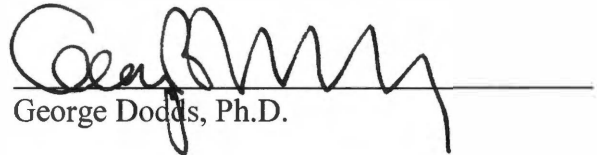


To the Graduate Council:

I am submitting herewith a thesis written by David James Baker entitled "Tragedy, Loss, and Memory: The Use of Rhetoric in Making and Marking a Site." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture.

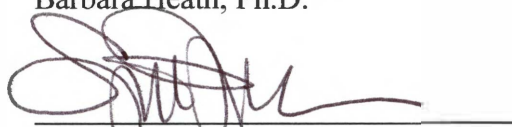


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And recommend its acceptance:



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Vice Provost and Dean of the Graduate  
School

Thesis  
2007  
.B35

TRAGEDY, LOSS, AND MEMORY:  
THE USE OF RHETORIC IN MAKING AND MARKING A SITE

A Dissertation  
Presented for the  
Master of Architecture  
Degree  
The University of Tennessee, Knoxville

David James Baker  
May 2007



## **Abstract**

How can architecture relate to sites of tragedy and loss by serving as an artifact disinterred, reminding a society of an important and forgotten event in its cultural history? I use rhetoric to understand the meaning of sites as they respond to a specific tragic moment. The site's physical objects and narratives influence the formation of the architecture in this thesis. I am interested in the rhetorical implications of the scene setting in post-modern plays, which open an interaction between actors and audience. This interaction functions through an abstract method of visualization, one we can use as architects to understand a site. Architects can use this methodology in the design process to provide opportunities for people to participate with the continuation and evolution of the site's narratives of tragedy and memory.

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## Key Ideas and Methods of Investigation

### Archeology

The architectural investigation of a site of a tragedy and loss is rooted in the archeology of the site. The archeology of the site provides exhumed artifacts that the architecture is able to respond and relate. These physical objects are the tangible pieces of evidence that help to connect us to the time period associated with the event of tragedy. The response of the architectural work involves the application of its inherent addition to the site. It is thus important to understand the different strategies of addition. Figure 1.1 located in the appendix, helps to illustrate the idea of seeing the layers of archeological evidence present in a site. The various building foundations built on top of one another over time create a palimpsest of memory, telling the history of a site.

Carol Burns in her essay, "Site Matters," outlines three examples of how architecture relates to an existing site. The first extension is a way of disguising any new pieces by maintaining the "look" of the existing. A second method is to ignore the existing site, especially as one might understand a site as being without a preexisting meaning. Finally, the option investigated within the framework of this thesis, deals with understanding the character of the existing site and responding to it in a way that allows a condition in which, as Burns states, "the new participates with existing" (Burns, p155).

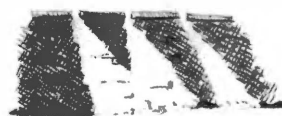
I have identified three means of archeological activation: deconstruction, preservation, and transformation. Each of these collaborates with existing structures in terms of extension, disregarding the site, and participation.

Deconstruction requires the dismantling of existing elements in order to uncover deeper historical artifacts. The level of deconstruction correlates to the historical elements or period one is trying to reach. In addition, the act of deconstructing carries meaning in terms of the stance the architect is taking; it makes a statement regarding what the architect deems important to keep or remove. Figure 1.2 serves as a diagram relating to the use of deconstruction in sites of tragedy. Deconstructing a site of tragedy is a means to stem either the desire to remove the memory of the tragic event so as to forget the tragedy, or a response to returning to a memory and de-constructing the layers of new history written over the original tragedy.

The act of preservation strengthens and revives a history buried or neglected through time. Identifying what one should preserve is important in providing tangible pieces with which to relate and to experience.



*Fig. 1-1 Layers of Building Archeology  
(see larger images in Appendixes)*



*Fig. 1-2 Building Over the Memory*

Finally, transformations are ways of reviving the ruins of the historical events, yet allowing for a continuation of life as something else, possessing a new purpose. Transformations allow the architect the opportunity to connect to the past with a tangible element, while maintaining the freedom and ability to define a new purpose.

How can the new architectural response participate with the existing? To answer this question it is useful to turn to Aldo Rossi. Rossi identifies the way building types, independent of their function, possess a permanence that transcends the time of history. He recognizes two types of conditions that these permanent or “persistent” structures can represent: pathological or propelling. Pathological elements are those structures that hinder the growth and evolution of the city, while propelling elements bolster growth and enhance the life of a city (Rossi p60). This is important in determining ways to relate to the artifacts unearthed as representational of not only the memory of the site, but also how they can continue to live within the city fabric as a propelling, continually evolving element.

Architectural constructs are only one aspect of the archeological elements associated with realizing the physical objects within the site. The artifacts of the tragic event itself serve as iconic symbols related to the story and memory of the event. These objects, displayed and archived in museums and libraries related to the site and event, offer further opportunities for the architect to connect the narrative of the event to the site, guiding the formation of the architecture.

### **The Rhetorical Narrative and the Post Modern Stage Set**

Rhetoric is the art of communication, the study of how a speaker communicates with an audience. The audience and speaker attempt to reach a common ground of understanding using the tool of a common language. Using rhetorical methods helps us understand a site as rooted within a common memory. Rhetoric informs how we define place in terms of the connections of meaning and object (Kunze p25).

- “Object” in this case relates to the physical constructions that define place along technical boundaries and forms. These include the buildings, the street, and the physical constructions. The physical constructions are revealed through the archeological analysis and response described above.
- Meaning is associated with the memory we assign or associate or “read” into the collection of physical objects and thus present ourselves an understanding of place.

Aldo Rossi identifies place as an association with memory. The architecture is both the building (objects – physical) and it is imbued with associations of its past, memories and meanings. These memories, when identified amongst the cultural whole, begin to inform the city, the collection of these memories, single place creations (Rossi p21-22).

The metaphor of place as communicated through and understood via literature determines the mental vision of place and the definition of space via rhetoric (Kunze p29 - 30). For Aldo Rossi, the narrative plays a crucial role in the formation of place. Rossi's descriptions of places from his childhood present examples of connecting an object to meaning and memory and how the sense of place emerges.

The narratives surrounding the site and the memory of the tragic event help to create in our minds a mental picture. This mental representation can find its way to the visual realm in terms and conditions related to how theatrical narratives set the stage for a scene in a play. The responding stage set serves, specifically in post-modern theatre, as an abstracted frame that activates the audience's own interpretations and biases upon the scene. The theatrical stage set is an excellent means with which to exercise Kunze's analysis of how rhetoric is used in making place.

The stage sets of post-modern plays offer specific examples of how an abstracted narrative of place or site is interpreted in form. Samuel Beckett's play, *Waiting For Godot*, begins with the scene description for act I: "A country road. A tree. Evening." This simple means of expressing the site where the rest of the play is staged allows the audience to imbue within the scene all the endless possibilities of landscape outside the realm of the stage or even the theater building. The resulting interpretation of the stage for such a production typically involves the use of four basic elements: the stage, the tree, the lighting, and the actors [figure 1-3]. These four elements rely on the audience to participate in filling in the details of this place or site. Each element can be further analyzed in relation to architectural aspects.

The stage provides an attachment to the ground, horizon, a connection, anchorage and boundary defining the specific location of where the actors' event is staged or takes place. Actors use the tree, a prop serving as an iconic symbol that helps the audience and actors to work in relation to the scene's narrative and site, as a tool. This tool relates to the world outside the physical environment by accessing the mind and memory. The audience, when interpreting the play, focus on the symbol the prop attempts to convey. Lighting is extremely important in post modern theater in that it directs audience attention, sets certain conditions of emotions and moods, and conveys a passage of time. In *Waiting For Godot*, lighting gives a sense of time, the backlit daylight representing in act I, evening. Finally, the actors activate the stage site; they add movement and help to tell the story, but they also relate to possibilities off stage. They bring to a specific scene the character's history, acting on the implied expression of the character's origins and the character's memory. The actors also give human scale to the scene and this helps the audience to relate to and project themselves upon the stage, placing their own memories upon the characters.



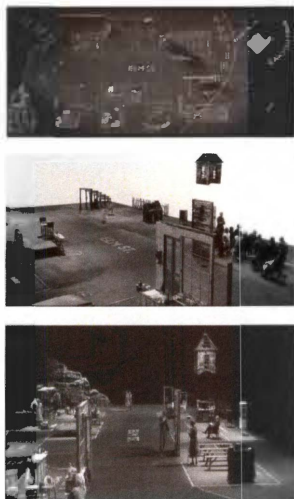
Fig. 1-3 "A country road. A tree. Evening."

I am using the elements of the post modern stage set to determine a visual and physical embodiment of latent memories associated with the site and the tragic event. The method will involve employing the four elements of the scene setting: stage, prop, lighting, actors. This methodology is also apparent in the stage setting from the Lars Von Trier movie, “*Dogville*,” [figure 1-4]. Von Trier incorporates the town plan coupled with specific iconic symbols to represent buildings within the townscape. Von Trier’s stage setting identifies the properties of each element relative to the specific site’s location and the memories associated with the site’s history. An example of which includes identifying and extrapolating the abstract iconic symbols that serve as props in the scene.

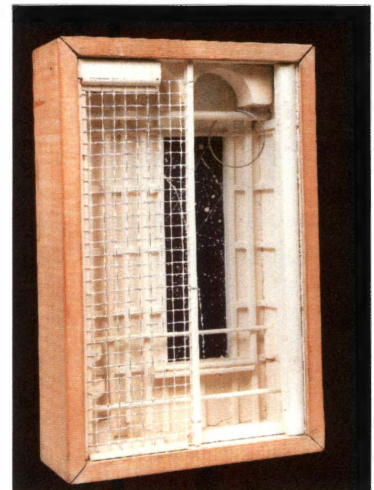
Another media that uses these similar properties include shadow boxes. I have included images of shadow boxes by Joseph Cornell [figures 1-5, 1-6, 1-7]. Here the same ideas of narrative and symbols serve to evoke the idea of a site or specific place. The symbols, normally associated with more mundane functions, when grouped together within the framework of the shadow box begin to evoke a memory of a site.

### Adaptations and Evolutions

The responses to sites of tragic history are often times forgotten, written over, and erased from public memory. An archeological analysis of a site serves to unearth the layers of history that come after the event that attempted to write over, write anew, or erase completely any memory. An architectural response, helping to evoke a memory misplaced, has the ability to create opportunities, serving as a backdrop as such, to social uses outside of building program that relate to a memory of the past event. The architecture thus acts as a social enactor for future events. The resulting ceremonies and rituals, the public’s interacting with the building, are constructs and products of the design process.



*Fig. 1-4 Scenes from the movie “Dogville”*



*Fig. 1-7 Joseph Cornell Shadow Boxes*

## Mapping the Site

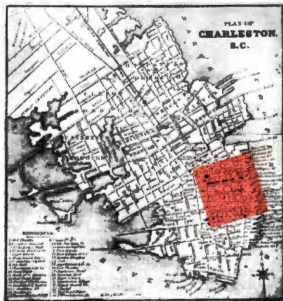
To establish a thorough understanding and identification of the site for the architectural project in Charleston it becomes important to employ the use of maps and specific mapping techniques. The three mapping subject areas I will focus on will be history, culture, and current organization and orientation of the city of Charleston.

By looking back through the history of Charleston and the continued development and growth of the city one can begin to identify specific events and locations that generate a narrative, characterizing the image of the city. Aldo Rossi uses the term study area to describe the analysis of a specific portion of the city, “in which urban artifacts are manifested (Rossi p 63), [figure 1-6]” and later further defines study area more completely as, “a concept that takes in a series of spatial and social factors which act as determining influences on the inhabitants of a sufficiently circumscribed cultural and geographical area (Rossi p 64).” The study area or the site is understood in relation to the context within which it resides. The elements that make up the information pertinent to structuring and understanding a site begin with the identification of boundaries (Rossi p63).

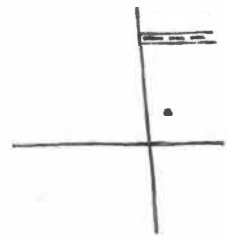
Primary elements are for Rossi the areas of a city that have acted as the major structuring forces of the city (Rossi p86) [figure 1-7]. The identification of these elements in Charleston will provide a crucial link in understanding the character and image of the city.

Mapping the history of the city constitutes a way of discovering the artifacts and elements that have given form to the city. Permanent artifacts have either continued to evolve and stimulate growth within the city or have remained unchanged and stagnant through time. I will be identifying the growth patterns of the city in order to determine where these artifacts are located in Charleston. These primary elements constitute not only specific buildings and monuments, but displayed in the form of neighborhoods and events as well.

Mapping the cultural conditions within Charleston forms a second aspect in building the narrative and form of the city. It will be important to identify locations of individual cultural and demographic districts and overlay with them the story indicating reasons for their settlement specific to the context of the whole city.



*Fig. 1-8 Map of Charleston, 1849*



*Fig. 1-9 Identifying the Persistent Elements*

To begin to put together the layers of both the historical and cultural analysis will serve as a foundation for recognizing the current responses the city has made in its present formation and structure.

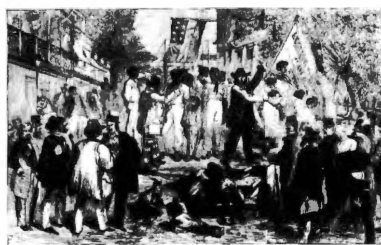
Each mapped layer will serve to further allow the narrative of the city to begin to speak and thus become further defined. For each mapping type, differences of scale will give indication of how the larger context of the city influences the more specific locations of the project sites. In analyzing the study area, an important consideration becomes recognizing the elements that are currently present in physical form as well as those that are absent. In a city such as Charleston that maintains a long history, charged with tragic memories of the slave trade, a major aspect of the city's narrative and image stem from the stories of attempts to erase the memory of specific events. Discovering and unearthing these elements no longer physically present will generate a deeper understanding of the city as a whole.

## Site

South Carolina's notorious history of slavery and specifically Charleston's status as a major embarkation point for slaves to the country provide a backdrop for the exhumation of a lost memory of the slave market in the historical Charleston of today. Charleston's rich market history is shadowed by a past associated with the slave auctions of the 18<sup>th</sup> and 19<sup>th</sup> century [figure 1-8]. I am interested in the locations of these auction houses and the possibility of evidence that points to the Old Charleston Market as a place where public slave auctions took place. Currently the city makes minimal mention of its slave trading past; small placards annotate the slave market and a plan exists for a museum of the slave trade in one of the slave market auction houses. The current Old Charleston Market, disconnected from this dark past, is currently a site of souvenirs shops and novelties. I believe an opportunity exists that could provide a connection with this past tragedy and serve as a social symbol of the struggles of a culture that plays an important role in Charleston's rich and diverse community.

The tragedy of the slave trade in Charleston, South Carolina offers many opportunities and sites with which to utilize the key ideas of this thesis. I think the evidence of how the city has tried to write over the tragic memory of the slave trade indicates a kind of deliberate decision to preserve a specific time and type of historical period. The city thus lacks an architectural response that allows for commemoration, through the participation of the community, with the city's complete history. The framework outlined in the thesis statement fits with the current rhetorical approach to the site and is useful in determining and unearthing the memories of the tragic events.

The sites associated with the slave trade in Charleston offer a variety of archeological options. Specifically the physical objects still standing and modified for their current use include the Old Charleston Market sheds, the shell of the Slave Mart, as well as the preserved Customs Building and City Court House. Paths and circulation routes that have been altered, changed, and covered over will give indication of how the lives of enslaved people flowed within the realm of public and private spaces. In addition, the Charleston building types that evolved to accommodate servant spaces will be useful for study. The segregated spaces of served and servant are indicators of two kinds of worlds present throughout Charleston's history. Craig Barton, in his book, "Sites of Memory," discusses the way African Americans have shaped the landscape of the American environment. Barton uses the term invisibility to describe the manipulation of spaces, specifically the use of "haha's" to hide black slaves from view at Jefferson's Monticello, to separate and disguise slavery in the landscape (Barton p9).



*Fig. 1-10 Slave Auction in Charleston, SC*

In order to gain a better understanding of the experience of the slave trade in urban Charleston I will utilize many of the detailed slave narratives describing the tragic scenes. These narratives provide insight and guidance in setting up a scene from the memories of those who experienced these spaces and events. I will be able to create abstract theatrical visualizations from these narratives that attempt to manifest the memories associated with these sites into a physical form and environment.

Finally, the architectural response to the site will provide a backdrop to not only remember the tragic past, through future ceremonies, but will serve as way of healing and reversing continued cultural division.

## **Site Analysis**

The site analysis presented below is separated into two parts. The first part will present an analysis of Charleston in a from a broad, large scale view. The subsequent analysis will look directly at the specific sites associated with the project.

The following analysis is broken down into three categories. The first category looks into the underlying geographic conditions inherent to the Charleston peninsula. The second analysis deals with the historical development of Charleston and specific aspects associated with slavery. The final analysis examines the current makeup of Charleston through its infrastructure and demographics.

### *Geographic Analysis*

The Charleston peninsula, situated between the Ashley and Cooper Rivers, consists of low-lying tidal marsh land, prominent along the South Carolina coastal region. Charleston's development over time is a correlation of continual fortification of these marshland areas, the result of which equates to a well defined edge along the lower part of the Charleston peninsula [figure 1-9].

