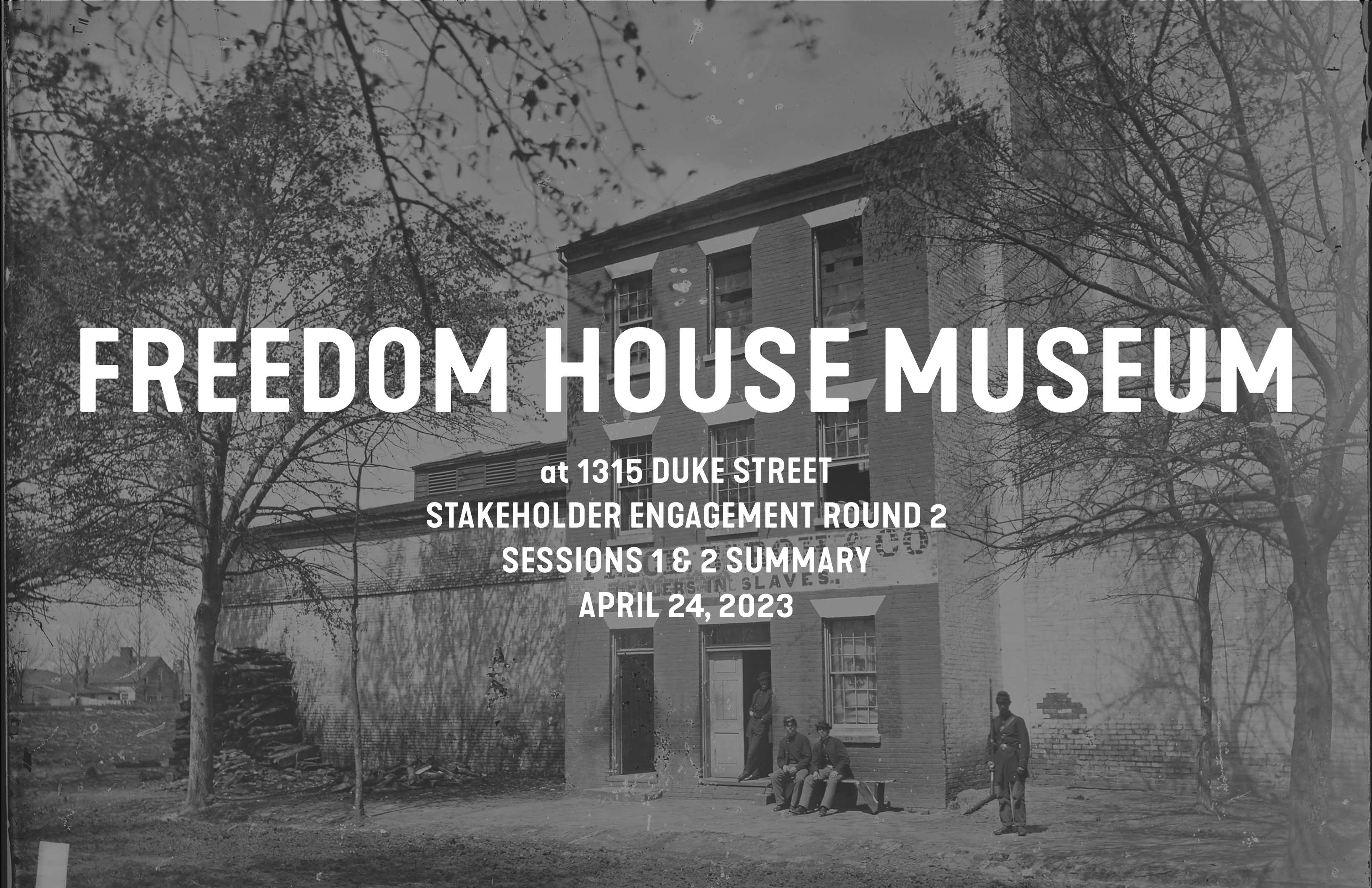


# FREEDOM HOUSE MUSEUM

at 1315 DUKE STREET  
STAKEHOLDER ENGAGEMENT ROUND 2  
SESSIONS 1 & 2 SUMMARY  
APRIL 24, 2023





# ENGAGEMENT GOALS

## ● INCLUDE

Diverse perspectives will help the Museum and Design Team deliver the message that **“This is the community’s museum. Let’s make it a reflection of you and your community!”**

## ● LISTEN + LEARN

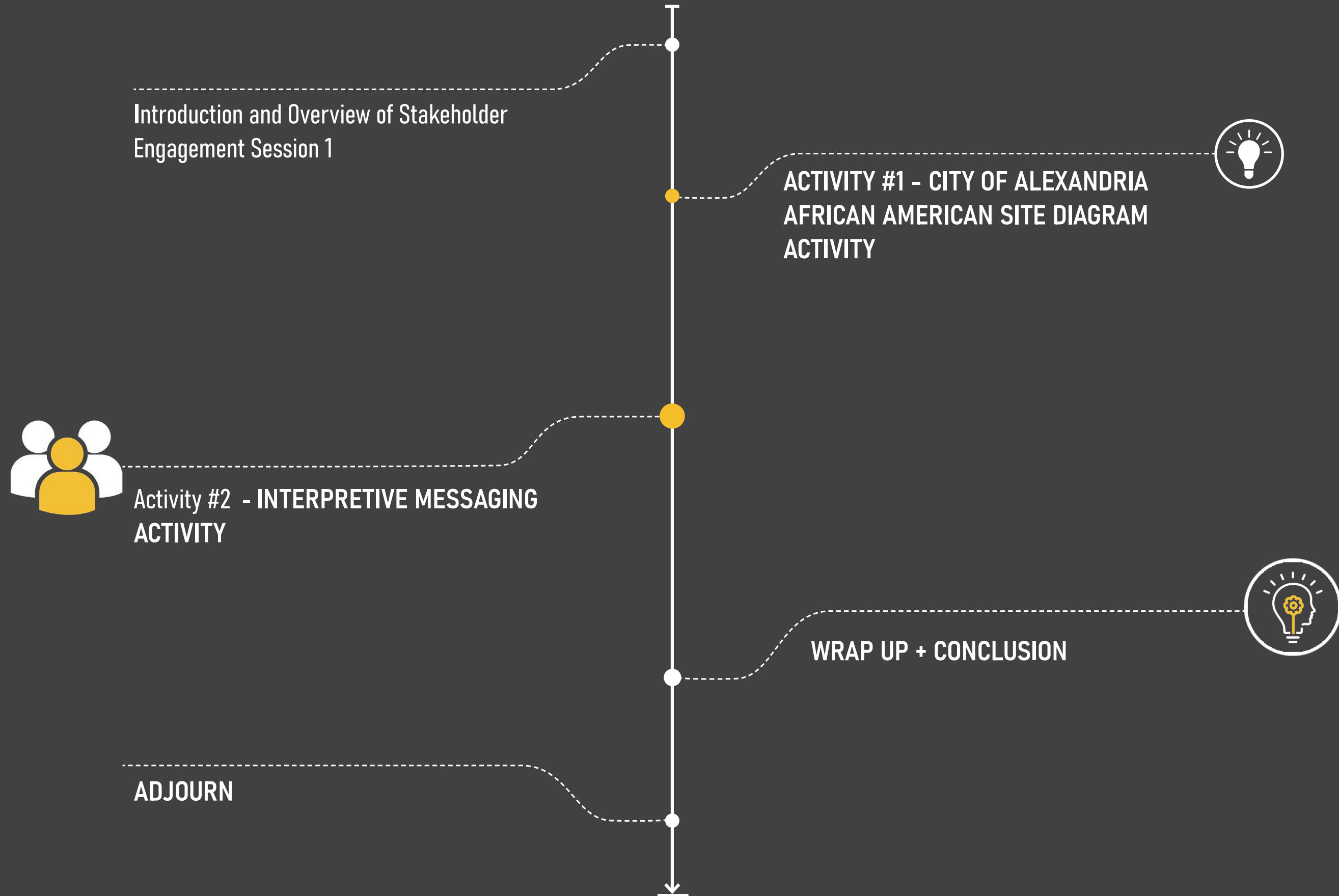
Hear the community and ensure the community feels heard; Different perspectives will give us much needed insight.

- (1) Public Circulation – Intuitive Journey, Chronology, Significant Nodes
- (2) Adjacencies
- (3) Story Telling/Community Conversations
- (4) History-focused Exhibits
- (5) Lecture and Presentation
- (6) Reflection/Pause Spaces
- (7) Genealogical Research

## ● INCORPORATE

Freedom House Museum at 1315 Duke Street and Design Team will prioritize audience feedback

# SESSION AGENDA





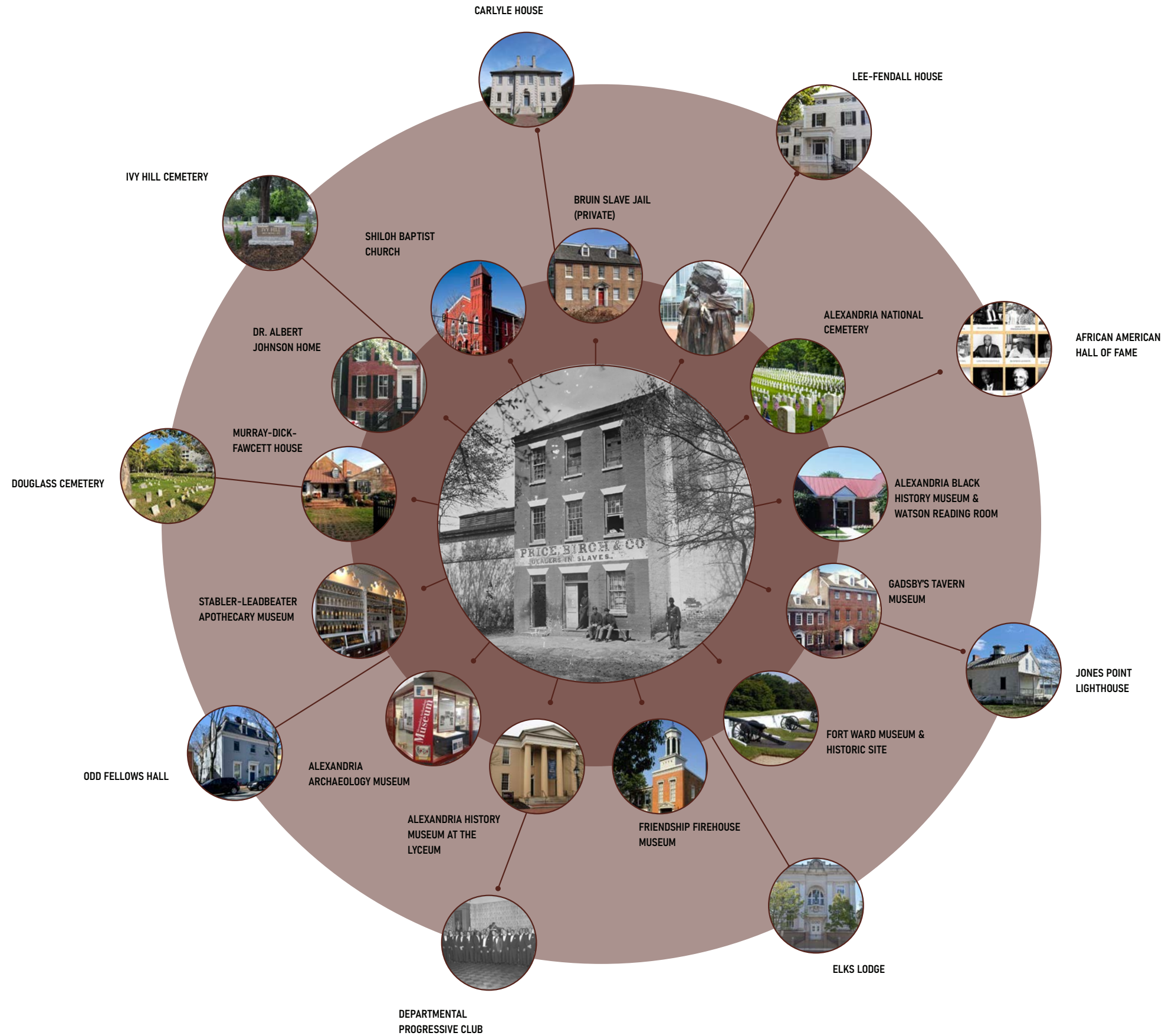
# ACTIVITY #1

## CITY OF ALEXANDRIA AFRICAN AMERICAN SITE DIAGRAM ACTIVITY

Activity #1 consisted of an open discussion and exploration of existing African American Historic Sites within the City of Alexandria, VA. This activity was designed to get the participants thinking, energized, and to further develop a creative connection between the sites and Freedom House at 1315 Duke Street. Professionals from SmithGroup and Proun introduced a site diagram that links Freedom House 1315 Duke Street (inner ring), OHA Managed Sites (middle ring), and Other Historic Sites (outer ring). Participants were then asked to document their responses of the current site's significance on sticky notes, which were then placed on board for documentation. From this activity we found that participants added a number of significant sites, notes, and questions that were not originally presented. Participants were also asked to elaborate their responses verbally to further drive the conversation. This enabled the design team to gain insight on what people desired for the building and the site.



