



THE SHOCKOE PROJECT

A collective effort to recognize
the impact of slavery

Richmond, Virginia



Master Plan for The 10 Acres
in Shockoe Valley - v2.0

February 2024



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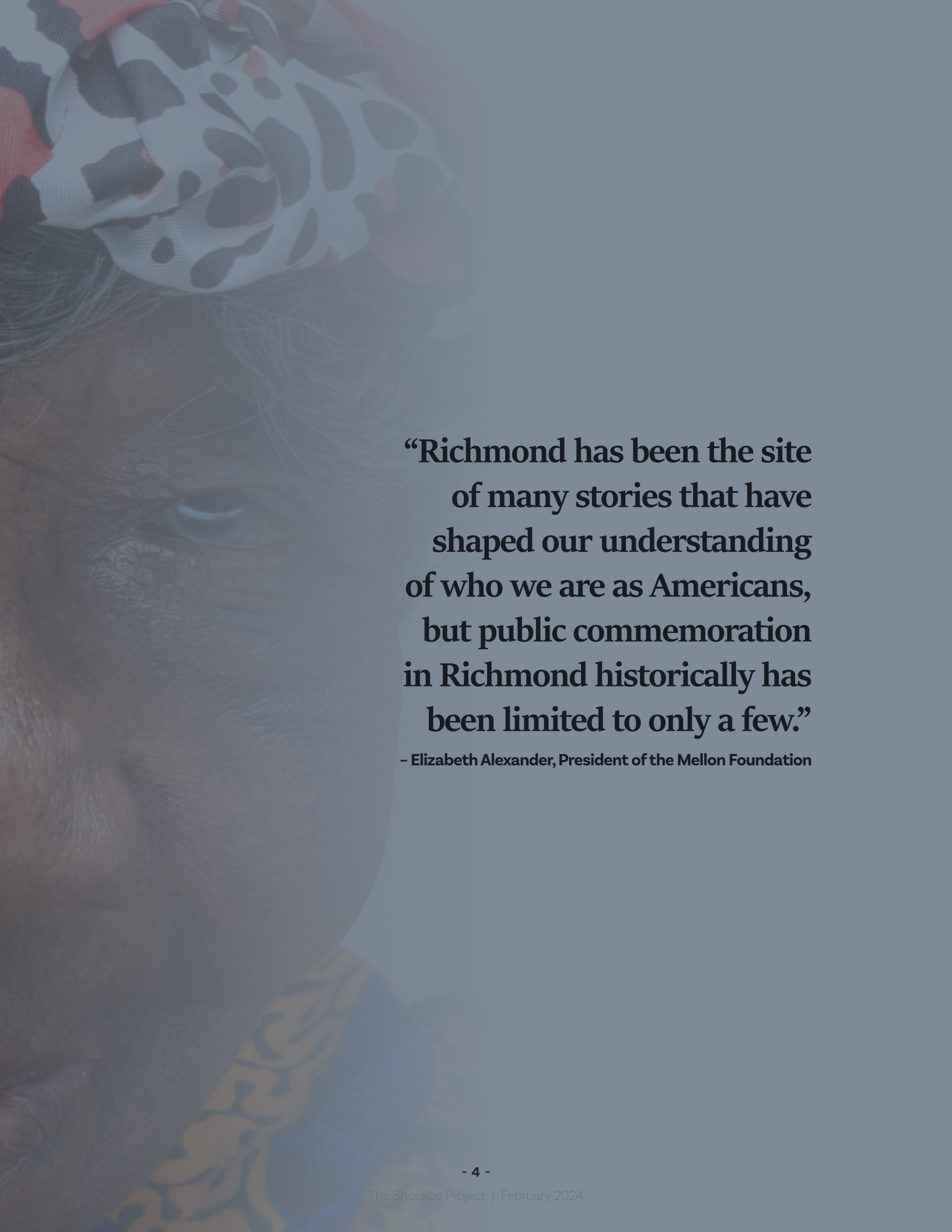
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**“Richmond has been the site
of many stories that have
shaped our understanding
of who we are as Americans,
but public commemoration
in Richmond historically has
been limited to only a few.”**

- Elizabeth Alexander, President of the Mellon Foundation

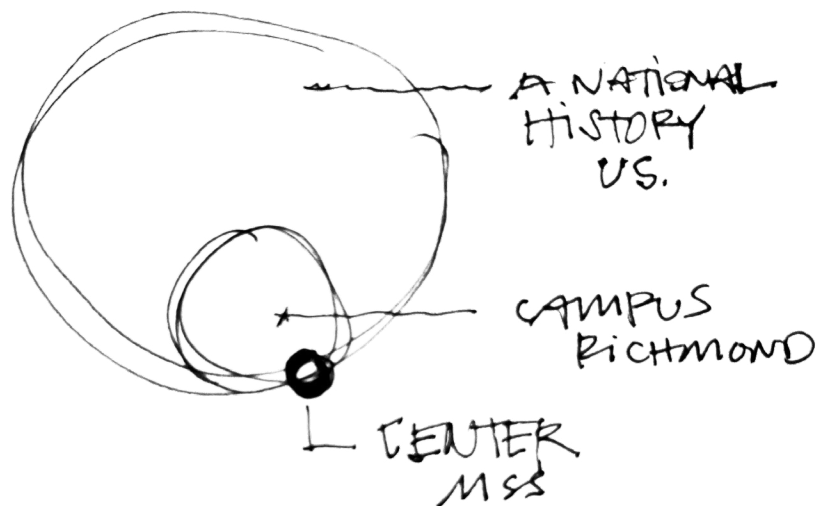
INTRODUCTION

UNCOVERING A BLACK STORY

The Shockoe Project is a groundbreaking initiative in Richmond, Virginia. Envisioned as a vital cultural platform reminiscent of the Smithsonian, this visionary institution will focus on illuminating Afrocentric histories and heritage, commemorating pivotal sites such as the Richmond Slave Trail, the Shockoe Hill African Burying Ground, the Reconciliation Statue Plaza, the African Burial Ground, the planned Shockoe Institute at Main Street Station, and the future National Slavery Museum.

The **10 Acres in the Shockoe Valley** are poised to become a multi-faceted space for remembrance, reflection, research, connection, and reclaiming the historic and contemporary narratives of Black experience. Through meticulous curation, interactive

displays, and immersive experiences, the Shockoe Project will bring to life the untold stories of resilience, resistance, and triumph. By intentionally contrasting with its surroundings and reappropriating Richmond's colonial heritage with forms inspired by African tradition, the design represents a new archetype that embraces themes of water and illumination. As visitors traverse the space, they will follow the path of ancestors and descendants, symbolizing a literal and figurative overcoming of the challenges represented by the ebbing and flowing Shockoe Creek. The sustained will to uncover and recognize these black stories reinforces our deep connections to the legacy of The 10 Acres in Shockoe Valley.



A Relationship Diagram, March 2023

PROJECT CHARTER

FEBRUARY 2024

Project Objectives

Develop a master plan for the City owned land in Shockoe Valley that identifies the primary components of the Campus, as a national destination that tells the complex history of Shockoe and the City. Included in the development are the priority projects identified in the Shockoe Small Area Plan.

Current Funding Commitments:

Commonwealth of Virginia	\$13,128,000
City of Richmond	\$25,100,000
Mellon Foundation	\$11,000,000

Project Scope

The 10-acre master plan identifies the major components of the campus as (1) The Shockoe Institute at Main Street Station, (2) the site of Lumpkin's Slave Jail, (3) the cultural landscape including memorials to The African Burial Ground and to The Hundreds of Thousands of Enslaved People sold and traded through the area, (4), a commercial development along Broad Street that serves the campus, (5) an iconic pedestrian bridge that is the gateway to the campus and, (6) The National Slavery Museum. This document outlines the proposed scope, budget and schedules for components of the master plan.

Responsibilities

The following represent the primary responsible entities.

Approved:

_____ Date: _____
The City of Richmond, Mayor

_____ Date: _____
The City of Richmond, City Council President or Designee

_____ Date: _____
The City of Richmond, Chief Administrative Officer

_____ Date: _____
The National Slavery Museum Foundation, Member

_____ Date: _____
The Shockoe Institute, President and CEO

ACKNOWLEDGMENTS

Levar M. Stoney,
Richmond City Mayor

Delores McQuinn,
Virginia House of Delegates

Cynthia Newbille,
Richmond City Council

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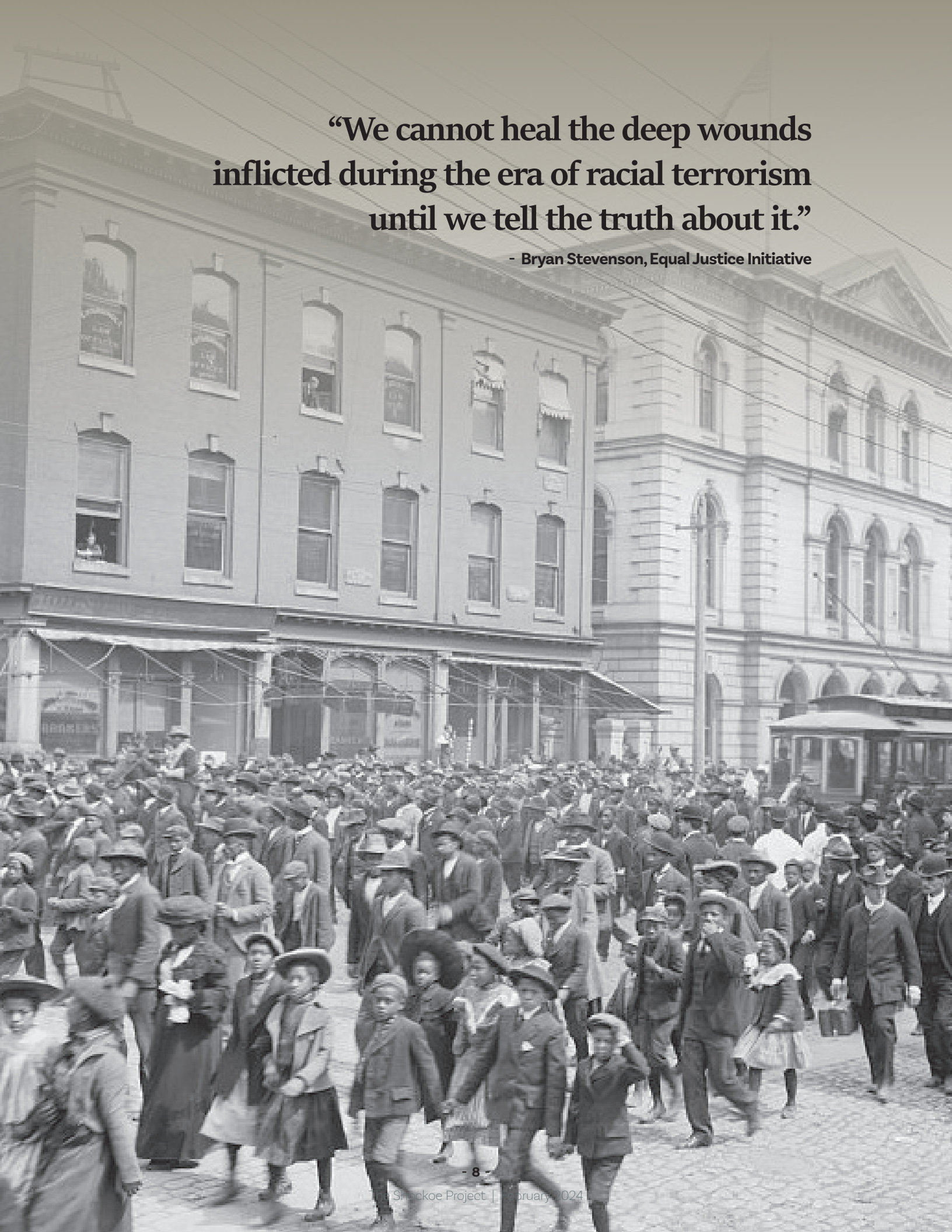
Dr. Laurant Lee,
University of Richmond

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Washington and Lee
University

Dr. Gregg Kimball,
Independent Scholar

**“We cannot heal the deep wounds
inflicted during the era of racial terrorism
until we tell the truth about it.”**

- Bryan Stevenson, Equal Justice Initiative



1

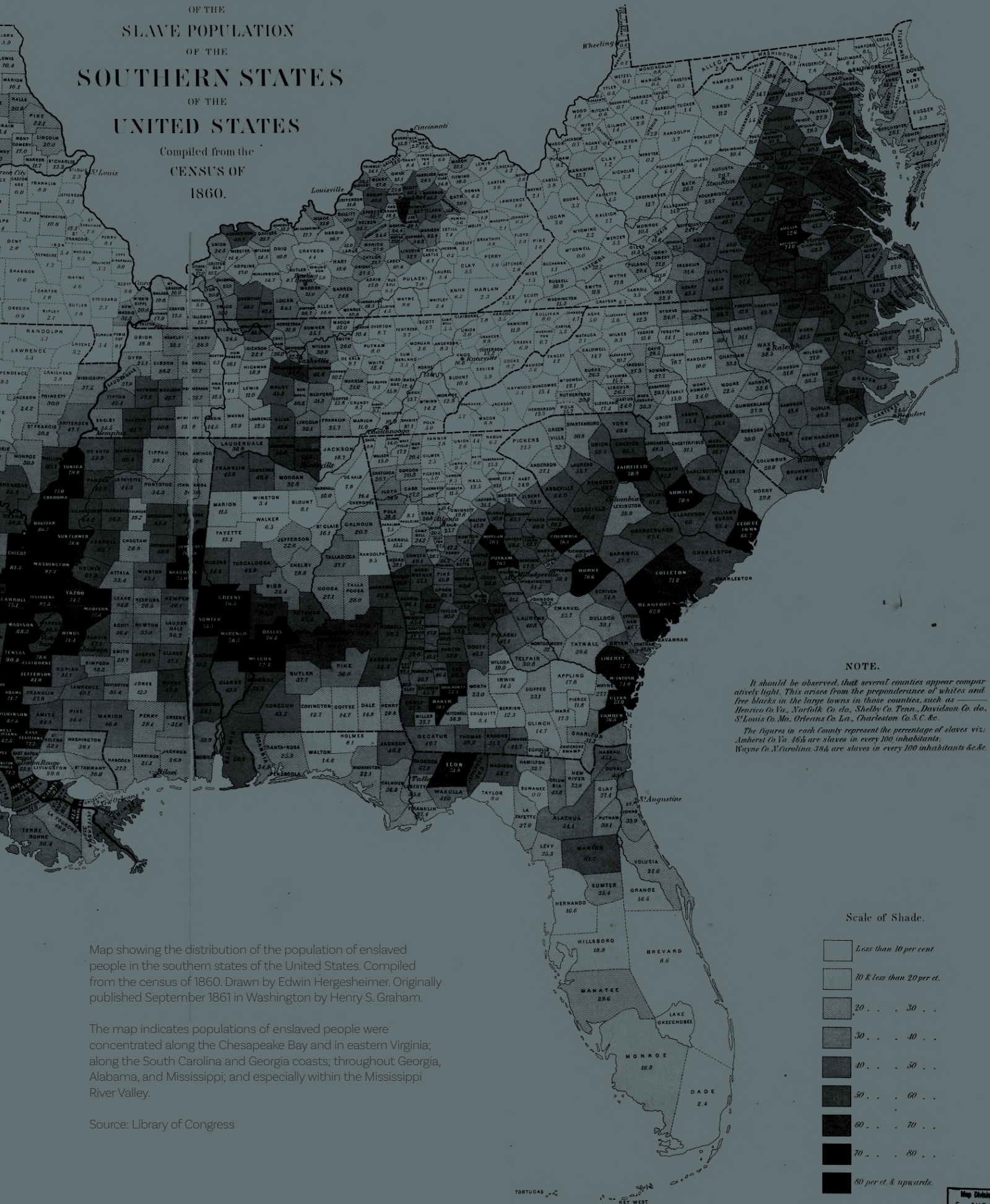
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Left: Emancipation Day parade on Main Street, Richmond, Virginia, 1905. The building in the back is 1000 Main Street. Originally published by Detroit Publishing Co. Source: Library of Congress

MAP
SHOWING THE DISTRIBUTION
OF THE
SLAVE POPULATION
OF THE
SOUTHERN STATES
OF THE
UNITED STATES

Compiled from the
CENSUS OF
1860.

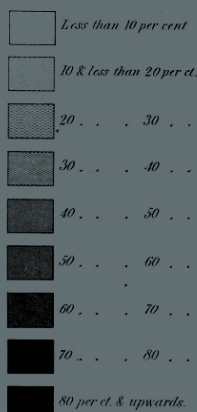


NOTE.

It should be observed, that several counties appear comparatively light. This arises from the preponderance of whites and free blacks in the large towns in those counties, such as Henrico Co. Va., Norfolk Co. do., Shelby Co. Tenn., Davidson Co. do., St. Louis Co. Mo., Orleans Co. La., Charleston S. C. &c.

The figures in each county represent the percentage of slaves viz. Amherst Co. Va. 16% are slaves in every 100 inhabitants. Wayne Co. N. Carolina 38% are slaves in every 100 inhabitants &c. &c.

Scale of Shade.



Map showing the distribution of the population of enslaved people in the southern states of the United States. Compiled from the census of 1860. Drawn by Edwin Hergesheimer. Originally published September 1861 in Washington by Henry S. Graham.

The map indicates populations of enslaved people were concentrated along the Chesapeake Bay and in eastern Virginia; along the South Carolina and Georgia coasts; throughout Georgia, Alabama, and Mississippi; and especially within the Mississippi River Valley.

Source: Library of Congress

HISTORICAL CONTEXT

SHAPING AMERICA

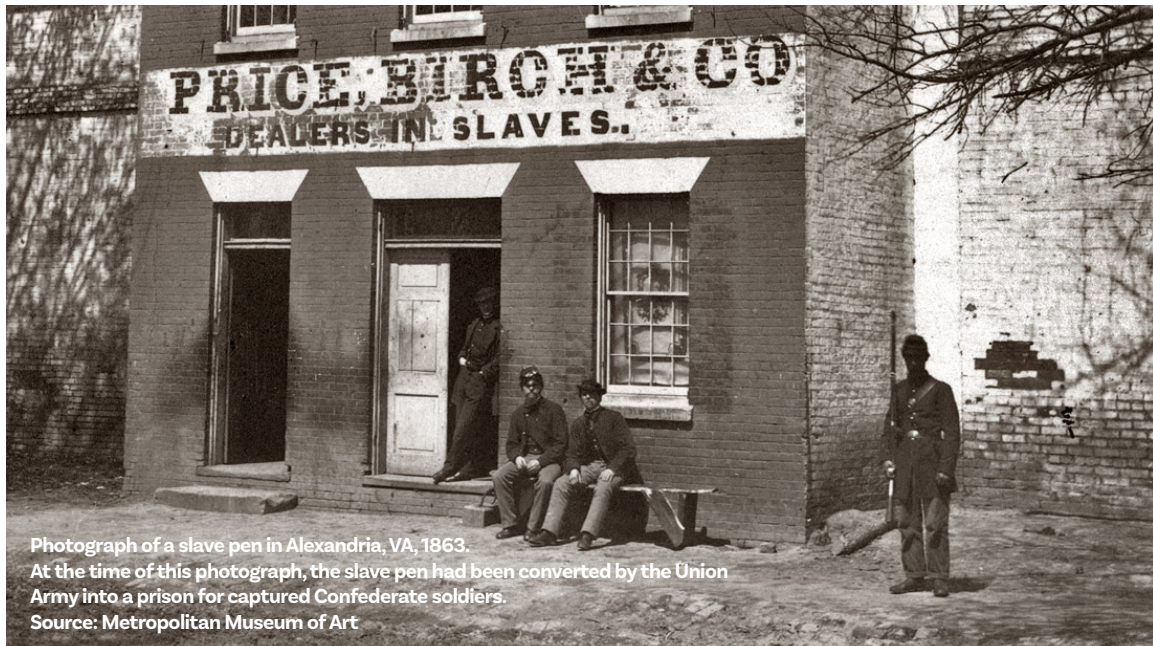
Richmond was founded in 1737 specifically to serve as a center of slave trade in the New World. Colonel William Byrd chose the location because of its strategic importance “at the uppermost landing of the James and Appomattox Rivers,” noting that the new city would be “naturally intended for Marts, where the Traffick of the Other Inhabitants must Center.”¹

Richmond served as a central hub for the trafficking of kidnapped Africans into North America as part of the Transatlantic Slave Trade, seeing more than 11,000 souls trafficked into Richmond between 1727 - 1769.² After the US Congress took steps in 1794 and 1807 to make the importation of human beings into the United States federally illegal, Richmond became one of the primary markets for the Domestic Slave Trade. Between 1790-1860 it

is estimated that more than 1 million enslaved peoples, men, women, and children were sold from Virginia into the Lower South.³ By 1840, Census records indicated Richmond was home to 20,153 Black Virginians, the highest population of Black people in Virginia.⁴

These facts place Richmond, and specifically Shockoe Valley, at the very center of the story of enslavement in the United States. They become the foundation upon which the rest of the story of American History must be built upon.

1. Charles Richard Weld, *A Vacation Tour to the United States and Canada*, (1855) 288
2. Shipping Records in Donnan, *Documents*, 4:172-234.
3. **Encyclopedia Virginia**
4. Enumeration of the Inhabitants of Pennsylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina in *Compendium to the Sixth United States Census* (1840), 34.



Photograph of a slave pen in Alexandria, VA, 1863.
At the time of this photograph, the slave pen had been converted by the Union Army into a prison for captured Confederate soldiers.
Source: Metropolitan Museum of Art

1600

The boundary between the Powhatan and the Siouan tribes shifted along the fall-line with Shockoe being more consistently occupied by the Powhatan. The Powhatan Confederation dominated a vast territory from the fall line to the coast with villages scattered throughout. From the mid 1600s to the early 1700s, the falls represented the frontier between the Virginia colony and the Siouan tribes to the west. A series of three wars erupted between the settlers of the Virginia Colony and the Powhatan confederation from 1610 to 1646 with the capture and death of the Powhatan chief - effectively ending the confederacy. Reservations were established in 1677 following Bacon's Rebellion and the Treaty of Middle Plantation. Virginia Natives continue to play a significant role in the Commonwealth of Virginia, the City, and Shockoe.

1600

1607

On May 4, the Virginia Company of London established the first permanent English settlement in the Americas at Jamestown, VA. On May 24, Christopher Newport and John Smith sailed up the James River to the fall-line, near present day downtown Richmond.

1619

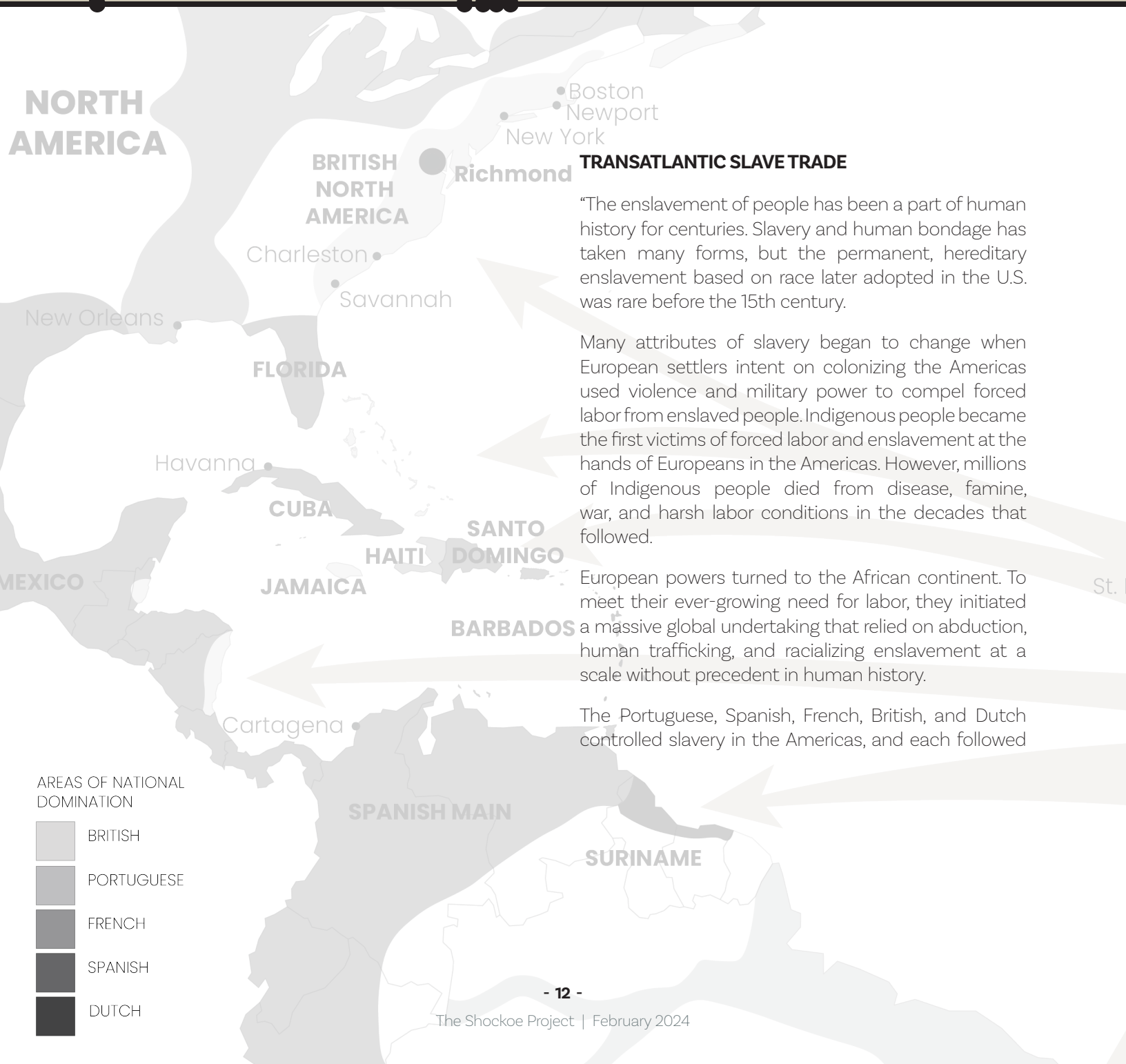
The first enslaved Africans disembarked from British Privateers at Point Comfort (Fort Monroe) in the Virginia colony. The ships continued up the coast and stopped at Jamestown., where the first representative government in the English Colonies was established - planting the seed for an American democracy.

1620

Plymouth Colony established in Massachusetts.

1624

William Tucker is born in Jamestown. He was the first person of African ancestry born in the 13 British Colonies.



TRANSATLANTIC SLAVE TRADE

“The enslavement of people has been a part of human history for centuries. Slavery and human bondage has taken many forms, but the permanent, hereditary enslavement based on race later adopted in the U.S. was rare before the 15th century.

Many attributes of slavery began to change when European settlers intent on colonizing the Americas used violence and military power to compel forced labor from enslaved people. Indigenous people became the first victims of forced labor and enslavement at the hands of Europeans in the Americas. However, millions of Indigenous people died from disease, famine, war, and harsh labor conditions in the decades that followed.

European powers turned to the African continent. To meet their ever-growing need for labor, they initiated a massive global undertaking that relied on abduction, human trafficking, and racializing enslavement at a scale without precedent in human history.

The Portuguese, Spanish, French, British, and Dutch controlled slavery in the Americas, and each followed

AREAS OF NATIONAL DOMINATION

- BRITISH
- PORTUGUESE
- FRENCH
- SPANISH
- DUTCH



1662

The Virginia General Assembly declared that any child born to an enslaved woman would also be a slave. The many laws that would follow reflect the growth of an agricultural economy based on a plantation, cash-crop system reliant on a labor force defined by racial hierarchies and controlled through coercion and physical violence.

1680-1705

The Virginia General Assembly enacted numerous laws that reflect racism and the deliberate separation of Blacks and Whites. Color becomes the determining factor in conscious efforts to rigidly police the conduct and movement of enslaved Africans. The laws that were applied to free and enslaved Africans were also applied to Virginia Natives.

Left: Brenda Doretha Tucker is a descendant of William Tucker, seen here during a ceremony in 2019 honoring the ancestors of the Tucker Family.

Photo credit: Rob Ostermaier / Daily Press

1700



different political, legal, and cultural practices. Due in part to these differences, the evolution of slavery in the Americas varied across the region, as did the social construction of race and racial hierarchy.

In the North American colonies and later the U.S., white people were in the majority everywhere except in South Carolina and Mississippi. But in South America and the Caribbean, nonwhite people regularly exceeded 80% of the population. As a result, a different racial hierarchy evolved in North America than in South America, as free people of color represented a very small fraction of the population. Thus, the British and their descendants in North America made race the central aspect of laws governing slavery and the lives of enslaved and free Black Americans.

As a result, while the particular experience of slavery depended on region and time period, enslavement in the U.S. became a rigid, racialized caste system that inexorably tied enslavement to race. The system of enslavement that emerged in North America was legitimated by an elaborate set of laws enforced through terror and violence and used to justify and codify the permanent, hereditary, and unending slavery of Black people for generations. From the first arrival of kidnapped Africans in the English colonies that would become the United States, the institution of enslavement was foundational to the economy of every major city on the Eastern Seaboard."

Source: **Equal Justice Initiative**
Background: Map representing the African Slave Trade from 1500-1870. Map data from Pearson Education, 2003.

1705

The Virginia Slave Codes of 1705 were enacted by the House of Burgesses in the Colony of Virginia. The enactment of the Slave Codes is considered to be the consolidation of slavery in Virginia and served as the foundation of Virginia's slave legislation. All servants from non-Christian lands became slaves. There were forty-one parts of this code each defining a different part and law surrounding slavery in Virginia. These codes overruled the other codes in the past and any other subject covered by this act were canceled. These laws more clearly delineated differences in rights for indentured servants (from Europe) and enslaved people. The latter included enslaved Africans and Native Americans sold to colonists by other Native Americans. **The codes specifically legalized the trade of enslaved people and established rights of ownership as property rights.** The codes also prohibited the Africans, even if free, from striking White people or owning any weapons. Many historians agree that this was a response to events, including Bacon's Rebellion, where White and Black servants had united.

1700

292 COLONEL WILLIAM BYRD [1733, Sept.

to the Company. When we got home, we laid the foundation of two large Citys. One at Shacco's, to be called Richmond, and the other at the Point of Appamattuck River, to be nam'd Petersburgh.¹ These Major Mayo offered to lay out into Lots without Fee or Reward. The Truth of it is, these two places being the uppermost Landing of James and Appamattux Rivers, are naturally intended for Marts, where the Traffick of the Outer Inhabitants must Center. Thus we did not build Castles only,

1737

Mayo's Plan for Richmond



DOMESTIC SLAVE TRADE

Beginning in the late 18th century, the creation of the cotton gin, the expansion of the country, and the end of the nation's involvement in the Transatlantic Slave Trade set the stage for an increased internal slave trade.

Between 1820 and 1860, as cotton cultivation expanded across the growing nation, roughly 1,000,000 enslaved people were torn away from their families and forced west and to the Deep South. Many were placed on vast plantations along the Mississippi River Valley. Their labor created an empire of cotton that would transform the new nation into an economic world leader. Generations of enslaved Black people were traded on the auction block, bequeathed to relatives, sold to pay off debt, or given as gifts to young planters starting new lives. This immensely profitable trade in humans and forced migration had financial, political, and demographic repercussions still felt today.”

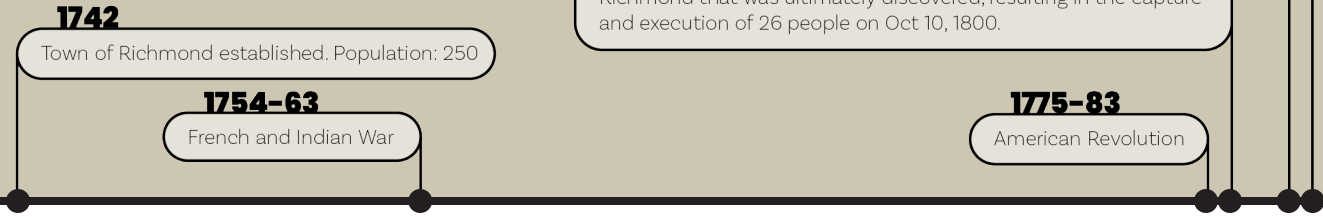
“Slave traders accumulated substantial wealth by purchasing slaves in the Upper South and transporting them to the Lower South. It is estimated that more than half of all slaves in the Upper South were separated from a parent or child, and a third of their marriages were destroyed by forced migration. This clearly exploitative treatment of enslaved people challenged the benign slavery myth by calling into question how slavery benefited the enslaved.”

Source: **National Museum of African-American History and Culture** and **Equal Justice Initiative**

Left: Map representing the domestic slave trade in the U.S. from 1808-1865. Map data from New York Public Library.

Left: A page from the "The Writings of "Colonel William Byrd of Westover in Virginia ESQR." Byrd, who established the town of Richmond, describes Richmond and Petersburg here, stating that "these two places being the uppermost Landing of James and Appamattux Rivers, are naturally intended for Marts, where the Traffick of the Outer Inhabitants must Center" (723).

Source: Allen County Public Library



SLAVE TRADE IN VIRGINIA

"The sale of enslaved people as an important feature of the Virginia economy has its origins in changes that occurred late in the 18th century. In 1776, the General Assembly abolished entail, a practice that required large estates to be kept intact through generations. In 1785, the assembly abolished primogeniture, which required that those estates be passed on to the eldest son. A dozen years after that, the assembly prohibited entails on large groups of inherited enslaved people. While encouraging equality among whites, these acts also had the effect of breaking up African American communities and families by putting many people up for sale.

At the same time, many planter-enslavers in Virginia and Maryland shifted from tobacco to wheat production, which required less labor. The enslaved population in the Upper South already had a more even balance between men and women, and with a better climate than the Lower South, fewer enslaved people died prematurely. This meant that enslaved communities grew naturally in ways that allowed

enslavers the opportunity to sell or hire out people who were not otherwise needed to perform plantation labor. Enslavers looking to sell enslaved people found an expanding market in the Lower South, where the cotton gin had made the production of cotton much easier. Virginia enslavers positioned themselves to become the suppliers of the labor necessary to cultivate cotton, in part by vigorously supporting the ban on the transatlantic slave trade, which went into effect in 1808. With the supply of enslaved Africans cut off, plantation owners in the Lower South were forced to purchase their enslaved labor from Virginians."

Source: **Encyclopedia Virginia**

Below: Map representing the domestic slave trade through Virginia from 1810s-1850s. Map data from the Library of Virginia



1780

First Market established in Shockoe.

1789

Richmond had the 4th largest Jewish population in the United States.

1781

General Benedict Arnold, lead British and Hessian troops into the City of Richmond. They occupied the city for two days where they burned most of the public buildings and warehouses and looted tobacco and other provisions. Arnold's headquarters was at the northwest corner of 19th and East Main streets, in Shockoe.

