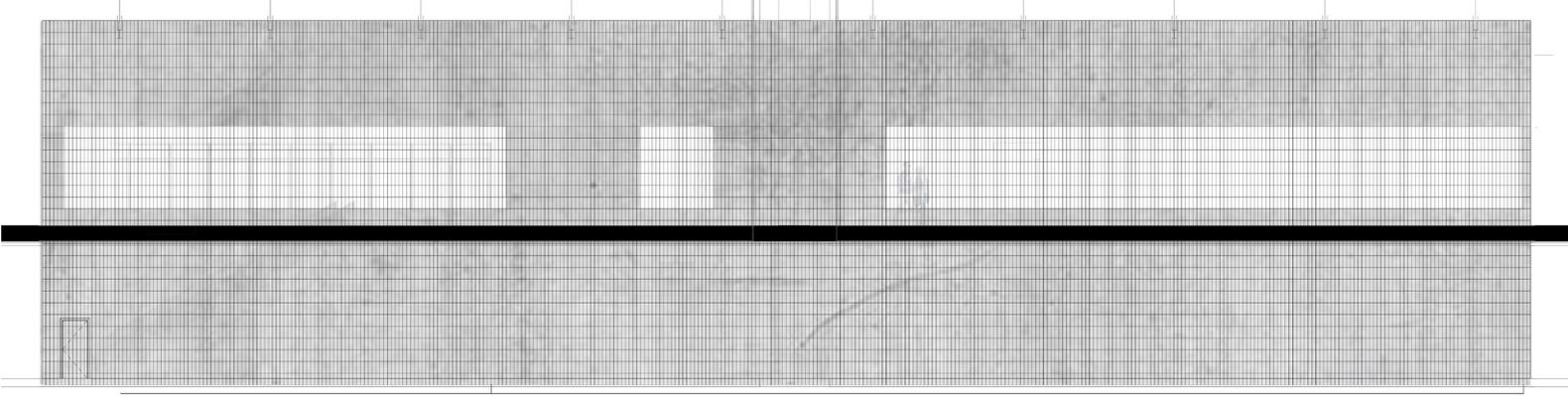


A Longitudinal Section  
0' 30'  
10'



B Transverse Section  
0' 30'  
10'

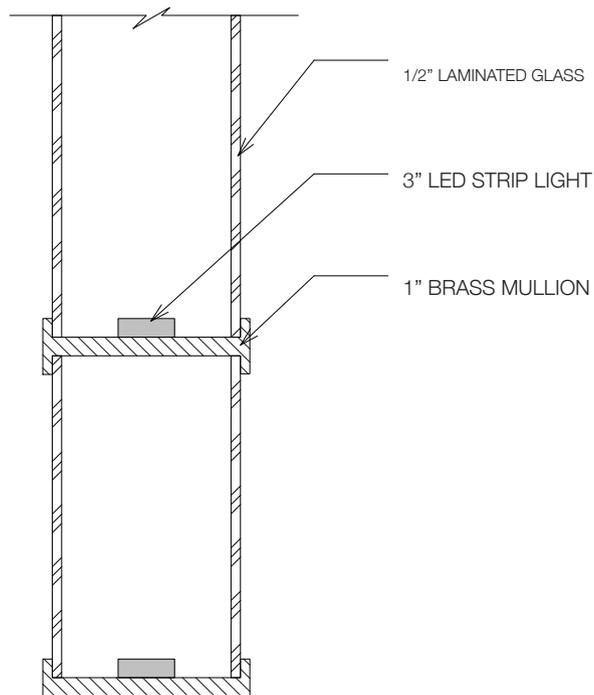
Mockup rendering of building elevation showing location for translucent concrete bricks to allow light onto the second floor. Brick models display the translucent qualities of concrete using fiber cable in-laid during the casting process.



