

Engaging with Space in Human Rights and Memorial Museums

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**Abstract**

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The goal of this research is to describe ways in which newly constructed human rights and memorial (memory) museums utilize architecture and design to create emotionally engaging visitor experiences. Research sites, institutions with purpose-built facilities that opened to the public in the last year, include the National Center for Civil and Human Rights in Atlanta, the Canadian Museum for Human Rights in Winnipeg, and the National September 11 Memorial Museum in New York City. Interviews and site visits illustrated several common themes, including building architecture and exhibit design that work together to tell a story, exhibit design that evokes emotion, immersion, and making personal connections with museum content.

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## Chapter 1: Introduction

At the 2014 grand opening of the National Center for Civil and Human Rights in Atlanta, Georgia, American Alliance of Museums president Ford Bell commented that "museums are the way that we often address important issues in our society, where we talk about them together... we as a society are still wrestling with issues related to human rights and civil rights, and a painful history" (Gumbrecht 2014). The number of museums opening their doors around the world addressing human rights highlights it as one of these "important topics" of conversation for society; and the emergence of human rights and memorial museums, those focusing on difficult history, remembrance, and resilience (herein called "memory museums") as a unique type highlights the importance of such conversations for the museum field.

With roots in the monuments and memorials of ancient times, memory museums made their modern debut at the end of the 20th century. In 1999, The International Coalition of Sites of Conscience formed with a mission of "activating the power of places of memory to engage the public in connecting past and present in order to envision and shape a more just and humane future" (International Coalition of Sites of Conscience, 2015). Comprised of a variety of museums, memorial sites and other memory initiatives, the member institutions of this coalition established museums and related sites as important links for societies moving from conflict to peace.

Shortly thereafter, in July 2001, the International Council of Museums (ICOM) formed The International Committee of Memorial Museums in Remembrance of the Victims of Public Crimes (IC-MEMO). This branch of ICOM consolidates professional standards and best practices for memory museums, and in 2011 set forth the International Memorial Museums

Charter. This document outlines the governing principles and goals of memory museums, including representation of diverse perspectives and separation from political motives. Among these directives are those indicating that exhibits and publications “should evoke empathy,” and that visitors should not be “overwhelmed or indoctrinated” by their experience (IC-MEMO 2011).

For a museum of any type, these themes of emotional engagement and experience often appear in its architectural program, in a tradition descended from the Enlightenment-inspired works of 18th century French architect Etienne-Louis Boullée. For Boullée and his contemporaries, the grand exterior of a museum prepared visitors for the experience of encountering the great art within (McClellan 2008). Paul Williams, in his 2009 examination of the memorial museum phenomenon, notes that “the importance of space and spatial effects in the museum experience is a topic routinely neglected within museum studies” (p. 77). This idea of shaping visitors’ internal experience by shaping the external museum environment, though an important aspect of museum design, is largely unexplored through the museological lens.

This strategy is particularly relevant for memory museums, which often address painful or controversial topics. In South Africa, the difficult journey out of Apartheid is the subject of several museums throughout the country, including the Apartheid Museum outside of Johannesburg. At this museum, “simple architectural devices embody (rather than symbolize) the troubled route from apartheid to democracy” (Coetzer in MacLeod 2012, p. 66) as visitors navigate a single path of narrow, dark galleries before emerging into the open. In New Brighton, The Red Location Museum of Struggle’s open, non-prescribed layout aims, according to text panels in the reception area, “to portray an overall feeling of awkwardness, ambiguity and

complexity” for visitors moving between its galleries. While text and objects provide the factual content of these museum visits, moving through the space provides the physical and emotional experience in line with institutional mission.

The confluence of physical space, emotional engagement, and remembrance in museums indicates a synthesis of existing knowledge as well as opportunities for new applications in the field. This study examines one such bridge between synthesis and application, exploring the ways in which museums utilize architecture and design to create emotionally engaging visitor experiences.

### **Significance**

Communicating through architecture and space allows museums to connect with visitors on a sensory, visceral level, and can be a powerful tool when addressing difficult subjects. Museums that commemorate loss of life and oppression often utilize design and space to this end. By understanding this design process, museums in all stages of design and operation can transform space into a conduit for furthering their missions. The museum field can also incorporate this understanding into its conversations regarding visitor engagement and impact.

### **Research Questions**

1. How is the museum’s mission/vision carried out through its design? To what extent did the museum’s mission/vision inform the design process (or vice versa)?
2. What elements of the museum space are most engaging on an emotional level? How does the physical experience of visiting the museum differ from a virtual tour or other presentation of the same content?

## Chapter 2: Literature Review

### Memorialization and Modernization

Memorials, monuments and museums all have roots in ancient times, but their intersection and synthesis as explored in this study began in the 20th century. Following World War I, war memorials appeared in towns across every nation involved (Williams 2009), and this construction boom saw many innovations in form and function. In the United States, several of these memorials took the shape of clock towers, statues, parks, and murals, breaking with the tradition of cemetery-style stone slabs common since the Civil War era. These new monuments, “in contrast to the mere records of death, are rather in league with the abounding life of the community, still going on” (Municipal Art Society of New York 1919, p. 2). Functional pieces like these integrated aesthetic appeal and the act of remembrance into everyday life. These public artworks, in all their varied forms, laid the foundations for the memorial museums of later decades.

War memorials also prompted new “social practices of visitation” during the 20th century (Williams 2009, p. 5). Historian Paul Fussell claims that unprecedented events, such as World War I, elicit unprecedented intellectual and artistic practices, which in turn require new modes of presentation and consumption (Fussell 1975). New forms of commemoration required new forms of visitation. With the advent of mass tourism and growing urban populations following the second world war, memorials became destinations for both travelers and locals. These visitors ascribed meaning to memorials through their patterns of observing significant anniversaries, performing rituals like saying prayers or laying wreaths (Williams 2009). These purposeful visits established war memorials as integral to both the physical and cultural landscape.

Meanwhile, visiting a museum was becoming an act of pilgrimage itself. As part of the “City Beautiful” urban planning movement at the turn of the 19th century, many cities in the United States built museums on the outskirts in parks or gardens, creating a deliberate separation between everyday “urban toil” and the appreciation of beauty (McClellan 2008, p. 70). In addition to their richly landscaped, oasis-like sites, these museums relied on imposing architecture to prepare visitors for the experience of encountering great art (McClellan 2008). For many museums, architecture that provoked awe became an important tool for furthering their missions of public enlightenment.

Curators’ growing authority and need for flexible exhibition space trumped monumental architecture in the 1930s, as museums became sleek and minimal. Breaking down social barriers was also a priority for museums, now seen as “a modern social institution attempting to serve a democratic public” (McClellan 2008, p. 74). As a result, the ideal for museums became a central location, subdued architecture, and an “air of hospitality” for visitors (ibid).

At the same time, mainstream non-museum architecture was becoming progressively modern, and architects including Frank Lloyd Wright sought to combine the utility of spare exhibition spaces with modern aesthetics to create a “new monumentality” (McClellan 2008, p. 78). Wright’s Guggenheim museum in New York City, opened in 1959, exemplified this late-20th century movement. With the minimalism of its single, continuous gallery and the innovation of its spiral form, the forthcoming museum was dubbed “as limited as it is ingenious” in its planning stages by Coleman’s 1950 survey of museums in America. This “new monumentality” synthesized curatorial preferences and architectural innovation, allowing

museums richer vehicle for realizing mission. This became increasingly valuable as museums began to deal with intangible subject matter and memorialization in the late 20th century.

### **Museumification**

Emerging from the devastation of World War II, memorial museums, those dedicated to the history of traumatic events and the memory of those killed, steadily increased their numbers throughout the latter half of the 20th century (Williams 2009). Many of these early museums combining memorialization and historical exhibits were housed in historic structures or on significant sites. These “trauma site museums,” as Patrizia Violi (2012) describes them, rely on “indexicality,” or being in the same place that a past event occurred, for emotional impact: “The emotional intensity and pathemic effect characteristic of experiences of visiting trauma sites depend crucially on the evocative power of indexical traces to activate the imagination of the visitors” (p. 39). As physical location is what makes these sites significant, being physically present as a visitor is where that significance becomes personal.

Mass visitation to trauma sites has garnered the term “dark tourism,” a phenomenon increasing due to both the supply of traumatic events and the demand of visitors (Frew and White 2013). Part of this demand is tied into shared grief and collective mourning. As with the social nature of World War I memorialization through public monuments, communities impacted by more recent traumas are compelled to establish places and rituals for dealing with shared grief (ibid). When such sites and rituals are accepted and presented as part of a national or shared identity, visiting those sites becomes an important part of experiencing cultural heritage for both locals and visitors.

The rich historical value of trauma sites makes them important for heritage-seekers both academic and recreational. Historic structures and archeological remains on former American plantations, popular heritage destinations throughout the southeast, constitute some of the most important sources of information regarding slaves' lived experience (Dann and Seaton 2001). Such history can infuse sites with cultural significance, as well as shape the modern culture that surrounds it: excavations in preparation for Rio de Janeiro's 2016 Olympic projects have exposed Rio's history as the "nerve center" for the Atlantic slave trade (Romero 2014). While significant finds for scholars, the remnants of Rio's slave-trade have had other impacts as well.

These discoveries have altered the way that locals, visitors, and developers approach and interpret these sites, from public squares to private homes (Romero 2014). The Guimarães family in Rio, whose house sits atop a mass grave in use until the 1830s, has opened their home to visitors wanting to witness the ongoing archaeological excavations (ibid). The discovery of the property's history ascribed a new significance, one shared by the local community as well as the wider African diaspora. Opening this home to the public attests to the impact of indexicality, and the social nature of dealing with trauma.

Like the Guimarães family home, many trauma sites have lent themselves to hosting visitor centers or museums. The site of one of the greatest traumas in history, Hiroshima, Japan is home to one of the first post-World War II memorial museum complexes. Built on the remnants of Hiroshima's thriving downtown district, the hypocenter of the 1945 atomic bomb, Kenzo Tange's 1955 Hiroshima Peace Memorial Park includes the preserved ruins of buildings, monuments to those who died, and a museum preserving artifacts and stories from the bombing (Zwigenberg 2014). The Memorial Park's structures and interpretive offerings provide context,

but the indexicality of this site, as the heart of both old and new Hiroshima, provides emotional impact for all who visit.