1782

Market in enslaved Africans is moved from Manchester on the south side of the James River to Shockoe.

1786

Virginia Assembly enacted the Statute for Religious Freedom which disestablished the Church of England and guaranteed freedom of religion to people of all faiths.

SLAVE TRADE IN RICHMOND

“Richmond was founded in 1733 to serve as a hub for human trafficking. It became precisely that, as more than 11,000 kidnapped Africans were trafficked into Richmond as part of the Transatlantic Slave Trade. The enslaved Black people who survived the horrific journey to Richmond were forced to labor under brutal conditions on the tobacco plantations surrounding the city as well as in Richmond’s cotton factories and paper mills.

By the time international trafficking of kidnapped Africans was abolished, Richmond was entirely dependent on slavery, its labor force comprised almost exclusively of enslaved Black people. Census records in 1782 document 120 enslaved Black people within Richmond’s city limits, making up nearly half of Richmond’s population. By 1840, Richmond was home to 20,153 Black Virginians, a larger number of Black people than in any other city in the state.

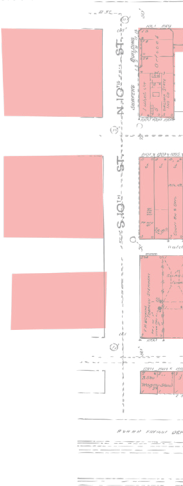
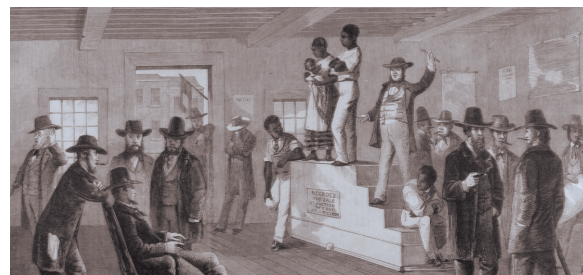
By the middle of the 19th century, after the Transatlantic Slave Trade was abolished, Richmond had become a primary market for the Domestic Slave Trade. Enslavers auctioned up to 50 Black people per day in Richmond, sending them away from their spouses and children and selling them into slavery in the Deep South. Additional transactions took place in private offices in the city’s downtown hotels between traffickers and enslavers who wished to conduct their business “discreetly.” The city strategically located public auction sites near predominantly Black neighborhoods to reinforce the possibility of sale as a psychological threat to enslaved

Black Richmonders. Richmond enslavers threatened Black people with punishment if they displayed anger, fear, or sadness at the market.

Auctioneers conducted public sales with no regard for the humanity of enslaved people, forcing young men to remove their clothing, interrogating women about their reproductive history, trafficking children too young to work, and separating infant children as they clung to their mothers. Prospective enslavers who visited Richmond’s markets conducted physical inspections of enslaved Black people, noting telltale whip marks “with the knowing air assumed by horse dealers.” Richmond’s domestic traffickers routinely removed children from their parents by force and deception. Some forcibly sold their own multiracial children away from the women they had raped. Virginia law placed no constraints on the brutal methods that traffickers used to destroy families because enslaved parents had no legal rights to their children.”

Source: **Equal Justice Initiative**

Below: Illustration of a slave auction in Virginia, published in The Illustrated London News, February 16, 1861. Source: New York Public Library



**10 LIKELY and VALUABLE
SLAVES
AT AUCTION.**

**On THURSDAY the 24th inst.
WE WILL SEI
In front of our Office, without any kind of bid or reserve for cash,
AT 11 O'CLOCK.**

10 AS LIKELY NEGROES

As any ever offered in this market; among them is a man who is a superior Cook and House Servant, and a girl about 17 years old, a first rate House Servant, and an excellent seamstress.

**BROOKE & HUBBARD,
Auctioneers.**

Wednesday, July 23, 1823.

A sign advertising a slave auction in Richmond, Virginia, on July 22, 1823, where 10 enslaved people, including a teenaged girl, were to be sold.

Source: Northern Illinois University

1797

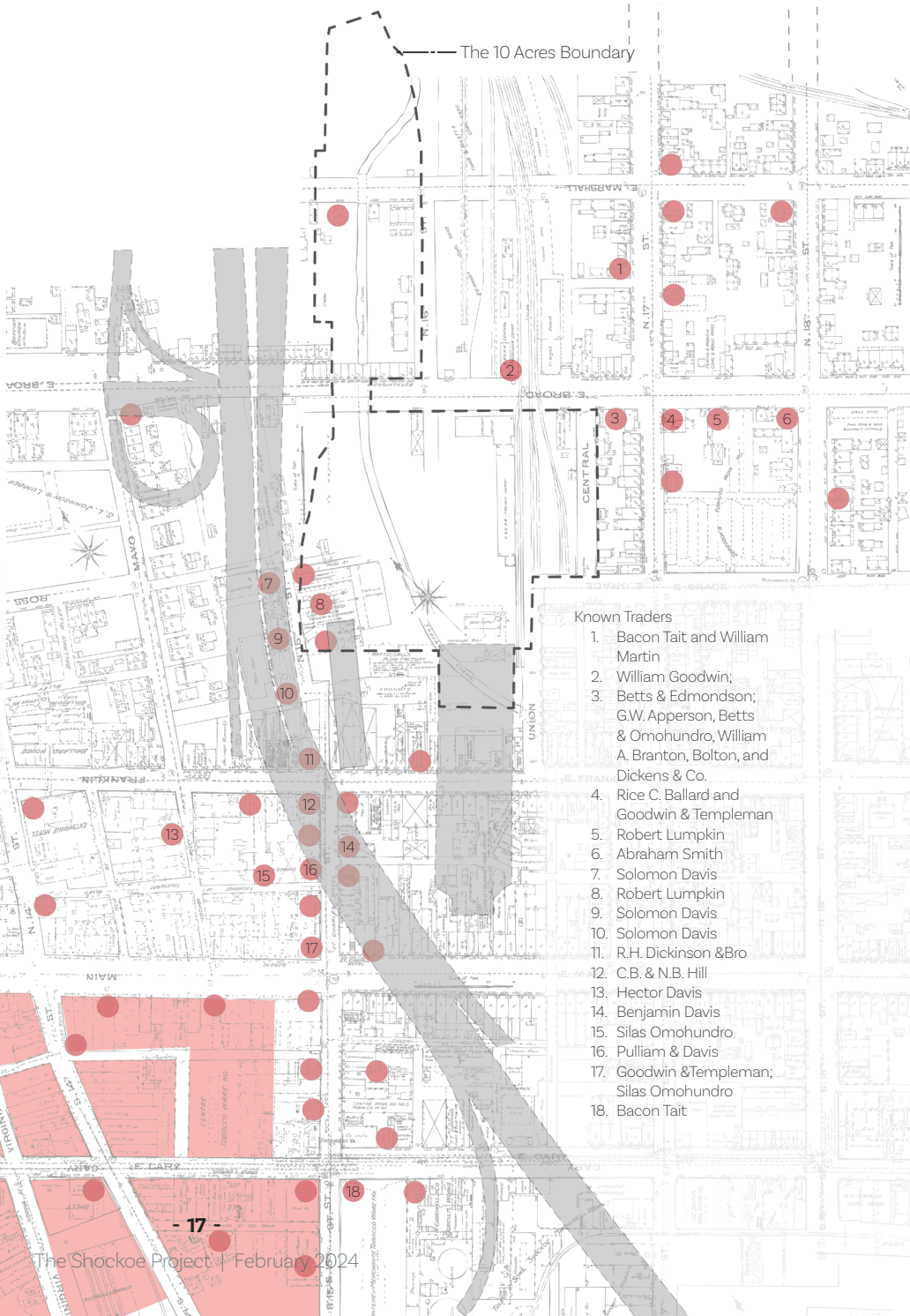
Friends Meeting House constructed at 19th and Cary Street.

1800

This map compiles recorded locations of slave traders and auctioneers in Richmond during the antebellum period. These locations are sourced primarily from a map by Nate Ayers published in the 2011 book *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade* by Maurie D. McNis. Additional sources include the 1931 text *Slave Trading in the Old South* by Frederic Bancroft, which references both City Directories and first-person testimony detailing the locations of prominent slave traders and auctioneers of Richmond, and the 2013 report "Cultural Context and Thematic Study for the Proposed Revitalized RVA Project" prepared by Dutton + Associates.

Old Richmond City Directories and other historic sources often provided only a general location for the businesses listed, and as such leave room for error. It is also difficult to identify traders because they often operated under other names, such as brokers, auctioneers, or attorneys, in attempts to disassociate themselves from the slave trade. Thus, it is clarified that this map is not a complete or definitive source for the locations of all slave traders and auctioneers in Richmond. Red shaded blocks are those that were burned during the retreat of the Confederate Army in 1859.

Basemap: 1886 Sanborn Map,
Library of Congress



Known Traders

1. Bacon Tait and William Martin
2. William Goodwin;
3. Betts & Edmondson; G.W. Apperson, Betts & Omohundro, William A. Branton, Bolton, and Dickens & Co.
4. Rice C. Ballard and Goodwin & Templeman
5. Robert Lumpkin
6. Abraham Smith
7. Solomon Davis
8. Robert Lumpkin
9. Solomon Davis
10. Solomon Davis
11. R.H. Dickinson & Bro
12. C.B. & N.B. Hill
13. Hector Davis
14. Benjamin Davis
15. Silas Omohundro
16. Pulliam & Davis
17. Goodwin & Templeman; Silas Omohundro
18. Bacon Tait

1800

Gabriel was executed at the city gallows for attempting to organize a mass uprising of enslaved and free Africans at Brookfield Plantation in Henrico County. In recent times, the location of his execution has been associated with the African Burial Ground, although further research suggests his execution may have taken place elsewhere, as the city gallows were transient and often erected as needed.

1800

1808

Trans-Atlantic trade in enslaved Africans abolished in the United States

1812-15

War of 1812

1812-1819

Louisiana, Mississippi, and Alabama become states which significantly contributed to the growth of the interstate trade in enslaved Africans.

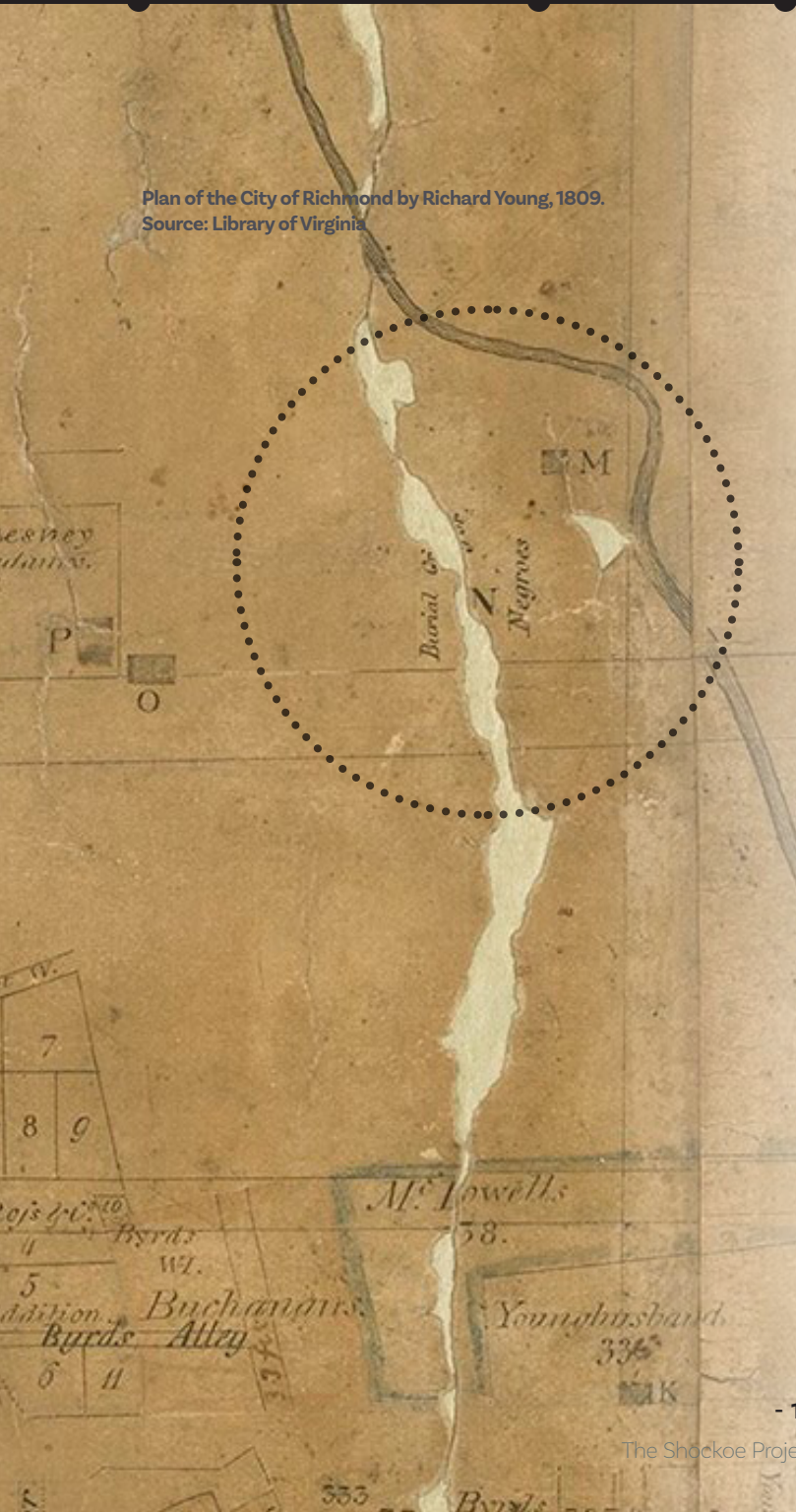
1816-1879

The City of Richmond opened the Shockoe Hill African Burying Ground to replace the Burial Ground for Negroes in Shockoe Bottom. The new cemetery, laid out along the northern end of 5th street near the city's poorhouse, began as two adjoining one-acre plots: one for free people of color and one for the enslaved.

1820

Census listed 55 tobacco factories in Shockoe.

Plan of the City of Richmond by Richard Young, 1809.
Source: Library of Virginia



THE AFRICAN BURIAL GROUND

The African Burial Ground, known historically as the “Burial Ground for Negroes”, or as the Shockoe Bottom African Burial Ground, is the older of two municipal burial grounds established for the interment of free people of color and enslaved people in the city of Richmond, Virginia. To this day, the total number of souls interred in that place, as well as the specific location of burials is unknown.

The city of Richmond purchased the two parcels of land on which it would establish its municipal burying grounds in 1799.¹ A 28 1/2 acre parcel was acquired on the northern end of Shockoe Hill, and a much smaller parcel in Shockoe Valley. The parcel on Shockoe Hill was purchased for the purpose of becoming the white burying ground (along with other purposes). The parcel in Shockoe Valley was intended for Black burials. The Burial Ground for Negroes is the name by which The African Burial Ground appeared on the 1809 Plan of the City of Richmond by Richard Young.² Also appearing on the 1809 Young map is the location of a powder magazine, the site that would become the city gallows after 1804.

In recent times, The African Burial Ground has become associated with Gabriel’s Rebellion as the location where Gabriel and 25 of his followers were publicly hanged at the city gallows. Though further research suggests that these executions may have taken place at a different location, the site has become a proxy site of sacredness, used by the community to remember and celebrate Gabriel and his rebellion.³ For the past



This image is commonly used to represent Gabriel, but is in fact Pvt. Hubbard D. Pryor, Company A, 44th U.S. Colored Infantry. Pryor escaped slavery in Alabama to enlist.

1836

The first railroad in Virginia, the Richmond, Fredericksburg, and Potomac, arrived in Richmond.

1841

Solomon Northup, author of *Twelve Years a Slave*, was held overnight in Richmond at a jail owned by William Goodwin near the corner of 15th and Franklin streets.

1842

City of Richmond incorporated and chartered.

1850

20 years, The Sacred Ground Historical Reclamation Project and the Defenders of Freedom, Justice & Equality celebrates the Annual Gabriel Gathering on the African Burial Ground honoring Gabriel and all those who have given their lives for the cause of freedom.

The parcel on which The African Burial Ground was established, was on or close to the banks of the Shockoe Creek. Its location was poorly suited for a burial ground. Each hard rain caused disruption, washing bodies into the creek. ⁴ Upon the opening of two new burial grounds on Shockoe Hill, The African Burial Ground (old Burial Ground for Negroes) was closed to new burials, and the site immediately repurposed by the city.

It was not until the Elegba Folklore Society held its Juneteenth, A Freedom Celebration event in 2002 that the then asphalt covered site was first publicly acknowledged as the Shockoe Bottom African Burial Ground. Today, it is believed that large portions of the historic African Burial Ground are under I-95.

1. Smith, Ryan K. "African Burial Ground". Richmond Cemeteries.
2. Young, Richard, 1809 Plan of the City of Richmond, Library of Virginia
3. Sacred Ground Historical Reclamation Project, "Shockoe Bottom African Burial Ground"
4. McPherson, Christopher, A Short History of the Life of Christopher McPherson, Alias Pherson, Son of Christ, King of Kings and Lord of Lords. Containing a Collection of Certificates, Letters, &c. Written by Himself. Lynchburg, VA: Christopher McPherson Smith. Printed at The Virginian Job Office, 1855.



Historian Christy Coleman sits looking at the current commemorative space for The African Burial Ground, 2023. Photo credit: Ryan David

1850

1850's/60's

Five major railroads built in Richmond

1867

Mary Lumpkin, widow of Robert Lumpkin, leased former slave jail property to Rev. Nathaniel Colver, founder of the Colver Institute, later known as the Richmond Theological Seminary and ultimately Virginia Union University.

1871

Virginia's post-Civil War state constitution extends voting to African American men. The political wards of Richmond are expanded with the clear intent of creating a single, black-majority ward. Jackson Ward is nicknamed the "shoestring ward" because of its rambling boundaries. The ward is gerrymandered to hold as many black voters as possible, and thus limit black representation on Richmond's city council.

1854

Anthony Burns was held for 4 months at Lumpkin's Jail/Devil's Half Acre. His description published in 1856, in Anthony Burns: A History by Charles Emery Stevens, was used to confirm the location of the jail in 2006.

1861-65

American Civil War

1863

Emancipation Proclamation

LUMPKIN'S SLAVE JAIL

"Lumpkin's Jail was owned by Robert Lumpkin, whose compound included lodging for slave traders, a slave holding facility, an auction house, and a residence for his family. Enslaved Africans held for auction at Lumpkin's Jail referred to it as "the Devil's Half Acre." In 1867, Mary Lumpkin, a Black woman who was his widow, rented the complex to a Christian school, a predecessor institution of Virginia Union University."

"The two-story brick slave pen was approximately forty feet long. The bottom floor was the main jail area, and typically temporarily held men, women and children who were fit to be sold to plantation owners or other slave traders. The jail featured "barred windows, high fences, chained gates opening to the rutted streets,

and all seen and smelled through a film of cooking smoke and stench of human excrement."

At times, it was filled by so many slaves that they were virtually on top of one another, sometimes crammed into one room or floor and lacking toilets and outside access other than a small window. Slaves at the jail often died of disease or starvation, if not from beatings and torture. The nearby market with ready canal and railroad access was used as a slave market, or auctions were held in nearby hotels. Slaves were groomed, fed, and dressed up to be sold at auction, then pushed onto a boat or train to their next destination.

Source: **Richmond Slave Trail Markers** and **Encyclopedia Virginia**



Digital reconstruction of Lumpkin's Slave Jail complex by BAM Architects, 2011. Source: BAM Architects

1887

Crump vs Commonwealth of Supreme Court of Appeals In response to successful labor actions like the Haxall-Crenshaw flour boycott, the Virginia Supreme Court of Appeals declared "that the right to boycott was incompatible with the prosperity, peace, and civilization of the Country. In effect until 1916.

1880's

Knights of Labor, a labor movement relying on interracial solidarity among workers, leveraged boycotts to prompt changes in labor laws.

1888

Richmond inaugurated electric streetcar service, the first in the nation with trolleys using overhead lines powered from a central station and had thirty cars in operation by 4 May. The streetcars allowed the development of "streetcar suburbs" and greatly expanded the boundaries of the city. Restrictions on home ownership by deed or restrictive covenants makes most of these suburbs' whites-only and inaugurates the first "white flight" leaving poorer whites and African Americans in the center city.

TIMELINE

MAY–JUNE 1830

The slave trader Bacon Tait purchases three thirty-foot-wide lots on Wall Street, in the Shockoe Bottom district of Richmond.

JULY 6, 1833

Bacon Tait sells three lots on Wall Street, in the Shockoe bottom district of Richmond, to Lewis A. Collier. The structures are worth about \$400.

NOVEMBER 27, 1844

The Bank of Virginia sells the lots to Robert Lumpkin. He establishes a business catering to slave traders, including a so-called jail to confine slaves waiting for sale.

1850s

Robert Lumpkin buys three additional lots adjacent to the three he already owns on Wall Street, in the Shockoe Bottom district of Richmond.

MID- TO LATE 1854

Anthony Burns spends four months confined at Lumpkin's Jail, in Richmond, awaiting sale.

1866

Robert Lumpkin dies in Richmond.

MAY 1867

Mary Lumpkin, the African American widow of Robert Lumpkin, leases the lot to the Reverend Nathaniel Colver, who seeks to found a Baptist seminary. The first classes are held in Lumpkin's Jail.

1873

Mary Lumpkin sells her Richmond property, including the former Lumpkin's jail, to Andrew Jackson Ford and his wife, Mary Lucy Ford. The jail will be demolished sometime in the next three years.

1892

Andrew Jackson Ford and his wife sell the property that once was the site of Lumpkin's Jail to John Chamblin and James H. Scott, who establish the Richmond Iron Works.

EARLY 1920s

By this time, the Seaboard Air Line Railway has erected a large freight depot on the Richmond property that was once the site of Lumpkin's Jail, a slave-holding pen.

LATE 1950s

The western part of the lots that once were the site of Lumpkin's Jail, a slave-holding pen in Richmond, is buried during construction of the Richmond and Petersburg Turnpike.

2006 AND 2008

Archaeological excavations and investigations into the site of Lumpkin's Jail, a slave-holding pen in Richmond, are conducted.

1900

1929

Richmond adopted an ordinance based on Virginia's newly adopted "racial integrity law" that prohibited a person from living in a neighborhood where he or she was not permitted to marry any member of the majority population. In less than a year, the U.S. Fourth Circuit Court of Appeals ruled that Richmond's residential segregation ordinance based on the state's racial integrity law was unconstitutional.

1917

The U.S. Supreme Court ruled in *Buchanan v. Warley* that residential segregation or ordinances were unconstitutional.

1914-18

World War I

1920s

Shockoe Creek channelized

1929-39

Great Depression

BUILDING OVER HISTORY

From the late 19th century until the early 21st century, the land that held the site of Lumpkin's Slave Jail and The African Burial Ground underwent various construction and development projects, slowly burying the historic artifacts and remains that the sites hold. A large portion of this development occurred during the 20th century.

After Mary Lumpkin sold her property, which included the former Lumpkin's Slave Jail, to the Fords in 1873, the Slave Jail was eventually demolished. The land was then sold to John Chamberlin and James H. Scott, who established the Richmond Iron Works on the site. The Iron Works manufactured "architectural iron work, stationary engines, and supplies for electric railroads," and sat directly on top of the former location of the Slave Jail site. During the early 20th century, the

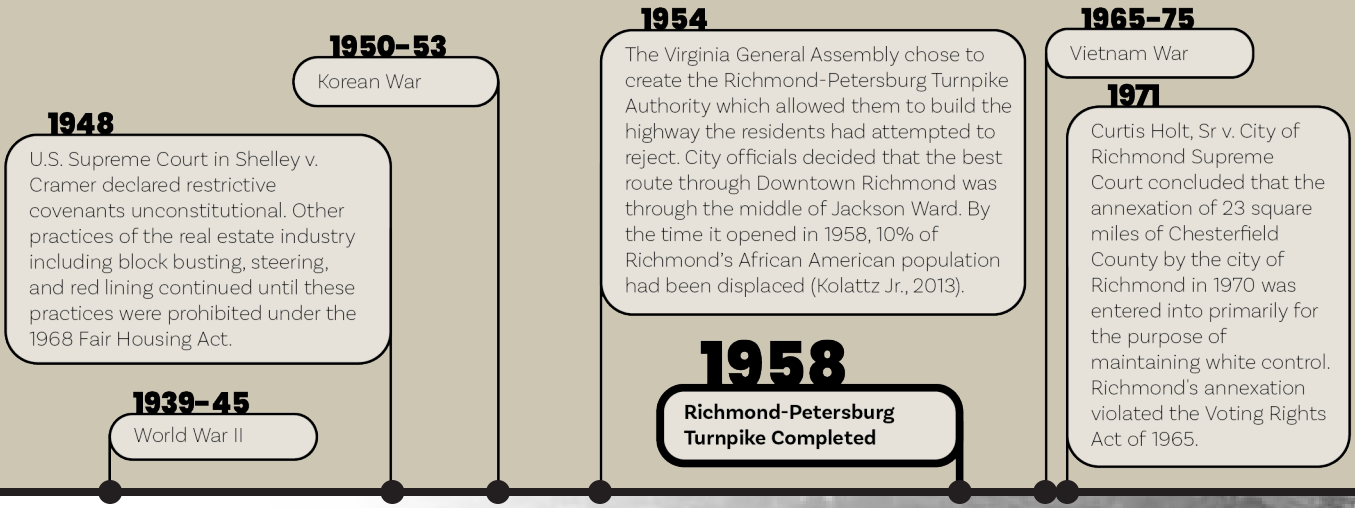
Richmond Iron Works transferred the property to the Seaboard Air Line Railroad, and by 1909 "the railroad had constructed a large freight depot on the site. In the mid-twentieth century, the two northern sections of the depot were removed, and the remains paved over."

In a similar fashion, the 1920s construction of a culvert to divert the nearby Shockoe Creek and the construction of the Richmond-Petersburg Turnpike in 1958 subjected the adjacent land and the site of The African Burial Ground (north of Lumpkin's Slave Jail) to further development and disturbance.

The Shockoe Creek culvert runs along the eastern edge of The African Burial Ground hillside and under portions of the original Lumpkin's Slave Jail site. Shockoe Creek, Shockoe Valley's namesake, originally



The channelization of Shockoe Creek during the 1920s. Source: Valentine Museum



ran between present-day 15th and 16th street, dividing Richmond in two at the time, and flowed into the James River. Seasonal floods changed the course of the creek over the decades, and early attempts were made to control floods through channels. The creek was finally channeled into the concrete culvert in the 1920s. Sewage overflow commonly occurred during heavy rainfall periods, which subjected the adjacent low-lying land and local communities (often poor and Black communities) around the creek to flooding with sewage.

In the 1950s when the Richmond-Petersburg turnpike was built, “the western portion of the former Lumpkin lots was buried beneath the elevated roadway, [and] the eastern section became a parking lot.” It also covered portions of The African Burial Ground, dumping earth and rubble into Shockoe. While the construction of the highway was opposed (either altogether or just the construction of it through the city) by many at the time, those who did argue for its construction favored running it through Shockoe and Jackson Ward. This construction subjected many Black neighborhoods to displacement and destruction. By the end of its construction, the turnpike took “180 acres of city-owned and 210 acres of privately owned land, including 726 homes and businesses.” The turnpike became I-95 when tolls ended in 1992 and still stands today adjacent to and on historic land.

Source: [RVAHub](#) and [Richmond Magazine](#)

The Richmond-Petersburg Turnpike under construction in 1959, looking east down Broad Street, with the site of Lumpkin’s Jail on the right.
Source: Valentine Museum

1975



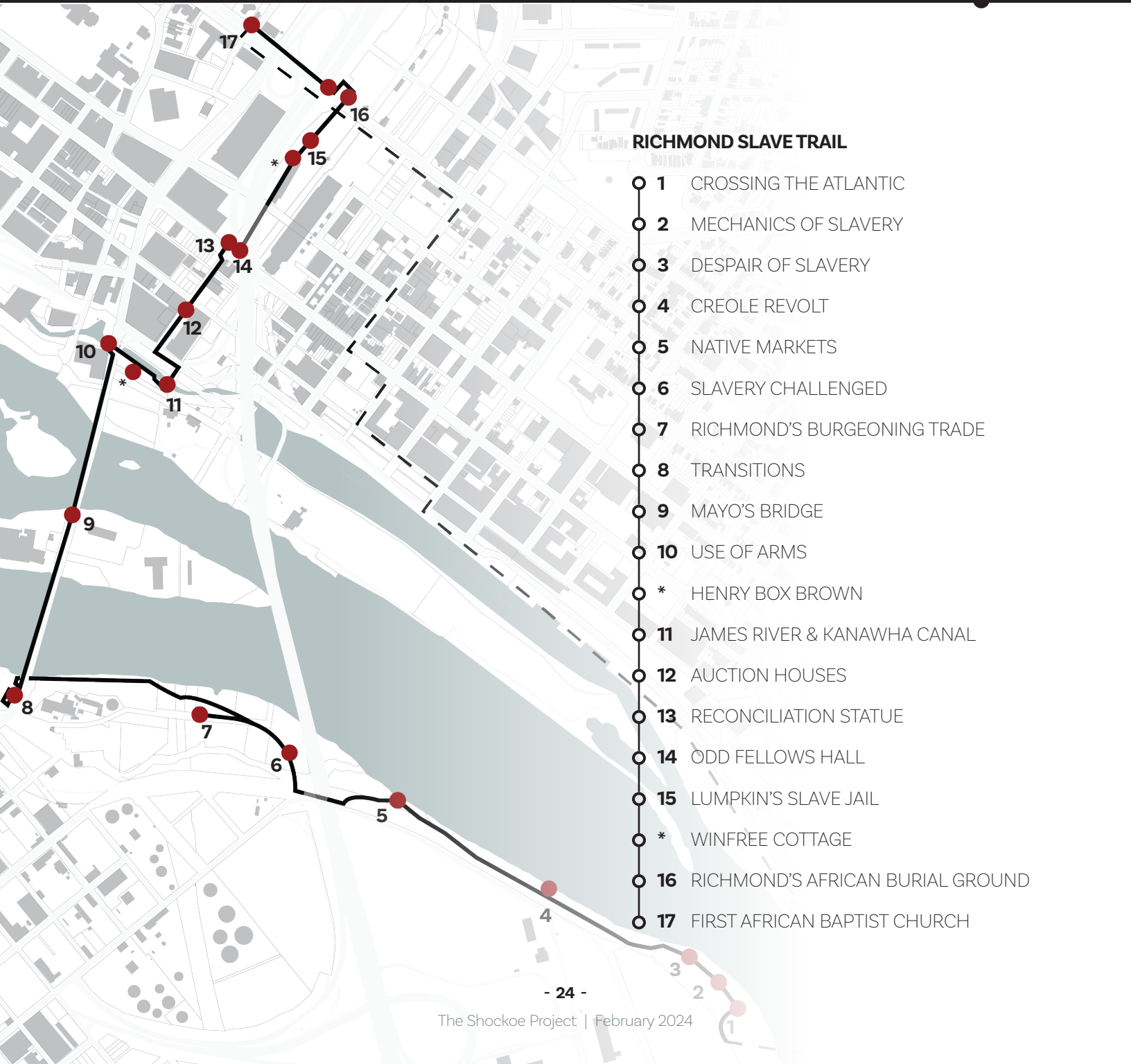
THE OLD JAIL.

An illustration depicting Lumpkin's Slave Jail, originally published 1895 in A History of the Richmond Theological Seminary, with Reminiscences of Thirty Years' Work among the Colored People of the South by Charles H. Corey, artist unknown.

Source: Encyclopedia Virginia

1989

City of Richmond v. J. A. Croson Co. The Court ruled that Richmond's minority business enterprise program, which set aside 30 percent of the dollar amount of government construction contracts for minority-owned firms, violated the Fourteenth Amendment.



RICHMOND SLAVE TRAIL

- 1 CROSSING THE ATLANTIC
- 2 MECHANICS OF SLAVERY
- 3 DESPAIR OF SLAVERY
- 4 CREOLE REVOLT
- 5 NATIVE MARKETS
- 6 SLAVERY CHALLENGED
- 7 RICHMOND'S BURGEONING TRADE
- 8 TRANSITIONS
- 9 MAYO'S BRIDGE
- 10 USE OF ARMS
- * HENRY BOX BROWN
- 11 JAMES RIVER & KANAWHA CANAL
- 12 AUCTION HOUSES
- 13 RECONCILIATION STATUE
- 14 ODD FELLOWS HALL
- 15 LUMPKIN'S SLAVE JAIL
- * WINFREE COTTAGE
- 16 RICHMOND'S AFRICAN BURIAL GROUND
- 17 FIRST AFRICAN BAPTIST CHURCH



Marker along the Richmond Slave Trail, depicting enslaved people bonded by chains around their arms and necks.

Photo credit: Ryan David

1998

Slave Trail Commission established by City Council

1994

Floodwall dedicated.

2000

LUMPKIN'S SLAVE JAIL ARCHAEOLOGICAL DIG

After its formation in 1998, the Richmond City Council Slave Trail Commission has worked to “help preserve the history of slavery in Richmond.”

Between 2006 and 2009, the Commission was heavily involved in archaeological assessments conducted at the Lumpkin’s Slave Jail site, which included the discovery of historic foundations and artifacts.

The archaeological remains were then reburied, and the site has become Number 15 on the Richmond Slave Trail.

RICHMOND SLAVE TRAIL

The Commission began developing markers for the Richmond Slave Trail in 2009 and installed them in April of 2011. The trail itself is a walking trail that “chronicles the history of the trade of enslaved Africans from Africa to Virginia until 1775, and away from Virginia, especially Richmond, to other locations in the Americas until 1865.

It begins at Manchester Docks, a major port in the massive downriver Slave Trade that made Richmond the largest source of enslaved Africans on the east coast of America from 1830 to 1860. The trail then follows a route through the slave markets of Richmond, all the way to First African Baptist Church, a center of African-American life in pre-Civil War Richmond.”

Source: [Richmond Slave Trail Markers, RVA.gov](#) , and [Virginia.org](#)



Lumpkin's Slave Jail archaeological dig underway, 2008. Photo Credit: James River Institute for Archaeology, Inc.

2011

17 markers installed along the Richmond Slave Trail “to tell the journey, human impact, and the role Richmond played in the tragic history of slavery.”

2003

Plans to build a baseball stadium in Shockoe as part of a multi-million-dollar mixed-use development. These proposals generated citizen-led, open processes that conceived of alternatives and expanded the conversation, including -- A Collaborative Vision for Shockoe Bottom (2005), new context added to the Shockoe Valley and Tobacco Row National Register Nomination that included the trade in enslaved Africans as a commercial enterprise (2007), the public struggle to reclaim the African Burial Ground (2004-2011), and the community generated proposal for the Shockoe Bottom Memorial Park (2015)

2006 and 2008

Archaeological investigations of the Lumpkin's Slave Jail/Devil's Half Acre site were conducted.