# *architectural detail*

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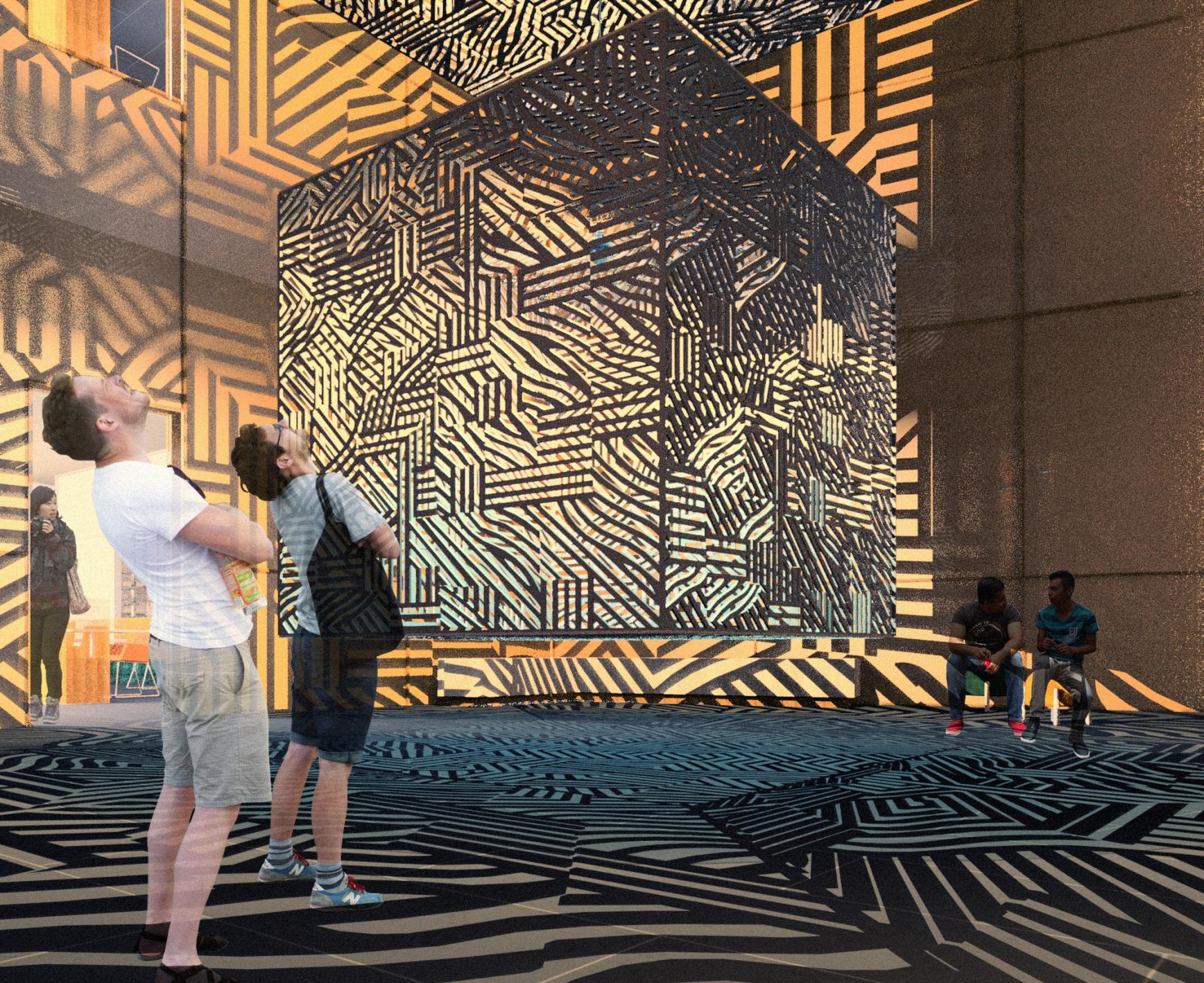
Narrative is the gem to a jewel box, the precious item contained within the shell of the overall program. Similar to a gem, Narrative has a luminous quality in that its walls are made from a double-walled glass envelope with LED strip lights inside, allowing the wall structure to glow from within. Bronze glass and brass mullions further emphasize the gem mentality, giving hierarchy to this part of the program through a departure from the brick construction of the overall building.

