

N:3 MA:GD/GD



Monument Avenue: General Demotion/General Devotion

Middle of Broad (mOb studio) and Storefront for Community Design (SFCD) believe that good design promotes a healthier city and encourages citizens to participate more fully in their environment, their government, and their culture.

mOb studio is an interdisciplinary, service-learning design lab consisting of three VCUarts design departments: fashion, graphic, and interior design. Faculty and students from these disciplines work collaboratively to explore design's potential to shape our city — Richmond, Virginia — and its inhabitants.

Storefront is Richmond's non-profit, design-assistance center. SFCD is focused on improving the quality of design in the city by facilitating access to design services and planning resources.

mOb+Storefront, a partnership between mOb studio and SFCD, combines the energy, enthusiasm and expertise of VCU faculty and students with Storefront's staff and their community connections.

In mOb studio, students work with clients from the community and are mentored by professional design practitioners, faculty, and local citizens. Together they are engaged and immersed in a wide range of design projects for the City's eclectic neighborhoods including Barton Heights, Carver, Church Hill, Gilpin, Route 1, the East End, and Jackson Ward.

The scope and scale of design projects varies and includes bike racks, dog-park shelters, community gardens and sheds, garments for conjoined twins, a swimming apparatus for a wounded veteran, healing gardens and nutrition programs.

Storefront was founded in 2011, by a group of city planners, residents, architects, designers, and community activists. Storefront is active in all nine City Council districts in Richmond and runs three primary programs: Design Session matches clients with design and planning professionals; Youth Empowerment educates local youth about design through partnerships, lectures and classes, and; Community Advocacy meets communities needs by facilitating access to resources to improve the quality of design and quality of life in the city of Richmond.





Monument Avenue: General Devotion/General Demotion is a national design ideas competition intended to facilitate constructive discussion about the future of Monument Avenue.

Good design has the power to offer nuanced, multi-layered and hybridized representation of the built environment in places where conventional discussion has failed. Design can mediate solutions that focus dialogue and debate.

COMPETITION OVERVIEW

Storefront for Community Design and mObstudiO at Virginia Commonwealth University School of the Arts invite teams of planners, architects, landscape architects, designers, artists or individuals to participate in an international design ideas competition to conceptually reimagine Monument Avenue in Richmond, Virginia.

The competition, called Monument Avenue: General Devotion/General Demotion, asks participants to reconsider Monument Avenue: its role as an historic urban boulevard, its viability as a 5.4 mile interurban connector, its presence in Richmond given the city's emergence as a diverse and progressive city, its significance in the history of the United States and in the current debate about Confederate statues in public spaces.

SITE

Monument Avenue originates at the J.E.B. Stuart statue at its intersection with Lombardy Street in the historic Fan District and extends west 5.4 miles into Henrico County where it terminates at Horsepen Road. The Monument Avenue Historic District extends from Birch Street (a block east of Lombardy Street) 1.6 miles west to Roseneath Road. Of its 5.4-mile length, 3.1 miles of Monument Avenue are in the City of Richmond. The remaining 2.3 miles are in Henrico County.

For more information about the competition and to download the site plan of Monument Avenue go to: monumentavenuegdgd.com

Statues punctuate the eastern end of Monument Avenue at significant intersections. General J.E.B. Stuart marks the eastern origin of Monument Avenue at Lombardy Street. Moving west, General Robert E. Lee sits at the intersection of Monument and Allen Avenues, Jefferson Davis at the intersection of Monument and Davis Avenues, General Stonewall Jackson at the intersection of Monument Avenue and North Boulevard, and Matthew Fontaine Maury at the intersection of Monument Avenue, Belmont and West Franklin Streets. The westernmost statue of Arthur Ashe is at the intersection of Monument Avenue and Roseneath Road.

CONTEXT

Designed to encourage the westward development of the City of Richmond, the original drawing of Monument Avenue showed a street accommodating a statue of Confederate General Robert E. Lee and extending west with a tree-lined grassy median. Developers unveiled the Lee statue on May 29, 1890, twenty years after Lee's death. Building rapidly increased on Monument Avenue from 1900 to 1925 as prominent regional and national architects designed houses, churches and apartment buildings. As development extended west, the Stuart and Davis statues were erected in 1907, the Jackson statue in 1919, the Maury statue in 1929.

The city erected the Ashe statue in 1996. Arthur Ashe remains the most recent addition to Monument Avenue. In 1965, on the heels of the Civil War Centennial, the Richmond Planning commission endorsed a plan to install seven additional Confederate statues on Monument Avenue. Salvador Dali proposed a sculpture of Confederate Captain Sally Louisa Tompkins in 1966. Neither of these plans came to fruition.

Recently a series of incidents and social justice movements have reignited discussions about the future of Confederate statues around the country. Baltimore and New Orleans have recently removed statues from public parks and streets. Charlottesville is in the midst of debate about the future of its Confederate statuary. Cities and towns nationwide are grappling with the role of historic and public art. There is an opportunity, in what is the former capital of the Confederacy, to establish a model for constructive civic discussion to engage the complex issues of the Avenue's history, social justice, public art and planning.

JURY (see: monumentavenuegdgd.com/jury)

A jury of nationally known and locally knowledgeable practitioners representing the planning, architecture, landscape architecture, historical and social justice communities will select finalists and winners from the submitted entries. Jurors will have full discretion for the awarding and distribution of prize money.



DESIGN VISION

Recent discussion and debate have focused on four primary strategies for the evolution of Monument Avenue.

1
The City of Richmond and the Commonwealth of Virginia should maintain the status quo on Monument Avenue. Some argue that Monument Avenue is a significant artifact of Richmond history and should be preserved as it stands.

2
The Confederate statues need context. Some argue that context would frame the roles of the Confederacy and the men immortalized in the statuary as players in Richmond's, Virginia's, and the nation's history.

3
Create more statues along the 5.4-mile length of Monument Avenue while leaving the existing statuary.

4
The removal of all or some of the Confederate statuary. Some argue that the Confederate statues should be destroyed, moved to a museum or historic park, returned to the organizations that originally funded their construction, or placed in storage.

While these strategies are most often discussed, we are confident that there are hybrids of these strategies and as yet unformulated ideas to address the issues and opportunities presented by Monument Avenue.

Competition Timeline

April 2018

Registration opens

September 15, 2018

Registration closes

Deadline Extended to

December 6, 2018

Competition entries due

at 12:00am (midnight) EST

February 14, 2019

Exhibition opens at the Valentine, Richmond, Virginia

November 20, 2019

Closing reception and announcement

of jurors' selections

and the People's Choice Award

December 1, 2019

Exhibition at the Valentine closes

Prizes

First Place

People's Choice Award

Merit Awards based on jurors' discretion

Monetary prizes will be awarded

at the jurors' discretion.

Awards will be announced at the closing reception, November 20, 2019 at the Valentine.

The jury will award a total of \$10,000 dollars in prize money.

Competition Partners

Storefront for Community Design

mOb studio, VCUarts,

The Valentine

The NEA Artworks

Local Archives

The Valentine

The Library of Virginia

The City of Richmond Public Library

Cabell Library, Virginia Commonwealth University

The American Civil War Museum

The Virginia Museum of History and Culture

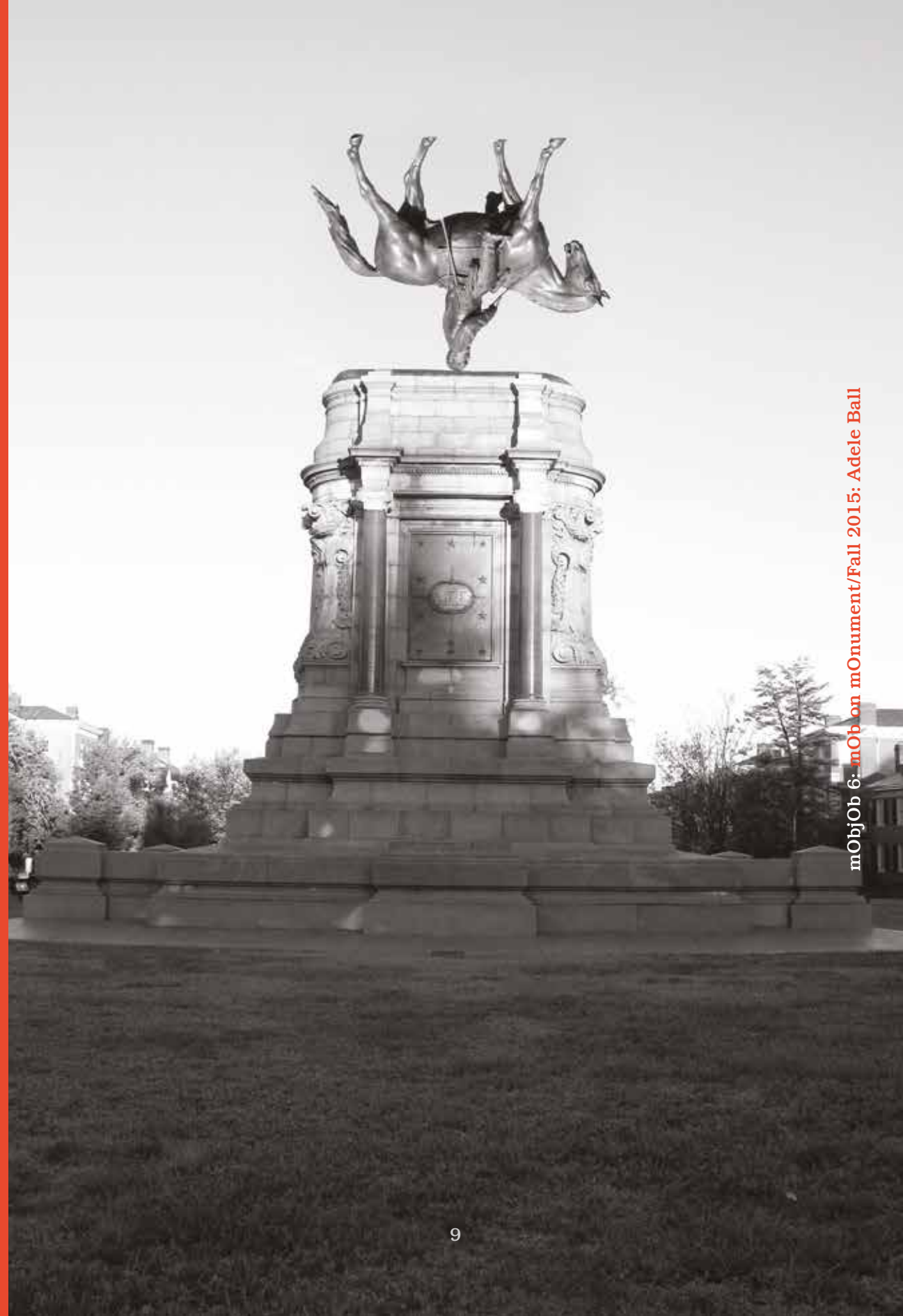
The Virginia Foundation of the Humanities