Indexicality plays a different, but no less significant, role for survivors and family members than it does for everyday visitors. The Srebrenica Genocide Memorial in Srebrenica, Bosnia, sits at the "place where it all began" (Wagner, in Anderson 2010, p. 65), near the abandoned United Nations base where Bosnian Muslims sought refuge after the fall of the Bosnian "safe zone" in 1995. The site, including a Memorial Room, prayer room (*musala*), and plots for up to 10,000 individual graves as mass graves are exhumed, fulfills the need of families to "reconcile the awfulness of their past experiences with the social realities of their present lives," and to "address the need to care for the souls of the dead in a place of significance and natural beauty" (ibid). Identifying, reburying, and remembering family members together at this site has a healing effect on the community; performing these rituals publicly at the memorial site makes this healing a social practice.

Like the Srebrenica Genocide Memorial, the Kigali Genocide Memorial Center is the final resting place of thousands of genocide victims, relocated from mass graves throughout Rwanda after the 1994 genocide. The cemetery function of the center fulfills what anthropologist Pat Caplan identifies as necessary for all nations recovering from violent conflict: finding bodies, performing dignified burials, and allowing space to mourn (Caplan 2007). The museum component of the Kigali Memorial Center, filled with photos, objects, and testimonies of resistance and remembrance, adds a dimension of national healing through an educational curriculum to further the aims of the National Commission for Unity and Reconciliation (Caplan 2007). While the center is housed on the former school campus of Murambi, its master plan by

John McAslan + Partners includes new additions such as an amphitheater, described as "an open hand in a landscape of loss, memory and new human and cultural possibilities" (McHugh 2014), expanding the scope of this trauma site's potential impact on visitors.

Also built on a "trauma site," one of the first museums built to function as a memorial through its architecture and exhibits is the Nanjing Massacre Memorial Museum, built in 1985. Commemorating the murder of more than 300,000 people during Japan's 1937 annexation of China, Chinese architect Qi Kang's museum is built on top of what was once a mass grave (Williams 2009). Mortuary imagery echoes throughout the site, from a coffin-shaped gallery holding the bones of victims to the "solemn and imposing" granite facade (Williams 2009, p. 10). While sobering, not all sites take such a literal approach to indexicality, and may not rely on the significance of their respective sites for emotional impact.

Museums and sites dedicated to Holocaust remembrance are another significant part of the museum field, and often take shape far from indexical sites. One of the first Holocaust commemorative sites established after World War II is the Ghetto Fighters' House Museum in Israel, opened in 1956. The museum helps fulfill the vow of survivors of the Holocaust and Warsaw Ghetto Uprising to commemorate their friends and family killed during the conflict (Rotem 2013). Its hilltop location was meaningful for its architect Shmuel Bickels, who believed that "buildings that bore special values and meaning should become dominant fixtures of the landscape" (ibid, p. 41). Located far from Warsaw, the Ghetto Fighters' House Museum does not utilize indexicality for emotional impact, but the architect's own investment in the institutional mission, embodied in his deft handling of light and shadow throughout the museum (Rotem

2013). The visitor's path from darkness to light reflect the museum's mission of remembrance and commemoration.

Yad Vashem, Israel's official memorial to the Holocaust, also derives significance from its location, though removed from the events it commemorates: its site near Mt. Herzl, burial place of Theodor Herzl, father of Zionism, associating the Holocaust with the Zionist narrative of redemption (Rotem 2013). The resulting narrative of darkness and light in architect Moshe Safdie's design makes Yad Vashem an important spiritual center for Jews around the world (ibid). Similar to the Ghetto Fighters' House Museum, Yad Vashem's interior architecture makes use of light and darkness to shape visitors' experience and relationship to the material presented, with dark galleries depicting destruction leading to bright spaces commemorating uprising and survival (ibid).

Architect Daniel Libeskind's Jewish Museum Berlin is another physical and conceptual landmark among Holocaust museums. Built along a confluence of urban histories of the former capital of the Third Reich, the Jewish Museum is one answer to the International Building Exhibition's call for "critical reconstruction" of Berlin through contemporary architecture in 1988 (Schneider 2005, p. 19). Libeskind's zigzag design, inspired by lines drawn between former addresses of prominent cultural leaders on a map of pre-war Berlin, is both abstract and symbolic (Rotem 2013).

Presence and absence are recurring themes in the Jewish Museum's architectural program. Libeskind commented that building a Jewish Museum "in all its ethical depth requires the incorporation of the void of Berlin back into itself" (Schneider 2005, p. 19). The entrance to the museum itself is concealed in an underground causeway, leading from the restored Baroque-

era building of the Berlin Museum through one of six “voids,” vertical negative spaces transecting the museum from ground floor to ceiling (Schneider 2005). The regular juxtaposition of positive and negative space reveals Liebeskind’s aim to “raise[] questions through his architecture about human relations and human foibles and about both the tragedy and the hope of humanity” (Blumenthal 2000, p. 8). The museum opened in 1997, and over 350,000 people visited the empty building before its exhibits were installed in 2001 (Rotem 2013).

Another of the most highly visited Holocaust sites is the United States Holocaust Memorial Museum (USHMM) in Washington, D.C. Located so far from the places where atrocities occurred, one priority of the USHMM was to create a space to help visitors engage with events geographically, temporally, and conceptually removed from their realm of experience: to “imagine the unimaginable” (Rotem 2013, p. 11). Ralph Appelbaum, the exhibit designer whose firm was tasked with creating such an experience within architect James Freed’s raw construction of brick walls and metal fences, focused on the journey of the visitor “first and foremost by designing the visitors' circulation route as a cardinal architectural element" (ibid p. 17). That route through the “dense and cold” Hall of Witness echoes the uncertainty and brutal decisiveness that Holocaust victims endured (Linenthal 1995, p. 91). In the museum, "if visitors could take that same journey, they would understand the story because they will have experienced the story" (Linenthal 1995, p. 170). The USHMM became emblematic of the memorial museum type by immersing visitors in its strong narrative, brought to life through its architecture and design.

### **Mapping the Visitor's Journey**

One feature frequently associated with memory museums is a narrative structure, or a prescribed route through permanent exhibits that reflects or enhances their interpretation. Often a synthesis of both exterior architecture and interior exhibit design, the narrative structure “dictates the route, mood, and rhythm of [visitors’] progression” (Rotem 2013, p. 15). This can have a great impact on visitor experience and supporting the museum’s mission, as “architecture is one of the most effective means by which to transmit messages and values to visitors” (ibid). Many Holocaust museums build narrative and interpretation into the visitor’s route in this way.

Such museum layouts are often characterized as having less “integrated” spaces, or those that can only be reached by passing through several other spaces (Hillier and Tzortzi, in MacDonald 2011). These segregated, “theatrical” layouts, in which visitors experience the sequencing and pacing of the narrative exhibit, create immersive experiences that tap into the visceral, kinesthetic sense (Williams 2009). Trauma studies suggest that “we remember not so much in a cognitive, declarative fashion, but in one that is bodily and sensory,” making the movement through museum space a valuable medium for memory museums (Williams 2009, p. 98).

Similar to the journey visitors take through oppression and uncertainty while traversing the United States Holocaust Memorial Museum’s galleries, GAPP Architects and Urban Designer's Apartheid Museum in Johannesburg, South Africa guides visitors through the stark atmosphere of Apartheid. When purchasing tickets to the museum, visitors are randomly assigned admittance through a “white” or “black” entrance, and pass through turnstiles leading to separate corridors before eventually converging at the traditional museum entrance foyer (Rankin

and Schmidt 2009). This disorienting entrance sequence effectively jumbles visitors' expectations for their journey, sending them into a comparatively unwelcoming space.

### **Monumental Scale**

Prolific 20th century French sociologist Henri Lefebvre's works on the concept of space paved the way for deeper analyses of museum architecture. Like Etienne-Louis Boullée, the 18th century French architect, Lefebvre examined the psychological impact of monumental-scale architecture: when entering a large space such as a cathedral, visitors "plunge into a particular world... they will partake of an ideology; they will contemplate and decipher the symbols around them; and they will thus, on the basis of their own bodies, experience a total being in a total space." (1991, p. 221). This sensory experience brings significance to an objective site, infusing it with memory and emotion.

Lefebvre also highlighted the communal, social aspects of experiencing space: "monumental space offered each member of a society an image of that membership, an image of his or her social visage" (1991, p. 220). Lefebvre further described this process in psychoanalytic terms, explaining that when experiencing a monumental space, one experiences "displacement, implying metonymy, the shift from part to whole" (p. 225). Individual visitors become part of a collective visitorship when in this type of space, rendering it "an ensemble that is at once social and mental, abstract and concrete" (p. 295). For museums, these physical and social aspects of visitation are important considerations.

In the early 20th century, many museums were descended directly from the Enlightenment ideal of temples for attaining universal knowledge. On paper, these temples "reached for the imaginary sublime," often ignoring practical building constraints for the sake of

grandiose proportions (McClellan 2008, p. 58). Boullée focused on the psychological impact that such museums could have on visitors. Much as the natural environment can inspire awe, Boullée believed that “immensity in the built environment elevates the mind to a plane of abstract concepts” (McClellan 2008, p. 60), and elements inspired by nature in scale and form can have a significant impact on museum visitors.

### **Shape of Space and Architectural Features**

Beyond immensity and scale, specific architectural features can evoke certain responses from visitors. During the rush of memorialization following World War I, the Municipal Art Society of New York noted that “the triumphal arch or vertical monument, more than any other form, arrests the attention of the stranger and excites his curiosity to know its commemorative purpose” (1919, p. 10). These assertive, attention-grabbing qualities of vertical elements, such as columns, arches, and windows, can be valuable tools for museums.

The power of verticality is consciously restrained at the Historial de la Grand Guerre (Museum of the Great War) in Péronne, France, however, where horizontal lines throughout the building and galleries set a subdued tone:

“The horizontal is the axis of mourning. The vertical is the axis of hope. Choosing the horizontal axis for the Historial's space of representation was a key decision, since it enabled us to avoid the upward-inflection of the design of many war museums, and thereby to avoid their implicit spatial optimism, their message of hope” (Winter, in Anderson 2010, p. 3).

