



THE UNITED STATES INSTITUTE OF PEACE  
PUBLIC EDUCATION CENTER

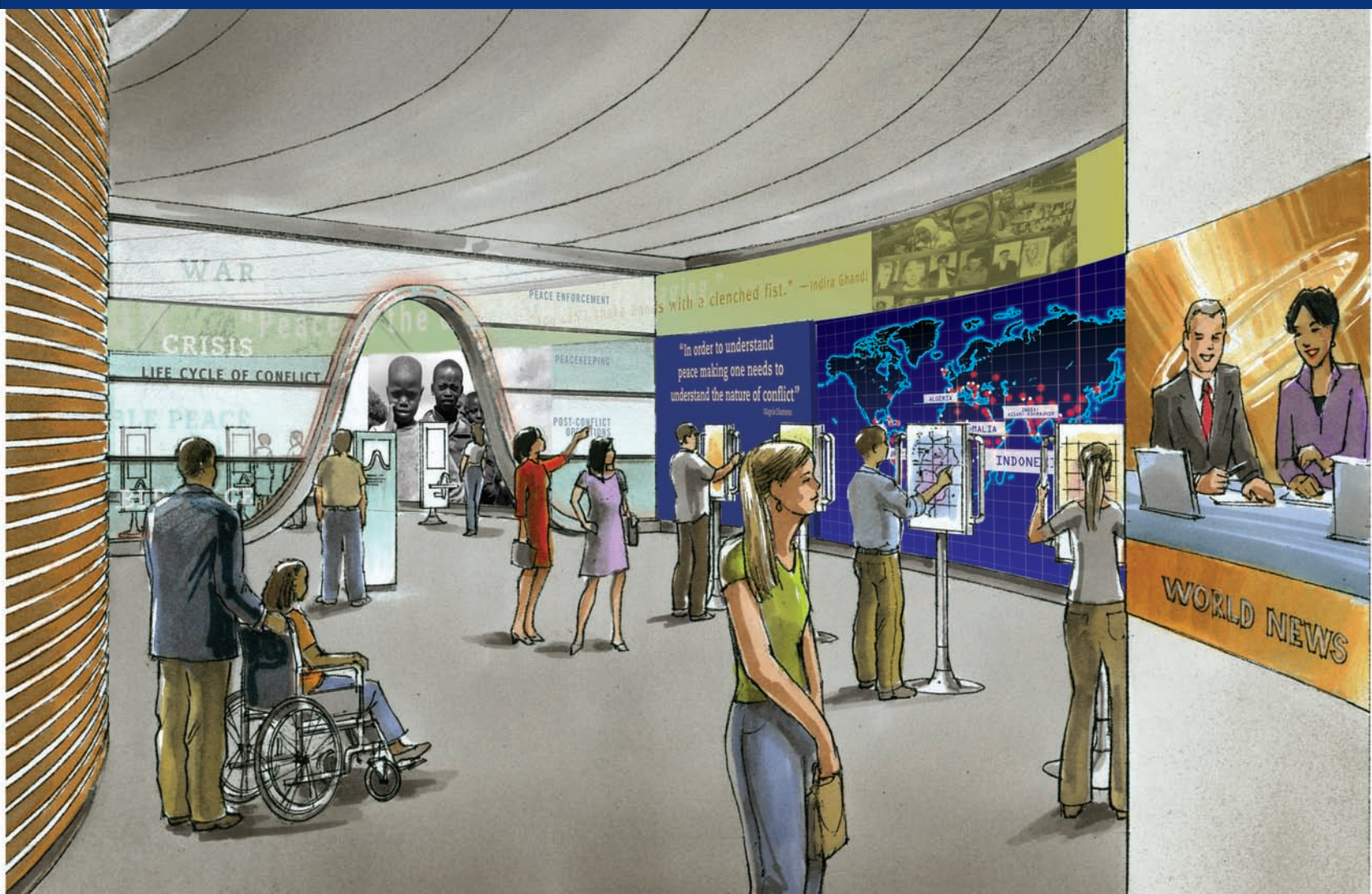


EXHIBIT DESIGN MASTER PLAN

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## TABLE OF CONTENTS

Introduction	1-2
Public Education Center Goals	3
Exhibit Themes	4
Potential and Desired Audiences	5
Exhibit Sequence Diagram	6
Exhibit Floor Plan	7
Entry/Exit Flow Diagram	8
Exhibit Walkthrough Narrative	9-25
<i>Entry</i>	9
<i>Introduction Area</i>	10
<i>Introduction Area Rendering</i>	11
<i>Chevron Theater</i>	12
<i>Chevron Theater Rendering</i>	13
<i>Conflict Zone</i>	14-16
<i>Conflict Zone Rendering</i>	17
<i>Peace Lab</i>	18-21
<i>Peace Lab Rendering</i>	22
<i>Contemplation</i>	23
<i>Contemplation Rendering</i>	24
<i>Exit/Finale</i>	25
<i>Walking Tours</i>	25
Appendix	26-30

*“My first wish is to see this plague of mankind, war, banished from the earth.” George Washington*

## Introduction

The last century marked the most violent and destructive era in human history. Wars great and small cut short the lives of more than 100 million people. Events in recent years have signaled more violence and terror to come in a world where disputes are fueled by religious intolerance, widening ethnic divisions, failing states, terrorism, intractable territorial conflicts, and the uncontrolled proliferation of highly destructive weaponry.

As the context of conflict has changed, so too must the tools of diplomacy and peacemaking. The contemporary world requires a new concept of national security—one that emphasizes preventing and managing international conflicts to maintain the peace in order to minimize the need to use force to restore the peace.

The United States Institute of Peace is meeting the new global challenges by strengthening the nation’s capabilities to manage international conflicts by peaceful means. Now in its third decade of growth, this “big idea” organization created by Congress—to develop nonviolent approaches to managing international conflict—has evolved to become a leader in the national effort to adapt our foreign policy and security practice to the contemporary world. In recognition of our contributions to managing international conflict, in July 2004, Congress recognized our work by passing

a resolution characterizing the Institute as “an important national resource.”

Congress later appropriated \$100 million in support of a permanent headquarters for the United States Institute of Peace adjacent to the National Mall in Washington, DC, at the corner of 23rd Street and Constitution Avenue NW. The Institute is raising \$80 million from private sources to complete the project. With its soaring architectural design by Moshe Safdie and Associates, the building will complement the monuments and memorials nearby—the Lincoln Memorial, the Vietnam Veterans, Korean War, and World War II memorials. The Institute’s permanent headquarters will heighten both the symbolic and practical impact of our work, and increase our capacity to fulfill our mandated mission of public education.

The new headquarters will include a Public Education Center (PEC) dedicated to involving students and the general public in the challenges of preventing and resolving violent international conflicts. The Public Education Center, with almost 20,000 square feet, will provide displays and interactive activities designed to make peacebuilding, peacemaking, and conflict management come alive for visitors who are interested in international affairs. An interactive map of the world will locate current conflicts and where peacemaking efforts

*“Peace cannot be kept by force. It can only be achieved by understanding.”* Albert Einstein

### Introduction [cont'd]

are underway. A Peace Lab will offer hands-on technologies that allow young people to experience international conflict and learn about the tools and strategies for preventing violence. Historical exhibits will show the evolution of violent conflict from swords and spears to nuclear weapons and document the development of peacemaking over the years. A moving, scene-setting film will trace the history of war and peace in a changing world. There will be places for research, education, and reflection. The Public Education Center will show that peacebuilding, peacemaking, and conflict management are central to the creation of a less divided, less violent world and that every individual has a role in and a responsibility for making the world a more peaceful place.

The new facility is dedicated to all those who believe that peacemaking must be placed higher up on our national agenda. The Public Education Center will be an open, accessible, and welcoming venue on our National Mall.

In the fall of 2006, the United States Institute of Peace selected the award-winning firm of Christopher Chadbourne and Associates to complete a Master Plan for design of the Public Education Center. Chadbourne's mandate has

been to develop a visitor experience that truly reflects the Institute's mission and work and the growth of the field of international conflict management. With deep experience in both international affairs and the culture of our nation's capital, Chadbourne and Associates has worked with the United States Institute of Peace to produce this Master Plan for the Public Education Center. This document establishes:

- Goals for the Center
- Exhibit Themes
- Potential and Desired Audiences
- Preliminary Exhibit Sequences and Floor Plans
- Exhibit Content and Visitor Experience Walkthrough
- Full Color Renderings of Major Exhibit Areas

*“The real and lasting victories are those of peace,  
and not of war.”* Ralph Waldo Emerson

## Public Education Center Goals

### **Overarching Goals**

- To encourage visitors to become more informed, responsible global citizens.
- To provide a sense of hope (“peace is possible”).
- To promote a culture of nonviolent conflict management.
- To explain how the post-Cold War world has changed the nature of international conflict, that the field of conflict management is continually evolving, and that there is an imperative to managing conflict without violence.
- To prepare new generations of peacemakers and peacebuilders, in part by attracting young people and students who might pursue careers in international affairs.