The geographic conditions of Charleston, its low topography and proximity to both river systems and the open ocean, make it susceptible to a range of climatic variables. Hurricanes, flooding, as well as major storm systems move through the area routinely.



*Fig. 1-11 Charleston Peninsula:  
Creeks, Rivers, and Marshland*

## *Historical Analysis*

The following diagrams exhibit the growth and development of Charleston. The original fortress wall can still be traced through the city along certain roads and streets. The early development of Charleston's wharf early-on, along the eastern edge of the peninsula, relates to Charleston's maritime history and tradition as a major port in the Southeastern United States. Development occurs westward and north as marshes become fortified to create buildable land foundations along the Ashley (West) and Cooper (East) River banks [figure 4-1].

The African American experience in Charleston is rooted in Charleston's prominence as a major port of entry for the African slaves pouring into America. This past plays a major part in the development of Charleston both in the relationship to a city built by slaves, by proceeds of their sale and trade, as well as by their work on plantations. In addition, the settlement areas of slaves and free African Americans within the city mark the continually expanding city edges. The following diagrams, figures 1-10 and 1-11, map the locations of key events related to slavery in Charleston as well as annotating the locations of African American settlement in the city.

## *Current Conditions*

The current infrastructure within Charleston serves as a demarcation and physical boundary that separates the predominately white and black areas [figures 1-12 and 1-13]. One can clearly note the United States Census information [figures 5-1 and 5-2] showing the city's demographics and understand the persistent nature of Charleston's segregation. African Americans have traditionally lived in the North part of Charleston or the "neck" region. This periphery has served as the location of many free African American settlements both before and after the Civil War. Like the traces of the original Charleston fortress wall, separating the civilized world of man from the natural tidal marshes, the major east west interstate connection acts as a trace denoting a different kind of separation along ethnic markers.



*Fig. 1-12 Landmarks Relating to Slavery*



*Fig. 1-13 Free African American Settlement Areas*

## Specific Sites

The thesis project constitutes four separate sites that relate to an overall program [figures 1-14 and 1-15]. The primary site is the location of the major portion of the program supplemented by three tertiary sites that help to connect specific points throughout the region related to slavery.

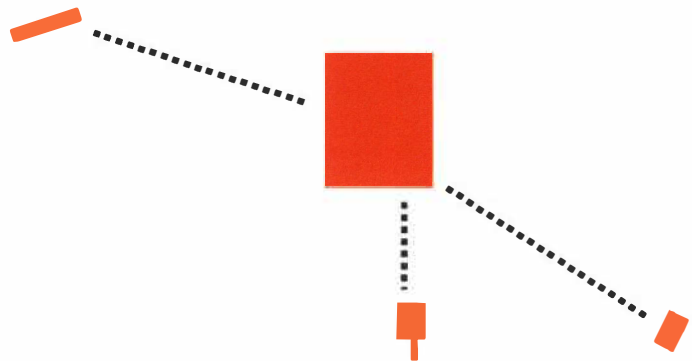
### *The Old Charleston Market*

The primary site is located along the Old Charleston Market between Church Street and Anson Avenue. Currently, a parking lot occupies the space which faces one of the Market place sheds. The Old Charleston Market is a major commercial location located in the center of Charleston's historic district and one of the main tourist attractions. Key landmarks in the area include the Market and surrounding shops and restaurants, as well as the Charleston Carriage stables, and the United States Customs House [figures 1-16, 1-17, and 1-18].

Church street, the western boundary of the site, is home to many of the historic churches in Charleston. The Saint Phillips Church is one block south of Market Street, its steeple a clear visual landmark seen throughout the surrounding area.

### *Sullivan's Island*

Sullivan's Island served as a primary embarkation point for slaves upon arriving to the United States. Slaves would disembark from the slave ships onto Sullivan's Island into one of its many Pestilence Houses. The island was a quarantine area for foreign passengers before they were brought into Charleston. The site currently has no notice of any markings relating to the embarkation point with the exception of a small placard. This site is also the location of Fort Moultrie, a national historic place dating to before the Revolutionary War [figures 1-19, 1-20, and 1-21].



*Fig. 1-16 Diagram of Main and Tertiary Sites*

### *Drayton Hall*

Drayton Hall is a plantation located 12 miles northwest of Charleston along the Ashley River. It is the only existing plantation that has maintained its original form since its construction in the late 1600s, surviving through the Civil War. Currently the plantation is a protected historic site and tourist destination, it is one of many plantations along the Ashley River [figures 1-22, 1-23, and 1-24].

### *Old Slave Mart*

Located on Chalmers Street in the Charleston Historic District, the Old Slave Mart is the only existing slave auction house in Charleston. Chalmers Street and State Street were the site of the majority of Charleston's slave auctions. The existing building maintains its original building structure along Chalmers, however the Slave yard, located in back of the mart is a parking lot at present [figures 1-25, 1-26, and 1-27].

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## **APPENDICES**

## Appendices

### Appendix 1: Project Development and Background

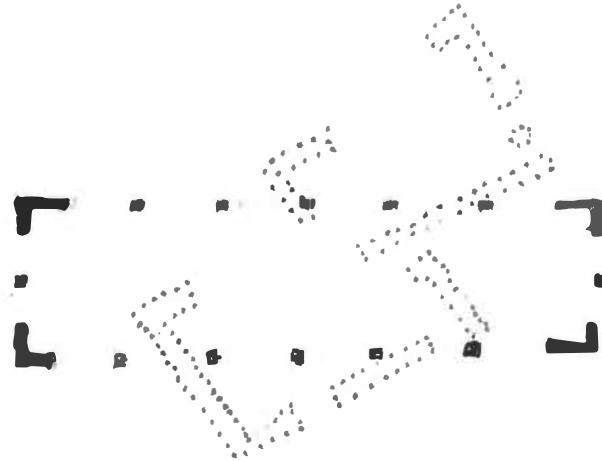


Figure 1-1. Layers of Building Archeology

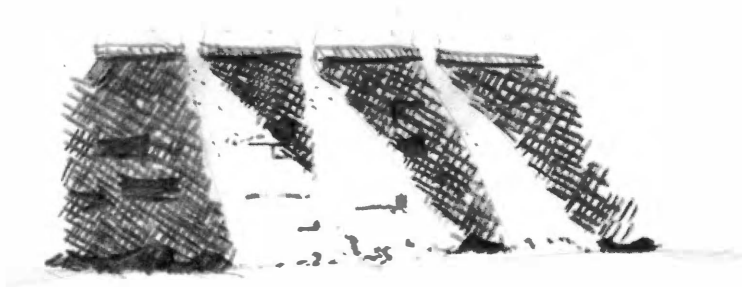


Figure 1-2. Writing (Building) Over the Memory

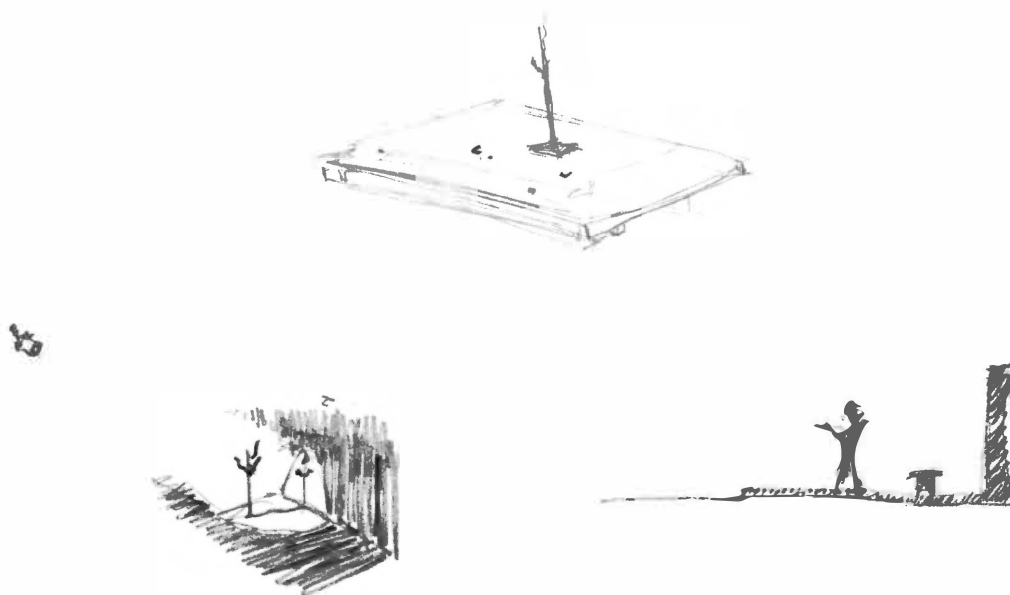


Figure 1-3. "A country road. A tree. Evening."

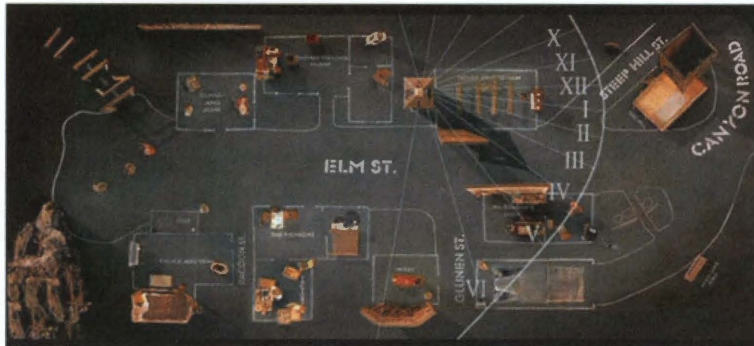
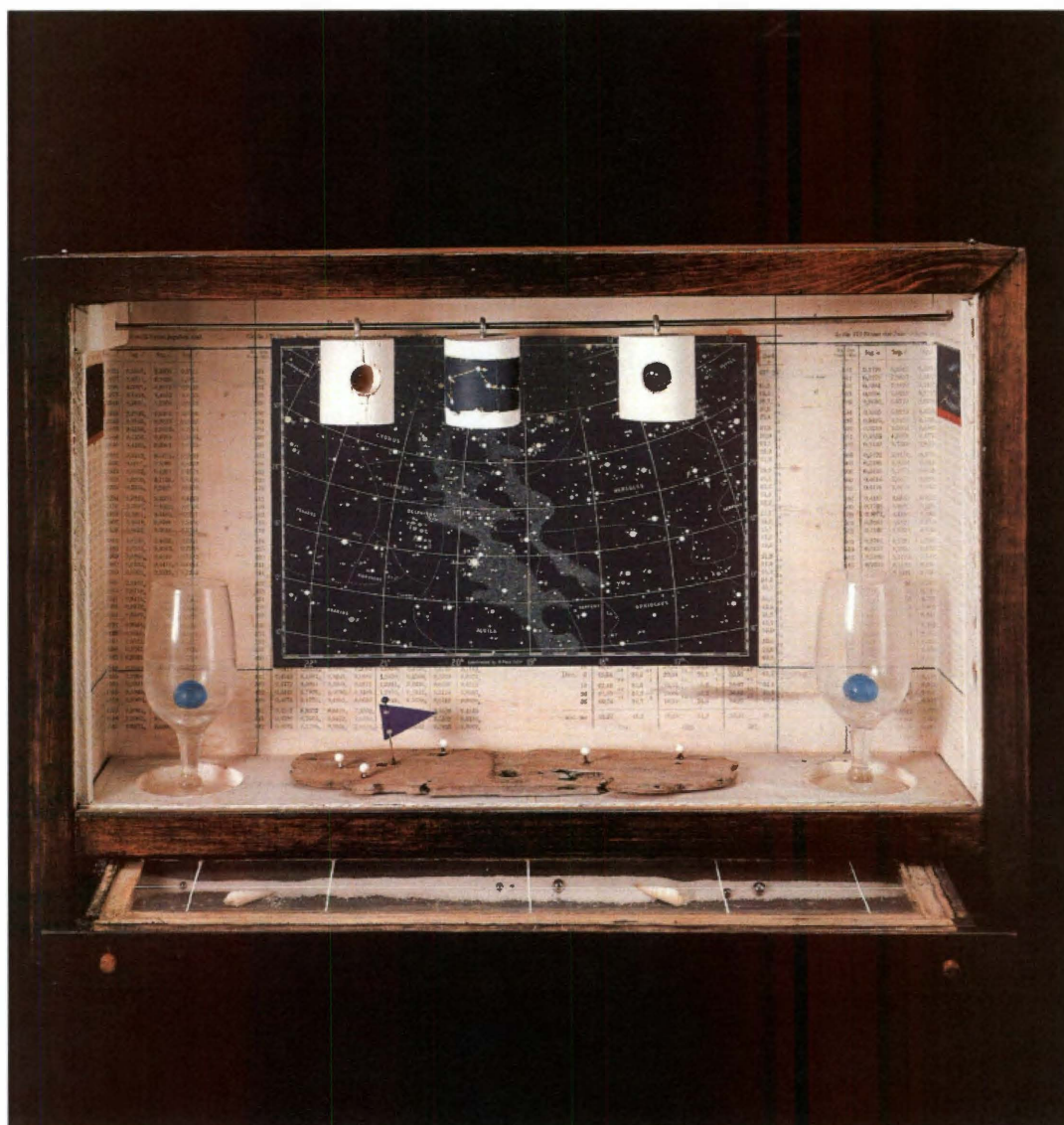


Figure 1-4. Scenes from the movie "Dogville"

An example of post modern theater set design. Note the use of plan coupled with specific symbols to denote place or in this case specific buildings in the townscape



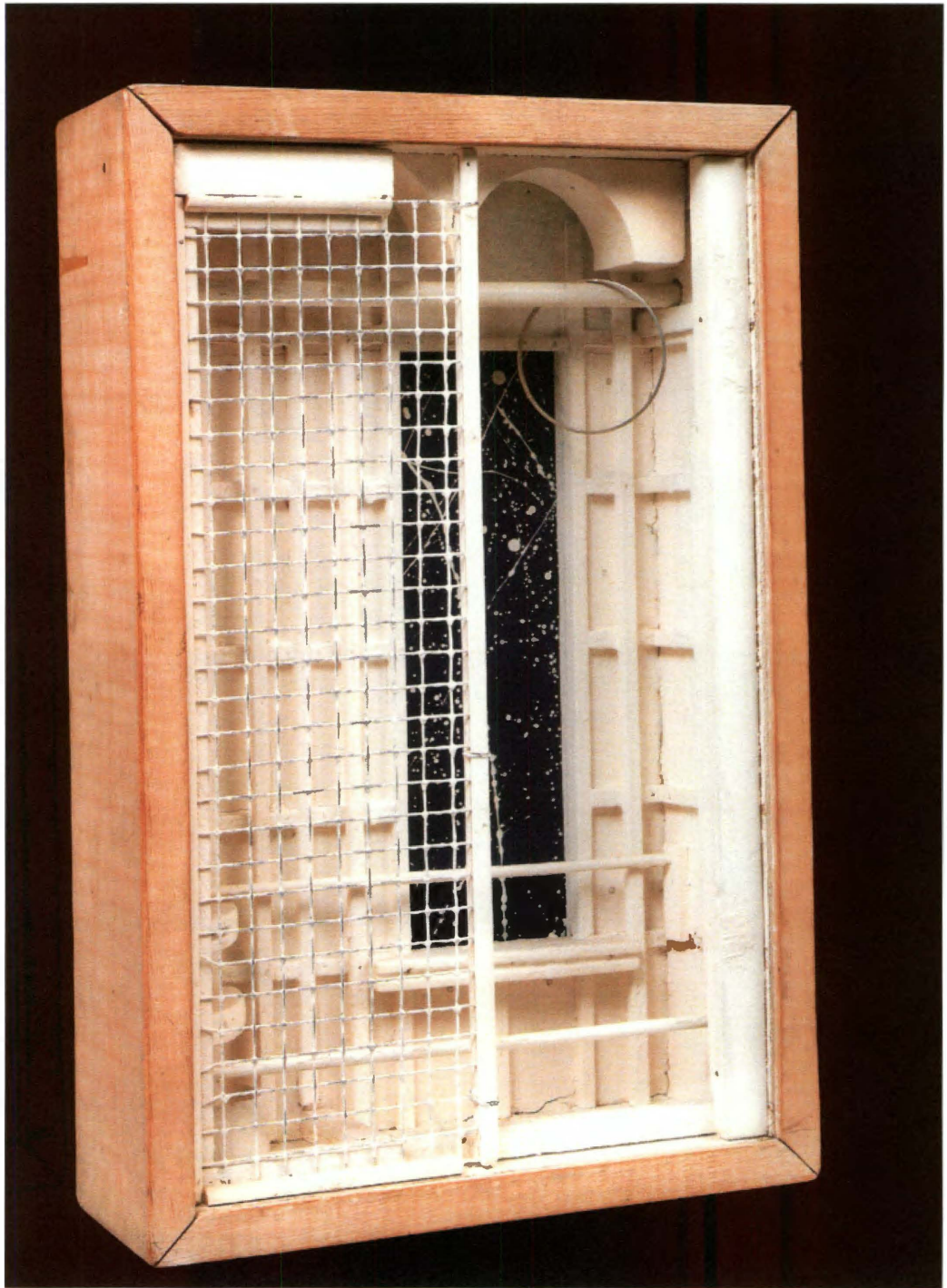
(source: Joseph Cornell: Shadowplay...Enidary)