This simple use of line shapes the physical and emotional space of the museum, “forcefully express[ing] the building's mission: to give a different image of the Great War which goes beyond the history of the battles alone” (Historial website).

### **Emotional Engagement with Space**

Engaging with exhibits on an emotional level is a rich topic in the museum field, especially so for memory museums. Most visitors bring their own memories and perspectives to museums, and react to the things they encounter within their own personal context (Kirchberg 2012). Frequently, surprises or inconsistencies with this context prompt more heightened emotional responses, such as awe, delight, and frustration (ibid).

One such surprise comes at the randomly segregated entrance to the Apartheid Museum. With no space to mingle and choose their route through the museum, visitors are separated from friends and family to enter the museum under a new, ascribed identity (Rankin and Schmidt 2009). This “immediately affective” feature elicits reactions of fear and discomfort from visitors before they set foot in the museum (ibid, p. 85).

Other studies suggest that emotional engagement is a function of being immersed in, or totally focused on, a particular activity (Park 2013). Museums that combine evocative architecture and experience-based exhibits to create immersive environments can tap into this entry point for emotional engagement in visitors.

### **Implications for The Field**

The wealth of information regarding memorialization, museums, and the forms they can take provides a rich context in which to explore current trends. The current influx of memory museums, and the freshness of research surrounding their impact on visitors and the museum field, creates many opportunities to build on previous research and take it in new directions. By examining the architecture, design, and visitor engagement in memory museums, this research will enrich and update existing bodies of literature. It will also provide a resource for those

seeking information on the selected research sites, newer institutions that have not yet been the subject of scholarly research. Additionally, the findings of exploring the relationship between institutional mission, architecture and design can benefit museums of all types as they seek new ways to carry out their mission and engage with visitors.

### **Chapter 3: Methods**

#### **Research Goal**

The goal of this research is to describe architecture and design strategies intended to provide emotionally engaging experiences for visitors in newly constructed human rights and memorial (memory) museums.

#### **Research Questions**

1. How is the museum's mission/vision carried out through its design?

-To what extent did the museum's mission/vision inform the design process (or vice versa)?

2. What elements of the museum space are most engaging on an emotional level?

-How does the physical experience of visiting the museum differ from a virtual tour or other presentation of the same content?

#### **Research Sites**

The three museums selected for this research include the National Center for Civil and Human Rights (Atlanta, GA), the Canadian Museum for Human Rights (Winnipeg, MB), and the National September 11 Memorial Museum (New York, NY). These museums function as sites of memory, commemorating struggles past and ongoing and honoring lives lost. These sites, all

purpose-built facilities opened in the past year, have been well received by visitors and the media, but have not been the subject of very many formal studies. Each of these sites presents a unique opportunity to explore the ways in which design and architecture carry out their missions and impact visitors in newly-constructed facilities. (See floor plans of sites in Appendices).

### **National Center for Civil and Human Rights: Atlanta, Georgia**

Atlanta's National Center for Civil and Human Rights opened its doors to visitors in August 2014, the result of over a decade of planning and development. The hometown of Dr. Martin Luther King, Jr., Atlanta has deep ties to the American Civil Rights movement, the themes of which still resonate today around the world. This confluence of local and global, past and present is where the Center began to take shape. Plans for the museum were established in 2007, with hopes that it could become a gateway to Atlanta's civil rights legacy and human rights awareness in general (Gumbrecht 2014).

The location and form of the Center have been integral to this mission, as visiting the museum could offer "a first taste of civil and human rights understanding for many visitors to the tourist-heavy area where the museum stands," according to CEO Doug Shipman (Gumbrecht 2014). Placing the museum in the heart of the city makes it approachable for both locals and visitors, establishing civil and human rights as important and accessible, both symbolically and literally.

The Center's facility also promotes this mission of being a gateway for understanding and advocacy, stating its purpose as "to create a safe space for visitors to explore the fundamental rights of all human beings so that they leave inspired and empowered" ("About Us | National Center for Civil & Human Rights" 2015). The curved outer walls, modeled after images

of joined hands, linked arms, and other gestures of solidarity, create an indoor space that draws focus inward, towards the reception foyer and casual seating area. This shape facilitates dialogue and interaction among visitors, allowing for reflection on the museum experience.

### **Canadian Museum for Human Rights: Winnipeg, Manitoba**

Reflection and dialogue also form the foundation of the mission of the Canadian Museum for Human Rights (CMHR), opened in Winnipeg in September 2014. Inspired by founder Israel Asper's realization that Canadian students knew more about American civil and human rights stories than they did their own, Asper set out to create a place where people could hear and learn from these stories (Brean 2015). While the ultimate mission of the museum continued to evolve following Asper's death in 2003, it continues to support the preservation and promotion of heritage, contributing to Canadian collective memory and identity, and inspiring research, learning, and entertainment ("About the Museum" 2015).

Inspiration and action are at the heart of the CMHR's institutional identity, as it is very consciously a museum *for* human rights, rather than *of* human rights (Brean 2015). This identity is also reflected in the building's design, as individual elements come together to take visitors on a physical and emotional journey: "From the moment you enter through its massive stone roots, to the time you emerge in its light-filled Tower of Hope, you will be moved by the power of human rights" ("About the Museum" 2015). By welcoming "visitors as partners" in creating change (ibid), the CMHR continues its action-focused mission.

### **National September 11 Memorial Museum: New York, New York**

Four years after the September 11, 2001 terrorist attacks, the foundation for a memorial museum at the World Trade Center site began its work, and in May 2014 the National September

11 Memorial Museum opened its doors. With a mission “to bear solemn witness to the terrorist attacks of September 11, 2001” (Mission Statements 2015), the museum remembers the thousands of individuals whose stories intersected that morning in 2001. In addition to remembrance of those who died, this museum tells stories of survival, compassion, and the triumph of dignity over depravity, and “affirms an unwavering commitment to the fundamental value of human life” (ibid).

Built into the negative space left by the World Trade Center towers, the 9/11 Memorial Museum utilizes physical space to present a compelling interpretation of events that nearly one-third of the world’s population witnessed in real time (Greenwald 2010). In light of this proliferation of information and media, and the personal connections that nearly all visitors have to it, early museum planners recognized that “this museum needs to be about encounter, and as much about 'feeling' the history as about knowing it” (ibid, p. 120). Creating a space to remember and relate to these events in a meaningful way plays a central role in the museum’s mission to bear witness.

### **Data Collection**

Each site visit began with an independent walk-through of galleries and public spaces, making note of design features to follow up on with interviewees. Interviews took place in a separate office and were audio recorded. Following the interview, interviewee either joined researcher in the galleries, further discussing and photographing museum spaces and features designed to have a strong impact on visitors, or gave the researcher points of interest for post-interview observations.

## **Interview Guide**

Each interview was semi-structured according to the following questions:

1. Who developed the architectural concept for this museum?
  - What is that concept?
2. How did the museum go about selecting a firm or design for its building?
  - What made this firm best suited for this project?
3. What elements of the museum's physical space most reflect its mission statement (if any)?
4. Are there specific features of the museum's design you find unique or noteworthy?
5. Describe your perception of the initial public reception of this museum.
  - What do you think were the most common visitor reactions to the museum's space?
  - What do you think were the most common criticisms, if any?
6. What aspect of the museum's architectural design do you think visitors respond to the most?
  - What is the nature of their response?
7. Have you conducted any visitor studies (formal or informal) regarding reactions to space?
  - If so, what were the most memorable findings?
  - Has the museum implemented or otherwise made use of these findings?
    - If so, how?
  - was the data published? Is it publicly accessible?
8. Are any aspects of visitor response to the museum's architectural design surprising to you?
  - Why or why not?
9. What other comments do you have on the museum's public reception?

10. Based on the following variables identified in R. Forrest's "Museum Atmospherics: The Role of the Exhibition Environment in the Visitor Experience," 2013, briefly describe the ways in which or the extent to which the following variables were designed intentionally:

- Exterior architecture
- Interior lighting/colors/material selection
- Display of collections
- Signage and labels
- Visitor flow and movement through space

### **Data Analysis**

Following site visits, the researcher transcribed interviews and compiled them with photographs and handwritten notes from each site. Raw data was analyzed using a general inductive approach, which included reading across transcribed interviews for common or noteworthy concepts and themes (Thomas 2006). This analysis yielded the findings detailed herein.

### **Limitations**

Based on single-day visits and half-hour interviews at each site, this research can only begin to identify connections between space and engagement. Without more in-depth, varied, and formal interviews or other visitor studies, this research is limited to the observations of a single researcher informed by conversations and interactions with only a small number of museum staff. Therefore, this research can serve of a rich description of three exemplary memory museum sites, while additional research could illuminate more of their impact.

## Chapter 4: Findings

Interviews and site visits illustrated several common themes, including the synthesis of architecture, design and institutional mission; storytelling through exhibits, contrasting contemplative and inspirational spaces, creating immersive experiences, and providing opportunities to share personal stories.

### Research Questions

1. How is the museum's mission/vision carried out through its design? To what extent did the museum's mission/vision inform the design process (or vice versa)?

#### *"Exhibits Dancing with the Architecture"*

All three sites used their stated mission as a jumping off point to shape the exterior architecture and interior exhibit design of their spaces. Through competitions and commissions, architects and designers presented their syntheses of the museums' missions, from which museum leadership and planners then selected the visions that best aligned with the museum's mission and goals.

With separate teams working on buildings and exhibits, each site stressed the importance of synergy throughout the design process. Four separate firms were involved in putting together the 9/11 Memorial Museum, including its above-grade entrance hall, the below-grade exhibition space, the exhibit master plan, and historical exhibition development. With so many people and organizations involved, collaboration and support of a shared vision was crucial. VP for Exhibitions Amy Weisser explains that awarding the below-grade architecture design to Davis Brodie Bond, the same firm that was already developing the memorial plaza and its reflecting pools, made natural sense. As for the interior exhibit design, the museum chose Thinc Design as

“they really worked in best synergy with museum staff, as well as the kind of vision they brought to it in terms of understanding the visitor experience” (personal communication, April 8, 2015). These teams worked together throughout the planning process to present a unified narrative in line with institutional mission.