### **Additional Goals**

- To transform the way people think about and approach international conflict and peacemaking/peacebuilding.
- To reframe/redefine international conflict in ways that show how it can be prevented, managed, and resolved; to change the way we think about peacebuilding for the 21st century.
- To present the range of techniques, best practices, and approaches to international conflicts so that they can be managed without violence—a goal that is urgent in a world where the evolution of warfare and weaponry

has made peaceful management of conflicts imperative to humankind’s future. There are phases in a cycle of conflict in which it is possible to intervene and either prevent or limit violence, and promote reconciliation.

- To explain that while conflict is endemic to the human condition, there are ways to avoid being trapped in cycles of violence and revenge. It is possible to enable people to be more effective as mediators, negotiators, conciliators, etc.
- To demonstrate that there are many new actors and players who can play a role in peacebuilding, including ordinary citizens.
- To recognize that peace is possible and that there is reason to be hopeful about what can be done to prevent, manage, and resolve international conflict, as well as deal with the aftermath of violence. “It doesn’t have to be this way”—conflict does not have to escalate into violence. We don’t have to live in a world of international violence.

## Exhibit Themes

The following themes were developed during the early phase of developing the Master Plan. They were used to guide both exhibit design and content development. All of the exhibits in this Master Plan reflect at least one of the themes. In some cases exhibits address multiple themes.

- Peace is a complex concept with quite different meanings or implications for different audiences.
  - Conflict is endemic to the human condition, but conflict does not have to be violent. There are great costs to crossing the line into violence and becoming trapped in cycles of revenge.
  - There are many sources of conflict, and also many tools to prevent it from becoming violent, to manage it/resolve it, and to deal with the consequences of war and violence.
  - The evolution of warfare and weaponry has made nonviolent conflict management and peacebuilding imperative to humankind's future.
  - Conflict management and peacebuilding are processes with many phases. There is a lifecycle to conflict situations, and opportunities for constructive interventions at various stages.
- People can be educated and trained in the skills and best practices of nonviolent conflict management.
  - The range of people who can play a role in conflict management has grown, and opportunities for peacemaking abound for all individuals.
  - There is reason to be hopeful about what is possible and practical in the field of international conflict prevention, management, and peacebuilding.

*“It is far easier to make war than peace.”*

*Georges Clemenceau*

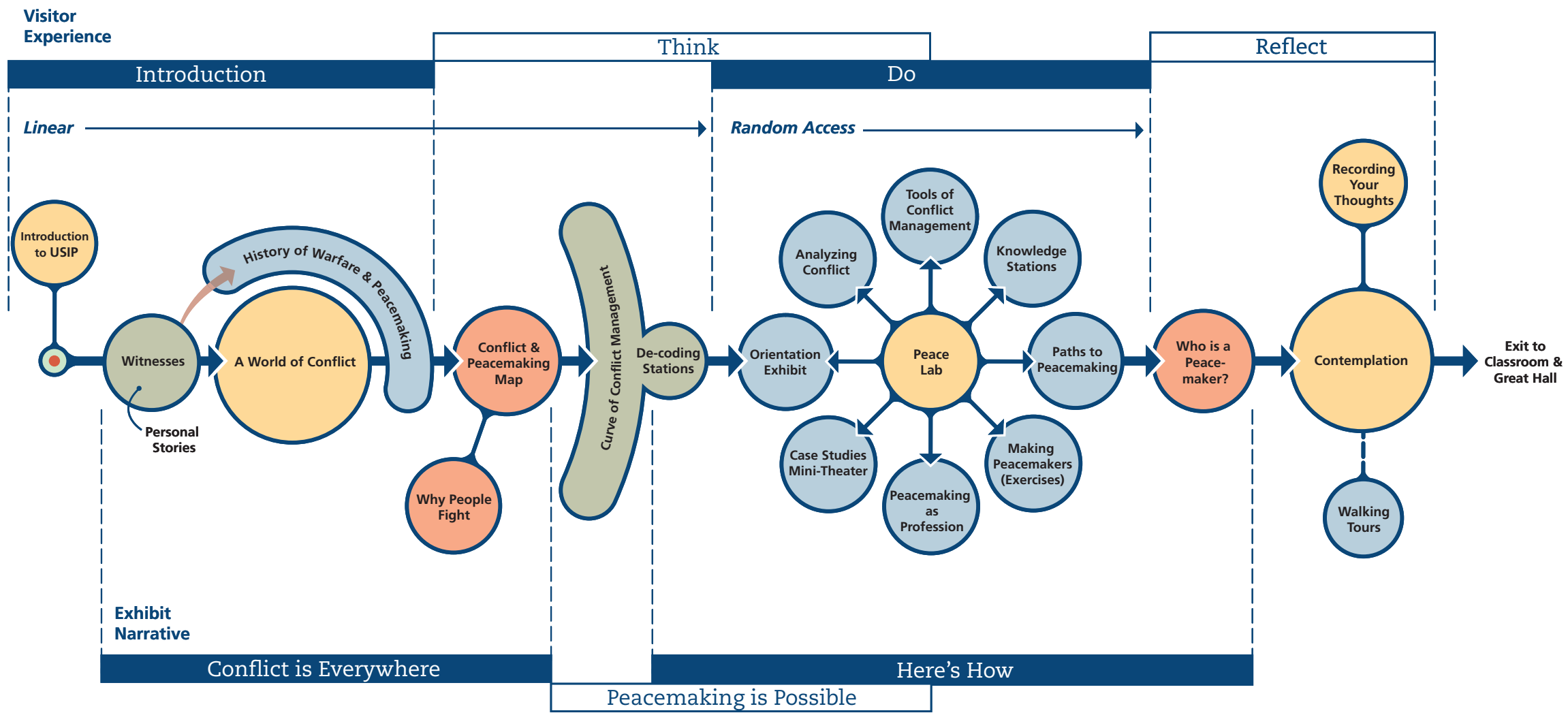
## **Potential and Desired Audiences**

An in-depth analysis of potential audiences for the Public Education Center was conducted by Economics Research Associates (ERA). ERA concluded that, given the location of the PEC and its educational mission, the Center can expect an audience of approximately 421,000 by the third year of operation, with increased levels of attendance as both the residential and tourist markets continue to grow. It is generally estimated that approximately 25 percent of the Center’s visitors will come from student tours; the majority of visitation will be by a general public audience.

The PEC exhibits will be crafted to ensure that they communicate the major themes and messages to each of these audience groups:

- School students
- Teachers
- Peace community
- Religious community
- People from war-torn societies
- Well-informed tourists
- College/university faculty
- USIP program participants
- Business people
- Media
- Diplomats
- General tourists

## Exhibit Sequence Diagram



### Exhibit Sequence Diagram

This exhibit sequence diagram provides a visual overview of the conceptual thinking that evolved during the development of the exhibits in the PEC.

### Visitor Experience

The upper bar describes the intention of the exhibits during each phase of the visitor experience. The early exhibits provide an introduction. As visitors move deeper into the space, they find experiences designed to engage their critical thinking skills (Think). The exhibits then become progressively more interactive (Do) and culminate in the Peace Lab, where visitors randomly access a variety of hands-on exhibits geared toward actively engaging visitors in conflict management and peacemaking processes. The last exhibit section takes on a quieter tone (Reflect) and encourages visitors to think about their experiences in the PEC.