# AA SITES DIAGRAM



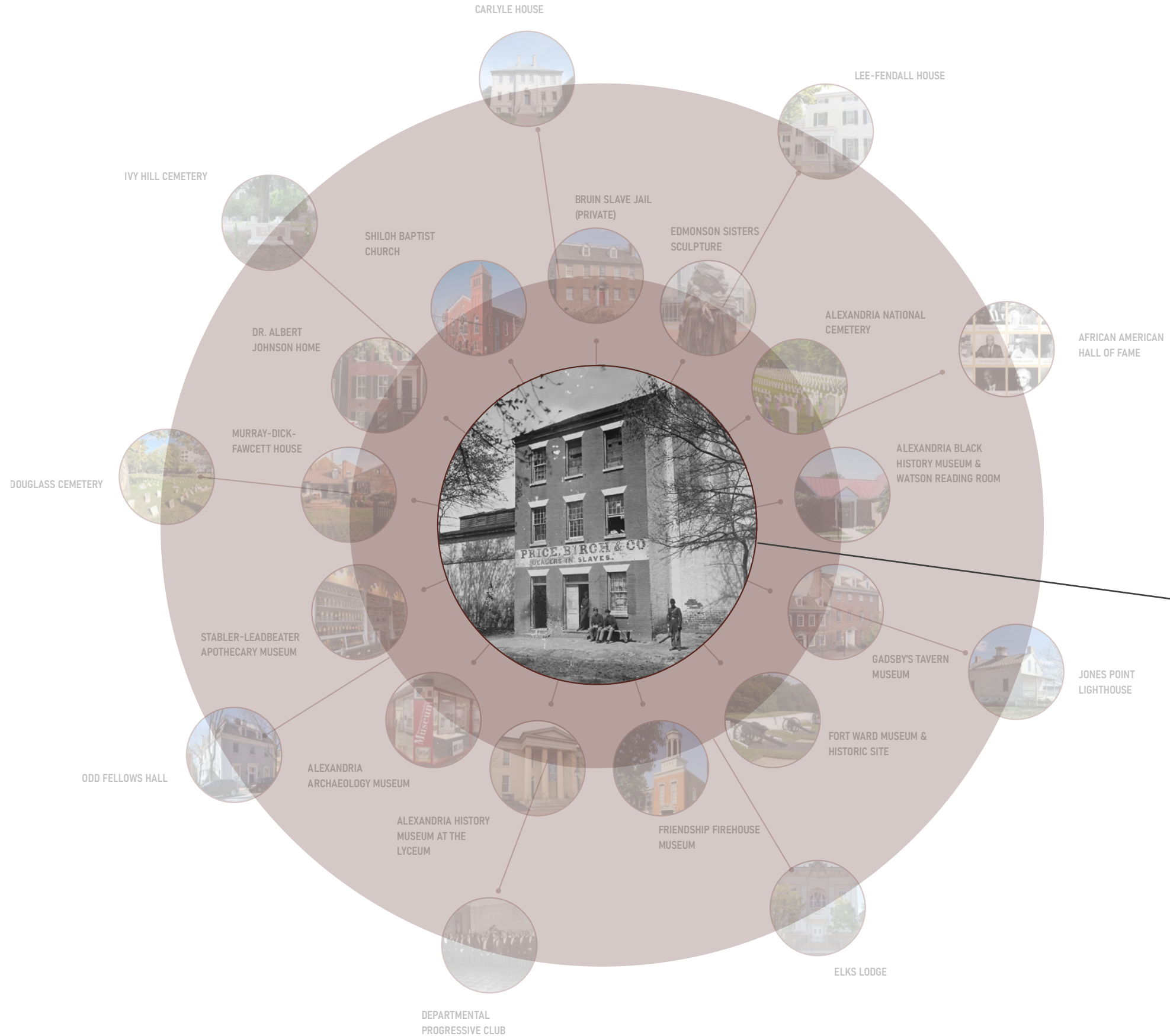






# AA SITES DIAGRAM

## INNER RING - FREEDOM HOUSE AT 1315 DUKE STREET



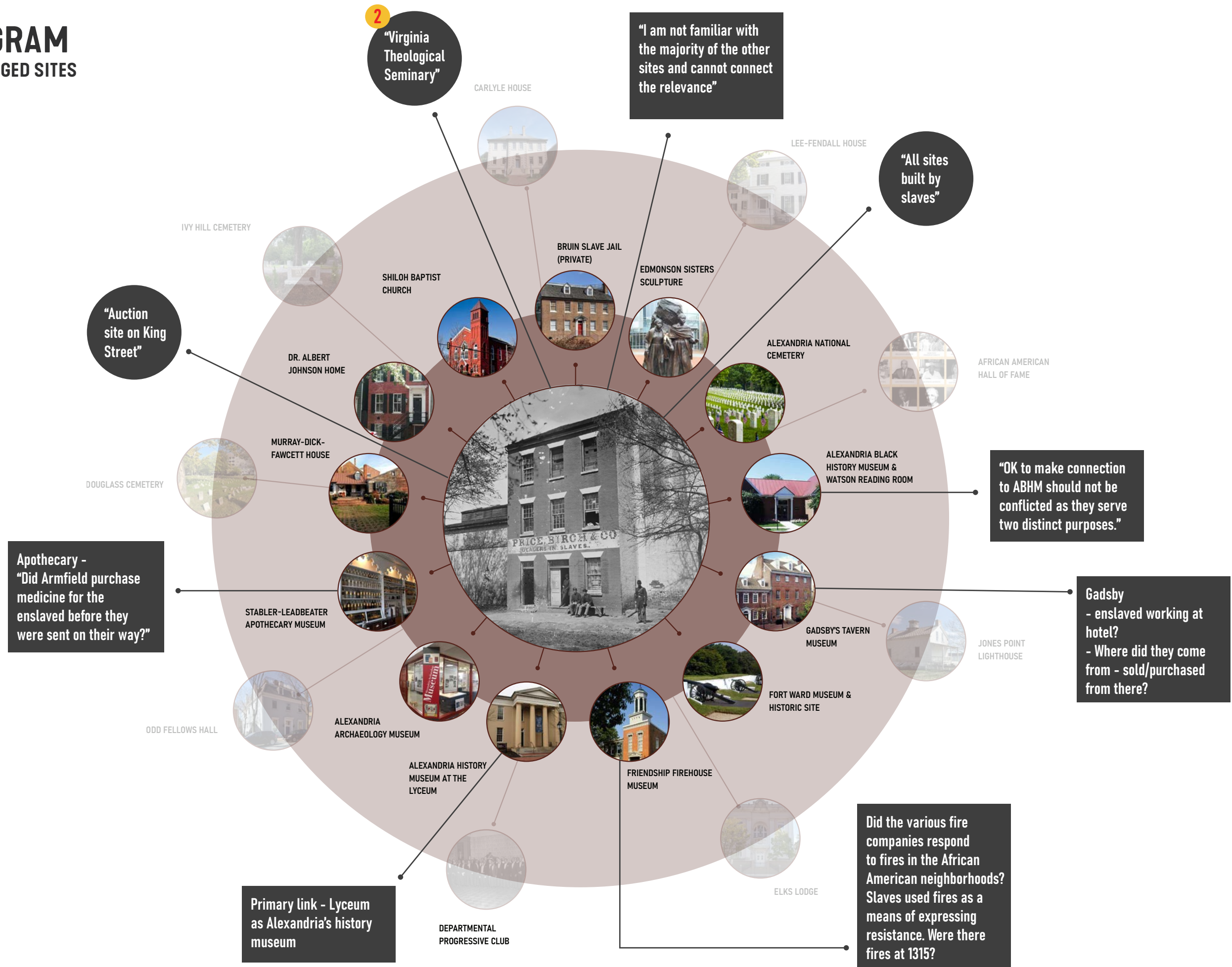
"I believe 1315 Duke Street is unique in that I don't believe other sites specifically house enslaved individuals to be sold."

"There are slave pens throughout the South, but none have the purpose and significance as 1315. Not even the museum in DC can tell the full story. We can't tell the full story at 1315, but we can tell a story no other place can. That is the mission."



# AA SITES DIAGRAM

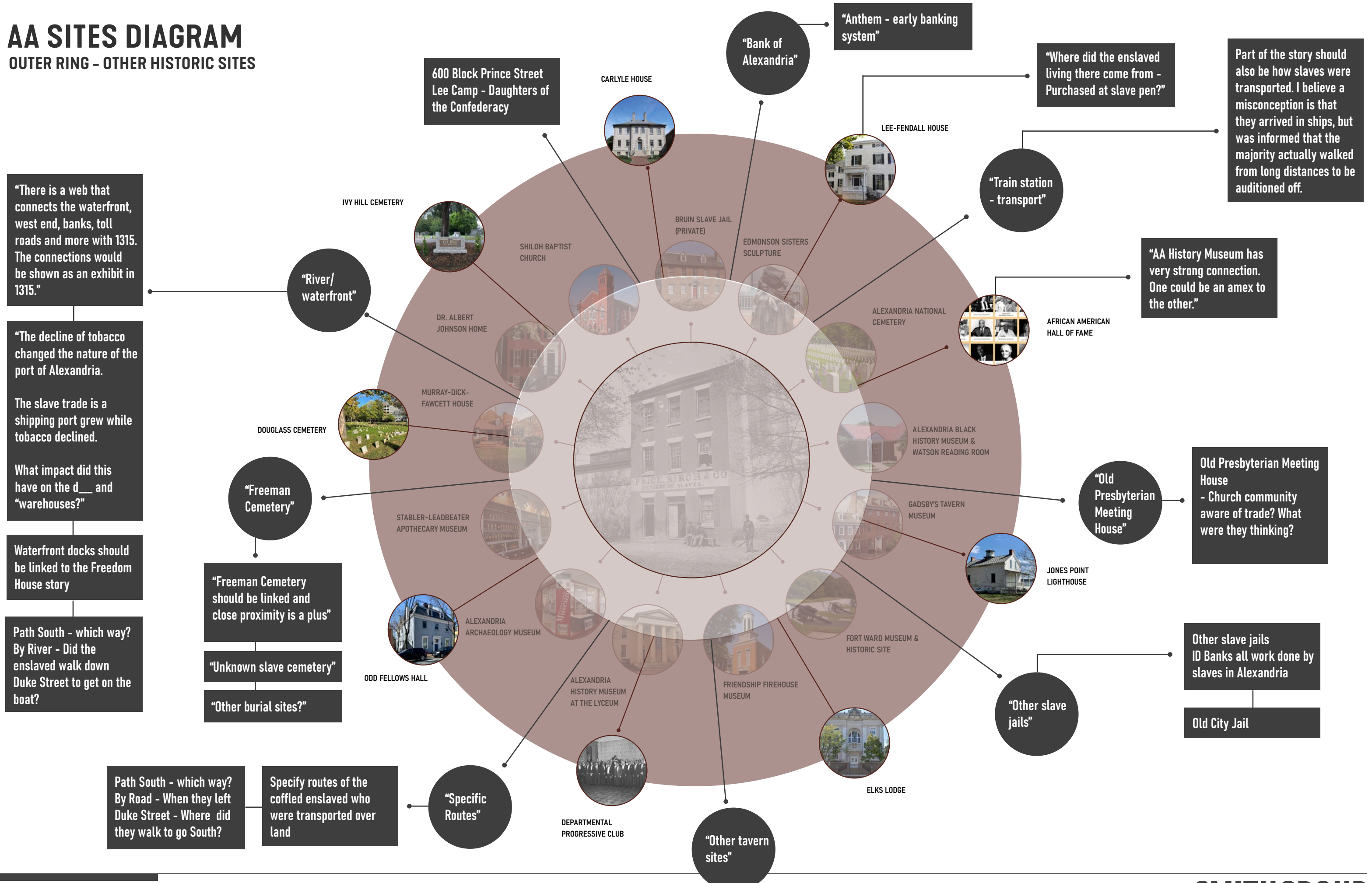
## MIDDLE RING - OHA MANAGED SITES





# AA SITES DIAGRAM

## OUTER RING - OTHER HISTORIC SITES





# AA SITES DIAGRAM

## SUMMARY

### INNER RING

FREEDOM HOUSE AT  
1315 DUKE STREET

On Freedom House's uniqueness to scope and scale:

One participant believe Freedom House at 1315 Duke Street is *unique* and they do not believe other sites specifically housed enslaved individuals to be sold. Another participant said, *"There are slave pens throughout the South, but none have the purpose and significance as 1315. Not even the museum in DC [National Museum of African American History and Culture] can tell the full story. We can't tell the full story at 1315, but we can tell a story no other place can. That is the mission."*

### MIDDLE RING

OHA MANAGED SITES

Participants felt that other sites managed by OHA should also be reference at Freedom House. There was a question of, "where did they (the enslaved) go from Freedom House at 1315 Duke Street?", "How did they (the enslaved) come to Freedom House at 1315 Duke Street?", and "How are other sites connected to Freedom House at 1315 Duke Street?"

The notations of the participants brought forth new ideas; ideas that could potentially bring forth new and ongoing research for archival purposes or exhibition spaces within Freedom House at 1315 Duke Street. One idea being that *many sites, if not all, were built by the enslaved*. Another idea was, it would be okay to make a connection between Freedom House at 1315 Duke Street and the *Alexandria Black History Museum*, but it should not be conflicted as they serve two distinct purposes. Another idea mentioned was the enslaved might have worked at other sites within Alexandria prior to or after being enslaved at Freedom House; for example there is a possibility the enslaved men and women worked at *Gadshy's Tavern*. Another idea that was brought to our attention was *Alexandria History Museum at Lyceum* may have served as a primary link to Freedom House as well. Last, there was an auction site on *King Street*.

Then concerning discrimination, did firemen at *Friendship Firehouse* respond to fires in the African American neighborhoods post-operation at Freedom House? Did enslavers use fires as a means of expressing resistance? Were there fires at Freedom House at 1315 Duke Street? How were the enslavers treated? Did Armfield purchase medicine for the enslavers before they were sent on their way? (*Stabler-Leadbeater Apothecary*)

### OUTER RING

OTHER HISTORIC SITES

Participants felt that other historic sites or entities outside of the sites presented to them needed to be referenced. Many of those sites played a significant role in the establishment and operations at Freedom House at 1315 Duke Street.

The notations of the participants brought forth new ideas; ideas that could potentially bring forth new and ongoing research for archival purposes or exhibition spaces within Freedom House at 1315 Duke Street. One idea being that *banks* played a significant role in the purchasing, selling, and trading of enslaved people and therefore should be including in the outer ring. Another idea we felt was interesting was the mention of common transportation systems that were used throughout the slave trade such as *ships, railways, and walkable routes*. Participants felt those routes, whether routes to or from Freedom House, should be mentioned and documented within the museum. One participant stated, *"Part of the story should also be how slaves were transported. I believe a misconception is that they arrived in ships, but was informed that the majority actually walked from long distances to be auditioned off"*,

while others could have been kidnap off the streets of Alexandria to then be sold. The *waterfront* played the biggest role in the slave trade and should be referenced throughout Freedom House.