GET YOUR ASPHALT OFF OUR ANCESTORS

The African Burial Ground was made to completely disappear from the visible landscape and also from memory. However, in 1992 local historian Elizabeth Kambourian, while researching a book about Gabriel, rediscovered the location. Since then numerous actions have been taken by activists and members of the community to properly honor the site.

In the early 1990s the African Burial Ground had become a parking lot, which was purchased by Virginia Commonwealth University (VCU) in 2004. From 2008 to 2011, VCU was using the site as a parking lot for the Medical College of Virginia (MCV).¹

In 2010, Former Richmond City Councilman Sa'ad El-Amin, a claimed “likely descendant of the interred” filed two lawsuits against VCU and the City of Richmond to stop the use of the site as a parking lot. Both lawsuits failed to result in the desired action, however the community became galvanized to action. Activists quickly organized and actively became involved in the struggle for the reclamation of the burial ground.²

In 2011, then Governor Bob McDonnell made state funds available to purchase the site from VCU and transfer ownership of the property to the City of Richmond. The parking lot was subsequently removed, and artists and activists placed artwork and signage on the site, rechristening it the “African Burial Ground”.³

The following is a letter distributed by the Industrial Workers of The World to its members to send to then

VCU President Michael Rao, Richmond City Mayor Dwight Jones, and Governor Bob McDonnell demanding they “End VCU / MCV Parking on Richmond’s African Burial Ground.”

Dear Dr. Rao,

I urge you to immediately close the VCU-owned parking lot that covers Richmond’s African Burial Ground, the city’s oldest municipal cemetery for Black people.

It is now universally accepted that all or part of this historic site lies under the parking lot located at 15th and East Broad streets. It is unacceptable that Virginia Commonwealth University, a publicly funded state institution, continues to encourage commuters to park their cars on this sacred ground.

As Virginia prepares to commemorate the 150th anniversary of the start of the Civil War and the beginning of the end of slavery, I urge you to do the right thing and remove this continuing stain on the reputation of all Virginians.

Sincerely,

Your Name 4

1. Utsey, Shawn, Director, “Meet Me In The Bottom: The Struggle to Reclaim Richmond’s African Burial Ground”, produced by Virginia Commonwealth University, Department of African American Studies and Burn Baby Burn Productions, 2011.
2. Hong, Mai-Linh. Get Your Asphalt Off My Ancestors!: Reclaiming Richmond’s African Burial Ground.” *Journal of Law, Culture, and the Humanities* (2013) :1-23.
3. Smith, Ryan K. “African Burial Ground”. *Richmond Cemeteries*.
4. <https://archive.iww.org/node/5253/>



An image of George Floyd is projected on the statue of Confederate General Robert E. Lee in Richmond, Virginia, June 20, 2020.

Photo credit: REUTERS/ Jay Paul

2022

The last public Confederate monument is removed in Richmond.

2018

Shockoe Alliance established.

TODAY

THE SHOCKOE ALLIANCE

In 2018, Mayor Levar Stoney established the Shockoe Alliance in order to bring all stakeholders to the table and develop a shared vision for the future of Shockoe Bottom. This alliance includes Mayor Stoney, a member of the Virginia House of Delegates, a member of the Richmond City Council, various business leaders, community and faith leaders, property owners, and concerned residents of Shockoe Bottom. Charged with “guiding the design and implementation of concepts and recommendations for the future of Shockoe,” the Shockoe Alliance represents years of effort by dedicated Richmonders to properly honor and commemorate the site.¹

In the wake of the murder of George Floyd by Minneapolis Police officers in 2020, protest over police treatment of African-Americans and people of color in the US surged across the globe. A racial reckoning took

hold in the American zeitgeist, creating a momentum to action not seen since the Civil Rights Era. In the wake of this movement, many Confederate monuments across the American South have been removed including every single one within the City of Richmond. New enthusiasm and dedication to the cause of recognizing, honoring, and memorializing America’s enslavement history is driving new discourse and new commemoration efforts all across the country. From the Equal Justice Initiative and the Memorial for Peace and Justice in Montgomery, Alabama to the International African American Museum at Gadsden’s Wharf in Charleston, South Carolina, new major cultural institutions dedicated to telling the full story of enslaved people have manifested throughout the South.

1. Shockoe Small Area Plan



Community group protests for a Shockoe Bottom Memorial Park at a City Council Meeting, March 2017. Source: 12 On Your Side

In 2023, a **digital model** of Shockoe Valley was built by VHB, a local civil engineering consulting and design firm, both of existing conditions in 2023 and the conditions of the city in 1877 based on historic records. Dubbed a "digital twin," to the right is a digital rendering of what the site for the Shockoe Project would have "looked like" in 1877.

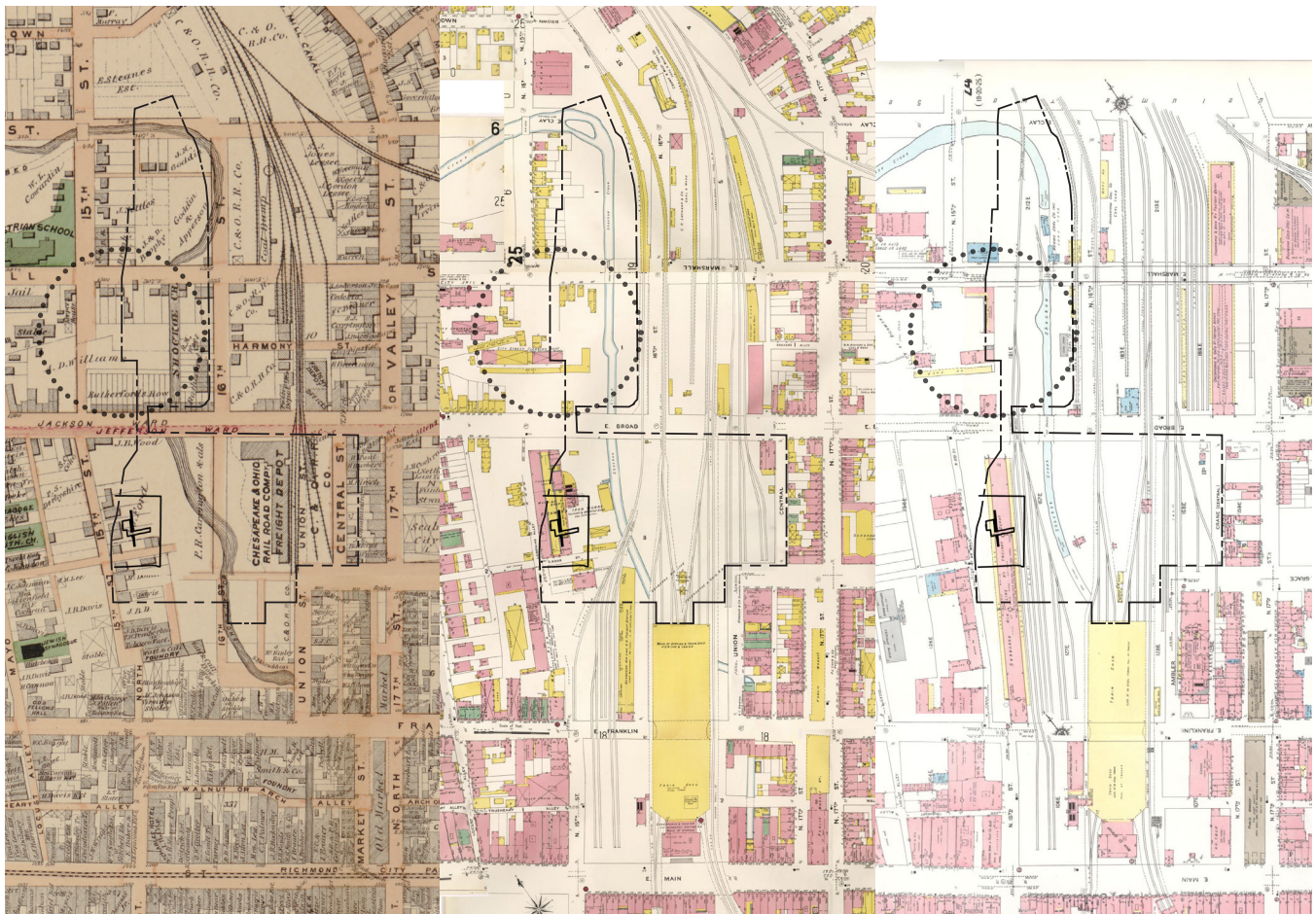
Source: VHB (Vanasse Hangen Brustlin, Inc.)



1877
BEERS

1905
SANBORN

1925
SANBORN



Frederick William Beers, an American map publisher, cartographer and surveyor published this illustrated atlas of the City of Richmond. The lots associated with Lumpkin's Slave Jail are labeled for Andrew Jackson Ford, who bought the property from Mary Lumpkin.

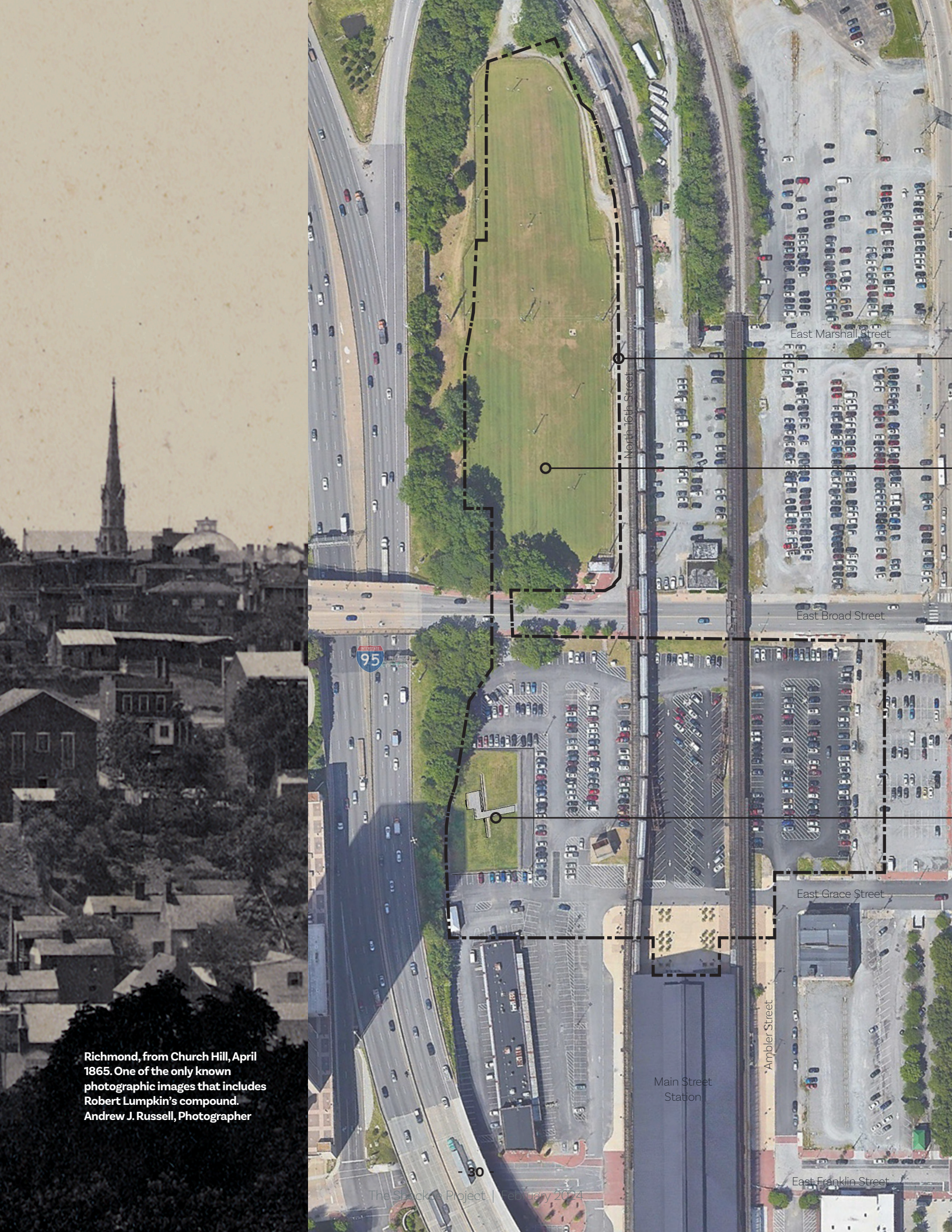
Source: Library of Virginia

Sanborn maps were created to allow fire insurance companies to assess their total liability in urbanized areas of the US. Here, the Richmond Iron Works building is seen drawn on the sites that previously held Lumpkin's Slave Jail. This 1901 map also depicts Main Street Station for the first time, built in 1901.

Source: The Library of Congress

Likely the last Sanborn map made of Richmond, this notes the Seaboard Air Line Railway freight depot that was built in the 1920s on the site of what was once the Iron Works and Lumpkin's Slave Jail.

Source: Library of Congress



Richmond, from Church Hill, April 1865. One of the only known photographic images that includes Robert Lumpkin's compound. Andrew J. Russell, Photographer

THE 10 ACRES TODAY

HOW THE 10 ACRES AND ITS HISTORY SITS IN 2024

The 10 Acres Boundary

The African Burial Ground Commemorative Space

The original African Burial Ground has been disturbed countless times by floods, construction, transportation infrastructure and utility lines. Today the site hosts a series of markers to remind visitors of its use as a burial ground. This includes a historic marker and an obelisk memorial along side the embankment of I-95.



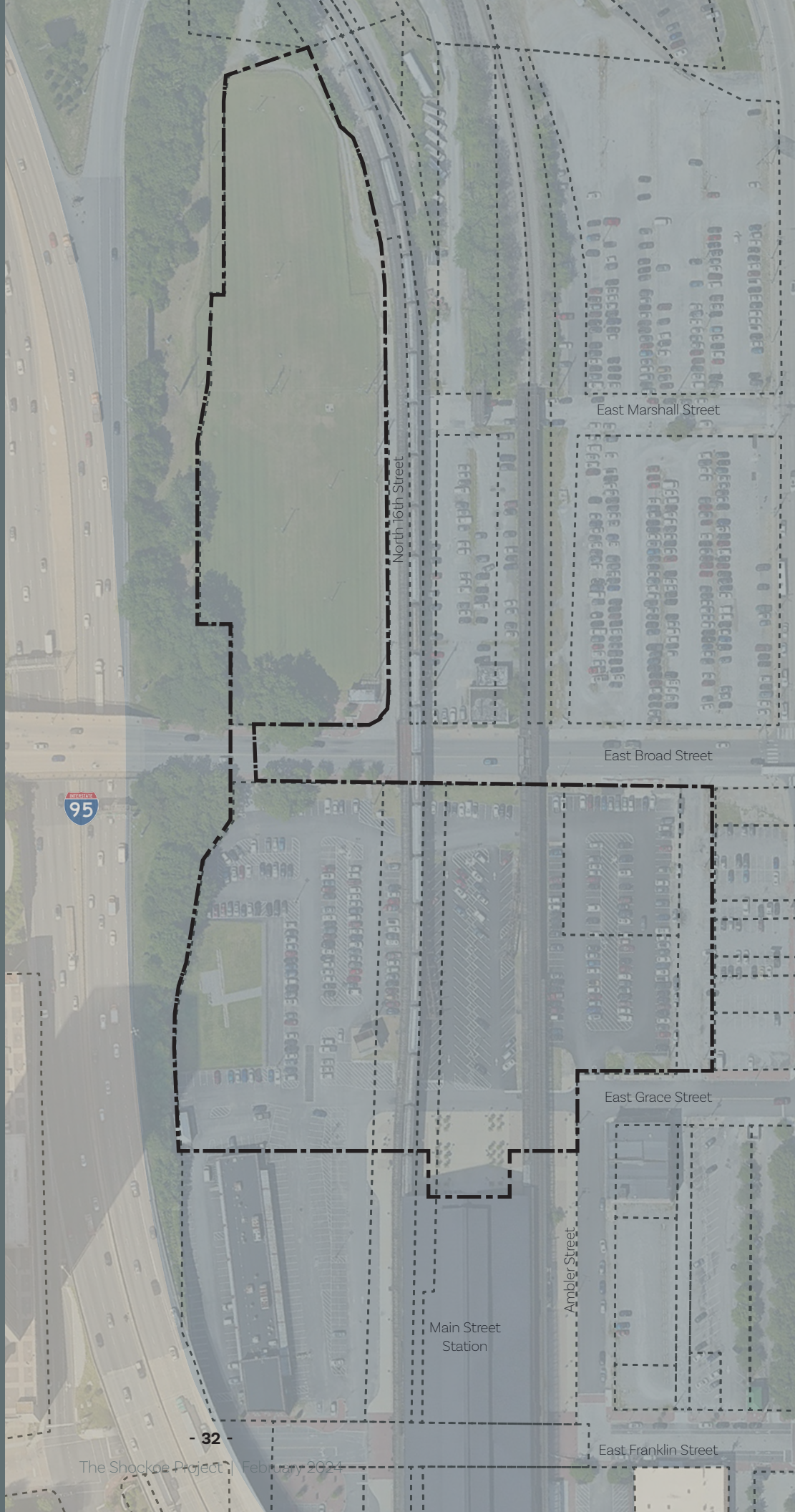
Lumpkin's Slave Jail

Today Lumpkin's Slave Jail is commemorated as the 15th stop along The Richmond Slave Trail. It is marked with three historic markers and a landscaped abstraction of historic foundations and a retaining wall found during the archaeological investigation of the site in the early 2000s.



Legend

- Parcel Boundaries
- Zoning District:
M-1, Industrial
- Zoning District:
B-4, Mixed-Use

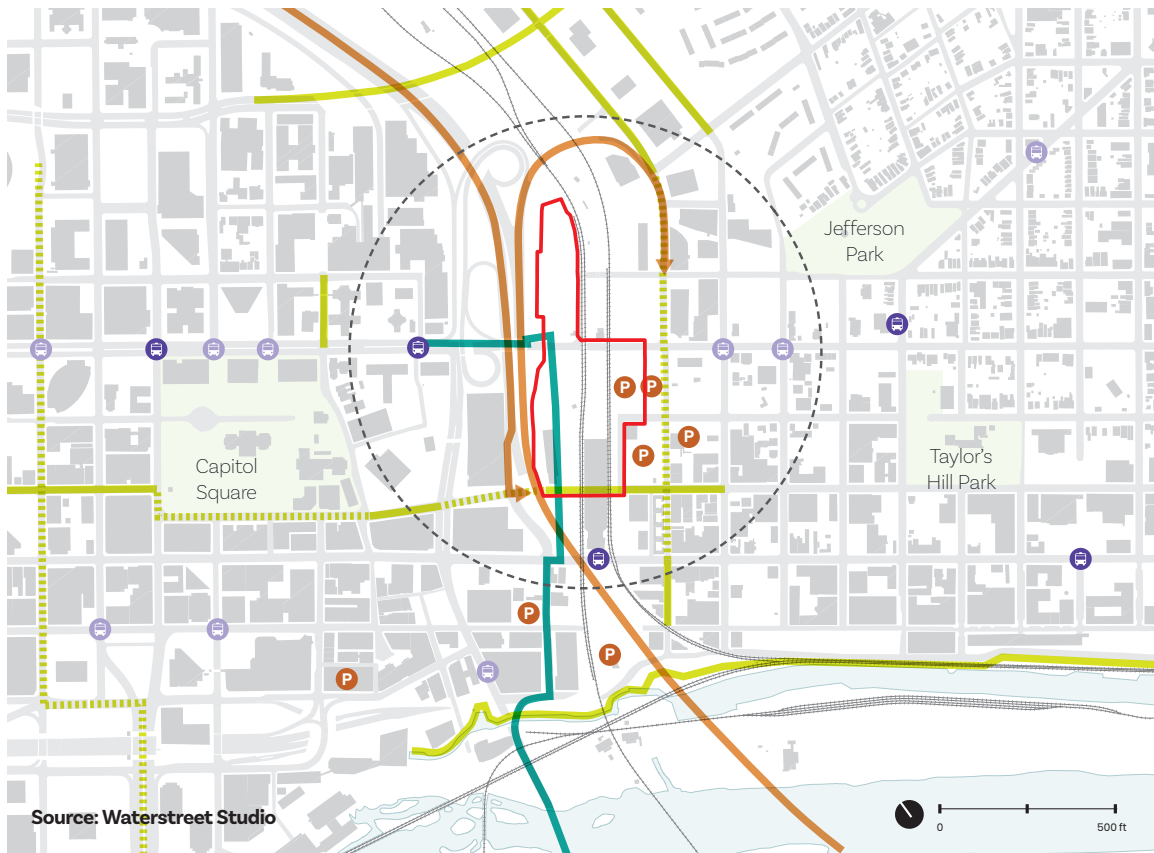


PHYSICAL CONTEXT

INTRODUCTION TO EXISTING CONDITIONS OF THE 10 ACRES

The 10 Acres, located in Shockoe Valley between I-95 and Crane St, spans over East Broad Street and meets Main Street Station. It is currently zoned as M-1: light industrial zoning district. In addition to holding historically significant sites for Shockoe Valley, Richmond, and beyond,

The 10 Acres exists in a major utility and transit corridor. It has a number of physical conditions to consider, including, but not limited to, transportation infrastructure, floodways, culverts, and underground utility lines.

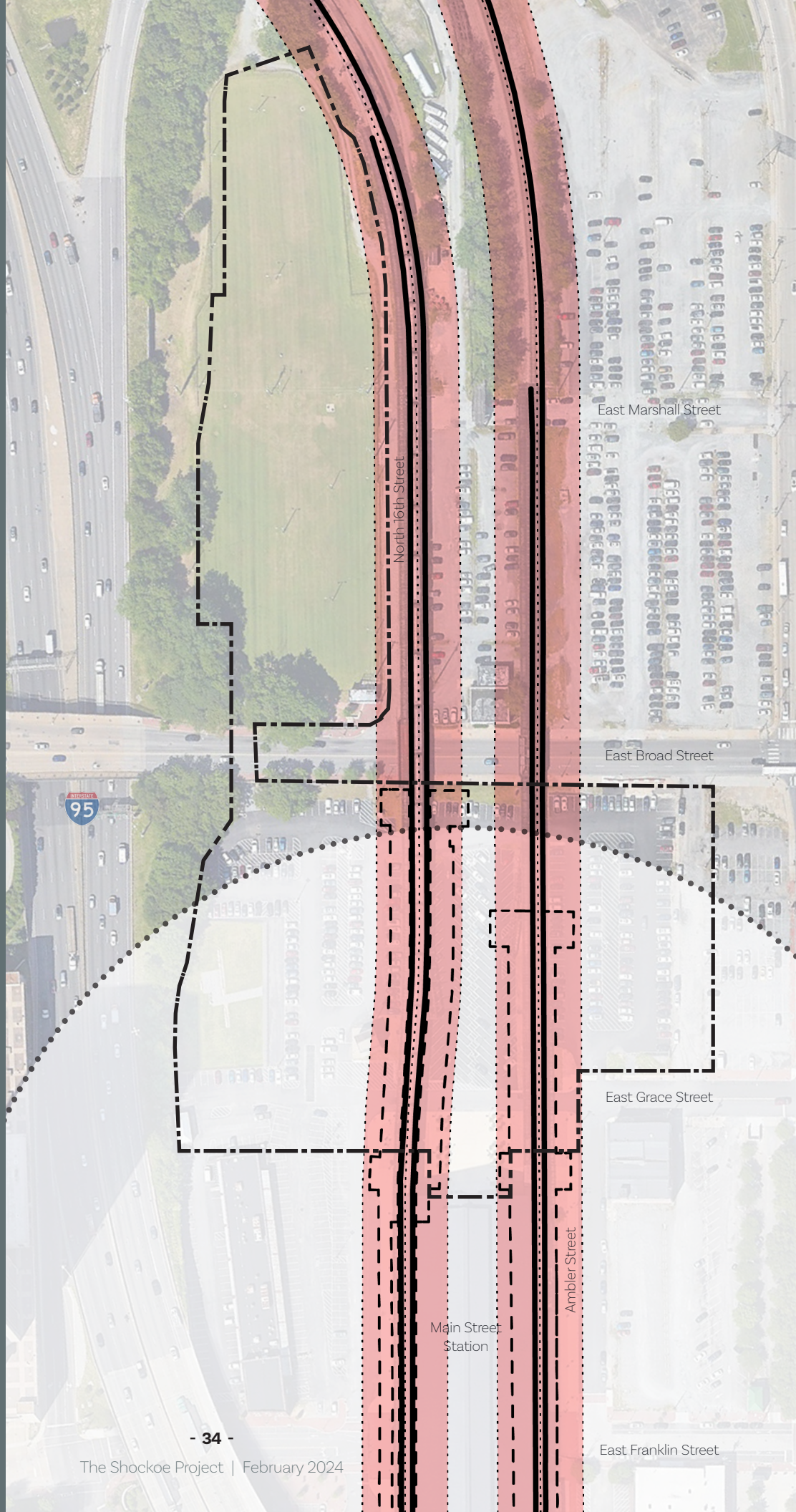


Legend

- The 10 Acres Boundary
- Building Footprint
- 1/4 Mile Radius (5 min. walk)
- Interstate Vehicular Traffic
- Existing Bicycle Infrastructure
- - - Future Bicycle Infrastructure
- The Slave Trail
- P Public Parking
- GRTC Pulse Stop
- GRTC Bus Stop

Legend

- 50 ft Setbacks
- Existing Rail Lines
- Proposed Future Rail Platforms
- Protected Viewshed Approximate



MAIN STREET STATION

VIEWSHED, FUTURE DEVELOPMENT, AND BUILDING CONSTRAINTS

Main Street Station was designed in 1901 by the Wilson Brothers of Philadelphia, PA. The station originally served Chesapeake and Ohio, as well as the Seaboard Air Line Railroad. Built as an open-air structure, it is one of the few remaining examples of early American riveted steel construction. In 2017, the trainshed was rehabilitated for adaptive reuse as a multimodal transportation center and event space.

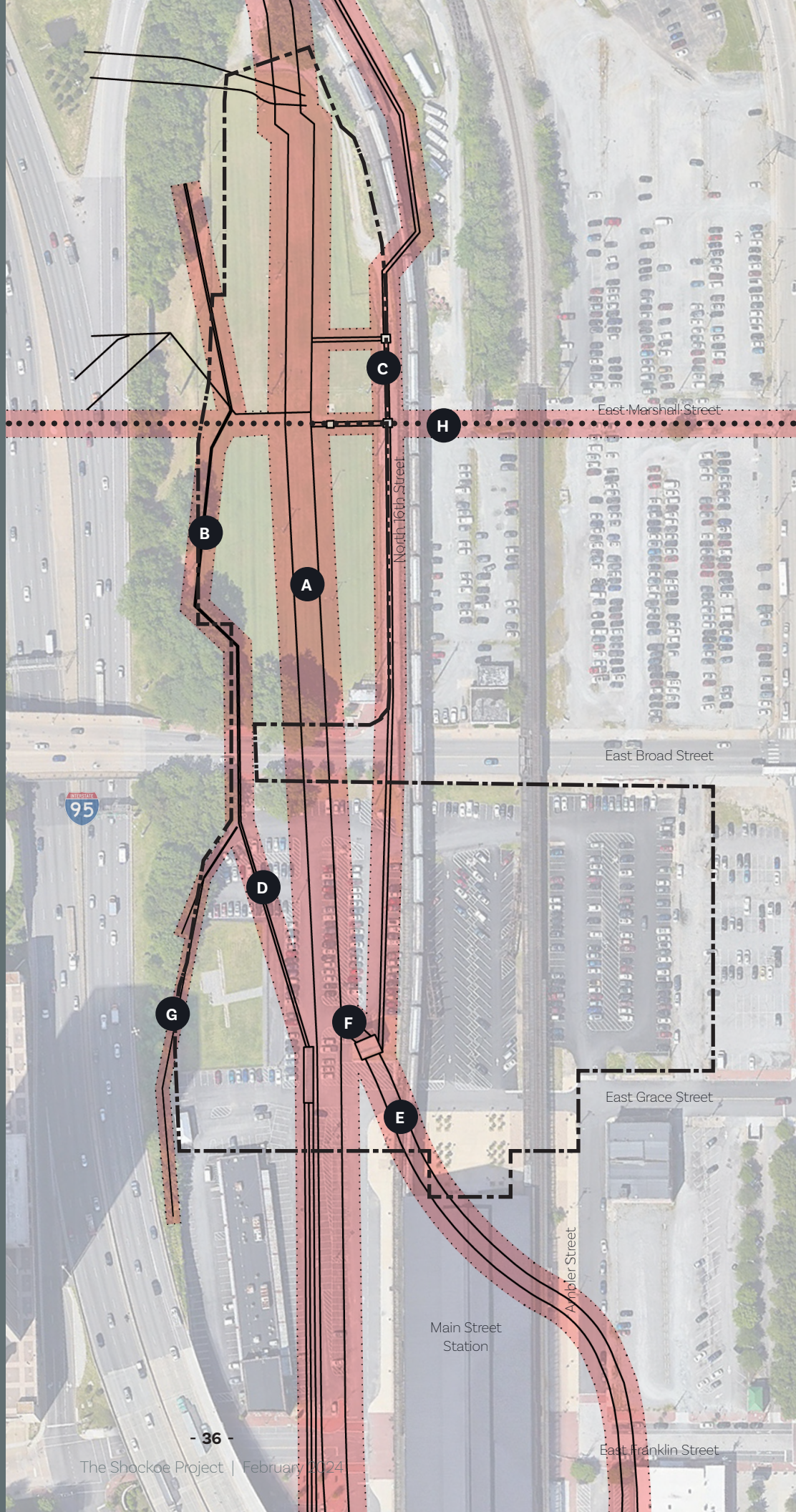
Today, the station and its infrastructure poses a number of considerations for the development of The 10 Acres. Its historic and contemporary architectural value entails the protection of the station's visibility from Shockoe and I-95. This creates an approximate protected viewshed that limits vertical development surrounding the station.

The existing rail lines that depart from the station and their respective 50 ft setbacks also constrain vertical development. Within the setbacks, vertical construction is limited to below the elevated rail lines. Proposed new platforms pose further constraints for building adjacent to these future platforms and within the existing setbacks. As a result of these constraints, only landscape and hardscape improvements are proposed for the area surrounding the station, shown later in Part 4.



Utility Legend

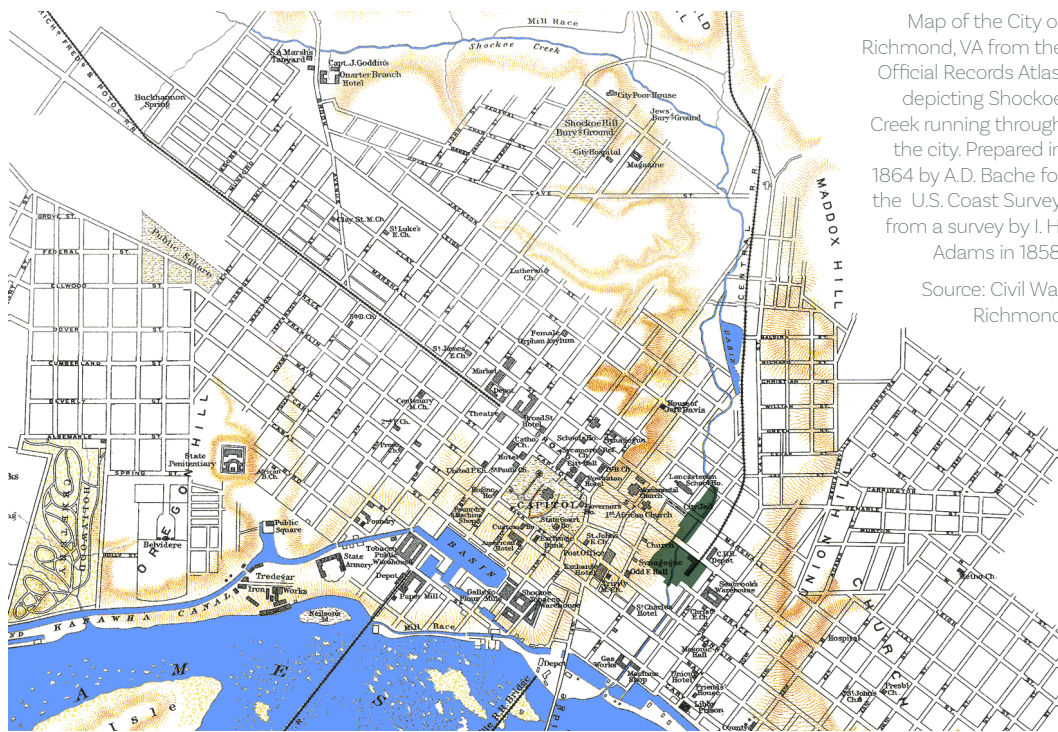
- A. 27' x 15' Combined Masonry Sewer
- B. 24" Prestressed Reinforced Concrete Sewer
- C. 60" Prestressed Reinforced Concrete Sewer
- D. 36" Prestressed Reinforced Concrete Sewer
- E. 17' x 11'-9" Sewer
- F. Junction Box and Pump house
- G. Sewer Easement
- H. Dominion Power Easement



UTILITIES

UTILITIES, EASEMENTS, AND STORMWATER INFRASTRUCTURE

The 10 Acres are encumbered by several different types of utility easements, maintenance easements, and storm water infrastructure. Notated as A on the map, the Shockoe Creek culvert, housed in a 27' x 15' combined masonry sewer, runs down the center of the western side of The 10 Acres.



Map of the City of Richmond, VA from the Official Records Atlas, depicting Shockoe Creek running through the city. Prepared in 1864 by A.D. Bache for the U.S. Coast Survey, from a survey by I. H. Adams in 1858.
Source: Civil War Richmond

Shockoe Creek Culvert

Shockoe Creek originally ran between present-day 15th and 16th street, dividing Richmond in two. The creek flowed into the James River, but was channeled into a concrete culvert in the 1920s. This helped manage the overflow that occurred during heavy rainfall periods, which subjected the low-lying land and local communities around the creek to sewage flowing through the streets.