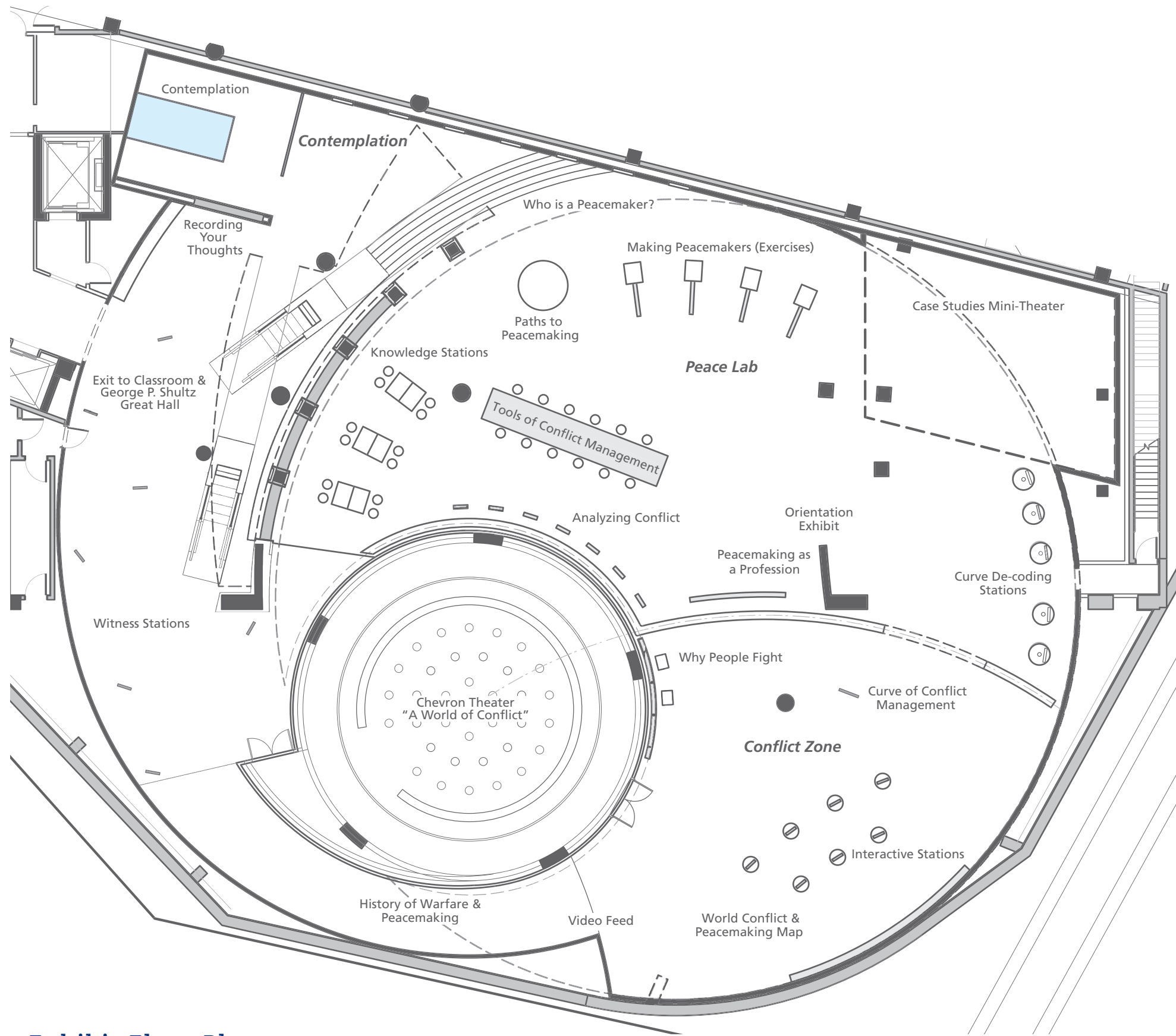
### Exhibit Sequence

The middle diagram represents the visitor path and the exhibits they will encounter on their way through the PEC.

### Exhibit Narrative

The lower bar refers to the progression of the exhibit narrative. Initial exhibits examine the idea that conflict is everywhere. The next set of exhibits alert visitors to the fact that conflict can be managed—and that peacemaking is possible. The final set of exhibits continues to explore this idea while also allowing visitors to actively participate in the ways that conflict is managed and peacemaking is achieved.

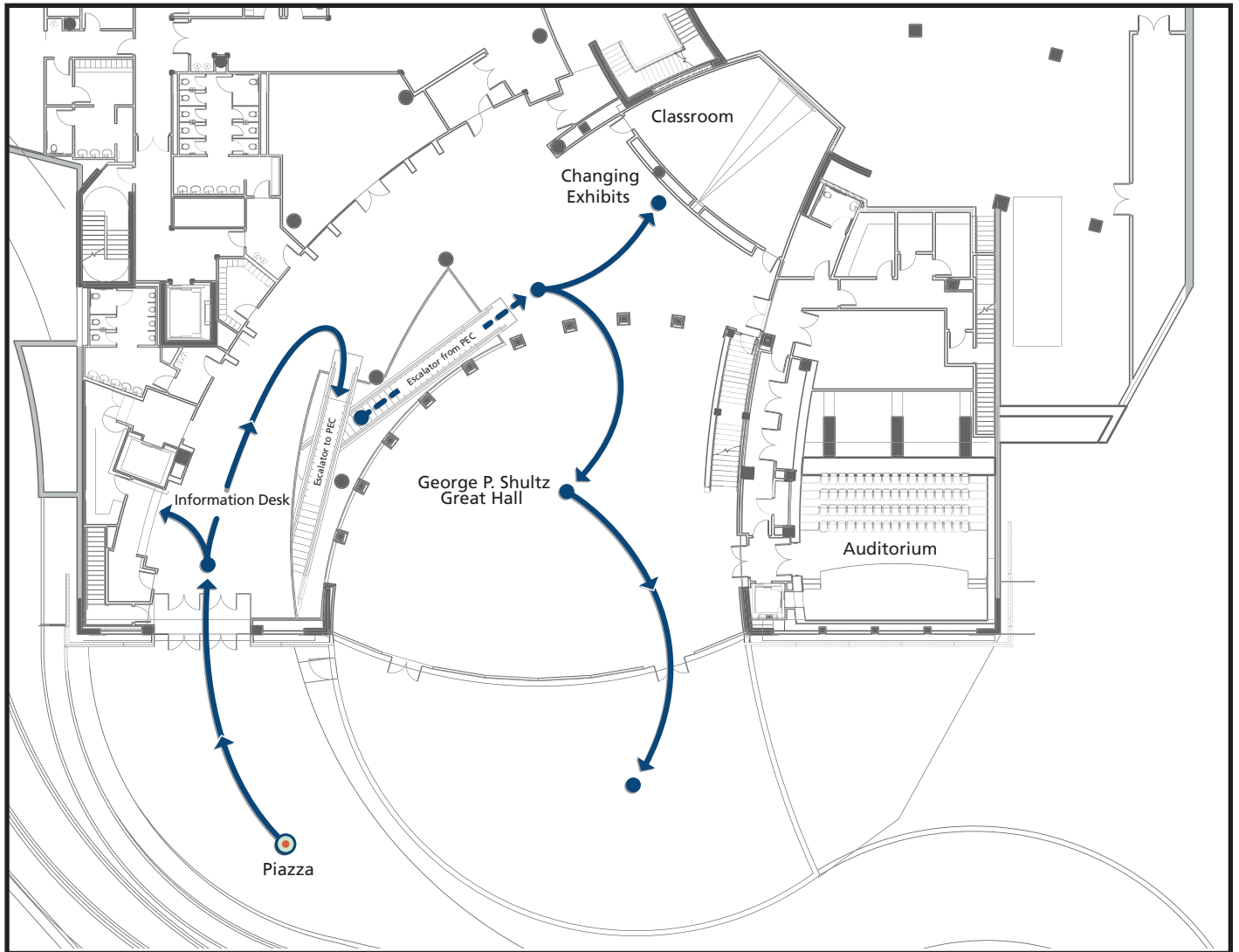




**Exhibit Floor Plan**

**Exhibit Floor Plan**

The exhibits in the first half of the PEC are arranged to promote a linear experience. Visitors start with the Witness Stations then progress in sequence until they reach the Curve De-coding Stations at the entrance to the Peace Lab. Inside the Lab, random access is encouraged. Visitors can interact with any station that draws their interest in any order they choose and still take away key messages and experiences. The final exhibits in Contemplation revert to a linear format and require that visitors take in each experience in a specific order.



### Entry/Exit Flow Diagram

This diagram shows visitor traffic patterns into the building and down the escalators into the Public Education Center. It also shows exit flow from the PEC escalators to the George P. Shultz Great Hall and out to Peacemaker Plaza.



- 1 Piazza
- 2 Entry

*“We seek peace, knowing that peace is the climate of freedom.”*

*Dwight D. Eisenhower*

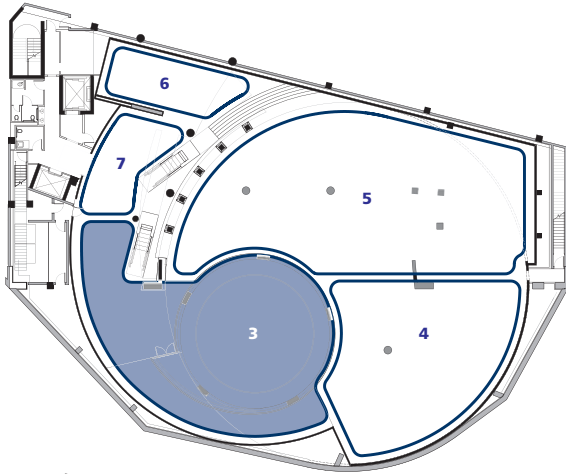
## Public Education Center Exhibit Walkthrough Narrative

### Entry [1 & 2]

Wayfinding and interpretive graphics, prominently located on the Institute’s Piazza, guide visitors off the National Mall and toward the Public Education Center (PEC) entrance. These graphics introduce the mission of the United States Institute of Peace (USIP), explaining what it is and what it does. Along the way, visitors pass a water feature and a series of quotations about the importance of peacemaking.

Entering the building, visitors first pass through security and find a coat checkroom, a reception/information desk, and public restrooms. At the desk they may receive and/or check out supplemental interpretive materials ranging from identity cards and written materials to iPods, PDAs, audio devices, RFID cards, or cell phones. These devices are intended to support the visitor experience by providing additional layers of interpretive insight and “takeaways.” Nearby, located within the curving entry area, a video monitor plays an internal feed of recent or current USIP programs. This area also features exhibit cases for temporary exhibitions on contemporary themes. It may also include a video monitor with clips of prominent individuals and ordinary people answering the basic question “What is Peace?”

Sculptural and graphic elements lead visitors toward the escalators that will carry them down to the Public Education Center on the lower level. (Those unable to take the escalator have the option to take an elevator down.)



### 3 Introduction Area

## Lower Level Introduction Area [3]

### Overview

Descending to the lower level, visitors notice the title for the center prominently mounted in the PEC space. There is a theater entrance to their left and a series of kiosks called Witness Stations to their right. The wall behind the kiosks supports a large-scale mural—perhaps featuring quotes on the subject of peacemaking and conflict—that sweeps along the back wall, leading to a curved ramp that bypasses the theater.

