

# ACSA Creative Achievement Award

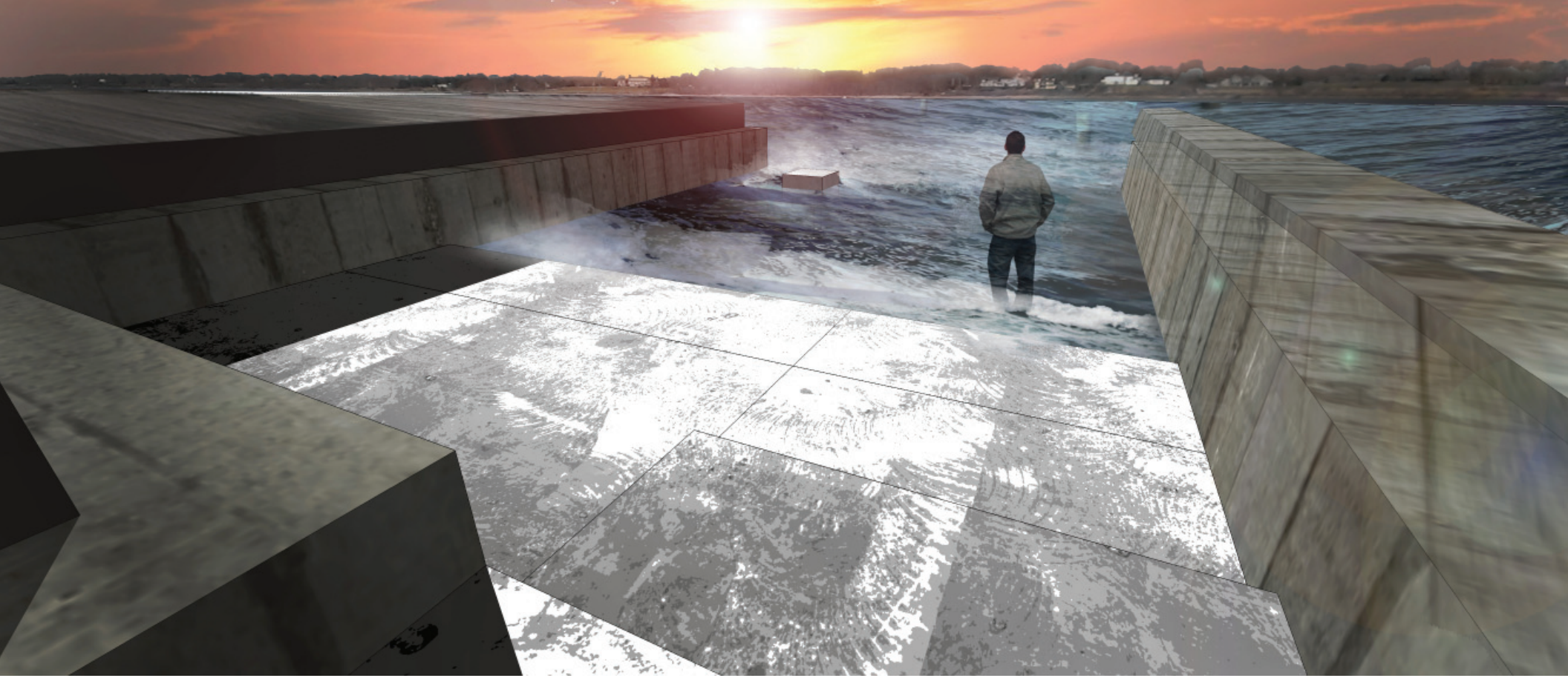
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2015-2016 Winner Submission Materials

Unearthing Traces of Rhode Island's Slavery and Slave Trade

JULIAN BONDER

Roger Williams University



UNEARTHING TRACES OF RHODE ISLAND'S  
**SLAVERY AND THE SLAVE TRADE**  
WATER, COAST, EDGE, GROUND, PEOPLE, LEGACY.