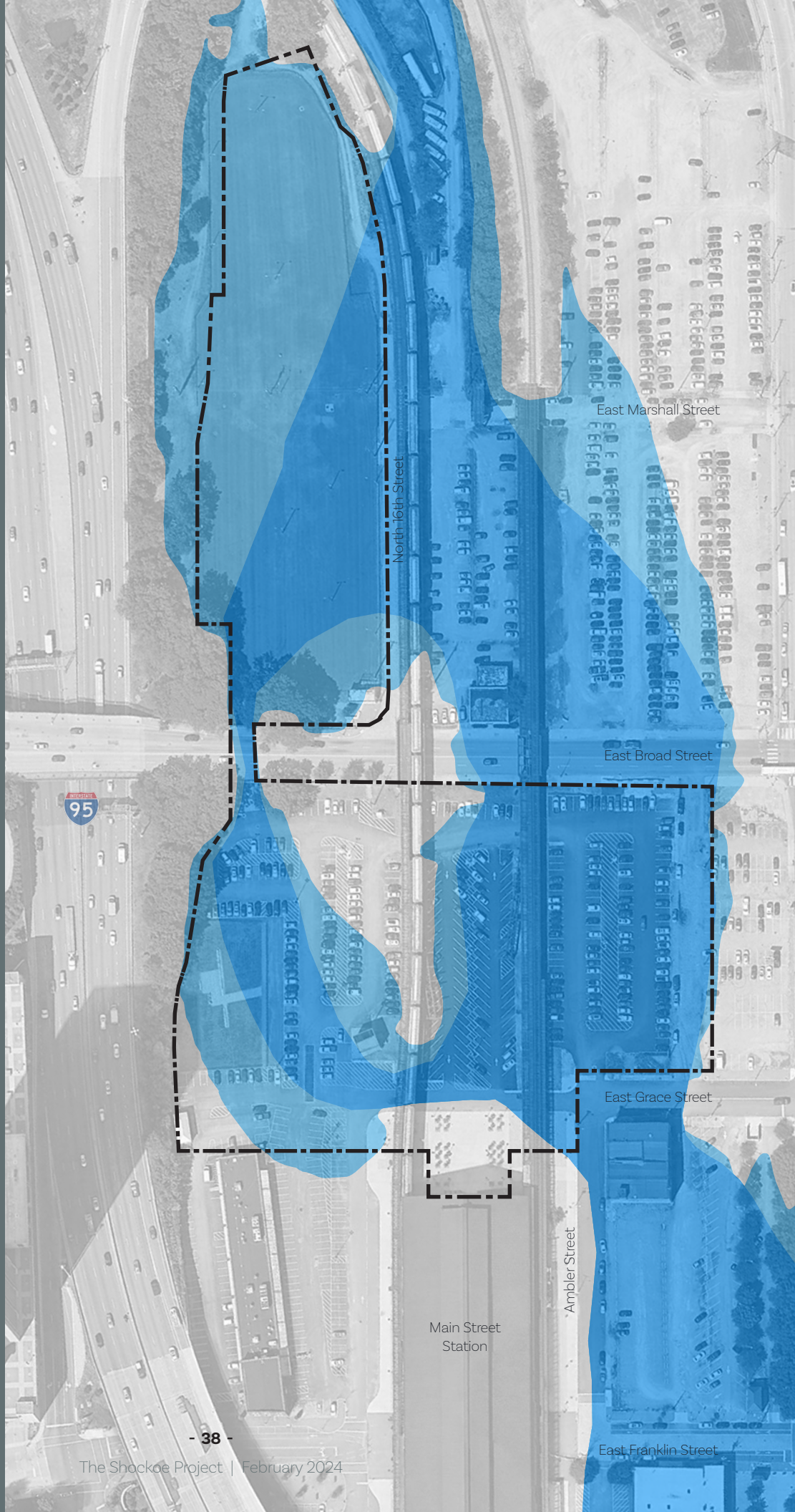
The concert culverts, also known as the Arch-sewer, runs beneath a large portion of The 10 Acre site. Its large footprint, combined with the series of other utility lines crisscrossing the site, significantly limit locations of new construction within The 10 Acres.

Floodplain Legend



Flood Fringe
Floodway
Flood Fringe

Floodplain



East Marshall Street

North 16th Street

East Broad Street

95

East Grace Street

Ambler Street

Main Street Station

East Franklin Street

FLOODPLAIN

FLOODPLAIN HYDROLOGIC AND HYDRAULIC ANALYSIS

The 10 Acres are located within a FEMA regulated floodplain and the proposed design respects the need for water to freely flow through the site during flood events. The floodplain is comprised of two areas, the flood fringe and the floodway.

Floodways are the portions of the floodplain that carry the bulk of the floodwater downstream and are generally required to remain free of obstruction to allow floods to pass without increasing flood elevations upstream. If any development or construction is proposed within a floodway, a no-rise certification is required; this means a technical evaluation must demonstrate that the proposed work will not result in any increase in flood levels during the 100-year storm. The need to maintain flood elevations with no rise in elevation is a significant design driver for the concepts shown later in Part 4.

By abiding by these codes and regulations, communities continue to qualify for flood insurance, federal grants, loans, and emergency assistance under FEMA's guidelines. By applying and adhering to the FEMA regulations, we address the need to balance flow area in a floodplain, promoting safety, protecting property and environment, and contributing to the sustainable development of floodplain areas.



Floodwaters fill the floodplain



Floodwaters at 100% limit of floodplain



Floodwaters recede back into underground pipe system after storm

FEMA defines a 100-year floodplain as an area with a 1% annual chance of flooding. The majority of The 10 Acres lies within a 100-year floodplain. Captured above with video stills, civil engineering firm VHB **simulated** how The 10 Acres would flood during a storm.

“They tried to bury us.
They didn’t know we were seeds.”

- Dinos Christianopoulos

#Justice4Michael #Justice4Tamir
#Justice4Trayvon
I CANT BREATHE
#Justice4Eric
#Justice4Breonna
#Justice4George
#Justice4Freddie
BLACK LIVES MATTER

BLACK LIVES MATTER

NO MORE WHITE

A Black Lives Matter protest at the previous site of the Robert E. Lee statue in Richmond, VA, June 2, 2020. Photo Credit: Mobilus In Mobili on Flickr

2


COMMUNITY VISION

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• Community Proposal for Shockoe Bottom	44
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• Shockoe Small Area Plan	54

View of Shockoe Bottom looking down Main Street, 2015.
Source: City Parking Online

“We can do anything just as soon as
we learn the lesson of unity.”

- Maggie L. Walker



Pictured above, left to right; back to front: Bob Ward, Chris DuBois, Sylvester Tee Turner, Charlene Harper; Ana Edwards, Matt Laird, Nick Luocchetti. Participants of the March 2023 Orientation and Interpretation Workshop at the site of the current commemorative space for the African Burial Ground.
Photo credit: Baskervill

ENGAGEMENT AND PROPOSALS

A TIMELINE

Since the creation of the Richmond Slave Trail Commission, which is tasked with preserving and presenting the history of slavery in Richmond, the community's involvement in developing and telling this history and story has been powerful. Below is a timeline of many of the masterplans, proposals, workshops, and engagement work that have engaged with the site or this story. The following pages are excerpts from this body of work.

- **2010**
Masterplan Proposal
Stockton Clay Architects
- **2013**
Baseball Stadium Proposals
- **2014**
Masterplan Proposal
BAM Architects
- **2015**
A Community Proposal for Shockoe Bottom
Defenders for Freedom, Justice & Equality
- **NOVEMBER 2015**
Richmond Speaks About Lumpkin's Jail Site
Richmond Speaks
- **2016**
A Community Proposal for Shockoe Bottom Memorial Park
The Center for Design Engagement
- **2017 - 2018**
Lumpkin's Slave Jail/Devil's Half Acre Project
SmithGroup
- **2019**
Richmond National Slavery Museum at the Lumpkin's Slave Jail Site
SmithGroup
- **MARCH 2023**
Orientation and Interpretation Workshop
Shockoe Project Team
- **MAY 2023**
Curatorial Workshop
Shockoe Project Team
- **OCTOBER 2023**
Shockoe Small Area Plan
City of Richmond
- **2024**
Shockoe Project Master Plan

What would you like to see in Shockoe Bottom?

a sampling of answers from March-April 2015

**“an honest and respectful process
- not driven in secret by the usual
power brokers and developers”**

**“Commercial residential development
APPROPRIATE to the site”**

**“Cultural spaces for living memory
performances, social justice initiatives
-- meeting spaces for the public”**

“Don’t whitewash it”

**“Have the kids involved with the
interpretation”**

**“Sensitive archaeology that’s not
bodies.”**

**“Memorialize the Sacred Ground in a
way that it will stand out and also be
the draw for tourists or ground force”**

**“Whatever is done, the public space
should be free admission.”**

**“I think that most (all) large public
developments of urban space should
include places of refuge and shelter”**

Supporters of the community-generated proposal for a Shockoe Bottom Memorial Park at a press conference on February 21, 2021. Photo credit: Defenders for Freedom, Justice, and Equality

COMMUNITY PROPOSAL FOR SHOCKOE BOTTOM

2015 | THE DEFENDERS FOR FREEDOM, JUSTICE, & EQUALITY AND
THE NATIONAL TRUST FOR HISTORIC PRESERVATION

100+ PARTICIPANTS

“The community process for developing an Alternative Proposal for historic Shockoe Bottom was **launched March 16, 2015**, at a well-attended press conference in front of Richmond City Hall. The process [was] guided by the **Sacred Ground Historical Reclamation Project** of the **Defenders for Freedom, Justice & Equality**, assisted by the Washington, D.C.-based **National Trust for Historic Preservation**...

Throughout this process, these guiding groups have engaged their members, neighborhood preservationists, planners and residents, many of whom have been working toward accurate interpretation and memorialization of Shockoe Bottom’s history for decades.

More than 100 people participated in **four Community Brainstorming Sessions** held in March to solicit suggestions from the public for the historical and commercial development of the Bottom. Members of **RVA Archeology** contributed their professional expertise. The **National Trust** then distilled those many suggestions down to a 3-page summary. Twenty-six of the people who attended the brainstorming sessions then volunteered to form a **committee** develop those suggestions into a coherent proposal to present to the community at large. This report is that proposal.

An open, citywide **Community Meeting** to consider the Alternative Proposal for Shockoe Bottom was held on Aug. 15, 2015. More than 100 people attended. The proposal was unanimously approved, it is being presented to Mayor Dwight Jones and Richmond City Council for adoption and implementation.

It is [this proposal’s] position that the future of Shockoe Bottom should be decided by the community as a whole, with the Black community having the primary voice.

Of the collective human history that exists in the Bottom, the slave trade obviously is of particular importance to the Black community. Thus, in these discussions regarding proper memorialization of this part of Shockoe’s history, today’s Black community – the contemporary community most associated with and affected by the slave-trading chapter of Shockoe’s history – should have an elevated voice.”

Source: **A Community Proposal for Shockoe Bottom**



Lumpkins is an incredibly important Trash. Telling Sitz The beginning of telling the real story.

Unvarnished history of Richmond + Nation

The knowledge on why Slavery was wrong

Shows to Impact Telling the story we need to tell the STORY Need to expand to story

A re-construct of Richmond's Wall Street

I hope that the museum will be free + open to all the public at no charge.

I do not want a baseball stadium anywhere near this sacred ground.

Interactive programming to promote dialogue

I want to feel like if they were in the jail cell

- Interactive
- Escapes all examples
- Models.
- Will train be incorp

want site to connect well w/ 17th St market, Main St. train shed, Burial Ground

Special attention to the views of the African American and descendant community

if there is a museum, needs to be someone to do collaborative work w/ B.H.M.C.C, Valentine, historical society, libraries, etc

Innovative interpretation of multiple layers of history

Archaeology exposed - I want to touch the (historical) layer

The importance of history, with the knowledge to learn from history.

A PLACE TO REFLECT & HEAL

I WANT TO BE MOVED + APPALLED

I would like to have audio tours available through smart phones so that we can hear about Slavery + its history

I would come back to Lumpkin Jail so I can learn more about my ancestors heritage mine as well

theres so much to learn about black African history and what they went through wasn't humane

but if you think about it you'll never know it all but its good to learn as much as you can!

Joe Bailey Bryant, managing director of Lord Cultural Resources at the time, speaks during a community engagement session on September 15, 2015. Screen captured from a video recording of the session. Source: City of Richmond

RICHMOND SPEAKS ABOUT LUMPKIN'S JAIL

NOVEMBER 2015 | RICHMOND SPEAKS, OFFICE OF THE MAYOR, CITY COUNCIL, SLAVE TRAIL COMMISSION

1,500+ PARTICIPANTS

“Understanding that the diversity of thoughts and ideas across Richmond’s communities are among its greatest assets, the office of Mayor C. Dwight Jones and the City of Richmond re-engaged Lord Cultural Resources for an in-depth community engagement process to both publicize the existence of the Lumpkin’s Jail Site, as well as to understand what residents believe should happen on the site in the future.

When determining the best way to reach residents, the team looked at city council districts, school zones and the James River as segmentation lines. Community conversations were designed to inspire residents to think critically about their own feelings on Richmond’s involvement in slavery’s past and allow them to articulate the potential for the site’s development.

Conversation hosts were identified through city council members, school officials and consulting team partners. Hosts provided a range of services in addition to facilities, such as audiovisual support, refreshments and, most importantly, access to their audiences and extensive networks.

A particular focus of the team was Richmond’s youth population. In each community, the team sought meeting locations that would accommodate 80-100 people and have larger outreach networks that would assist in generating excitement and greater interest throughout the community.

Technology has reshaped the way many citizens engage, so to allow an even greater voice for citizens, the team launched an interactive website where Richmonders were asked to submit ideas and participate in the discussion. Social media was a key component of the communications and outreach plan, augmenting input from participants not able to attend the community conversations.

The engagement launched in the fall of 2015 with a press conference at Ancarrow’s Landing, the beginning of Richmond’s Slave Trail.”

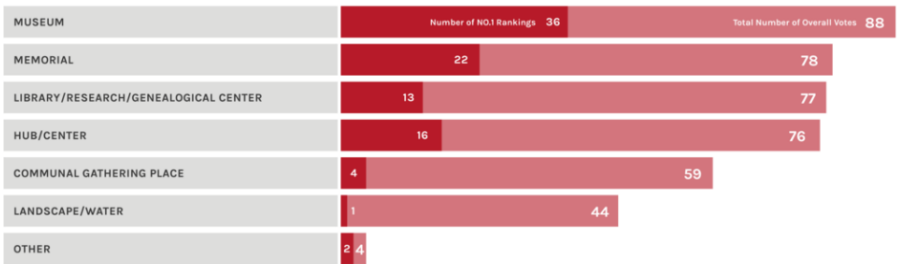
Source: **Richmond Speaks About Lumpkin’s Jail Site: Draft Report on Community Engagement**



A participant speaks at a community engagement session, date unknown.
Source: Chora Creative

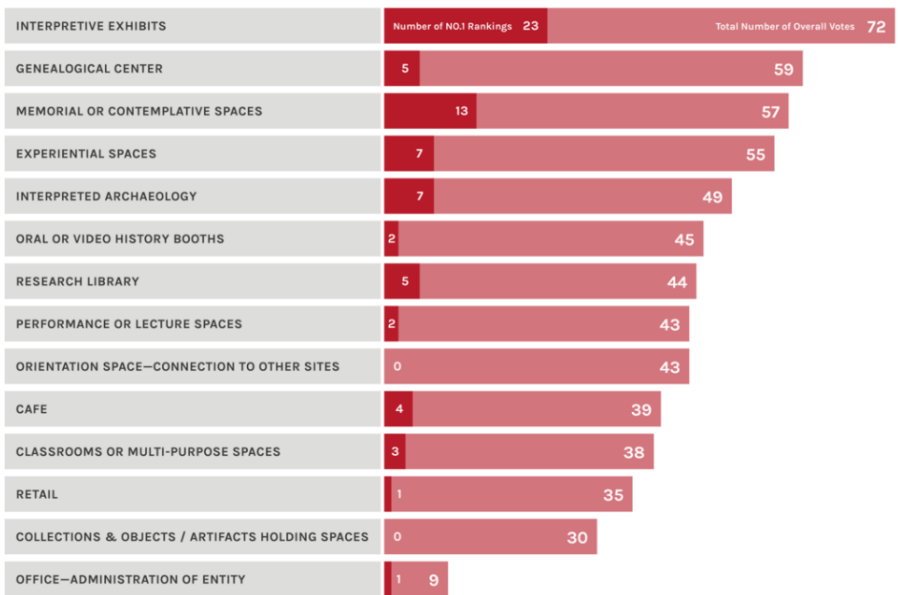
1 WHAT IS IT?

Survey Responses



2 WHAT ACTIVITIES WOULD YOU LIKE TO SEE TAKE PLACE HERE

Survey Responses



Source: SmithGroup

LUMPKIN'S SLAVE JAIL / DEVIL'S HALF-ACRE PROJECT

2017-2018 | SMITHGROUP

300+ PARTICIPANTS

“For the Lumpkin’s Slave Jail Site/Devil’s Half Acre project, the SmithGroup team devised a layered approach to public engagement. Through a combination of focused workshops, individual interviews, small group listening sessions, on-location sessions, e-mail and web-based feedback campaigns, progress workshops, and large forum public meetings, the team provided multiple ways that constituents could render opinions and use their voice.”

Source: SmithGroup

○ March 7, 2017

First Community Consultant Meeting

Key takeaways:

- change the name away from Lumpkin
- don't just focus on Lumpkin's Slave Jail site
- create a preservation and interpretation plan
- listen to the right people and perspectives

○ July 12, 2017

Second Community Consultant Meeting

Key takeaways:

- expand the scope beyond one site to a 9-acre park in Shockoe Bottom
- include the continuing legacy of enslavement on Richmond today
- invite more young voices to the project
- private property with historic sites on it should be seized by the City
- provide narratives about both the cruelty of slavery and stories of perseverance

○ October 21, 2017

Third Community Consultant Meeting

Stories that must be told here:

- business and politics of slavery
- a day in the life at Lumpkin's
- histories of enslaved individuals
- revolution and resistance impact of the slave trade
- freedom and equality?
- survival and legacy

Visitor Takeaways:

- the exposed truth
- an American narrative
- legacy of enslavement
- equality, justice, & freedom
- hope & resilience
- empowerment & unity
- Why should we Care?

○ 2018

Concept Engagement

Final engagement series that informed the final vision development.



Participants of the March 2023 Orientation and Interpretation Workshop at the site of the current commemorative space for the African Burial Ground. Photo credit: Baskerville

TELL ME WHAT YOU SAW.

- SOUND CHALLENGE.
- + SOUND AS A PLUS.
- + XISTAS (THAT DON'T HAPPEN IN THE CITY)
- + CONTRAST OF SERENITY AND SOUND.
- + ORGANIC RECLAMATION AND PRESERVING THAT VOICE CONT'D COMM. INTERACTION.
- + DISCONNECT FROM A BV. GD & BELOW GD. NO VISUAL CLUE.

+ MAKING A SPACE OF DIALOGUE/REFLECTION.
 + SOUNDS = AUTHENTICITY = STRENGTHENING STORY
 + AUTHENTICITY OF SITE.

+ TEXTURES, GRITTY, LAYERS. IS IT WASN'T ALL SOFT AND PRETT.
 - DESTRUCTIVE POWER OF WATER

+ ACKNOW. 1.95, SOUND, MUMBT.
 - NO PLACE TO FOCUS.

- SITE = PRESENT.
 HOW WE GOT HERE.
 WHERE WE GOING
 RECOGNIZE PART

+ MULTI. ACCESS - SOUND = ACCESS TO VISUALLY IMPAIRED
 TENSION OF AUDI = OFFOR.

+ HEARING VOICES OF OTHERS
 SITAR

+/- SERENITY OF GRAVES = COMFORT OR NOT/NOT WHAT.

WHAT YOU SAW.

- CONTRAST OF GAB & PH. ABSENCE OF 1/2 STORY. RECONSTRUCTION IS FOR STORY
- TEACHING INTERDISC. WAY. VARIETY OF EDUC. OPP.

+ AWARENESS OF THE VALLEY IS STILL THERE. & ABSENCE OF TUNNEL.

- BIRTH CANAL SENSATION
- SHAME IN SENSE OF ERADICATION OF THE CAUSE OF PROGRESS

2 HARMONIZING SOUND OF 1.95
 + LAYERS OF SITE = LAYERS OF STORY

- SOUND OF TRAIN.
 ALWAYS A SITE OF COMM./INDUST. ETC SINCE INDIGENOUS.

WHAT YOU SAW

+ SITUATED 'IN AND OUT' OF TIME AS AN ACKNOW. OF THEN AND NOW.

+ CHALLENGE OF MYTHOLIZING VS. GROUNDING IN FACT.
 + LEARNING MORE

+ IMPORTANCE OF STORY TO ALL. & POV. HOW TO TELL THIS FROM A HEALING.

- ACKNOWLEDGEMENT.
 (MEMORY OF WAR'S FOOTPRINT)

- TEXTURE OF THE SITE = EVERYDAY LIFE

- UNDERSTAND DENSITY OF HUMANITY

ORIENTATION AND INTERPRETATION WORKSHOP

MARCH 2023 | SHOCKOE PROJECT TEAM

30 PARTICIPANTS

Summaries from the workshop held on March 7, 2023 are noted below. Full comments can be found in the complete minutes issued separately.

Group 1: brings awareness, authentic stories that connect visitors, promote remembrance and reflection, house resources for use by institutions and public, step toward reconciliation, space of healing, genealogical center, robust website to house digital and online resources and information with transparency and completeness.

Group 2: tells a history of enslaved and free Africans, intentional name, should include a museum or place to house important histories, identify and honor burying ground, must continue to serve community, small intimate gatherings as well as large events, should allow for growth and adaptation.

Group 3: a step on the journey of healing, place of learning authentic histories, place of genealogical power, moving towards a shared future, expanding beyond physical boundaries of site into the world at large.

Group 4: braided narrative, acknowledgment of missing portions of history, individual humanization of enslaved people, no generalization, enhancement of existing physical components of site, worldwide epicenter for civil rights tourism.

Group 5: civic pride, emotional experience that changes attitudes, identify generations of ancestors and descendants through research happening on site tell the story on and off site, creation of sacred spaces.

What is it?

- Genealogical resource open to the public and dedicated to historical and familial research
- International point of connection for descendants
- Authentic storytelling that is both specific and relevant
- An Interpretive Center that informs and guides an emotional experience of the site
- A place of remembrance, reverence, reconciliation, and acknowledgment
- An insistence on and dedication to instilling empathy and a re-humanization of individuals with unique human stories



Shockoe Project team members at the curatorial workshop, 2023. Photo Credit: Baskervill

Community - **CHILDREN**
 Black
 - enslaved
 - free
 POC: Native, Asian, Latinx
 White - by class/privilege?
 BIRACIAL/MULTIRACIAL

Community - **WOMEN**
 BLACK WOMEN
 - transient
 - "citizens"

Community - religious/spiritual
 varies roles
 daily life
 movements/ethics
 economy

Community - **DESCENDANTS**
 - enslaved
 - free Black
 BIRACIAL/MULTIRACIAL
 African? WHITE

Community - **BUILDERS**
 SKILLED LABORERS
 LAW ENFORCEMENT/FIRE
 LEGISLATORS
 extending structural racism

Community - **FINANCE/COMMERCE/BANKING**
 "A way out of no way"
 MICRO → MICO
 generational wealth

Community - **CULTURE + EDUCATION**
 recreation/play
 foodways
 literature
 language

Community - **MEN**
 BLACK MEN
 - transient
 - "citizens"

East Marshall Well Project
 - Black bodies viewed as property to be used, extracted from, disposed of or experimented upon - even in death

Emily Winfree
 - Complex interpersonal dynamics
 - The unavoidable biological connections
 - Defining Blackness

*Medical "progress" gained thru use of black people -
 - Gynecology - Lucy
 - Cellular research - H. Lacks
 - Disease Progression - Tuskegee Exp.

Reconstruction Promise
 - children educated while she worked

*Desecration in Death
 - Bodies in wells
 - Digging up human remains / corpses
 - Bldg over black final resting places

Jimi Crow Grows (Sketches in 1914)

*Contemporary Response/legacy
 - Significantly different health outcomes
 - Medical bias in treatment
 - How Black exp pain
 - Black burial grounds

Intergenerational trauma/wealth/connectivity severed, etc.

Cokinna omohundro
 Adornment
 material culture
 possession
 property

Anthony Burns
 injustice
 - freedom seekers & allies

WITHOUT VIOLENCE THERE IS NO SLAVERY.

Cocinna O. / Mary L.
 Sex trafficking
 MIXED RACE = STATUS
 UNFREE "MARRIAGE"
 CHILDREN, FAMILY
 OPPORTUNITY/OPPRESSION

Gabriel
 FREEDOM SEEKING
 VIOLENT RESISTANCE
 TO VIOLENT SYSTEM
 YOUTH DISAPPOINTMENT
 HOPE IN ...

Emily winfree
 home/house
 property owner
 Domestic spouse/work

East Marshall Well Project
 (In)Dignity in Death
 Role of HIGHBID Ed (both past & present)
 Family Representative Council

GEOGRAPHY

MIGR

ANTHONY BURNS
 CONNECTION OF POLICY + PRACTICE BTWN RICHMOND AND BOSTON - from VA and MASS
 - RESISTANCE BY REMOVAL

MARY WILHE SLAVE TRADITION
 REDEMPTION STORY
 MIGRATION - Phil. PA - OHIO - NEW ORL.
 "GOD'S MERCY"
 "ACRE"
 from Devil's HOLE ACRE

Henry Brown
 injustice
 Freedom seekers & allies

Trail of the Enslaved
 Monument under duress

GABRIEL'S REBELLION VS = PATRICK HENRY'S SPEECH

WHAT DOES A FREE LIFE FEEL LIKE?

Frankie - New Kent field at Penitentiary
 Sold in Group of prisoners (contracts) from RVA to railroad to New Orleans
 *accessory to killing of abusive owner - INMIGRATION

Emily Winfree
 SEX TRADE, CHILD RAISING
 FAMILY, RAPE, NEGOTIATION
 POST EMANCIPATION
 FROM SLAVERY THRU FREEDOM
 Education → Freedom

Raising children
 to be
 Supremacist
 Violent
 Sustainers of Society

Anthony Burns -
 - Northern Response to slavery
 - Fight slave act - based into Constitution
 - Industrial Slavery

FREE BLACK LIFE
 ENSLAVED BLACK LIFE
 - MOBILITY
 - POLITICAL RIGHTS
 - ECON. ACCESS / SOCIAL

Violence we holden's

USCT Units -
 - entered Richmond

Ben Scott
 - Militia Captain
 - Defiant Republican Party and Black Voters
 - Backstory: ↑ at City Market

Assertion of Black community voice from apparent voicelessness

HOW SOMEONE HEALS IS NOT "OURS" TO DETERMINE.
 SPACE TO DO SO WE CAN ARTICULATE.

James H. Holmes -
 - Black Religion -
 - Church as incubator for leadership -

Philip Whitlock -
 - Jewish immigrant
 - Witnessed slave sale
 - Lived & worked in Shockoe Bottom.

Lucy Gonda Brooks -
 - Backing up of Families
 - Reconstruction/activism

CURATORIAL WORKSHOP

MAY 2023 | SHOCKOE PROJECT TEAM

8 PARTICIPANTS

ELEMENTS OF THE SHOCKOE EXPERIENCE

Summary of interpretation goals and starting points developed during the workshop

1. ARRIVAL AT THE SITE
 - On foot
 - Train, bus, car
2. WELCOME – VISITOR’S CENTER
 - The story of the birth of Richmond
 - Ecology of the site, James River, Shockoe creek, Native American presence, colonization to the establishment of the slave trade
3. LEARNING – RICHMOND’S SLAVE TRADING HISTORY
 - What happened at this place
 - Mary Lumpkin
 - Anthony Burns
 - Madison Washington
 - Garland White
 - “It was everywhere”
4. MEMORIAL/CONTEMPLATIVE SPACE
 - Gabriel’s Rebellion
 - Death or liberty: whose liberty? What kind of freedom?
 - History of Black cemeteries in Richmond
 - Allow for organic engagement and ceremony
 - Enhance without overwhelming the existing space
5. GATHERING – A COMMUNITY PLACE
 - Programs and performances continue the theme of “what happened here”
 - Space for festivals, graduations, movie nights, etc.
6. CONNECTIONS
 - The Richmond Slave Trail
 - East Marshall well project

THIS IS A BLACK STORY.

This project is for and about our communities. The story starts at Shockoe, radiates through the region, the nation, and beyond.

This site can acknowledge the past while honoring and structurally supporting Black community progress. Interpretation is about connecting visitors to the resources and meanings inherent in the site.

Interpretation is about connecting visitors to the resources and meanings inherent in the site. For the Shockoe Project this means to **tell the truth of what happened here** — on this ground where we are standing — to **create spaces for remembrance and reflection**, and to **communicate the scale and significance of this site** for us, for our ancestors and descendants, for the nation, and for the world.

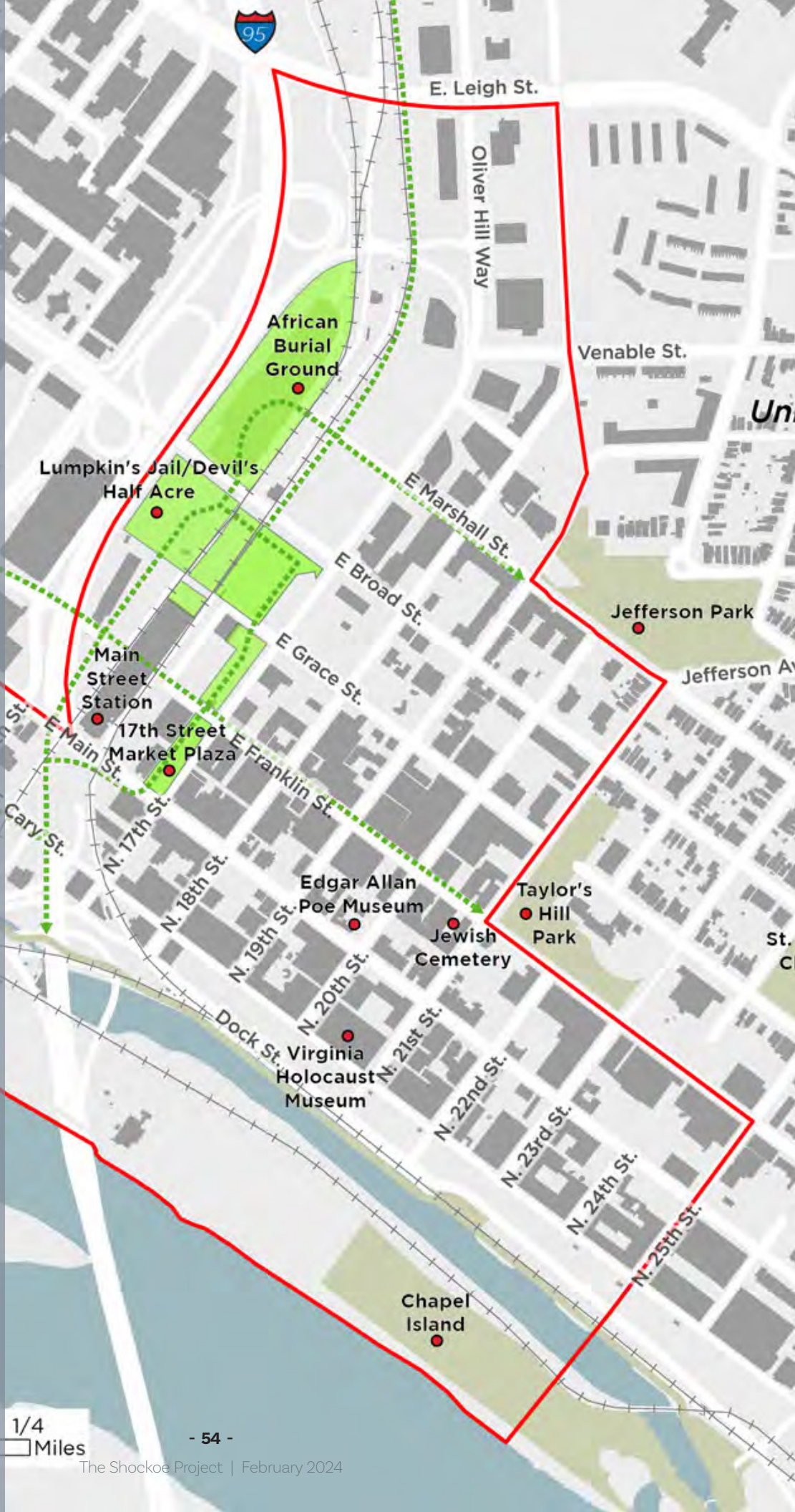
City Center

City Hall

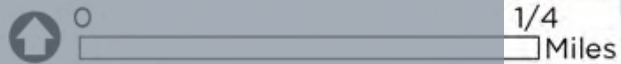
Capitol Square

LEGEND

- Building Footprints
- Transportation Surfaces
- Public Open Space
- Study Area Boundary
- Railroads
- Landmarks
- Immersive Exhibitions
- Greenways
- Heritage Campus



Source: Shockoe Small Area Plan



SHOCKOE SMALL AREA PLAN

OCTOBER 2023 | CITY OF RICHMOND

VISION

“Shockoe is a vibrant, mixed-use, urban community, internationally recognized as the premiere destination for learning, experiencing, and acknowledging the impact of the domestic slave trade in the United States through interpretive landmarks, sacred spaces for reflection, and immersive exhibitions.

BIG MOVES

This plan includes numerous policy and planning recommendations to achieve the proposed vision for Shockoe. These four big moves are the critical next steps that should be prioritized over the next five years.

- Develop the Heritage Campus*
- Rezone Shockoe
- Expand Economic and Small Business Opportunities
- Maintain a clean and safe Shockoe

PRIORITY PROJECTS

Within the Big Moves are five priority projects to be implemented over the next twelve to eighteen months, [which include]:

Design the Heritage Campus*: A design team has been selected to lead the design development process for the Heritage Campus*. The focus will be on city-owned land, including the African Burial Ground Memorial and the Lumpkin’s Jail/Devil’s Half Acre. The scope of work will include flood management, commemorative design, landscape architecture, extensive community outreach and engagement, especially among the descendant community. Design strategies will include short-term projects and public art to enhance and improve the appearance and visitor experience while long-range projects are being designed, funded, and built.

Interpretive Center:** Create a Heritage Campus* Interpretive Center** located on the first floor of the Main Street Station train shed dedicated to telling the story of the domestic trade in enslaved Africans once centered in Shockoe. The center has received a five year, \$11 Million grant from the Mellon Foundation.

National Slavery Museum: The City will continue to work with the National Slavery Museum Foundation (NSMF) to identify a viable museum site within the campus.”

Source: **Shockoe Small Area Plan**

*Heritage Campus now referred to as The 10 Acres of The Shockoe Project

**Interpretive Center now referred to as The Shockoe Institute



“We are who we are, because of, and in spite of.”

John Bradshaw

Pictured above: Luke Escobar, Dr. Christie Coleman, Rev. Ben Campbell, Tim Roberts, Ana Edwards, Gregg Kimball, Brent Ward, Kim Chen, Kira Siddall. A mission statement workshop, 2023.

Pictured below: Toni Wynn, Dr. Lynn Rainville, Ana Edwards, Dr. Laurantette Lee, Gregg Kimball, Madge Bemiss, Dr. Christie Coleman. A curatorial workshop, 2023.