*"There is a web that connects the waterfront, west end, banks, toll roads and more with 1315. The connections would be shown as an exhibit in 1315."*

Other questions that were asked,"

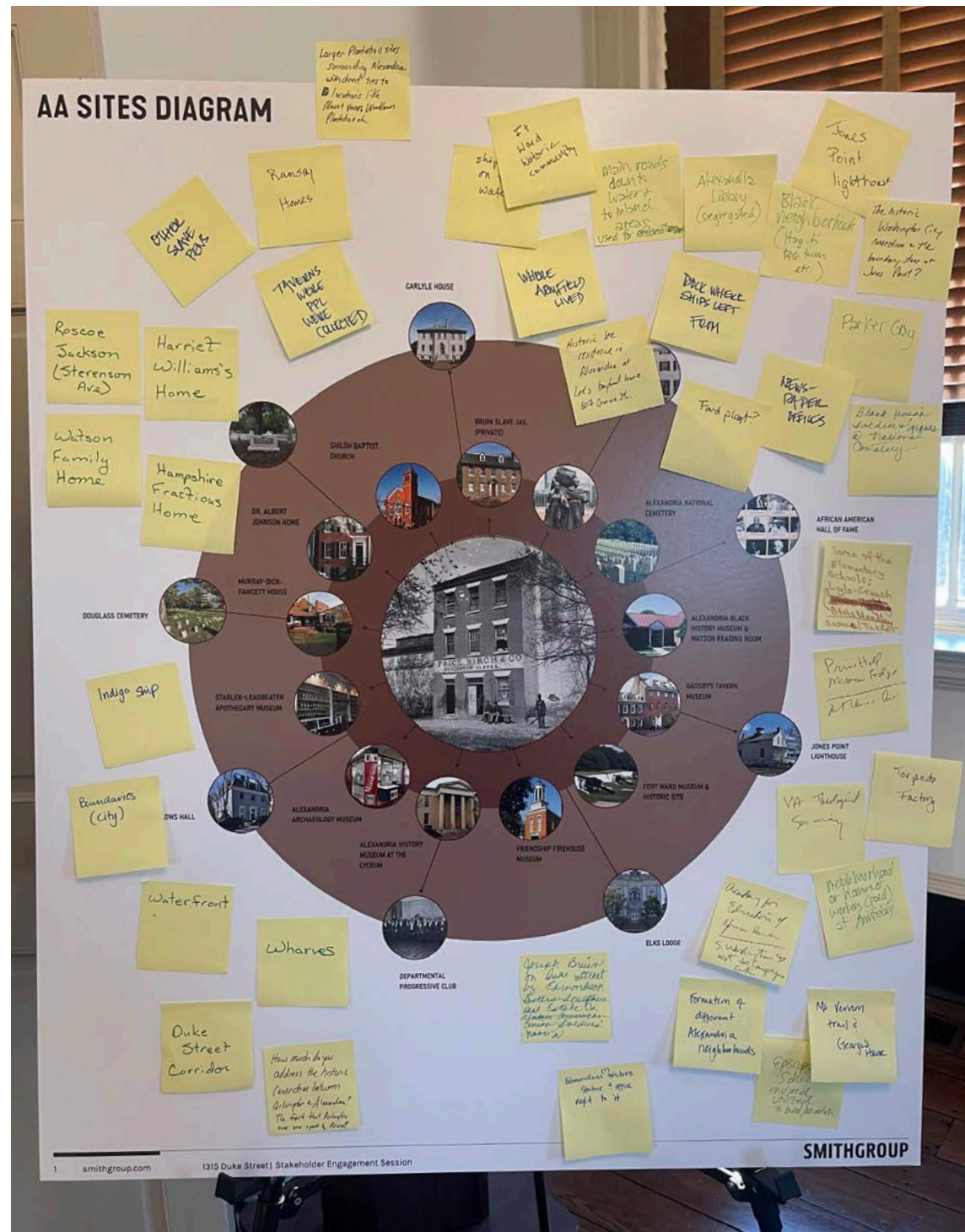
"Were there other slave jail sites other than Freedom House?"



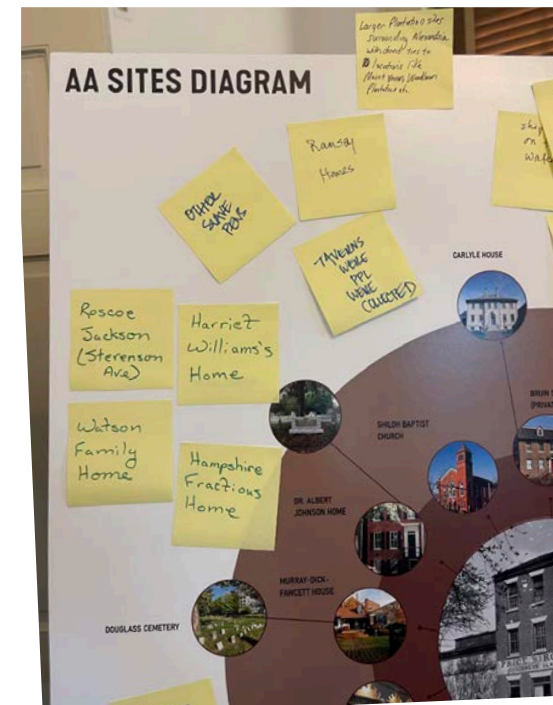




# ACTIVITY #1, SESSION 2 - SESSION DOCUMENTATION



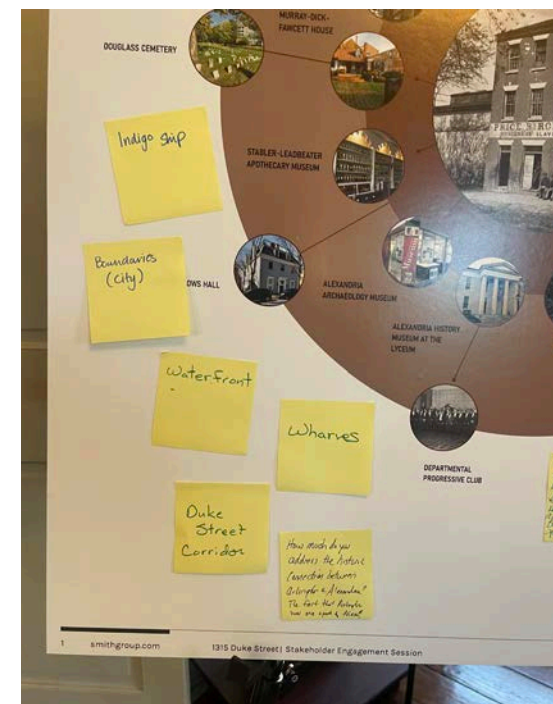
Activity #1 BOARD Session #2



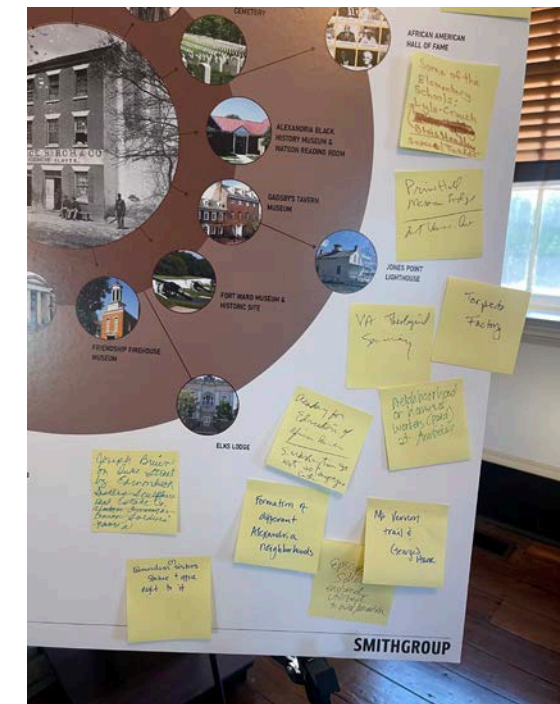
ACTIVITY #1 Board- Upper Left Corner Session #2



ACTIVITY #1 Board- Upper Right Corner Session #2



ACTIVITY #1 Board- Lower Left Corner Session #2



ACTIVITY #1 Board- Lower Right Corner Session #2



# ACTIVITY #2

## INTERPRETIVE MESSAGING ACTIVITY

Activity #2 consisted of an interpretive messaging activity which allowed participants to further express the qualitative aspects of each floor of the museum. At each session, participants were divided into groups, and given sheets with five (5) themes, sub-stories associated with each theme, and sheets with a rectangle to represent each floor of the museum. Participants then assigned themes and sub-stories to each floor, and were also asked to add notes for further elaboration of their documentation. This was a unique exercise, because some themes and sub-stories were able to be cross-referenced due to the exploration of the individuals within the groups. All the participants in each session attended the first Stakeholder Engagement Session 1 held on March 6<sup>th</sup> and March 7<sup>th</sup>, so this activity was effective due to the participation in the Mood Board Exercise, Activity #1B in the Stakeholder Engagement Session 1. Activity #2 enabled the design team to gain insight on what people desired for the building's qualitative aspects and express their preference through thematic exploration.



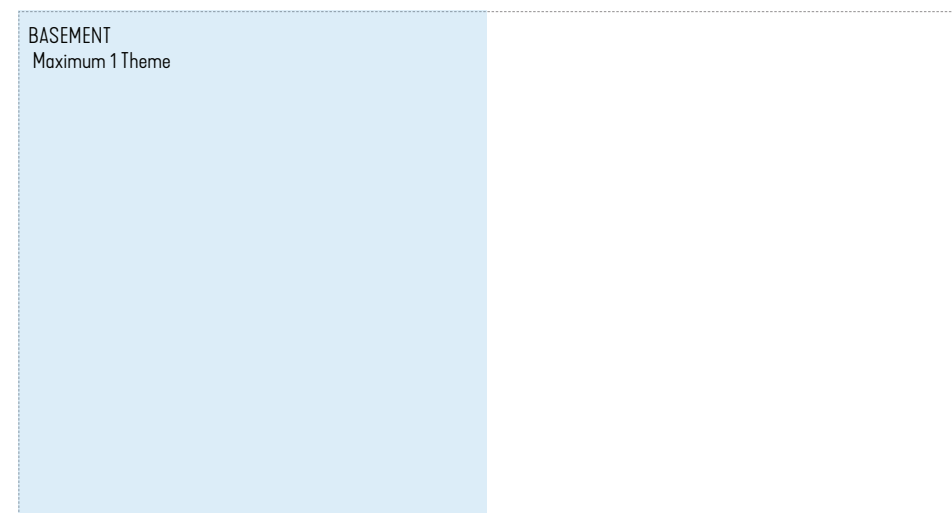
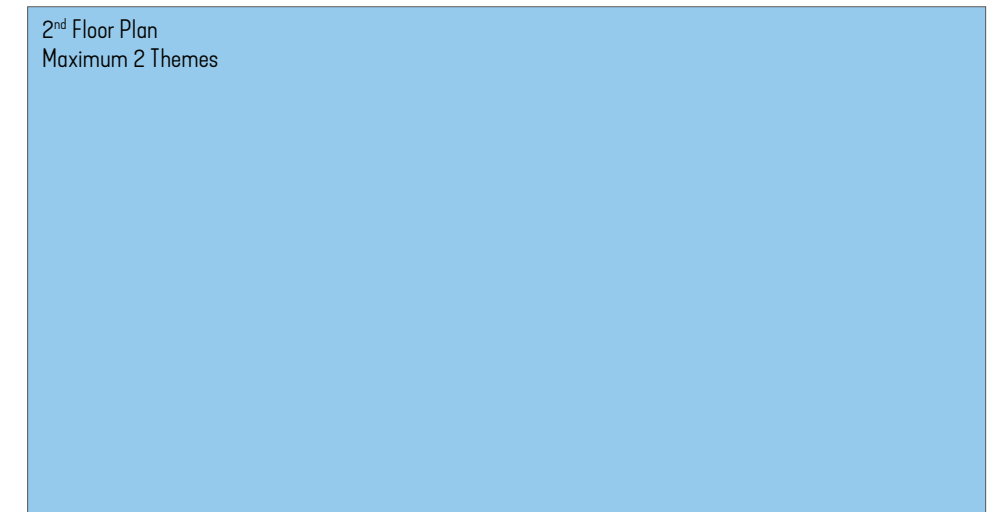
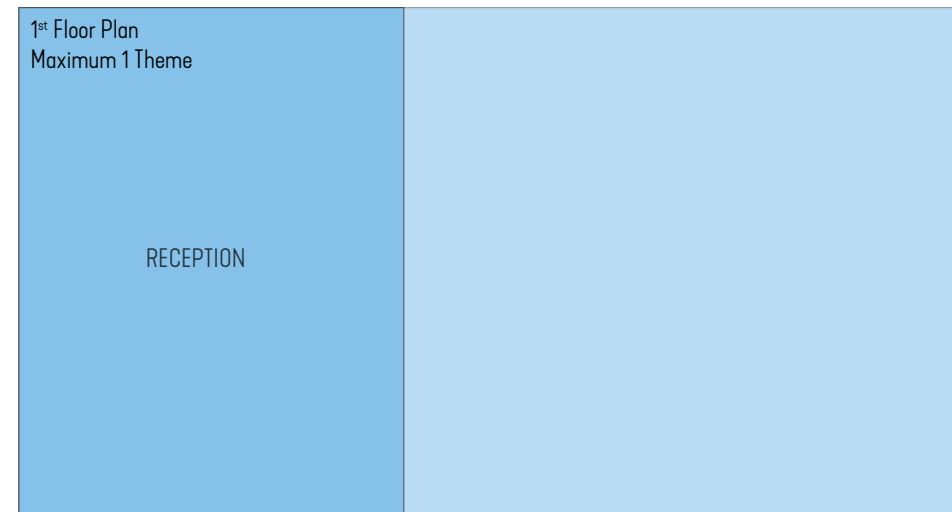
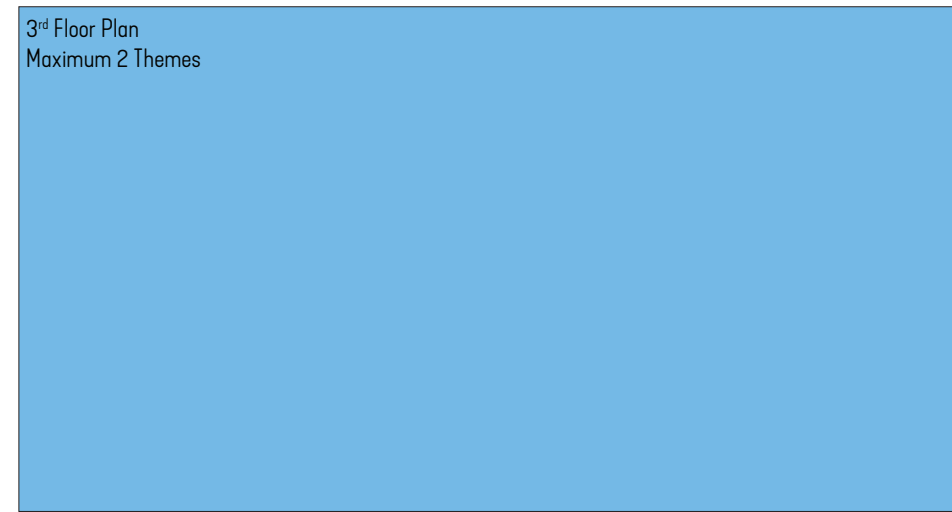
# 1315 DUKE STREET: INTERPRETIVE MESSAGING EXAMPLE

THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?

## THEMES



## INTERPRETIVE FLOOR PLANS





# 1315 DUKE STREET: INTERPRETIVE MESSAGING

THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?