Advanced / Graduate Design Studios - Julian Bonder, Professor of Architecture  
School of Architecture, Art & Historic Preservation, Roger Williams University

*"For more than 75 years, Rhode Island ruled the American slave trade. On sloops and ships called Endeavor, Success and Wheel of Fortune, slave captains made more than 1,000 voyages to Africa from 1725 to 1807. They chained their human cargo and forced more than 100,000 men, women and children into slavery in the West Indies, Havana and the American colonies. The traffic was so lucrative that nearly half the ships that sailed to Africa did so after 1787 -- the year Rhode Island outlawed the trade. Rum fueled the business. The colony had nearly 30 distilleries where molasses was boiled into rum. Rhode Island ships carried barrels of it to buy African slaves, who were then traded for more molasses in the West Indies, which was returned to Rhode Island. By the mid-18th century, 114 years after Roger Williams founded the tiny Colony of Rhode Island, slaves lived in every port and village. In 1755, 11.5 percent of all Rhode Islanders, or about 4,700 people, were black, nearly all of them slaves. In Newport, Bristol and Providence, the slave economy provided thousands of jobs for captains, seamen, coopers, sail makers, dock workers, and shop owners, and helped merchants build banks, wharves and mansions. But it was only a small part of a much larger international trade, which historians call the first global economy."*

Paul Davis

The Unrighteous Traffick – Providence Journal

*"The uncanny is something which ought to remain hidden but has come to light"*

Sigmund Freud

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## INTRODUCTION

### Design and Research – The Design Blueprint

The Spring '13 and '14 Graduate Design Studios along with previous studios (in 2008-2009) explored, through design and architecture, Rhode Island's involvement in the Slave Trade and Slavery. These studios served as forum to establish positions, to formulate design strategies and to develop proposals meant for generations that will "inhabit the distance" between Slavery and Slave Trade as recollected background and Slavery and Slave Trade still impacting on the present.

Our Studio Mission is based on two main principles: that learning from and about the Slave Trade and Slavery should be rooted in questions and memory-work, as an attempt to construct an understanding of history and that the field of architectural operations should be expanded to include new forms of Cultural Sustainability. As design research laboratory and collective environment, in which both team and individual work take place, the studio departed from traditional ways of thinking about Architecture, programs, public space, memory, trauma and re-presentation. At the same time that we contended with conceptual, educational, artistic, and architectural complexities,

investigated the effects of the Trade and worked on sites of memory (visible and hidden) through programmatic and design proposals, we also engaged in investigating the contemporary world situation (present-day slavery, human trafficking, labor).

Our **Design Blueprint** –which includes Projects and proposals for archives, museums, memorials, public spaces, information centers, throughout cities such as Bristol, Newport, Providence and the Blackstone Valley– has enabled a broad dialogue and inter-disciplinary work and conversations with historians, cultural activists, historic preservation groups and historical societies, and, we hope, in the near future, will enable new conversations with policy makers and state officials. The Design Blueprint has a specific and significant goal: to contribute to Rhode Island's conversations with programs, projects, ideas, site investigations, mapping and canvassing possible sites and possible transformative actions in the present and for the future. To craft our proposals and design blueprint we envision ourselves as architects and cultural activists committed to transform the world around us in meaningful ways.

*"Our journey is not complete..."*

President Barack Obama  
Second Inaugural Speech



## HISTORICAL CONTEXT

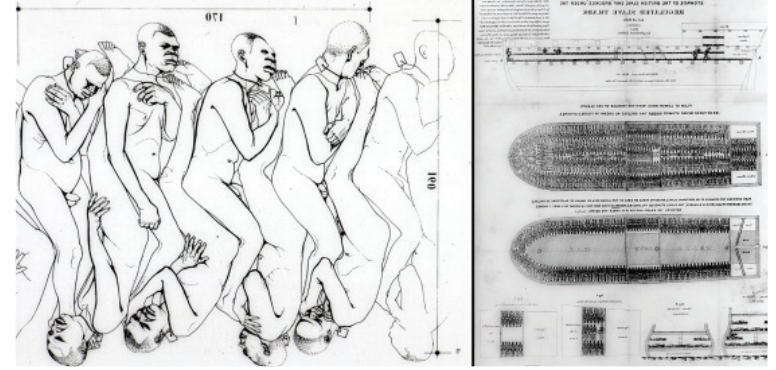
Much has happened since the abolition of slavery. 2013 marked the 150th anniversary of the Emancipation proclamation and the 50th anniversary of Martin Luther King's historic speech at the Lincoln memorial. 2015 will mark the 150th anniversary of the end of the Civil War and the Abolition of Slavery. Yet, even though much progress has been made, the unresolved legacies of Slavery and of the Slave Trade are still present in American (as well as in Rhode Island's) Culture, Politics and Identity. In addition, Slavery and Human Trafficking are still rampant in the world, as more than 30.000.000 people live under conditions of slavery in the world today.