Figure 1-5. Joseph Cornell Shadow Boxes, Untitled, c. 1956-58



*(source: Joseph Cornell: Shadowplay...Eniday)*

Figure 1-6. Joseph Cornell Shadow Boxes, Solomon Island, 1940-42



*(source: Joseph Cornell: Shadowplay...Eniday)*

Figure 1-7. Joseph Cornell Shadow Boxes, Observation Corona Borealis, 1950



(source: Charleston Historical Society)

Figure 1-8. Map of Charleston, 1849

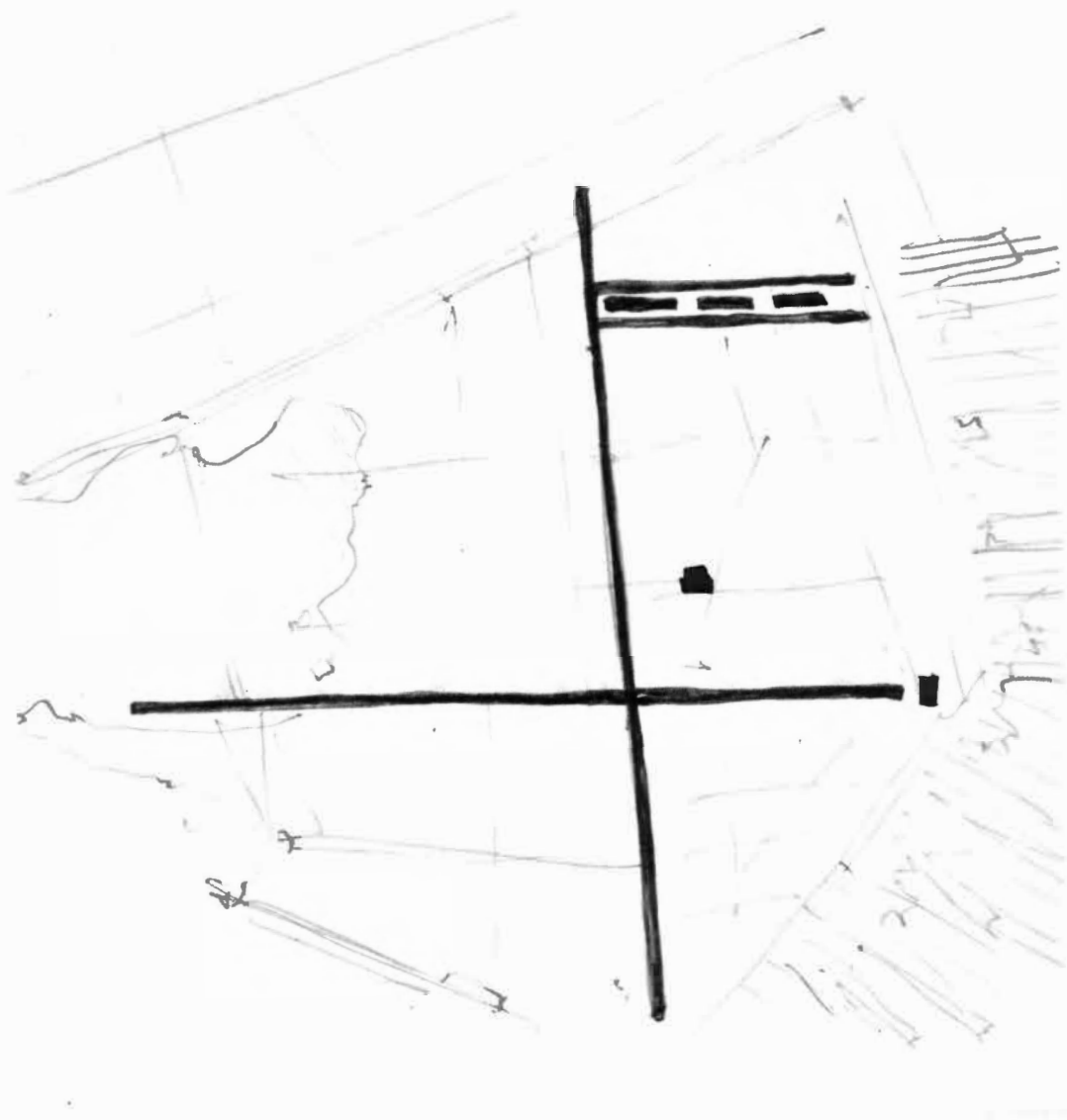


Figure 1-9. Identifying the Persistent Elements



*(source: Charleston Historical Society)*

Figure 1-10. Slave Auction in Charleston, SC



Figure 1-11. Charleston Peninsula: Creeks, Rivers, and Marshland



Figure 1-12. Landmarks Relating to Slavery



Figure 1-13. Free African American Settlement Areas



Figure 1-14. US 17 Separating South and North Charleston

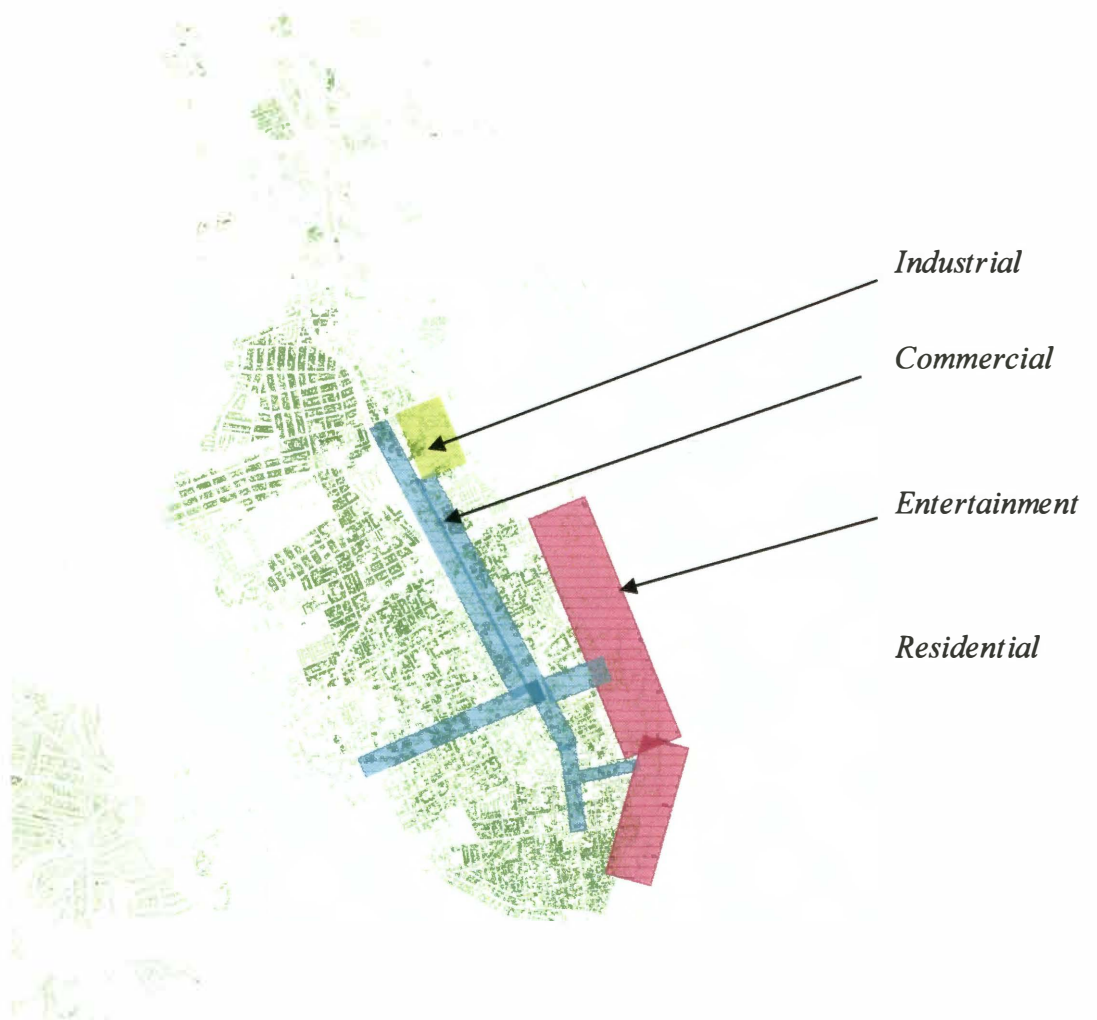


Figure 1-15. Major Zones of Use

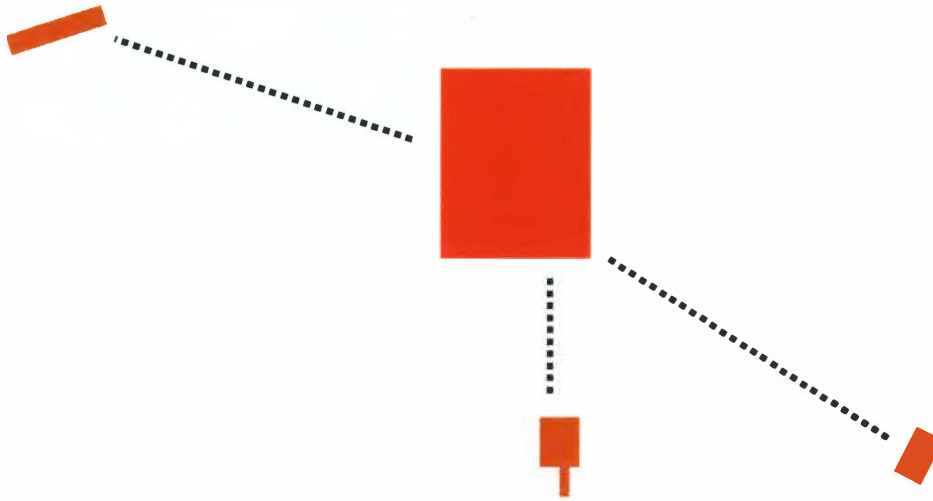


Figure 1-16. Diagram of Main and Tertiary Sites

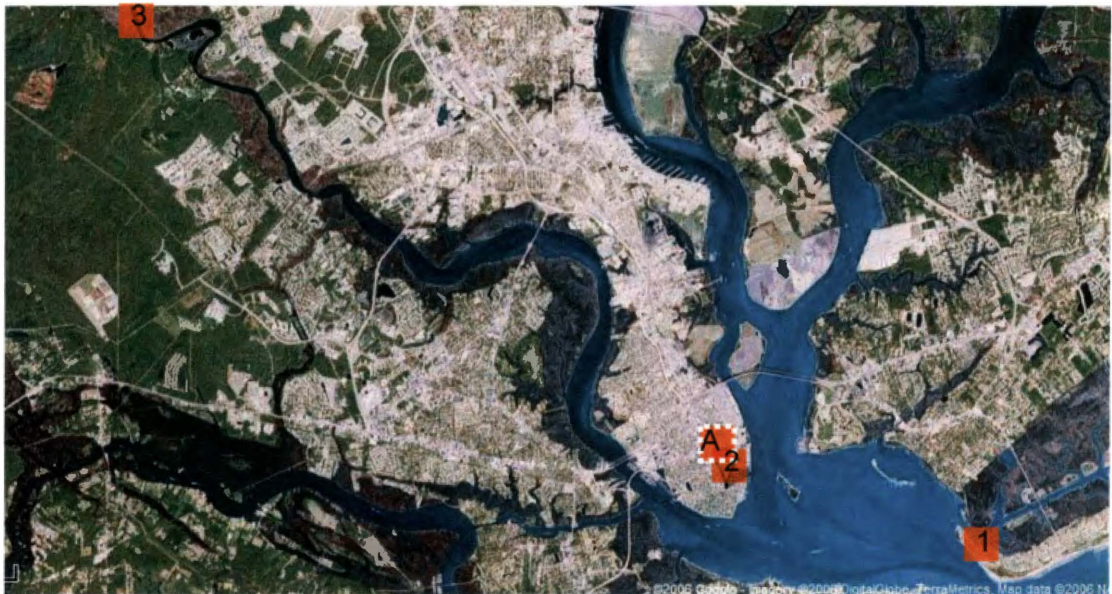


Figure 1-17. Location of Possible Sites

(Source: Google Maps)

- A - Old Charleston Market
- 1 - Sullivan's Island
- 2 - Old Slave Mart
- 3 - Drayton Hall

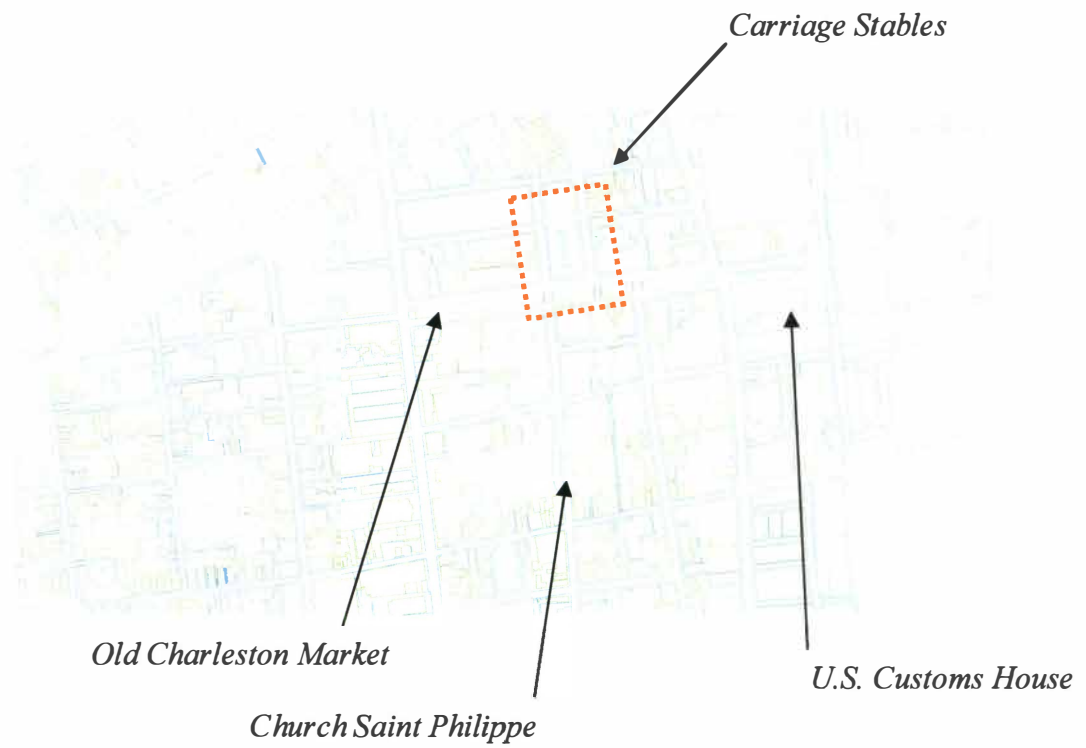


Figure 1-18. Charleston Market and Surrounding Landmarks



Figure 1-19. Old Charleston Market Headquarters (currently the Museum for the Daughters of the Confederacy)



Figure 1-20. Interior View of a Market Shed



(Source: Google Map)

Figure 1-21. Sullivan's Island



Figure 1-22. Beach Adjacent to Sullivan's Island Embarkation Point

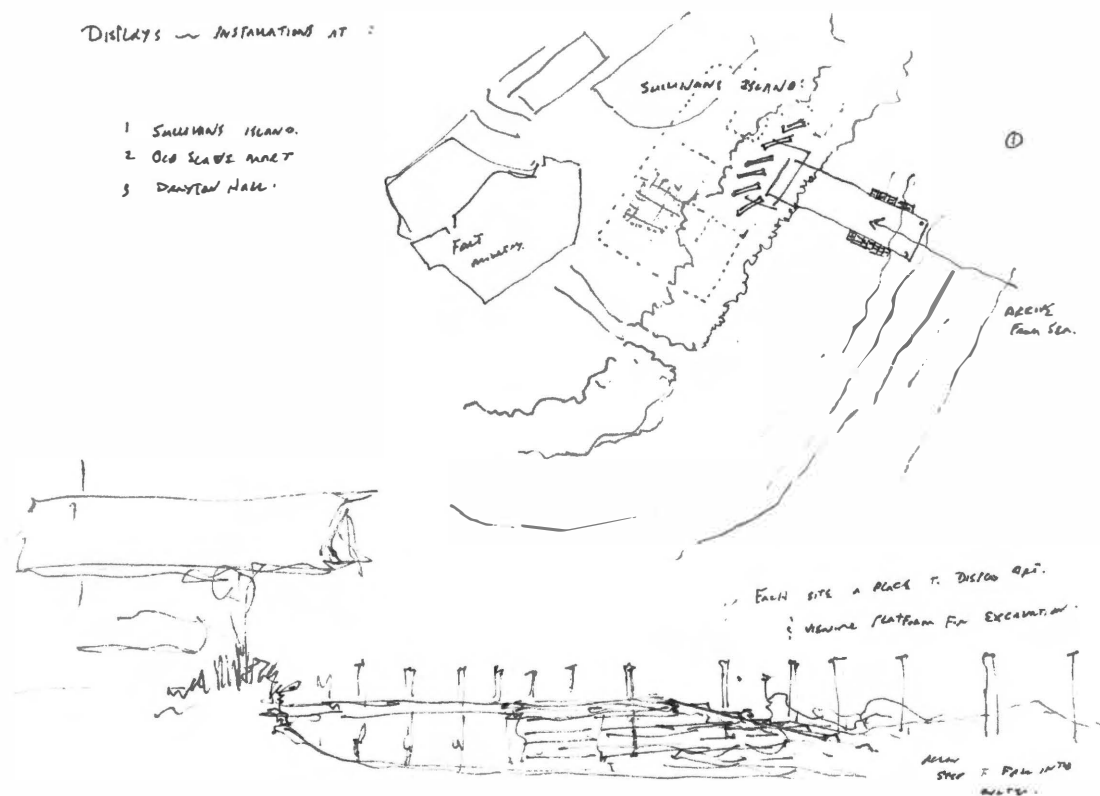


Figure 1-23. Sketch of Sullivan's Island

This sketch is an analysis of opportunities to relate to an archeological excavation at the embarkation point on Sullivan's Island.