SITE - How the slave trade operated at this specific site

LOCAL ROLE - Alexandria and DC's role in the domestic slave trade

SCOPE & SCALE - Slave trade was a big business that destroyed lives

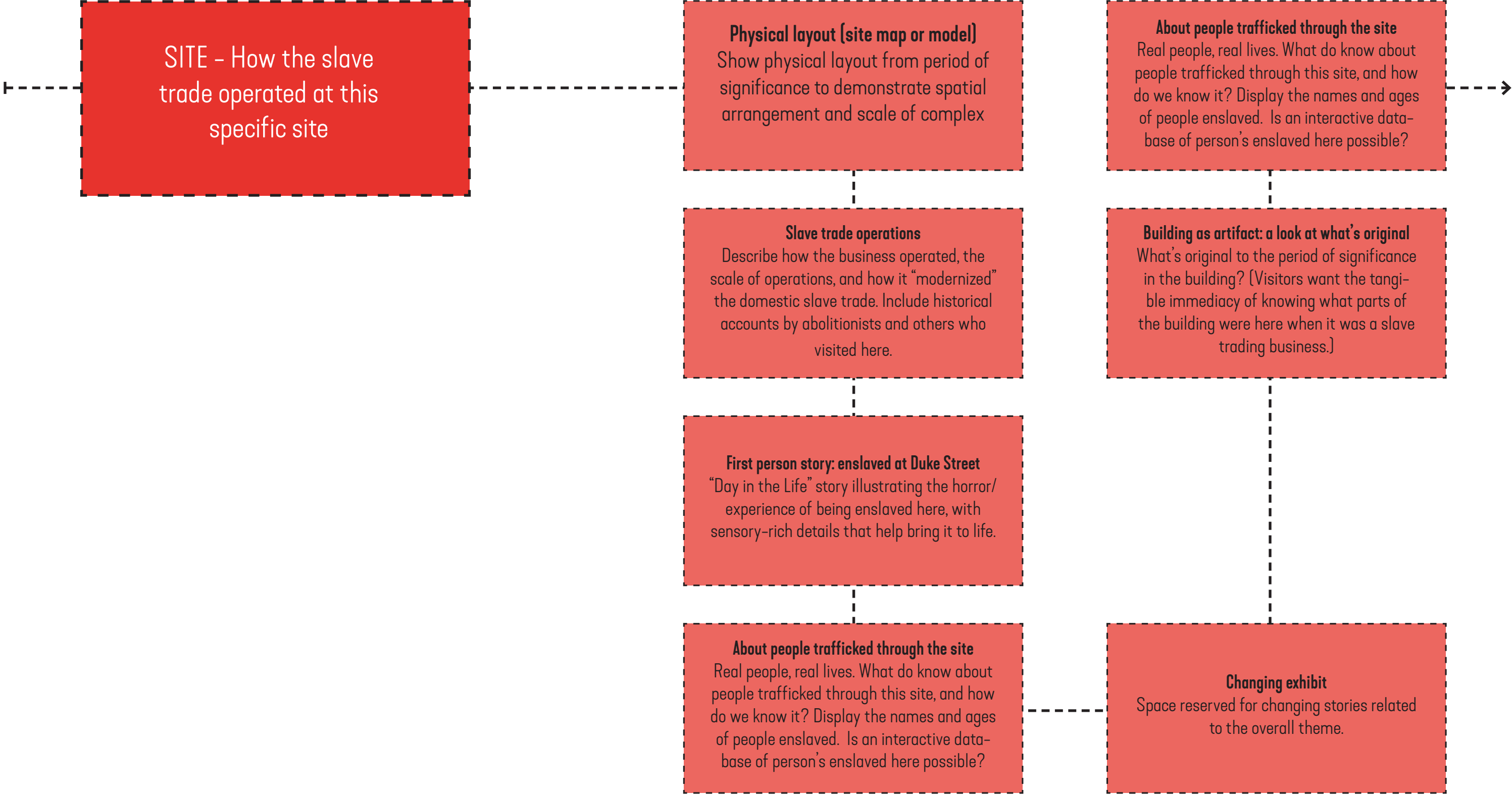
POST-EMANCIPATION - What happened here after slavery?

LEGACY -- Legacies and Contemporary Relevance



# 1315 DUKE STREET: INTERPRETIVE MESSAGING

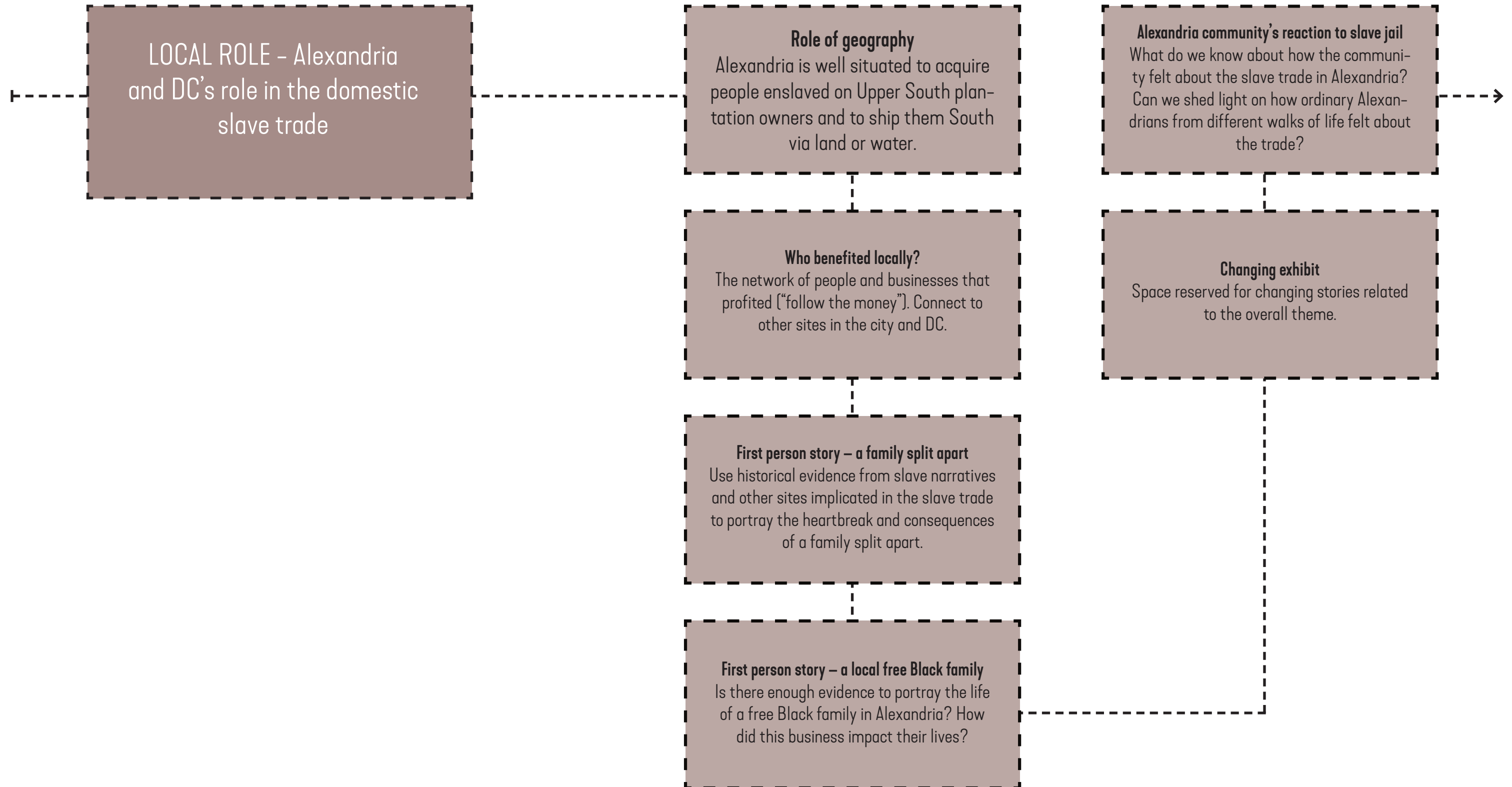
THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?





# 1315 DUKE STREET: INTERPRETIVE MESSAGING

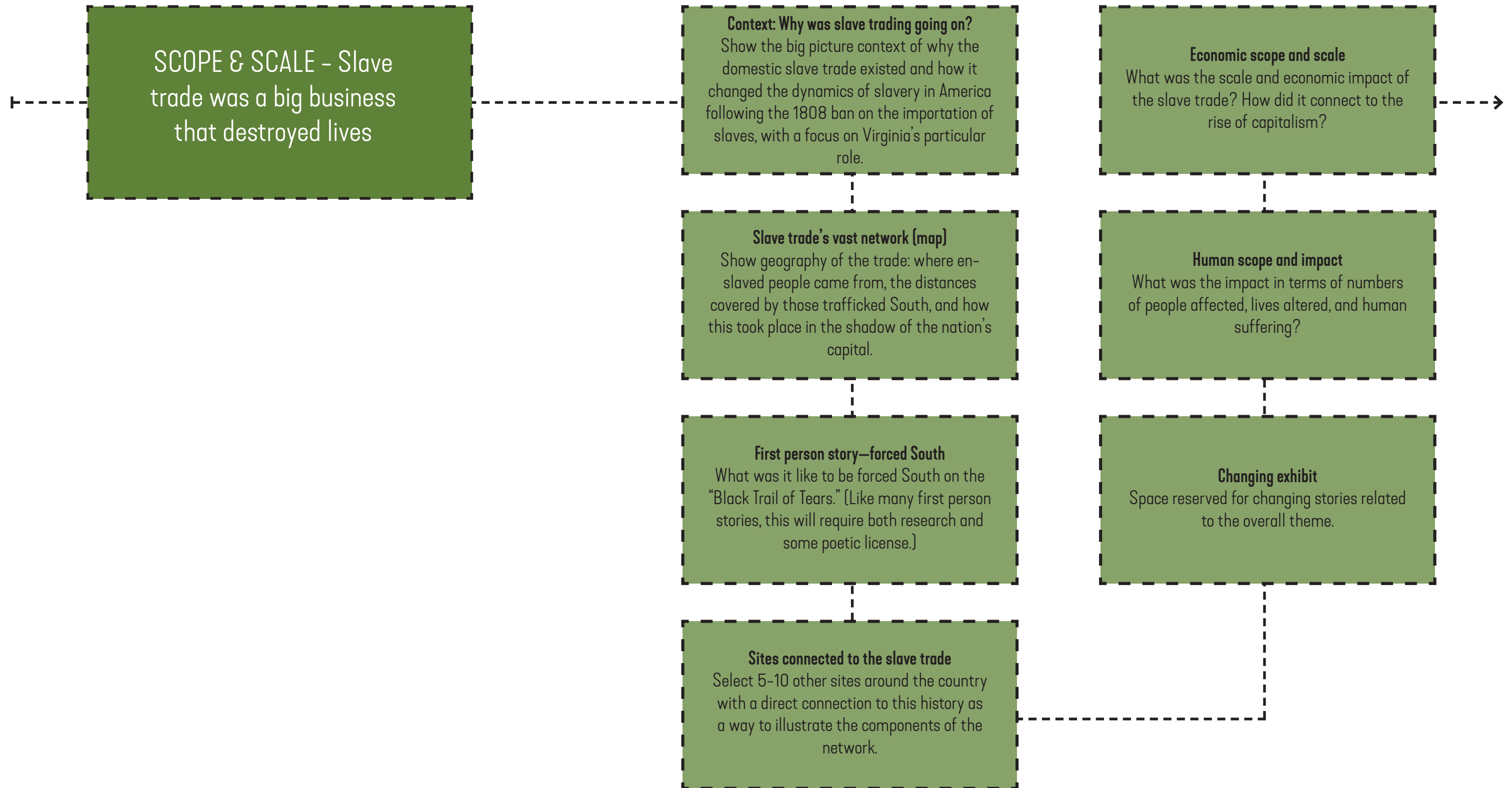
THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?





# 1315 DUKE STREET: INTERPRETIVE MESSAGING

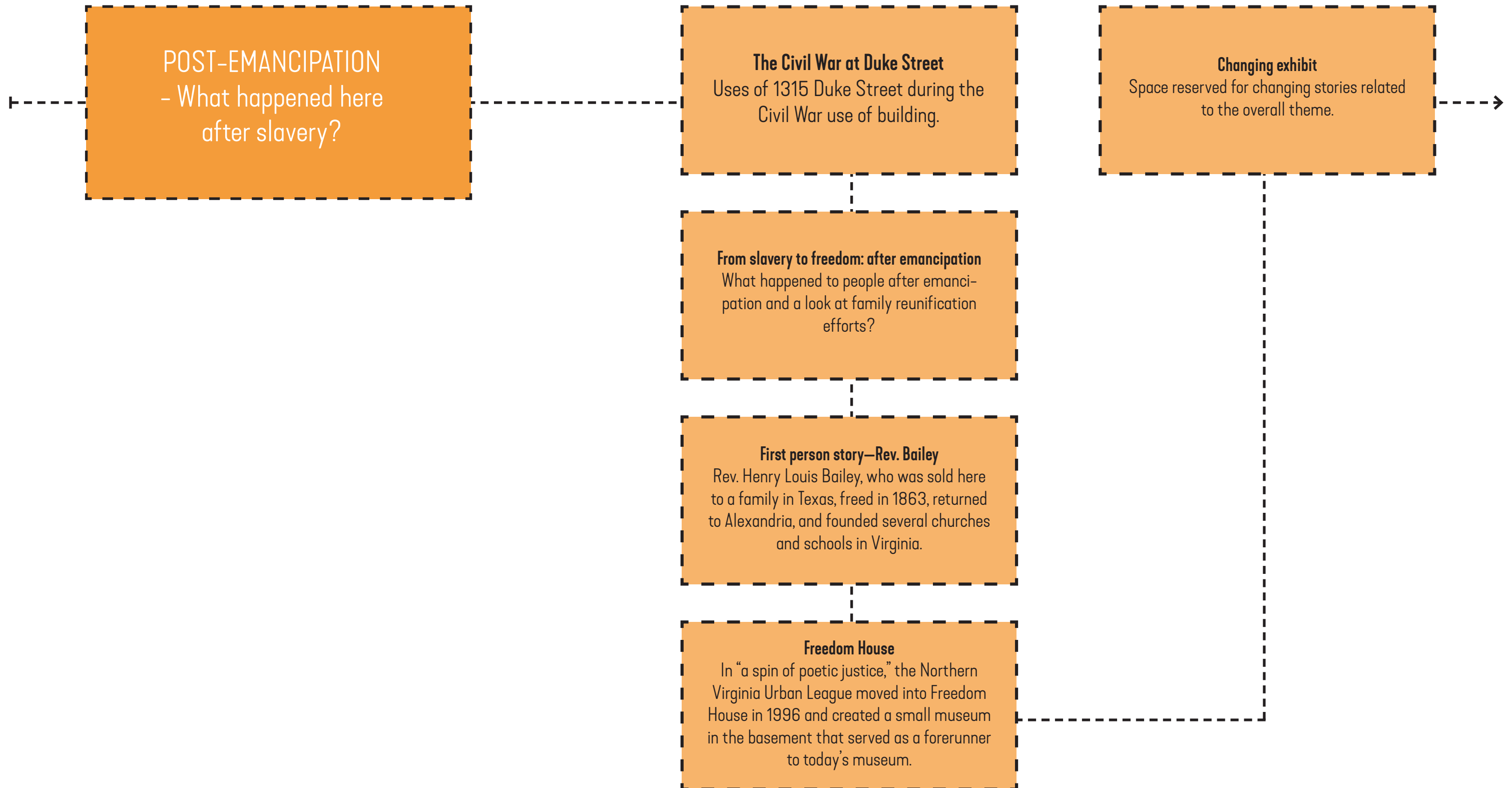
THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?





# 1315 DUKE STREET: INTERPRETIVE MESSAGING

THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?