Monument Avenue Commission

Online Resources

On Monument Avenue

Monument Lab



mObjOb 6: mOb on mOnument/Fall 2015: Adele Ball

proposal for what to do to the robert e lee statue monument? how about we do not assume to be the authority on a history that we are not intimately a part of? how about we research that history with integrity and respect, and be mindful of the people that that history actually impacts. ask someone who is black. ask someone who is black and who lives in that area. ask what should be done to the statue. ask someone who is black and who lives there how they feel about it. that is part of their history and their everyday lives. why should they not have a say? if you think to do something silly to the monument -- that says that you do not believe in the gravity of that monument and its symbolism, you do not believe in the pain that it causes to so many people, and you are being racist. if you think it should be preserved just because it is "a work of art", you are being racist (there are very many nice things that exist in the world that do not exist on hatred and oppression of other people). if you do not see the hate and belittling of blackness that is intrinsically linked to its making and existing, you are being racist. if you choose not to think about these kinds of things, that is because you are privileged enough not to. the best proposal would be for each individual to educate themselves on these matters. listening to the people that are impacted by them and giving what they have to say. it would be recognizing the systemic/political/capitalistic forces that brought this monument into being and keep it there, as well as how they exist in each individual within a larger population. this is not an attack on any one person -- as with everything that concerns these matters, it is something greater than us that



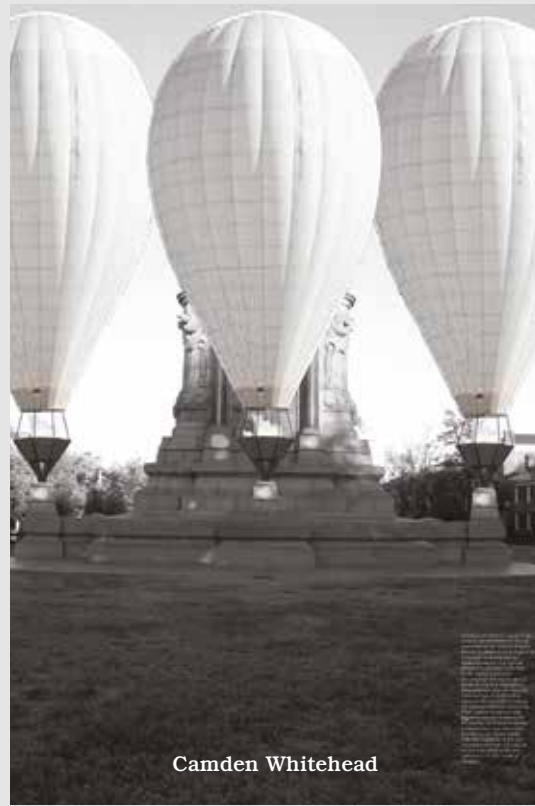
mObjOb 6: mOb On mOnument/PaII 2015: left: An Liu/right: BOqin Peng



Wagner



Julie Nerenberg



Camden Whitehead



Michael Walker



Stephanie SchapOwal



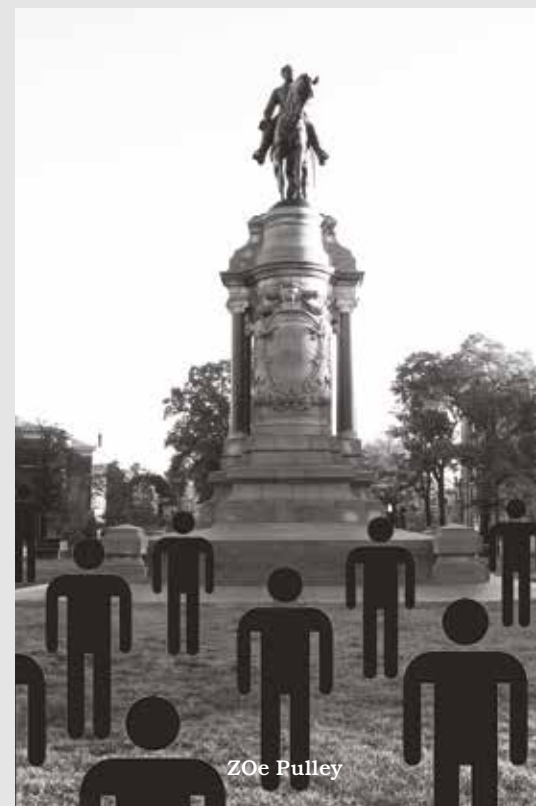
FranciscO Besa



Kasha KillingswOrth



JOhn MalinOski



ZOe Pulley



Adele Ball



mOb+Ob 6: mOb on mOnument / Fall 2015: Kerrie Harlow

In August 2017, a town hall forum took place to discuss the future of Monument Avenue in Richmond, Virginia. The thoroughfare was conceived during a site search for a memorial to Robert E. Lee after his death in 1870. Today it is a tree-lined mall, dividing east and west-bound traffic, lined with the Virginian Confederate veterans Lee, J.E.B Stuart, Jefferson Davis, Thomas “Stonewall” Jackson and Matthew Fontaine Maury. In 1996 Richmond integrated its most famous street, erecting a monument to Richmond native and African-American tennis champion Arthur Ashe.

Decisions to remove Confederate monuments in Charlottesville and New Orleans prompted Richmond to consider its own. But the August meeting — which drew over 500 attendees — ended up a two-hour shouting match that “bordered on chaotic,” according to the Richmond Times-Dispatch. A few days after the meeting, about an hour away, the “Unite the Right” rally erupted in Charlottesville to protest Confederate monument removal.

A group behind a Richmond design collective was paying close attention. mOb studiO is a partnership of three design departments of Virginia Commonwealth University School of the Arts. Storefront for Community Design is a local non-profit design assistance center. Working together as mOb+Storefront, the two organizations share studio space and often collaborate.

Monument Avenue has long been of interest to mOb+Storefront. This Thursday, Feb. 14, the collaborative will unveil one result of its sustained conversation around the thoroughfare. An exhibit it’s mounting at The Valentine, a local historic center, will display proposals from around the world that re-imagine Monument Avenue, exploring “its role as an historic urban boulevard, its viability as a 5.4 mile interurban connector, its

presence in Richmond given the city’s emergence as a diverse and progressive city, its significance in the history of the United States and in the current debate about Confederate statues in public spaces,” as the collaborative puts it.

mOb+Storefront doesn’t simply want to exhibit the proposals — they want to city to start discussing them. “Race is on everybody’s mind, and has been on everybody’s mind for a long time here,” says Camden Whitehead, an architect, cofounder of mOb studiO and the competition director. “And nobody knows how to talk about it.”

mOb+Storefront’s work around Monument Avenue dates back to 2015. Following the shooting at Emanuel AME Church in Charleston and police shooting of Michael Brown in Ferguson, mObstudiO faculty asked a group of Virginia Commonwealth University design students to design a prosthetic for Monument Avenue’s statue of Robert E. Lee that would alter its meaning.

In November of 2015, mOb hosted a show and standing-room-only panel discussion around the student proposals.

“Having all these proposals around us sort of diffused the situation,” says Whitehead. “It enabled us to talk about the proposals, and not about where an individual stood on the issues.”

It was a stark contrast to the heated Town Hall meeting that summer. “It seemed to enhance the discussion, and make it a lot more constructive,” Whitehead adds.

mOb+Storefront applied for and received a National Endowment for the Arts grant to hold an international design competition to further reimagine Monument Avenue. The competition opened to submissions in May 2018 and closed this past December.

For Whom By Whom: Emily Nonko

The collaborative invited planners, architects, landscape architects, designers, artists and individuals to submit designs; a separate youth competition included workshops to assist students in designing monuments to heroes they think worthy of the next monument for the avenue.

The Valentine will exhibit all the entries, highlighting the 20 proposals that jurors selected as finalists. Youth entries will be displayed at the Branch Museum of Architecture and Design on February 16th. Visitors will have a chance to weigh in on submissions through a People's Choice Vote.

But the most crucial aspect of the exhibit will be a series of discussions, the group says. They hope the proposals help steer conversations, while prompting visitors to themselves envision a new Monument Avenue. "A unique aspect of design is that it can focus a conversation," Whitehead explains.

"I've looked through these entries and I think there's such hope for a better and different future," says Ryan Rinn, executive director of the Storefront for Community Design and project liaison for the competition. "The beauty of a competition like this is that you can see that realized in ways you probably never thought about."

Sandy Wheeler, a graphic design professor who is also part of mOb, hopes such conversations can serve as a blueprint for more to come. "It becomes a model for other issues that have to deal with race, and can be extended to other contemporary issues we're dealing with, like gender," she says.

Richmond Mayor Levar Stoney formed a Monument Avenue Commission in 2017, which released a report last summer recommending the removal of the Jefferson Davis statue as well as the addition of signage to the four others of Confederate leaders.

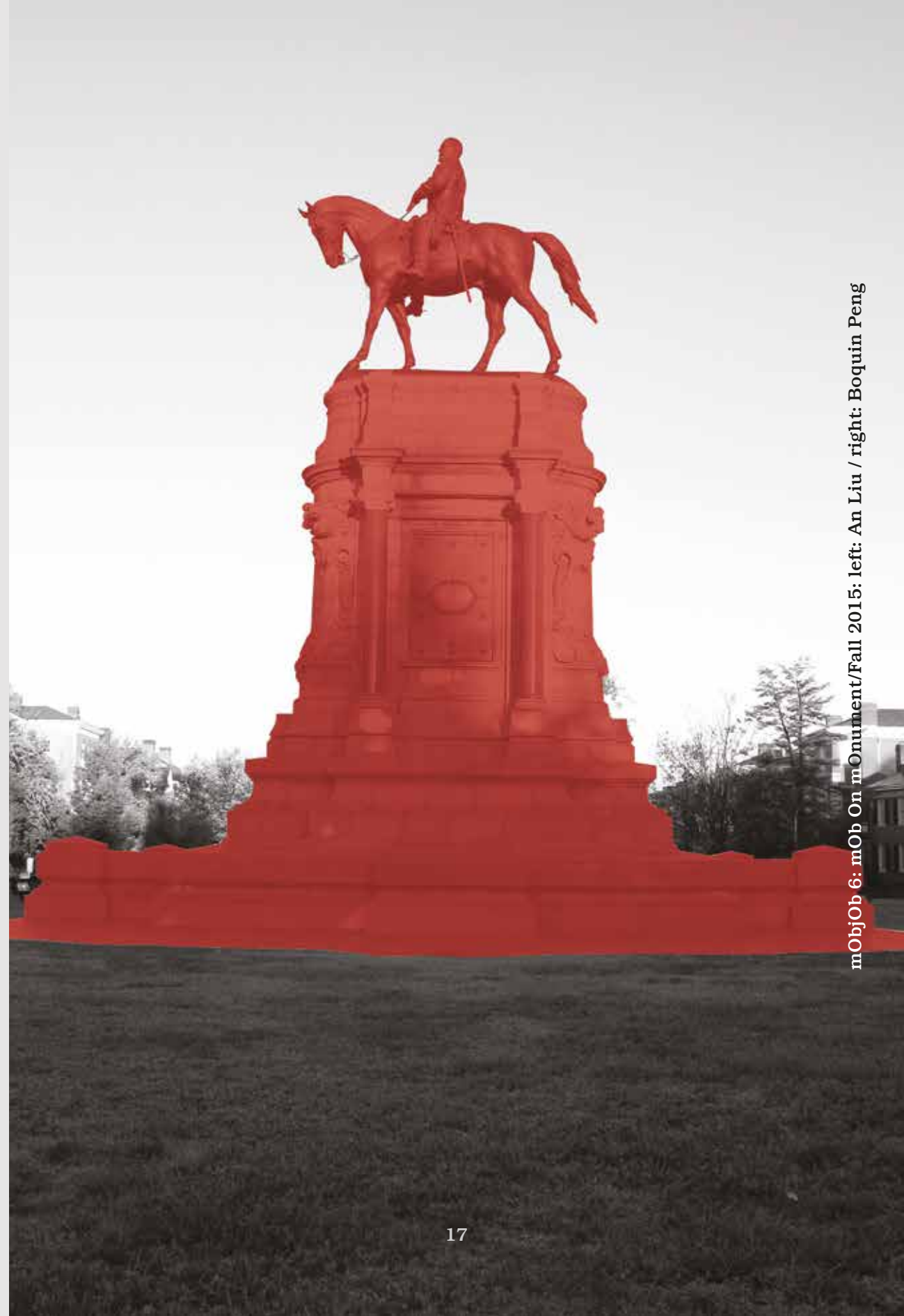
Though the City of Richmond is aware of the design competition, there is no commitment or mandate to implement ideas from any of the proposals.