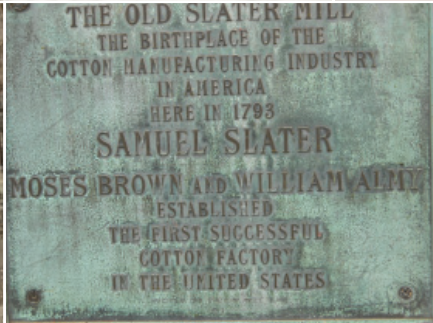
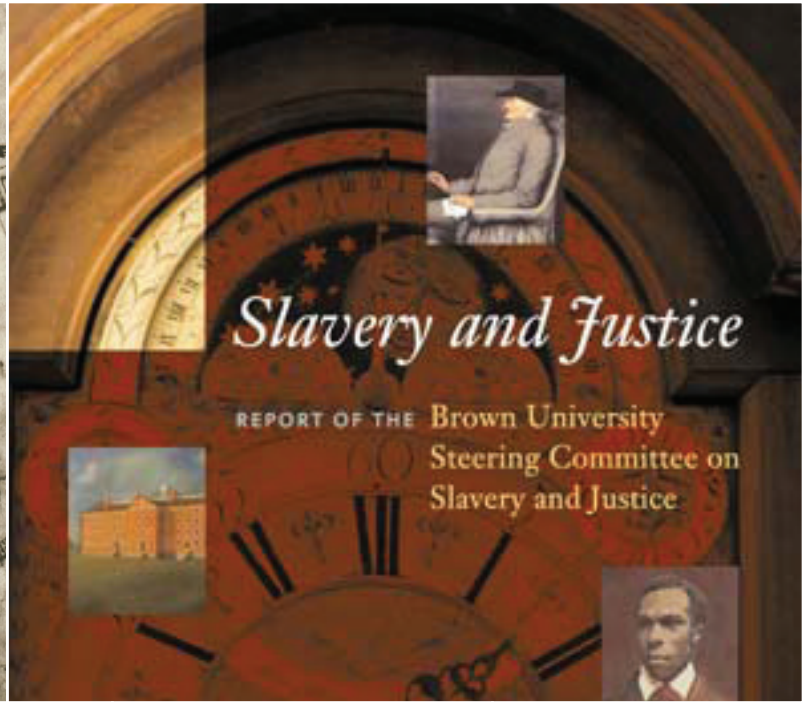
Throughout the state of Rhode Island, the Northeast and the nation, significant initiatives to shed light over a history many don't know about -and that many would prefer to maintain suppressed- have been and are being discussed. Groups and other institutions are engaged in discussing ways of addressing a past that confronts us. As a state, as a culture, as people, we are faced with a complex dilemma: how to address and bring to light a history (and spaces) many don't know about and many others would prefer to maintain suppressed. Memories differ and historical facts can be emphasized and /or obscured, as aspects of the past are often subject to be interpreted from the perspective of the present. Memories of cultures, memories of suffering, memories of resilience, memories of crimes, memories of good deeds, absent memories, memories of absences, and more. For some, it is critical to acknowledge past histories and commemorate them in a solemn way, for others the important issue is to invest in celebrating African Cultures and contributions made to construct America, rather than engaging in the horror of the crime. For some, the main theme is to think and act upon the present, and seek new and

alternative ways to better our societies; for others the key is to engage in cultural local and global activism geared to transform horrific practices rampant in the world.

Examples include work by people, organizations and community groups in Newport, the Blackstone Valley, Bristol, Providence, such as Rhode Island Historical Society, Rhode Island Council of Humanities, Newport Chamber of Commerce, Bristol and Newport Historical Societies, Brown University's President and its Steering Committee on Slavery and Justice, the RI Black Heritage Society, The National Park Service, Harvard and Slavery project, The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition at Yale, the Universities and Slavery Initiatives (Emory, Princeton, Harvard, MIT, Duke, Columbia, NC State and others), and as well as work done at Roger Williams University, School of Architecture, Art & Historic Preservation in design studios.

How can we approach the design of projects that may re-define the physical and political landscape of the State and of various cities? In which ways can we, as architects, contribute and offer ideas for the so difficult and necessary transformative, healing and re-constructive work to be presented and fostered in space? How can ethico-political dialogues with other historical sites in the US and elsewhere be established? What would be the audience, and who would be the users of and visitors to such places? How do we work through difficult memories, past and present injustices and collective traumas? How do we address the legacy of Slavery? Can we conceive, in our present, projects that would contribute to foster and enable actions that continue the abolitionist struggle towards a world free of slaves and oppression?