# 1315 DUKE STREET: INTERPRETIVE MESSAGING

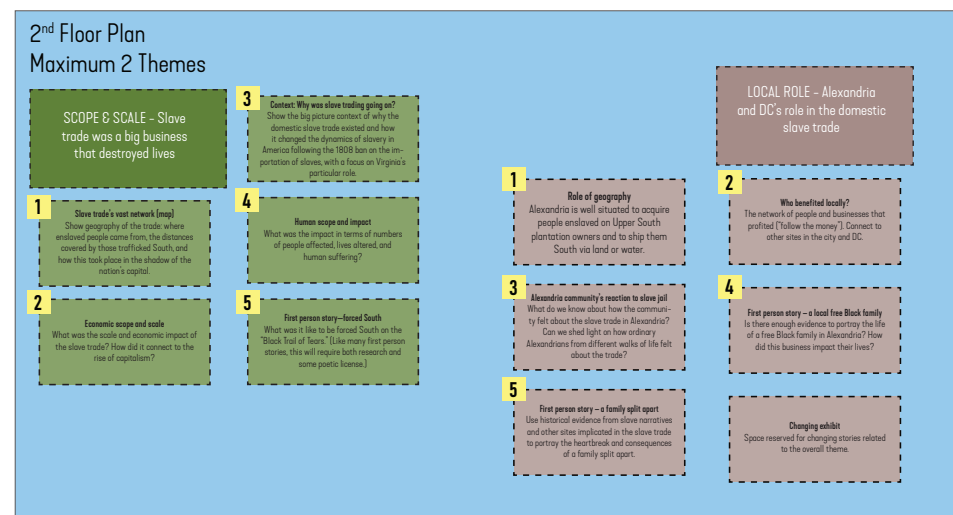
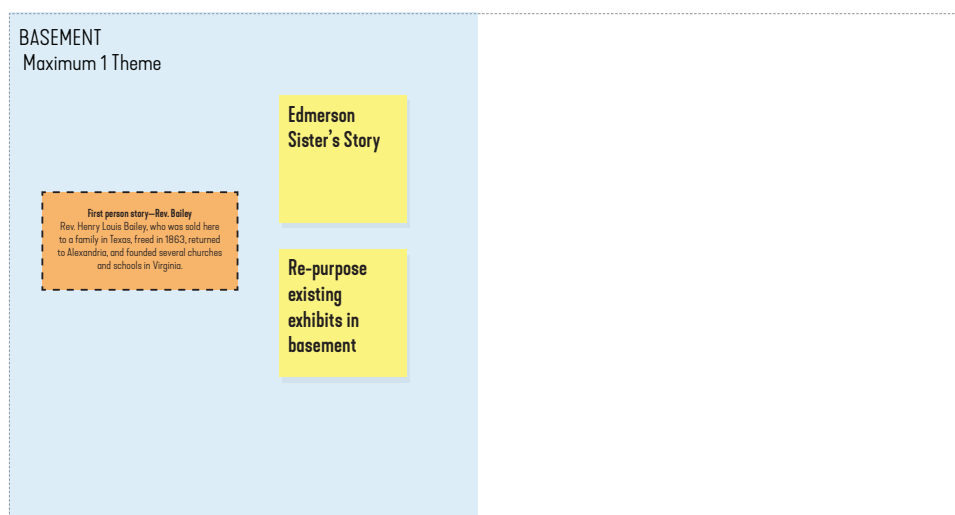
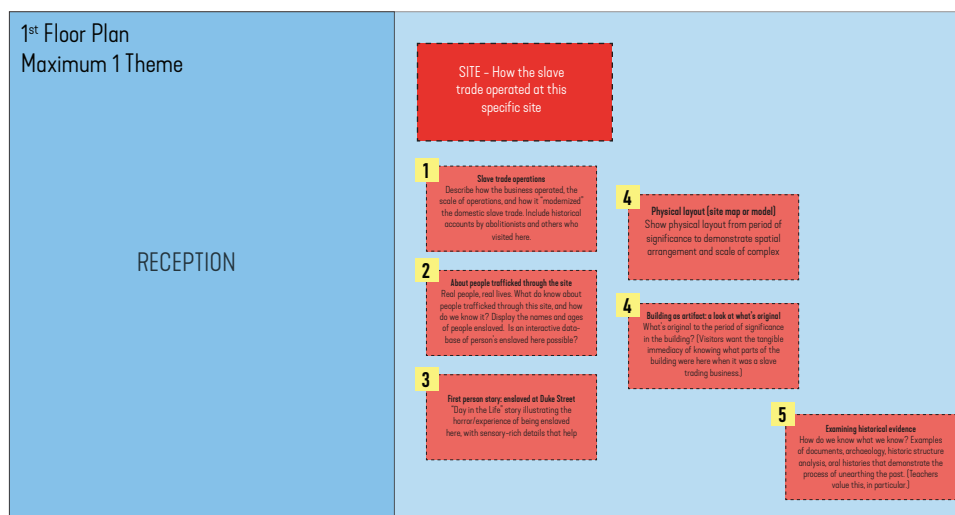
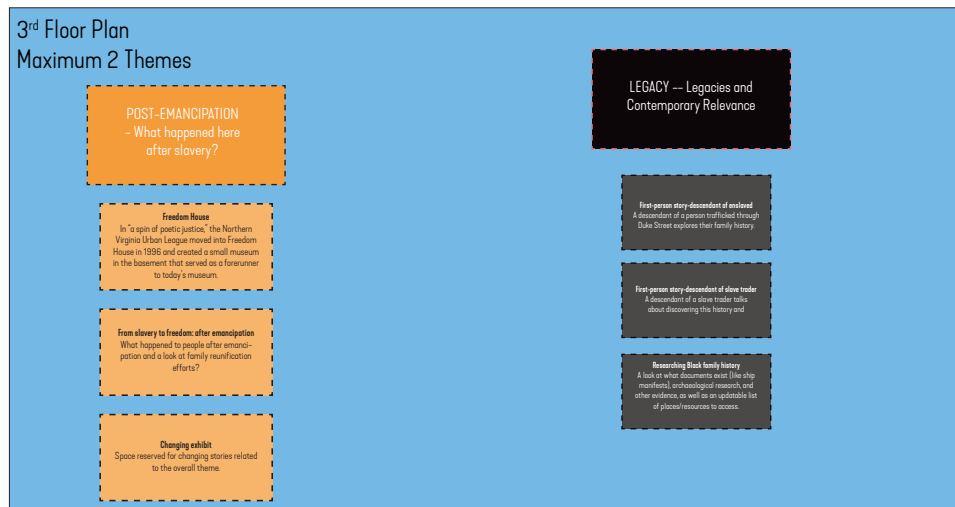
## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?





# 1315 DUKE STREET: INTERPRETIVE MESSAGING | SESSION 1: GROUP 1

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?



SESSION 1: GROUP 1 PRESENTING

## COMMENTARY + DOCUMENTATION

**Basement** - Re-purpose previous exhibit or put in old full exhibit

- Include Edmonson sisters
- Rev Bailey story

**First Floor** - Scope and scale as well as Alexandria role

- Other places in Alexandria for stories
- Plaque for **Urban league**
- On circulation: **Start on first floor and go up or top floor and go down**
- Overview of the slave trade and route map
- Understand use of the building or have a model present
- Visual artifacts

**Second Floor** - Totally dedicated to story of slave trade of U.S.

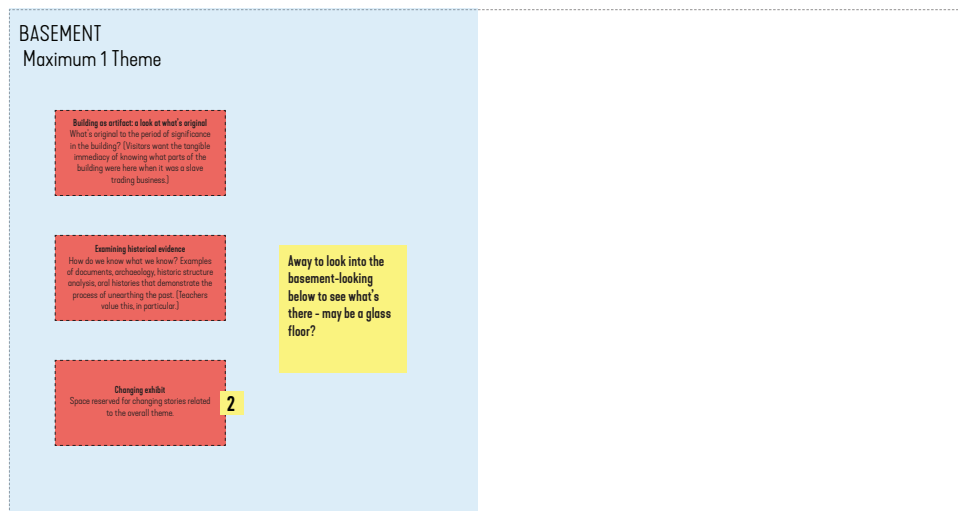
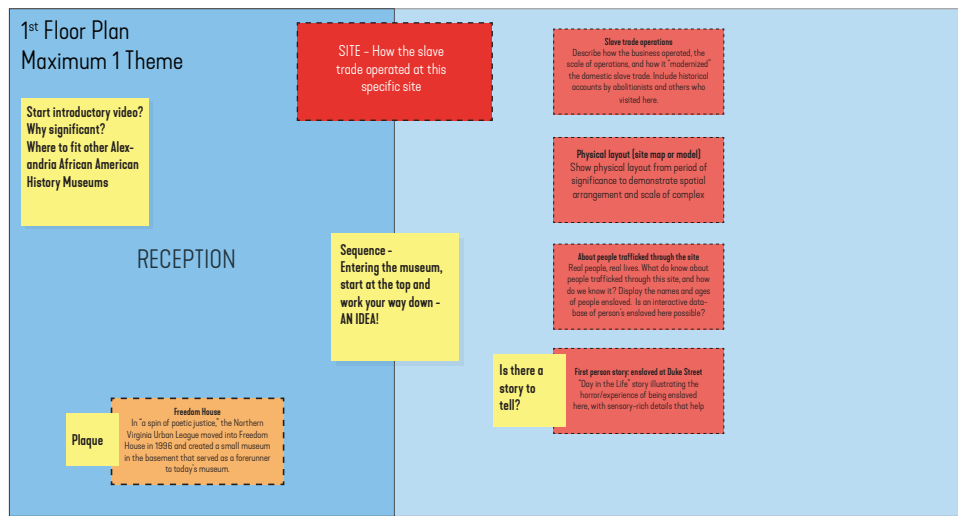
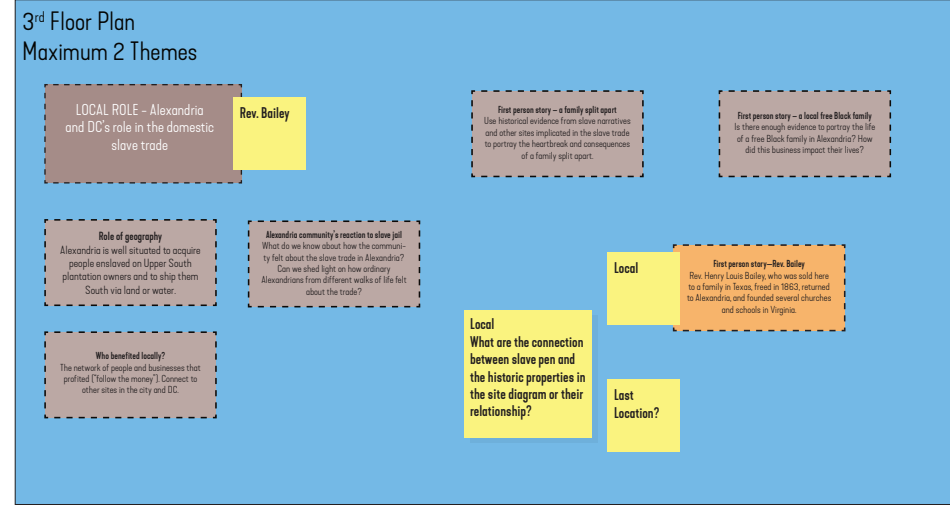
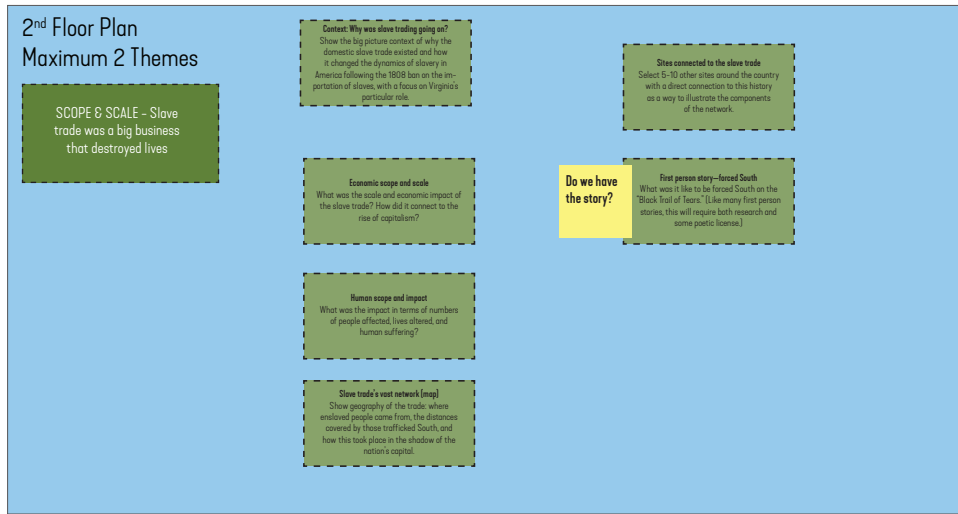
- Network
- Economic scope and scale
- Human scope
- Stories
- Alexandria - role of geography - suitable
- Who benefited
- Reaction
- Human aspect - local free black families
- Changing

**Third Floor** - Post emancipation/legacy & contemporary relevance

- From slavery to freedom - what did that look like?
- Urban League - could purchase it and have insight for museum in basement
- Changing exhibits
- If you can find descendants
- Piece of history to tell very well - this site is "what is important"

# 1315 DUKE STREET: INTERPRETIVE MESSAGING | SESSION 1: GROUP 2

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?