Figure 1-24. Drayton Hall Plantation, west elevation

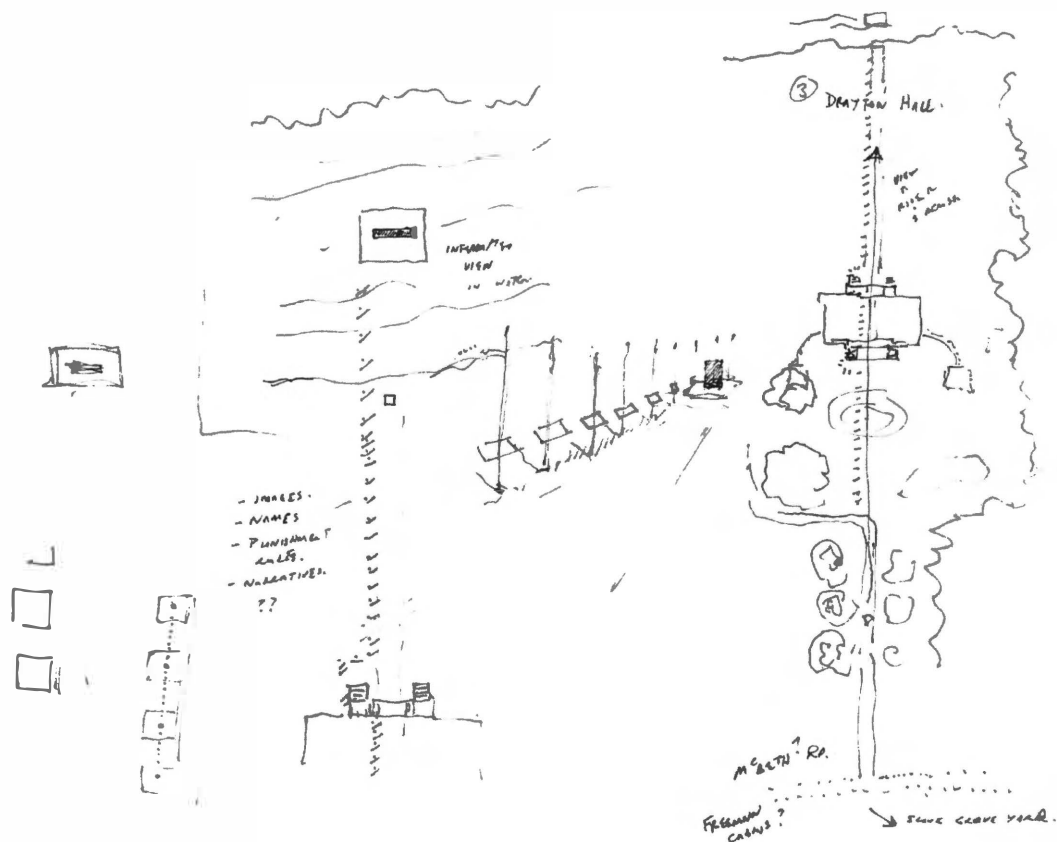


Figure 1-25. Sketch Analysis of Drayton Hall Plantation I.

This sketch notes the axial relationship of the main house to the river as well as marking Macbeth Road, the location of free African American cabins.

DRAYTON HALL, S.C. 1738

Plantation near Ashley River.

- MATERIALS ON SITE CONSTRUCTION
  - ↳ BRICKS.
  - ↳ PLASTER WORK
  - ↳ WOOD CARVING.

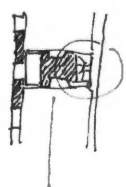
- SLAVES AS ARTISANS.

↳ THUMB PRINTS IN BRICK

ARTISAN TOOL TECH APPRENTICES IN FLESH TRACKS.  
EVIDENCE IN "FALSE DOOR"

- STRUCTURAL AREA CIRCLED BY  
DOOR.

SECOND SPACE: SPIRAL STAIR CASE.

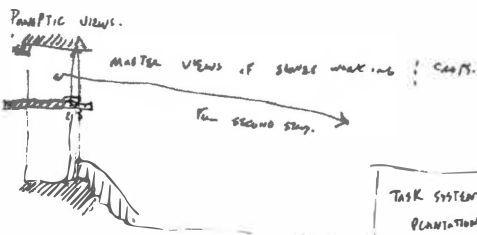


FIREPLACE.

- SPIRAL STAIR - FROM BASEMENT  
7 ATTIC.



'DIAMOND' PATTERN  
LAYING TECHNIQUE



PANORAMIC VIEWS.

MASTER VIEWS OF SLAVE WORKING : CRAFTS.

FOR SECOND STAGE.

TASK SYSTEM  
PLANTATION.

- RULES OF PLANTATION

↳ FURNITURE  
IS NOT

20 - FIRST.

21

6th master.

Figure 1-26. Sketch Analysis of Drayton Hall Plantation II.

This sketch notes views from the master's quarters (balcony), service spaces, and location of marks of individualism by slave craftsman.



Figure 1-27. Old Slave Mart on Chalmers Street



Figure 1-28. Rear parking lot of the Old Slave Mart building

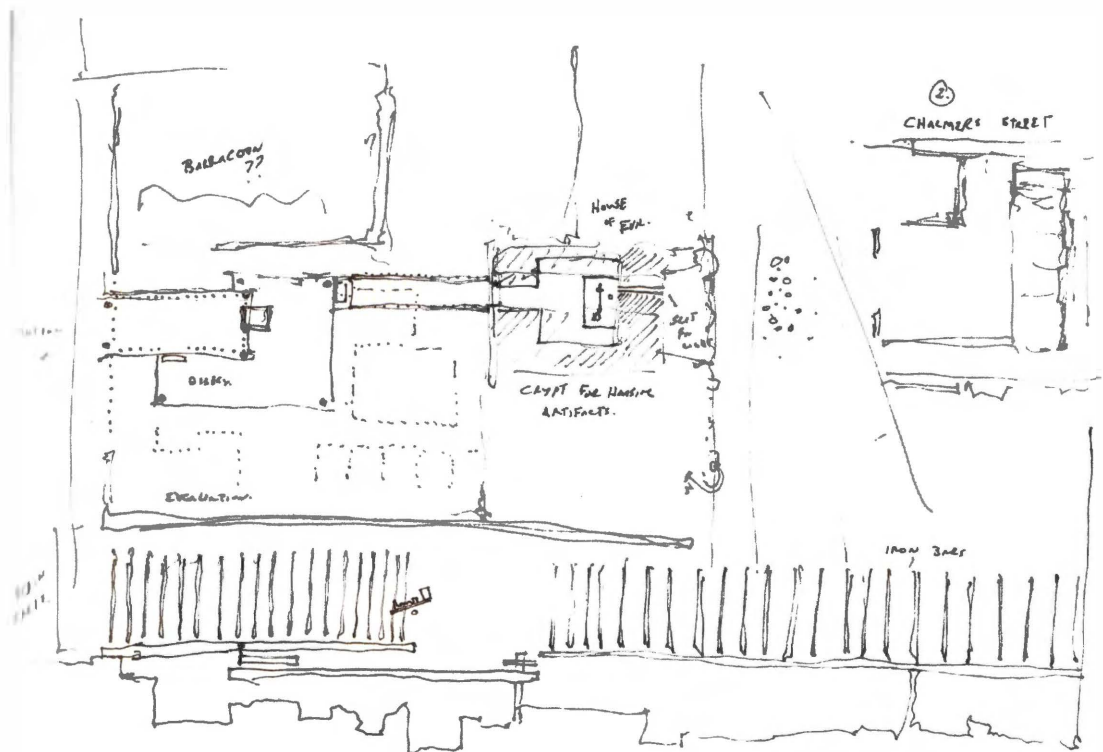


Figure 1-29. Sketch Analysis of the rear of the Old Slave Mart

This sketch addresses possibilities of relating to a theoretical archeological excavation (plan view above, section view below).