## Memory Boxes

After a series of readings and preliminary conversations students were asked to look at specific aspects / materials about Slavery and Slave Trade and explore ways of working with those materials, through an analog device. These Boxes, understood as the site of the exercise, were to be challenged in all imaginable possible and impossible ways. The Memory Boxes, as first “museum” and memory-theater, registered a particular moment in our conversation.

### Studio format

The studio explored project issues through three main axes:

1. Design Exercises and Research on Architecture, Memory, Trauma, History and Public Space.
2. (Re)Search and Mapping Rhode Island: Within the framework of the Studio a research setting for all Studio participants in which the main theoretical and conceptual frameworks will be discussed. Mappings, diagrams, and concepts.
3. Design Projects – Various sites and programs. These include formulation of programs, re-conceptualization of sites and connections, questions about storytelling and objects, a broad discussion about politics and design, as well as the architectural development of various projects.

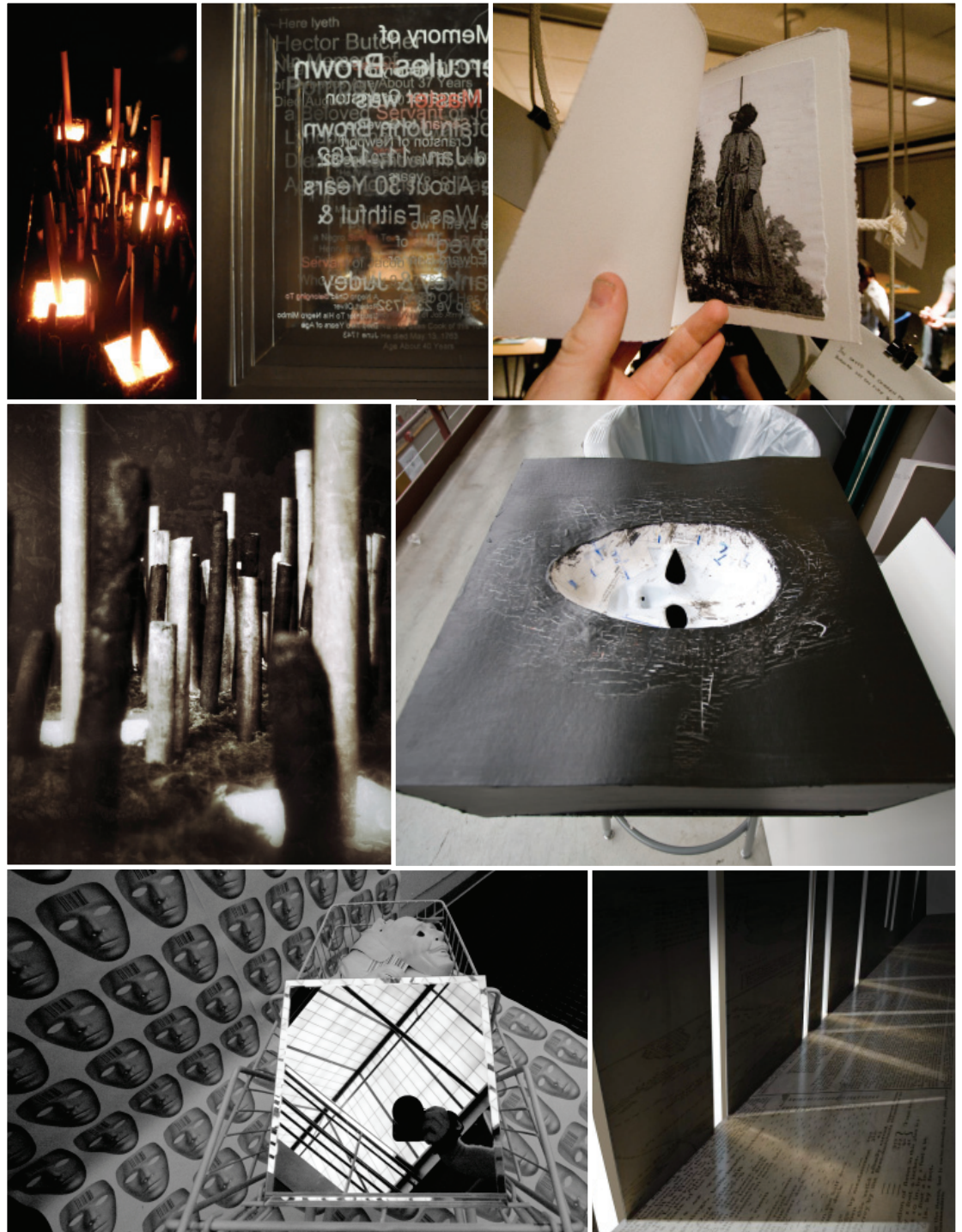
### Issues explored with students in design and research include among others:

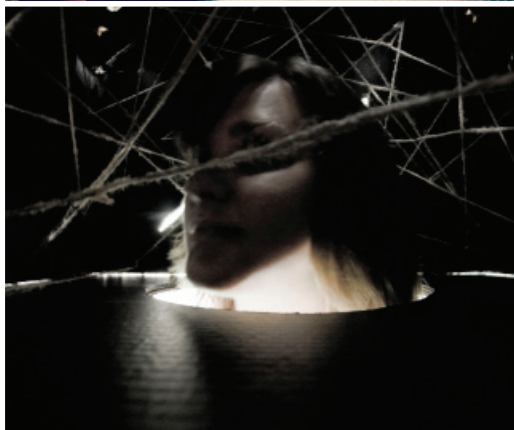
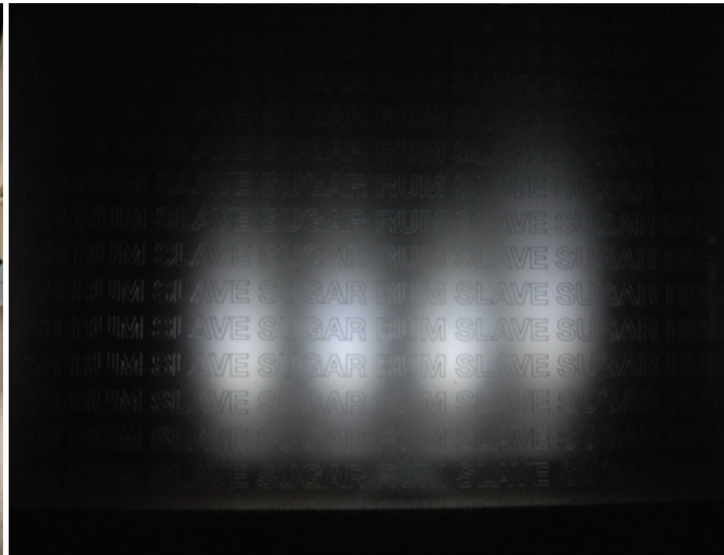
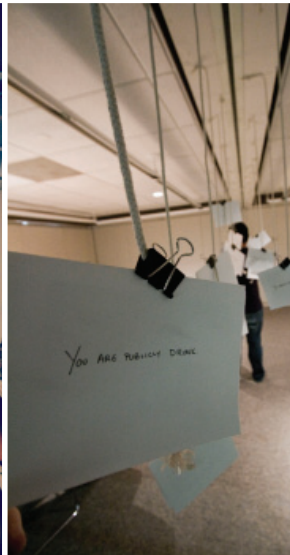
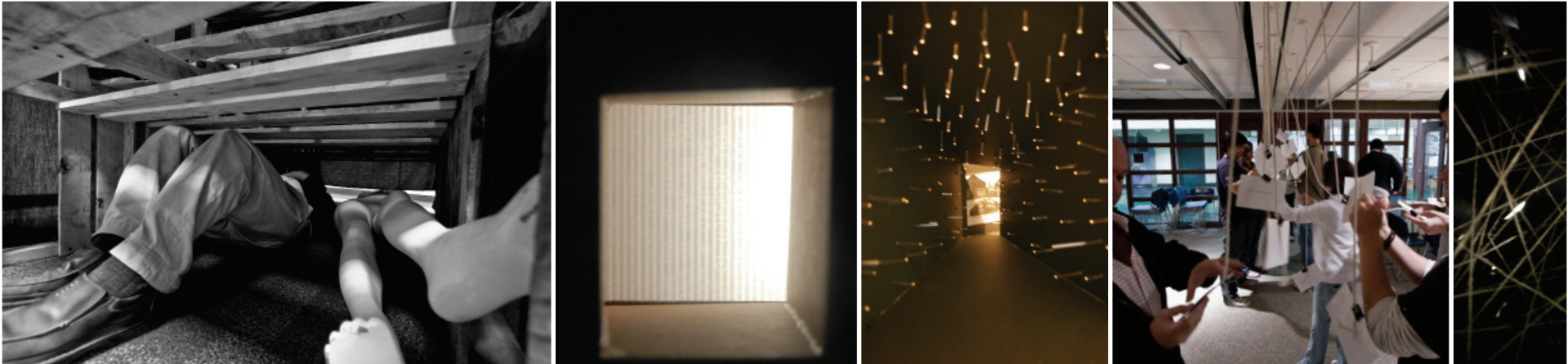
The boundaries of memory; Space and politics of memory; Rhode Island: sites, history and mappings; Rhode Island: Design strategies; Temporary and permanent work; History and Memory; Hybrid programming & construction techniques; The Uncanny: media, art, and culture; Architecture and artistic practices in the face of traumatic histories.