For mOb+Storefront, "it's a speculative effort to put an offering out there and hope something sticks," Whitehead says. "Primarily for us, it's about keeping the conversation going."

This article is part of "For Whom, By Whom," a series of articles about how creative placemaking can expand opportunities for low-income people living in disinvested communities. This series is generously underwritten by the Kresge Foundation.

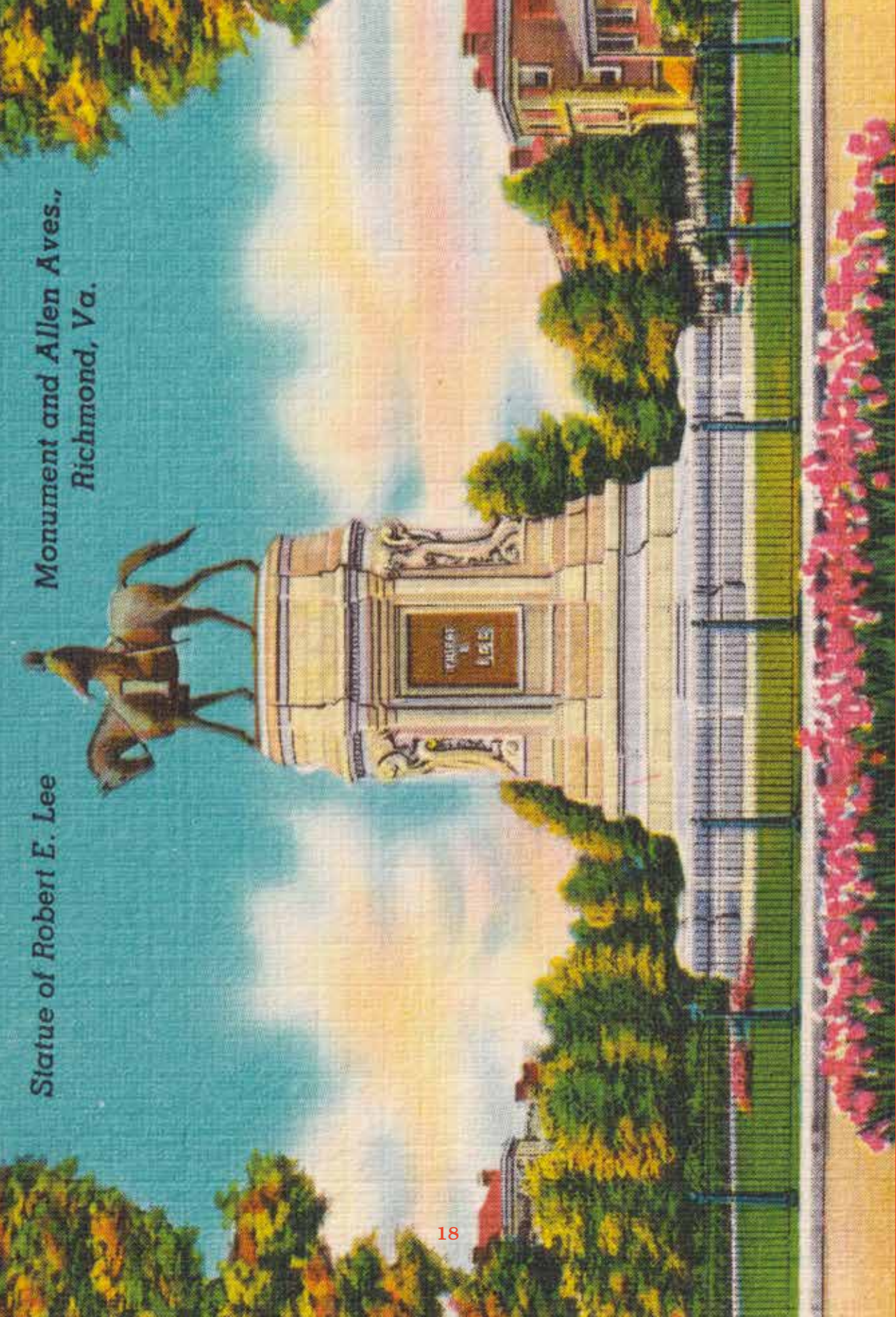
Emily Nonko is a Brooklyn, New York-based reporter who writes about real estate, architecture, urbanism and design. Her work has appeared in the *Wall Street Journal*, *New York Magazine*, *Curbed*, and other publications.

February 12, 2019



Statue of Robert E. Lee

Monument and Allen Aves.,
Richmond, Va.



Invitation to Compete

Storefront for Community Design and mObstualO at Virginia Commonwealth University School of the Arts invite teams of planners, architects, landscape architects, designers, artists or individuals to participate in a national design ideas competition to conceptually reimagine Monument Avenue in Richmond, Virginia.

Monument Avenue: General Demotion/General Devotion asks participants to reconsider Monument Avenue, its role as an historic urban boulevard, its viability as a 5.4 mile interurban connector, its presence in Richmond given the city's emergence as a diverse and progressive city, its significance in the history of the United States and in the current debate about Confederate statues in public spaces.



GENERAL DEMOTION/GENERAL DEVOTION

April 2018

Registration opens

September 15, 2018

Registration closes. No entries will be judged if they are not registered by September 15

December 1, 2018

Competition entries due

February 14, 2019

Exhibition of competition Entries Opens at the Valentine, Richmond, VA

November 20, 2019

Closing reception and announcement of jurors' selections and People's Choice Award

December 1, 2019

Exhibition closes

more info:

www.monumentaveuegdd.com

monument@storefrontrichmond.org

THE RICHMOND ENGAGEMENT CORRIDOR

VISION

Using a holistic approach, incorporating thoughts and ideas from the fields of planning, preservation and placemaking, this proposal seeks to create a vibrant and inclusive environment for Monument Avenue by aiding in the economic development, creating welcoming environment for open-ended social and cultural activities, and promoting an inclusive space for the greater Richmond community.

There is an opportunity to channel and manifest the abundance of passion surrounding Monument Avenue into an active community corridor. Using methods such as art, design, cultural programming, and collaboration with local institutions. This proposal uses suggested projects to advance the use of Monument Avenue in three key focus areas: **Recreation, Education, and Culture.**

These focus areas work to diversify, enliven, and animate Monument Avenue. Furthermore, they present an opportunity for critical social development such as art or small business incubator spaces. Properties such as the abandoned hotel at these programs, which can provide business development, marketing and technical assistance.



Recreation

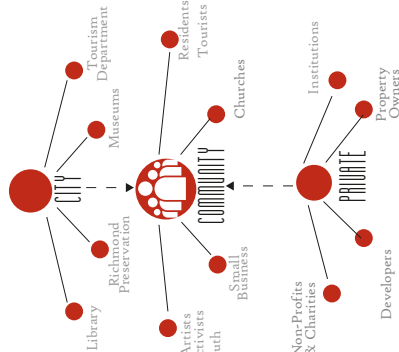
Broadly defined, recreation projects are those that encourage both active and contemplative use of space. These projects seek to enliven Monument Avenue into a more active and inclusive space for both residents and visitors. These projects seek to create a versatile setting for cultural, artistic, and physical activities and experiences. Projects in this category further develop a connection between this corridor and other parts of the neighborhood and Richmond as a whole.

Education

Monument Avenue is uniquely situated near universities, cultural institutions, and community organizations that position the corridor as a potential epicenter for community-based and scholarly discussion focused on slavery, the American Civil War, and social justice issues in the United States. Educational projects highlight opportunities for Richmond to become a prominent voice, research center, and thought leader for these important conversations.

Culture

Monument Avenue is currently a polarizing environment due to its deep-seated history and strong social implications. The cumulative discord that the Avenue generates inhibits the advancement of conversations regarding making the corridor into a more inclusive space. To make progress, actions can be taken to neutralize the stigma surrounding the Avenue. This can open the space as a more comfortable environment for a diverse group of community members and visitors.



This strategy can expand beyond Monument Avenue. City, community and private entities can work together to create a network that bolsters and supports a vibrant Richmond community, that it's both rooted in its history and cognizant of its future.

REBRANDING THE RICHMOND ENGAGEMENT CORRIDOR

- Rebranding Monument Avenue as the "Richmond Engagement Corridor (REC)" seeks to acknowledge Richmond as a dynamic city of creative dreamers and doers.
- Rebranding aids in neutralizing the stigma that the Avenue is not an inclusive space or representative of Richmond collectively.
- Projects enhance the visitor experience as informative and fun additions that cater to major local demographics and visitors.



RECREATION: POP-UP AND INCUBATOR PROGRAMS

- Vacant or for sale buildings in and around Monument Avenue can be transformed into new mixed-use development such as art or small business incubator spaces. Properties such as the abandoned hotel at these programs, which can provide business development, marketing and technical assistance.
- Temporary close portions of Monument Avenue to vehicular traffic to allow for pop-up markets and events such as farmers markets, arts and crafts fairs, and 5K or marathon races.

CULTURE: PLACE-BASED AND LOCAL ART

- Addition of place-based art to the landscape as an integrative approach to building community, advancement of discourse on social justice issues in Richmond and the United States.
- Local artists design installations that combine with the existing sculptures and encourage walking along the corridor.