## Appendix 2: Project Drawings

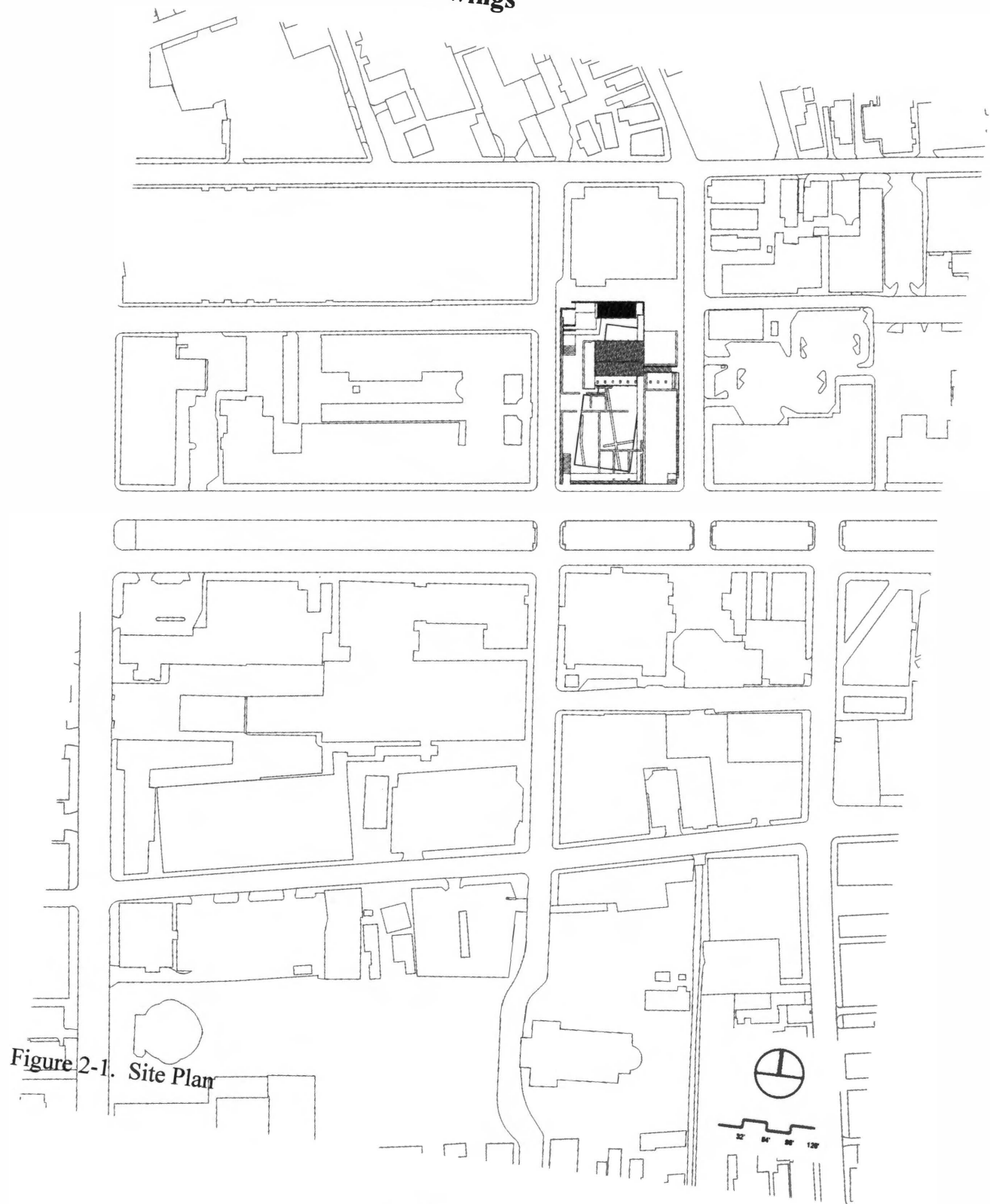


Figure 2-1. Site Plan

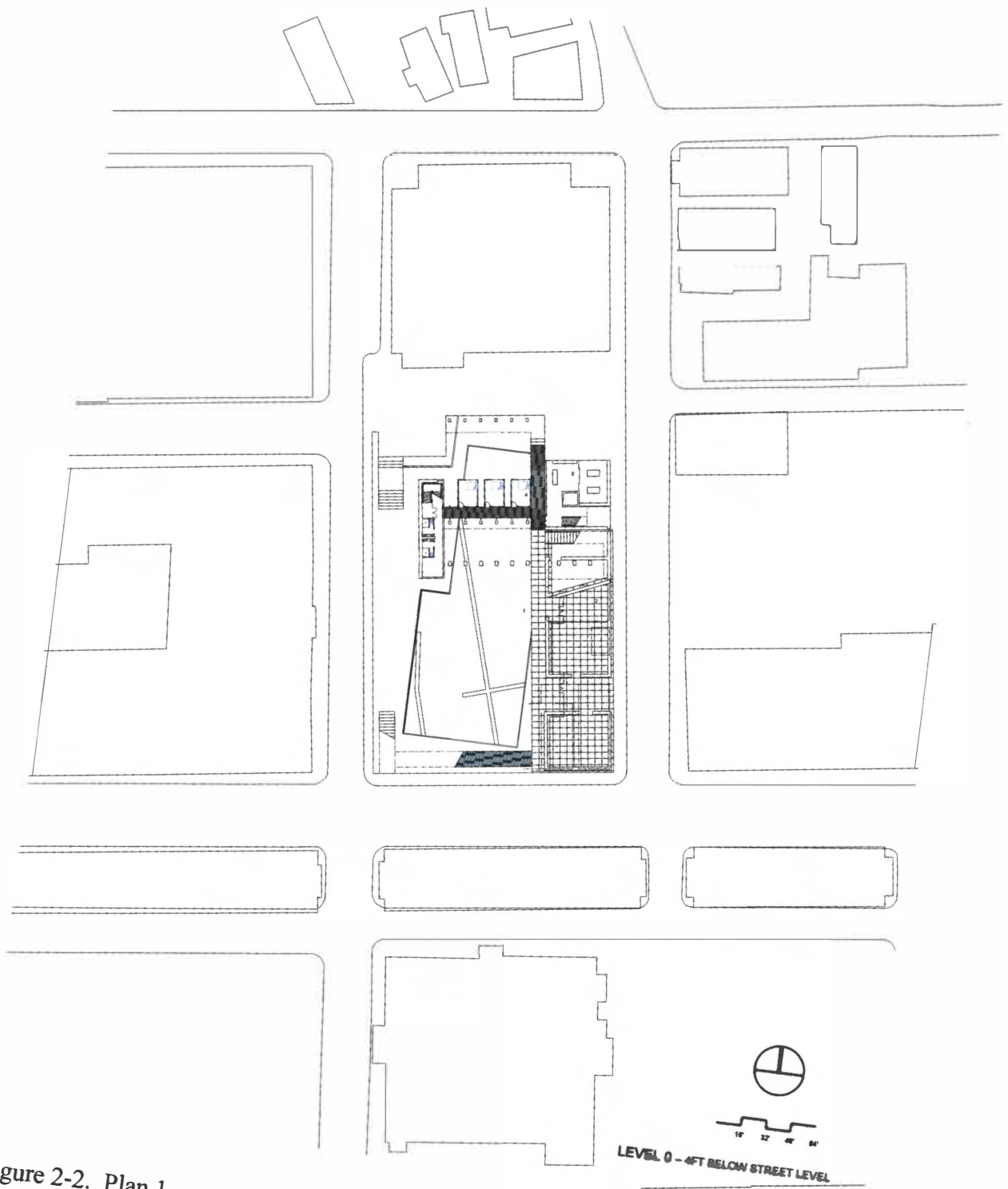


Figure 2-2. Plan 1

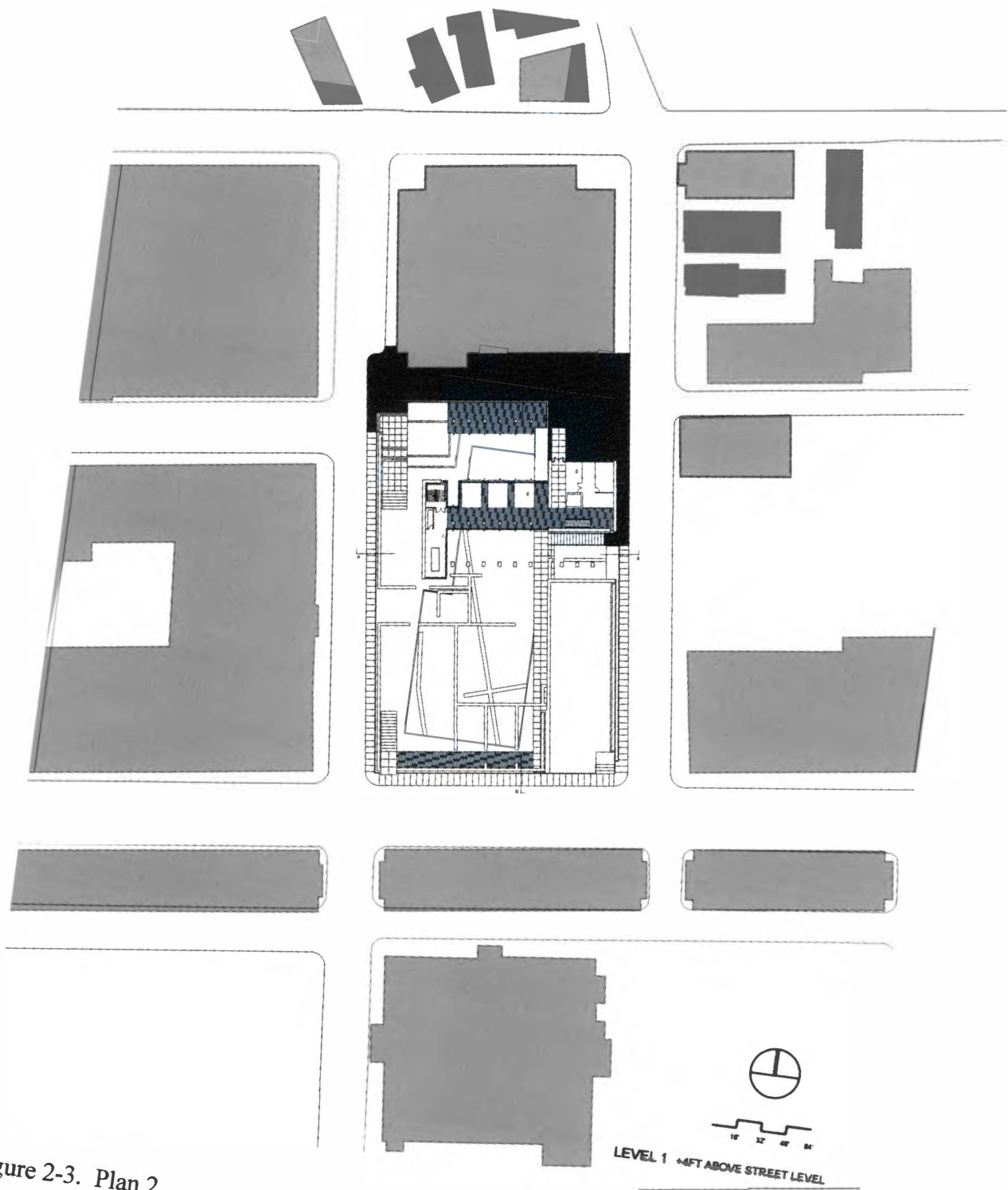


Figure 2-3. Plan 2

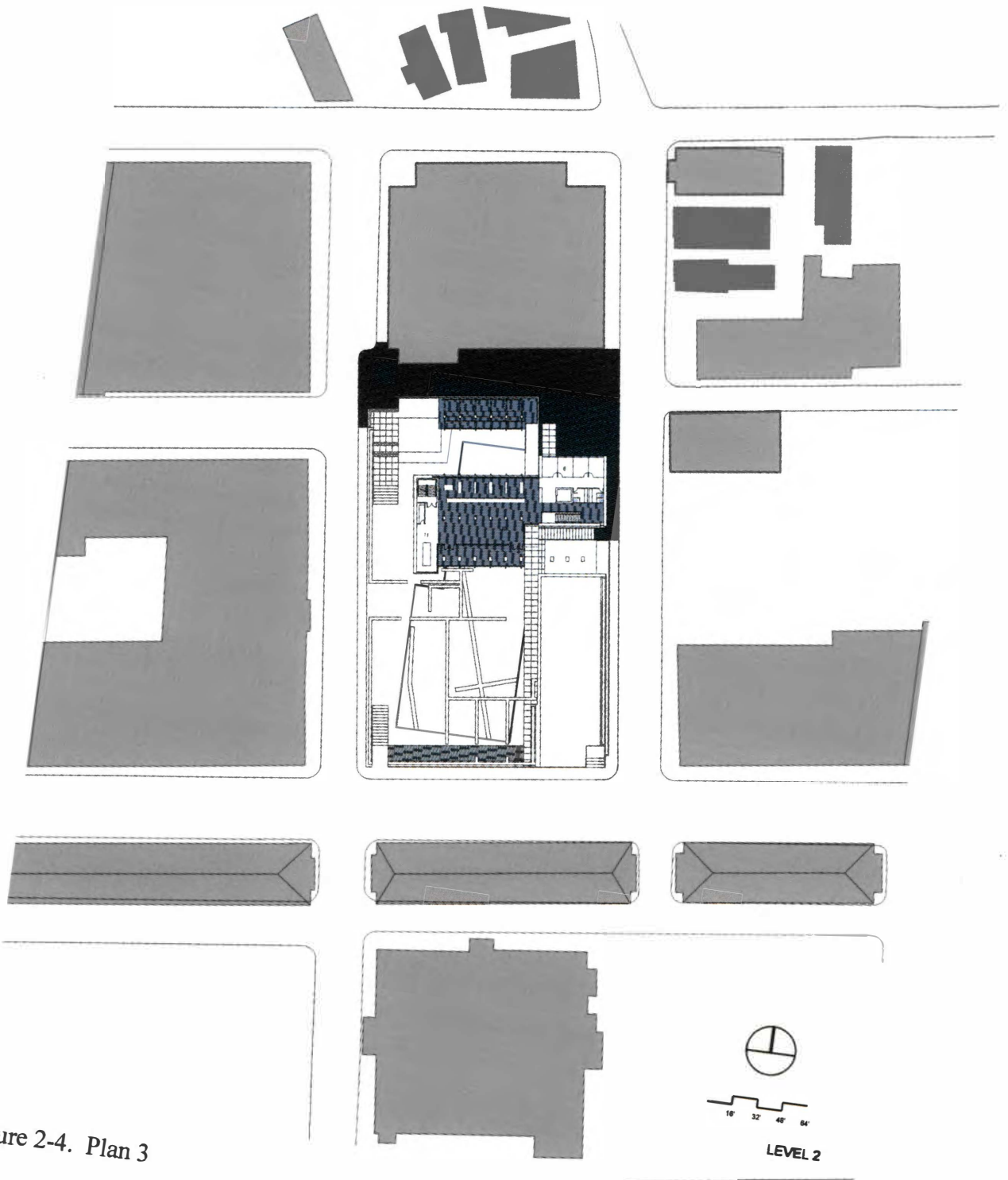


Figure 2-4. Plan 3

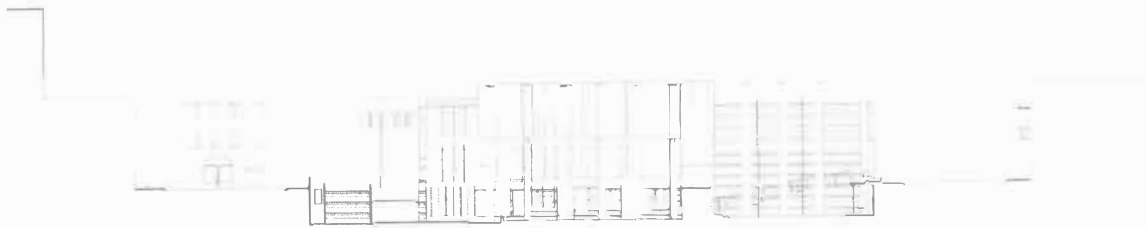


Figure 2-5. Section 1



Figure 2-6. Section 2

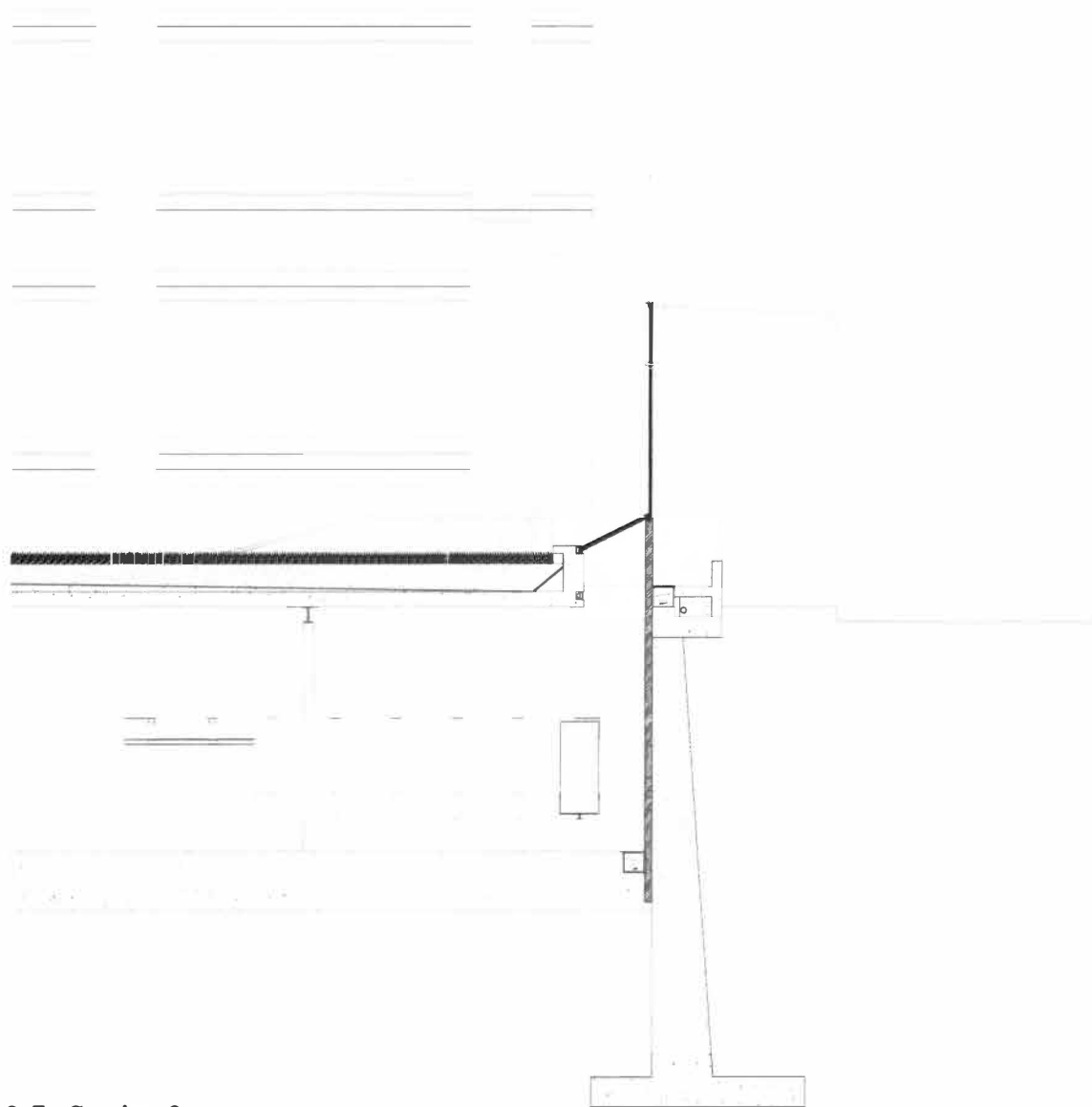


Figure 2-7. Section 3

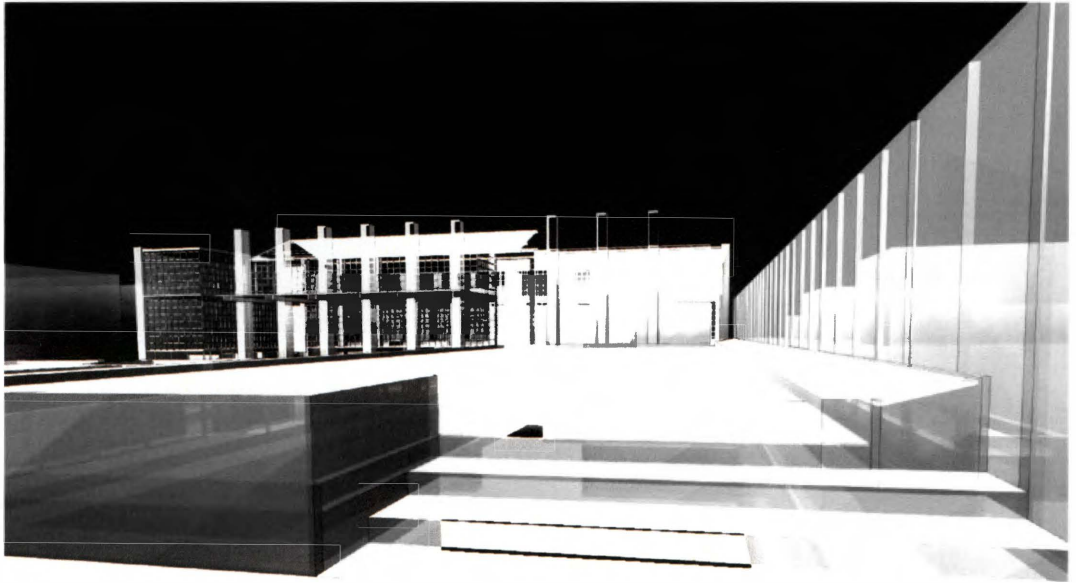


Figure 2-8. Detail

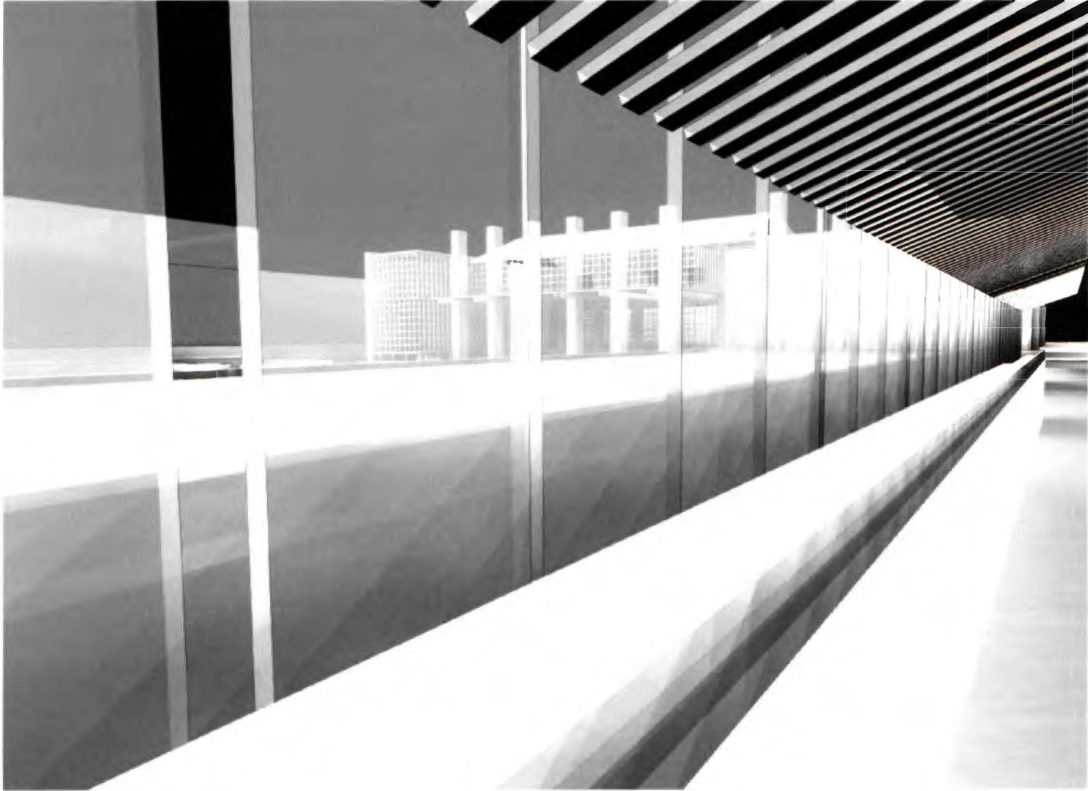


Figure 2-9. Perspective 1

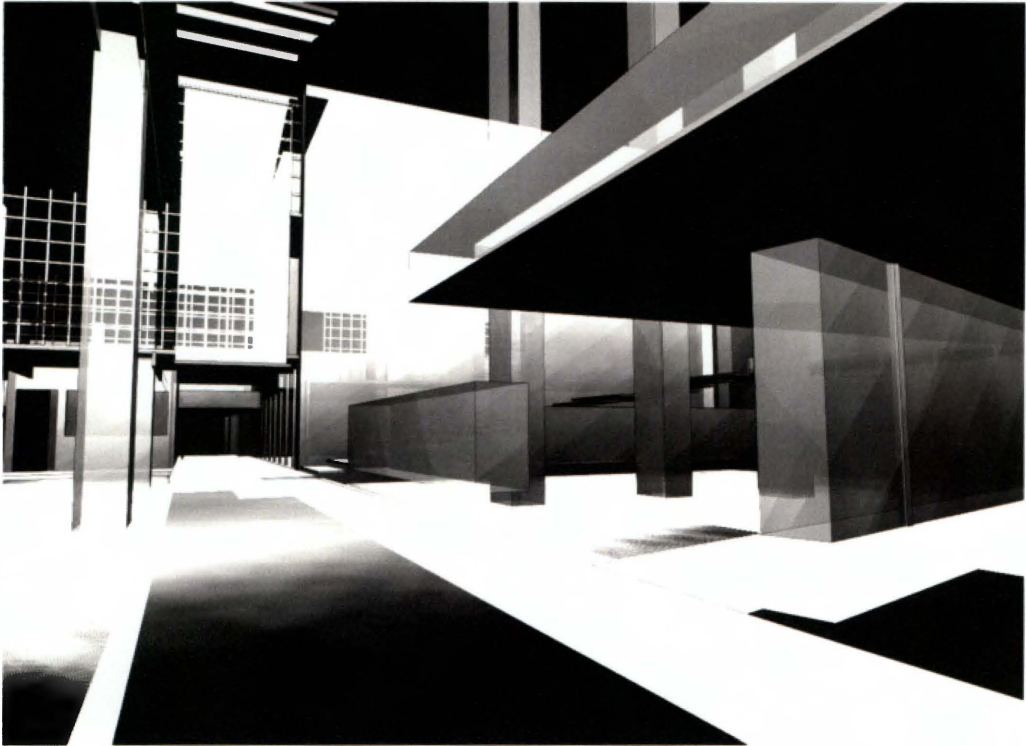


Figure 2-10. Perspective 2

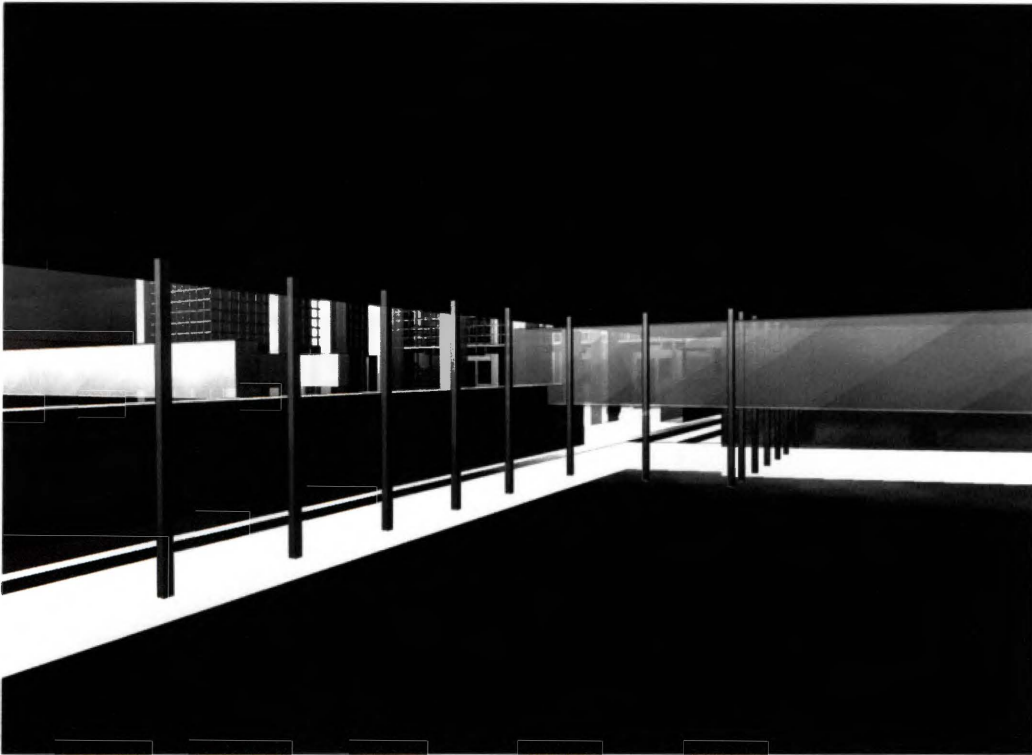


Figure 2-11. Perspective 3

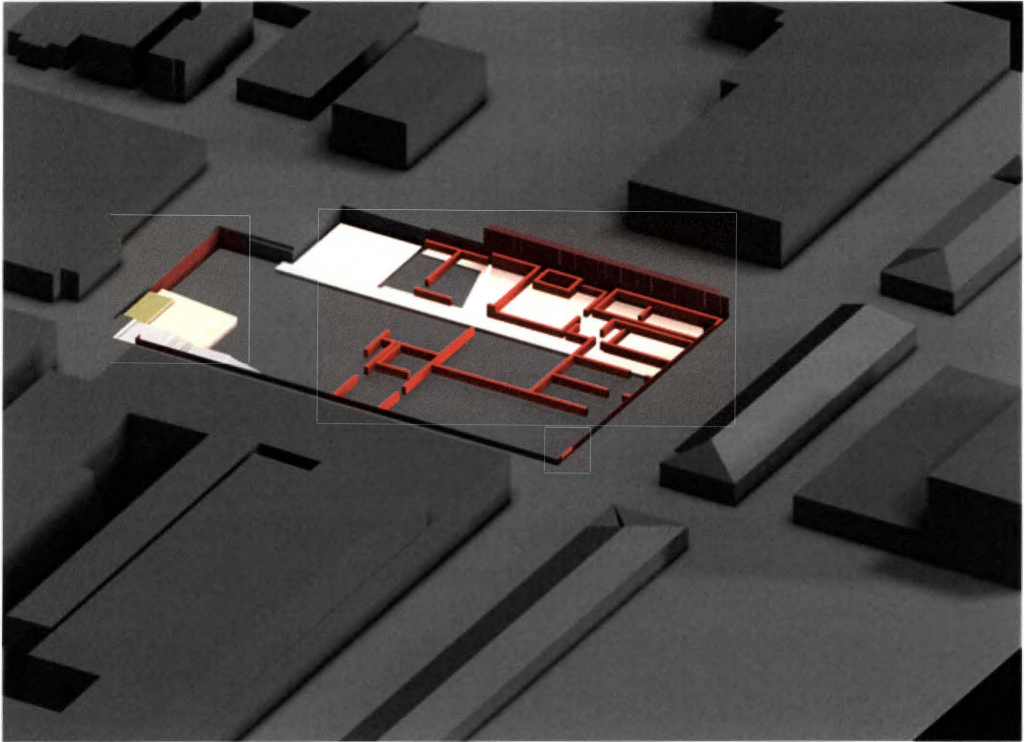


Figure 2-12. Diagram of Layers 1

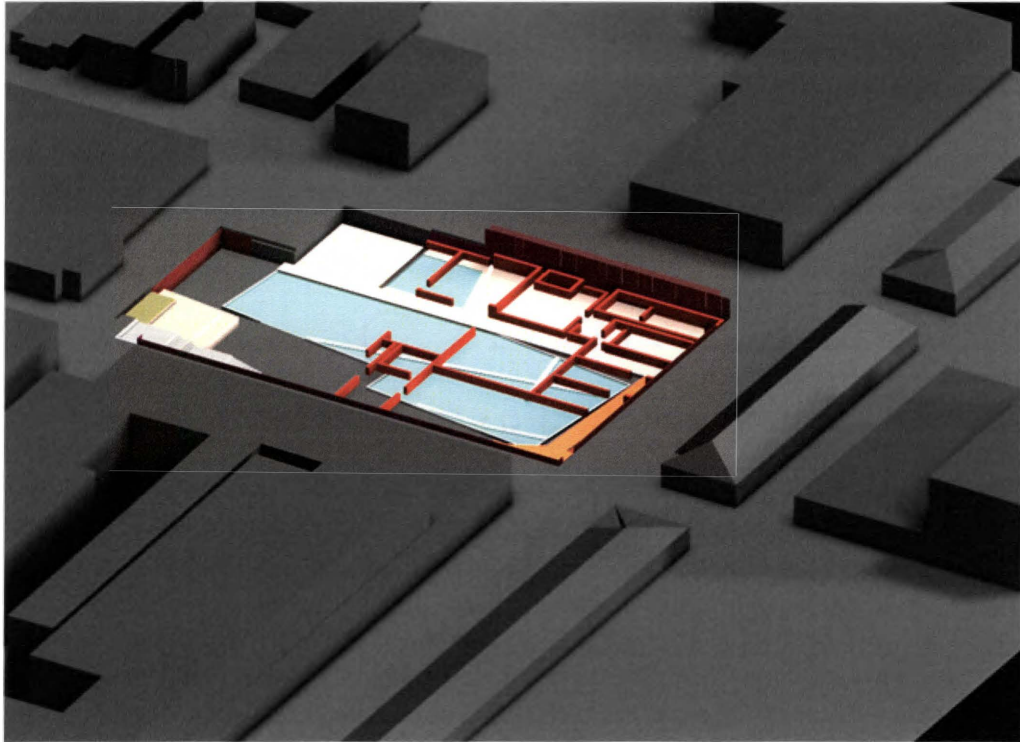


Figure 2-13. Diagram of Layers 2

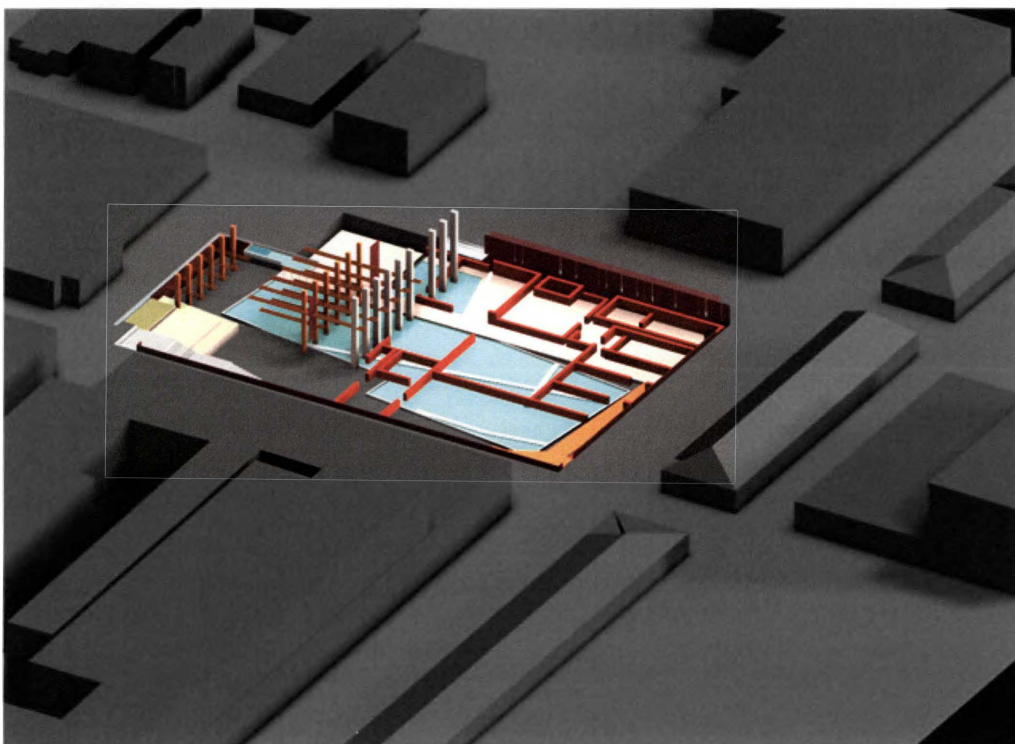


Figure 2-14. Diagram of Layers 3

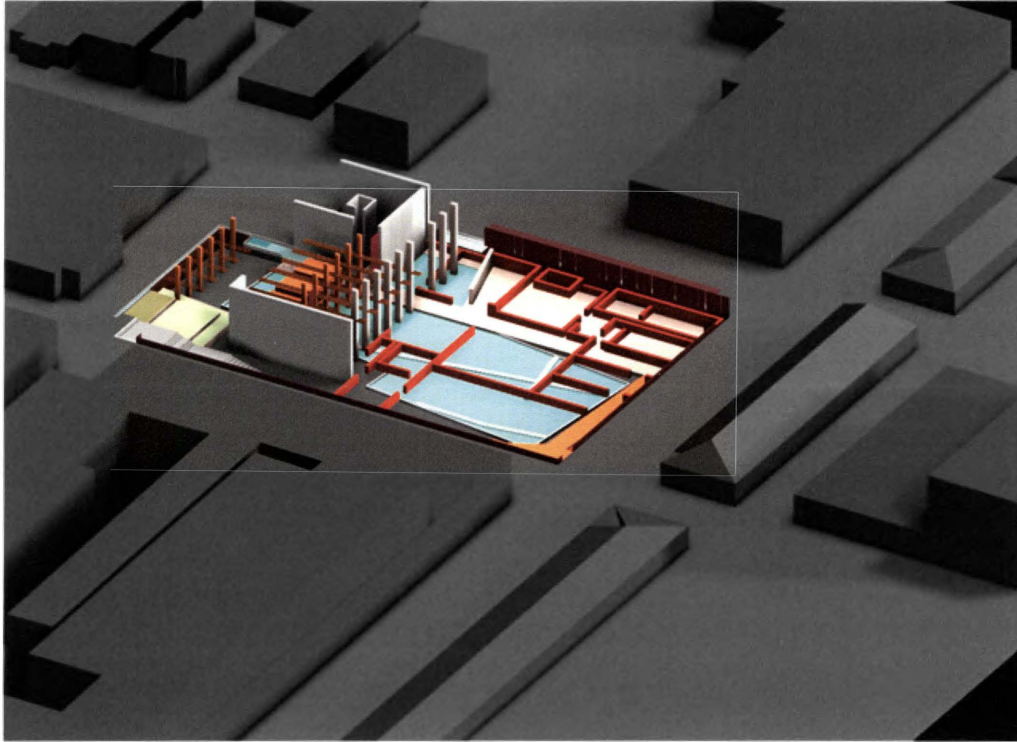


Figure 2-15. Diagram of Layers 4

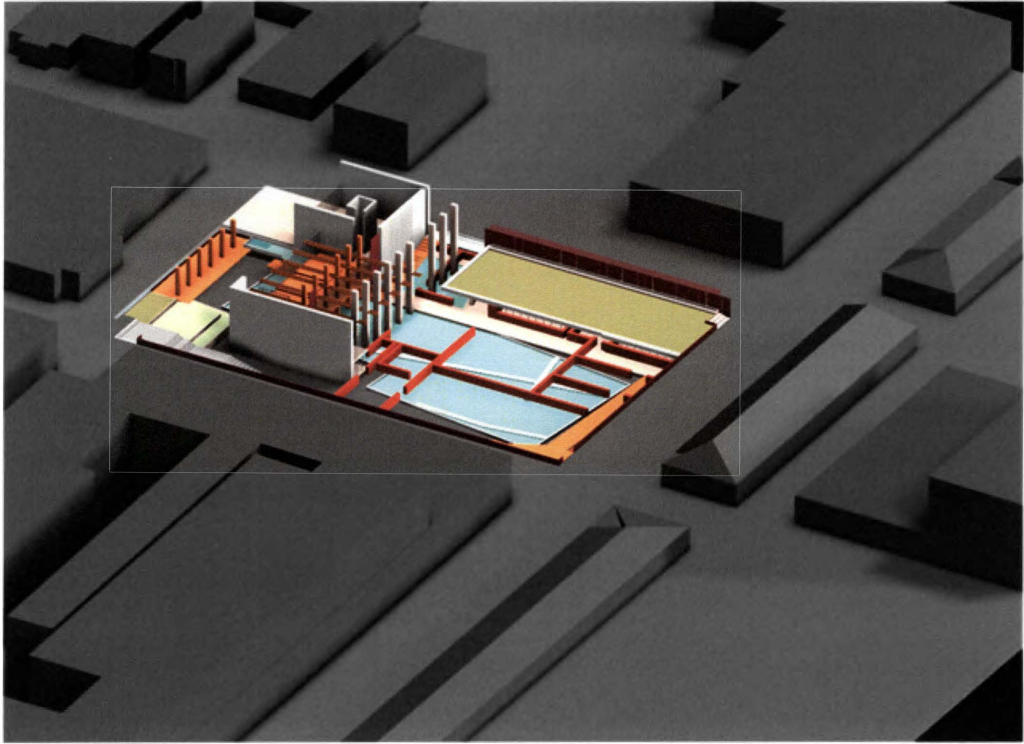


Figure 2-16. Diagram of Layers 5

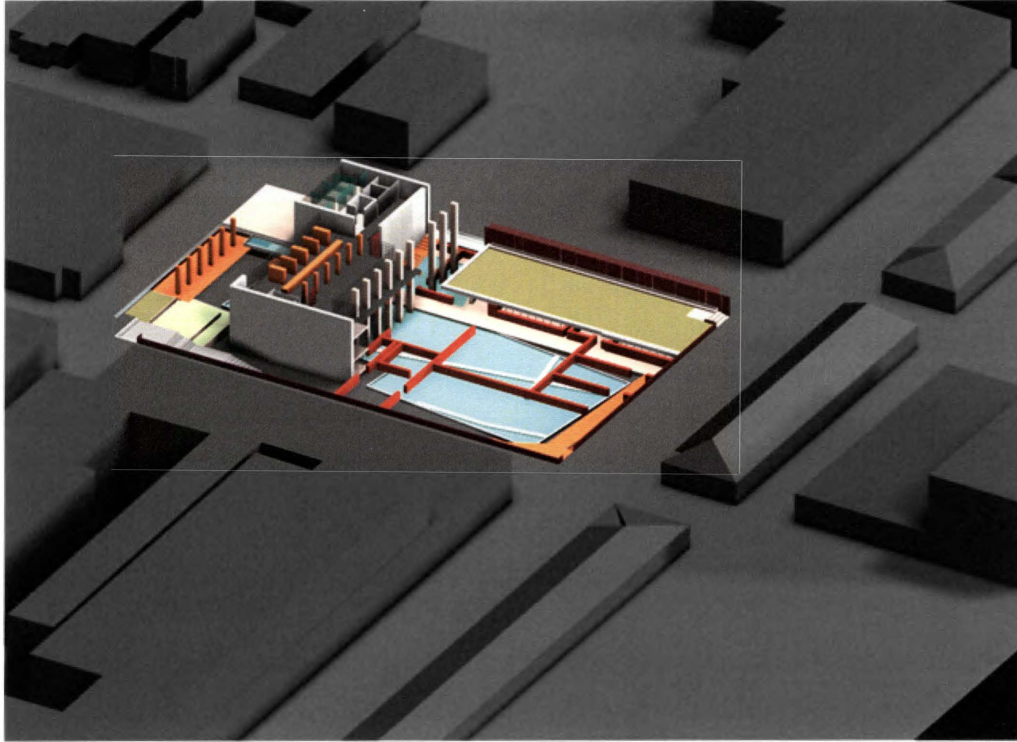


Figure 2-17. Diagram of Layers 6

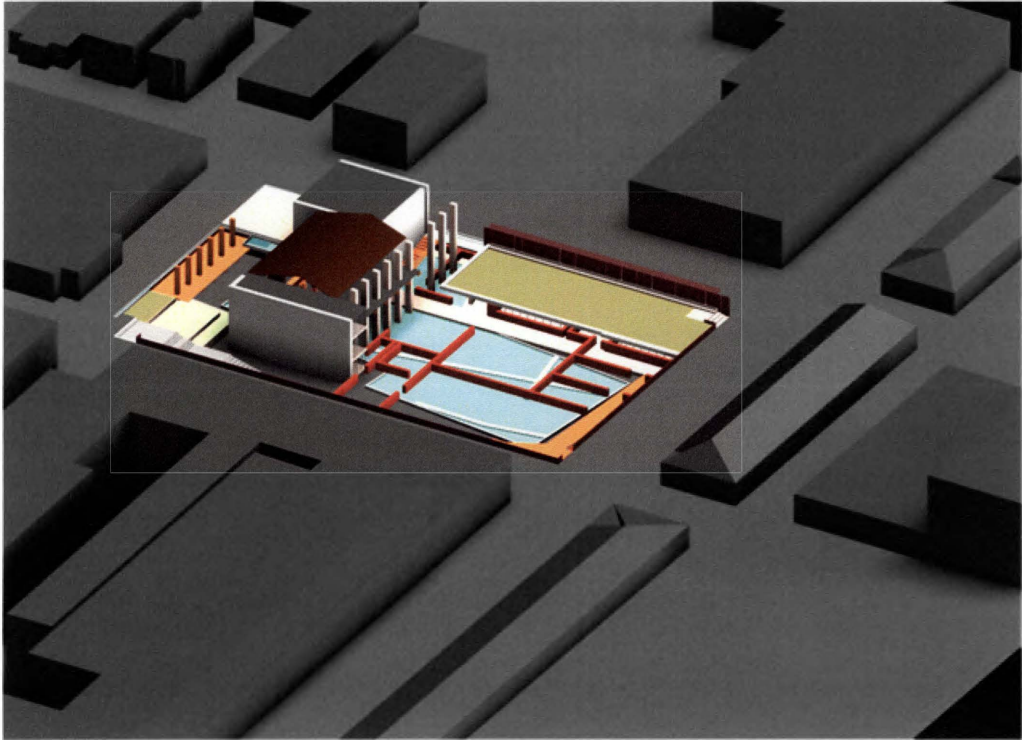


Figure 2-18. Diagram of Layers 7.

## **Appendix 3: Program**

### **Building Type**

The building is an Archeological Archive for sites of slavery in Charleston and the South Carolina lowland coastal region.

### **Program Fit**

The tragic past of slavery in the Charleston area has gone relatively unmarked and in many instances deliberately written over. The opportunity for a memorial and archives that serves as a central collection and symbol of this horrible past presents itself as a means of recording and displaying a history that is threatened with erasure. Currently Charleston possesses a scattered collection of archival material and existing memorials to slavery. A few trace elements remain standing such as homes or buildings connected to the slave past. Likewise, archival material and artifacts associated with slavery, housed at the University of Charleston's Avery Institute, lack proper space and display areas. The Memorial and archives that I am proposing will provide both a symbol that not only marks slavery in Charleston, and provides a place for education and research in order that the memory of this tragic past is not lost.

### **Program Elements**

#### *Gallery*

The major focus of the archives is to provide a space to display artifacts of slavery unearthed at archeological sites. The gallery is a hallowed space that is reminiscent of the weight and solemn character of holocaust memorials and sites of tragedy, hate, fear, death, and slavery. This crypt-like space is a space that secures and displays the instruments that describe the tragic past of slavery as well as the endurance of a culture persisting through time. An opportunity within the gallery exists to relate to the archeological nature of the space, allowing an interaction of the public with ongoing archeological excavation, and present an understanding of the history of the site by revealing the layers of archeology.

#### *Archive and Research spaces*

The archive and research area of the center houses an archival library, document and artifact view rooms, and temporary researcher accommodations. The archival library offers an intimate environment that allows researchers access to primary source material, documents, and archeological artifacts relating to slavery in the Charleston and surrounding area. The main focal point for the library will be the viewing rooms that

allows researchers to view and interact with the archive's special collections. These rooms will provide a private space for researchers to analyze the material while at the same time allowing for open observation of the activity within the space. This panoptic theme, expressed throughout the facility, helps to develop a connection between the archives, the curators, researchers, the archeology surrounding the building, and the public.

Finally, three apartment suites are available to accommodate visiting researchers. These modest spaces provide a bedroom, kitchen, and study space for the researchers. Their location at a lowest level of the building allows for a connection to the landscaped garden areas of the facility while at the same time expresses a relationship to the organization of services spaces at plantations and homes in and around Charleston. The purpose of these rooms is to provide visiting researchers a quiet respite for study and reflection.