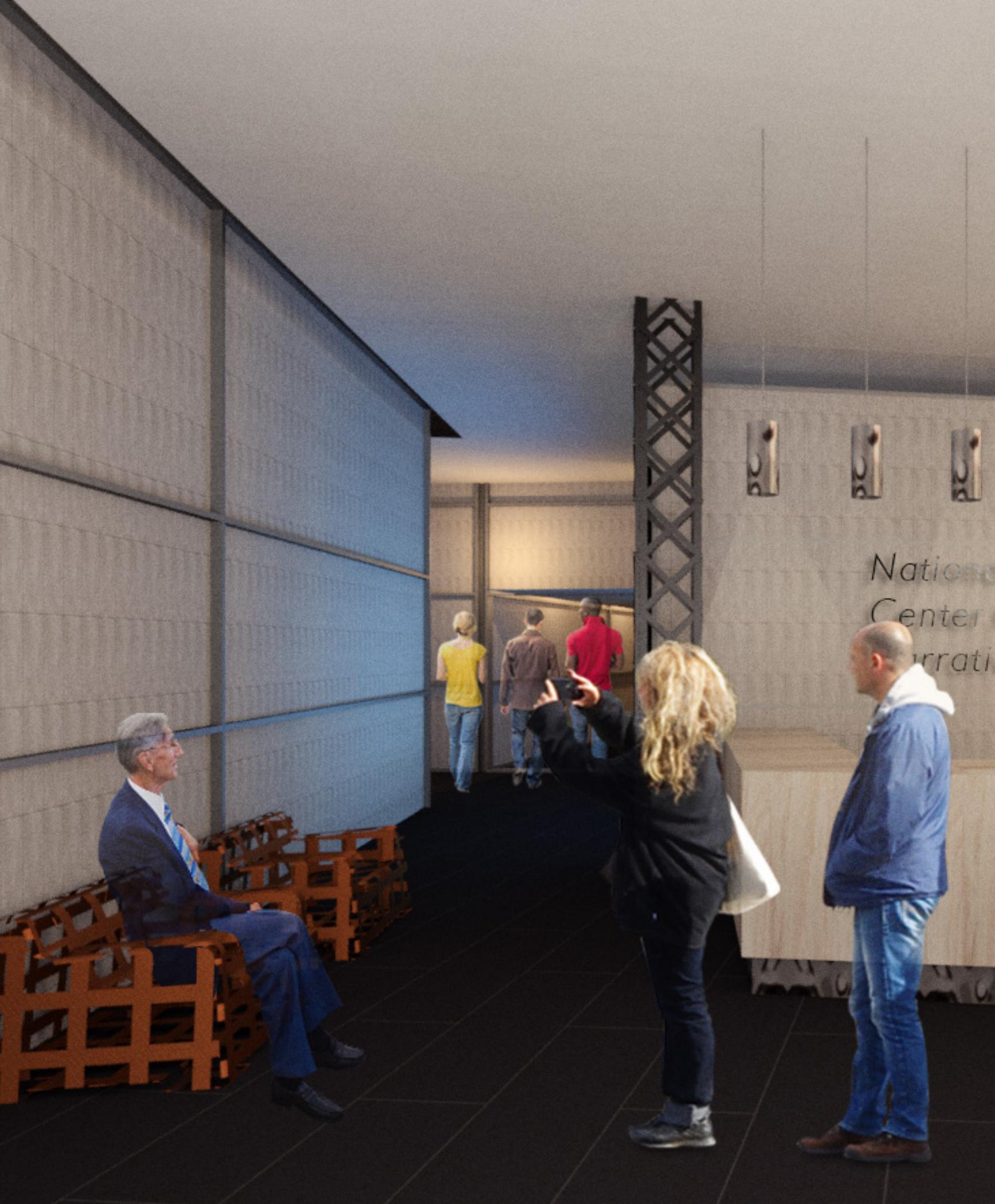


Section Cut- Narrative Walls



Rendering of Second Floor Narrative space showing the use of glowing glass wall construction.





Rendering of Reception Desk and initial views into Exhibition featuring concrete brick construction format.





Rendering of Exhibition 1 showing compression of ceilings, cove lighting and first glimpses of Narrative.







Rendering of Narrative 1 showing the submersive world of the glass wall construction. A core hub in the space made from White Oak contains a video monitor and recording booths on the other side.





The Grand Staircase transports guests from the first floor to the second, moving them closer to Reconciliation. The rendering shows the use of translucent concrete for the first time.



In Reconciliation, guests are invited into a cafe bookstore in which they can begin to experience a healed community.



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