Integration of architecture and design was also a prominent theme for the CCHR. As Director of Exhibits and Design David Mandel explains, “if you can build a synergy... between the architecture and the storytelling, you can make it interesting public space and that helps the visitor be receptive to what you’re trying to do” (personal communication, March 24, 2015). The building’s exterior, formed largely by two sloping, curvilinear walls joined by a 40 foot tall glass curtain, draws inspiration from images of social protest movements in urban environments such as those of the French Revolution, the Bastille, and Tiananmen Square. The Freelon Group’s design functions to “shap[e] the shared space inside for collective action, so visitors would come in as individuals, have a shared experience within the building, and then hopefully leave a bit changed” (ibid). This goal helped inform architecture and design decisions during the museum’s planning stages.

At the CMHR, its mission to promote understanding and dialogue around human rights is unique among Canadian national museums, and is embodied in its unique building. Visitors enter the Antoine Predock building below grade through four stone roots, moving upward into a glass cloud, representative of folded dove’s wings, and from there into the Tower of Hope, 23 stories above ground (CMHR Gallery Guide, p. 19). According to Director of Digital Media and Exhibitions Corey Timpson, Predock’s architectural vision translated into a metaphorical journey “through content and knowledge to—I don’t know if he would ever use the word

‘enlightenment,’ but information, and empathy” (personal communication, March 25, 2015). Additionally, the museum’s oddly-shaped galleries help facilitate dialogue on several levels, “whether it’s dialogue between one space and another, or the people in one space and the people in another space, or the content presented in a space and the content presented in another space” (ibid). In this way, the CMHR’s building and exhibits are especially integrated, the “exhibits dancing with the architecture,” as Timpson describes, and each helps the other in supporting institutional mission.

The architecture of the CMHR not only sets the stage for rich visitor experiences, it keeps the museum’s mission present for staff as well. The museum’s office space is visible from several points throughout the public galleries, and Timpson says it is not uncommon for kids to wave or call out to staff working in the cubicles below.



CHMR office spaces, viewed from public gallery (author photo)

While walking through this office space after our conversation, Timpson good-naturedly remarked that these interactions remind staff of why the museum exists, and who it exists to serve.

*“Synergy Between Design and Storytelling”*

While the museum building is the foundation of the institution’s realized mission, the exhibits are what visitors are most aware of during their visit. Close integration of building architecture and exhibit design help translate that mission to the visitor experience. All three sites employed meticulous exhibit planning, carefully selecting each detail of the visitor’s journey.

At the CCHR, the civil rights exhibit *Rolls Down Like Water: The American Civil Rights Movement* presents a historical narrative in a dramatic fashion. A collaboration between design firm the Rockwell Group and Chief Creative Officer George C. Wolfe, this exhibit, with its low light, neon signs, and dark carpet, creates a distinctly contrasting environment to that of the naturally-lit, open foyer. Mandel says this design intends to create a more theatrical space, “to build a dramatic narrative based on the historical narrative” (pers. comm.). Audio and video elements, some contained in vintage TV boxes that visitors can tune by hand, support both the historic and dramatic. Wolfe has a background in theater and film, which Mandel says was valuable for creating a “synergy between design and storytelling” (ibid). “It’s not a book on a wall, so if you don’t have someone who can think in an interesting way about design and storytelling, it’s not going to be everything it could be” (ibid), he explains.

Storytelling, and having visitors engage on a personal level with the museum and its content, was also a priority for the 9/11 Memorial Museum. In choosing to have visitors move

from the memorial plaza to the below-grade exhibit spaces via ramp and escalator, Weisser explains that “it was really important both for the architects and the exhibit designers that visitors make their journey, they transverse that space... and have an opportunity to think through their own relationship to 9/11 and gain a comfort level with exploring this recent traumatic history” (pers. comm). This orienting physical journey is accompanied by the introductory exhibit, where projected text and audio from people around the world tell where they were and what they were doing when they found out what was happening in New York on September 11, 2001. By remembering “the normal day that was interrupted” (ibid), the museum prepares visitors for the historical exhibitions and memorial spaces ahead.

### *Creating Contemplative Spaces*

With its mission to “bear solemn witness,” and as the functional final resting place and memorial for at least 2,983 people, the 9/11 Memorial Museum paid exceptional attention to the spaces dedicated to these individuals. In contrast to the cavernous main exhibition halls, the In Memoriam exhibit is a smaller, softer, more comfortable space. As Weisser shares, “I think the design did an amazing job of using very solid materials, and almost precious materials... some of the finest materials we use in the entire museum” (ibid). The details presented in the glass floor that covers the original foundation, ultrasuede-covered walls, and luminescent individual portrait frames distinguish the space as more personal than those of the historical exhibition, focusing on lives lived in an honorific way.

A similar contrast is found in the CMHR’s Breaking the Silence gallery, which addresses genocide, and the recognition or denial of it as such, around the world. Situated between the Holocaust galleries and those dedicated to the Universal Declaration of Human Rights, Breaking

the Silence utilizes one of the only non-architectural gallery walls in the museum. Separated from the open, highly interactive space of Turning Points for Humanity, the smaller space and lower ceiling of this gallery create a safe, respectful space for storytelling, as individual alcoves with benches allow visitors to pause and reflect on the testimonials of survivors.



The CCHR also creates contemplative space within the dramatic narrative of its civil rights exhibit. The four young girls who died as a result of a bombing on a Birmingham church in 1963, just weeks after the March on Washington and Dr. Martin Luther King, Jr.'s "I Have a Dream" speech, are memorialized through four stained glass windows suspended over a pile of rubble. In the quiet, chapel-like corner where the windows hang, the broken stones and beams representative of the violence of that day are egregious when illuminated by the colorful patches of light from the windows. The space is peaceful and reverent, while also a persistent reminder of the lives lost in the civil rights struggle.

### *Creating Inspirational Spaces*

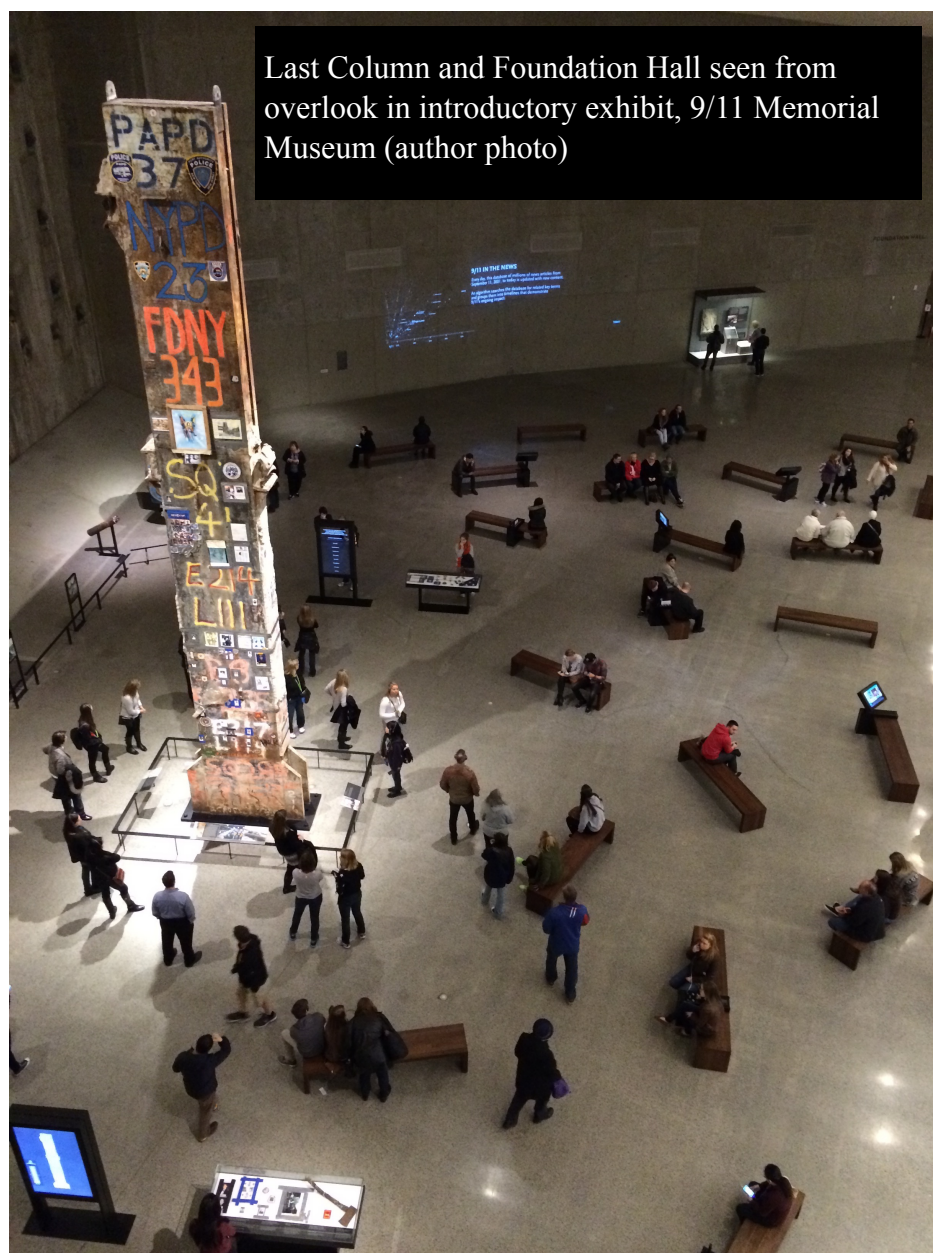
By contrast, "inspirational spaces" are often large, open, and encourage visitors to interact with one another. In the entrance lobby of the CCHR, a mural by the New York graphic

designer Paula Scher depicts imagery and slogans from protest movements around the world, radiating from a single raised hand. This mural sets the tone for the exhibits further inside the museum, one of “standing up, protest, finding your voice about certain issues” (Mandel, pers. comm). Visible through the lobby’s glass curtain, this mural and the building’s design have the effect of extending inspirational space to the plaza outside. Such space allows visitors to consider difficult or abstract concepts in a social manner.