This introductory space is designed to serve as an orientation and theater queuing area for visitors entering the Public Education Center. Strategically placed graphics encourage visitors to enter the theater to begin their experience. If the countdown clock indicates that the show is already in progress, visitors can line up to the left of the entrance. Others may choose to interact with the Witness Stations as they wait for the movie or bypass the theater experience altogether by taking a ramp down into the main exhibition area.

### Witness Stations

Coming down the escalators, visitors are drawn to a number of glass or cast acrylic

kiosks arrayed beyond the landing area. Each of the kiosks features an embedded video monitor that allows visitors to access the story of a person involved in the peacemaking process. In the modern era, civilians are the main casualties of wars. As conflict touches the lives of real people all over the world and real people contribute to conflict management and peacebuilding, the variety of witnesses the visitor may encounter reflects a wide spectrum of actors. A brief sampling of the witnesses that the visitor may encounter at the various stations might include:

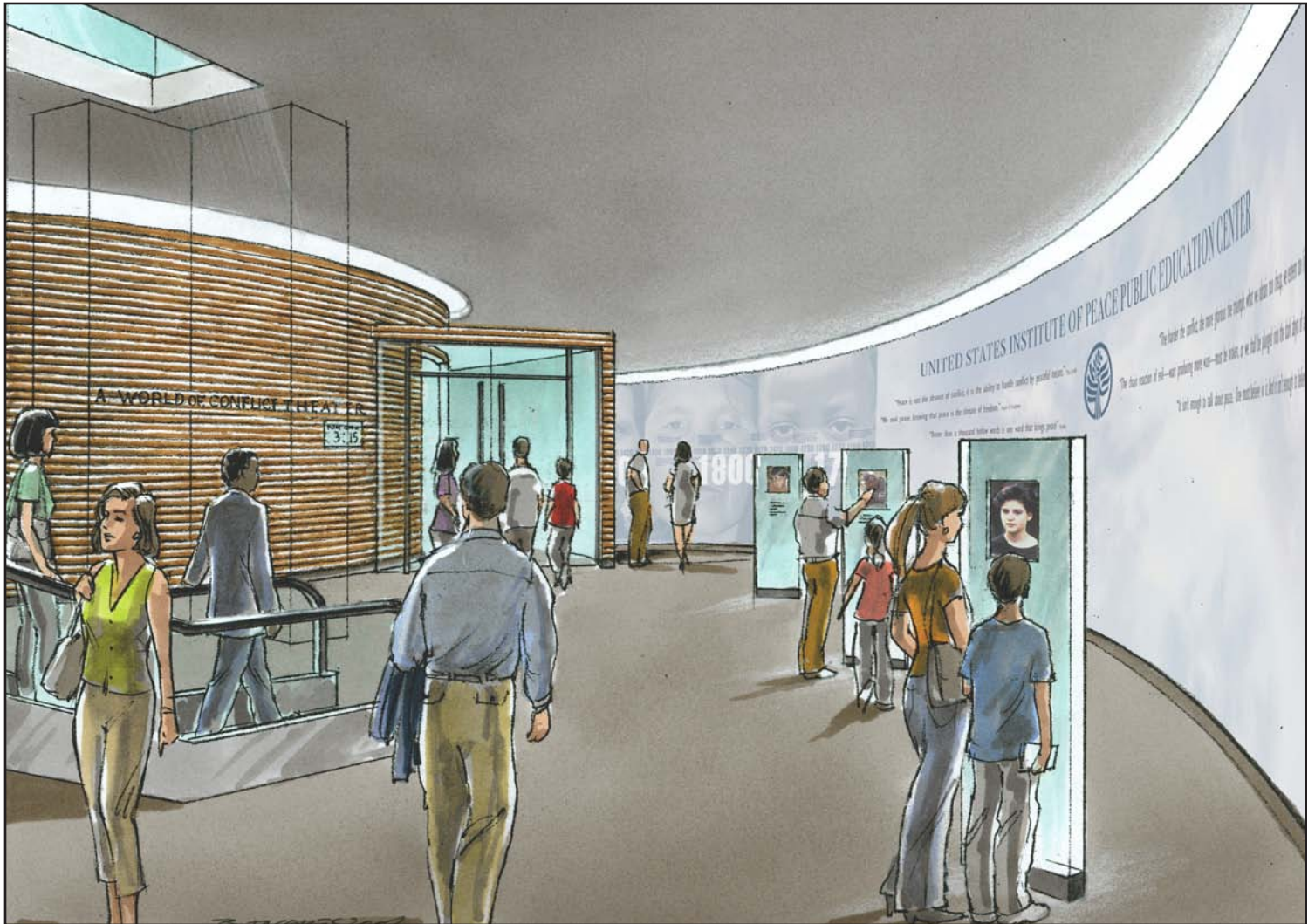
- A Peace Corps volunteer
- A member of the armed forces
- A policymaker
- A peace activist/advocate
- A former child soldier
- A survivor of war
- An expert on conflict management and peacemaking
- A Nobel Peace Prize laureate
- A diplomat
- A national leader

Each of the kiosks features an embedded video monitor, a brief biography of the witness written below it, and a map identifying the witness' area of conflict. With a touch of the screen, the visitor starts an engaging one-to-two minute program. While the exact video production techniques will be determined in later phases of the PEC project, the intention is to create a program where a still image of the witness' face is seen the entire time as he or she tells his or her story—thus humanizing the exhibit. If appropriate, compelling imagery may be incorporated into the production, with the overall effect of having the visitors experience the personification of conflict and peacemaking—as if the witness is looking directly at them.

In order to minimize sound bleed, audio may be delivered through a specialized system mounted overhead that directs a narrow beam of sound that is just wide enough for two to three visitors to hear at one time. Visitors standing outside of this beam will not be able to hear the program.

*“There is no time left for anything but to make peacework a dimension of our every waking activity.”*

*Elise Boulding*



## **Introduction Area**

## **Chevron Theater**

Located to the left of the descending escalator, the circular theater (showing the “A World of Conflict” film) is the dominating element in this space. The exterior wall of the theater is comprised of spaced horizontal wooden slats, rear lit to appear almost as a lantern. The theater entry, theater title, and countdown clock are oriented to greet visitors as they step off the escalator and onto the landing area. These architectural and graphic cues are intended to serve as an invitation to visitors to begin their Public Education Center experience here.

Stepping through the entry doors, visitors find themselves in a cylindrical environment. A projection screen mounted around the perimeter of the interior wall spans nearly 360 degrees. Multiple projectors are installed overhead and hidden from view; each is assigned to a portion of the projection surface cover, ensuring a seamless image wrap during the show.

In the center of the theater, a circular platform enclosed by a glass railing holds a series of benches and cylindrical stools. This central platform is surrounded by a 32-inch deep and 5-foot wide moat that separates visitors from the projection surfaces while providing a ramp as access to a secondary egress.

A specially created pre-show audio program plays as visitors find their seats. The film is currently planned to run approximately 15 minutes. *(For a content overview of the film, please see attached Appendix 1.)* While the approach to captioning is still to be determined, hearing assistance and audio descriptors will be provided.

Once the show is over, the lighting comes up, the audio track gradually returns, and visitors are directed toward the exit. Exit and entrance dynamics will be carefully choreographed to ensure that visitor turnover runs smoothly and efficiently.

## **Ramp Exhibits— History of Warfare & Peacemaking**

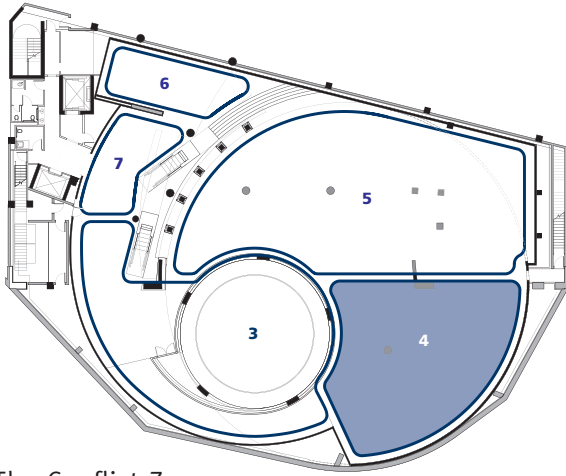
As visitors exit (or bypass) the theater, they head down a curved ramp into the main gallery. A series of “quick hit” exhibits mounted on the right side of the ramp introduce visitors to the history of warfare and peacemaking—from slingshots to weapons of mass destruction. Visitors will learn about the evolution of warfare and weaponry capable of mass civilian destruction and why nonviolent conflict management and peacebuilding are imperative to humankind’s future. This exhibit may take the form of a curving three-tiered timeline that uses images, quotes, and text to: 1) trace global events, 2) highlight violent conflict throughout the ages, and 3) emphasize peacemaking efforts over time.

A monitor embedded into the timeline at the end of the ramp will feature a live feed of world news as a way of anchoring the visitor in present-day conflict situations around the world.

