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 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.

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

MAGDGD

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
Proposal for what to do to the Robert E. Lee statue of 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, with respect, and be mindful of the people that it actually impacts. Ask someone who is black, someone who is black and who lives in that area, what should be done to the statue. Ask someone who is black and who lives there how they feel about it. Is part of their history and their everyday lives why should they not have a say? If you think it should be preserved just because it is a piece of art, you are being racist (there are many nice things that exist in the world that do not rely 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 existence, 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 believing what they have to say. It would be recognizing the systemic/political/capitalistic forces that brought this monument into being and keep it in existence, as well as how they exist in each individual and within a larger population. This is not an attack on one person — as with everything that concerns these matters, it is something greater than us that a
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.
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
General Demotion/General Devotion

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 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.

Invitation to Compete

Registration opens
September 15, 2018
Registration closes. No entries will be judged if they are not registered by September 15

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.monument@storefrontrichmond.org
monument@storefrontrichmond.org

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

www.monument@storefrontrichmond.org
monument@storefrontrichmond.org
CULTURE:

REBRANDING

• Enhance the connection between projects and ensure the visitor experience is both informative and fun.

Local Economy Development Strategy

The Richmond Engagement Corridor Pratt Institute Group #2

VISION

POP-UP AND INCUBATOR

to improve the quality of use along the Monument Avenue corridor. 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 key focus areas: Recreation, Education, and Culture.

RECOGNIZING these focus areas work to diversify, enliven, and animate Monument Avenue.

• Vacant or for sale buildings in and around Monument avenue can be transformed into new mixed-use development such as artist or small business incubator spaces. Properties such as the abandoned hotel can provide business development, marketing and technical assistance.

Lovers, Richmond is for dreamers.

Recreation

both active and contemplative use of space. These projects seek 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.

Monument Avenue is currently a polarizing environment due to its inaccessibility and discomfort. This strategy can expand beyond Monument Avenue. City, community and private entities can work together to create a network that bolsters and advances the story of Richmond.

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and acknowledge the monuments in a more thoughtful and educated way, rather than the glorified content. After crossing the bridge, the observer is greeted with a rotunda which houses 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 rotunda. A wall of engagement which allows users of the bridge to get closer with the head honcho, something they previously could not do, is proposed. The addition is a new viewing area to the bridge. The entrance / exit is clear and visible to any passerby, and may encourage any potential users and pedestrians to walk onto the bridge. The entrance / exit whenever they reach their destination.

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 true history through informative signage. This encourages a primary interaction with the sculpture's craftsmanship and sheer size, rather than the glorified content. After crossing the bridge, the observer is greeted with a rotunda which houses the original grass area surrounding Maury.

The addition bridging over the Jefferson Davis monument serves as a clear, simple integration of monument and gateway. Users of the bridge are able to walk on either side of the monument’s tail-piller, or be at least elevated higher than Jefferson Davis himself. The bridge is 15 feet higher than Jefferson Davis, which allows users to cross comfortably over the lines of traffic and continue along the pathway in either direction.

**MOB studio/Fall 2017**

**JEFFERSON DAVIS**

The addition bridging over the Jefferson Davis monument serves as a clear, simple integration of monument and gateway. Users of the bridge are able to walk on either side of the monument’s tail-piller, or be at least elevated higher than Jefferson Davis himself. The bridge is 15 feet higher than Jefferson Davis, which allows users to cross comfortably over the lines 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 clearly perceptible in the Stonewall Jackson monument. This addition allows a new gathering area, a new community meeting area, a new area for recreation, and the opportunity to understand the monuments and their true history through informative signage. This encourages a primary interaction with the sculpture’s craftsmanship and sheer size, rather than the glorified content. After crossing the bridge, the observer is greeted with a rotunda which houses the original grass area surrounding Maury.

**MATTHEW FONTAINE MAURY**

Here the walkway rises to 21 feet tall around the Matthew Fontaine Maury monument. This height allows a new gathering area, a new community meeting area, a new area for recreation, and the opportunity to understand the monuments and their true history through informative signage. This encourages a primary interaction with the sculpture’s craftsmanship and sheer size, rather than the glorified content. After crossing the bridge, the observer is greeted with a rotunda which houses the original grass area surrounding Maury.

**ARThUR AShE**

The addition over the Ashe monument serves as a place of engagement which allows users of the bridge to get closer with the head honcho, something they previously could not do, is proposed. The addition is a new viewing area to the bridge. The entrance / exit is clear and visible to any passerby, and may encourage any potential users and pedestrians to walk onto the bridge. The entrance / exit whenever they reach their destination.