3

INTERPRETIVE AND BRAND FRAMEWORKS

Interpretive Frameworks

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Brand Framework

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Burial Ground
for
Negroes

Excerpt from "Plan of the City of Richmond..." with enhanced text "Burial Ground for Negroes"
Richard Young, 1809/1810.
Source: Library of Virginia

“As for the singing, when the vast congregation poured out its full soul in the old-fashioned songs, the long and loud bursts of praise reminded one parishioner of the “sound of many waters.””

- Janet Duitsman Cornelius, *Slave Missions & the Black Church in the Antebellum South*



STATEMENT OF INTERPRETIVE GOALS

MISSION

EXPOSE AND EXPLORE THE HISTORY OF SHOCKOE VALLEY DURING THE PERIOD OF ENSLAVEMENT AND ESTABLISH LINKS TO THE LARGER, MODERN DIASPORA REFLECTED IN SOCIETY TODAY.

VISION

Shockoe Valley has international significance and has had a vastly important impact on American history, the history of American slavery, and the Black experience in America. It's an archaeological site of enslavement that creates an educational and emotionally impactful environment for the truth to be told. Shockoe is a place for discovery, acknowledgment, healing, empowerment, and action.

STATEMENT OF PURPOSE

The 10 Acres seeks to connect the people of Richmond, Virginia, and the greater nation to the robust history of Shockoe Valley. It strives to generate parallels between yesterday and today, and create connections across the Black diaspora through a shared history, lived experience, and genealogy. Focusing on themes that are intrinsic to the site, representative of American slavery, and relevant to contemporary concerns, The 10 Acres aims to provide a space of education, reflection, and reconciliation.

TARGET AUDIENCES

Because Shockoe's history is prevalent to all facets of American and world history, the campus is relevant to all audiences. Shockoe's expansive content ensures there will be something interesting to learn for every group that visits. The following groups and messages have been identified as core pieces of The 10 Acres' interpretation:

PRIMARY AUDIENCES

- Cultural Tourists & Heritage Seekers
- School students & teachers
- General tourists
- Families
- Richmond community

SECONDARY AUDIENCES

- Historians, researchers, scholars
- Policymakers and politicians
- Donors and decision makers
- Family Historians/Genealogists

PRIMARY TAKEAWAY MESSAGES

- Enslavement is the American story
- The story of Black life for enslaved and free Africans and African Americans in Richmond
- The legacies of slavery are all around us

SECONDARY TAKEAWAY MESSAGES

- Without violence, there is no slavery
- There is no reconciliation without truth
- Looking forward and continued action
- A resource for connecting Black people across the diaspora through a shared history, experience, and genealogy
- Creating connections between the people of Richmond, their city, and its past

APPROACH TO INTERPRETATION

OVERVIEW

Shockoe Valley is not only a place of national significance, but global significance. It is representative of America's earliest impacts on the global economy and has influenced almost every aspect of social and cultural history. The transatlantic slave trade was one of the first efforts of international commerce that directly related to the American colonies. It was an evil that would survive another thirty-two years beyond the Declaration of Independence—a document that ironically shattered the chains of British oppression. Though the US banned the importation of enslaved people in 1808, the horrors of the domestic slave trade continued for another fifty-seven years, and ultimately ceased with the end of the Civil War.

The influence of Richmond and Shockoe as a slave trading hub extends to every corner of our country. It has impacted myriad families, and changed the course of how we understand ourselves and one another. The Shockoe Project will tell the stories of Black Americans. It will tell the story of the Devil's Half Acre, and how it impacted the lives, communities, and cultures of enslaved people by uprooting families and exploiting bodies.

A SCARRED LANDSCAPE

The Devil's Half Acre encompassed a wider landscape of violence and suffering beyond the holding cell at Lumpkin's Jail. The Valley was host to myriad brokerages and traders of enslaved people, other businesses, and was the site of a large burial ground for enslaved people and free Black people who often died in captivity after periods of torture, exhaustion, and disease.

Because of the landscape's legacy of violence and suffering, the entire Shockoe site has become scarred—both physically and metaphorically. The landscape is riven with the cracks and fissures

of the slave trade and a society divided by racial strife. Richmond residents and visitors to the area at its infamous height, lived their lives completely unaffected by the horrors that took place behind the walls of slave jails. It is that insulation from and lack of concern for life that we seek to expose in the Shockoe landscape.

Since stories will be dispersed throughout the site, a series of design and interpretive elements will be utilized across the landscape to evoke feelings of compression and release. Throughout the site, visitors will experience areas of momentary confinement followed by the feeling of freedom or release to generate introspection and healing. These way points will also include other sensory elements including audio, video, and tactile experiences.

Cinched and widened walkways, dimmed and high lighting, or changes in elevation will evoke a nuanced connection between the past and the present. Water will be incorporated to allow visitors moments of reflection, ritual, and commemoration. Mounds or “blisters” will be created through the buildup of mounded earth. This will give visitors the ability to look out upon the landscape and bear witness to a number of vistas with a number of strategically placed interpretive signage and nodes. The use of patterns, sculpture, and forms could inhabit a pedagogical view-shed that when seen from different vantage points to tell a different story with each perspective.

NARRATIVE

To understand Shockoe's global and national reach, we must first understand how deeply the domestic slave trade and Richmond's slave markets were woven into the fabric of our city and nation. As a site with multiple interpretive spaces, visitors will be able to get a full understanding of the overall story even if they choose to visit only one space. To emphasize the local, national,

and global reach of the Shockoe story, the entire site will be organized into two hemispheres: North Campus and South Campus. Locations south of Broad Street (South Campus) will detail Richmond-specific stories, whereas locations north of Broad Street (North Campus) will focus on Shockoe's national and global connections. The site's six guiding primary themes will be interwoven into the stories told at each area of the site. By presenting Shockoe's stories in this way it will allow visitors to have a unique experience at each site allowing them to experience real-time reflection and healing—encouraging them to return to learn more.

At The Shockoe Institute, interpretation will ground visitors in the importance of place. An introductory gallery will present a brief history of the transatlantic and domestic slave trade and associated connections to Richmond and Shockoe. This material will prepare the viewer for the rest of their visit. Moving from the general to the specific, the stories of the domestic slave trade, Richmond, and Shockoe Valley will unfold through personal stories and a small number of assets.

As viewers move into the landscape, they will encounter a number of reflective spaces. Memorial and reflective spaces such as the Hush Arbor, reflecting pool, and contemplative blocks will allow visitors the opportunity to think about the impact of slavery. Connectivity spaces will be scattered throughout the landscape and allow an opportunity for visitors to connect with one another and engage in movement. The landscape itself will appeal to the senses, allowing visitors to experience audio, tactile, and cursory experiences to generate more physical connections and associations to the site itself.

Lumpkin's Slave Jail will allow visitors to step in the footsteps of those who were forced to inhabit Lumpkin's Jail, and generate a connection through

the uncovered archaeological site. Visitors will enter a long narrow pathway and descend into the basement of the pavilion. There they will be released into the open space and have the ability to engage with the exposed archaeological site. Interpretation within the space will detail the history of Richmond's slave trade and Virginia's position as one of the nation's leading exporters of enslaved people.

The Broad Street tunnel divides the site in half and provides an opportunity for visitors to transition into the north campus of the site. Visitors will enter into a widened pathway and descend into a narrow channel. There they will encounter a number of audio and visual mechanisms that evoke symbolic shapes and the sounds. Voices or sounds will resonate and transport visitors back in time. Once visitors make their way through the tunnel they will be released into the north campus portion of the site and continue their journey.

Spaces north of Broad Street will position Shockoe within the larger national and global context. The site traditionally used to honor and commemorate Gabriel's Rebellion and subsequent execution will detail the larger story of resistance and the impact his thwarted rebellion had around the world. The Shockoe museum space will tell the story of slavery from its inception and beyond. From the time of European exploration and colonization, to the arrival of the first enslaved people in 1619, to the end of the Civil War, through Jim Crow, and the Civil Rights Movement, the full story of the Black experience in America will be told from start to finish. Visitors will enter into the museum from the ground or ramp level and will view the galleries in an interiorly compressed space. As they make their way through, visitors will explore each gallery and encounter a large-scale atrium that exposes the genesis of Shockoe Creek.



Richmond, from Church Hill, April 1865. Andrew J. Russell, Photographer

12 STORIES

The curatorial team will identify individuals from Richmond's history who are connected to Shockoe Bottom in a significant way. These stories will form the foundation of the body of knowledge presented in The Shockoe Project's exhibits and create a piece of work that is authentic and personal. Some of the personal stories include Gabriel, Mary Lumpkin, Emily Winfree, Anthony Burns, Madison Washington, and Chaplain Garland White. The initial stories

are intended to be a starting point. As the Shockoe Project grows, more stories can be added to the collection. If each story is a thread, the Shockoe Project is the loom which collects and weaves them together into a symbolic blanket of Shockoe's robust history. These stories may be connected to a specific interpretive area or interwoven into the entire story.

CORRINA OMOHUNDRO

- Adornment
- Material Culture
- Possession
- Property

EMILY WINFREE

- Home/House
- Property Owner
- Domestic Space/Work
- Complex interpersonal dynamics
- The Unavoidable Biological Connections: Defining Blackness
- Reconstruction Promise (children educated while she worked)
- Lived in the era of Jim Crow (died 1919)
- Intergenerational trauma/wealth/connections severed, etc.

HENRY BROWN

- Injustice
- Freedom Seekers & Allies

LUCY GOODE BROOKS

- Breaking up of Families (one daughter sold to Tennessee)
- Reclaiming family (she founds an orphanage for Black children)
- Reconstruction Activism

JAMES H. HOLMES

- First Black minister of First African Baptist Church in Richmond, VA
- Importance of religion for enslaved people
- Church as an Incubator for leadership/freedom (Black deacon Board)

ANTHONY BURNS

- Northern Response to Slavery (Society with Slaves vs. Slave Society)
- Fugitive slave acts are an extension of language intertwined into the US Constitution
- Industrial Slavery (Burns was a cooper in one of the largest flour mills in the world)
- Slave Hiring-slavery wasn't dying-it was adapting to capitalism

BEN SCOTT

- Militia Captain- protecting the Black community from Reconstruction violence
- Defends Republican candidate in disputed election for mayor "Municipal War" occurs at City Market

FRANKIE

- A 19-year-old New Kent enslaved woman convicted of being accessory to killing of relentlessly sexually abusive owner held at state penitentiary and sold in a group of prisoners to traders for transport to sell in New Orleans

WITNESSES TO THE SLAVE TRADE AT SHOCKOE VALLEY

- Philip Whitlock: Jewish immigrant who stumbled into a slave auction/Reinforces the ubiquity of trading as part of daily life/horror at the examination of bodies, callousness of traders, etc. He lived in the bottom
- Other witnesses: Fredericka Bremer, Dickens, Johann Gottfried Lange, etc.

GUIDING INTERPRETATION THEMES

LEGACY

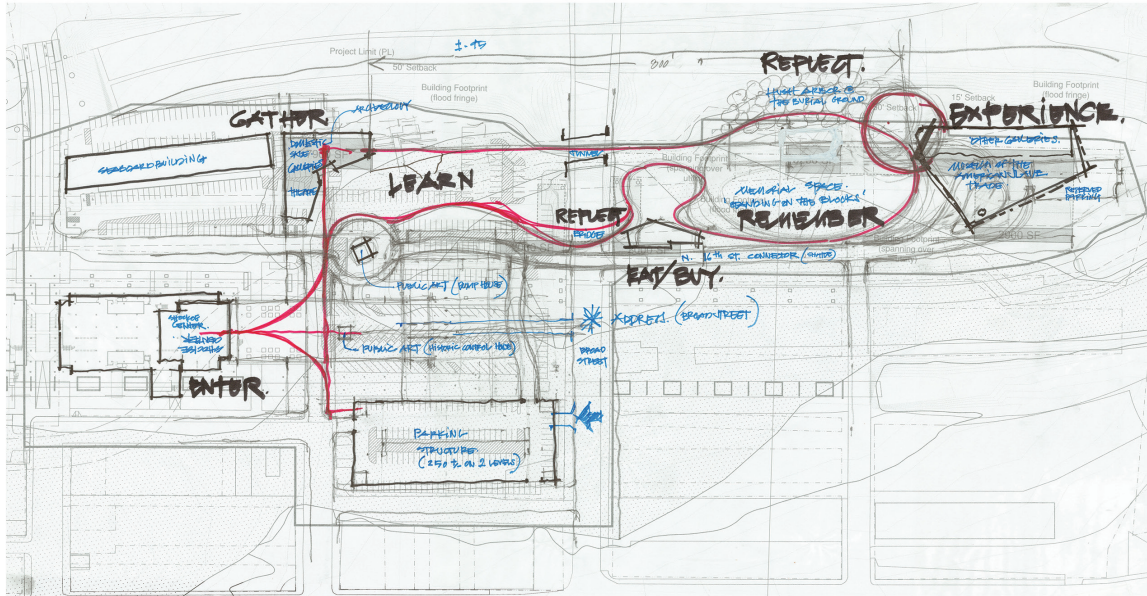
- Genealogy
- Descendants
 - Enslaved and free people
 - Biracial/multiracial African people
 - White people
- Contemporary Responses/Legacies
 - How racism takes place
 - Systemic racism
 - Differences in the Workplace
 - Differences in medical field
 - Differences in Education
 - Differences in the landscape
- Richmond Today
 - East Marshall Well Project
 - Shockoe Project
 - Redlining, 1-95
 - Modern Activism

VIOLENCE

- Gabriel Prosser
- Gabriel's Rebellion
 - Seeking Freedom: Violent Resistance to a Violent System
 - Optimism: Thwarted by Cruel Disappointment
 - Integrity: Refusal to disclose details despite consequences
 - Hope: For future slave insurrections
 - Liberty or Death: Parallels to Haitian Revolution & Patrick Henry
- Archetypes of Slaveholders
- Sexual Violence
- Medical "Progress" Through Enslaved People's Bodies
 - East Marshall Well
- Desecration In Death

COMMUNITY

- The Family
 - Black Women, Men, and Children
- The Culture
 - Education
 - Flood ways
 - Methods of Communication
 - Recreation
 - Religion & Spirituality
- Enslavement to Freedom
 - Voicelessness and Perceived Powerlessness
 - Transition
 - Healing Process
 - Free Black Life
- Jobs: Washerwomen & Seamstress
 - Labor & Wages
 - Housing & Mobility
 - Socioeconomic Status
- USCT Units & Other liberators
 - Liberate/emancipate the city-April 3rd becomes Emancipation Day
 - Participate in tearing bars from windows of slave jails
 - Some take traders' ledgers and other papers as incontrovertible evidence of the crime of slavery



Early interpretive map of The 10 Acres.

LAW

- The legal implications of slavery as told through laws passed since the very first law in relation to slavery passed in 1662 in Virginia.
- Laws and how they applied to enslaved people from 1619 to 1865 spanning multiple generations among enslaved Africans and African Americans.
- Utilize findings from Jennifer Morgan, Kathleenn Brown, & Diana Ramey Berry

PLACE

- Mary Lumpkin
- Lumpkin's Jail/Devil's Half Acre
 - Where they came from
 - Where were they held
 - Where they went
- Families Split Apart
- Trail of the Enslaved
- Movement Under Duress

INTERPRETIVE FORMATS AND TECHNIQUES

INTERPRETIVE LENS

The 10 Acres will be seen through a Black lens. American historiography has always been told through the white experience. The 10 Acres provides the opportunity to tell the story from the viewpoint of the Black experience.

ORGANIZATION

The Shockoe Project's interpretive organization will follow a chrono-thematic structure. Chrono-thematic is an interpretive strategy that will allow visitors to engage with each interpretive area individually. Instead of progressing through the site following a continuous chronology, each experience will

be unique and follow a chronology within the specified interpretive area. Visitors will not have to explore each area to understand the complete story. If they only visit one area, they should walk away with a general understanding of the overarching story.

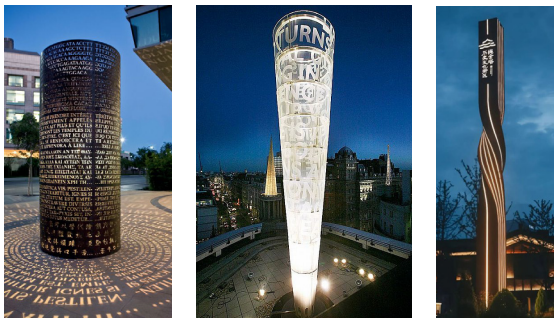
DESIGN TECHNIQUES

The following design techniques are visual, tangible strategies implemented to enhance the visitor experience and help tell the story of Shockoe Bottom. Since The 10 Acres is expansive, there is an opportunity to incorporate a number of these techniques across the campus.



• TACTILE EXPERIENCES

Tactile experiences can be incorporated throughout the site to encourage visitors to physically engage with the Shockoe Project's design elements. Maps, quotes, or images engraved into the ground or granite blocks will allow visitors to touch, explore, and interact with the information being presented.



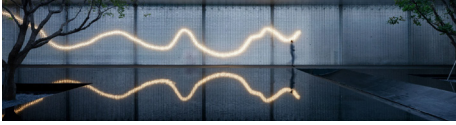
• BEACONS

Iconic and striking beacons could be positioned along Broad Street to draw the attention of passersby. The beacons themselves will serve as visual references to the site, and also provide exterior interpretation, by incorporating facts, history of the site, or interpretive themes.



• MOUNDED EARTH

Interpretive opportunities could be incorporated into the facades of the mounded earth leading into the Broad Street tunnel or adjacent to the reflecting pool.



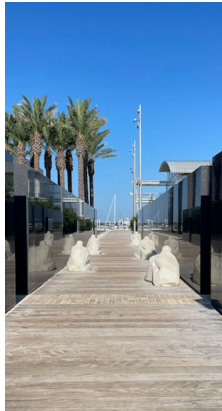
● **AV EXPERIENCES**

Audio visual experience could be incorporated into the site to introduce moments of engagement and immersion. Augmented reality experiences, audio experiences, and projections could be utilized to excite visitors, contextualize the site’s stories, and provide an additional layer of sensory experience.



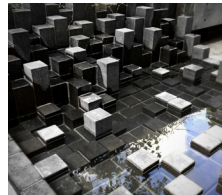
● **REFLECTIONS**

As visitors come to The 10 Acres, they will not only visit to learn, but engage in reflection and healing. Incorporating design techniques that generate visual reflections will guide visitors and engender an emotional connection to the site. Using water or highly polished surfaces, visitors will witness the reflections of the site’s myriad blocks, the cascading branches of trees that line the Hush Arbor, silhouettes of the site’s interpretive sculptures, or look within and see themselves.



● **INTERPRETIVE SCULPTURE**

Interpretive sculptures will be incorporated in several areas of the site to aid storytelling and evoke emotional connections. Sculptures will consist of lifesize figurative forms or expressionistic shapes and generate visual interest beyond the site’s striking auction block installation. Because the blocks are located within the site’s core landscape, these artworks will be located at three locations, including the Hush Arbor, and community gathering areas near Lumpkin’s Slave Jail, and near The Shockoe Institute.



● **LIGHT & SHADOW**

Light and shadow can be incorporated to provide an engaging experience along the pathways, under the railway, and within the Broad Street tunnel. Messages could be created with shadows or internally lit structures.



THE BRAND & KEY MESSAGES

THE SHOCKOE PROJECT WORK

This is an enduring story, bigger than any one historical site. It's about the story, the land, the people, the economy and the governance.

Authenticity should remain an essential part of The Shockoe Project brand experience - the idea of presenting the unvarnished history, raw, real, and free from minimization was echoed in stakeholder interviews and the Peer Institution review.

Given the weight of the subject matter, as well as the fact that this history is largely unknown by the general public, visitors will need time and space to process the experience.

We heard the clear desire to be a thought leader in both telling the story and how that story should be told. We also heard the desire for even greater educational connections - reading lists, SOLs, and connections to other institutions.

There needs to be a focus on the larger idea of understanding the many long-term effects of slavery and the social, economic, cultural, institutional and legal impact we still see today.

COMPONENTS OF THE SHOCKOE PROJECT

The Shockoe Project is an effort - a "groundbreaking initiative." It is not simply a destination. Our naming and communications must be flexible enough to work with all present and future components of our effort:

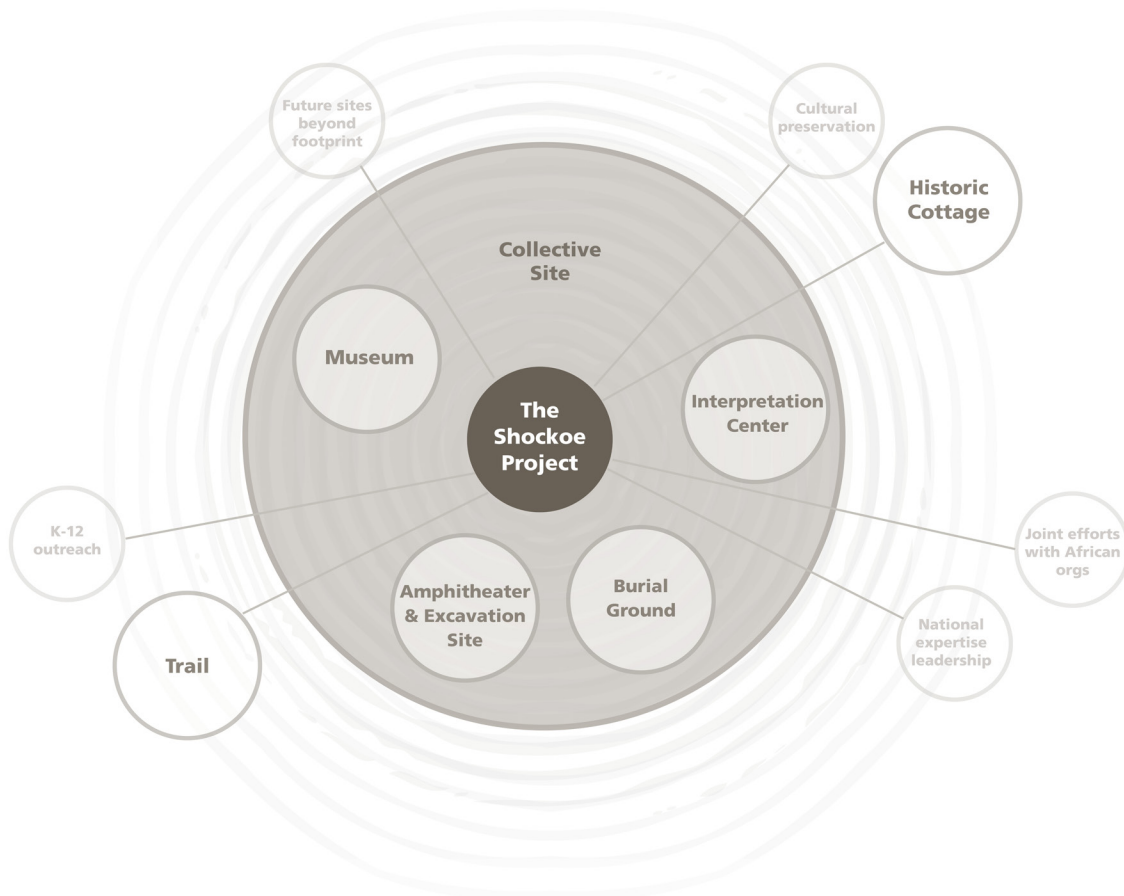
- **Museums**
- **Historic sites**
- **Events**
- **Research**
- **National expertise leadership**
- **Cooperative projects**
- **Educational outreach**
- **Advocacy**

OUR BRAND PLATFORM

Shockoe's concentration of slave auction sites and commerce established Richmond as the central point of the domestic slave trade. Richmond acted as a national hub, sending enslaved people across the country while becoming very prosperous as a result. Those historical connections to this place can now act as an invitation back to understand this newly revealed history and its connection to today, not only for the ancestors, but for all Americans. There is a common point of history that connects people, governance, and institutions

to this place. We need to tell that story and recognize the interconnectedness in order to show the magnitude and scope of the domestic slave trade and its impacts today. This effort marks the single most important opportunity for Richmond to organize its historical sites for global impact and community benefit. The Shockoe Project is focused on uncovering profound points of connection to America's story, discovering new ones, and understanding how these connections ripple throughout our collective history.

RIPPLES OF CONNECTION



NAMING FRAMEWORK & STRATEGY

THE SHOCKOE PROJECT NAME AND TAGLINE

We recommend starting with a descriptor to generate awareness of our brand, then evolve into using a tag that truly captures The Shockoe Project essence.

Introductory phase:

THE SHOCKOE PROJECT | A collective effort to recognize the impact of slavery.

Once the brand is established:

THE SHOCKOE PROJECT | Let the truth be told.

THE 10 ACRES (OUR THE NATIONAL MALL)









- **Define the space for visitors:** This is all about defining the 10-acre space.
- **Differentiate this space from all others in the world:** There is no other plot of land with this history.
- **Feel global in scope:** The name sanctifies these acres as hallowed ground, an international site of utmost importance.
- **Be a place of both reverence and celebration – a place that can work with any emotion:** The 10 Acres has the flexibility to work as both hallowed ground and a site for events.
- **Demarcate this site as the epicenter of the domestic slave trade, reflecting on what happened here, and the duality that occurred on this site:** This 10 acres is the nucleus, our country's ground zero for human trade. As America evolved and thrived as a country, the unimaginable occurred here. What happened on these 10 acres must be recognized.





NAMING FORMULA










Below is an example of how we are implementing a naming formula for off-site connections to The Shockoe Project. Sites that are more experiential will include **“The Shockoe Project”** and those that are physical historical sites will include **“A Shockoe Project Site”**

- **THE SLAVE TRAIL | The Shockoe Project**
- **WINFREE COTTAGE | A Shockoe Project Site**

NAMING ARCHITECTURE BEST PRACTICES

 The Smithsonian						
The National Mall				Off Site		
						
National Museum of African American History and Culture	National Air and Space Museum	National Museum of American History	Hirshhorn Museum	Postal Museum	Cooper Hewitt	Anacostia Community Museum

 Equal Justice Initiative		
The Legacy Sites		
		
The Legacy Museum "From Enslavement to Mass Incarceration"	The National Memorial for Peace and Justice	Freedom Monument Sculpture Park (opening soon)

 The Shockoe Project									
The 10 Acres							Off Site		
		The Devil's Half Acre							
The National Slavery Museum	The Shockoe Institute	Lumpkin's Slave Jail	Mary Lumpkin Amphitheater	The African Burial Ground	National Memorial	OTHER	The Winfree Cottage	The Shockoe Hill African Burying Ground	The Trail of the Enslaved (Richmond Slave Trail)

UNESCO CONSIDERATIONS: POTENTIAL FOR RECOGNITION AND PROTECTION



United Nations
Educational, Scientific and
Cultural Organization

Global Significance

The 10 Acres of The Shockoe Project is undeniably a site of great cultural and humanitarian significance. As the location of one of the largest trading sites of enslaved Africans in North America, Shockoe Bottom is a critical juncture point in the story of Trans-Atlantic and Domestic Enslavement and a foundation for the resilience and perseverance of American Black culture. Due to this global cultural significance, The Shockoe Project is an exceptional candidate for any of the following United Nations Educational, Scientific and Cultural Organization (UNESCO) initiatives and programs:

UNESCO World Heritage Sites

A World Heritage Site is a landmark or area with legal protection by an international convention administered by the UNESCO. World Heritage Sites are designated by UNESCO for having cultural, historical, scientific or other forms of significance. The sites are judged to contain “cultural and natural heritage around the world considered to be of outstanding value to humanity”.

Source: “World Heritage”. UNESCO World Heritage Centre.



World Heritage
Convention



Tourists pass by Hemmings Cabin at Monticello, Thomas Jefferson's plantation home in Virginia, on April 17, 2015. Courtesy, Jack Looney/Thomas Jefferson Foundation at Monticello



The House of Slaves and Door of No Return on Goree Island, where enslaved Africans were imprisoned before being transported to the Americas. Courtesy, Robin Elaine/Wikipedia (Creative Commons)

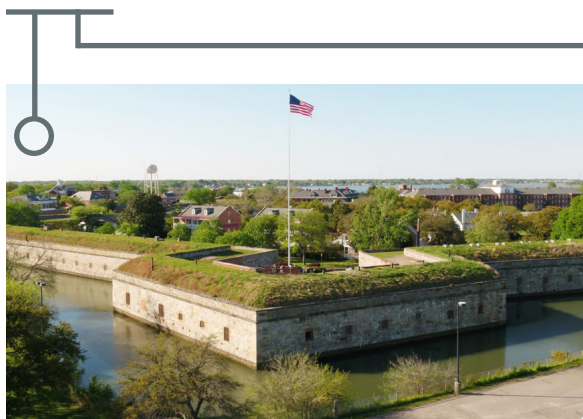
**UNESCO Routes of Enslaved Peoples Project:
Resistance, Liberty, Heritage - Sites of Memory &
Conscience**

The Slave Route Project is a highly ambitious initiative with its sights set resolutely on the future, to the extent that it contributes in the long term to enhancing mutual understanding and intercultural dialogue. The challenge of 'living together' in our multicultural societies implies recognition of each person's history and memory, and at the same time the sharing of a common heritage, in order to transcend past tragedies. In 2018, various Richmond sites were granted the right to be designated as Sites of Memory and Conscience.



**Site of memory associated to
The Slave Route
Resistance, Liberty, Heritage**

Source: "Message from Ms Irina Bokova, Director-General of UNESCO, on the occasion of the International Day for the Remembrance of the Slave Trade and its Abolition, 23 August 2010.



Fort Monroe, known as Point Comfort, is the First Landing Site of enslaved Africans in the American Colonies in 1619.
Image Source: <https://fortmonroe.org/>



Freedmen's Town, along with five sites within it, were named UNESCO Sites of Memory in 2019.
Image Source: Defenders News Service Staff



**UNESCO Slavery and Remembrance Project in collaboration w/
Colonial Williamsburg Foundation**

A collaboration of UNESCO's Slave Route Project, The Colonial Williamsburg Foundation, and dozens of sites and museums across the globe, Slavery and Remembrance aims to broaden our understandings of a shared past shaped by slavery and slave trade, the ways in which we collectively remember and forget, and the power of legacies to forge our present and future.

Source: <https://slaveryandremembrance.org/>



Richmond, from Church Hill, September 2023

Develop the primary components of the Heritage Campus*, as a national destination that tells the complex history of Shockoe and the City. These elements include the Lumpkin’s Slave Jail/ Devil’s Half Acre site, the African Burial Ground memorial site, the Shockoe Institute in Main Street Station, the National Slavery Museum, greenspace, immersive exhibitions, and a gateway that welcomes pedestrians at street level, making it visually and physically accessible by identifying the campus as a destination of significance within the city.

Shockoe Small Area Plan October 2023

*Heritage Campus now referred to as The 10 Acres of The Shockoe Project

4

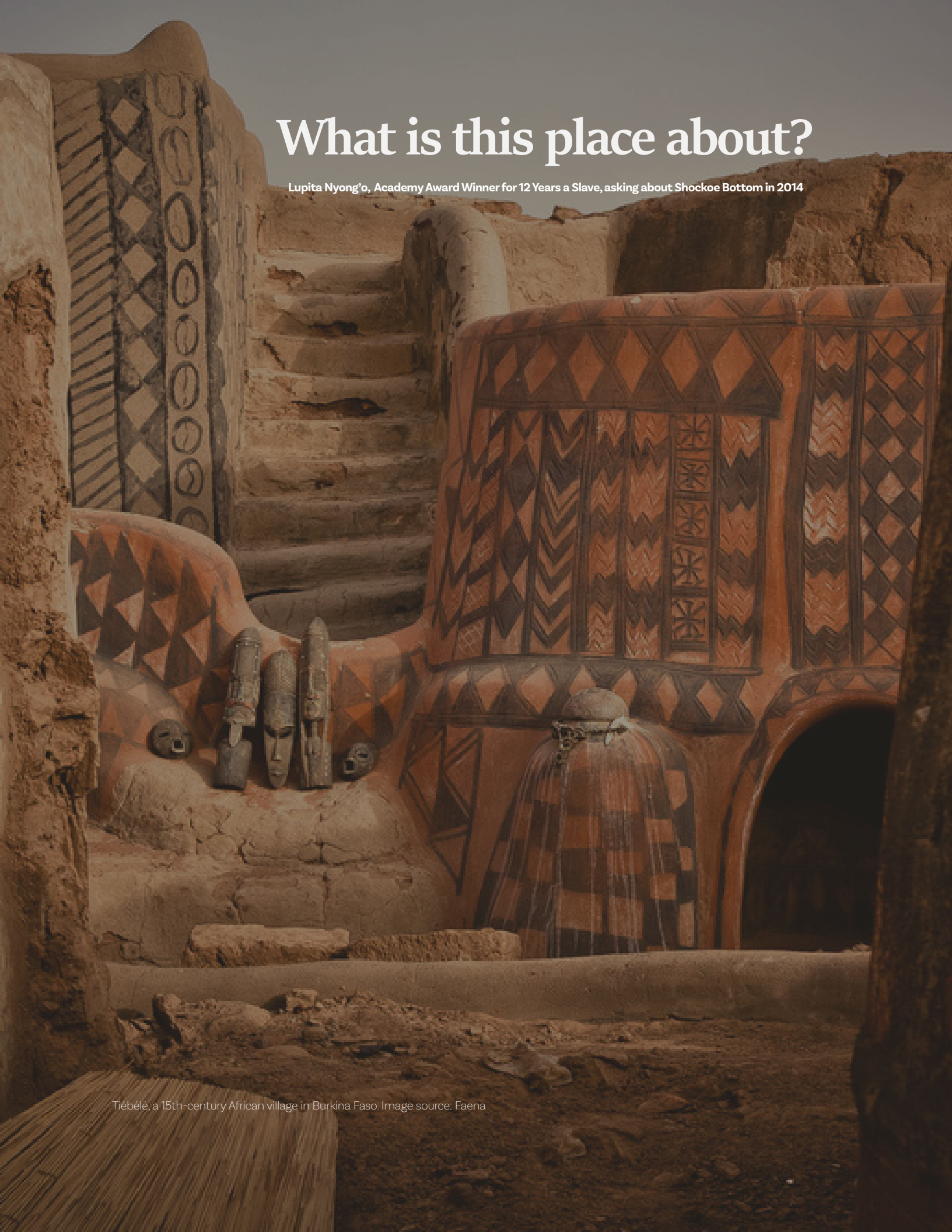
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Richmond, from Church Hill, April 1865
Andrew J. Russell, Photographer
One of the only known photographic images that
includes Robert Lumpkin's Compound

What is this place about?

Lupita Nyong'o, Academy Award Winner for *12 Years a Slave*, asking about Shockoe Bottom in 2014



Tébélé, a 15th-century African village in Burkina Faso. Image source: Faena

A DESIGNED JOURNEY

In the spirit of Nkyinkyim, the sacred Adinkra symbol that dances with the twists and turns of life's journey, we embark on a poignant odyssey through the resilient soul of Richmond's Shockoe Valley. Here, the echoes of history weave tales of enslaved and free Africans, and those of African descent, etching their indomitable spirit upon the very soil where their footsteps once tread.