## COMMENTARY + DOCUMENTATION

**Basement** - See through to basement, artifacts, historic evidence, changing exhibits  
- Powerful space

**First Floor** - Significance of site with short video of what you will find (media experience)  
- Other places in Alexandria for stories  
- Plaque for Urban league  
- Start on first floor and go up or top and go down

**Second Floor** - Totally dedicated to story of slave trade of US  
- First person narratives, bigger national picture  
- scope and scale

**Third Floor** - how was Alexandria impacted  
- Rev Bailey - local figure involved and sold from there  
- How did the property operate during Civil War  
- Connectivity to local sites

## KEY HIGHLIGHTS

- Find other places in Alexandria for these other stories, furthering discussion but not permanent part of this museum
- Exhibits continue at other sites
- What happened on site is the core of the experience

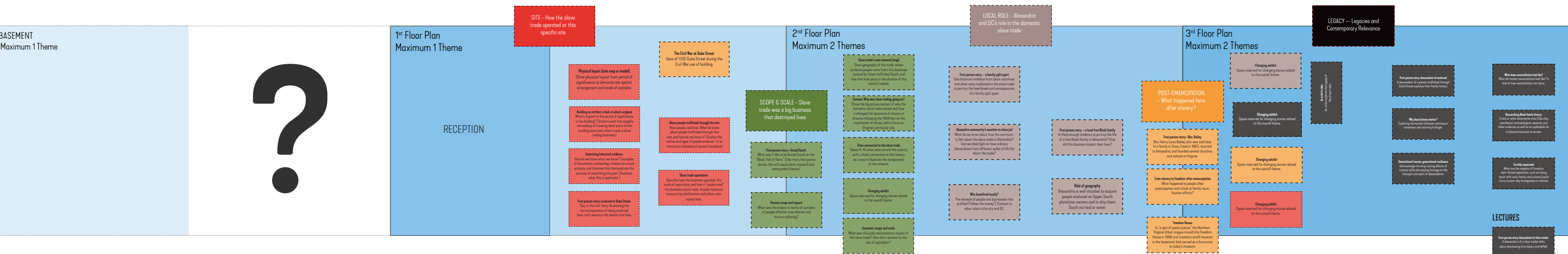


SESSION 1: GROUP 2 PRESENTING



# 1315 DUKE STREET: INTERPRETIVE MESSAGING | SESSION 1: GROUP 3

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?



SESSION 1: GROUP 3 PRESENTING

### COMMENTARY + DOCUMENTATION

**Basement** – Access issues, understand confinement, place where one believe something awful is going on, take advantage of the emotive quality of this space

**First Floor** – 15 minutes to capture attention - Where am I, what is building, how do you know what happened here in first room. Start story on first and then extend to second. Local role of Alexandria. What happened here? (potential media experience)

**Second Floor** –

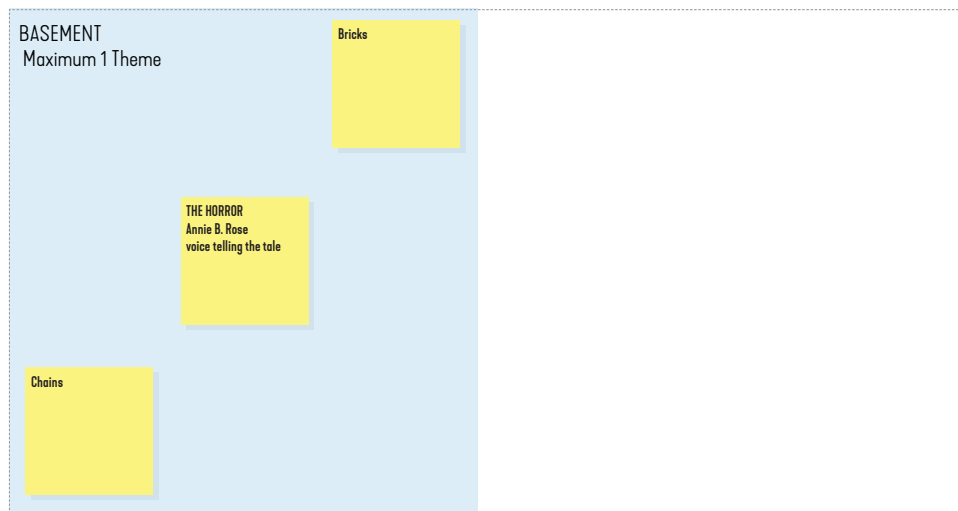
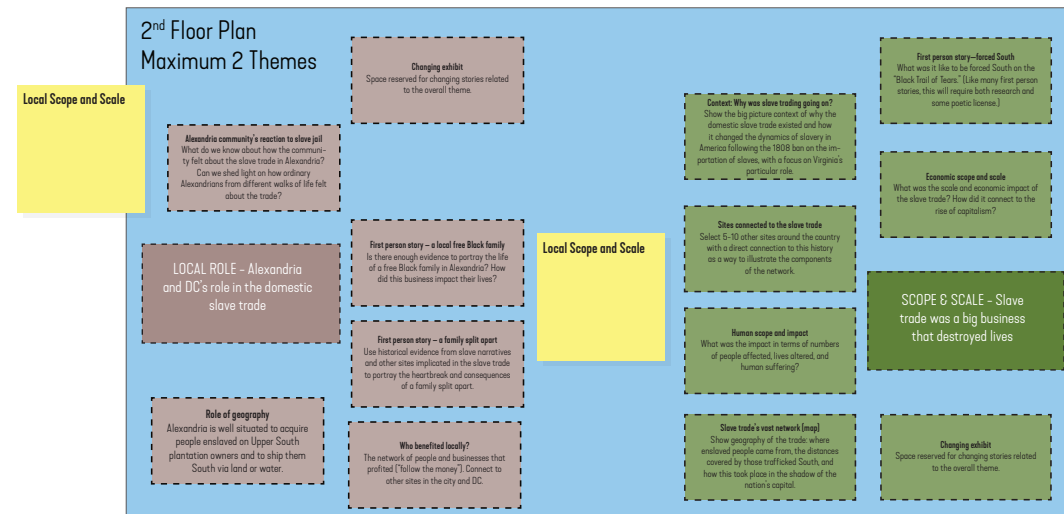
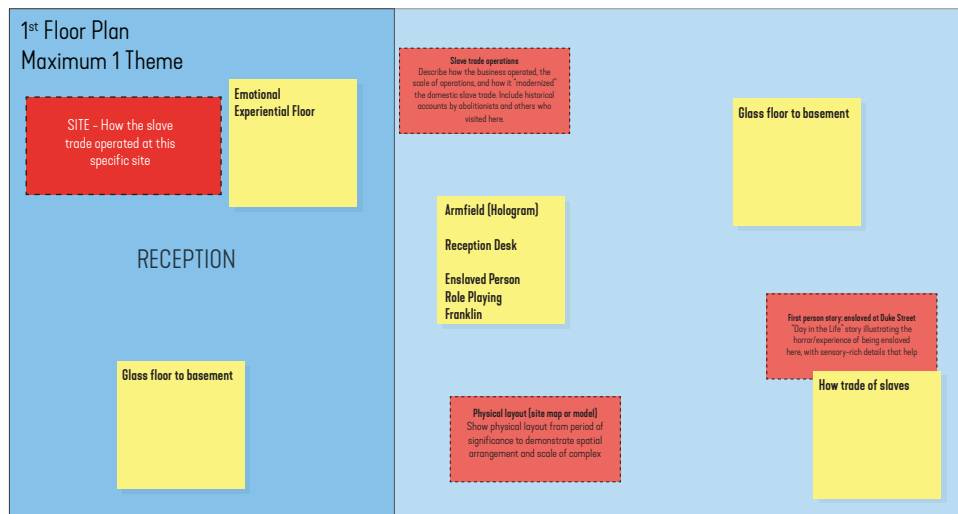
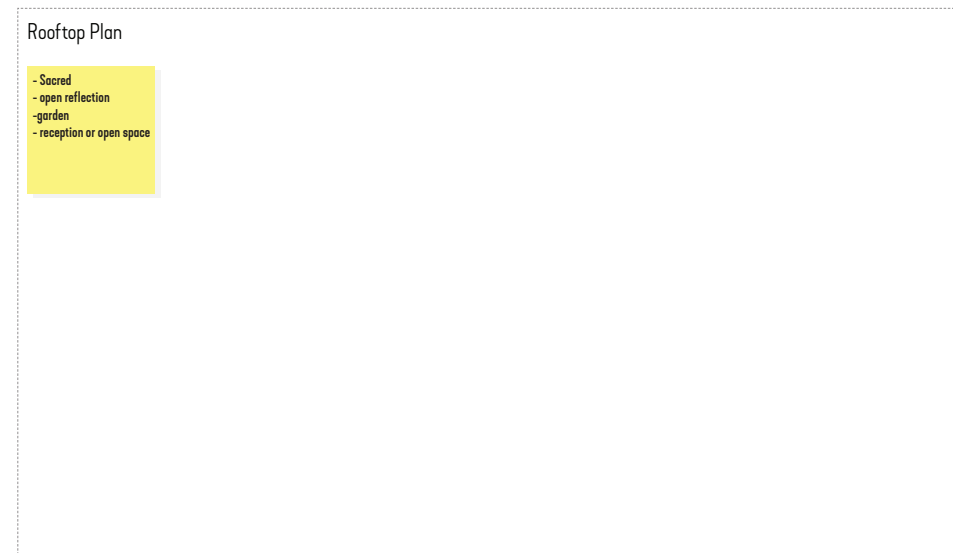
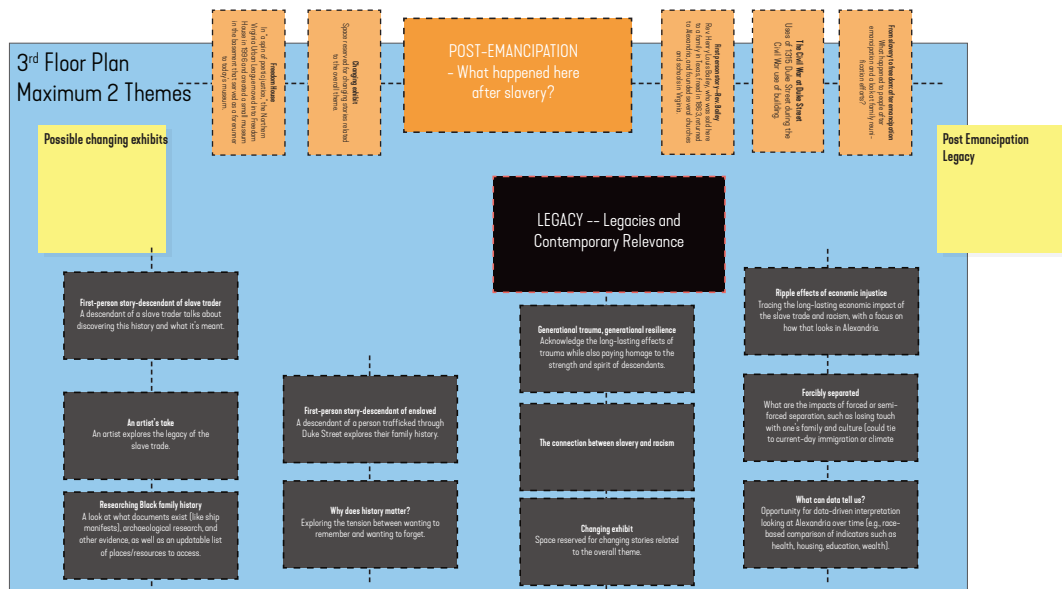
**Third Floor** – Legacy on third floor

### KEY HIGHLIGHTS

Other topics – lecture topics that didn't require the site to tell the story

# 1315 DUKE STREET: INTERPRETIVE MESSAGING | SESSION 2 : **GROUP 1**

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?



## COMMENTARY + DOCUMENTATION

Started at top and moved down

**Basement** - heart of the building  
- Ann B Roses voice

**First Floor** - should not have a set entrance, could have potentially two entrances - just come in.  
- Depending on when you come in Caucasian vs enslaved - but everyone comes into reception area.  
- **Holograms** - everything comes to middle  
- **At the center is a lucite floor** - horror in the basement - the hearth