**BRIDGE OVER 195**

Located above the downtown expressway, this section of Monument Avenue spans over State 195 and the adjacent railroad tracks, leaving it the only section of Monument Avenue which does not have any greenery in its median. At accessible entry points, the median provides areas of resting benches and spaces for engagement. The addition over the Ashe monument serves as a place of engagement which allows users of the bridge to get closer with the head honcho, something they previously could not do, is proposed. The addition is a new viewing area to the bridge. The entrance / exit is clear and visible to any passerby, and may encourage any potential users and pedestrians to walk onto the bridge. The entrance / exit whenever they reach their destination.

**EXIT / ENTRANCE AT HORSPEEN ROAD**

Located at both ends of Monument Avenue, the addition at Horsepen Road serves as a extended entrance and exit to the bridge. The entrance / exit is clear and visible to any passerby, and may encourage any potential users and pedestrians to walk onto the bridge. The entrance / exit whenever they reach their destination.
parades featuring men, women, and children pulling them through Monument Avenue's Confederate statues contradict current ideals. The rope fragments became relics, and pieces of rope were distributed as souvenirs. As counterpoint to the "Lost Cause" 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 those ideas have wrought on society. Permanent exhibit walls will be constructed to provide critical context and an accurate historical narrative. Through acknowledging the painful symbols and events of each Confederate general will be wound tightly with silhouettes. Rope is used differently with the Davis and Maury statues, reflecting greater/lesser roles in the Confederacy. A non-permanent way to alter the statues' appearance, rope serves as an artifact of our time and place, and as a symbol of our history, civic 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 festivities. In five years, the rope should be removed, because the same social forces that erected the Davis monument also had a darker manifestation. 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. Wound tightly 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. The inscription on the base DEO VINDICE (by God the Protector) as well as the allegorical figure known for his beaux-arts design and watercolors, monument architect William C. Noland may have rendered the memorial like this if he were designing it today.
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. The team of students will be designing a ballot box and exhibition materials for the People’s Choice Awards.

Ballot Box

Final dimensions are 33.5 x 26.5 x 12 and will hover 8 inches off the ground. The graphics will be printed in vinyl. The box will be assembled in wood and glass. The voters will circle one number and place it in the ballot box.

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.

Labels

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.

Final day of the gallery.

Group Members

Mia Navarro - Graphic Design
Cat Buffington - Sculpture
Alanna Richmond - Fashion Design

Community Partners

Advisory
NEA
VCU
VCU Arts
Support
Project
The Valentine
Jury
UR
Senior Fellow Bonner Center, VCU
Joan Moeser Professor Emeritus, VCU
Michelle Joan Wilkinson NMAAHC
Urban Studies, VA Tech
Donna Donay College of Architecture and Design, VCU
Adele Ball Project Manager
Camden Whitehead Project Director
Kristin Caskey Project Liason
Ryan Rinn Project Liason

Ballots

Both labels will be printed out as 3 x 2. The rectangular one will be printed on paper and the remaining labels will be on vinyl.
1914
Thomas Jonathan "Stonewall" Jackson monument is unveiled on Monument Avenue.

1918
World War I ends and flu pandemic kills millions worldwide.

1919
"Strong mayor" form of government is introduced as the mayor appoints most positions rather than having elected officials run the city.

1929
Matthew Fontaine Maury monument is unveiled on Monument Avenue.

1945
Brown v. Board of Education of Topeka decision by U.S. Supreme Court declares illegal racial segregation in public schools.

1960
Civil Rights Act of 1964 (federal) prohibits discrimination based on race, color, religion, sex, or national origin in voting, employment, and public accommodations.

1961
100th anniversary of the American Civil War begins.

1964
Carol Swan and Gloria Moore integrate Richmond's first school when they become students at Chandler Junior High School.

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

1966
Monument Avenue Preservation Society (MAPS) creates a plan to counter proposals to tear down the avenue into a highway.

1967
Richmond Planning Commission endorses a plan to install seven additional Confederate statues on Monument Avenue. The plan is not implemented.

1968
Martin Luther King Jr. is assassinated, sparking riots across the country, including in Richmond.

1969
Spanish artist Salvador Dalí designs a proposed monument to Confederate Captain Sally Tompkins on Monument Avenue. The surrealist statue is never built.