At the heart of this sacred undertaking lies **The 10 Acres , a hallowed ground within Shockoe Valley**, resonating with the echoes of a painful past. This sacred soil, once a dark nexus for the trade in human lives, bears witness to the passage of over 400,000 souls, trafficked across the nation. A twisted tapestry of struggle, it now calls for recognition, remembrance, and redemption.

In the sanctuary's embrace is a **12,300 square foot Shockoe Institute**, adorned with galleries that weave the threads of our shared journey. An immersive experience awaits, a portal to the resilience, versatility, and dynamism demanded by life's twisting course. Alongside, a **21,400 square foot Lumpkin's Slave Jail** unfolds, an homage to both indoor and outdoor experiences, revealing layers of history, including remnants of the original Lumpkin's Slave Jail—a tangible testament to the fortitude of those who endured.

In the spirit of communal nourishment, a **1,900 square feet restaurant pavilion** beckons, a place where flavors intermingle, celebrating the richness of African culinary heritage. Adjacent, a **1,300 square feet retail pavilion** offers a trove of treasures, inviting visitors to connect with narratives both ancient and contemporary.

The sacred landscape embraces a **commemorative space**, a sanctuary for Richmond's first municipal burying ground for Africans and African Americans—a place of deep reverence and reflection. **A memorial site** emerges, a testament to lives untold but never forgotten.

The epic narrative crescendos with a **62,100 square feet museum**, an edifice standing tall to tell the entirety of America's slave trade story. It is a chronicle etched with pain, resistance, and resilience—a testament to the unbroken spirit that endured the twists and turns of history's merciless path.

And, weaving through this sacred tapestry, a **1,200-foot-long winding pedestrian bridge** emerges, an homage to the twisted journey into and out of the valley. Its sinuous curves echo the ancestral footsteps, serving as both a literal and figurative triumph over the creek's symbolic barriers. In crossing, visitors traverse the very ground where ancestors and descendants alike once trod, the bridge becoming a bridge of souls, forging connections with the profound legacy beneath.

The design of these spaces draws inspiration from Tiébélé, a 15th-century African village in Burkina Faso. It speaks of a physical delineation that mirrors the hierarchy of life, a symbolic reuniting of generations along a sinuous path. As the structures rise and fall in harmony with the historic creek bed, they become a living embodiment of the interconnectedness of families and the undying spirit of a people bound by an unbreakable thread of resilience.

10 Acres

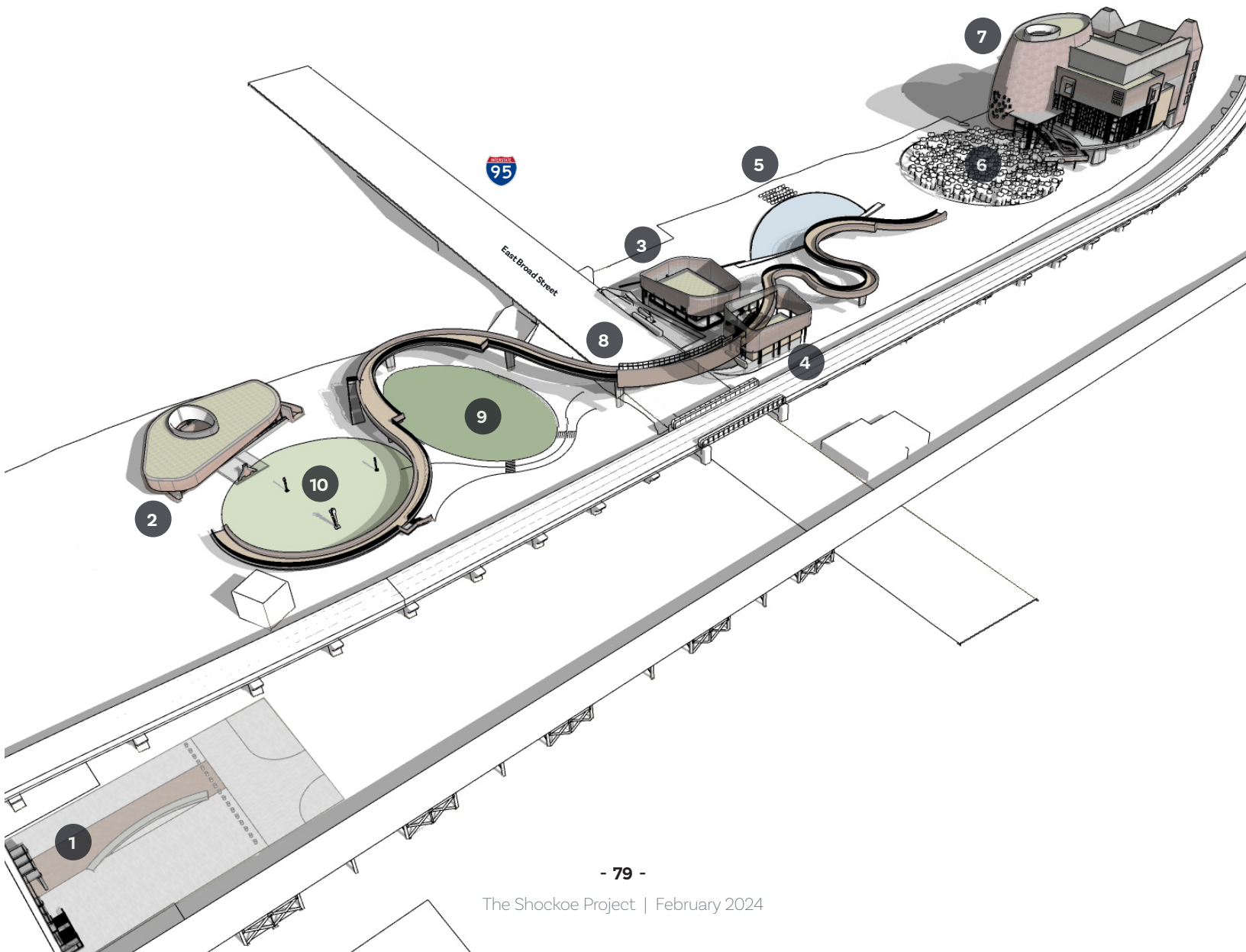
- 1. 12,300 SF Shockoe Institute
- 2. 21,400 SF Lumpkin's Slave Jail
- 3. 1,900 SF Restaurant Pavilion
- 4. 1,300 SF Retail Pavilion
- 5. African Burial Ground
- 6. Memorial Site
- 7. 62,100 SF Museum
- 8. 1,200-foot Bridge
- 9. Mary Lumpkin Event Lawn
- 10. Shockoe Creek Garden
- 11. Visitor Parking
- 12. Service Access



MASTER PLAN

PRIMARY ELEMENTS

The focus of the plan is on city-owned and controlled properties, including the African Burial Ground Memorial and the Lumpkin's Slave Jail/Devil's Half Acre. The scope takes into consideration site constraints, commemorative design elements, interpretive site design, and the outcomes from multiple community outreach and engagements over the past years. The master plan considers strategies for implementation in a phased manner while longer-range projects are being designed, funded and built.



INTERSTATE 95

BROAD STREET

GRACE STREET



SOUTH CAMPUS

The South Campus is the first area for planned development and will transform existing asphalt parking lots into a rich, experiential site that orients visitors and begins the journey through The 10 Acres. Visitors are introduced to an immersive landscape that allows for education, gathering, and reflection.

1 ENTRANCE DRIVE

Announcing the significance of the project with a new point of arrival at 1619 Broad Street, a curving entry drive begins your journey through campus.

2 BROAD STREET SAVANNA

Native trees and grasses frame the entrance drive, creating a savanna that removes visitors from the surrounding urban context and draws inspiration from native landscapes of Africa. Pedestrian trails weave through the landscape, leading visitors into the campus core.



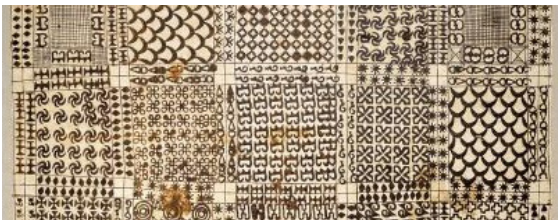
Savanna Landscape, South Africa, 2022, Alamy Photo

3 CAMPUS PARKING

Conceived as part of the arrival sequence, two surface parking lots containing 146 spaces are dedicated to visitors. Permeable pavers make the parking an integrated part of site sustainability.

4 ENTRY PLAZA

A pedestrian plaza situated at the entrance to the Shockoe Institute provides a space for general orientation, gathering, and events. African textile prints inform the patterning and textures of the plaza paving.



Adinkra (wrapper), imported cotton cloth and black pigment before 1896, Ashanti Region, Ghana

5 SHOCKOE INSTITUTE

Adjacent to the plaza, a 12,300 SF Shockoe Institute showcases the natural and cultural histories of Shockoe Creek. It is a site for re-orientation to and immersion in the stories that shape Richmond today.

6 LUMPKIN'S SLAVE JAIL

At the former site of Lumpkin's Slave Jail, a 12,400 SF Archaeological Pavilion provides a place for visitors to bear witness to the physical evidence of slavery and the slave trade.

7 SHOCKOE CREEK GARDEN

Meandering drifts of riverine planting create a garden inspired by the morphology of regional creeks. Interspersed among the walks are sculptures relating to the stories of Lumpkin's Slave Jail and the Richmond slave trade.

8 MARY LUMPKIN EVENT LAWN

A large event lawn provides open space for performances, community events, and celebrations. A series of retaining walls form terraces for viewing and gathering while the Pedestrian Bridge offers elevated views.

9 BROAD STREET TUNNEL

The existing tunnel beneath Broad Street is retained as a pedestrian route and serves as a threshold from the active, celebratory spaces of the South Campus to the reflective and sacred spaces of the North Campus.

10 PEDESTRIAN BRIDGE

Encircling the Mary Lumpkin Event Lawn and the Shockoe Creek Memorial, an accessible pedestrian bridge connects the North and South campuses. Symbolically, its winding nature is reminiscent of the river morphology of the creek bed below as well as the circuitous journey of Africans and African Americans who traversed this site.



INTERSTATE 95

MARSHALL STREET

BROAD STREET

5

4

7

8

2

3

1

11

6

9

10

0 100 ft

NORTH CAMPUS

The North Campus is the second area for planned development and is intended to provide quieter outdoor rooms for contemplation and introspection. The existing turf area will be transformed through micro-grading, walks, and plantings to create resilient memorials and garden spaces that extend the journey from the South Campus.

1 BROAD STREET PLAZA

A plaza at the corner of 16th Street and Broad Street welcomes pedestrians to enter the site directly from Broad. A long view to the north orients visitors to the memorials and museum on this end of the campus.

2 RESTAURANT PAVILION

At one end of the plaza, a 1,650 SF restaurant showcases the rich culinary history of African and African-American people.

3 RETAIL PAVILION

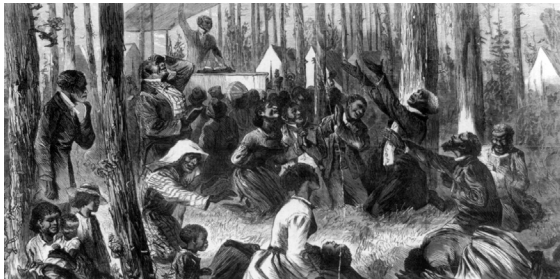
Across the plaza, a 1,000 SF retail space is a destination for thoughtfully curated products from local makers, Black artists, and Africa.

4 REFLECTING POOL

Recirculating storm water from on-site building roofs, a large reflecting pool creates an opportunity for introspection. Planted with native lowland trees, the shallow basin recalls the banks of the former Shockoe Creek.

5 THE AFRICAN BURIAL GROUND

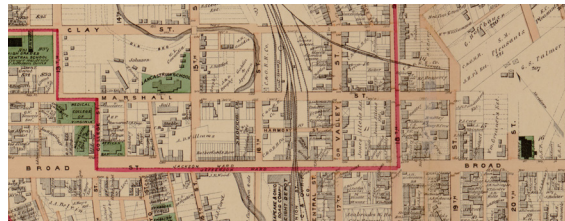
Northwest of the reflecting pool, a small seating area serves as a sanctuary for Richmond's first municipal burying ground for Africans and African Americans. Protected among a grove of existing and new trees, the Commemorative Space recalls the importance of the hush arbors as a safe space for enslaved people to gather.



A Negro camp-meeting in the South, 1872 drawn by Sol Eytinge Jr.

6 WATER RILL

Originating in the museum courtyard, a water rill recalls Shockoe Creek and symbolically guides visitors through spaces of recognition, remembrance, and redemption. Passing the reflecting pool and continuing south, the rill ends at the Shockoe Creek Garden.



A Richmond city atlas illustrates a former path of Shockoe Creek 1876 map by Frederick W. Beers

7 MEMORIAL SITE

Dedicated to the “ominous block,” the Memorial Site seeks to honor the resilience, strength, and contribution of enslaved people who may forever remain unnamed and unknown.

8 MARSHALL STREET PLAZA

A pedestrian plaza anchors the North Campus on the east and creates a point of arrival for visitors traveling from Marshall Street.

9 MUSEUM PLAZA

At the ground floor of the museum, a plaza creates a gathering space for large groups and allows for the building to be elevated above the floodplain.

10 MUSEUM PARKING AND SERVICE

North of the museum is a service area with a small parking lot for staff and special guests.

11 THE NATIONAL SLAVERY MUSEUM

Sited along the former path of Shockoe Creek, the 47,800 SF museum is envisioned as a place to tell the entirety of America's slave trade story. Exhibitions and collections focus on elevating voices of enslaved people and their descendants.



Main Street Station, August 23, 1941
 S.A.L. improves tracks to speed
 defense traffic--this picture taken
 from the Marshall Street viaduct,
 shows work in progress by the
 Seaboard Airline Railway Company



KEY CONNECTIONS

PEDESTRIAN AND VEHICULAR ACCESS



Vehicular Access



Vehicular Circulation



Public Parking

source: cityparkingonline.com



Inter-campus Connection

The existing 16th Street right-of-way connects north and south campus. This artery provides vehicular service support and visitor shuttle between sites



Elevated Passenger Rail



Bicycle Infrastructure (Existing and Future)



Richmond Slave Trail

The existing Trail connects from the south and the east into the new campus and expands on the previously developed histories and narratives.

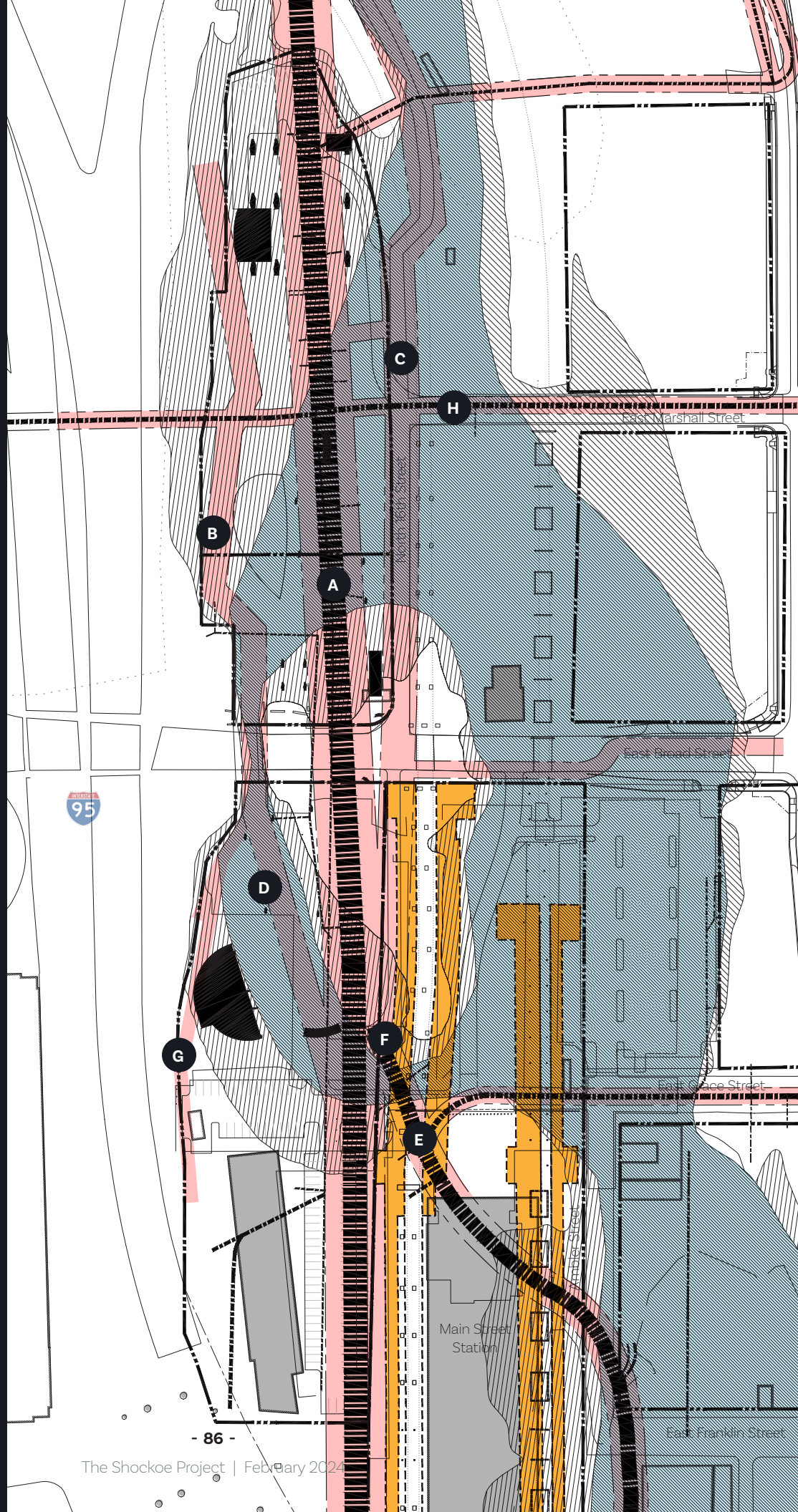


Richmond Slave Trail (Future)



Utility Legend

- A. 27' x 15' Combined Masonry Sewer
- B. 24" Prestressed Reinforced Concrete Sewer
- C. 60" Prestressed Reinforced Concrete Sewer
- D. 36" Prestressed Reinforced Concrete Sewer
- E. 17' x 11'-9" Sewer
- F. Junction Box and Pumpouse
- G. Sewer Easement
- H. Dominion Power Easement



FLOODWAY, UTILITIES, & TRAIN PLATFORMS

FRAMING CONSTRAINTS

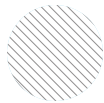
To ensure compliance with FEMA requirements, it is important to balance flow area in the floodplain. This helps minimize the risk of increased flooding due to obstruction and ensures that floodwaters can flow freely and evenly across the floodplain, reducing flood risks and protecting people and man-made structures. The proposed design carefully considers these needs by balancing any loss of flow area due to structures with a corresponding increase in flow area by lowering existing ground elevation. Additionally, we have strategically aligned these balanced cut/fill operations to avoid critical underground infrastructure while considering how these micro-grading moves can enhance the user experience as visitors flow through the site.



Utility Easement



Floodway



Flood Fringe



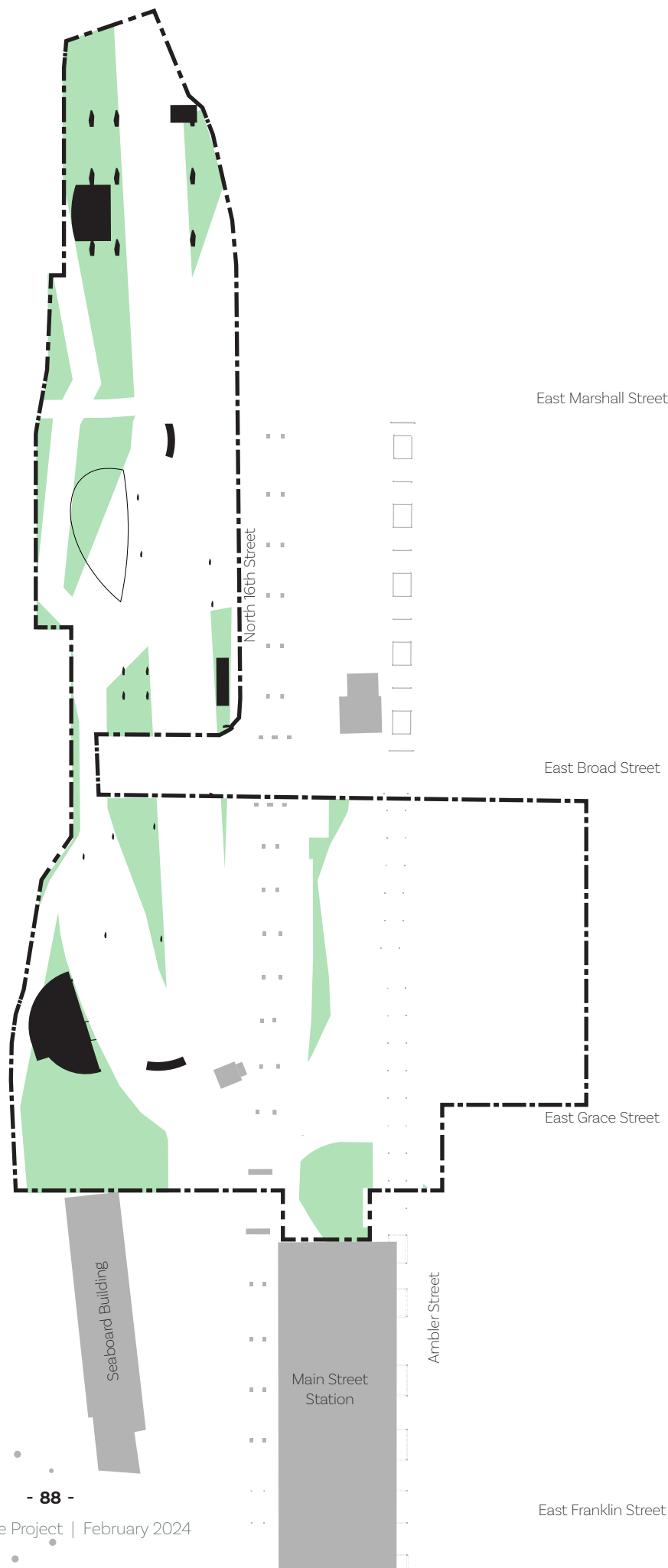
Future Rail Platform



Proposed Structure Footprint



Existing Structure Footprint



East Marshall Street

North 16th Street

East Broad Street

East Grace Street

Seaboard Building

Main Street Station





Ambler Street

East Franklin Street

BUILDABLE AREAS & FOOTPRINTS

IDENTIFIED OPPORTUNITY ZONES

The floodway, existing utility easements, and future rail platform leave only a fraction of The 10 Acres as buildable area. The footprints of proposed structures (shown as black) are specifically located where they will not inhibit the flow of water during flood events or conflict with subterranean utilities/easements.

-  **10 Acre Site Boundary**
-  **Buildable Area**
-  **Proposed Structure Footprint**
-  **Existing Structure Footprint**

SUSTAINABILITY

FOSTERING RESILIENCY

Population growth and development are causing our communities to use more resources than ever before, which means more waste and a negative impact on the environment. Traditional land development and land use decisions often underestimate or ignore healthy ecosystems. However, by developing land sustainably it is not only cost effective, but also better for the land and fosters resiliency.

Land is a crucial component of the built environment and can be planned, designed, developed and maintained to protect and enhance the benefits we derive from healthy functioning landscapes. Whether the project pursues a formal rating system such as SITES, Envision, or other certification program, the planning and design of the campus aspires sustainable and resilient land development, and aspires to achieve the following initiatives:

Sustainability and Resiliency Initiatives

Create Regenerative Systems and Foster Resiliency

- Protect and restore natural resources such as soil, water, and vegetation.
- Encourage biodiversity.
- Enhance landscapes to provide multiple ecosystem services such as cleaning air and water, providing habitat, and storing carbon.
- Mitigate for evolving hazards and natural disasters.
- Plan for monitoring and adaptive management.

Ensure Future Resource Supply and Mitigate Climate Change

- Minimize energy consumption and encourage use of low carbon and renewable energy sources.
- Minimize or eliminate greenhouse gas emissions, heavy metals, chemicals, and other pollutants.
- Reduce, reuse, recycle, and upcycle materials and resources.
- Conserve water.
- Increase the capacity of carbon sinks through re-vegetation.

Transform the Market through Design, Development, and Maintenance Practices

- Foster leadership in industry and professional practice.
- Use a systems-thinking, integrative and collaborative design approach.
- Use lifecycle analyses to inform the design process.
- Support local economies and sustainability policies.

Enhance Human Well-Being and Strengthen Community

- Reconnect humans to nature.
- Improve human health (physical, mental, and spiritual).
- Foster stewardship by providing education that promotes the understanding of natural systems, and recognizes the value of landscapes.
- Encourage cultural integrity and promote regional identity.
- Provide opportunities for community involvement and advocacy.

Background: View of Richmond looking west, with Broad St on the right. Photo credit: Creative Dog Media

STRENGTHENING COMMUNITIES

The Shockoe Project is dedicated to empowering Black communities at the local, national, and international levels. Our design strategies are specifically crafted to invigorate the economies of Richmond's Black neighborhoods, uplift national Black economies, and contribute to the development and growth of African economies worldwide.

PROVIDING OPPORTUNITIES FOR COMMUNITY INVOLVEMENT & ADVOCACY

Beyond the financial prospects stemming from employment, visitation, and local taxes, this expansive development offers a deliberate platform to nurture entrepreneurship and advocacy for our local artists and artisans of color.

The restaurant pavilion stands as a unique opportunity to uplift, celebrate, and support local Black Chefs, Cooks, and Restaurateurs, facilitating economic empowerment through the culinary arts. Those featured in this pavilion are poised to gain not only regional but also national and global recognition, becoming ambassadors of the rich African and African American culinary heritage.

Similarly, the retail pavilion serves as a catalyst for empowering local Black makers, scholars, artists, and more. Their creations find a market and receive exposure through the resources of The Shockoe Project, ensuring a broader reach and impact for their work.



Image of Chef Peirre Thiam.
Photo Credit: Kardyon Tannis

ENCOURAGING CULTURAL INTEGRITY & PROMOTING REGIONAL IDENTITY

The architectural embodiment of our vision is deeply rooted in the historical significance of this location and the cultural narratives of the countless individuals who, through the ages, have experienced the loss of generational clarity.

Consider the very bricks forming Lumpkin's Slave Jail and other structures within the compound and throughout the district. Enslaved people likely crafted these walls. To transform this historical craftsmanship into a symbol of self-determination across the 10 acres in Shockoe Valley, we have incorporated masonry screens throughout the site, representing an iconic and unifying expression.

These screens are not just a design feature; they are a profound statement. By collaborating with Black manufacturers, craftspeople, and artisans at the local, national, and international levels, we ensure that the component pieces shaping the overall texture of the facades are a testament to our commitment. These elements, integral to our design, underscore our dedication to inclusivity and the celebration of Black contributions to the project's essence.

Enhancing our community means uplifting and fostering Black craftsmanship, artistry, and industry through the economics of design, construction and operations.



Photo in Association with NGO La Voûte Nubienne

1 THE SHOCKOE INSTITUTE

THE INTRODUCTION TO A COMPLEX STORY

In the sanctuary's embrace is a **12,300 square foot Shockoe Institute**, adorned with galleries that weave the threads of our shared journey. An immersive experience awaits, a portal to the resilience, versatility, and dynamism demanded by life's twisting course.

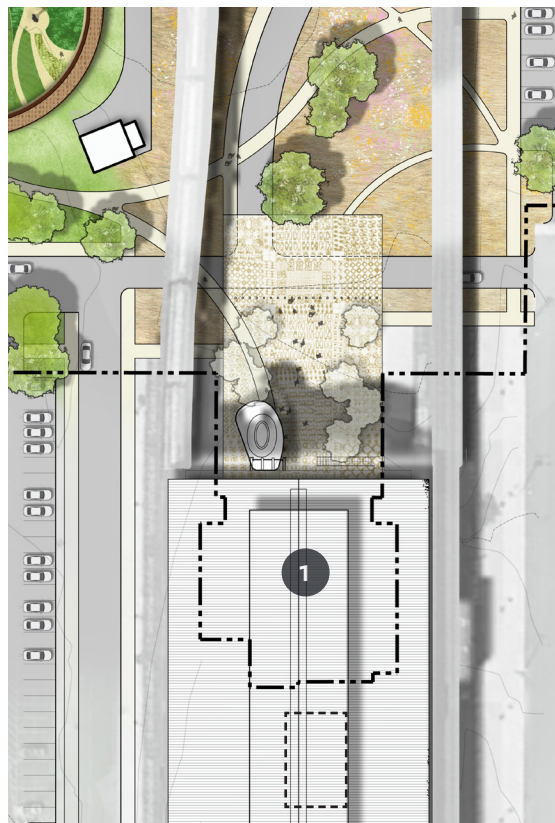
Phase Description

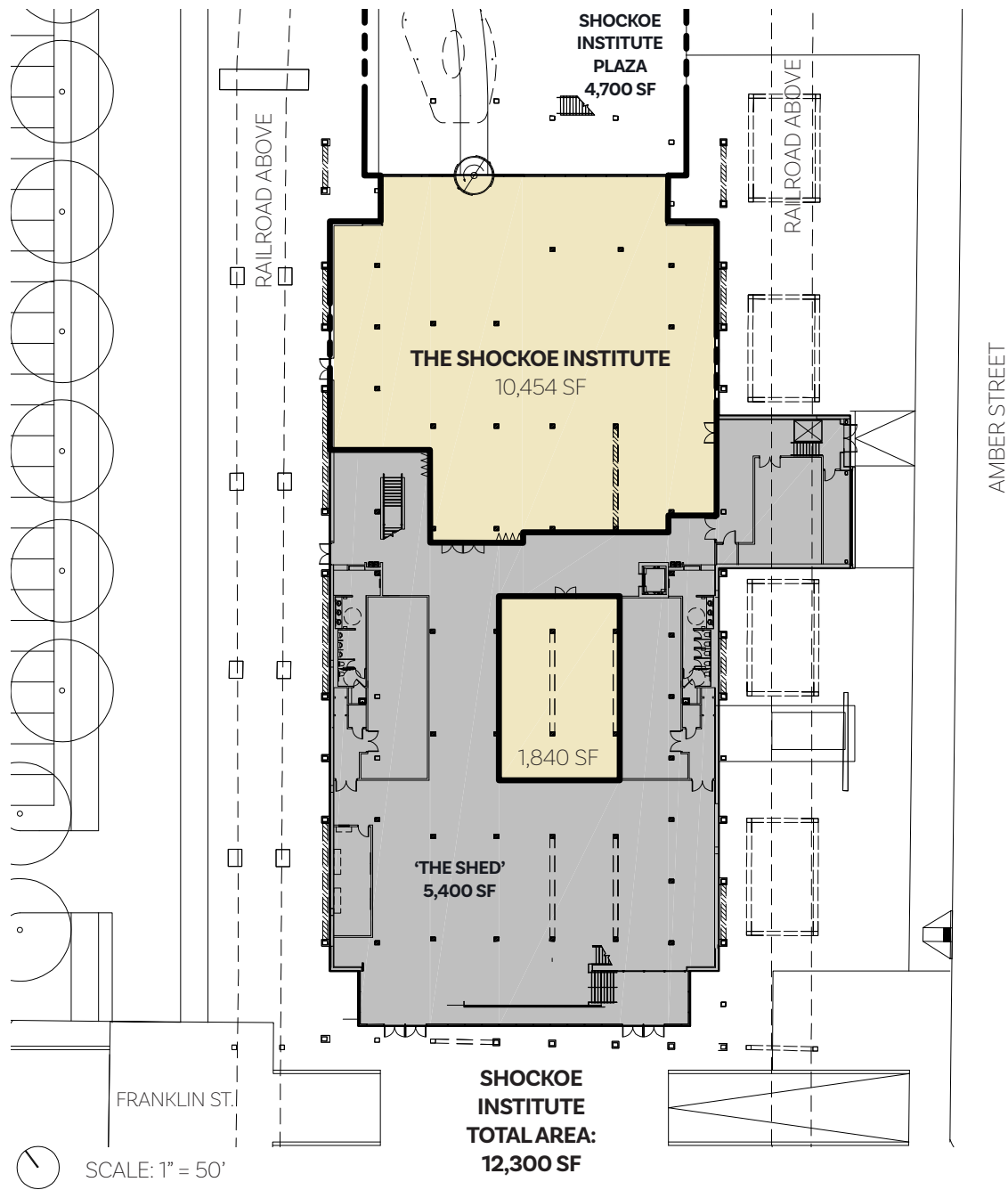
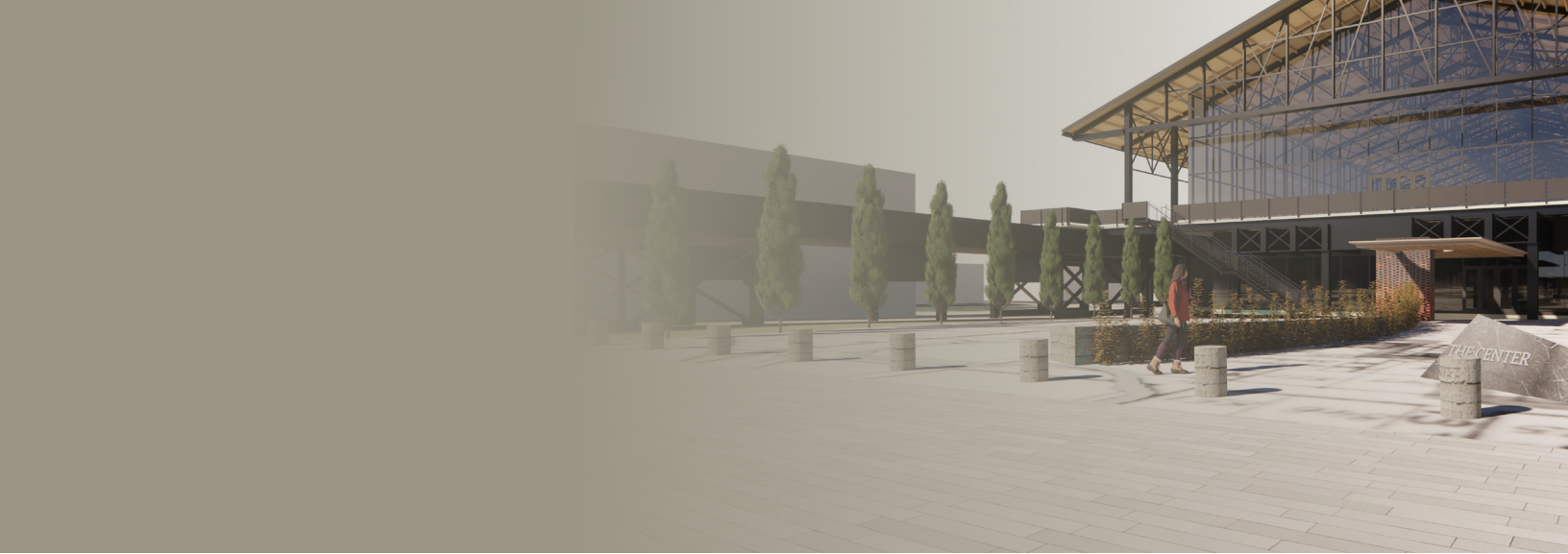
The 10 Acres of the Shockoe Project aims to expose and explore the history of Shockoe Bottom during the period of enslavement with a focus on enslaved and free Africans. The Shockoe Institute will be the gateway anchoring the Campus, providing space to interpret and share the history of Richmond's role in the domestic trade of enslaved Africans and serving as a place for learning about the history of the site. Visitors will start at the Shockoe Institute and then explore the other

features in the broader 10 Acre campus. The Shockoe Institute will be located in the lower level of the Main Street Station Trainshed. Featuring a main exhibit space and back-of-house support offices, the project will renovate approximately 12,300 SF of existing space excluding restrooms and associated plumbing, which are included in the building core.