Some inspirational spaces offer a range of experiences, such as the Canadian Journeys gallery at the CMHR. The largest gallery in the museum, Canadian Journeys features 19 “story alcoves” along the perimeter, with a multi-player game in the center. Timpson describes the process for planning this gallery, saying that it was intentional to have didactic elements around the outside, with the interactive game in the center. In this gallery, and throughout the museum, Timpson says that contrasting the types of information presented (tactile, nontactile, artifact, digital, nondigital) and types of experience (passive, active, interactive, immersive) allowed the design team to “create the interplay between those experiences and then through the design and presentation of those types” (pers. comm). In the Canadian Journeys gallery, presenting didactic information as well as the opportunity to synthesize it creates inspirational space within the traditional gallery.

The 9/11 Memorial Museum, filling the negative space between the Memorial Plaza above and the original foundations of the World Trade Center towers below, creates an inspirational space surrounding the Last Column. A 36-foot high steel beam that gathered inscriptions, photos, and ephemera during the 9-month rescue and recovery effort at Ground Zero, it was the final object removed from the site, draped with a flag and ceremonially carried

prone (Greenwald 2010). In the museum, it stands next to the Hudson River slurry wall, in one of two cavernous spaces on the main exhibition level. Apart from two touch-screen interfaces, which allow visitors to zoom in on different sections of the column, and two object cases of small associated artifacts, the column stands with minimal text interpretation, surrounded instead by benches.



Weisser explains that the space around the Last Column was planned to “make sure our visitors had a space to have a conversation... to recalibrate to prepare to go back upstairs” (pers. comm). This precious artifact, presented plainly in an open space for visitors to take it in visually and conceptually, creates a space both contemplative and inspirational.

## **2. What elements of the museum space are most engaging on an emotional level?**

-How does the physical experience of visiting the museum differ from a virtual tour or other presentation of the same content?

All three sites included physical elements that were intended to be emotionally engaging. These often took the form of visitor experiences, whether as part of an interactive exhibit, moving through museum spaces and sequences, encountering authentic artifacts or stories, or having the opportunity to share one’s own story. These experiences, visceral, authentic, and personal, engaged visitors the most emotionally.

### *Experiencing Exhibits: The Visceral*

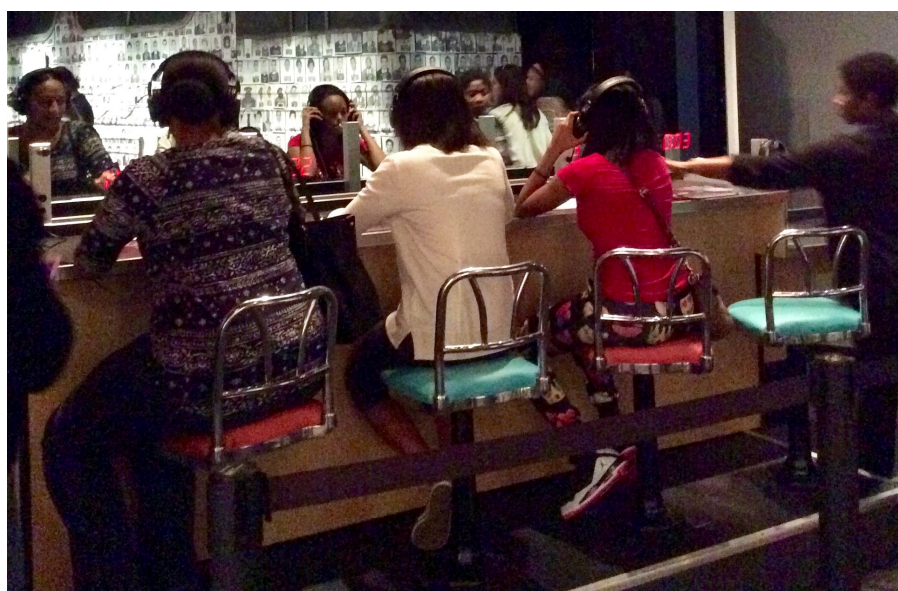
Visceral experiences, those affective on a physical, multi-sensory level, had powerful impacts on visitors at each site as stated by each interview participant. Before entering Foundation Hall, where the Last Column stands at the 9/11 Memorial Museum, visitors wind through the introductory exhibit on a long, dark ramp sloping downward. They then reach a ledge looking out over the brightly lit Foundation Hall and the Last Column, where Weisser says many visitors first “take in the scope of the event through the scale of that space” (pers. comm). The change in scale, emerging from the tunnel-like introductory exhibit into the enormity of the

exhibition space, echoes the ordinary-interrupted themes of the introductory exhibit, and likely many visitors' memories of that day as well.

Seeing the column itself is a visceral experience for many visitors, as “that kind of contrast to that very big piece of steel and the intimate personal marks is very powerful” (Weisser, pers. comm). The contrast between large and small, solid and ephemeral, reinforces the incongruity of the events of September 11, 2001 with visitors' ordinary lives.

Contrast also plays a role in the Holocaust gallery of the CMHR. A floor-to-ceiling aerial photo of a concentration camp draws visitors' attention to a small case set in front of it, holding a small number of artifacts including a pair of children's shoes. The shoes are evocative of the child who once wore them; the small, personal object in stark contrast with the impersonal, sprawling complex pictured on a large scale just behind it.

Engaging a different group of senses, the lunch counter protest simulation at the CCHR has had a powerful impact on visitors as well as other museum professionals. Participants take a seat at a bar stool, put on headphones, and endure 90 seconds of the jeers, threats, and slurs commonly hurled at sit-in demonstrators in the 1950s and 1960s.



Visitors participate in lunch counter simulator, CCHR (author photo)

The sound of breaking dishes and distant police sirens escalate the audio experience, while a mechanical jolt shakes the stool as if kicked. On the day of my visit, a long line of students waiting for a turn at the counter wound through the gallery, the young teens undaunted by, or perhaps encouraged and challenged by, the intensity of the experience. The bodily experience of this content is likely to stick with participants, and to elicit stronger emotions than passively reading, listening to, or viewing similar content.

Audio elements have similar subconscious, emotional impact at the CMRH and 9/11 Memorial Museum. Approaching the former's Holocaust gallery, visitors walk along a single empty ramp. A soundscape plays along this corridor, simulating the music, streetcars, and other sounds of city life in the Weimar Republic in the 1920s. The normalcy and richness of this cultural soundscape gives no indication of the seething political atmosphere at the time, making the sudden hairpin turn into the gallery depicting the rise of the Third Reich all the more jarring.

An opposite effect occurs at the exit of the 9/11 Memorial Museum exhibits, where visitors ride a long escalator from the exhibits back up to the main floor. As the escalator ascends, the sound of "Amazing Grace" on bagpipes conjures images of funerals and mourning, but above all, peace and closure. Just as the introductory exhibit functions to establish a comfort level with the museum's historical narrative, by the time the escalator reaches daylight, visitors have begun to transition back into the outside world.

### *Encountering History: The Authentic*

As a non-actively collecting institution, the CCHR's exhibits rely mostly on media and interactives to engage visitors. The exception is the first floor gallery Voice to the Voiceless: The Morehouse College Martin Luther King, Jr. Collection, displaying a rotating selection of Dr.

King's personal papers in a traditional museum gallery setting. The opportunity to see authentic artifacts that inspired and shaped the movement that the rest of the museum celebrates and teaches is a powerful encounter for visitors.

Similarly, the CMHR's most precious artifact affords visitors the chance to see human rights codified. A copy of the Proclamation of the Constitution is kept in the Protecting Rights in Canada gallery, one of the smallest museum spaces. This small space invites visitors to dwell and get close to the documents, just one of the many branches of Canada's "living tree" of civil and human rights law, represented in the "living tree" projection along one wall. The projection, along with a multi-player interactive game, provide an immersive experience anchored by the document itself. The authenticity of the artifact is enriched by the experience that visitors have in the gallery and throughout the museum.

The theme of authenticity also informed much of the planning for the 9/11 Memorial Museum, as "providing meaningful access to the archaeological remnants was a key element of the museum program," and it was important to convey that "this is not a neutral space, and that this is the space where 2700 people lost their lives" (Weisser, pers. comm). Since the museum is located below ground, frequent spatial and visual cues help to remind visitors of that authenticity. Remnants of the towers' foundations below and the volumes of the reflecting pools above outline the footprints of each building, giving visitors a sense, either conscious or unconscious, of where they are.

### *Sharing Your Story: The Personal*

Each research site provided opportunities for visitors to incorporate their own stories into the exhibits through recording booths or handwritten notes. While not necessarily part of the

architecture or design of the museum, these features allow visitors to synthesize and take ownership of the museum's content and message; and sharing and taking in others' responses proves to be a powerful aspect of the museum experience.

At the CCHR, visitors have the opportunity to share an "I am" testimonial. Spoken messages and a portrait of the speaker accompany their "I am" statements, fed through individual screens mounted near a group seating area. At the time of my visit, statements included "I am a supporter!!!," "I am a black male with a dream," and "I am not them, I am me." Situating this interactive element near the seating area facilitates dialogue among groups and individual visitors, a result in line with the CCHR's mission.

The CMHR has a permanent installation for visitors to fill out and post their goals and commitments relating to supporting human rights. The curved writing tables are conducive to group discussion, and gallery guides were present to greet and engage visitors during my solo visit. At that time, there was a second opportunity for visitor contributions in the traveling exhibition Expressions, developed by the Canadian War Museum in Ottawa. This exhibit encourages thoughtful dialogue on Canada's involvement in Afghanistan, featuring a talkback board with handwritten notes ranging from "Not our war!" and "What are we fighting 4?" to "Thank you Dad." Incorporating civilian voices into this military- and politically-centered exhibit provided balance and a unique counterpoint for a non-Canadian visitor.