*“After reading the syllabus, I was still somewhat confused about what Julian had up his sleeve when thinking in terms of slavery, design, and this “unearthing”, a term that became widely used as the studio progressed. Most of all I was excited at this opportunity to be doing a studio that I knew was going to be different. . . . The notion of seeking a problem that needs attention and turning that problem into an architectural program that in turn is a direct response from the designer; is an idea that has given me a new way of approaching design.”*

John Barker III

Unearthing Traces of Rhode Island's Slavery and Slave Trade





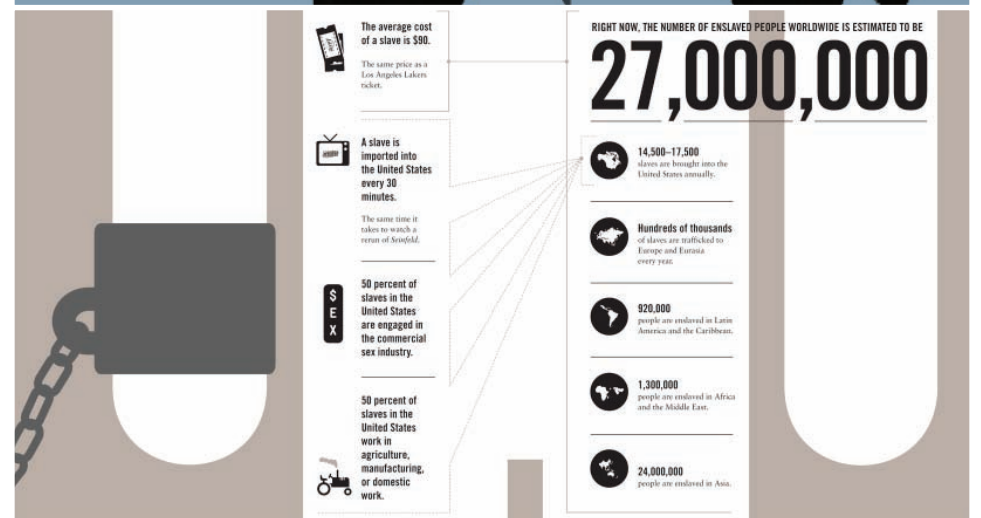
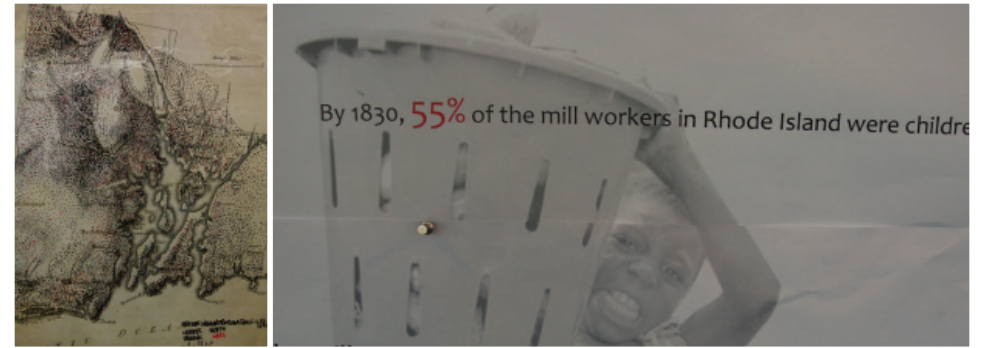
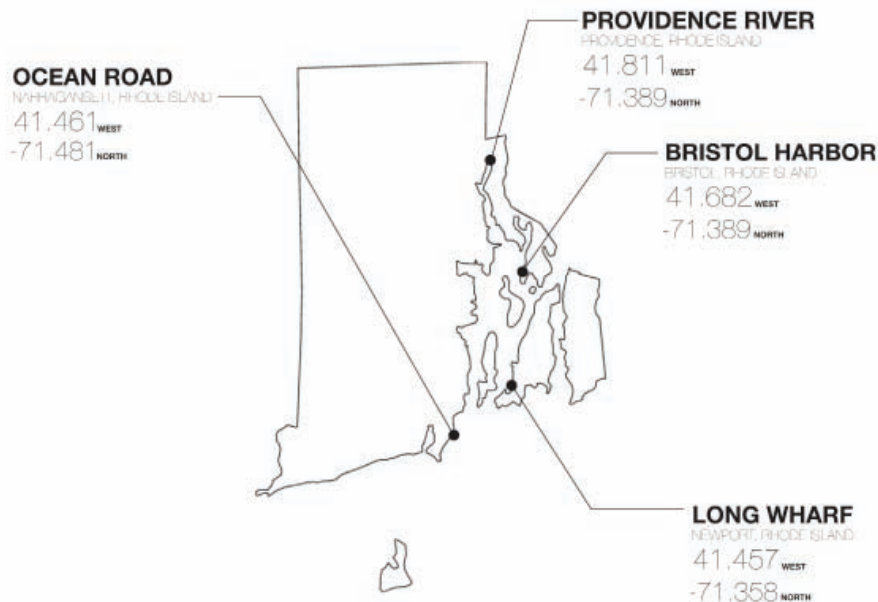
Unearthing Traces of Rhode Island's Slavery and Slave Trade