### *Exhibition Space*

The purpose for the exhibition space is to provide an area for displaying works that respond to the archive's mission. The exhibition space provides platforms for the display of larger artifacts that can be replaced as new artifacts are found. The display space will be centrally located within the building with open views for both those within the building as well as the public outside.

In order to allow the archive and memorial to reach out into Charleston and the surrounding areas, the exhibition spaces could theoretically extend to three sites outside of the archives. These sites establish a path through the coastal lowland area of Charleston helping to mark specific locations relating to slavery. The program for these spaces allows visitors the opportunity to observe the archeological activities happening at the site. These platform pieces serve as additional exhibition space for the archives acting like stages for not only sculptures and artifact display, but the display of the archeological investigation below.

### *Administration and Support*

The administration areas include the offices for the archives staff. The office area provides space for a permanent staff of 10 consisting of curators, secretaries, and assistants. These spaces act as not only spaces for the planning and running of daily operations of the archives, but also serve to protect the memorial space through observation and circulation control.

Table 3-1: Archive and Research

| <i>Space</i>                     | <i>Description</i>                                                                                                                                | <i>Area (sf)</i> |
|----------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|------------------|
| <i>Library</i>                   |                                                                                                                                                   |                  |
| Archive Stacks                   | Shelves holding the books and documents, including special collections requiring specific storage type                                            |                  |
| Reading Room                     | Main open area within library for scholars and researchers to view archives; consists of tables, lounge seating, work stations, and study carrels |                  |
| Classrooms (1)                   | Two classrooms for small group discussions and presentations                                                                                      |                  |
| Archive Viewing Rooms (3)        | For special archival collections. Viewing rooms provided to researchers; large table and chair, shelf, equipment for handling precious materials  |                  |
| Librarian's Office               | Head librarian's office                                                                                                                           |                  |
| Work Room                        | Office area for library staff and copier, equipment, etc                                                                                          |                  |
| Circulation Desk                 | Serve as reference and information and circulation control                                                                                        |                  |
| Restroom                         |                                                                                                                                                   |                  |
| <i>Library Total</i>             |                                                                                                                                                   |                  |
| <i>Researcher Accommodations</i> |                                                                                                                                                   |                  |
| Apartments                       | 3 suite apartments on premises for visiting researchers. Consisting of a bedroom, kitchenette, and study space                                    |                  |
| <i>Total (Gross)</i>             |                                                                                                                                                   |                  |