*“Peace is not the absence of conflict,  
it is the ability to handle conflict  
by peaceful means.”* Ronald Reagan



**Chevron Theater (showing “A World of Conflict” film)**



4 The Conflict Zone

## Public Education Center Main Gallery

### Overview

As visitors travel down the ramp, the main education gallery is revealed. Designed to evoke a sense of a high-tech situation room, this gallery is dynamic, modern, and interactive. The exhibits employ a variety of different technologies in order to facilitate interactivity and appeal to a variety of learning styles.

The main gallery is divided into three sections: 1) the Conflict Zone, 2) the Peace Lab, and 3) Contemplation.

### The Conflict Zone [4]

As the first section of this gallery, the Conflict Zone is devoted to exploring violent conflict and introducing the idea that conflict situations can be analyzed and managed. Visitors discover that conflicts may be conceived as having various phases and that they are managed by utilizing different techniques relevant to different phases. These phases and techniques are visualized as a curve of conflict management. Visitors entering this space see a large video map of the world

connected to a series of learning stations. A large version of the Conflict Management Curve looms in the background and serves as a gateway into the Peace Lab.

### World Conflict & Peacemaking Map and Interactive Stations

Here visitors encounter an oversized map of the world. A large video wall spanning well over 22 feet, this map depicts all seven continents and the oceans. Visitors see that conflict situations abound in the contemporary world, but that peacemaking efforts are also underway. Lighted symbols and text on the map surface mark the major hotspots of violent conflict and peacemaking efforts going on in the world today. A color-coded guide enables the visitor to understand the different types of conflict and the different roles people play in conflict zones.

Located several feet in front of the map are a number of interactive learning stations. Each of the learning stations features a moveable high-resolution touch screen.

The interplay between the learning stations and the map is revealed through a simple form of visual feedback to show where each learning station monitor is aimed. This interplay serves as both a useful tool for the user and a signal to approaching visitors that this exhibit offers some exciting opportunities for self-directed exploration.

To begin the experience, a visitor stands in front of an LCD screen, grabs handles on either side of it, and aims it at a point on the map. Each screen may have two degrees of freedom, allowing it to be rotated left and right as well as tilted up and down. The screens serve as magnifiers, revealing details that are not shown on the large map.

As visitors zoom in on a particular area of interest, geopolitical boundaries and other identifying features appear. The resolution intensifies and visitors are given the option



to zoom in even closer in “Google Earth” style. When visitors find an area that they would like to investigate further, they can touch a specific point on the screen and new information emerges. Images, text, and video present: 1) basic information about the country; 2) the story and costs of the conflict; and 3) conflict management and peacemaking efforts being undertaken by USIP, the national government, the UN, regional bodies, nongovernmental organizations, or other groups.

Most of the hotspots will offer a basic introduction and dossier about the conflict, its current state, its history, and what people are doing to bring the conflict to an end. Some conflicts, such as Afghanistan and Darfur, may be described by more detailed multi-media information.

Due to traffic flow implications, it is important that the exhibit should communicate quickly and remain accessible to large, moving groups. This means that multiple groups are accommodated and that individuals standing in the second row can get a good look at the action. It also means that the briefings must be condensed. To avoid bottlenecks and keep visitors moving, exhibits cannot be full case studies. In addition, volunteer docents charged with leading groups through the Center will have the ability to override individual monitors and create a controlled presentation that everyone can follow as a group.

### ***Why People Fight***

There are many sources of conflict and also many tools available to prevent it from becoming violent, to manage or resolve it, and to deal with the consequences of war and violence. Interpretive displays explore the sources of conflict (social injustice, economic inequity, religious strife, ethnic differences, ideology, and geopolitical forces) on an international level in a way that helps visitors connect their personal experience to what is happening on the world stage. It is also

important to make sure visitors understand that some conflicts occur among individuals and others between large groups. Some conflicts follow the sequence of the curve; others have different dynamics.

Some exhibits in this section may be interactive stations intentionally designed to be frustrating in order to convey lessons learned about how conflicts escalate. For example, visitors may encounter: 1) a tic-tac-toe game in which the computer steals your “x’s” and turns them into “o’s”, or 2) a game in which the language suddenly switches from English to an obscure language that few people could understand. Of course, the experience would include a way to let the visitor know that these “belligerent” interactives are intentional and are there only to provoke a reaction or make a specific point about the complexities of conflict management. Visitors would be encouraged to process the experience by reflecting on their rising emotions and realizing how quickly situations can escalate into violence.

### ***Curve of Conflict Management***

Moving on from the map stations and “Why People Fight” exhibits, visitors see an extremely large, simplified graphic display of the curve of conflict management that serves as a gateway to the lab section of the gallery. This exhibit conveys to the visitor that there are dynamic phases to conflict situations and opportunities for constructive interventions at various stages. A contour cut below the curve creates a walkthrough archway that is large enough to accommodate several visitors walking side-by-side. Large, iconic, and memorable, this exhibit communicates that there are means for both understanding the sequential stages of conflict and intervening in it in constructive ways. Visitors can pass through this curve or they can pause before entering to consider the curve more deeply through “quick hit” interpretive exhibits that help visitors understand the curve’s role in analyzing conflict situations and conflict management processes.

## ***Curve of Conflict Management De-coding Stations***

After walking through the giant representation of the curve, visitors encounter a series of “de-coding” stations that are designed to provide visitors with a hands-on opportunity to gain a greater understanding about what the curve of conflict management is all about.

Visitors approaching one of the stations see a smaller version of the curve on a monitor embedded in the station. The visitor has two options. The first option gives visitors an overview explanation of the curve. The second option allows visitors to investigate the various phases in greater detail. The intention of this exhibit is to help visitors understand that conflicts often follow a very broad pattern of gradual escalation, full-scale violent conflict, and a gradual de-escalation. It will also be made clear that not all conflicts evolve according to the conceptual sequence.

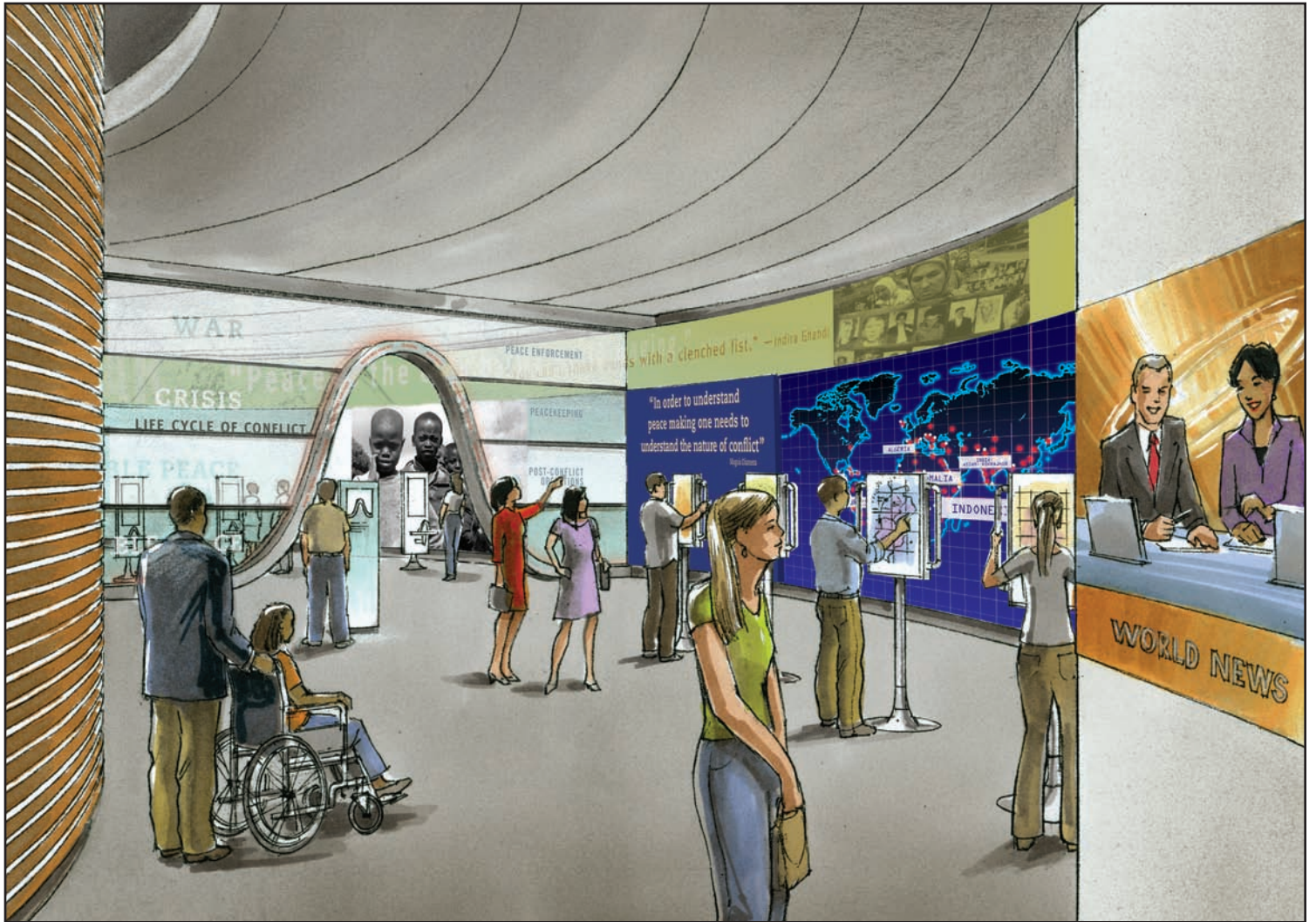
**1. Overview:** Visitors can trace the curve with their finger. As their fingers move along the curve from stable peace to unstable peace to crisis, war, post-conflict, etc., they see images illustrating each phase. A “full cycle” example such as the former Yugoslavia may be used. Visitors would start by seeing stable peace images from the Sarajevo Olympics, progress up through images of the burning parliamentary building, and finish with images of the rebuilding of the Mostar Bridge.