The 9/11 Memorial Museum includes two opportunities for visitors to add their voices to the museum's narrative. Recording booths allow visitors to capture audio and video of their story of 9/11, remembrance of a loved one, or a response to one of several questions posed about the ongoing impact of 9/11. Amy Weisser has been impressed with visitor contributions, saying "the

recordings that come out of those booths are very very cogent and powerful, and visitors are reaching inside of themselves and giving something back to the museum” (pers. comm). In the main gallery space, a screen lets visitors write messages that are then projected at the base of the slurry wall. Messages at the time of my visit included “I was at school when 9/11 happened, and could not understand the scale of the tragedy until today,” “Miss you Dad!” and “This is why I became a firefighter.” Weisser says one in ten visitors participates in this interactive, a high percentage for such an activity. The 9/11 Memorial Museum’s consciousness of visitors’ own relationship to 9/11 is one of its most prominent themes, visible throughout its exhibits and design.

Another way of inserting oneself into the museum’s narrative, especially for teens, is to pose for photos in the galleries. At the entrance to the civil rights exhibit at the CCHR, the walls



Selfie spot, CCHR (author photo)

are lined with photo collages of Americans living their lives in the mid 20th century, with Caucasians on one side, African Americans on the other. Neon signs reading “White” and “Colored” label each wall, and according to Mandel, the “Colored” sign has become a popular spot for African American teens to pose for photos. This re-appropriation was unforeseen by museum staff, but fulfills one of Chief Creative Officer and exhibit designer George C. Wolfe’s goals to provide multiple entry points into the historical narrative.

### **Discussion**

Each site’s building and exhibits play a key role in carrying out its institutional mission by emotionally engaging visitors. Both high-tech exhibit features, such as the multi-sensory lunch counter simulator at the CCHR, and low-tech features, such as the handwritten conversation and testimonial walls at the CMHR and 9/11 Memorial Museum, were popular with visitors at the time of my visit and suggested critical and emotional engagement through participation. The popularity of these experiential, participatory elements suggests that being active and social is a priority for museum visitors. Likewise, the decision to include such elements after the thorough exhibit design and development process indicates that providing these experiences is important to museums as well.

With regard to space, carefully planned transitions in the visitor’s journey embodied each museum’s mission. At the CCHR, each exhibit begins and ends in one of two open lobbies, where room to mingle, group seating areas, and contemporary art pieces create the “shared space for collective action” that Mandel describes, in line with the CCHR’s mission to empower people to take action. The CHMR’s gradual ascent from bedrock to the soaring glass cloud echoes its exhibits’ progression from the concept of human rights to their codification and implications for

the future, promoting understanding, respect, and dialogue as outlined in its mission. The 9/11 Memorial Museum uses sharp contrasts, such as the arrival at the overlook to Foundation Hall, as well as intentionally gradual transitions, to great effect. The consideration for visitors and their individual connections with the site and its history, as well as the honorific remembrance of those who died, demonstrates the museum's "commitment to the fundamental value of human life," an important part of its mission to bear witness.

### **Chapter 5: Conclusion**

In examining the relationships between architecture, design, mission, and emotional engagement in memory museums, this research has found that these dimensions inform one another throughout the museum planning process. This dynamic interplay produces innovative and dramatic museum features that often engage visitors through experience and participation. These features, as well as strategic use of space and aesthetics, could most likely be adapted to suit museum exhibits in any area of specialization.

Human rights and memorial museums are especially appropriate venues for emotionally engaging exhibits. When the history is difficult and the stakes for maintaining peace and justice are high, the ability of museums to connect with visitors is valuable. Providing a place for information, dialogue, and inspiration allows visitors to make their own connections to the museum and its content. Creating these opportunities for inspiration also allows visitors to take ownership of their role in ongoing issues, to seek out further information and opportunities, and perpetuate the museum's mission through their actions beyond the museum itself.

Architecture and design are flexible vehicles through which museums can connect with visitors and further their missions. Human rights and memorial museums often focus on visitor engagement with content and themes, and many utilize space to this end. The constant innovation of exhibit design and experience and the ongoing importance of human rights issues and memorialization suggest that this study will be one of many to explore these avenues in the years to come.

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**Appendix A: Floor plan of Center for Civil and Human Rights, Atlanta**

### THIRD FLOOR

Feel the **Spark of Conviction: The Global Human Rights Movement Gallery**, curated by Jill Savitt, where you'll come face to face with human rights champions, including a gallery of stunning lifelike portraits by Rossin. Their inspirational stories will move you. Reflect on their accomplishments in the **Move, Free, Act Gallery**.



- 1** SPARK OF CONVICTION: THE GLOBAL HUMAN RIGHTS MOVEMENT GALLERY
- 2** MOVE, FREE, ACT GALLERY
- 3** ROLLS DOWN LIKE WATER: THE AMERICAN CIVIL RIGHTS MOVEMENT GALLERY (cont'd)
- 4** TESTIMONIAL BOOTH
- 5** COLLECTIVE STORIES WALL
- 6** LOUNGE
- 7** THE PEOPLE'S PORTFOLIO WALL

RESTROOMS, ELEVATOR, STAIRS, EMERGENCY STAIRS



### SECOND FLOOR (Entrance and Exit Level)

Experience the brave fight for equality in the modern American Civil Rights Movement as told by Tony Award-winning exhibition curator George C. Wolfe in the **Rolls Down Like Water: The American Civil Rights Movement Gallery**.



- 1** BOX OFFICE + ENTRANCE/EXIT
- 2** LOBBY
- 3** GIFT SHOP
- 4** MURAL
- 5** ROLLS DOWN LIKE WATER: THE AMERICAN CIVIL RIGHTS MOVEMENT GALLERY
- 6** INFORMATION DESK

RESTROOMS, ELEVATOR, STAIRS, EMERGENCY STAIRS



### FIRST FLOOR

View personal items in the **Voice to the Voiceless: the Morehouse College Martin Luther King, Jr. Collection Gallery**, that offer insight into the life of a man who changed the world. The temporary exhibition space in the reception lobby showcases selections from the **John Lewis Series Paintings** by Georgia artist Benny Andrews. The Morehouse College Martin Luther King, Jr. Collection is in the custodial care of the Atlanta University Center Robert W. Woodruff Library.

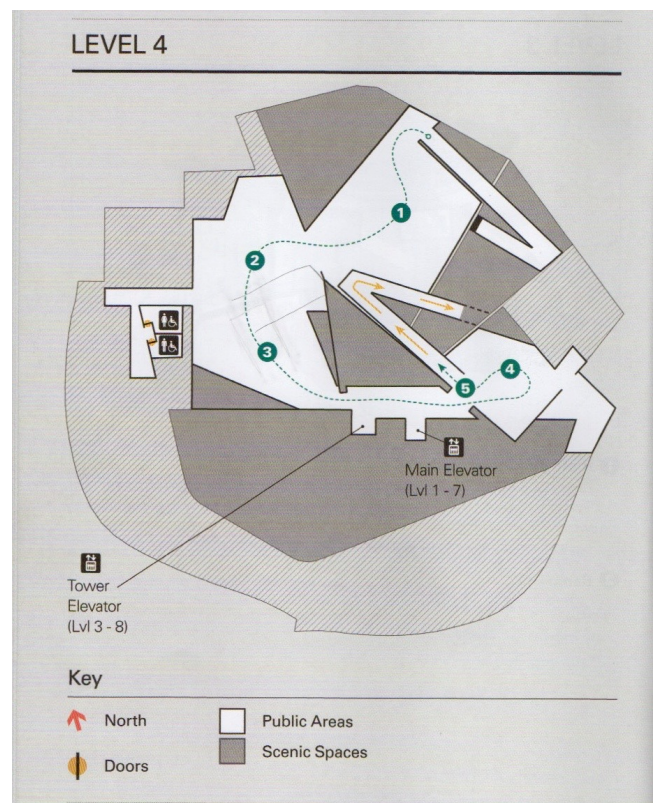
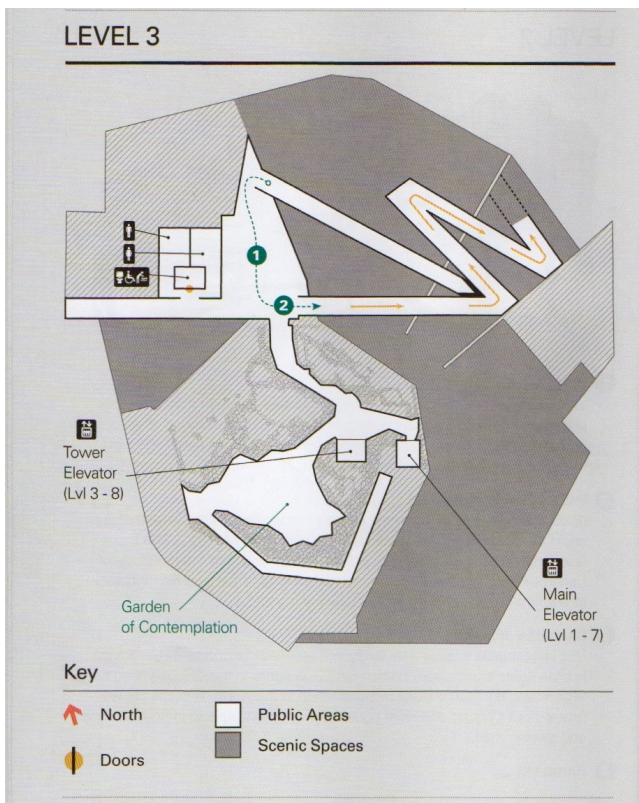
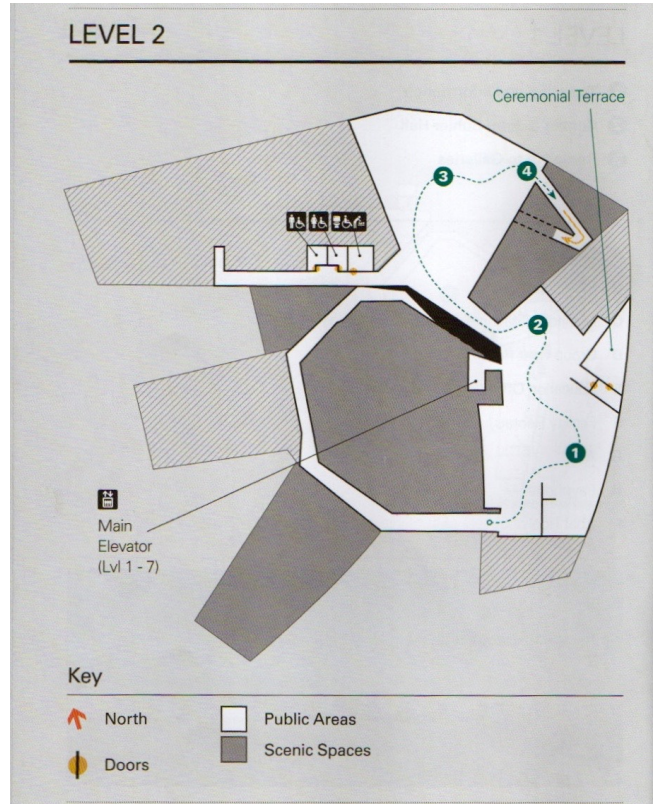
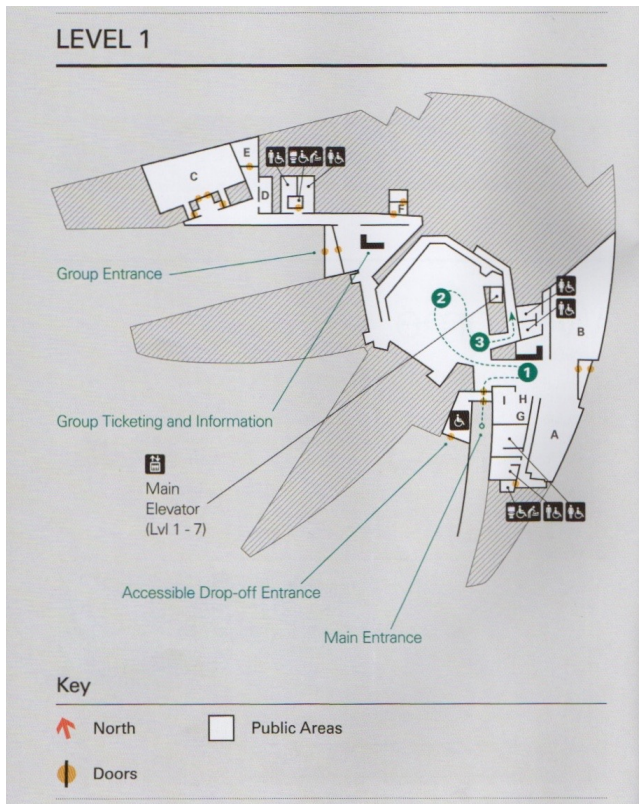