| <i>Net (x 25%)</i>               |                                                                                                                                                   |                  |

Table 3-2: Gallery

| <i>Space</i>          | <i>Description</i>                                                                                  | <i>Area (sf)</i> |
|-----------------------|-----------------------------------------------------------------------------------------------------|------------------|
| Gallery Hall          |                                                                                                     |                  |
| Artifact displays     | Within the main hall, areas for displaying artifacts and information about slavery                  |                  |
| Landscape Garden Area | Provides place for contemplation and reflection. Revealing old building foundations, and rice field |                  |
| <i>Total (Gross)</i>  |                                                                                                     |                  |
| <i>Net</i>            |                                                                                                     |                  |

Table 3-3: Exhibition Space

| <i>Space</i>         | <i>Description</i>                                                                   | <i>Area (sf)</i> |
|----------------------|--------------------------------------------------------------------------------------|------------------|
| Exhibition Platforms | 3 platforms for continually changing exposition featuring new work and new artifacts |                  |
| <i>Total (Gross)</i> |                                                                                      |                  |
| <i>Net</i>           |                                                                                      |                  |

Table 3-4: Administration and Support

| <i>Space</i>         | <i>Description</i>                                      | <i>Area (sf)</i> |
|----------------------|---------------------------------------------------------|------------------|
| Offices              | 1 main, 2 assistants, reception area and secretary      |                  |
| Work room            | Copier, office supplies                                 |                  |
| Conference Room      | Main meeting room for office                            |                  |
| Lounge               | For employees and volunteers – break room, cooking area |                  |
| Restrooms            |                                                         |                  |
| Janitorial Support   | Sink and supplies                                       |                  |
| <i>Total (Gross)</i> |                                                         |                  |
| <i>Net</i>           |                                                         |                  |

## Appendix 4: Historical Development of Charleston

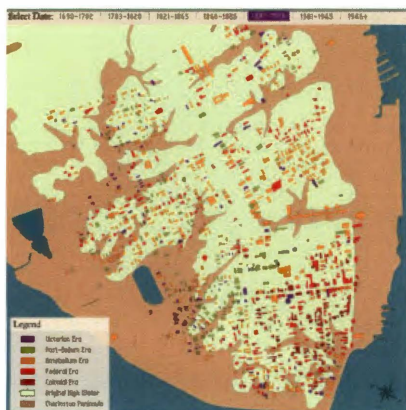
The following diagrams illustrate the pattern of development within Charleston over time from 1690 to post 1948. (Source: Charleston Historical Society)



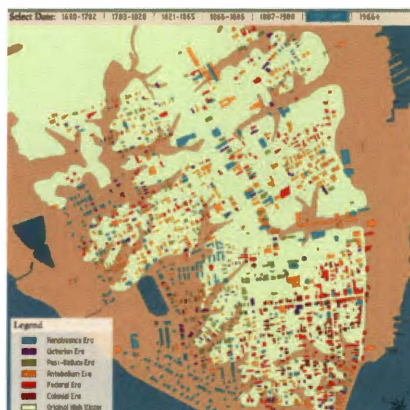
*1690 - 1782*



*1783-1820*

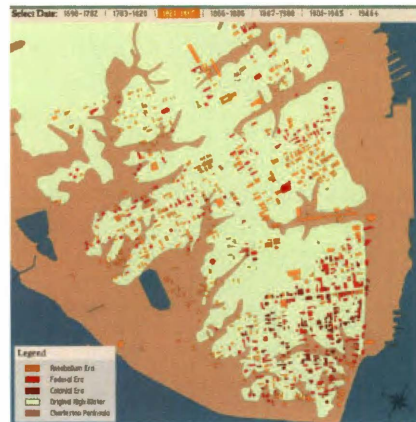


*1887-1900*

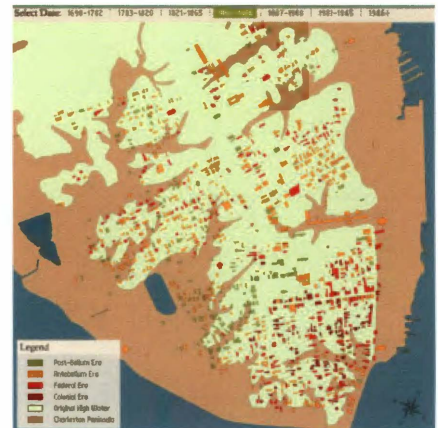


*1901-1945*

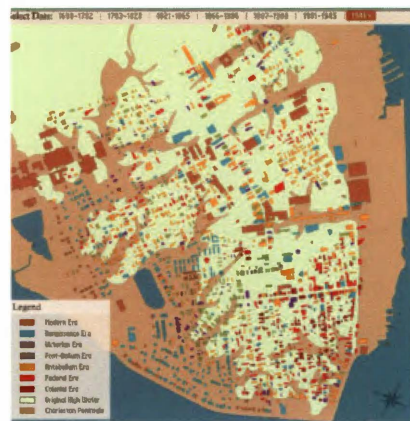
Figure 4-1. Charleston Development Pattern



1821-1865



1866-1886

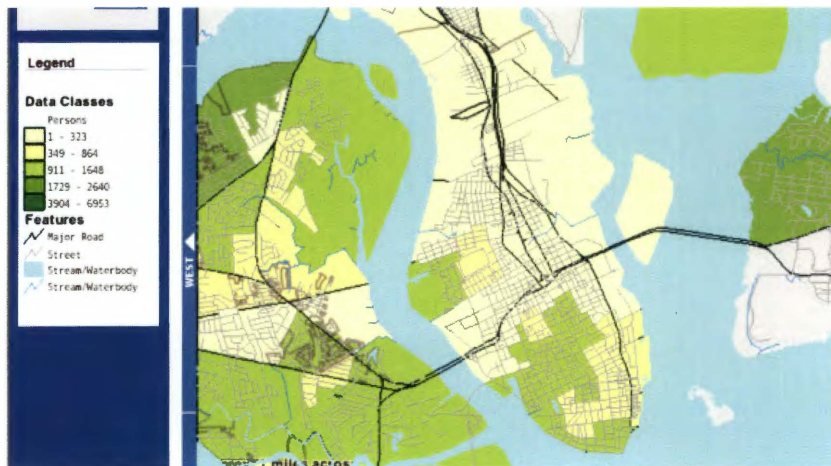


1946+

Figure 4-1. Charleston Development Pattern (continued)

## Appendix 5: Demographics

The maps pictured below illustrate the settlement patterns that have persisted in Charleston since before the Civil War. African Americans have maintained a continual major presence in the north Charleston poorer areas while whites continue to reside in the wealthier areas of South Charleston. (Source: US Census Bureau)



*Concentrations of White ethnicity*



*Concentrations of African American ethnicity*

Figure 5-1. Race



*Average Income Levels*

Figure 5-2. Income Level

## Appendix 6: Precedents

### Appendix 6A: Sverre Fehn Hedmark Cathedral Museum Hamar, Netherlands 1968-1988

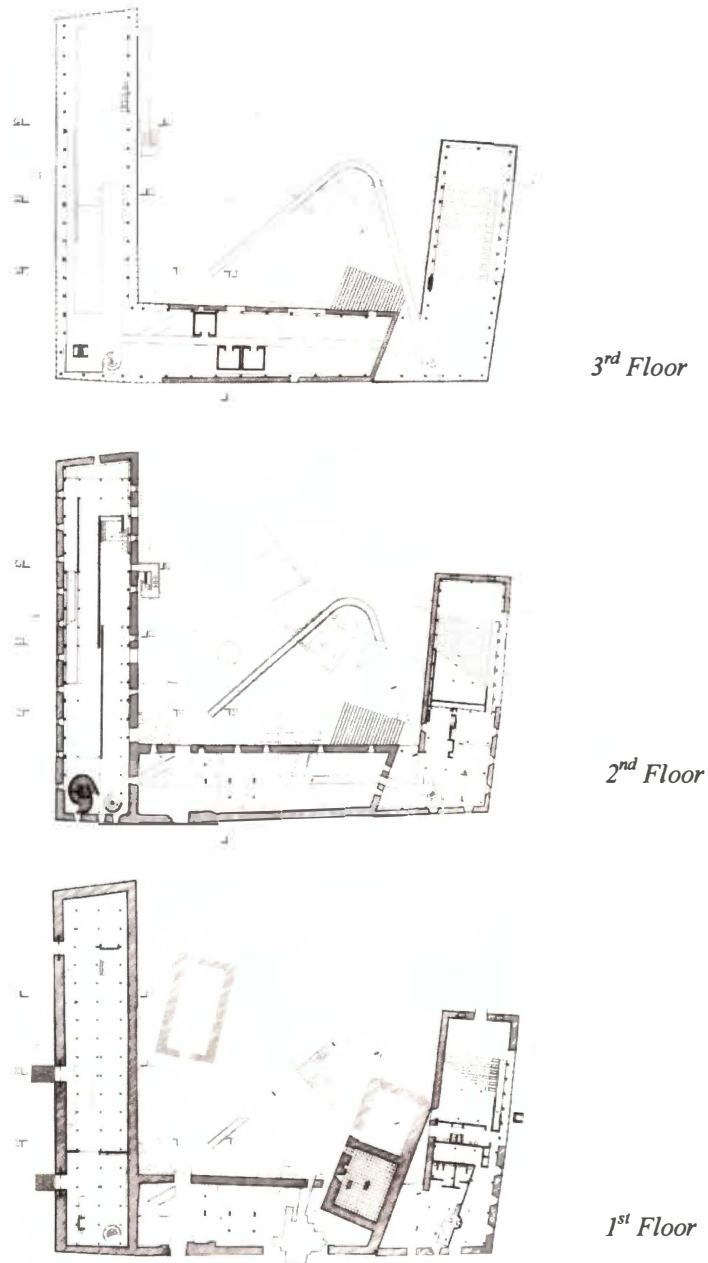


Fig. 6A-1 Hedmark Cathedral Museum Floor Plans  
(Source: A+U Feb. 1998)