Program of Requirements

ID#	Space/Room Type
1.01	Lobby
1.02	Public Reception
1.03	Lobby Support
1.04	Open Gallery
1.05	Immersive Gallery
1.06	Storage Room 01
1.07	Storage Room 02
1.08	Office Reception
1.09	Open General Office Area
1.10	Office - Community Engagement Manager
1.11	Office - Art Exhibition Coordinator
1.12	Office - Program Coordinator
1.13	Office - Development Director
1.14	Conference Room
1.15	Office - Assistant Director
1.16	Office - Executive Director
TOTAL:	12,300 SF





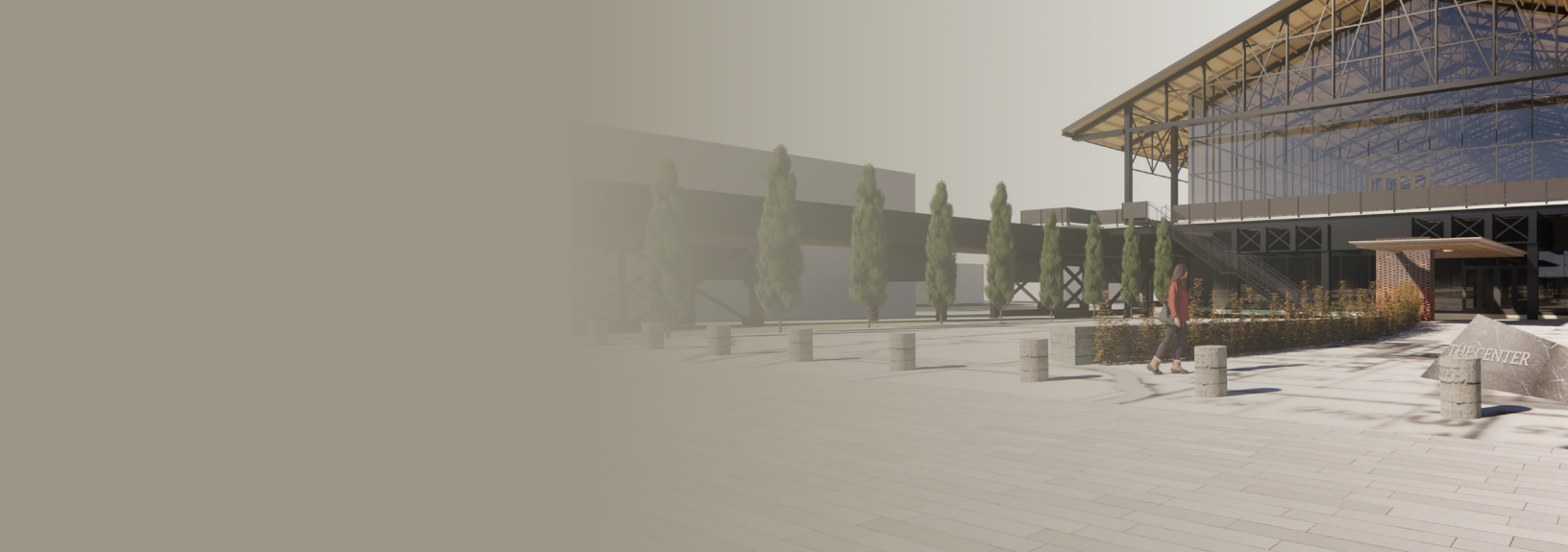
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The Shockoe Institute will provide exhibits and experiences and connection to the Lumpkin's Slave Jail and campus beyond.



Vision Statement

To use the power of history to promote public understanding of the roots of America's social and economic challenges told throughout The 10 Acres.

Mission Statement

To understand Richmond's role in the domestic slave trade and its enduring impact on American life through evidence-based scholarship and innovative storytelling.

Immersive Experience Design

The experience design studio Local Projects, known for their work on A Museum of Collective Memory and EJI's Legacy Museum, has been selected to design the immersive exhibit housed within the Shockoe Institute. This exhibit, focused on the cultural and socio-economic impact slavery has had on Richmond and the United States, will introduce visitor to the themes and messages told throughout The 10 Acres.



The re-imagined plaza on the north end of Main Street Station is designed to provide both an identifiable entrance to the Shockoe Institute and the contiguous outdoor leasable and rentable event space.

2 10 LUMPKIN'S SLAVE JAIL & SHOCKOE CREEK GARDEN

TANGIBLE REMNANTS

A **21,400 square foot Pavilion** excavates and daylights the remains of Richmond's most infamous slave jail. The pavilion and the Shockoe Creek Garden on the surface create a multi level experience that narrates the history of the site and the individuals who unwillingly passed through it.

Phase Description

Lumpkin's Slave Jail is considered the only indisputable physical evidence of the massive interstate slave trade that occupied Virginia's capital city. Richmond's merchants sold more than 300,000 enslaved persons "downriver" to the cotton and sugar work camps of the Deep South. In 2008 Lumpkin's was discovered through excavation of approximately 14 feet of fill and is currently being considered for nomination as an International Site of Conscience. The remains of Lumpkin's Slave Jail are proposed to be more fully and permanently excavated as part of the Shockoe Project.

The program of the archaeological pavilion includes outdoor exhibit space and ramped access to the excavated floor. The goal is for visitors to be able to observe the actual remains of the jail, both from a distance at grade and by descending to the excavated floor, while also experiencing full scale representation of complete structure. An open pavilion will be situated overhead to provide cover and to mark the site, announcing its presence. The project will include a waterproofed perimeter site retaining wall to prevent both ground water and flood waters from entering the exhibit space.





Adjacent to the pavilion over Lumpkin's Slave Jail is the Shockoe Creek Garden. As a homage to the siting of the former slave jail along Shockoe Creek, meandering drifts of riverine planting create paths inspired by the morphology of creeks in this eco-region of Virginia. Interspersed among the walks are outdoor rooms with interpretive sculpture relating to the stories of Lumpkin's Slave Jail and the Richmond slave trade.



Together, Lumpkin's Slave Jail and the Shockoe Creek Garden honor what once lived on this site.

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Program of Requirements

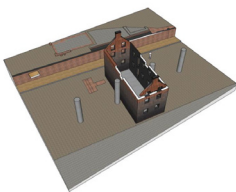
ID#	Space/Room Type	Area (SF)
2.01	Exterior Stairs and Ramps	2,000
2.02	Viewing and Circulation Space	3,125
2.03	Archaeological Site	10,700
2.04	Plaza Deck and Roof over excavation	5,575
SUB TOTAL INTERIOR PROGRAM		21,400
GROSSING FACTOR		0
TOTAL:		21,400



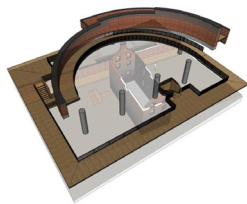
Inspection of archaeological deposits during 2009 excavation. Photo Credit: James River Institute for Archaeology, Inc.



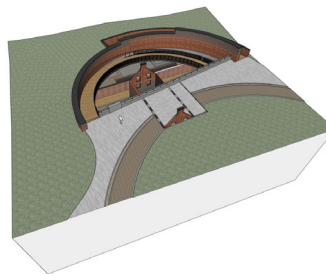
Precedents from Roman Ruins Shelter by Peter Zumthor and the Acropolis Museum by Bernard Tschumi.



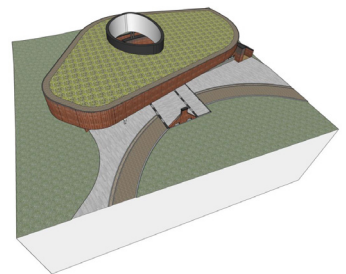
**ARCHAEOLOGY
LEVEL W/ LUMPKINS
RECONSTRUCTION**



**WALKWAY &
MEZZANINE LEVEL**



**GROUND LEVEL W/ ROOF
HIDDEN**

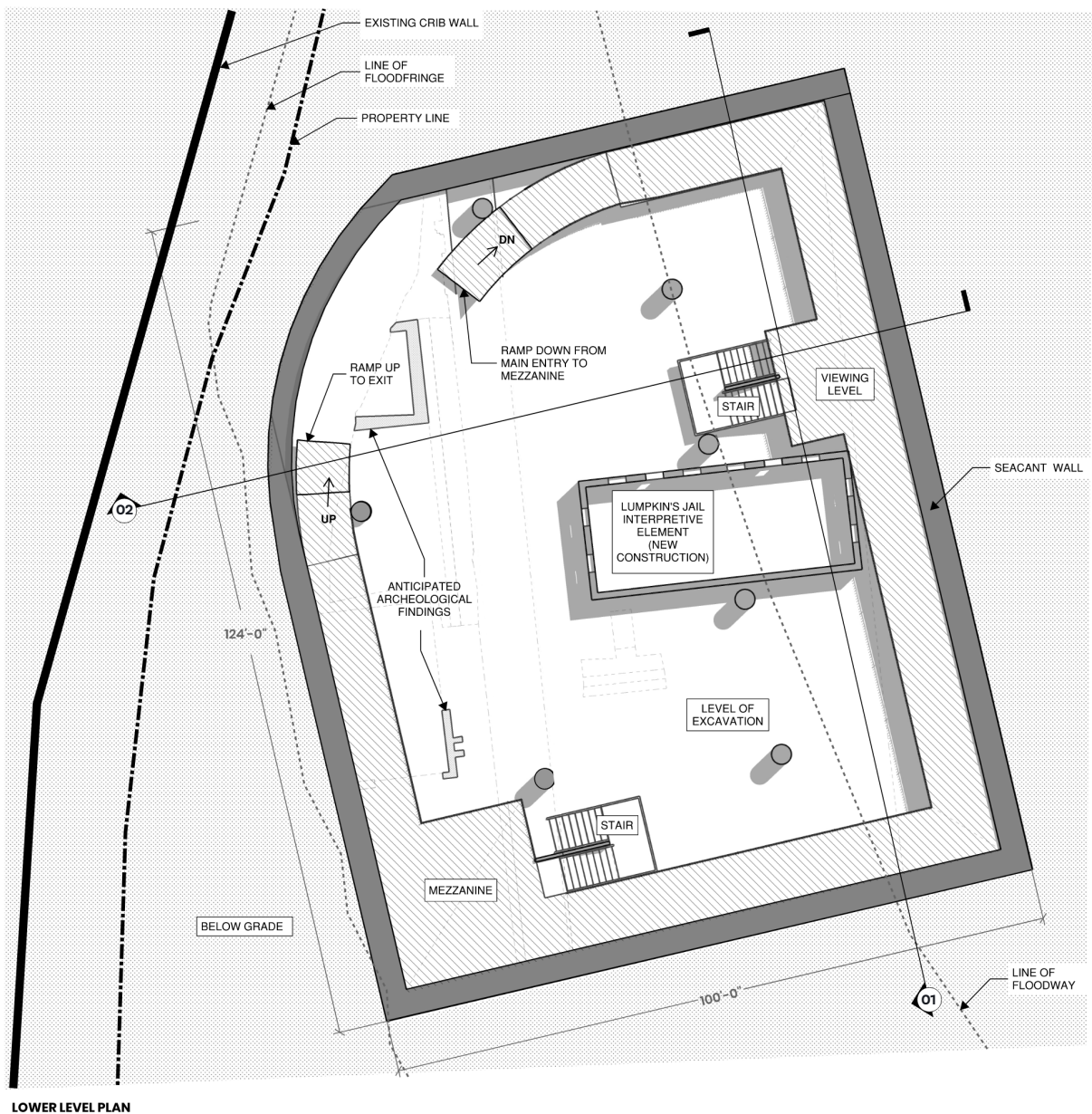


**ROOF & OCULUS
LEVEL**

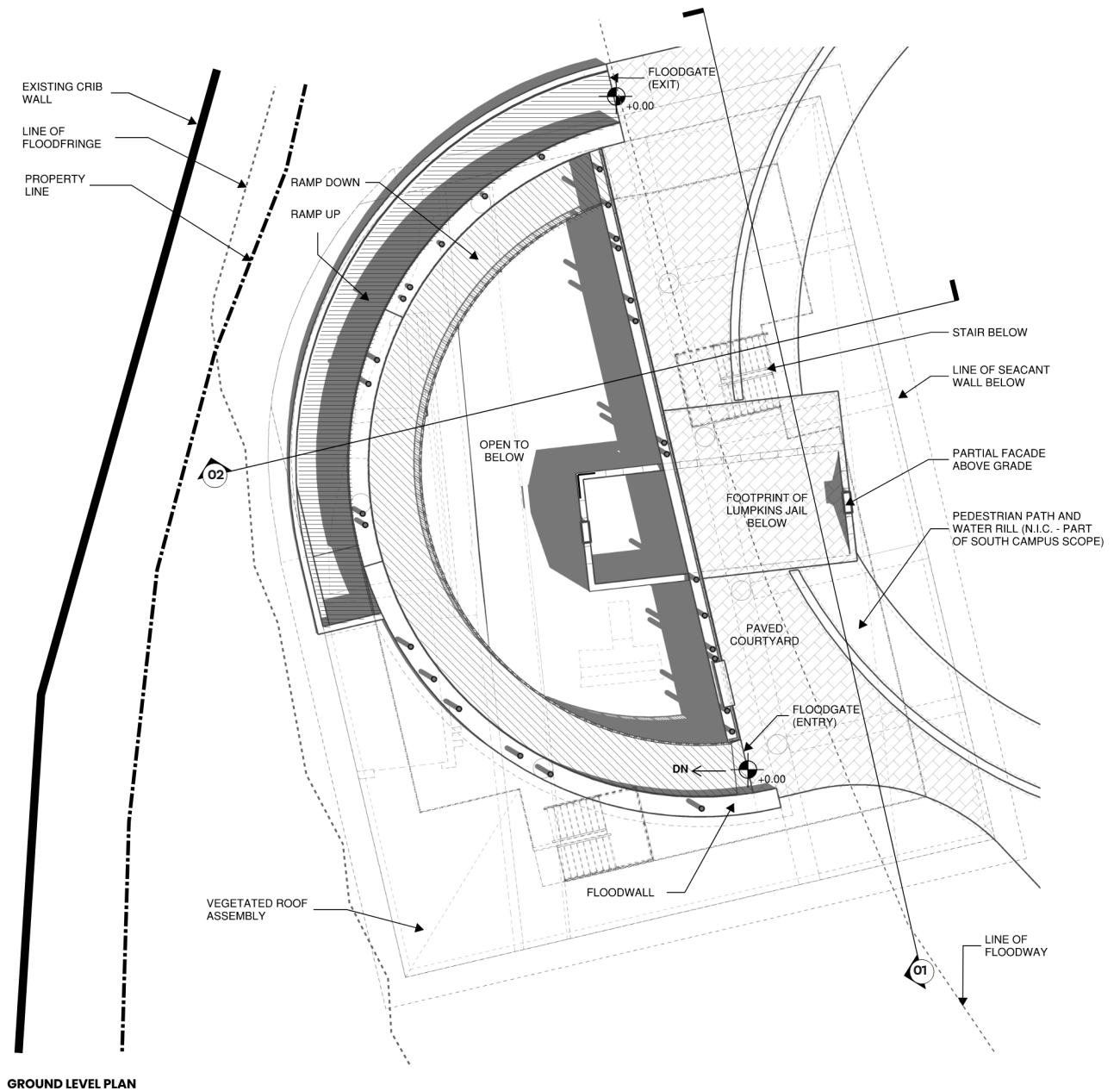
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LOWER LEVEL PLAN



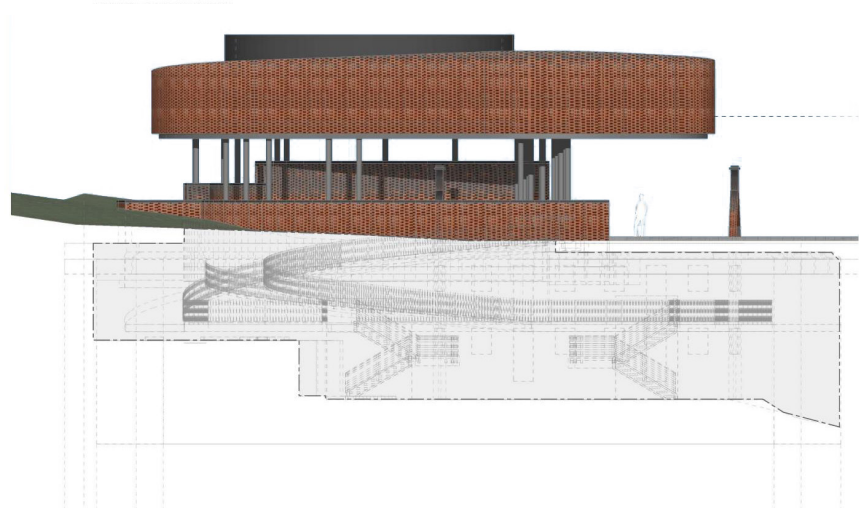
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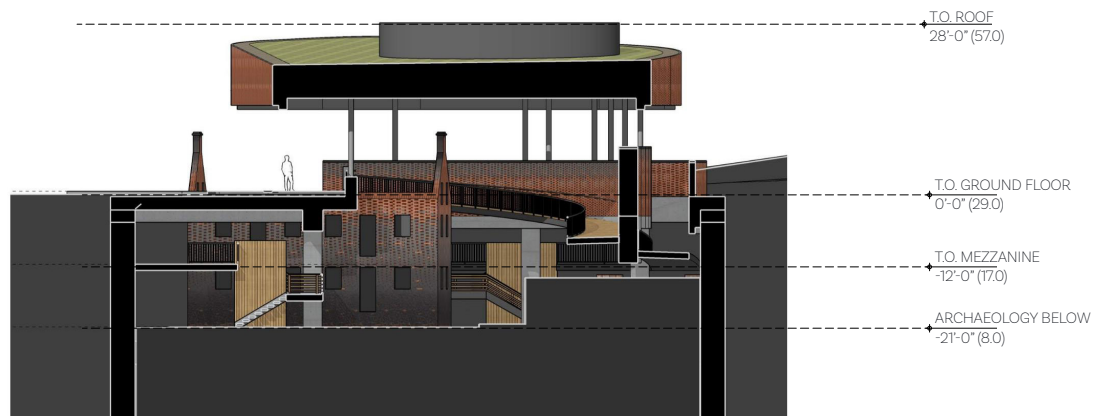
East Elevation



South Elevation



Section 01



Section 02

LUMPKIN'S SLAVE JAIL & SHOCKOE CREEK GARDEN

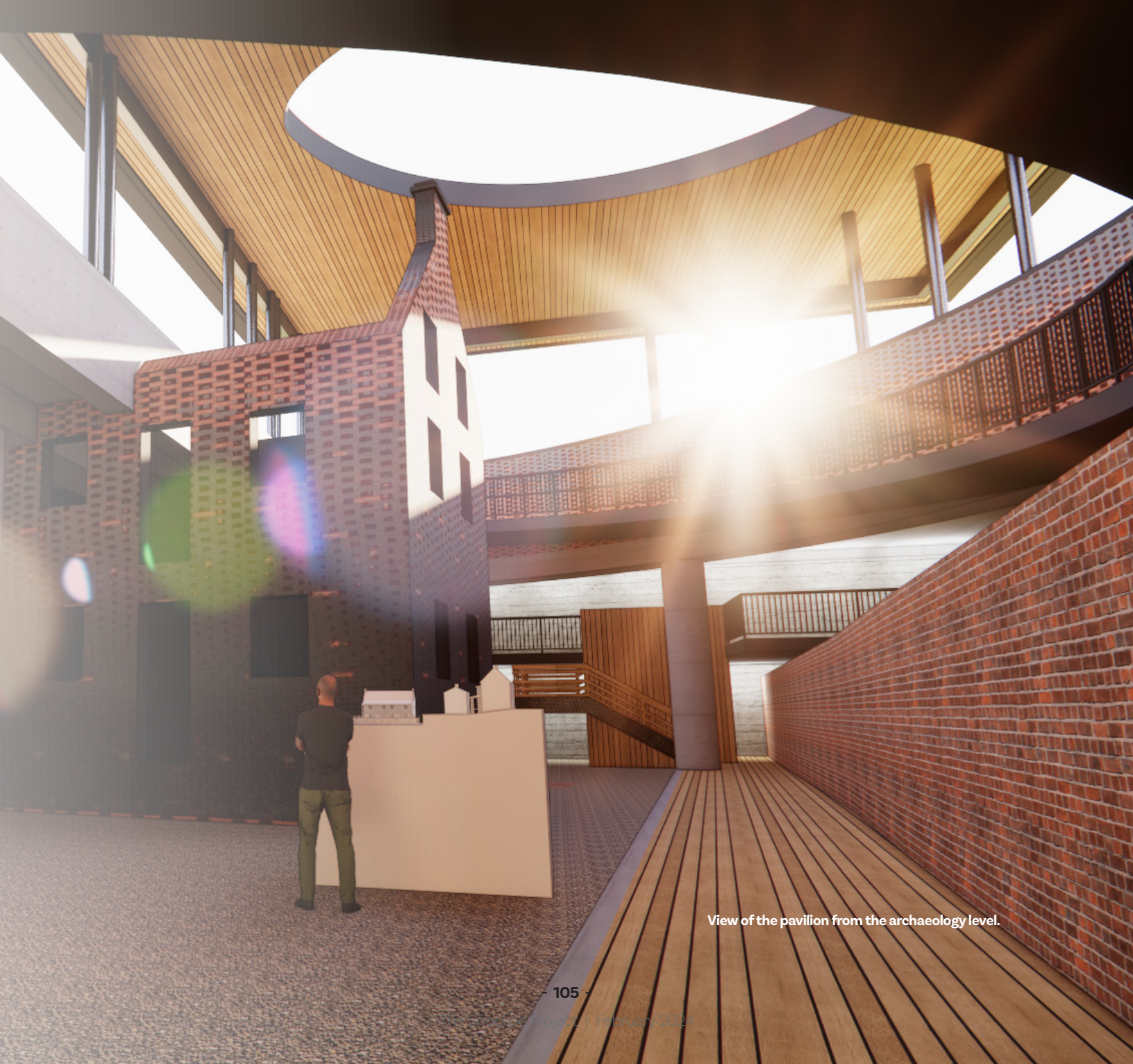
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"Lumpkin's Slave Jail is the only indisputable physical evidence of the massive interstate slave trade that occupied Virginia's capital city the last 30 years before the Civil War. Virginia's tobacco plantations were dying, and Richmond's merchants sold more than 300,000 enslaved persons "downriver" to the cotton and sugar work camps of the Deep South. The vicious trade was located at the foot of the hill, in a stream valley fully visible from the historic Capitol which Thomas Jefferson had ordered built in honor of the principle that "all men are created equal." Lumpkin's was one of five slave jails and as many as 30 auction sites in the valley. The trade in human beings occupied 40 city blocks and produced as much as half the city's revenue. For 143 years the Slave Market was buried, its very existence not acknowledged publicly. But in 2008 Lumpkin's was discovered, dug out from 14 feet of fill and rubble at the behest of Richmond's Slave Trail Commission. Today it is being considered for nomination as an International Site of Conscience. The archeology of Lumpkin's Slave Jail not only tells the story of the domestic slave trade; it insists, by its indisputable physical witness, that the story be told."

- Reverend Ben Campbell





View of the pavilion from the archaeology level.

8 9

PEDESTRIAN BRIDGE & THE MARY LUMPKIN EVENT LAWN

PUBLIC SPACE & PUBLIC EXPERIENCE

Based on the adinkra symbol “Nkyinkyim”, an Akan world that literally translates to “twisting”, The Pedestrian Bridge rises and winds above, through, and within the site, carrying visitors on life’s twisting journey. Nestled between the Garden and Broad Street, The Mary Lumpkin Event Lawn offers a space of public performance, advocacy, and a platform for the voiceless to be heard.

Public Space and Experience

The Pedestrian Bridge, reminiscent in form of the historic Shockoe Creek, provides an elevated connection between the two halves of the campus.

It’s winding nature organizes the Mary Lumpkin Event Lawn and Shockoe Creek Garden below, while also framing key views and creating opportunities for art and interpretation. The bridge structure has an approximate length of 1,200 linear feet and a width that varies between 8 and 16 feet, with an average width of 10 feet.

The Mary Lumpkin Event Lawn anchors the edge of the South Campus and provides open space for performances, community events, and celebrations. In contrast to the horrors of Lumpkin’s Slave Jail, the event lawn tells the story of Mary Lumpkin who transformed the site into a school for African Americans after Robert Lumpkin’s death.





The pedestrian bridge before it crosses Broad St, with the Mary Lumpkin Event Lawn on the right.



3 4 RESTAURANT & RETAIL PAVILIONS

ACTIVATED STREETS

In the spirit of celebrating and uplifting the cultural richness of African culinary heritage, a 1,900 SF restaurant pavilion creates a space of communal nourishment. Standing adjacent and creating a plaza in between, a 1,300 SF retail pavilion offers visitor a wide range of Shockoe Project related goods.



The Restaurant and Retail Pavilions looking east on Broad Street.



Activating Broad Street

The introduction of a new Restaurant and Retail pavilion at the campus presents a unique opportunity to integrate community benefits programs that actively support businesses and artists of color. This initiative is not only a strategic economic development move but also a powerful means of fostering inclusivity and empowerment within the local community. By prioritizing partnerships with businesses owned by people of color, the pavilion can become a catalyst for economic growth and social equity.

The retail spaces within the pavilion can be dedicated to showcasing products from local businesses owned by individuals from diverse backgrounds, emphasizing a commitment to supporting underrepresented entrepreneurs. This could range from apparel and crafts to specialty foods and unique cultural products, creating a vibrant marketplace that reflects the rich tapestry of the local community. Additionally, the restaurant within the pavilion could collaborate with chefs of color, providing them with a platform to showcase their culinary talents and contribute to the diverse gastronomic landscape of the area.

Moreover, the pavilion can incorporate art installations and exhibitions featuring works exclusively from artists of color, turning the space into a hub for cultural expression and creativity. This approach not only amplifies the voices of underrepresented artists but also enhances the overall visitor experience, offering a more nuanced and inclusive perspective on the history and legacy of slavery. Through intentional partnerships and programming, the Restaurant and Retail pavilion can serve as a model for how cultural institutions can actively contribute to the economic and cultural vitality of their surrounding communities, fostering a more equitable and interconnected future.

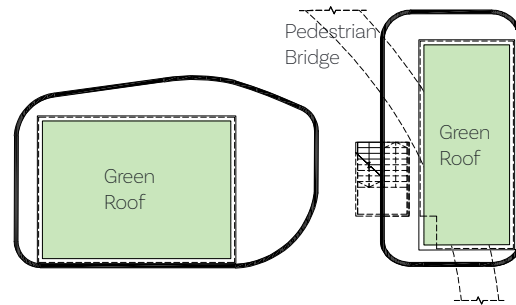
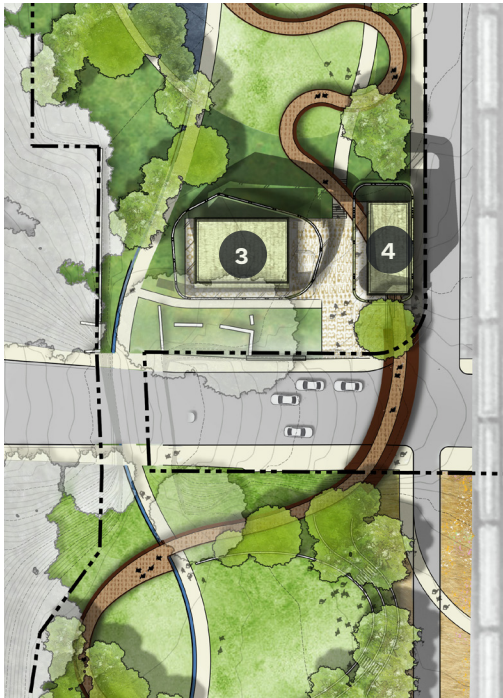
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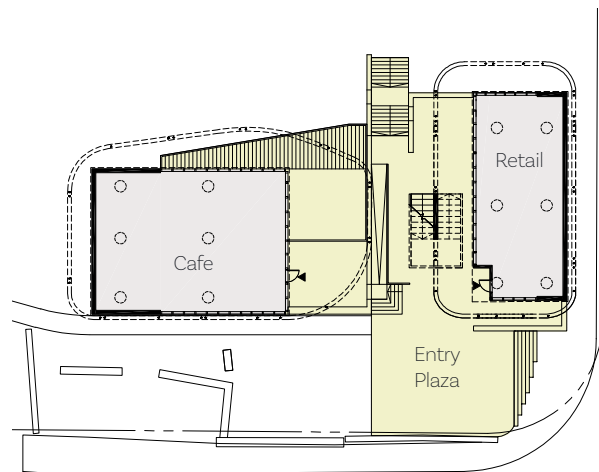
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Program of Requirements

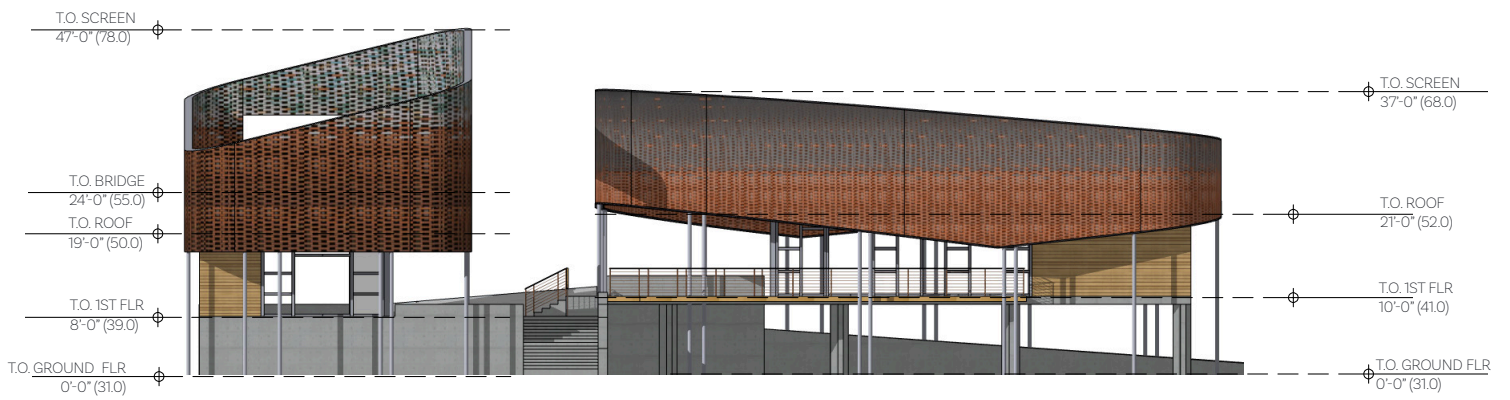
ID#	Space/Room Type	Area (SF)
3.01	Cafe Interior	1,900
3.02	Retail Interior	1,300
3.03	Exterior Plaza	3,200
TOTAL:		6,400



Roof Plan
1"=50'



Ground Floor Plan
1"=50'



North Elevations



South Elevations

6 MEMORIAL SITE

MEMORIAL TO THE HUNDREDS OF THOUSANDS OF ENSLAVED AFRICANS

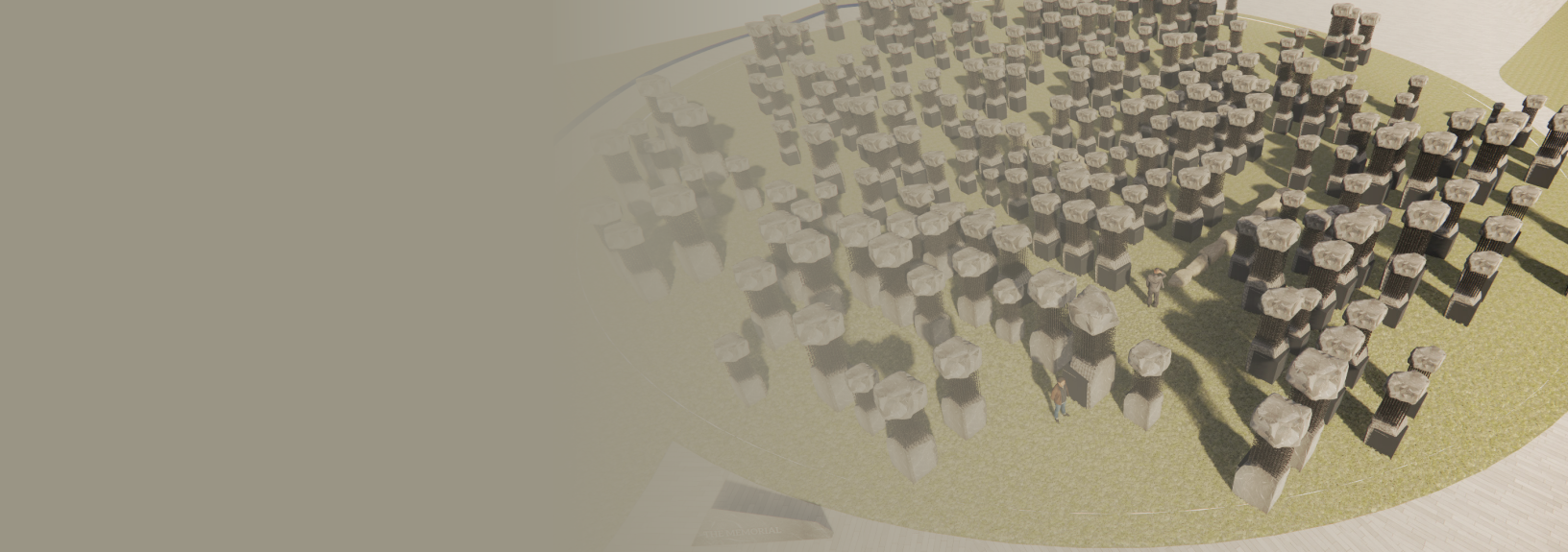
Evoking the dreaded auction block and the sheer vastness of the number of souls lost to the horrors of slavery, 200 “ominous blocks” stand poised, resolute, and resilient at the base of the National Slavery Museum.