- 1** VOICE TO THE VOICELESS: THE MOREHOUSE COLLEGE MARTIN LUTHER KING, JR., COLLECTION GALLERY
- 2** JOHN LEWIS SERIES PAINTINGS
- 3** RECEPTION LOBBY
- 4** EVENT SPACE

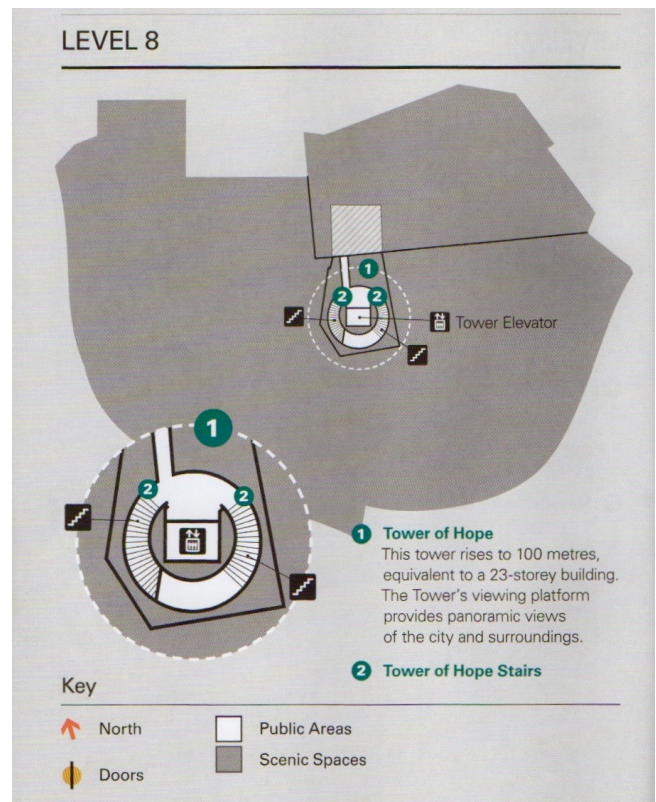
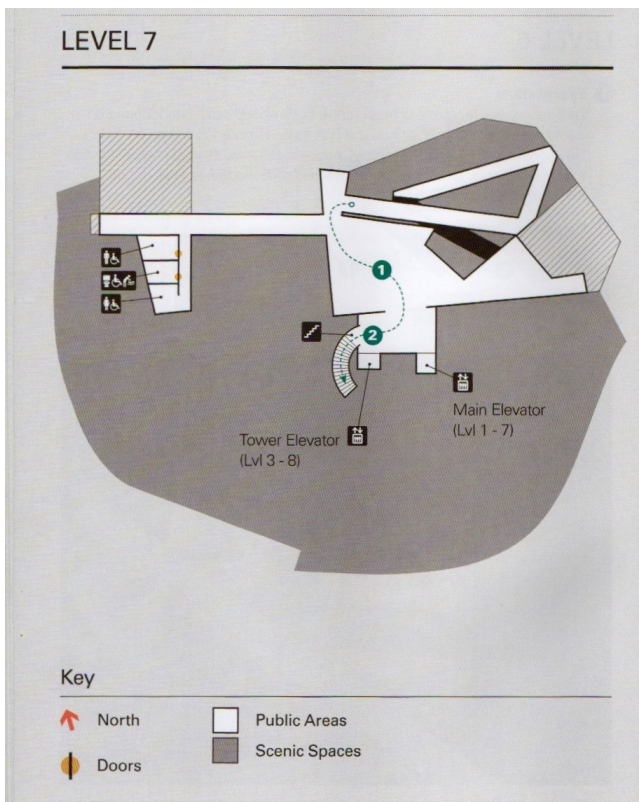
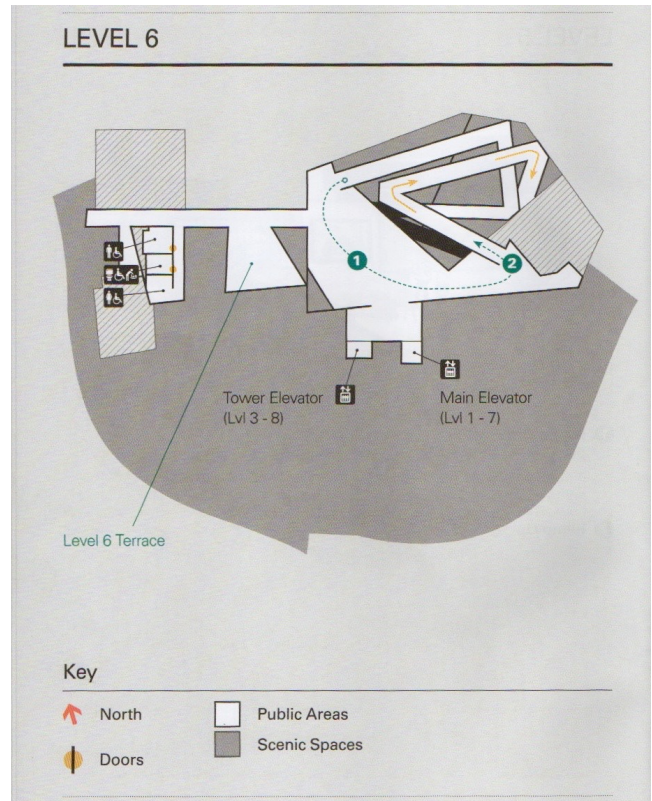
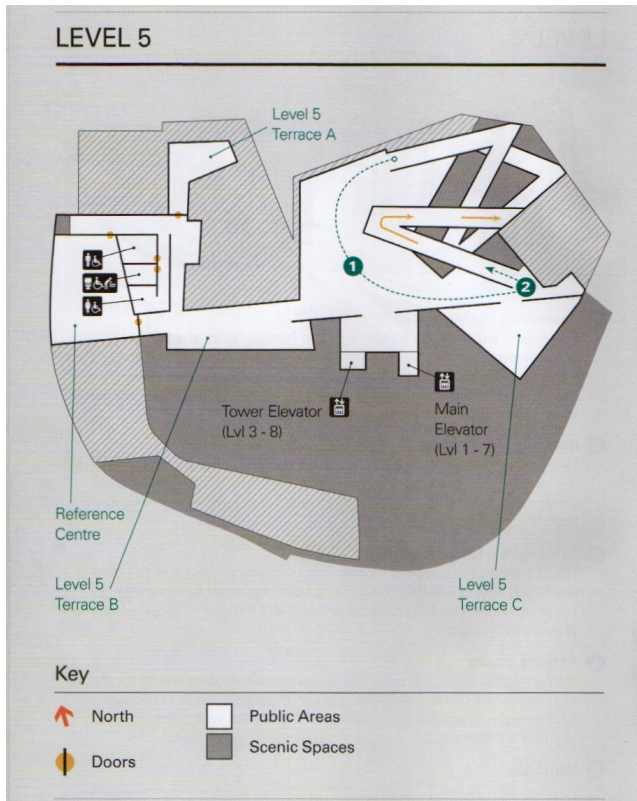
RESTROOMS, ELEVATOR, STAIRS, EMERGENCY STAIRS

Some doors...  
 Image from printed "wayfinding guide" available to visitors at CCHR, 2015