1971
Monument Avenue enters onto the National Register of Historic Places.

1973
First Monument Avenue Festival is held by MAPS (later renamed Easter on Parade).

1996
Monument Avenue is designated Richmond's second Old and Historic District (the first being Church Hill).

1998
Arthur Ashe monument is unveiled on Monument Avenue.

2000
Monument Avenue 10K running race is established. It becomes one of the largest 10K races in the United States.

2011
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.

2015
White supremacist Dylan 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.

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 removed (though later ordered removed). The statue’s removal is deemed currently illegal.
Do you know what the next monument on Monument Avenue should be?

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.monumentavenuegdgd.com/youth

submissions due December 15, 2018 at midnight

contact monument@storefrontrichmond.org
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

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 abrides 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.

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—a 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
Magpie 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

ARTIST PRECEDENTS
Class 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 Museum.

Monumental Youth Exhibition, the Branch Museum, 2018
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 whenever you need her she's there. She's just like especially helps a lot with her hugs. She usually most people give you a little slap on the back and tell you it's gonna be okay.

But my mom's hugs are something magical. Whatever you were feeling away. My monument is a person holding there arms out basically for a hug. It’s showing that she spreads her love for people. She still expects you as you are.

Elliehuw Bels
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.monumentavenuegdgd.com/youth for entry, workshop, and exhibition details; monument@storefrontrichmond.org for inquiries.
One Person One Light

A spatial timeline of a dataset - recording the number of people who embarked from Africa to the Americas throughout the entirety of the Trans-Atlantic Slave Trade (1516 - 1866). However, this data is transfigured through our design into a path, a park, and an experiential space of memory, reflection, and acknowledgement of a vastly important event.

The Trans-Atlantic Slave Trade Memorial illuminates Monument Avenue at night, bringing into focus the collective sum and impact of this event. Beneath each plate is a light source that fills the space with a chillingly factual yet also engaging, moving, and ultimately as transcendent as the stars in the sky: a constellation as beacon, that guides us forward, out of the darkness of our past and towards a future of hope.

Evening perspective of Memorial Park

The exhibition space is located underground beneath the park and is accessed by ramps that connect to the public park spanning Monument Avenue. Here, visitors have the opportunity to look out upon the Trans-Atlantic Slavery memorial from above (elevate people - not statues). The platform, transparent and constructed of glass, allows visitors to view the installation from all sides and inside the park, providing an immersive experience.

Trans-Atlantic Slave Trade Memorial

Jurors’ Award for Scale and the People’s Choice Award
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.

Kristin Caskey

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 mObstudion charrettes 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, the architects, designers, artists, historians, citizens who thoughtfully submitted. From the jurors without whose expertise, we’d have no show. And from asking this thing, having the hard conversation, repeating this charrette, 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
Center For Productive Conversations

Robert E. Lee is surrounded by artifacts of his story to remember and learn from in this historical context. His home, his family, his heritage, his beliefs, his education, his values, his actions, his friends, his enemies, his allies, his legacy.

Wrap the monuments in historical context to condense their story and turn them into educational tools.

The ingredients for Productive Conversation along the Avenue to create a Center that is an educational monument and then new framework of remembrance.

Concept Description

We propose to turn the Avenue into a Center For Productive Conversation (CPC) to address the past and remediates the present and future. This is a place for education, exhibition and conversation, the CPC presents a new framework of monumentality, addressing the history of a new context.

At the heart of the CPC are the First Monuments, wrapped in historical context to advance the hidden histories of slavery and memorials, this sphere is covered by a giant "umbrella" of growing handmade walls. Passersby will see silhouettes of the history within, hidden, 58 displaying an exhibition space for individuals within other works that combined all the stories.

From there, the CPC activates the public spaces in between the Monuments with key moments for productive conversation - Education, Discussion, Community and Growth. CPC provides various ways to participate that are activated through a network of libraries and discussions, stretching along the grand open space and a public stage to create moments for community programming, meaningful discussion or study.

By changing the context of the whole-Avenue from Confederate memorial to a public capital, the conversation will no longer be about Richmond and its issues, but the center of a new conversation about race, history and community in America.

REFERENCES

- Historical home of Art
- Natural History Museum
- UVA
- Library of Congress
- Poor Richard's Almanac
- Warren's Novel
- Sustaining various arts around each other to stimulate each in a new context
- The monument in a new context
- Center For Productive Conversations

Perspective View

Translucent buildings house each piece of the Center's growing at light and setting alluvial of the monument stories along the Avenue.

Center For Productive Conversations
I always reflect on the incident that I believe launched this rational 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
mOb studiO+stOrefront for cOmmunity design