**2. Detail:** Touching one of the stages of conflict—stable peace, unstable peace, crisis, and war—calls up information screens that use text, images, and possibly video to quickly communicate what that stage means. For example, touching stable peace, visitors see images of trade ships at dock, people voting, a debate at the UN. Associated text explains that stable peace is the normal state of functioning of societies that are not experiencing mass violence: tension between parties is low, various forms of connections

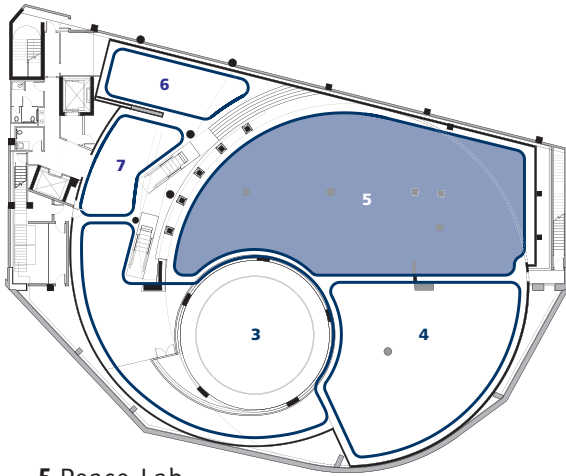
and cooperation exist, and conflict is resolved in political or nonviolent settings. Visitors can also call up information about the proper techniques (tools) for resolving disputes. Each of the successive phases is given a similar treatment.

*“The more we sweat in peace  
the less we bleed in war.”*

*Vijaya Lakshmi Pandit*



## The Conflict Zone



5 Peace Lab

## Peace Lab [5]

The curve gateway yields to the second major section of the main exhibit space, the Peace Lab. Here—in a setting that is somewhere between a classic laboratory and a situation room—visitors engage in hands-on, experiential learning.

The open design concept of the Lab encourages visitors to access the exhibits in any order they choose. Visitors will be able to review important case studies, diagnose conflicts using basic frameworks, apply strategies of interventions using conflict management tools, and develop their peacemaking skills.

The Lab’s main exhibit components include:

- Orientation Exhibit
- Case Studies Mini-Theater
- Analyzing Conflict
- Tools Table
- Making Peacemakers/Skills Building
- Peacemaking as a Profession
- Knowledge Stations
- Paths to Peacemaking

## Orientation Exhibit

This Orientation Exhibit stands at the entry to the Lab. Situated in a “cannot miss” location, this bold, dimensional exhibit is intended to let visitors know that they have arrived at the Peace Lab and that here is where they should start their Lab experience. This exhibit will feature titling for the space (Peace Lab) that hangs from the ceiling. Interpretive text below conveys the main message of the Lab. A large, edge-lit 3-D model of the Lab provides an overview of the space and allows visitors to plot their course of action.

## Case Studies Mini-Theater

Standing to the visitors’ right as they enter the lab area, the theater provides an opportunity to explore conflict management and peacemaking through a variety of dynamic case study presentations. The intention of this mini-theater is to put the visitors “on the ground” by transporting them from the floor of the PEC to, for example, the killing fields of Cambodia, or the Gdansk shipyards, or the site of the Dayton Peace Accords, or a setting where lawyers are at work on constitutional reform.

A series of three to five different presentations (each four to seven minutes long) play in sequence. Large video screens combine with state-of-the-art audio systems to create an unforgettable environment where groups of 15-20 visitors at a time literally see, hear, and feel, for example, the families of striking Polish workers pressing up against the iron bars of the Gdansk shipyards (during a case study presentation on “People Power”).

A kinetic “billboard” may wrap around the exterior of the theater. Large-scale, compelling images that reflect the content of the show that is currently playing move and change, creating a dramatic visual impact on the surrounding space. The exterior will also feature a countdown clock, a schedule of “coming attractions,” and a synopsis of each of the features.

Examples of topics for the shows include:

- *Diplomacy and the Negotiating Tool*—  
*Diplomats give firsthand explanations of the peacemaking efforts they employed in cases such as Angola and Namibia, Cambodia, and the Balkans.*
- *People Power/Strategic Nonviolence*—  
*A short presentation reveals how people have repeatedly employed nonviolent techniques to express dissent, mobilize, and successfully topple dictatorial regimes in order to create democratic rule.*
- *Genocide and Mass Violence*—*The difficult challenge of generating the political will to prevent or control genocide and mass atrocities.*

### **Peacemaking as a Profession**

This interpretive exhibit uses images, graphics, and text to highlight careers in peacemaking. This section may include ideas on how individual visitors can become professional peacemakers and conflict managers by participating in training available through USIP or other institutions and agencies, such as the Peace Corps, the State Department, the United Nations, etc.

### **Analyzing Conflict**

One can not respond effectively to conflict if one does not understand its motivating factors. A series of large interpretive panels covers the topic of conflict analysis. The first panel provides an overview of the concept of conflict analysis, emphasizing the importance of asking questions in understanding problems and formulating intervention strategies. Six panels follow—each with a headline question: Who? What? Where? When? How? Why? These headline questions are boldly stated and can be seen from across the education space. Visitors approaching the Who panel, for example, see images and text that explain that “you have to know who is involved in the conflict: who are the main parties—are they national political leaders,

local political leaders, rebel leaders, generals, insurgents...or civil society leaders?” An embedded computer monitor allows visitors to begin a self-directed exploration of some brief case studies that further explore the Who question. Each of the additional panels features a similar treatment.

### **Tools of Conflict Management Table**

Situated in front of the Analyzing Conflict panels is an interactive exhibit which takes the form of a large table that seats eight or more people. The theme of the Table is Tools of Conflict Management, designed to show the visitor how various techniques and strategies can be used to manage conflicts. The Tools Table might break down the kinds of conflicts that plague the world into general categories such as poverty, youth unemployment, ideological or religious radicalization, or into specific cases such as Darfur or Sri Lanka. The table presents the range of tools available, such as use of formal negotiations; third party mediation; promoting reconciliation; launching a diplomatic campaign to isolate an offender; imposing economic sanctions; deploying a peacekeeping operation; contributing major foreign assistance; and building stable societies through establishing the rule of law, promoting justice, and strengthening civil societies.

The table uses video, images, text, and sound to simulate an active conflict in a fictionalized region of the world. As visitors sit down at the table they are given a video briefing of the current state of the fictional conflict. They are presented with a menu of tools that they can use in an effort to manage the conflict in the particular zone to which they are assigned. After applying a tool, they see the results of their actions. With pre-programmed software, one can simulate expert advisors who critique the effectiveness of various tools and help one to call up real world examples of past situations

where that same tool was applied (both successfully and unsuccessfully). At the same time one visitor is making decisions for his or her zone, other visitors around the table are making decisions that affect their zones. These cumulative decisions influence the conditions for the whole region. For example, if one player's actions spark civil unrest in their zone, that unrest may spill over to another player's zone. At that point, the whole table activates as images of unrest and violence take over the table.

### ***Making Peacemakers (Exercises)***

This exhibit area uses a series of specially crafted peace education exercises to build visitors' conflict management abilities. A series of interactive and interpretive exhibits give visitors hands-on opportunities to develop essential skills, such as relationship building, reframing, communication, and conflict management.

The interactives here differ from the Tools Table in that they are made for one or two users at a time as opposed to groups of three or more. One of the activities may include an interactive that allows visitors to determine their conflict management style. By completing a series of exercises, visitors discover whether they are predominantly a) authoritative, b) accommodating, c) avoiding, d) compromising, or e) collaborating. Surrounding interpretation enables visitors to understand how their predominant conflict management style fits into international conflict management.

The other essential skills will each have their own specially designed interactive stations that give visitors a chance to have a personal "ah ha" moment. The intention is to provide visitors with insights into the ways that they communicate or perceive issues, or build relationships. Surrounding interpretive exhibits allow visitors to apply their personal "ah ha" moments to the larger world of international peacemaking.

### ***Knowledge Stations***

This experience allows visitors to browse the extensive catalogue of USIP materials. It is comprised of two parts: the library collection, and the study stations where the library materials are called up for display. The library is a custom-built shelf with about 100 illuminated slots into which are placed well-fit information tokens. Each token is a very simple, transparent brick or cube about the size of a deck of cards. The tokens will each have a single image, word, or icon on them that informs the user of the content it represents. The design and presentation of the tokens will be simple, yet elegant and impressive.