**Second Floor** - local vs scope and scale - with map in middle with a 3d pop out of Alexandria  
- Alexandria's role

**Third Floor** - post emancipation/changing exhibit  
- legacy

**Fourth Floor** - rooftop garden for reflection

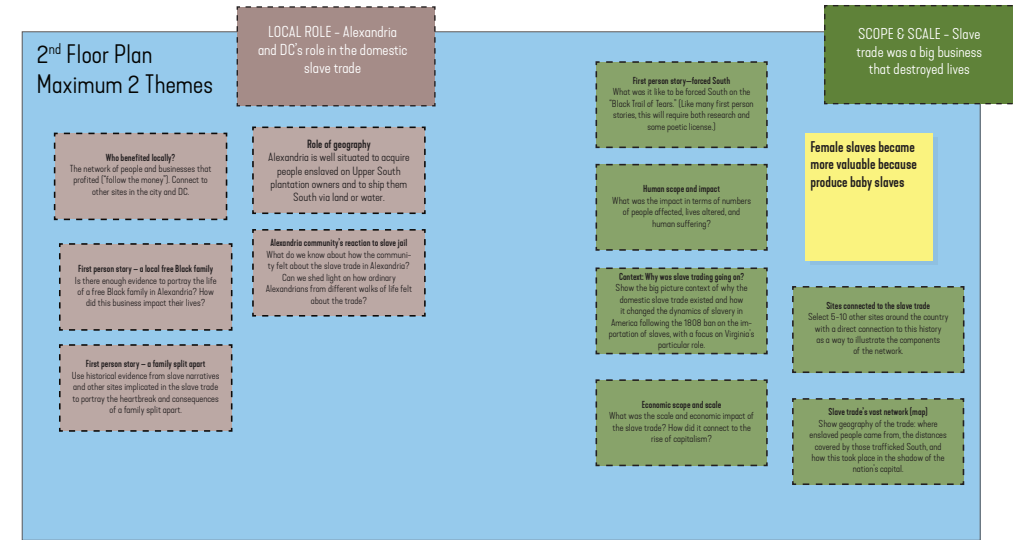
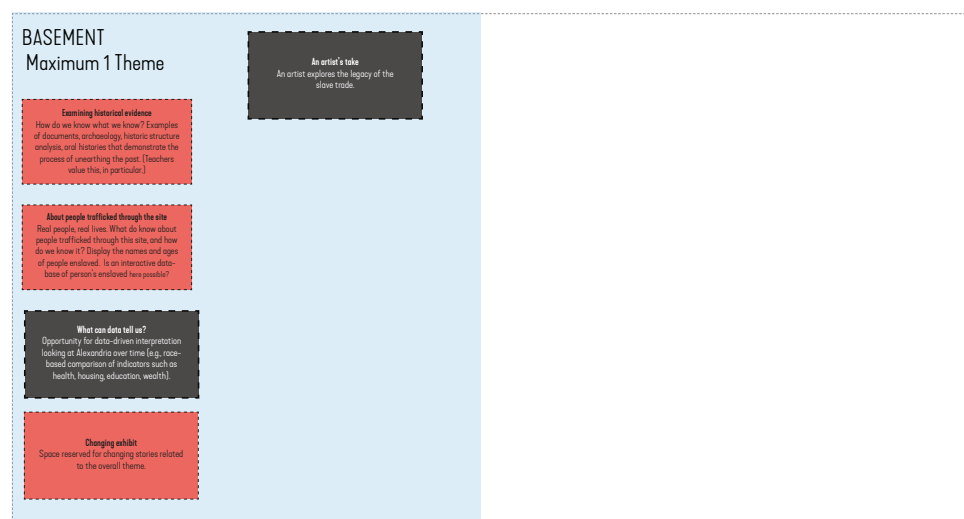
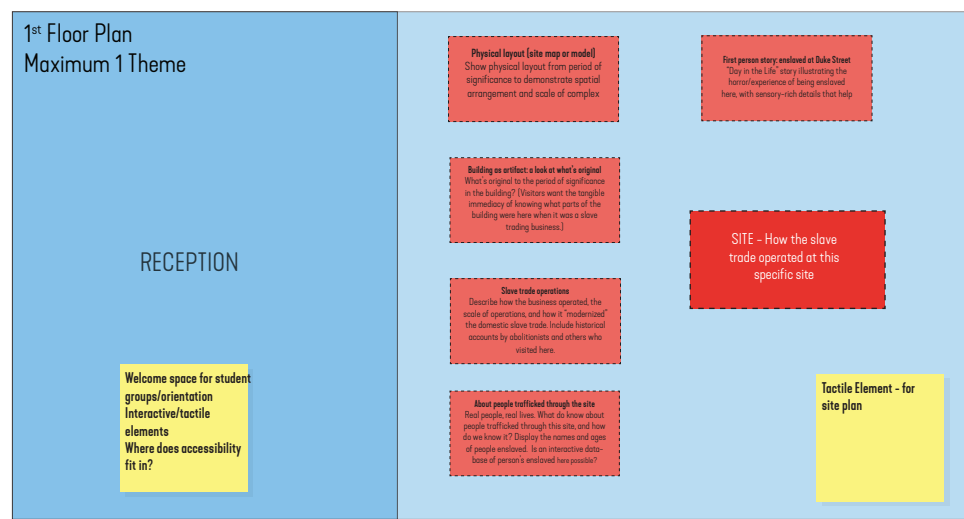
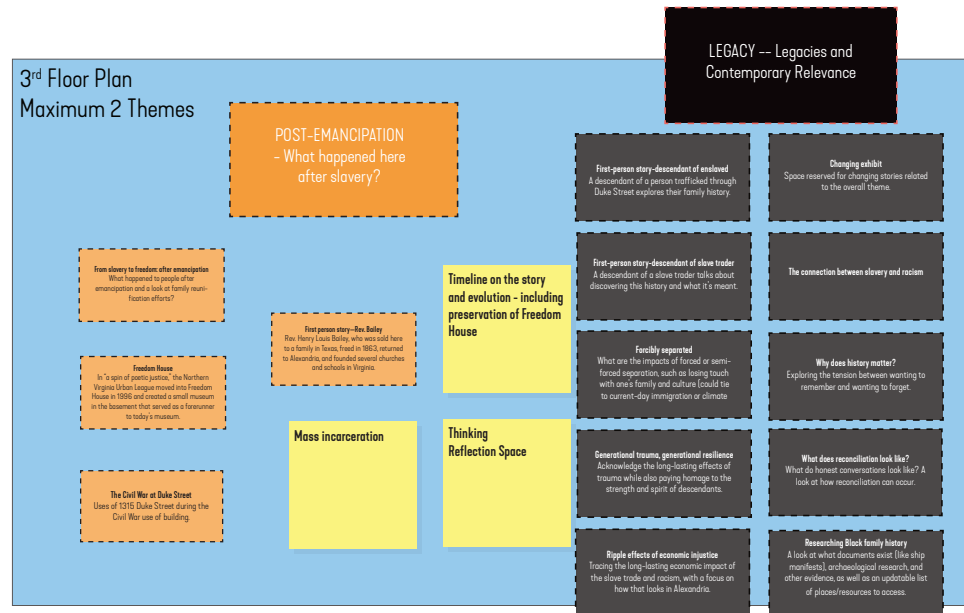
## KEY HIGHLIGHTS

Roof top open sites space - time to reflect - garden  
Stairs and elevators - accessible for everyone



# 1315 DUKE STREET: INTERPRETIVE MESSAGING | SESSION 2 : GROUP 2

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?



## COMMENTARY + DOCUMENTATION

**Basement** - blend of legacy and site, evidence, art changing exhibit if accessible, artistic take

**First Floor** - welcome space (especially for student groups), interactive displays, site map at beginning, site and what happens there.  
- target accessibility

**Second Floor** - local vs across country, women who were enslaved  
- scope and scale

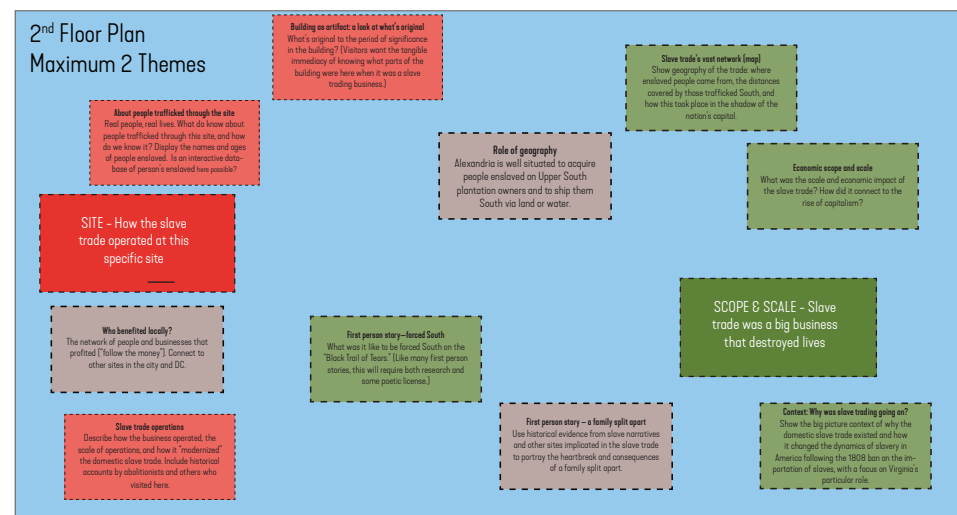
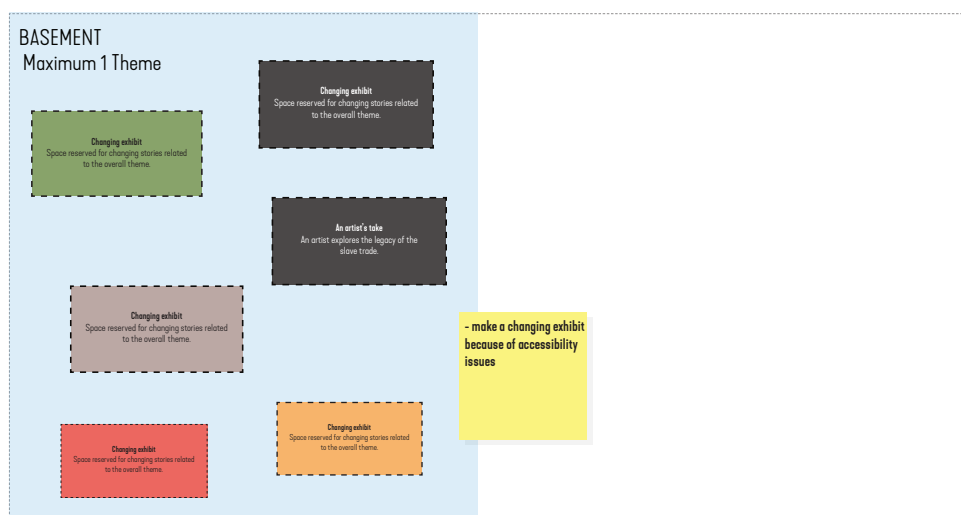
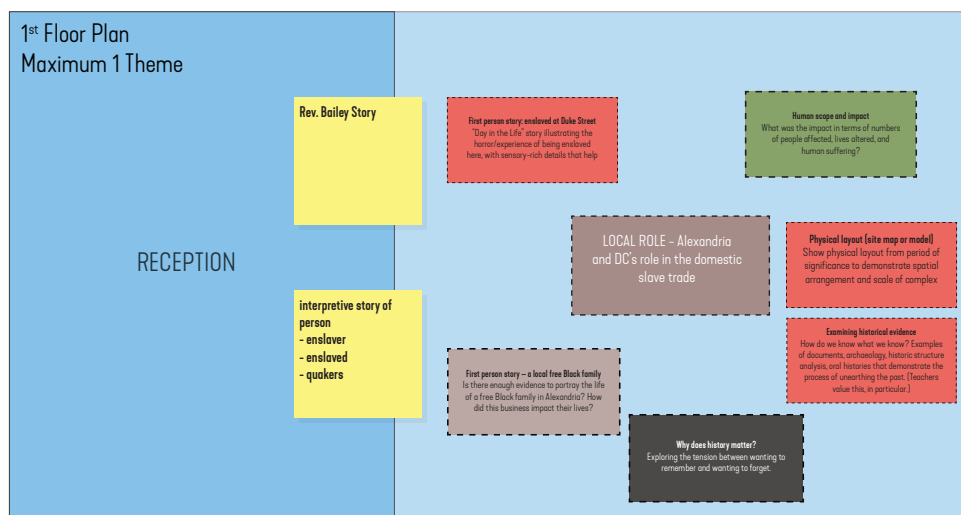
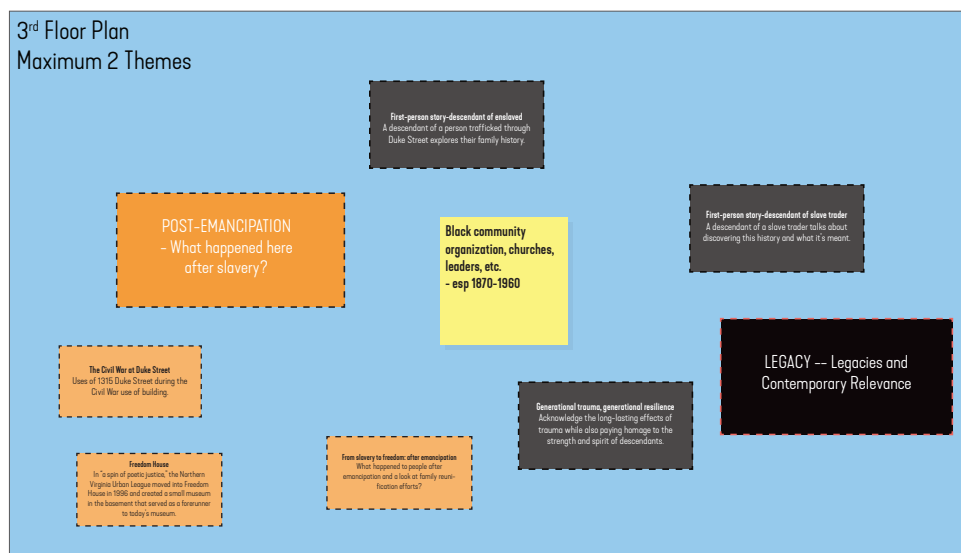
**Third Floor** - thinking/reflection space, Legacy museum - reflection space by the time you got there you were a train wreck, post emancipation, changing exhibit, mass incarceration, timeline

## KEY HIGHLIGHTS

Urban League, City of Alexandria basement and accessibility

# 1315 DUKE STREET: INTERPRETIVE MESSAGING | SESSION 2 : GROUP 3

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?



SESSION 2: GROUP 3 PRESENTING

## COMMENTARY + DOCUMENTATION

**Basement** - Took pieces from each theme and made basement for changing exhibit  
- artist installation  
- emotional

**First Floor** - Overarching theme - people, visitor takes on persona of the enslaved or enslaver, blew up themes, brief overview of timeline and person - personal story

**Second Floor** - Scope, learn about scale of slave trade, who benefited  
- Rev. Bailey

**Third Floor** - Post emancipation/legacy, individuals to tell a story, 1870-1960 gap in story - legacy great programming but maybe not exhibits  
- reconstruction  
- post-bellum  
- descendant stories

## KEY HIGHLIGHTS

**Legacy** - first person descendant stories, generational trauma/resilience  
**Content for when it was apartments** - did they know history?  
**Basement as entry**  
**Some may not go through whole museum**  
**Human stories on first floor** so that you get the stories up front

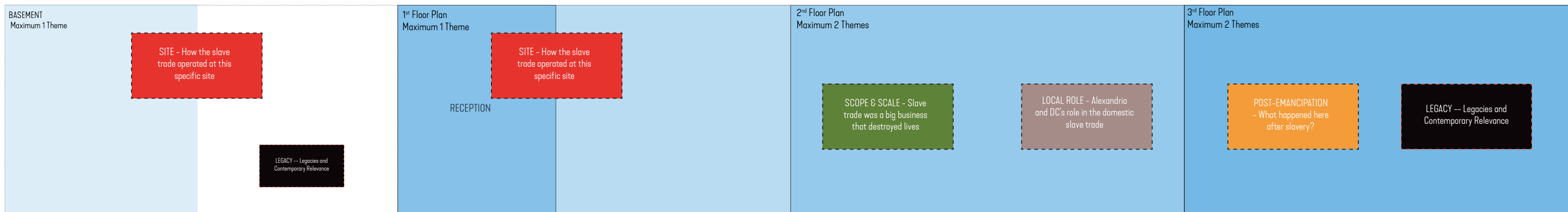




# 1315 DUKE STREET: INTERPRETIVE MESSAGING SUMMARY

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?

### INTERPRETIVE FLOOR PLANS



#### Basement

Re-purpose basement exhibit or put in old full exhibit

- Include Edmonson sisters
- Rev. Bailey story

**Glass floor-** See through to basement, artifacts, historic evidence, changing exhibits

- Powerful space

Access issues, **understand confinement**, place where one believe something awful is going on

Hearth - Ann B. Roses voice

Blend of **legacy and site, evidence, changing exhibit if accessible, artistic take**

Took pieces from each theme and made basement for **changing exhibit**

**Oral history** should be told in the basement and visitors should move through the space stopping to view **digital kiosks** which provide understanding, and in the center of room is first person's testimony. **Legacy should also be acknowledged on every floor.**

#### First Floor

**Scope and scale** as well as Alexandria role

- Other places in Alexandria for stories
  - Plaque for **Urban league**
- **Start on first floor and go up or top floor and go down**

**Significance of site** with short video of what you will find

**15 minutes to capture attention** - Where am I, what is building, how do you know what happened here in first room.

Start story on first and then extend to second

Two entrances - just come in. Depending on when you come in Caucasian vs enslaved - but everyone comes into reception area.

**Holograms - everything comes to middle**

Welcome space, especially for student groups, site map at beginning, site and what happens there.