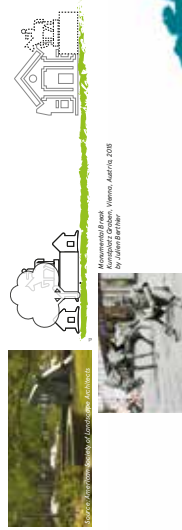
RECREATION: HERITAGE TOURISM CENTER

- The construction of visitor kiosks along Monument Avenue which will include a city map, and information on local cultural, educational, and recreational sites and institutions.



CULTURE: HIDE AND REVEAL DESIGN APPROACH

- Remove all monuments from their pedestal or any aggrandizing features and place them at a more human scale around the landscape.
- Using a play off of the high-European style of "hide and reveal" landscape design, contextualize the monuments so that they are simply another element within the space rather than the focal point of the corridor.



EDUCATION: YOUTH ENGAGEMENT

- Enhance the connection between programming along Monument Avenue and local educational institutions. More space for on-site hands-on space for exploring and discussing history and social justice issues.

- Key local educational institutions include Virginia Commonwealth University, University of Richmond, The Virginia Museum of History and Culture and the Science Museum of Virginia.



EDUCATION: RECOGNIZING UNSUNG HEROES

- Select portions of Monument Avenue can be lined with brick pavers or concrete panels that show the names of influential Richmond citizens or depict scenes of local significance.

- Any citizen may nominate a person or events for dedication along the avenue. This makes it an opportunity to honor the figures and overlooked significant events of Richmond's long history.



RECREATION: ENHANCED PEDESTRIAN EXPERIENCE



- Landscape design modifications such as additional benches can promote recreational activities along Monument Avenue, such as outdoor lunches, sitting with friends or reading a book quietly.

- A reduction of the speed limit along Monument Avenue and the introduction of more crosswalks can facilitate a safer and more comfortable environment for pedestrians along the corridor.

- Increased pedestrian infrastructure connecting Monument Avenue to other historic landmarks can help create a larger, more inclusive social narrative for Richmond.

EDUCATION: COMMUNITY THINK TANKS

- The creation of community think tanks can provide the coordination and implementation of scholarly discussions about the history of slavery, the American Civil War and social justice issues.

- These think tanks can organize annual conferences and lecture series on these topics, as well as maintain a calendar of related educational events.

- The think tanks can also organize oral history programs that allow community members to share their unique narratives which would enrich Richmond's history and current community.



MOB ON MONU MENT AVENUE

TEAM

Esther Cho
Jordan Greene
Julie Nerenberg
Kasha Killingsworth
Kate Renner

MENTORS

Danielle Worthing, Historic Richmond
Madge Bemiss, Madge Bemiss Architects

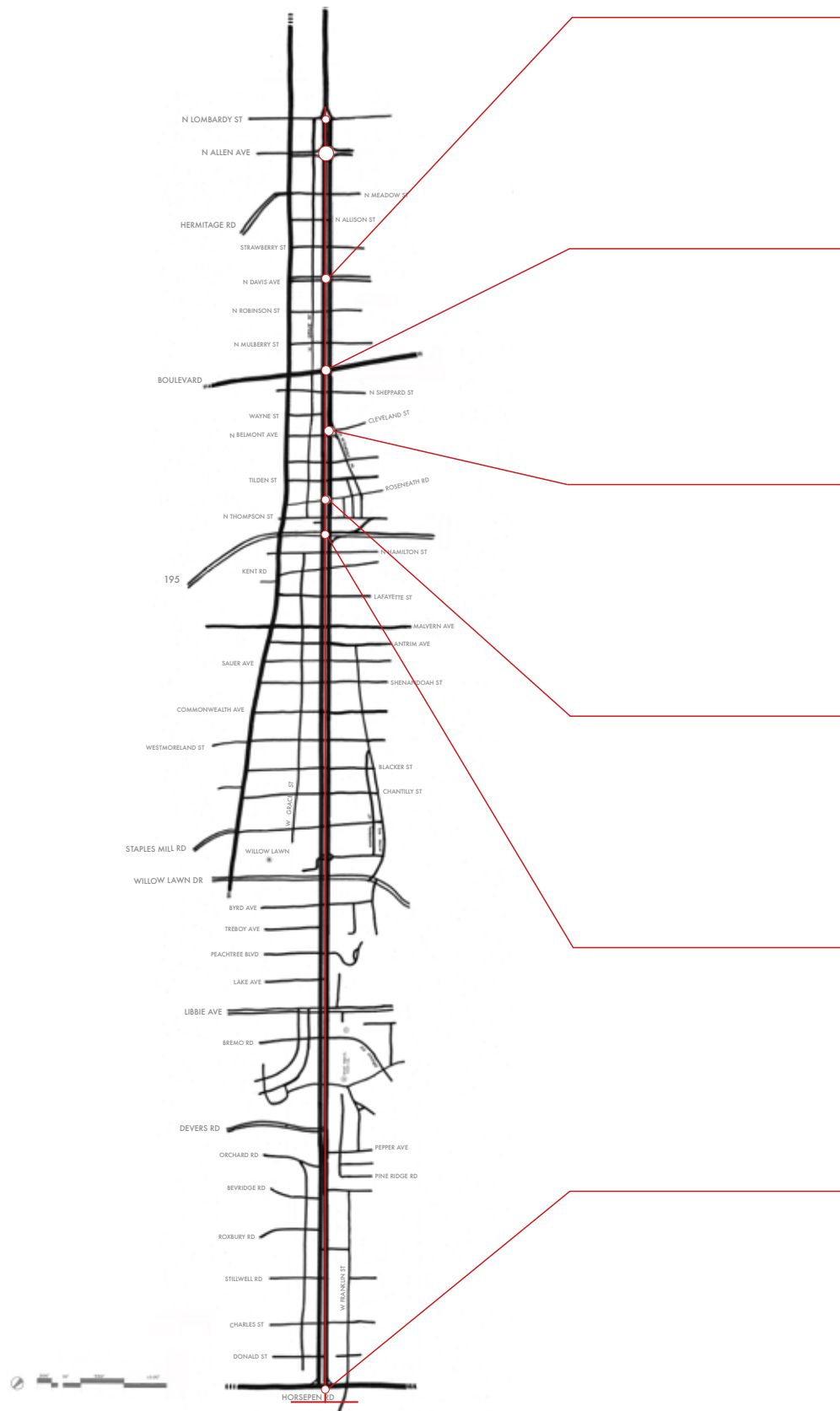
BRIEF

Creating a series of actions based on the ongoing conversations around the history and future of one of Richmond's most iconic streets.

ACTION

After studying Monument Avenue at its full 5.4 mile length and focusing on areas of the avenue which we thought most needed addressing, we proposed an addition to Monument which we believed would unify the avenue, address the monuments and their challenging histories, and make the avenue more welcoming and usable for all residents and visitors of Richmond. The addition is an elevated bridge, to be used by pedestrians either on foot or bike, which spans the length of Monument Avenue to connect some of its more disparate sections together. A gateway over the avenue, the bridge is a slender, steel structure which complements the existing monuments and creates a new centerpiece to the avenue, a centerpiece which is just as much of a destination as the monuments have come to be. The bridge over Monument Avenue interacts with the monuments from Lombardy to Rosemeath in site specific ways and gives users of the bridge a different perspective on the monuments, as they are able to visually and physically be on their level.

We wanted to challenge the current representation of the monuments, as they are currently less than accessible to the public and seem to be revered as untouchable works of art, rather than public works of art. Through a series of models, drawings, and maps, we communicated our proposal for the new addition, specifically the additions which would be made to the existing monuments on Monument Avenue. The new monument sites will be accessible to all users and will allow pedestrians on the bridge to have new gathering spaces, new community meeting areas, new areas for recreation, and the opportunity to understand the monuments and their true history through informative signage. Through providing these amenities, the Monument addition will allow residents and visitors to fully enjoy the avenue in its entirety as well as understand its roots, and will propose clear, pedestrian-oriented traffic over a street which is nearly always frequented by traffic. This newfound accessibility will allow people to observe and contemplate the monuments from much closer than they previously would have, and will encourage users to confront and acknowledge the monuments in a more thoughtful and educated way, rather than simply driving by them.



JEFFERSON DAVIS

The addition bridging over the Jefferson Davis monument serves as a clear, simple integration of monument and pathway. Users of the bridge are able to walk on either side of the monument's tallest pillar, at a level elevated higher than Jefferson Davis himself. The bridge is 15 feet tall at its highest point, which allows users to cross comfortably over the line of traffic and continue along the pathway in either direction.

STONEWALL JACKSON

The walkway at the intersection of Monument and Boulevard bridges across the intersection, and is directly perpendicular to the Stonewall Jackson monument. Bridging across the monument itself, underneath the horse's legs, the walkway allows its users to interact directly with the Stonewall Jackson monument and appreciate the sculpture's craftsmanship and sheer size, rather than the glorified content. After crossing beneath Jackson and his horse, pedestrians and bikers enter into the beginning of the Museum District, an area rich with foliage.

MATTHEW FONTAINE MAURY

Here the walkway rises to 21 feet tall around the Matthew Fontaine Maury monument. This height allows someone to be at eye level with the tallest portion of the monument. This encourages a primary interaction between the public and the statue. The walkway itself widens around the monument, mimicking the shape of the original grass area surrounding Maury. Two sets of stairs follow the outer curve on opposite sides, leading pedestrians down to the ground level, where they can observe the Maury statue and enjoy the more private foliage-filled courtyard beneath the opening in the bridge.

ARTHUR ASHE

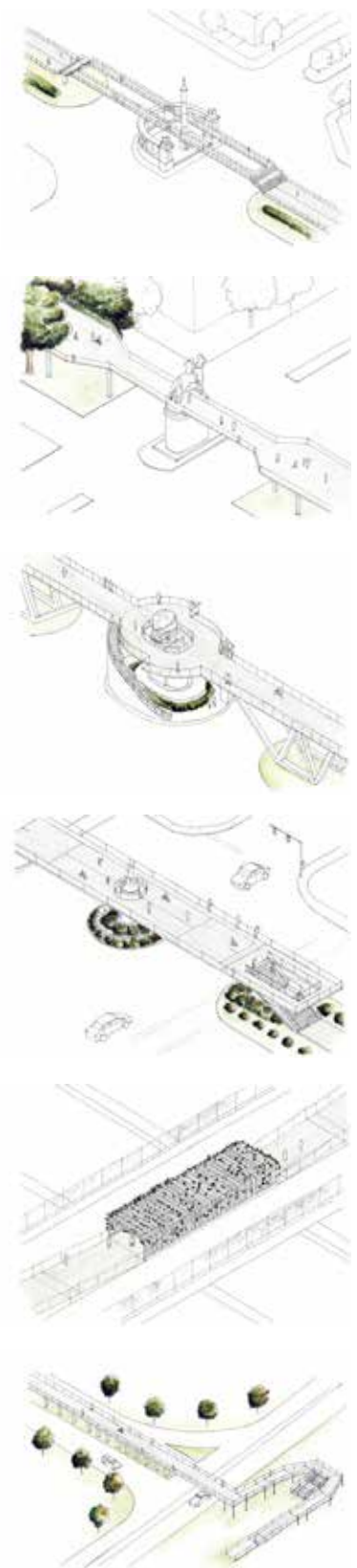
The addition over the Ashe monument serves as a place of engagement which allows users of the bridge to get close with the local hero, something they previously would not have had the chance to do. With engraved lines in the concrete base mimicking the tennis courts Ashe frequented, and a cutout in the pathway allowing users to closely view the monument, the Ashe addition allows for a viewing of Ashe which is more personal and allows the Ashe monument to be viewed more favorably than it has been previously.