The visitor takes a token from the shelf to a free station and places it into an identically shaped, illuminated slot located at the station. Upon insertion, the station graphics dramatically change as the system shifts from attract loop/instruction mode into its main presentation/browsing mode. Using a touch screen or other finger interface, visitors will delve as deep into their selected topic as they wish before returning the token to the "library" and retrieving other tokens. Even though there are multiple stations, there will only be one token for any idea or topic. This approach is intended to facilitate interaction and sharing between visitors who might become interested in what others are experiencing.

The slots in the library collection will have controllable LED illumination. They can light up when a token is inserted, or go red when a token is removed. A screen above the shelves can show previews from each of the tokens in sequence, lighting up a token, or a related group of tokens as suggestions for visitors. This will telegraph to the users that the tokens contain information and media, including clips from previously seen exhibits.

## ***Paths to Peacemaking***

One of the closing exhibits in the Peace Lab is a series of interactives that give the visitor an opportunity to visualize how many of the skills and tools introduced earlier in the Center come together. A large mock-up of a game board with various winding roads and squares helps the visitor to imagine taking different routes to reach a point of resolving an international conflict and then dealing with its aftermath. As part of the game, the player makes decisions about which paths to choose and ways to overcome obstacles to reaching the goal. Along the way, there are signposts that indicate obstacles to peace, opportunities for moving the peace process forward, and dangers of backsliding.

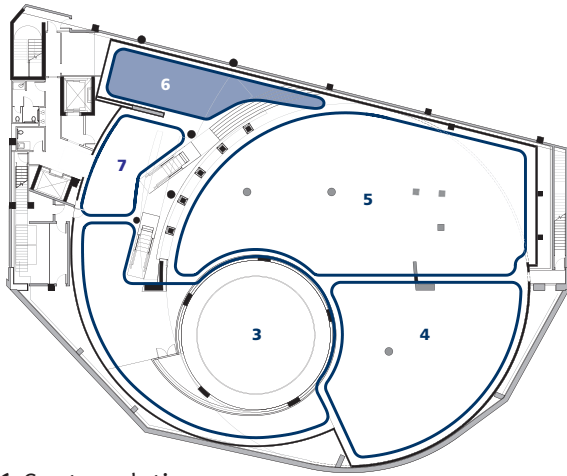
***“The chain reaction of evil—wars producing more wars—must be broken, or we shall be plunged into the dark abyss of annihilation.”***

*Martin Luther King, Jr.*



**Peace Lab**





6 Contemplation

## Contemplation [6]

### Overview

The main education gallery concludes with three final experiences: 1) Who is a Peacemaker?, 2) Reflection Room, and 3) Recording Your Thoughts. These experiences take on a quieter, more meditative feel in an attempt to help visitors reflect on their journey through the PEC. They also help the visitor sum up the experience and reflect on lessons learned.

### Who is a Peacemaker?

Video monitors showing the portraits of famous and not-so-famous conflict managers and peacemakers throughout history are displayed here, accompanied by brief biographical information. A contained audio technology, similar to the one used at the Witness Stations, may play inspiring quotes from some of the peacemakers. These personalities, like those in the Witness Stations, can be rotated over time.

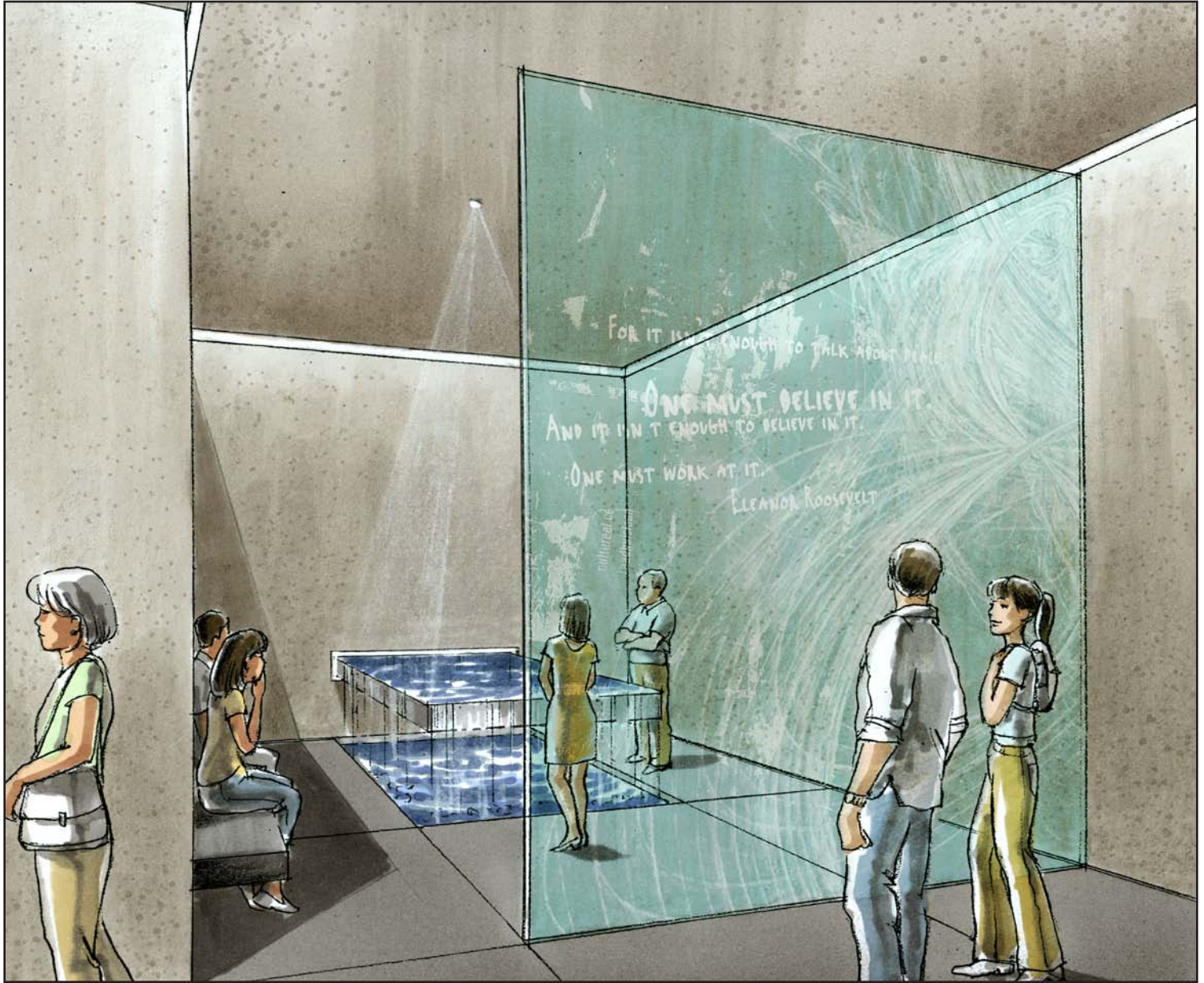
## Contemplation

This space is purposely designed to create a spare and contemplative finale to the PEC experience. Visitors ascend a set of curved stairs from the Peace Lab to a sparse room of concrete fronted by a treated glass surface. A water element combined with a generous gathering area encourages visitors to take time and consider the meaning of their experience in the Center. Preliminary thoughts for the water feature suggest a slab of cantilevered, honed slate across which flows a thin sheet of water that spills off the table into a pool below. Within the water on the table, quotations about conflict and peacemaking seem to emerge and recede, ultimately slipping off the edges to be collected in the pool below. The words may be part of the conclusions drawn from the visit about the complexities of the subject of conflict management and peacemaking and the hopeful ideas that have been conveyed throughout the Center. Visitors can stay as long as they feel appropriate and exit at their leisure.

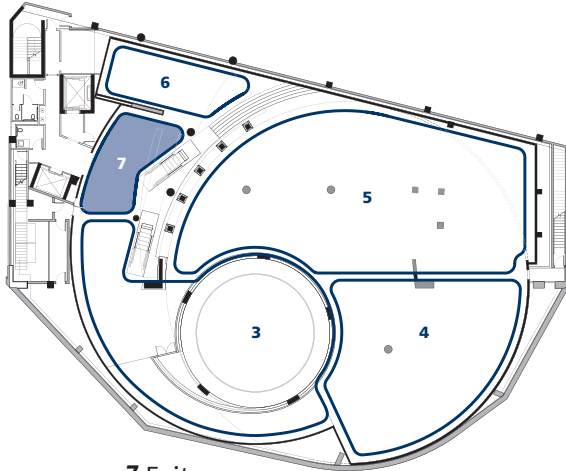
### Recording Your Thoughts

After leaving the Contemplation space, visitors approach an area that may allow individuals to record their thoughts and perhaps share them with other visitors. This exhibit area would provide the opportunity to take a meaningful action in the name of peacemaking. Visitors may be offered the opportunity to write in a "memory book." They may be presented with a chance to get involved (through e-mail signup or some other means) with other organizations dedicated to international peacemaking. It also provides an opportunity for visitors to indicate whether they would like to receive publications or materials from the Institute on an ongoing basis.