Overarching theme - people, visitor takes on persona of that person, blew up themes, brief overview of timeline and person - personal story

#### Second Floor -

**Totally dedicated to story of slave trade of U.S.**

- Network
- Economic scope and scale
- Human scope
- Stories
- Alexandria - role of geography - suitable
- Who benefited
- Reaction
- Human aspect - local free black families
- Changing
- First person narratives, bigger national picture

**Local vs scope and scale -**

- with map in middle with a 3D pop out of Alexandria
- women who were enslaved
- who were owners connected to, transition to third floor - thought break

#### Third Floor -

**Post emancipation/legacy & contemporary relevance**

- Urban League - could purchase it and have insight for museum in basement
- **Changing exhibits**
- If you can find descendants
- Piece of history to tell very well - this site is what is important

**Rev Bailey** - local figure involved and sold from there

- Property during Civil War
- Connectivity to local sites

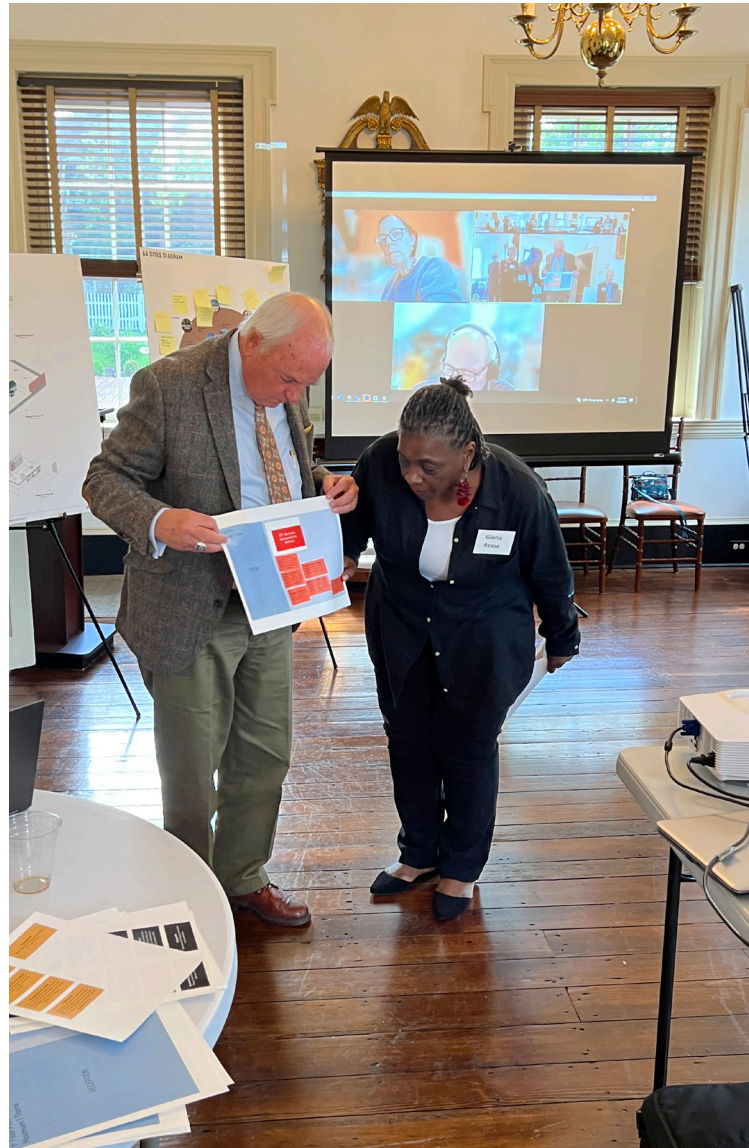
**Thinking/reflection space**, Legacy museum - reflection space by the time you got there you were a train wreck, post emancipation, changing exhibit, mass incarceration, timeline

Post emancipation/legacy, individuals to tell a story, 1870-1960 gap in story - legacy great programming but maybe not exhibits

Descendant of slave trader and slave, neighborhood/churches, fraught section and less fraught section, Franklin farm/Angola prison connection



# ACTIVITY #1, SESSION 1 - SESSION EXPERIENCE





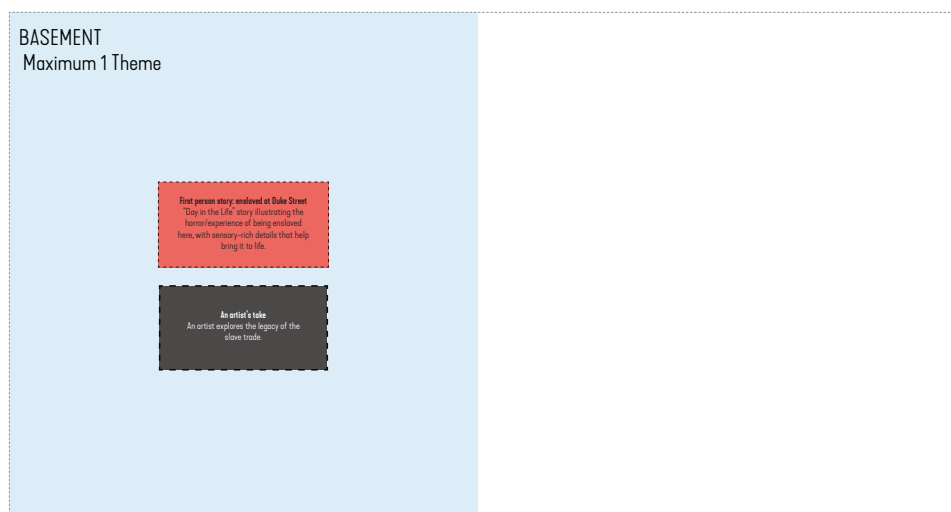
# ACTIVITY #1, SESSION 2 - SESSION EXPERIENCE





# 1315 DUKE STREET: INTERPRETIVE MESSAGING | SESSION 3 : HIGH SCHOOL STUDENTS GROUP 1

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?



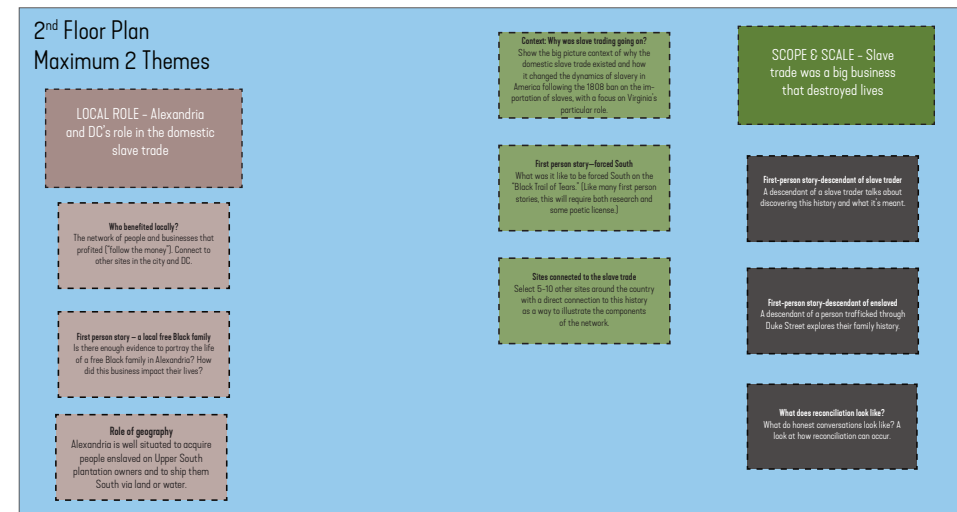
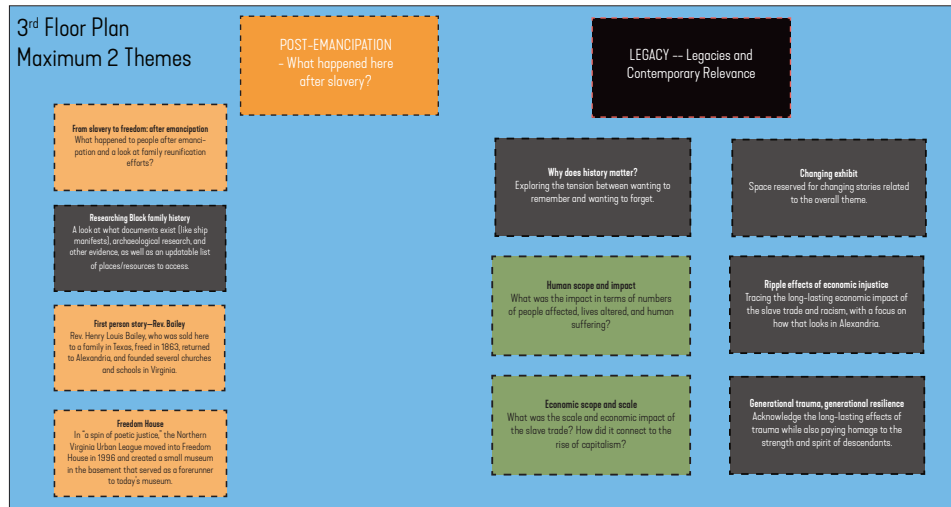
## COMMENTARY + DOCUMENTATION

- Mixed legacy into the different sections. Including how these topics effect us today/how history shows up today was consistently important
- Important it was to end the exhibits with some hope/ the idea that "life doesn't just suck." Highlighting stories of free Black people and resilience in general were key to that conversation.
- Did not see the basement themselves, but assumed given its importance to others, that it should be open in some way. While the exact content varied, participants wanted a more reflective space that was quiet and allowed visitors to pace if/how they took in information. Personal stories fit into this space, but they preferred it not be through audio/visuals so you could have quiet if you wanted
- In addition to looking at legacy of this history today throughout, there was also this thread of family/ generations. From stories of past separation and attempts at reunification to tracing ancestry today (either successfully or not), the concept of family and generations resonated with them.
- Highlighting what is original was important. This group suggested it to be up front in the reception area.
- This group had a specific flow that began hard-hitting with facts and emotion (hence scope and scale and site specific pieces on first floor), then shifts to context (impact of forced separation and its legacy, economics and Alexandria's role) and ending with what happens next?—legacy, life after slavery, inspiring stories that examine generational trauma and resilience, reconciliation (including what do you do with this information once you know it? Coming to terms with personal history)
- This group did not included the Civil War. It could be noted on a timeline or referenced because that's the source of a photo, but this isn't the museum that dives into Alexandria during the Civil War and this site specifically during that time.
- This group made space for artist's interpretations in different spaces



# 1315 DUKE STREET: INTERPRETIVE MESSAGING | SESSION 3 : HIGH SCHOOL STUDENTS GROUP 2

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?



## COMMENTARY + DOCUMENTATION

- Mixed legacy into the different sections. Including how these topics effect us today/how history shows up today was consistently important
- Important it was to end the exhibits with some hope/ the idea that "life doesn't just suck." Highlighting stories of free Black people and resilience in general were key to that conversation.
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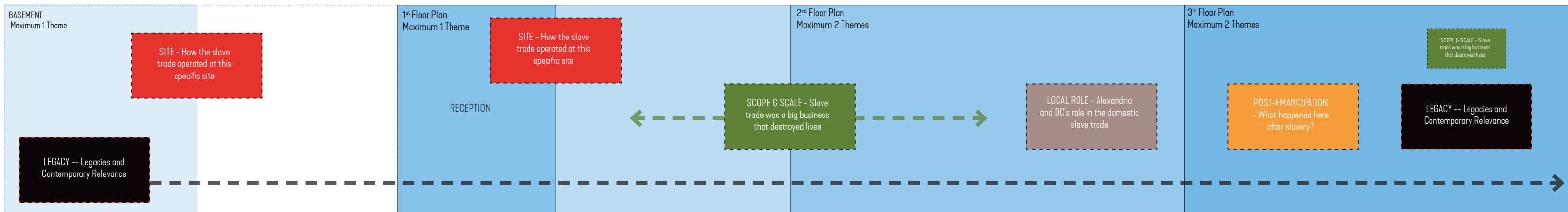




# 1315 DUKE STREET: INTERPRETIVE MESSAGING HIGH SCHOOL STUDENTS SUMMARY

## THEMES AND THEIR RESPECTIVE SUB-STORIES - WHAT ARE THE ESSENTIAL STORIES THAT NEED TO BE TOLD? WHAT'S THE PRIORITY?

### INTERPRETIVE FLOOR PLANS



#### Basement

- **Mixed legacy into the different sections.** Including how these topics effect us today/how history shows up today was consistently important
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  - From stories of past separation and attempts at reunification to tracing ancestry today (either successfully or not), the concept of family and generations resonated with them.
- **Did not see the basement themselves, but assumed given its importance to others, that it should be open in some way.**
  - While the exact content varied, participants wanted a **more reflective space that was quiet and allowed visitors to pace if/how they took in information.**
  - **Personal stories** fit into this space, but they preferred it **not be through audio/visuals so you could have quiet if you wanted**
- Highlighting what is original was important. A group suggested it to be in the basement.
- Artist's interpretations in different spaces

#### First Floor

- **Mixed legacy into the different sections.** Including how these topics effect us today/how history shows up today was consistently important
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  - From stories of past separation and attempts at reunification to tracing ancestry today (either successfully or not), the concept of family and generations resonated with them.
- Highlighting what is original was important. A group suggested it to be up front in the reception area
- Artist's interpretations in different spaces

#### KEY HIGHLIGHTS

##### On Circulation:

A group had a specific flow that began hard-hitting with facts and emotion (hence scope and scale and site specific pieces on first floor), then shifts to context (impact of forced separation and its legacy, economics and Alexandria's role) and ending with what happens next?—legacy, life after slavery, inspiring stories that examine generational trauma and resilience, reconciliation (including what do you do with this information once you know it? Coming to terms with personal history)

#### Second Floor -

- **Mixed legacy into the different sections.** Including how these topics effect us today/how history shows up today was consistently important
  - thread of family/generations
  - From stories of past separation and attempts at reunification to tracing ancestry today (either successfully or not), the concept of family and generations resonated with them.
- Artist's interpretations in different spaces

#### Third Floor -

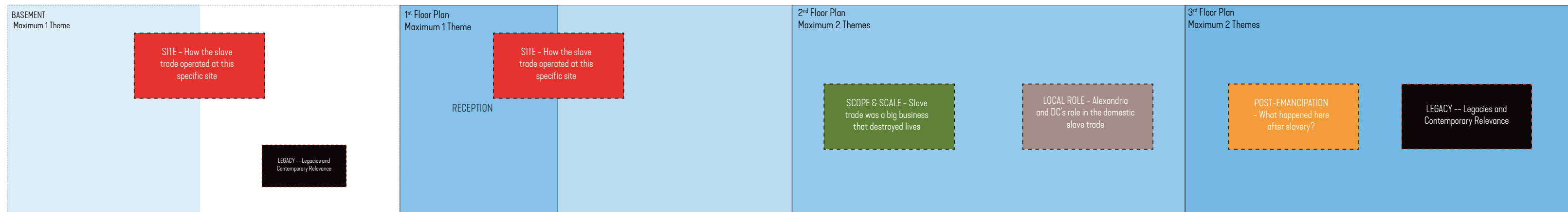
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# 1315 DUKE STREET: INTERPRETIVE MESSAGING FLOOR THEMES COMPARED

## INTERPRETIVE FLOOR PLANS | SESSION 1 AND 2



## INTERPRETIVE FLOOR PLANS | HIGH SCHOOL STUDENTS