BRIDGE OVER 195

Located above the downtown expressway, this section of Monument Avenue spans over both 195 and the adjacent railroad it encloses, leaving it the only section of Monument Avenue which does not have any greenery in its median. An uneven concrete slab, the median poses issues of varying elevation and remains an inaccessible and unsightly area of the avenue. To combat the changes in elevation, the addition to Monument here ramps down to street level, creating a walking path atop the existing slab. Steel beams and lintels form a pergola above the pedestrians using the path, and are covered with vines and greenery, which shade users of the path and bring life and color to an otherwise gray area of the avenue.

EXIT/ENTRANCE AT HORSEPEN ROAD

Located at the end of Monument Avenue, the addition at Horsepen Road serves as a universal entrance and exit to the bridge. The entrance / exit is clear and visible to any passerby, and may encourage any potential users farther down Monument Avenue to use the pathway and better experience the avenue. Able to be utilized as a venue for walking or biking, neighbors who live nearby and do not have yards or sidewalks of their own can utilize this section of the bridge to walk their dog, go on a morning run, or bike down the Monument Bridge, either going the full 5.4 miles or exiting at a ramp or elevator exit whenever they reach their destination.



Team: Esther Cho, Jordan Greene, Julie Nerenberg, Kasha Killingsworth, Kate Renner



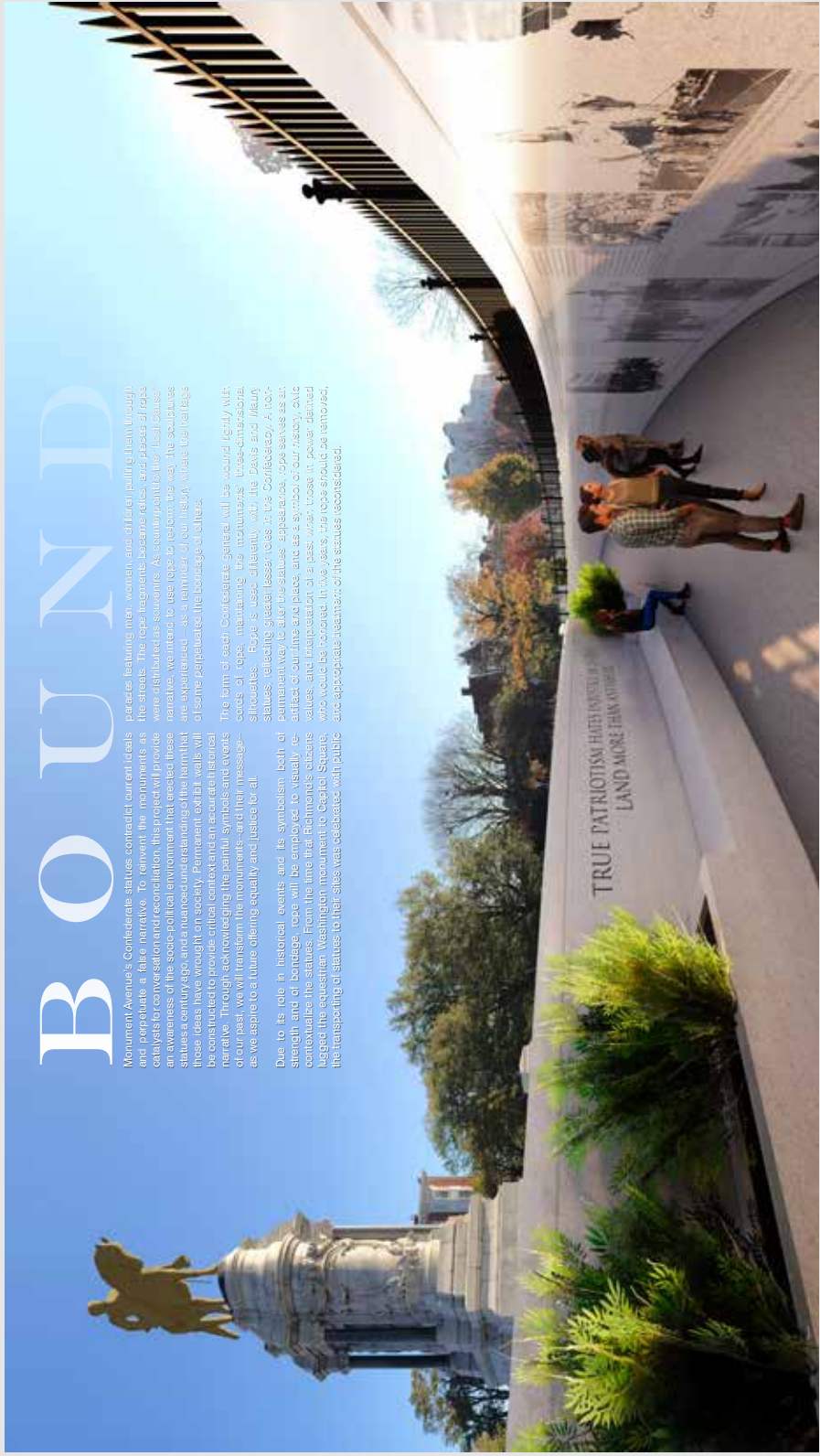
BOUND

Monument Avenue's Confederate statues contradict current ideals and perpetuate a false narrative. To reinvent the monuments as catalysts for conversation and reconciliation, this project will provide an awareness of the socio-political environment that erected these statues a century ago, and a nuanced understanding of the harm that these ideas have wrought on society. Permanent exhibit walls will be constructed to provide critical context and accurate historical information, including the painful, specific and extensive details of each statue's history, and the message we aspire to a future offering equality and justice for all.

Due to its role in historical events and its symbolism, both of strength and of bondage, rope will be employed to visually re-contextualize the statues. From the time that Richmond's citizens lugged the equestrian Washington monument to Capitol Square, the transporting of statues to their sites was celebrated with public

parades featuring men, women and children pulling them through the streets. The rope fragments became relics, and pieces of rope were distributed as souvenirs. As counterpoint to the "Lost Cause" narrative, we intend to use rope to refer to the way the sculptures are explained — as a reminder of our history while the heritage of some perpetuates the bondage of others.

The form of each Confederate general will be reworked to fit with the concept of rope monuments to the numerous equestrian statues. Rope is used affirmatively in the Confederacy. A rope statue, reflecting Christian lesser idols in the Confederacy, A rope permanent way to alter the statues' appearance, rope serves as an artifact of our time and place, and as a symbol of our history, race values, and interpretation of a past, when, those in power, denied who would be honored. In five years, the rope should be removed, and appropriate treatment of the statues reconsidered.



1 LEE MONUMENT

A permanent exhibit about the social, historical and cultural context of Monument Avenue and its statues is located on the Lee Monument site. As the visitor descends and then rises again on two walkways recessed into the ground, wall-mounted panels will provide information on the history of Monument Avenue and its creation; the socio-political environment that erected many of the monuments—including the Jim Crow era and the myth of the Lost Cause; and the current installation of ideas for symbolism, and each element will be designed to create a "souvenir card" with a piece of rope to collect ideas for future monuments and to draw something that the visitor learned.

3 STUART MONUMENT & JACKSON MONUMENT

Wound lightly with rope, Monument Avenue's Confederate generals will be visibly changed by the same material once used by citizens to haul the monuments into place. The intervention will not permanently alter the sculptures, but will serve as a visual reminder of the evolution of our understanding about the monuments and what they represent. New text panels will be installed to provide an overview of the historical context and current transformation of the statues, along with a scan code linking to a website with further information on the sculpture, its creation, and related historic events.

5 MAURY MONUMENT

Triangular mats of rope will enclose and mediate screened views of Maury. New text panels will be installed to provide an overview of the statue's historic context, along with a scan code linking to a website with further information on the sculpture, its creation, and related historic events.

2 DAVIS MONUMENT

According to historians, the Davis monument—in image, architecture, and inscription—substantially shifted the meaning of Monument Avenue when it was erected in 1907. By adapting the form and purpose of this monument, it will once again proclaim a new symbolism for Monument Avenue. Informed by historical scholarship about the Confederacy and the "Lost Cause" narrative, this design will be a gold wreath and a wall plaque listing the names of victims of racial lynchings in that state. The inscription on the base DEO VINDICE (by God the Protector) as well as the allegorical figure of Vindictrix (Vindication) standing atop the column will take on new meaning as a memorial to those lynched. The sculpture of Davis and the adjacent inscriptions revering the Confederacy will be bound in rope, and annually re-bound by civic leaders who gather to recommit Richmond to binding up racism, inequality, and injustice.

In contrast, this monument will honor the victims of racial lynching. In the frieze of the exedra surrounding the column, are state seals, representing the eleven states of the Confederacy, the two states that sent delegates to the convention, and Maryland. In the bay below each state seal will be a gold wreath and a wall plaque listing the names of victims of racial lynchings in that state. The inscription on the base DEO VINDICE (by God the Protector) as well as the allegorical figure of Vindictrix (Vindication) standing atop the column will take on new meaning as a memorial to those lynched. The sculpture of Davis and the adjacent inscriptions revering the Confederacy will be bound in rope, and annually re-bound by civic leaders who gather to recommit Richmond to binding up racism, inequality, and injustice.

Lynching began in earnest in Virginia in 1880, at a time when whites were attempting to reassert control over black Americans. It was a public ritual, used to instill fear into the black community, restrict social movement, and send reminders about what their "place" was in the South.



Known for his innovative design and watercolor, monument architect William G. Mumford has provided the historical details. Photo by Christopher T. Kelly.

1



2



3



4

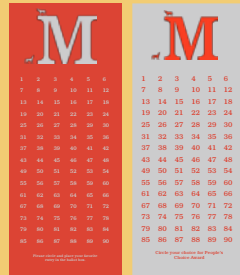
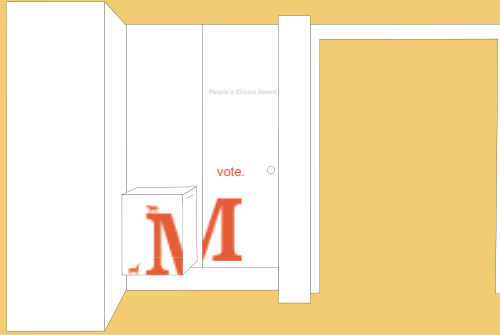


5



Monument Avenue General Demotion / General Devotion

Monument Avenue: General Demotion/General Devotion is a design ideas competition to reimagine Monument Avenue. The competition will close for submissions on December 1st, 2018 and all submissions will be displayed at the Valentine Museum in an exhibition opening February 14th, 2019. This team of students will be designing a ballot box and exhibition materials for the People's Choice Awards.