**Appendix B: Floor plan for Canadian Museum for Human Rights, Winnipeg**

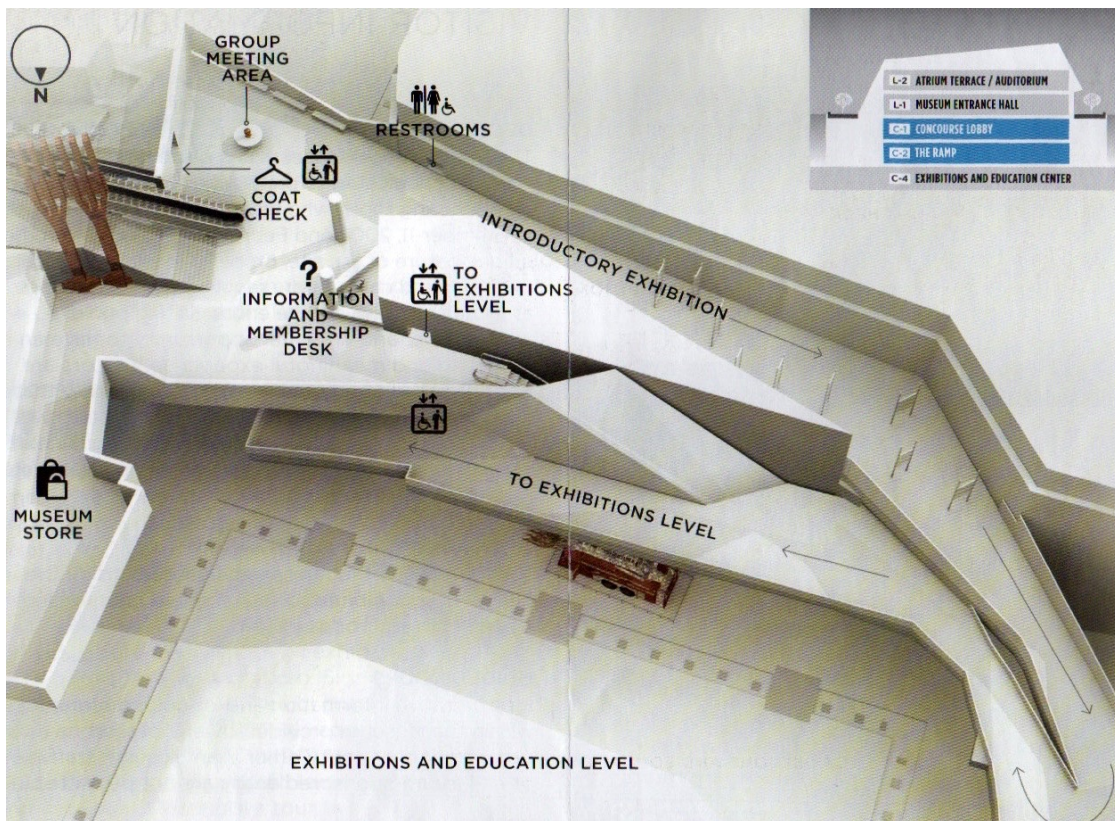
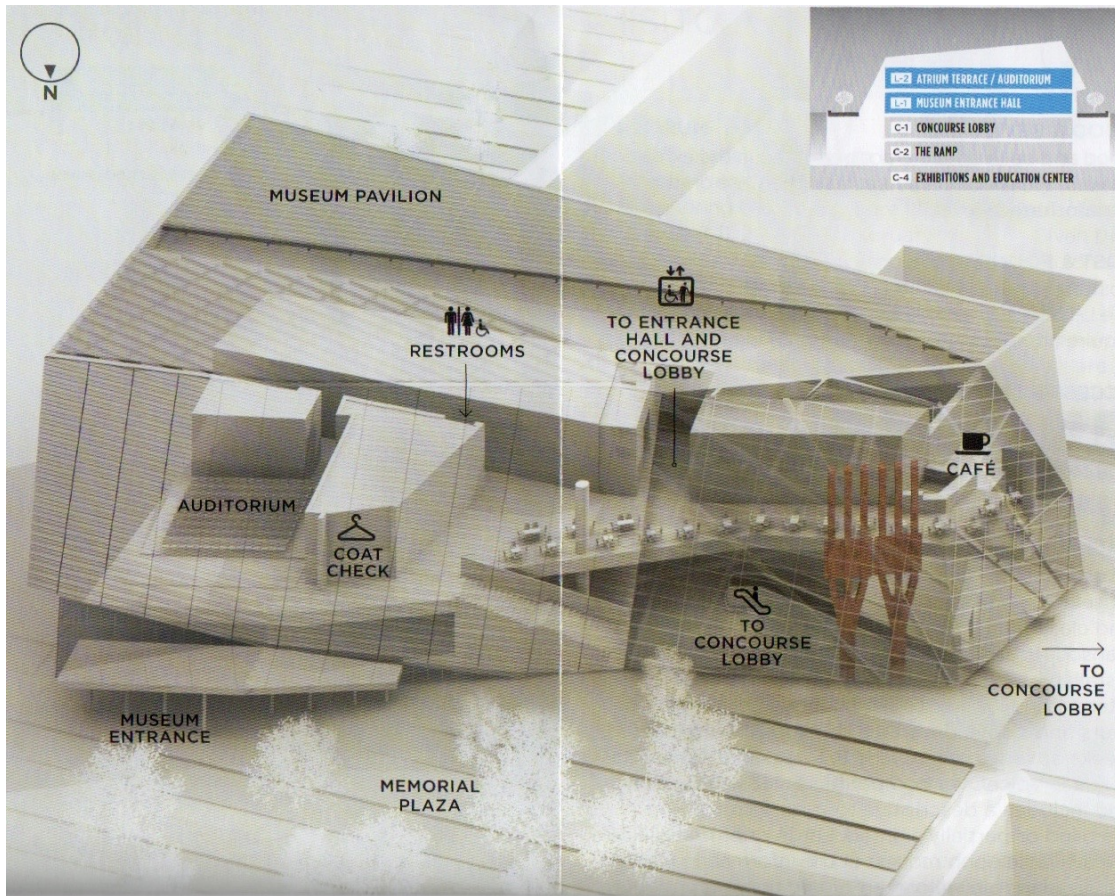


Images from printed "gallery guide" available to visitors at CMHR, 2015

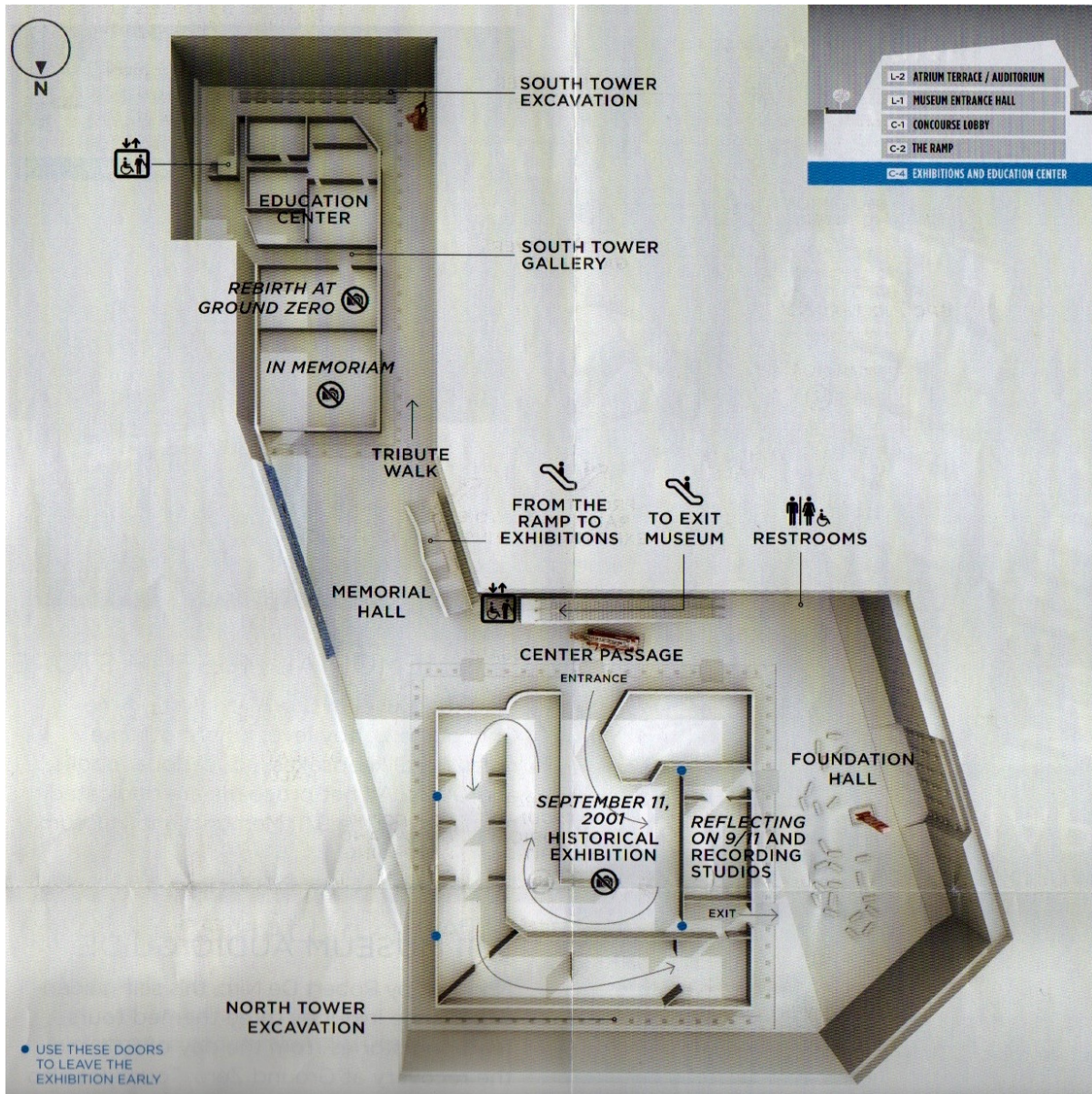


Images from printed "gallery guide" available to visitors at CMHR, 2015

Appendix C: Floor Plan for National September 11 Memorial Museum, New York City



Images from printed "museum map" available to visitors at 9/11 Museum, 2015



Images from printed "museum map" available to visitors at 9/11 Museum, 2015