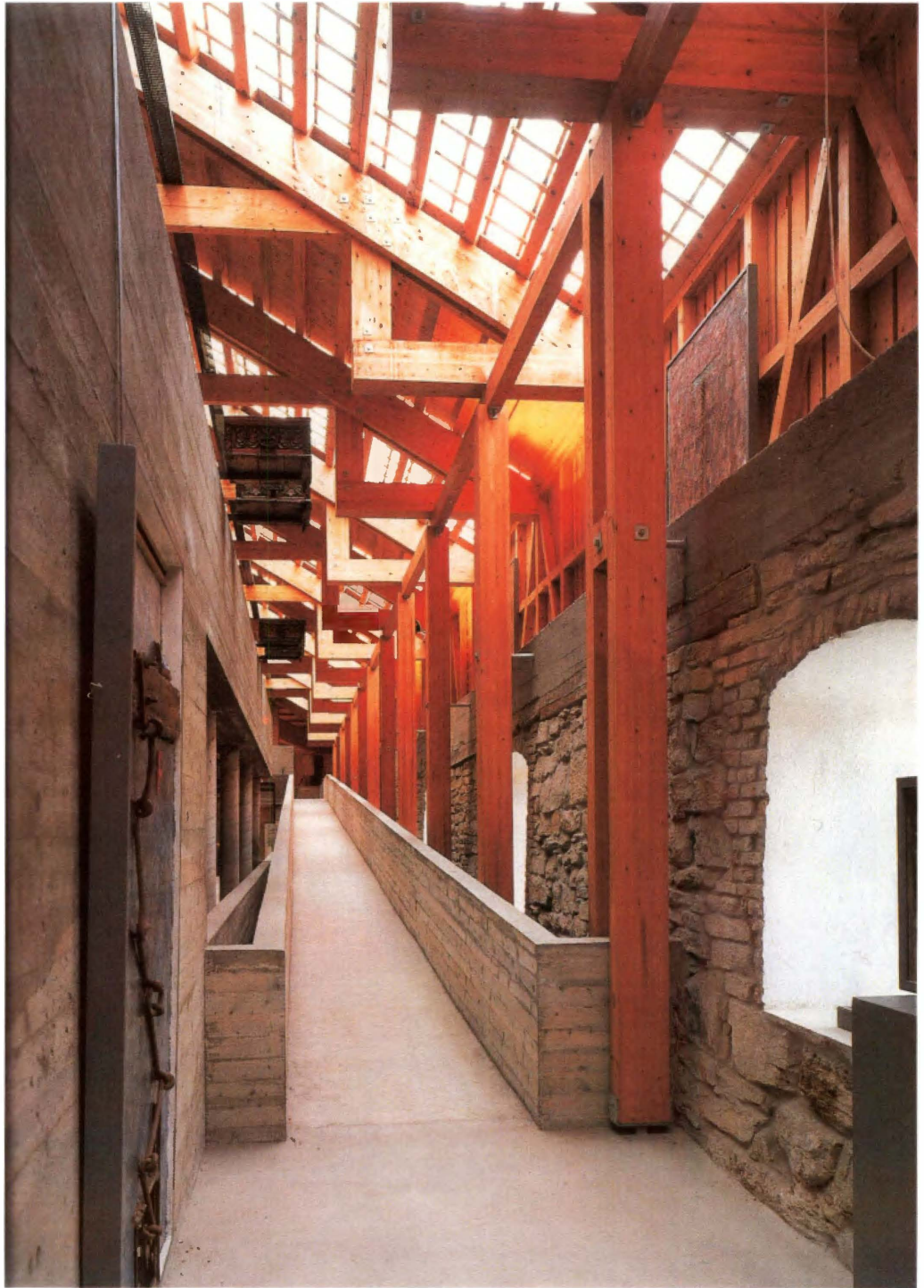


Fig. 6A-2 View of ramp to 3<sup>rd</sup> floor exhibition space  
(Source: *A+U* Feb. 1998)



Fig. 6A-3 Interior view of ruins from the Middle Ages  
(Source: *A+U* Feb. 1998)

**Appendix 6B: Eduardo Souto De Moura**  
**Municipal Market and Renovation**  
Bairro do Caranda, Braga  
1980-1984 / 1997-2001

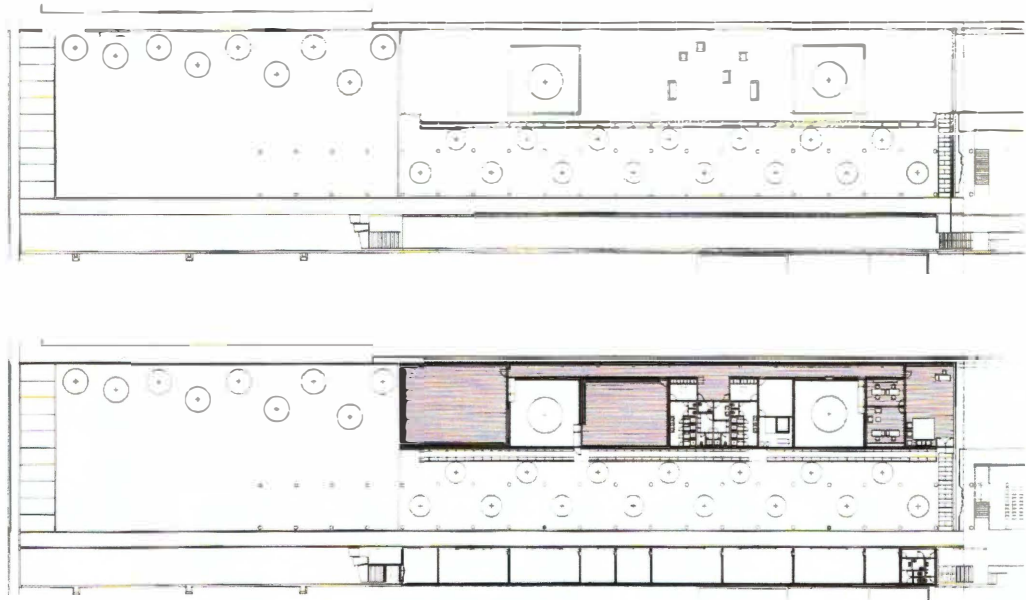


Fig. 6B-1 Municipal Market Roof Plan (above) and Ground Floor Plan (below)  
(Esposito)

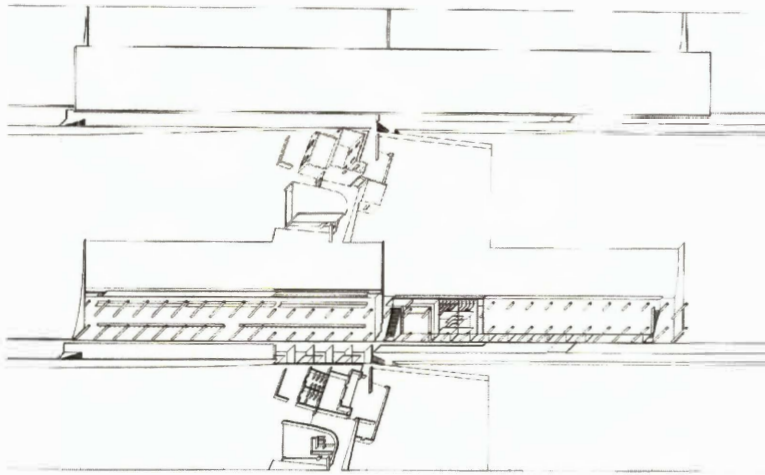


Fig. 6B-2 Axonometric and Exploded Axonometric  
(Esposito)

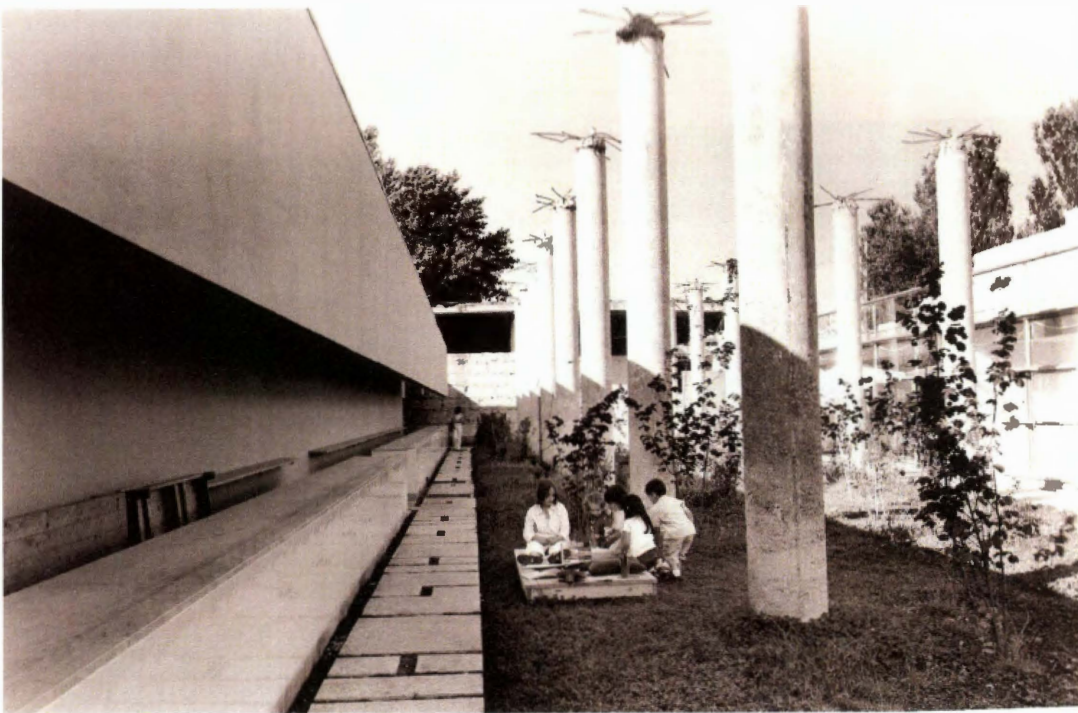
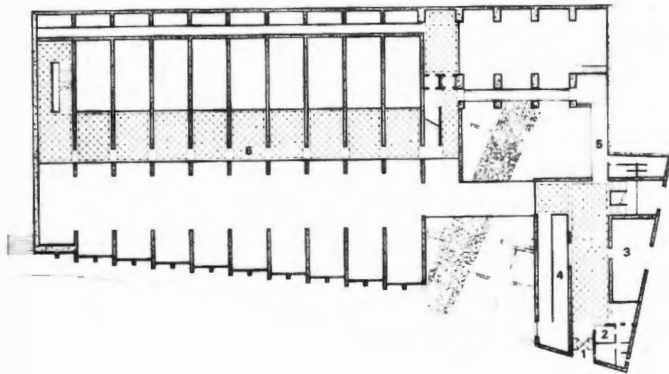


Fig. 6B-3 View of Atrium  
(Esposito)

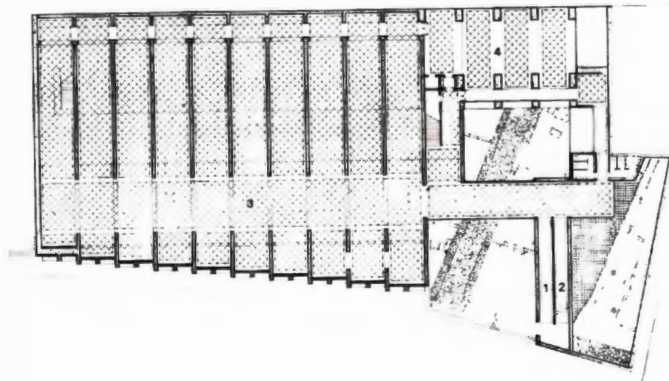


Fig. 6B-4 View of existing structures on building site  
(Esposito)

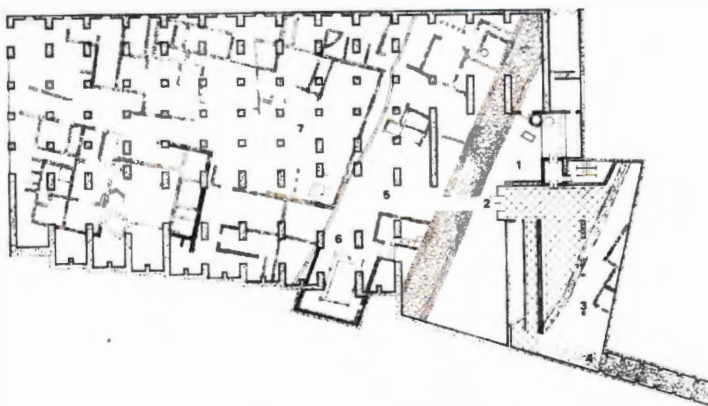
**Appendix 6C: Rafael Moneo**  
**Nation Museum of Roman Art**  
 Merida, Spain  
 1980-1984



*Entry Level*



*Lower Level 1*



*Lower Level 2*

**Fig. 6C-1 National Museum of Roman Art Floor Plans**  
 (source: A+U Aug. 1989)

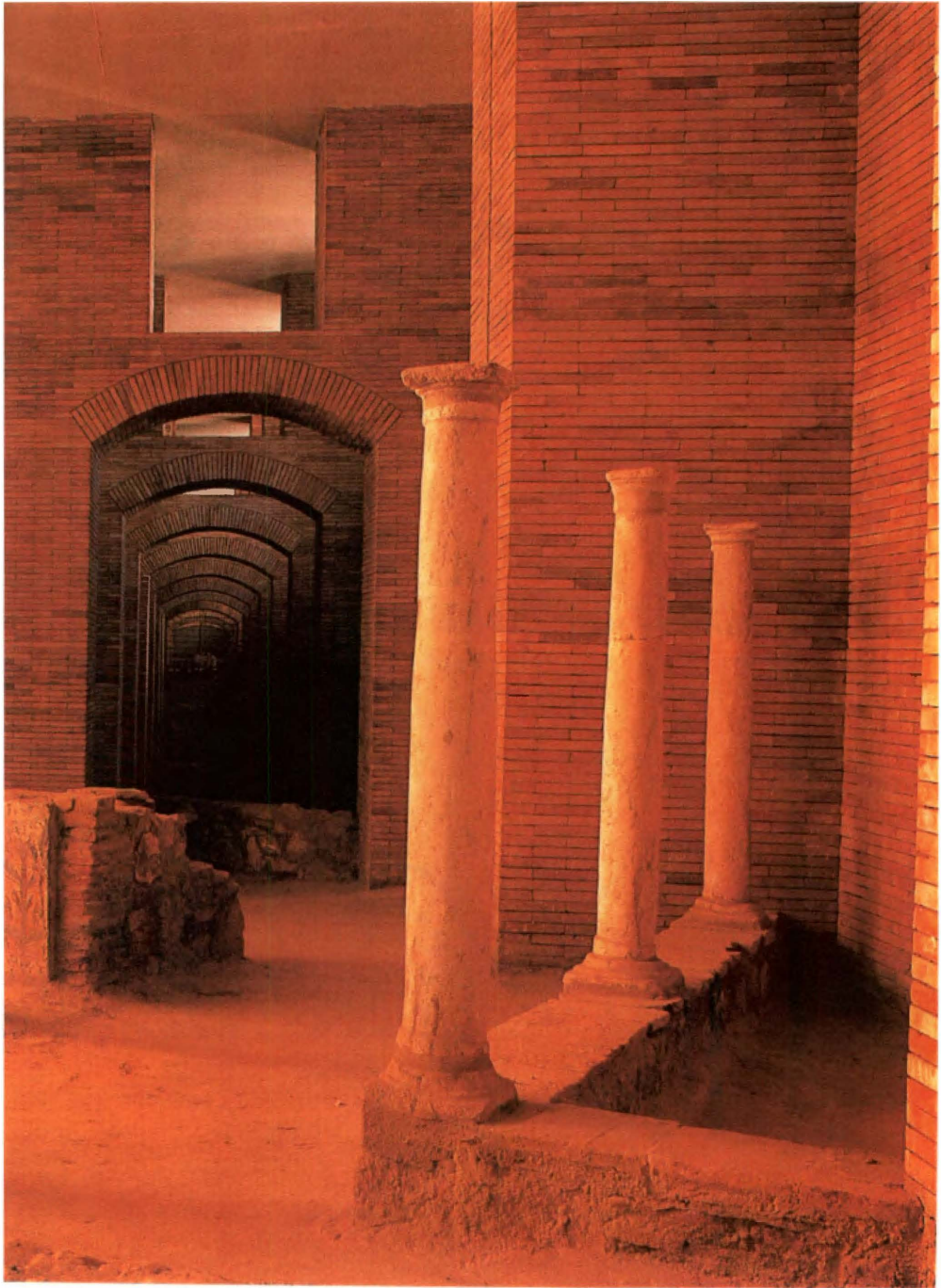


Figure 6C-2 Interior View of Exhibition Gallery  
(source: *A+U* Aug. 1989)

## **Vita**

David James Baker graduated from Texas A&M University with a degree in Business Administration.