Monument Avenue: General Demotion/General Devotion

Sed ut perspiciatis unde omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo. Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptatem sequi nesciunt. Neque porro quisquam est, qui dolorem ipsum quia dolor sit amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt ut labore et dolore magnam aliquam quaerat voluptatem. Ut enim ad minima veniam, quis nostrum exercitationem ullam corporis suscipit laboriosam, nisi ut aliquid ex ea commodi consequatur? Quis autem vel eum lure reprehenderit qui in ea voluptate velit esse quam nihil molestiae consequatur, vel illum qui dolorem eum fugiat quo voluptas nulla paratur? Sed ut perspiciatis unde

omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo. Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptatem sequi nesciunt. Neque porro quisquam est, qui dolorem ipsum quia dolor sit amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt ut labore et dolore magnam aliquam quaerat voluptatem. Ut enim ad minima veniam, quis nostrum exercitationem ullam corporis suscipit laboriosam, nisi ut aliquid ex ea commodi consequatur? Quis autem vel eum lure reprehenderit qui in ea voluptate velit esse quam nihil molestiae consequatur, vel illum qui dolorem eum fugiat quo voluptas nulla paratur? Sed ut perspiciatis unde



Ballot Box
Final dimensions are 33.5 x 26.5 x 12 and will hover 8 inches off the ground. The box will be assembled in wood and glass. The graphics will be printed in vinyl.

Intro and Exit Panel
The final sizes of the introduction and exit panel are 40 x 30 and will be printed on PVC. They will hang at the beginning and end of the gallery.

Ballots
The ballots will be printed 8.5 x 3.5 on matte paper. The voters will circle one number and place it in the ballot box.

Labels
Both labels will be printed out as 3 x 2. The rectangular one will be printed on paper and the horse will be on vinyl.

Group Members: Mia Navarro - Graphic Design, Cat Buffington - Sculpture, Alanna Richmond - Fashion Design



A BRIEF HISTORY OF MONUMENT AVENUE

1865	American Civil War ends.	
1869	African Americans begin to be elected to the Virginia General Assembly.	Cornerstone laid in Hollywood Cemetery for memorial pyramid, Richmond's first Confederate monument.
1870	"Underwood" Constitution is ratified in Virginia. The Reconstruction-era legislation guaranteed universal male suffrage (including African Americans), disenfranchised many former Confederates and created the state's first public school system.	
1875	Thomas Jonathan "Stonewall" Jackson monument installed at Virginia State Capitol.	
1884	Anderson-McCormick Act allows the Virginia General Assembly to appoint every member of electoral boards in every city and county in Virginia. These boards appoint all local electoral officials, who keep separate lists of African American and White voters. This legislation is passed by the Democratic majority of the General Assembly to eliminate the biracial Readjuster party.	
1886	25th anniversary of the American Civil War begins.	
1887	The Lee Monument Association announces the site selection for a monument to Robert E. Lee on land to the west of the city owned by the heirs of William C. Allen. The "Allen Addition" would be subdivided into residential lots along a wide, grand boulevard between Lombardy and Allison streets.	
1889	The Virginia General Assembly's four African American representatives are the last black members until 1968.	
1890	Robert E. Lee monument is unveiled on Monument Avenue.	
1891	Williams Carter Wickham statue is installed at Monroe Park.	
1892	Richmond Howitzers monument is installed at Park Avenue and Harrison Street.	
1893	Ambrose Powell Hill monument is installed at Laburnum Avenue and Hermitage Road.	
1901	Prominent regional and national architects begin to design homes, apartment buildings, churches and other institutions along Monument Avenue.	
1902	Virginia Constitution of 1902 imposes strict voting laws, including a poll tax, literary and "understanding" tests that disenfranchises thousands of poor white and most African American men. Civil War veterans and their sons are exempted from these requirements. The constitution creates the legal framework for the "Jim Crow" era of racial segregation in Virginia.	
1904	Virginia General Assembly passes the "Act Concerning Public Transportation" allowing, but not requiring streetcar segregation. The Virginia Passenger and Power Company announces that it will begin segregating streetcars in Richmond.	
1904	John Mitchell, Jr. and Maggie L. Walker lead a boycott of Richmond's streetcars.	
1906	Richmond City Council approves the extension of the avenue west to Boulevard from its original terminus at Allison Street.	
1907	James Ewell Brown "JEB" Stuart monument is unveiled on Monument Avenue.	
1909	Jefferson Davis monument is unveiled on Monument Avenue.	
1911	Richmond Housing Segregation Ordinance passes, preventing people from moving to neighborhoods that were historically populated by another race.	
1914	Richmond City annexes land from Henrico County to extend Monument Avenue west to Horsepen Road, which is still the avenue's western border.	
1918	50th anniversary of the American Civil War begins.	Block paving begins on the avenue, attracting the city's increasing number of automobiles.
1919	see next spread →	

1914

World War I ends and flu pandemic kills millions worldwide.
"Strong mayor" form of government in Richmond with the mayor appointing most positions rather than having elected officials run the city.

1918

Thomas Jonathan "Stonewall" Jackson monument is unveiled on Monument Avenue.

1919

Matthew Fontaine Maury monument is unveiled on Monument Avenue.

1929

World War II ends.

1945

Brown v. Board of Education of Topeka decision by U. S. Supreme Court declares illegal racial segregation in public schools.

1954

Monument Avenue Preservation Society (MAPS) created to counter proposals to turn the avenue into a highway.

1960s

Carol Swann and Gloria Mead integrate Richmond's first school when they become students at Chandler Junior High School.

1960

100th anniversary of the American Civil War begins.

1961

Civil Rights Act of 1964 (federal) prohibits discrimination based on outlaws discrimination based on race, color, religion, sex, or national origin in voting, employment and public spaces and segregation in schools.

1964

Voting Rights Act of 1965 (federal) bans discriminatory practices, such as literacy tests, that disenfranchise voters.

1965

Richmond Planning Commission endorses a plan to install seven additional Confederate statues on Monument Avenue. The plan is not implemented.

1966

Spanish artist Salvador Dalí designs a proposed monument to Confederate Captain Sally Tompkins on Monument Avenue. The surrealist statue is never built.

1968

Martin Luther King, Jr. is assassinated, sparking riots across the country, including in Richmond.

1969

Monument Avenue enters onto the National Register of Historic Places.

1971

Monument Avenue is designated Richmond's second Old and Historic District (the first being Church Hill).

1973

First Monument Avenue Festival is held by MAPS (later renamed Easter on Parade).

1996

Arthur Ashe monument is unveiled on Monument Avenue.

1998

Monument Avenue is named a National Historic Landmark, the first street to receive this designation.

2000

Monument Avenue 10K running race is established. It becomes one of the largest 10K races in the United States.

2011

150th anniversary of the American Civil War begins.

2015

White supremacist Dylann Roof opens fire at the Emanuel African Methodist Episcopal Church in downtown Charleston, South Carolina. Nine die and three are wounded.

2017

Supporters and detractors of Confederate monuments hold various rallies and protests on Monument Avenue during the summer and autumn.

2018

Monument Avenue Commission, formed by Richmond Mayor Levar Stoney, seeks public input on the future of Monument Avenue's statues. The Commission's final report recommends the removal of Jefferson Davis statue and addition of contextual signage to remaining sculptures.

In response to the Charleston massacre, Charlottesville, Virginia's City Council votes in favor of removing a Robert E. Lee monument from Lee Park. White nationalist groups organize the "Unite the Right" rally protesting the proposed removal. The event leads to violence and death. In the aftermath, the park is renamed Emancipation Park and the statue is shrouded (though later ordered removed). The statue's removal is deemed currently illegal.



New Virginia constitution undoes many of the discriminatory practices of its 1902 predecessor by incorporating changes mandated by Civil Rights-era legislation, including the Civil Rights Act and Voting Rights Act.



Do you know what the next monument on Monument Avenue should be?

YOUTH MONUMENTAL

contact
monument@storefrontrichmond.org



participate in a design competition for Richmond region high school students



design the next monument on Monument Avenue



winning entries will be displayed in a special exhibition at the Branch House Museum of Architecture and Design

10 material scholarships available



visit
www.monumentavenuegdg.com/youth

submissions due december 15, 2018 at midnight



Daniel
Age 9

Monument Avenue: General Demotion General Devotion will be running a series of workshops with local high school-aged youth to design the next monument for Monument Avenue. A handbook will be developed over the summer of 2018 and made available to teachers in Richmond regional high schools to explain how to incorporate the prompt into curricula. Students will learn about the history of Richmond, Monument Avenue, sculpture, public art, and heroism.

Timeline

May 17 paperclay laboratory
June 15 unit draft due
meeting with art specialists
July 1 unit due (packaged as a lesson plan or a presentation?)

Schools and Surrounding Districts
Richmond City, Henrico, Hanover
Chesterfield, and New Kent

Competition Guidelines

10 entries per school
site-specific to the intersection
at Willow Lawn straddling the line
between Henrico and Richmond

Paper and Clay Entries

As big as your foot/fit in a shoebox,
does not have to be figurative
a supporting 8.5"x11" drawing
in pencil only

Written piece, printed on 8.5"x11"
3 paragraphs or 1 page or word count
biography of person? heroic traits of the
person? plan for this monument?

description of monument/person,
heroic traits, site plan and materials
all supporting materials must include:
full name, year, school, county

Project Brief

Design a monument to your hero,
suggest, think bigger than familial
monuments

Describe your monument on an
8.5 x 11 sheet of paper

Resources:

How to make paper clay
www.wikihow.com/Make-Paper-Clay
www.instructables.com/lesson/Paper-Mache-Clay

How to make armature: paper tubes,
used cardboard, wire, sticks, wood scrap

Donors choose

Melanie [Buffington's] abridged research
short paragraph and provocative
questions and articles on web

monumentlab.com
stumbling stones



GENERAL DEMOTION / GENERAL DEVOTION

Workshop Curriculum Youth Competition

OVERVIEW

The following document outlines an abridged version of the curriculum for a unit to be taught in high school art classes in the Richmond Region. This abridge 3 hour workshop unit is designed for high school students to learn about how communities commemorate heroic figures. Students will design the next monument on Monument Avenue and construct a paper mache model. Models will then be submitted to Storefront for Community Design for an exhibition at the Branch Museum.

Teachers and classes can apply for supplies through Storefront for Community Design by emailing monument@storefrontforrichmond.org

LEARNING OUTCOMES

Learn Richmond history and heroes
Learn about public and activist art
Learn a design process: write, sketch, revise, execute
Make an armature
Make a paper mache sculpture

TIMELINE

1 day
3 hours

1

WHO ARE THE HEROES WE SHOULD HONOR IN RICHMOND?

10 minutes

What is a monument?

Why do people create monuments?

What do you know about the current controversies about monuments?

The goal of this workshop is to design—through sketching, writing, and sculpting—the next monument on Monument Ave.

2

DESIGNING A MONUMENT

30 minutes

What do monuments represent?