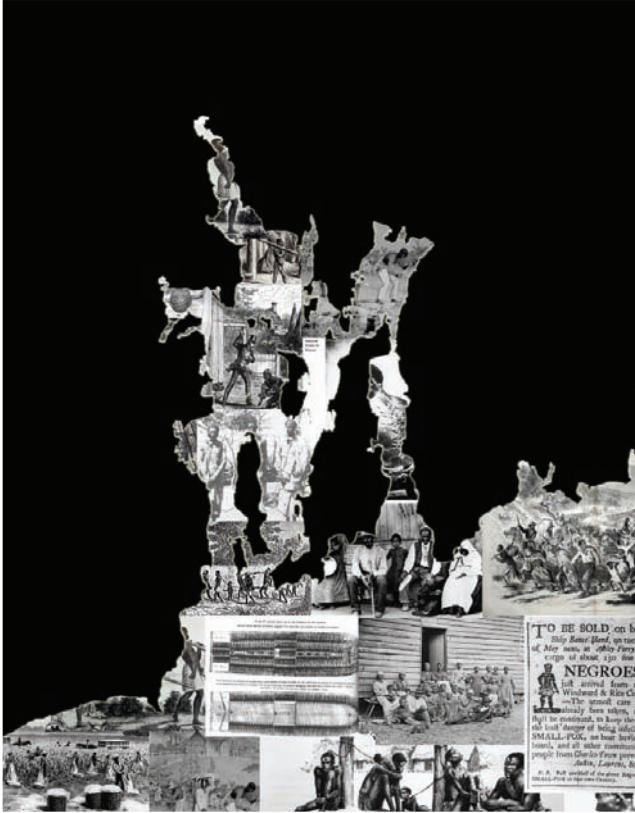


## MAPPING

To craft a Map entails understanding the kinds of information to be conveyed and the means to do so. Students were asked to conceive two kinds of maps: an 'emotional map' and a 'cognitive map'. engaging in specific research, inquiry, and site ideas. These Mappings (cognitive and emotional), diagrams, historic investigations were used to elaborate conceptual and programmatic basis for design proposals. These words present themes (in a random way) that were part of our overall studio research and conversation.