*“It isn’t enough to talk about peace.  
One must believe in it.  
And it isn’t enough to believe in it.  
One must work at it.” Eleanor Roosevelt*

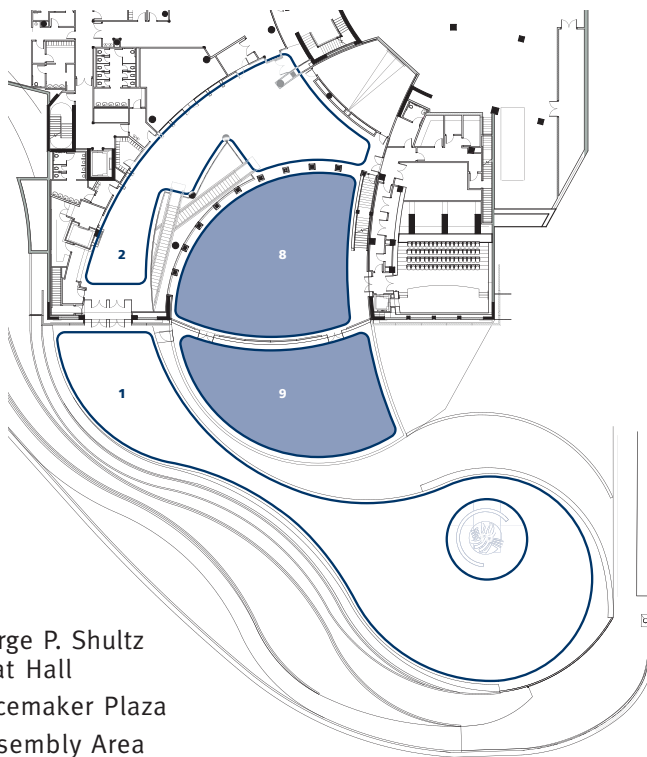


## Contemplation



7 Exit

### LOWER LEVEL



- 8 George P. Shultz Great Hall
- 9 Peacemaker Plaza
- 10 Assembly Area

### LEVEL ONE

## Exit/Finale [7, 8, 9]

After recording their thoughts, visitors will take the escalator to the entry floor level to the Great Hall where light spills out through the colonnade and invites visitors to this extraordinary and honorific space yielding views of the National Mall and the Lincoln Memorial. Any interpretive, sculptural, or inspirational additions to this room will be simple and dignified, designed to convey the message that peacemaking is a noble challenge. Visitors can step out of the Hall onto Peacemaker Plaza, where peacemakers who have lost their lives in the line of public service (e.g., Peace Corps volunteers, diplomats, NGO workers, and military peacekeepers) are memorialized.

The classroom at the top of the escalator is a venue for a concluding experience for students.

## Walking Tours [10]

More information will also be available about an audio-guided walking tour of Mall war memorials, which will provide deeper historical perspective of major world conflicts relayed through the prism of conflict management. The tours will depart from the Assembly Area on the Piazza.

## Appendix:

### **Preliminary Film Overview**

#### *Exhibit Summary*

The Chevron Theater prepares audience members for their visit to the Public Education Center by engaging, challenging, inspiring, and motivating them to understand the challenges of conflict management and peacemaking. The production will be installed in an approximately 48' diameter circular theater, seating approximately 80 visitors, that will use a 340-360 degree projection surface and surround sound to tell its story.

#### *Exhibit Purpose*

Over the course of this experience, visitors should:

- Feel as if they have peered into a vast, unknown story of great importance to their individual lives.
- Gain key insights into the story of human conflict as it has developed over time.
- Sense the urgent need to improve, expand, and hasten processes of conflict management and resolution given the nature and awesome destructive potential of contemporary tools of warfare.
- Be motivated to know more about the power and evolving potential of conflict management and peacemaking.
- Be given a powerfully emotional introduction to the potential for nonviolent conflict management and peacemaking in the world today.

## **Appendix [cont'd]:**

### ***Production and System Assumptions***

- The program is approximately 15 minutes in length.
- Visuals include original film or video footage; contemporary stills and footage procured from stock sources; and historical stills and footage.
- The program uses varying portions of an enveloping 340-360 degree projection surface over the course of the show; show design will be further developed and illustrated during the schematic design phase.
- The soundtrack is comprised of narration and/or interviews, music, and sound effects.
- The surround sound system includes 4-6 channels of discrete sound.
- The presentation system includes multiple video projectors, and high-quality surround sound and control systems.
- Projections may be seamless or include 1/2" gaps between projection areas.
- Given the unique configuration of the projection system, a projection test should be conducted to finalize projector specifications and positions.
- The final program will be provided in a digital format to be specified by the A-V installer.
- Hearing assistance and visual descriptors will be provided; the approach to captioning is TBD.

## **Appendix [cont'd]:**

### **Theater/Show Design**

The inner wall of a circular theater forms a 360-degree projection surface that will be used in various ways over the course of the show. Multiple projectors will be installed overhead, each covering a portion of the screen surface. At times, projected imagery consists of a single, iconic image floating in black; at other times multiple images may sweep across a portion of the screen; and at others, a seamless 360 degree image will wrap around the theater, transporting the viewer to another place or time.

### **Visitor Experience**

Visitors enter an unexpected environment, just as they are encountering new ideas about conflict and peacemaking.

The sweep of the circular space immediately conveys an enveloping and inviting atmosphere while at the same time signaling a journey into unknown territory. The clean, modern lines and juxtaposition of shapes within the theater have an “edge” to them that adds a particular note to the character of the space.

As visitors move further into the theater, they discover that they are standing on a circular, elevated platform. They may choose to sit on seats, dotted throughout the theater, that allow them to pivot freely in order to view imagery on any part of the surrounding projection surface. They may also choose to sit on a bench at the perimeter of the platform. The platform is encircled by a curved glass railing.

### **Pre-Show Audio**

The pre-show audio track creates an atmosphere that complements the design and architecture of the space. A simple musical underlay is interwoven with sound design elements and the quiet ebb and flow of human voices speaking in scores of different languages. The gist of these overheard comments reflects the fabric of day-to-day life in a wide range of cultures around the world.

## **Appendix [cont'd]:**

### **Main Show Content**

*Please note that the following is intended to convey generally the scope of content and how that content might be presented within the theater design. The actual storyline and order of content, however, will be proposed and developed in the form of a more detailed creative treatment during the Schematic Design phase of the PEC project.*

As the pre-show soundtrack fades and house lights dim, the main show begins to unfold. The story is rooted in the earliest strands of human culture, immediately capturing the visitor's imagination with the origins and evolving nature of human conflict. Across the ages, forms of violence change with tools, culture, and emerging societies. The rate of change escalates with the passing centuries, marked by turning points and leading eventually to the age of industrialized warfare, and then high-tech weapons of mass destruction.

The pacing and intensity of the story build to an exploration of the conditions that fuel conflict in the world today. In the vacuum of shattered empires are legions of smaller groups or states that find themselves struggling to right past injustices, claim and protect resources, homeland, identity, or fundamental human freedoms. There are 50-100 active conflicts around the globe today. Atrocities that the world thought it would never see again are occurring with savage intensity, and with failing efforts to control mass deaths. Ironically, starvation, poverty, slavery, and torture co-exist with an unsurpassed level of productivity, affluence, and consumption. At the same time, there are ideological battles and geopolitical struggles that pose serious security dilemmas. The victims of all these conflicts are ordinary civilians caught in the crossfire.

The picture presented in popular media stops here. But this is where the untold story of the work of the Institute and others in the field begins.

Images that reflect hope appear on the screen, one at a time around the circular screen as the story of managing conflict and peacemaking begins to develop.

### **Appendix [cont'd]:**

The audience learns that peacemaking also has ancient roots. Formal approaches would emerge and develop in time. And from these foundations the art and science of conflict prevention, management, and resolution emerges. The U.S. Institute of Peace becomes part of the story. We learn that often there is another way; that steps that lead to peace can be observed, learned, taught, and practiced.

There are techniques of conflict management. There are structures and institutions. There are skills, talents, and processes that allow opposing forces to identify common interests, to reconcile differences, and to develop a narrative of coexistence that each can share with their respective peoples.

The dynamic of conflict is unique to each situation, but is predictable at the most fundamental level. Techniques of prevention, intervention, and resolution take myriad forms; they are but the beginning of the hard work of promoting peace.

The story evolves to an inspiring and moving close. Imagery, voices, and music combine into a powerful portrait of people, in dramatically different situations, taking the first steps toward preventing...reconciling...recovering...rebuilding...teaching...learning...strengthening...acting...leading...living. In the end, peace is the ability to pursue the most ordinary of day-to-day activities without fear of violence.

The concluding musical score is rich, building, and bittersweet. This is not a simple story, but it is hopeful and inspiring. It challenges the audience to see the human condition of conflict in manageable ways.

As the final images of the opening presentation conclude, visitors are moved to enter the main exhibit areas of the Education Center. They are challenged to explore the many facets of conflict, peacemaking, and conflict resolution throughout the world today.



## **ABOUT THE INSTITUTE**

*The United States Institute of Peace is an independent, nonpartisan, national institution established and funded by Congress. Its goals are to help prevent and resolve violent conflicts, promote post-conflict stability and development, and increase peacebuilding capacity, tools, and intellectual capital worldwide. The Institute does this by empowering others with knowledge, skills, and resources, as well as by directly engaging in peacebuilding efforts around the globe.*

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