Who do the monuments on Monument Avenue honor?

What values and identities do they represent?

How can we design a monument that represents our personal values and those of our city?

What makes a good hero?

What is the difference between a monument and a memorial?

What are 5 questions you should ask about your hero?

What hero belongs next on Monument Avenue?

Sketch your design for your monument in pencil on an 8.5"x11" sheet of paper

Sketch as many times as you need to make sure the proportions and details are accurate to your vision

Write 3 paragraphs about your hero and the design choices you are making in your monument design

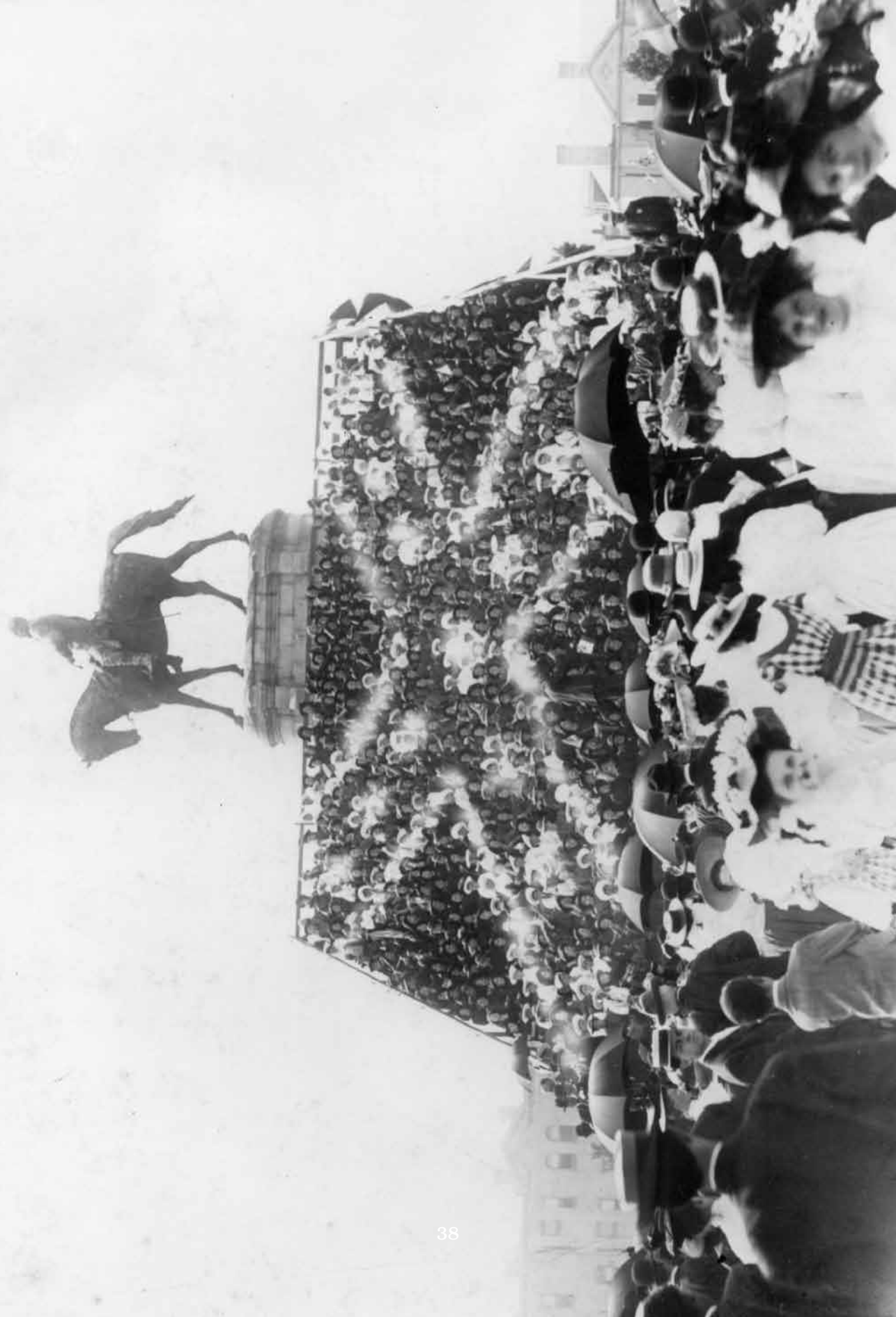
Begin this section by asking some of the following questions to let student know where this project is headed, to establish a knowledge base about monuments and to perhaps dispel some myths.

MONUMENT PRECEDENTS

Ancient artifacts from around the world
i.e. Egyptian Pyramids
Maggie Walker Square on Adams and Broad Streets in downtown Richmond, VA
Budapest, Memento Park
London with the Fourth Plinth
New Orleans monument removal
Baltimore monument removal
Philadelphia's Monument Lab project

ARTIST PRECEDENTS

Claes Oldenburg
Rachel Whiteread
Gyula Pauer, Shoes on the Danube Memorial



left: Lee Monument, 1907, during the unveiling of the Davis Monument, Cook Collection, The Valentine

I created this monument to honor my hero. My hero is my mom and I created this to show how much love and support she has for people. She is a great person to talk to when ever you need her she's there. She's just like the person that fixes all your problems. She especially helps alot with her hugs. Now usually most people give you a little slap on the back and tell you it's gonna be okay.

But my moms hugs are something magical. It's like what ever you were feeling what ever you was mad at it all goes away. My monument is a person holding there arms out basically for a hug. It's showing that she sprcads her love for people threw her hugs. No matter your race, color, or etc. she still exopts you as you are.

Ellichué Cels





MONUMENTAL YOUTH



Monument Avenue: General Demotion/General Devotion

experimental / interdisciplinary / vcuarts / design studio

What should be the next monument on Monument Avenue?



National Endowment for the Arts

Monumental Youth



nonprofit / community / design center / richmond / virginia

Participate in **Monumental Youth**, a design competition for Richmond region high school students to design the next monument on Monument Avenue. Winning entries will be displayed in a special exhibition at the **Branch Museum of Architecture and Design**

10 material scholarships are available for participating students and teachers. Two **free** workshop series are available for students:

November 9 and 16, from 3 to 6pm
Six Points Innovation Center
3001 Meadowbridge Road, Richmond, VA

November 10 and 17, from 1 to 4pm
The Mix, at the Science Museum of Virginia
2500 West Broad Street, Richmond, VA

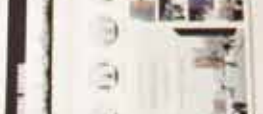
Submissions due **December 15, 2018** at midnight.

Visit www.monumentavenuegdg.com/youth for entry, workshop, and exhibition details; monument@storefrontrichmond.org for inquiries



People's Choice Award

vote



So what happens if we flip the monuments and discourse on their heads? This question spurred me to closer inspection and engagement with General Demotion/General Devotion.

And I participated in at nearly all stages but wasn't always sure whether it was my conversation to have. And perhaps that is because it is a hard conversation to have.

I witnessed the conversation move from awkward and sticky to profound and open. When this happens, it is truly a collective entity, a chorus: championed by many voices, guided by a few fearless leaders/cheerleaders/ punks.

I feel so deeply grateful and madly hopeful when the conversation moves like this: From uncomfortable and closed to vulnerable and fluid. From the early mObstudiO charettes to design an appendage to change the meaning of the Lee Monument to the following public panel discussion amongst the posters of the outcomes. From working at Storefront, teaching alongside the competition organizers and joining them as a designer and manager. From the expertise of the mOb students to designing a poster that tips the narrative.

Watching the tragedy in Charlottesville unfold, watching the Mayor's Commission stall with public forums.

From presenting a syllabus to parading with mOb students to rethink what monuments can be. From sending posters to design and architecture and planning programs nationwide, From meeting monthly with the advisory board. From bringing the conversation local high schoolers. From paper mache memes to an exhibition at the Branch, From the expertise of historians and curators at the Valentine, From the architects, designers, artists, historians, citizens who thoughtfully submitted. From the jurors without whose expertise, we'd have no show. And from doing this thing, having the hard conversation, repeating this charette, reposing this question, Tweaking it each time, fine-tuning the feedback loops.

How can we best use design to have difficult conversations? How can we best use design to talk about racism and justice? What about public art? Revisionist history? Humor? Public space, public ownership, and public representation?

Is a collective city identity possible? And how do we practice that? How is it reflected in our public spaces and stories? How will this exchange grow (or die) from here? Is this even our conversation to facilitate? Who else must we ask? Who else must be heard?

Adele Ball

Students in the mOb Studio use design to reimagine the environments they live in and propose alternatives to improve life in the city.

Discussions lead to drawings, models, posters and actions.

Young people are ready and willing to create new ways of communicating, ready to unearth layers of history, and they want to see tangible work that reveals fuller histories and restores equity in the built, historical, and memorial landscape.

More discussions happen and the project grows, grants are written and received and an advisory group is formed.