COMMUNICATING 300,000

The true number of enslaved people traded and sold through Shockoe Bottom is unknown, potentially unknowable. Some estimates place the number of people moved through this place at 300,000 souls. Other estimates claim nearly 40% of all Americans of African descent can trace their ancestry through Richmond, specifically Shockoe Bottom. One thing, however, is certain: those unknown souls deserve to be remembered, honored, and celebrated.





To that end, the Memorial to The Hundreds of Thousands of Enslaved Africans is a poignant approach to memorial design, acknowledging the grim realities faced by those ensnared in the clutches of slavery. The historic district of Shockoe Bottom, once an epicenter of the American slave trade, bore witness to the stark dichotomy its enslaved inhabitants faced - the unforgiving choice between the “block” (auction) and the “box” (death).

The first memorial in the United States dedicated to that “ominous block” honors the resilience, strength, and contribution of enslaved people treated as commodities on auction blocks while illustrating the hundreds of thousands who may forever remain unnamed and unknown.



5 AFRICAN BURIAL GROUND

A QUIET AND SAFE HARBOR

Bathed in the sounds of water from the reflecting pool and nestled beneath a protective tree canopy, the Hush Arbor serves as a place of reflection, safety, calmness, and connection.





Hush Arbor Contemplative Space

Simultaneously, in conceiving a memorial for an enslaved burying ground, the profound concept of a ‘Hush Arbor’ emerges as a cohesive and symbolic design. Drawing inspiration from the clandestine gathering places that enslaved people created for communal solace and spiritual expression, this second memorial space embodies resilience and resistance. Imagine an ethereal grove of trees enveloping a central clearing, where visitors find refuge and reflection. The overarching canopy serves as a metaphorical embrace, echoing the sheltering spirit of historical ‘Hush Arbors.’

7 THE NATIONAL SLAVERY MUSEUM

UNVEILING THE UNSPOKEN: REFLECTING THE PAST, SHAPING THE FUTURE

The epic narrative crescendos with a **62,100 square foot museum**, an edifice standing tall to tell the entirety of America's slave trade story. It is a chronicle etched with pain, resistance, and resilience—a testament to the unbroken spirit that endured the twists and turns of history's merciless path.





The National Slavery Museum

The National Slavery Museum is the culmination of decades of tireless work by countless individuals, communities, and institutions across Richmond, Virginia, and the world. Serving as the nation's only museum dedicated specifically to the “peculiar institution” of slavery in the United States, The National Slavery Museum is meant to be a world class facility that will serve as the anchor point for a global site of conscience. Rising high into the air above the sacred ground of the African Burial Ground and Memorial, the Museum stands resolute, a sentinel, watching over and protecting the ancestors.

The museum is composed of permanent, rotating, and interactive exhibitions, spaces for academic and genealogical research, spaces for reflection and contemplation, resource libraries, and spaces to record precious oral histories. In addition, an orientation theatre and conference and multi-purpose rooms will serve as spaces of community outreach and connection. Wrapped in the textured façade that permeates the site, the entire building stands as a bold testament to the lives of the ancestors.



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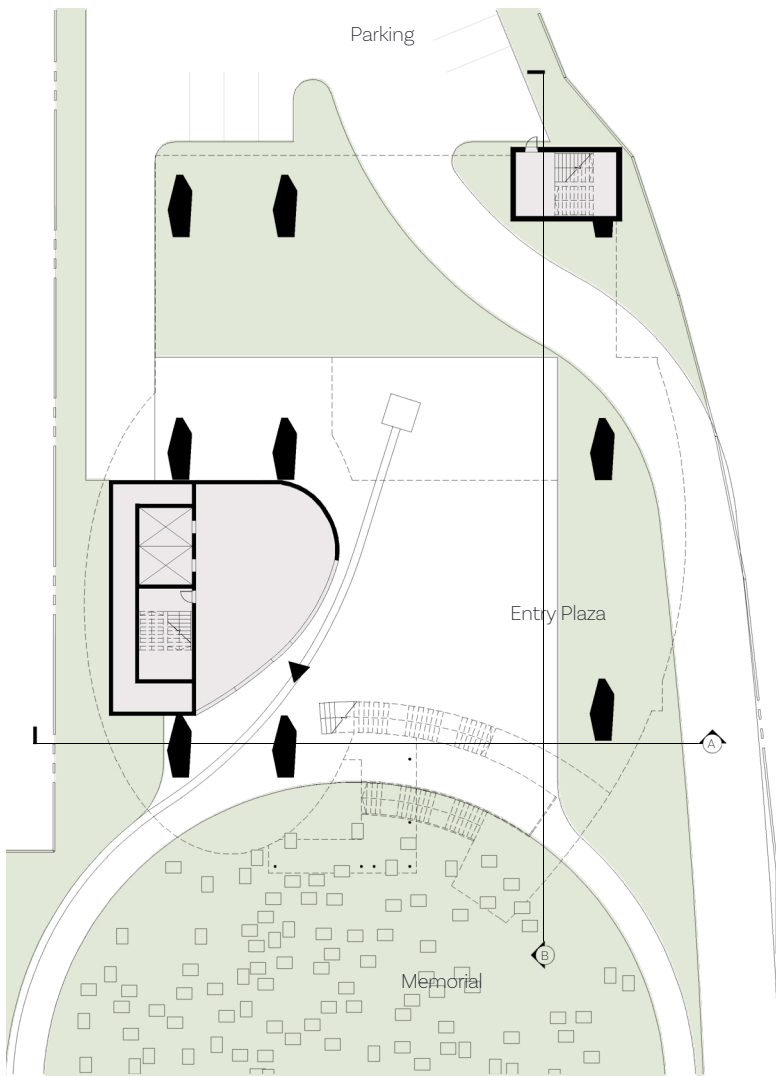
Program of Requirements

ID#	Space/Room Type
6.01	Covered Ground Plaza
6.02	Surface Parking Lot
6.03	Loading Dock
6.04	Garbage
6.05	Lobby
6.06	Orientation Theater
6.07	Ticketing
6.08	Security
6.09	Coat Check
6.10	Research/Library
6.11	Contemplative Space
6.12	Multi Purpose Meeting Room
6.13	Genealogical Research
6.14	Oral History
6.15	Interpretative Exhibit 01
6.16	Interpretative Exhibit 02
6.17	Interpretative Exhibit 03
6.18	Rotating Exhibit Space
6.19	Shipping and Receiving
6.20	Shop
6.21	Storage
6.22	Private Offices (QTY 5)
6.23	Open Office Space
6.24	Break Room
6.25	Reception Area
6.25	Conference Room

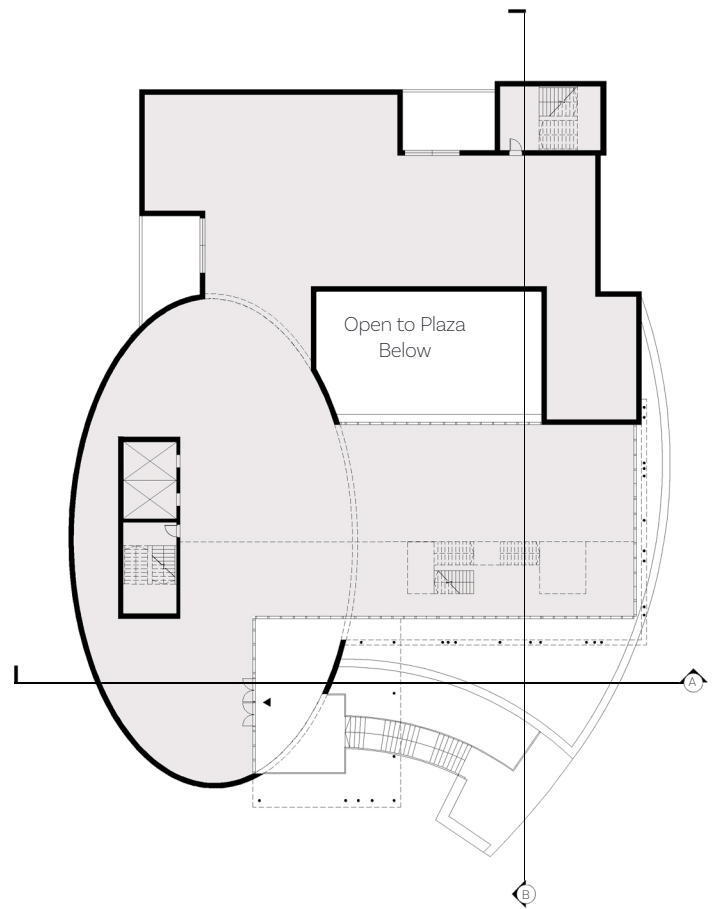
Area by Floor

ID#	Floor	Area (SF)
00	Ground Floor	3,600
01	First Floor	17,200
02	Second Floor	13,200
03	Third Floor	18,600
04	Fourth Floor	9,500
TOTAL:		62,100





Ground Floor Plan
3,600 SF
1"=50'

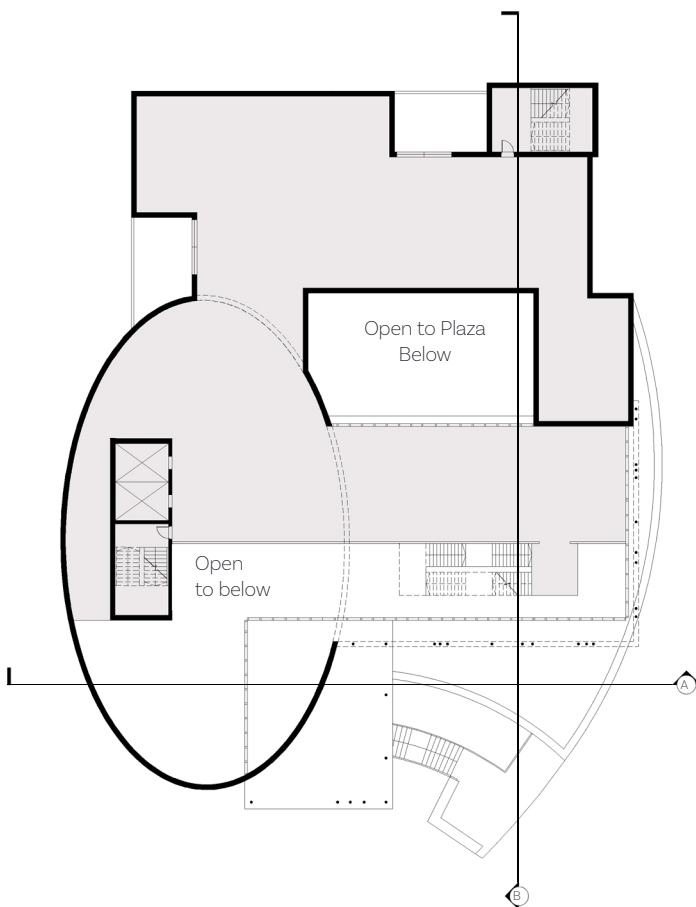


First Floor Plan
17,200 SF
1"=50'

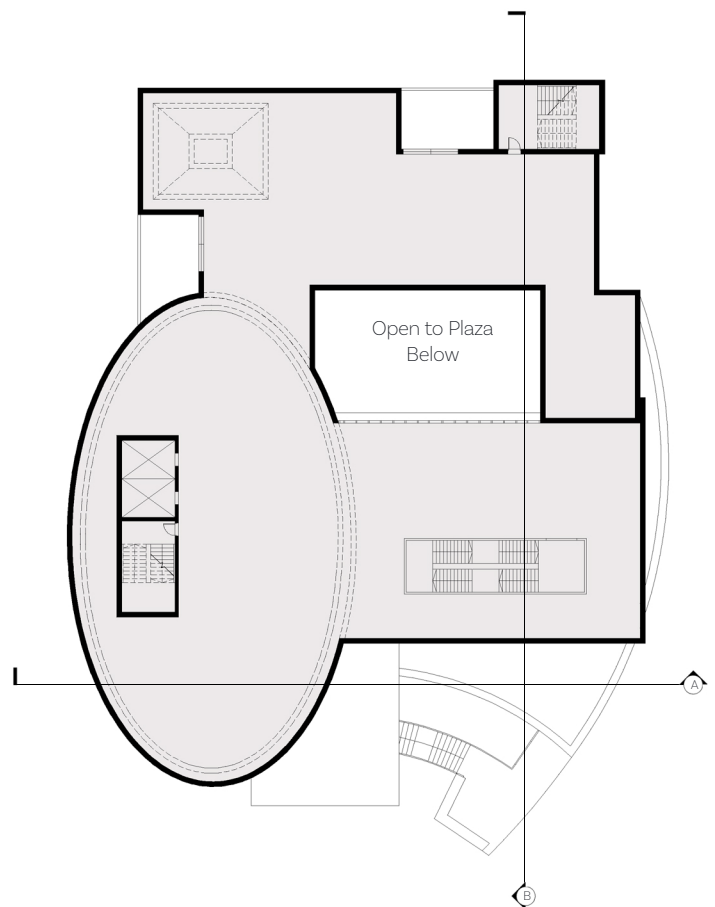
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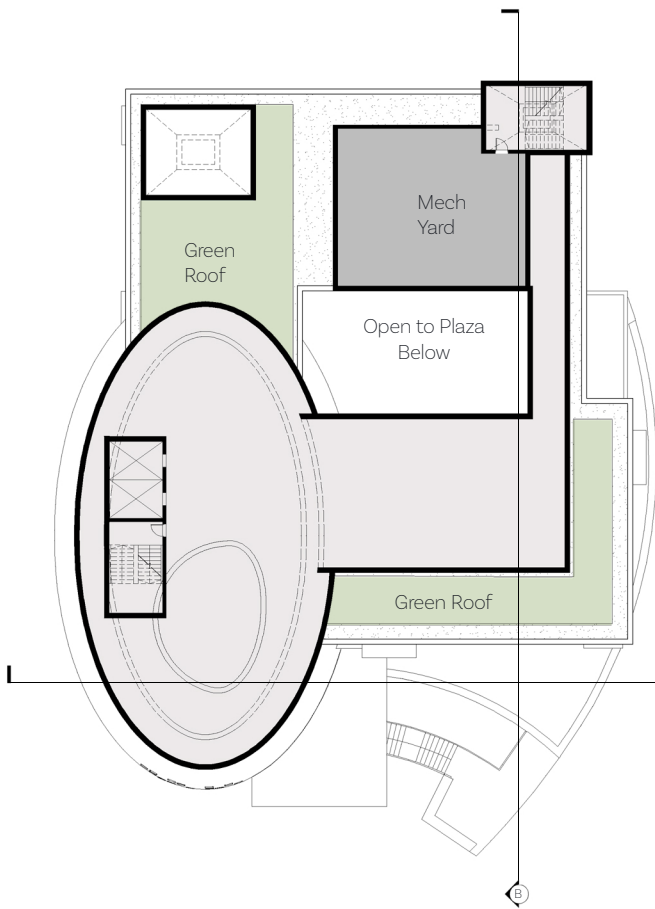
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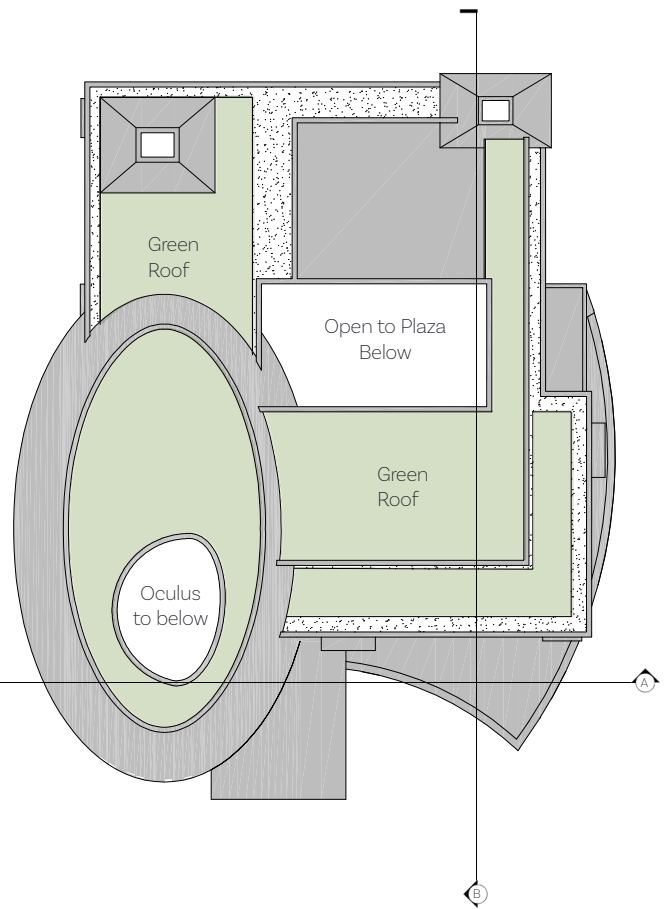
Second Floor Plan
13,200 SF
1"=50'



Third Floor Plan
18,600 SF
1"=50'



Fourth Floor Plan
9,500 SF
1"=50'

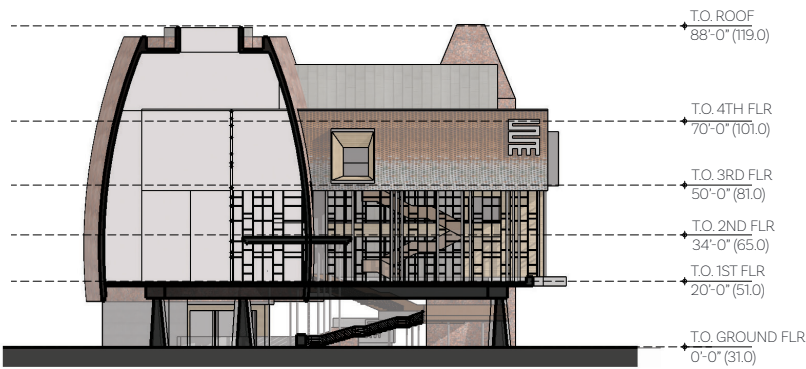


Roof Plan
1"=50'

7 THE NATIONAL SLAVERY MUSEUM

UNVEILING THE UNSPOKEN: REFLECTING THE PAST, SHAPING THE FUTURE

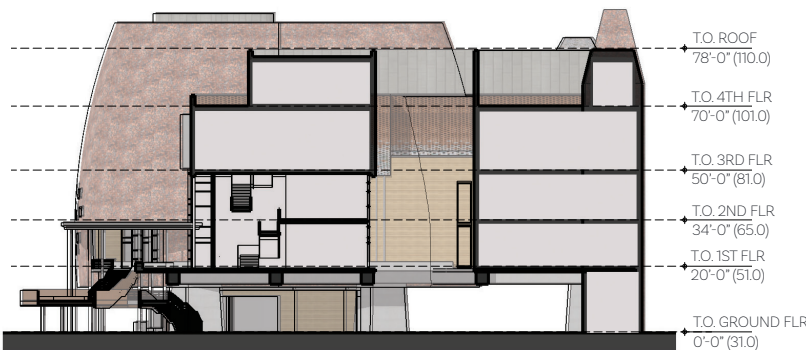
The epic narrative crescendos with a **62,100 square foot museum**, an edifice standing tall to tell the entirety of America's slave trade story. It is a chronicle etched with pain, resistance, and resilience—a testament to the unbroken spirit that endured the twists and turns of history's merciless path.



Section A
1"=50'



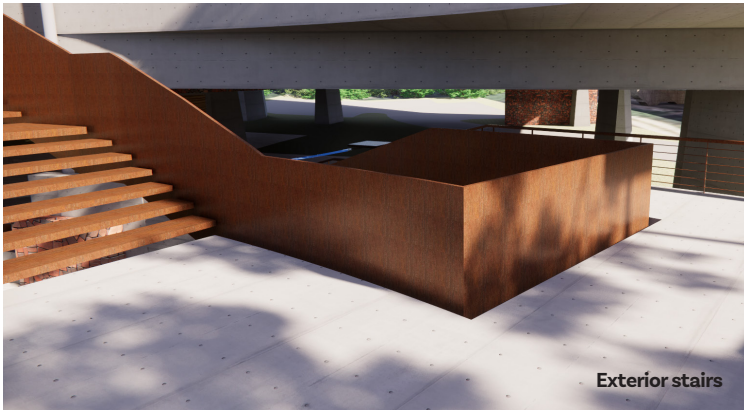
South Elevation
1"=50'



Section B
1"=50'



East Elevation
1"=50'



Opinion of Probable Costs (OPC):

An opinion of probable costs is the assessment of the likely costs associated with a project at a specific point in time. This summary of costs has been provided by OCMI.

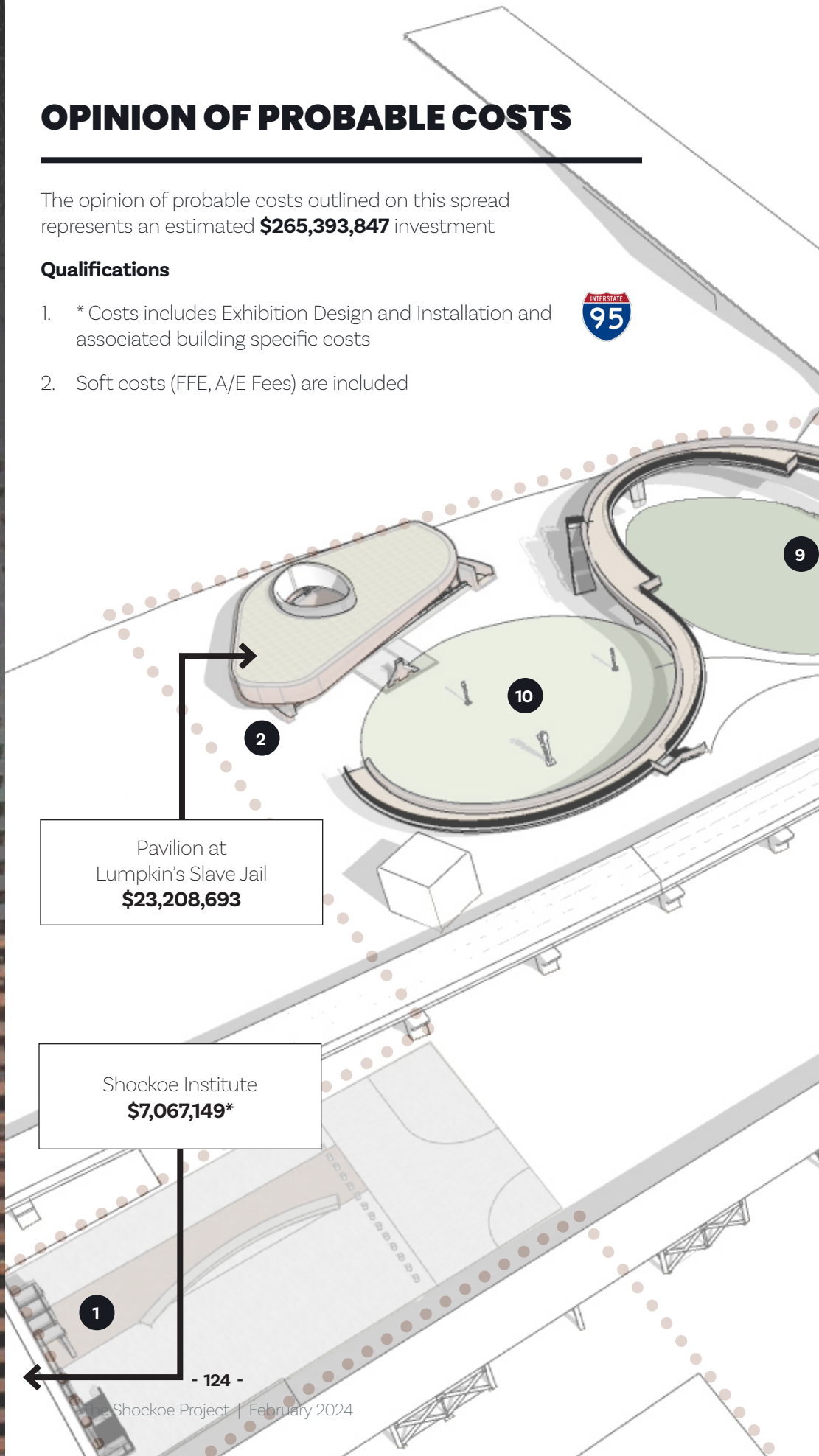
OPCs are typically used in the early stages of a project when detailed information may be limited and help in obtaining an informed estimate within in shorter time frame to guide initial decision-making.

OPINION OF PROBABLE COSTS

The opinion of probable costs outlined on this spread represents an estimated **\$265,393,847** investment

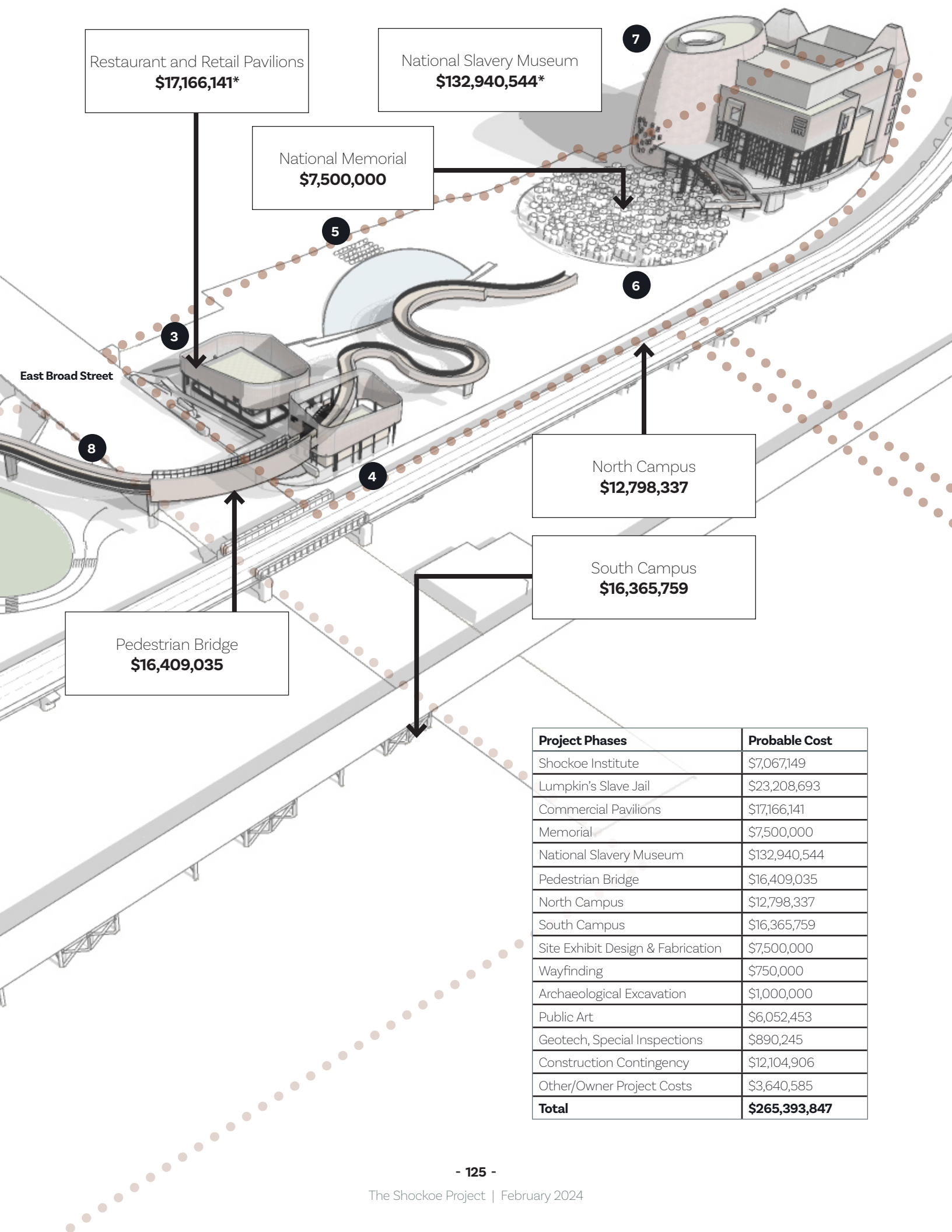
Qualifications

1. * Costs includes Exhibition Design and Installation and associated building specific costs
2. Soft costs (FFE, A/E Fees) are included



Pavilion at
Lumpkin's Slave Jail
\$23,208,693

Shockoe Institute
\$7,067,149*



Restaurant and Retail Pavilions
\$17,166,141*

National Slavery Museum
\$132,940,544*

National Memorial
\$7,500,000

North Campus
\$12,798,337

South Campus
\$16,365,759

Pedestrian Bridge
\$16,409,035

Project Phases	Probable Cost
Shockoe Institute	\$7,067,149
Lumpkin's Slave Jail	\$23,208,693
Commercial Pavilions	\$17,166,141
Memorial	\$7,500,000
National Slavery Museum	\$132,940,544
Pedestrian Bridge	\$16,409,035
North Campus	\$12,798,337
South Campus	\$16,365,759
Site Exhibit Design & Fabrication	\$7,500,000
Wayfinding	\$750,000
Archaeological Excavation	\$1,000,000
Public Art	\$6,052,453
Geotech, Special Inspections	\$890,245
Construction Contingency	\$12,104,906
Other/Owner Project Costs	\$3,640,585
Total	\$265,393,847

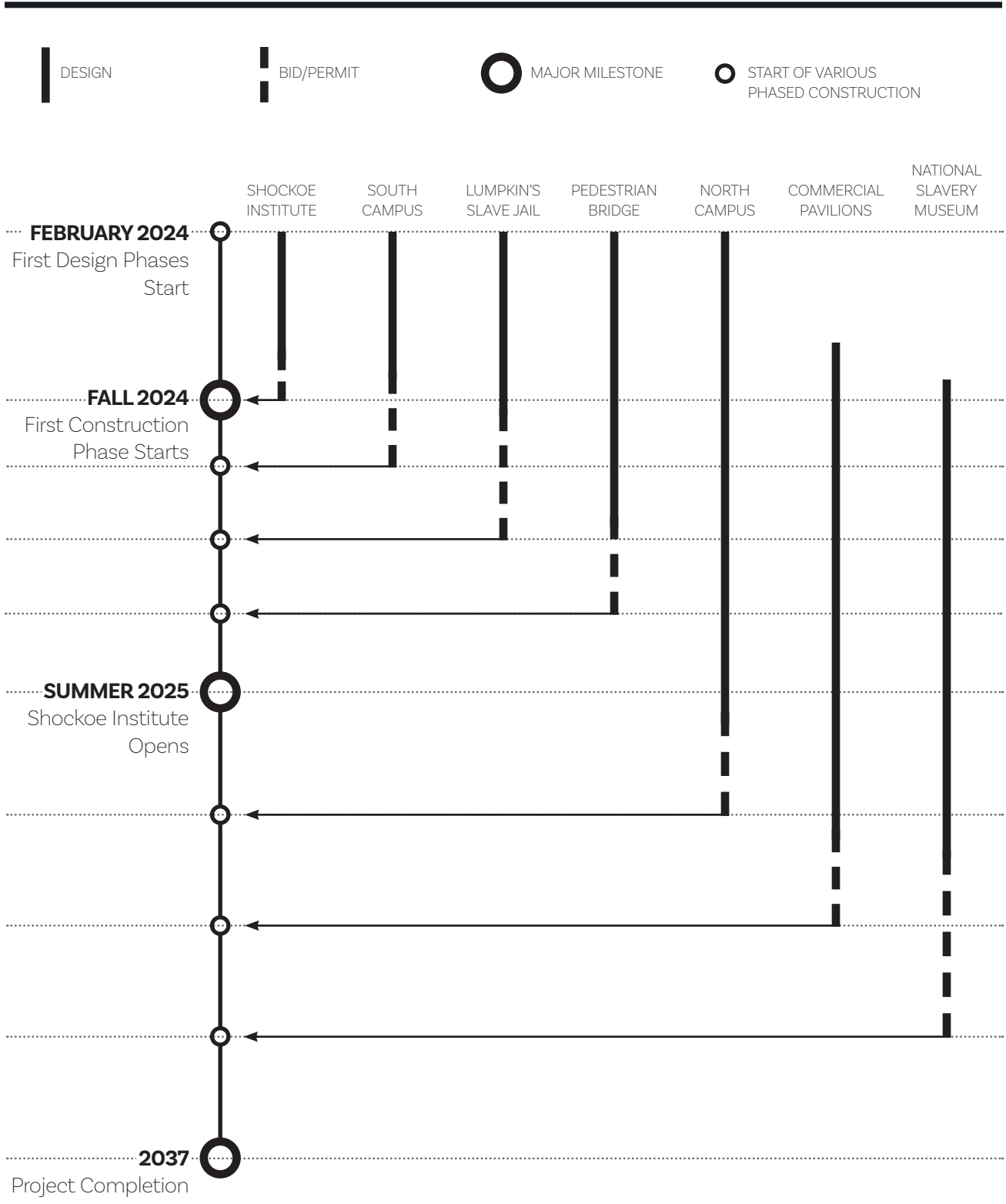
MASTER SCHEDULE

By coming together to honor this place, the tireless work of the City government, non-profits, activists, business owners and private citizens alike will bring to fruition a powerful and unified vision for The Shockoe Project, making Richmond and Shockoe Bottom a world class, global Site of Conscience in time to celebrate the City's 300th birthday in 2037.



The South Campus.

The composite schedule is not to scale. It is based on design durations required to complete stated scope of work, including average City review and approval timelines. It does not reflect review and approval timelines of entities outside the City of Richmond, including but not limited to FEMA, VDOT, DHR, and CSX.



**“From enslavement to emancipation, education,
enlightenment, and empowerment.”**

- Delegate Dolores McQuinn, 2023



Mural by UnTold RVA at the Shockoe Bottom African Burial Ground, taken during the annual Gabriel Gathering hosted by the Virginia Defenders for Freedom Justice, and Equality on Oct 11, 2022. Photo Credit: James H. Wallace/Richmond Times Dispatch

Further Reference

To learn more about the Shockoe Project, visit theshockoeproject.com.

About the Document

Designed by Ryan David, Luke Escobar, Nicole Gallini, Rebecca Geiger, and Anna Majewska-Syruć. The content of this document comes from multiple sources. The team gratefully acknowledges the agencies, organizations, and individuals who contributed materials.