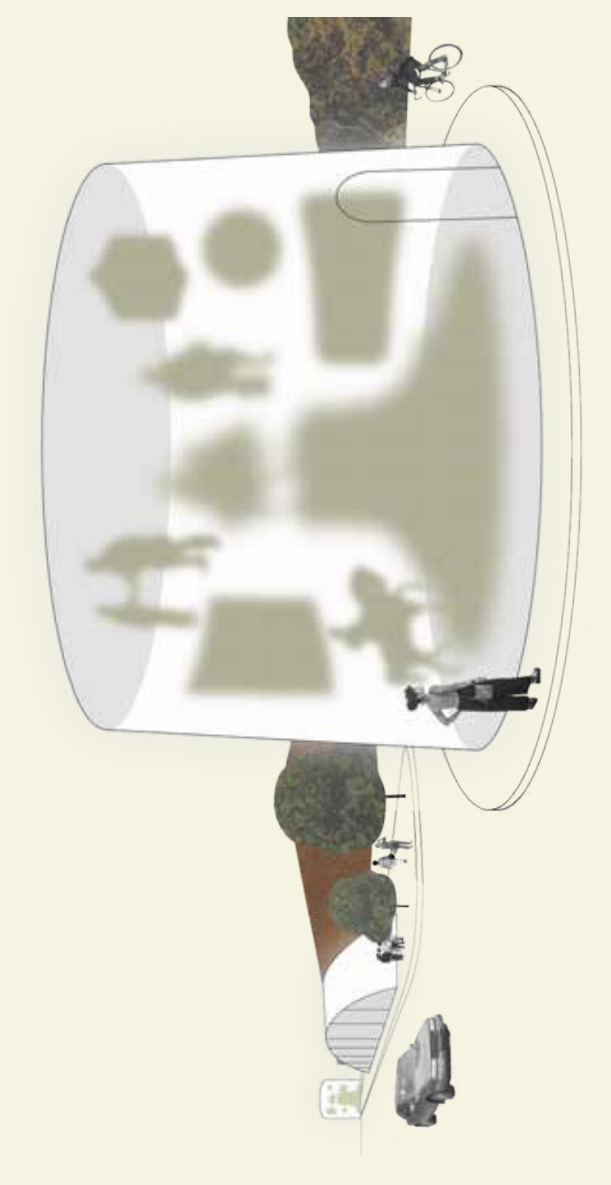
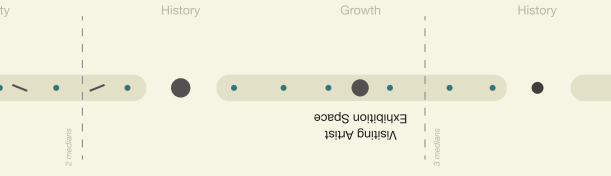
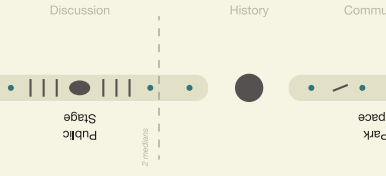
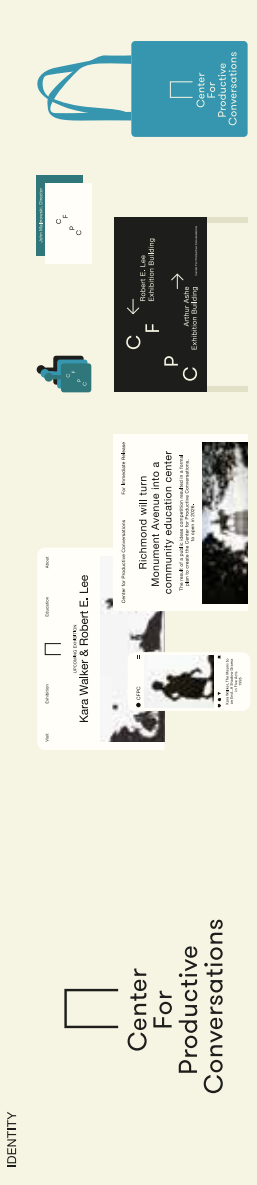
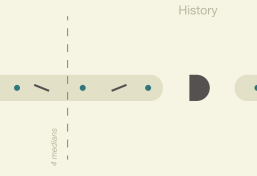
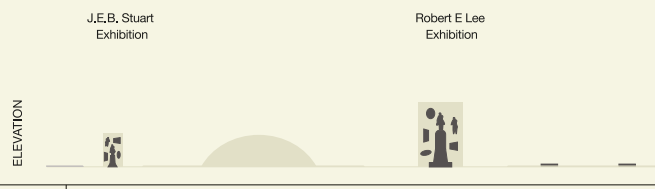
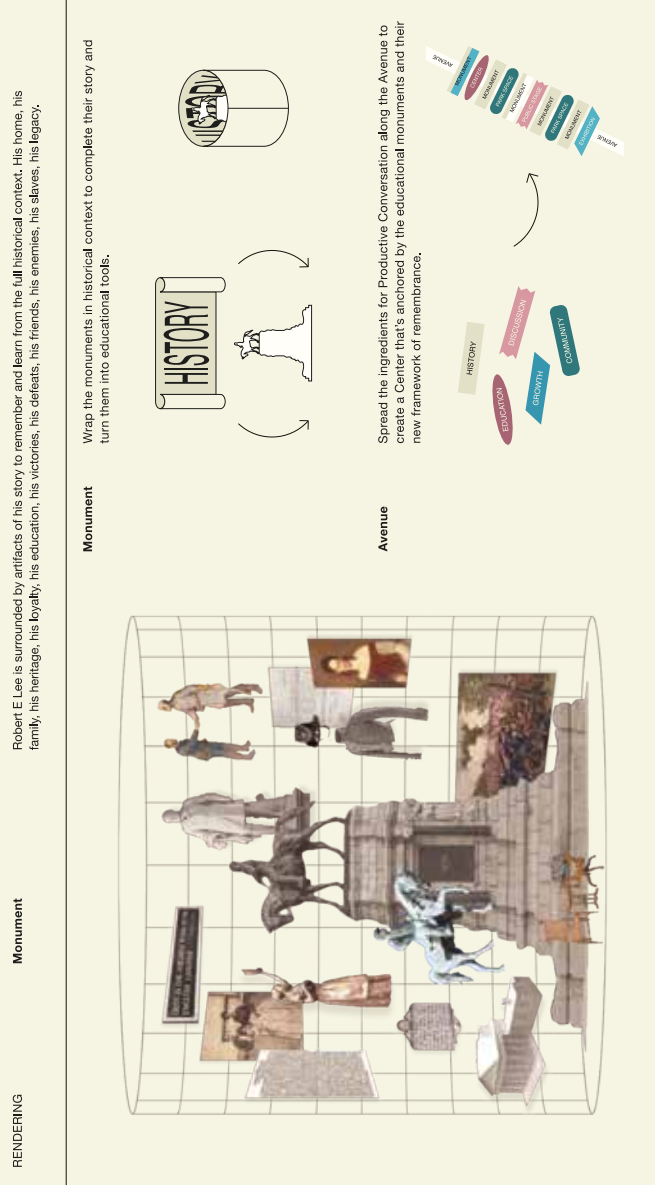
High school students propose new monuments for Richmond.

A national competition sheds new light on our old conversations and allows Richmond to step back and see new ideas, we gain perspective by opening our minds and letting design show us what could be.

We build more conversation and a sense of a community where we can talk, wonder, ponder, and honor the urgent need we feel to move our city into the light.

Kristin Caskey

Center For Productive Conversations



CONCEPT DESCRIPTION
 Since the first statues were erected on Monument Avenue in Richmond, they've represented two extreme viewpoints of history: a contentious platform for conversation. There's a critical need to address the Avenue's complicated history, but erasing the Monuments won't create opportunities for change. By building on the conversation existing Confederate Monuments have already sparked, the Avenue can become an open platform for discussing race in America.

We propose to turn the Avenue into a Center For Productive Conversation (CFPC) to address the past and remediate the present. Borrowing from a museum framework with a mission for education, exhibition and conversation, the CFPC preserves the unique history of Monument Avenue, while giving platforms for new perspectives.
 At the heart of the CFPC are the intact Monuments, wrapped in historical context to elevate the hidden histories of who they memorialize. Each statue is covered by a giant "lampshade" of

glowing translucent walls. Passersby will see silhouettes of the full story within. Inside, all six buildings act as exhibition space, situating each sculpture within other works that complete all sides of their story.
 From there, the CFPC activates the public spaces in between the Monuments with key ingredients for productive conversation: Education, Discussion, Community and Growth. CFPC provides visitors with a physical space for Education through a research library and classrooms. Stretching along the

green are park spaces and a public stage to create moments for Community programming, meaningful Discussion or simply leisure. An exhibition building provides visiting artist exhibitions to express Growth.
 By changing the context of the whole Avenue from Confederate memorial to educational capital, the conversation will no longer simply be about Richmond and its statues. The former center of the Confederacy can become the Center For Productive Conversation about race, history and community in America.

J.E.B. Stuart Exhibition

Robert E Lee Exhibition

Jefferson Davis Exhibition

Stonewall Jackson Exhibition

Matthew Fontaine Maury Exhibition

Arthur Ashe Exhibition

ELEVATION

MONUMENT

RENDERING

PLAN

PERSPECTIVE VIEW

RENDERING



acquaintances have told me
that they will never drive down monument —
too much fear and pain *

they frighten me too
negative symbols
too big
too much heavy metal
too high
too realistic
too war
too many

wounds might heal better
when the words stop
(usually hard words)
and objects begin to appear
—

we're sketching ideas
colors are appearing
photoshopped people are sitting walking in
pretend thoughtful spaces
we usually zoookoooooooooom by

next
might be advanced modeling
or
VR

and then maybe we are ready to build
and instead of
zoookoooooooooming
we really find ourselves in places
feeling thinking smelling tasting seeing listening
moving
(sensing)
+
getting
a little better

*
not too sure
why
we keep things around
that scare and hurt people

john malinoski

I always reflect on the incident that I believe launched
this national discussion?... debate?... uproar?...
argument? It was a shooting in June of 2015, in case
you forgot. We are always left to wonder in the wake
of mass shootings, should we have seen the signs,
could something have been done to prevent it. And
ultimately what will we do to change it. Always the
reactionary stance.

The cause for starting the debate aside, many places
have dealt with their confederate "paraphernalia"
swiftly and deliberately. Sometimes after public
discussion but also under the cover of night. Here
in Richmond, in this nexus of confederate history,
we tend to have a more deliberate approach. We
assemble commissions, form panels of experts and
hold public conversations about the who the why
and the how to ask ourselves "what should we do?"
Perhaps in contrast to the event that brought us here,
intentional deliberation is a good thing.

General Devotion General Demotion was born out of
the desire to ask the questions to a broader audience.
A way, to ask the whole world, "what do you think
we should do about the remnants of our confederate
history?" and to provide the creative space to discuss
and present the ideas.

The voices heard through this process have been
varied and plentiful and while they may NOT answer
the ultimate question of "what should we do?" they
have provided a platform for us to consider deliberate
next steps instead of taking postures of reaction.
That's the magic...

Burt Pinnock, FAIA

The Monument Avenue GDGD process from
beginning to end was an enlightening and exciting
experience. What comes through most for me is the
power of design to do what the team set out to do —
start a conversation and add breadth and substance
to an entrenched either or mind set.

GDGD, by embracing the complexities of context and
history, called on designers to lead this important
narrative of our city forward, by imagining bold ideas,
and envisioning alternative futures.

For our city, this competition can serve as a new
baseline, where we no longer are forced to imagine
the future of Monument Avenue simply with or without
statues, and where we new ideas about what justice
can look like in our built environment moving forward.

Ryan Rinn

on the origins of the project
my father drowned
because he could not swim
in waters where black babies
were not allowed.
he left my mother and
five kids damaged,
to heal
the collateral wounds of racism.

on design and healing
richmond dwells
between north and south
between white and black,
between poverty and privilege.

design has the remarkable ability
to imagine what might be
as a way of delivering us
from what we were and have become.
design enables us to see
what an ideal might look like.
community design allows
a community to come together
to agree and disagree
upon a community ideal.
in our dialogue
understanding and healing happens.

on small actions inspiring large actions
on june 17, 2015
a young man murdered nine parishioners
at the charleston a.m.e. church.
it shook our country and inspired a dialogue.
the mOb studiO joined this dialogue
with design.
the work of their studio
inspired healing discussion.
that discussion inspired
a national competition
to reimagine monument avenue.
68 entries provide a broader foundation
for moving forward
and a model for civil, rational
discussion about a path to healing.

on mulish patience and persistence
the shaker's had a saying.
"never hurry, never rest."

this is a model
for the process of reimagining
monument avenue.

this process will take a while.
this process is not for the weak or weary.
its hard work and
if you stop, it is that much harder.

"never hurry, never rest"

camden whitehead

Local Archives

The Valentine
The Library of Virginia
The City of Richmond Public Library
Cabell Library, VCU
The American Civil War Museum
The Virginia Museum of History and Culture
The Virginia Foundation of the Humanities
Monument Avenue Commission

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