injustice : hatred : supression : confinement : terror : death : **capitalistic** : **rationalism** : sex : **steel** : steal : senses : family : loss : negro : cotton : the south : sweat shop : nike : **flesh** : chain : **chain o events** : abraham lincoln : civil war : underground railroad : depression : trafficking : murder : econon : emotion : burden : **catastrophe** : black : white : america : **american** : africa : **no return** : **generation** : **generations** : **honkey** : owner : owned : field : **means to end** : **eye for an eye** : **more** : **primitive** : **lazi ness** : fat : **starving** : **common** : georgia : u.s. army : **uncomfortable** : **unclean** : **brown** : black people : **colored people** : **niggers** : asians : **hut** : **living conditions** : **proximity** : **rough** : hard : **sin** : religion : entrapment : **to forget** : **never forget** : want to forget : ignorance : **no** : **scold** : blind : civil rights : **empowerment** : strength : weakness : weaknesses : **humble** : **cry** : **auction** : **morals** : voyage : death **thankful** : branded burden : **forever** : slave : work : hard work : easy work : death by work : **stroke** : 3/5 : **naked** : torture : beat : beating : beatings : **repetition** : **song** : hope : **help me** : children : sepa ration : **old** : young : **never again** : **how?** : rosa parks : **subconscious** : long lived : too long : pain : mentally : physically : heritage : plantation : literate : ill literate : **social barrier** : past revenge : **obedi ence** : **disobedient** : **chicken coop** : **where?** : today : **tomorrow** : **suicide** : lynching : KKK : **"them"** : **not one of us** : farm : prison : **little black sambo** : **dreams** : loss of hope : humanity : **sale** : dehumanization : **densification** : alabama : mississippi : **claustrophobic** : **unhealthy** : **healthy** : disease : hot : prostitution : sex slave : dark : light : time : **mortal** : providence : grave : grave site : **massive grave** : capture : take : demolition : **profiling** : determination : **alleviation** : hunger : **thirst** : **killer** : **killers**

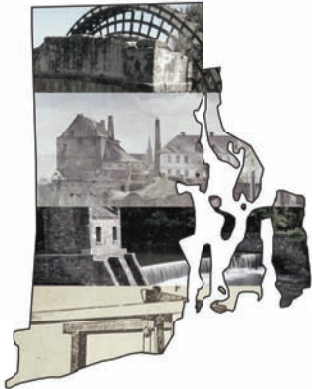




THE WATERS OF RHODE ISLAND 1759



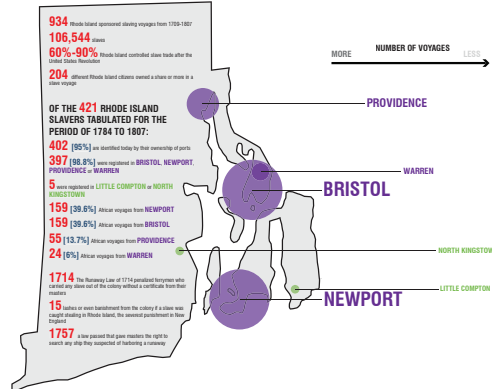
THE WATERS OF RHODE ISLAND 1809



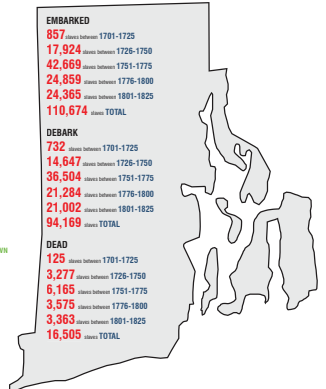
THE WATERS OF RHODE ISLAND 2009



SLAVE TRADE IN RHODE ISLAND

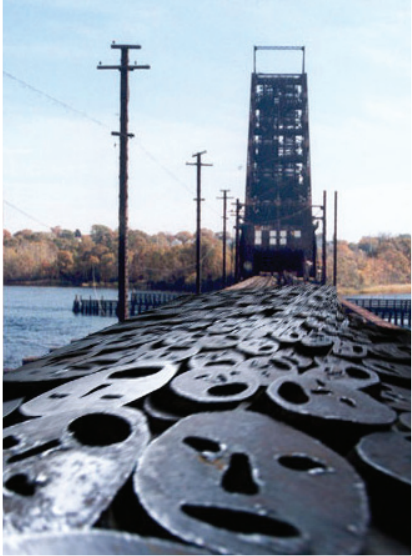
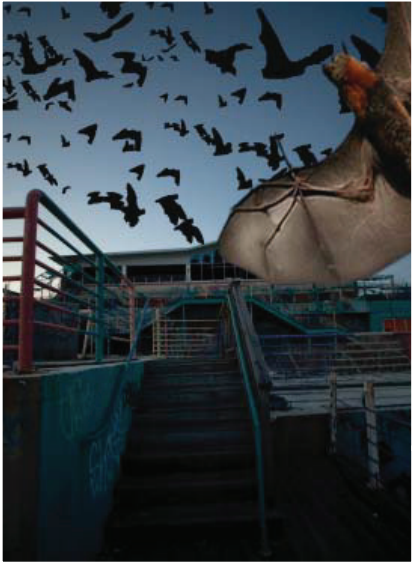
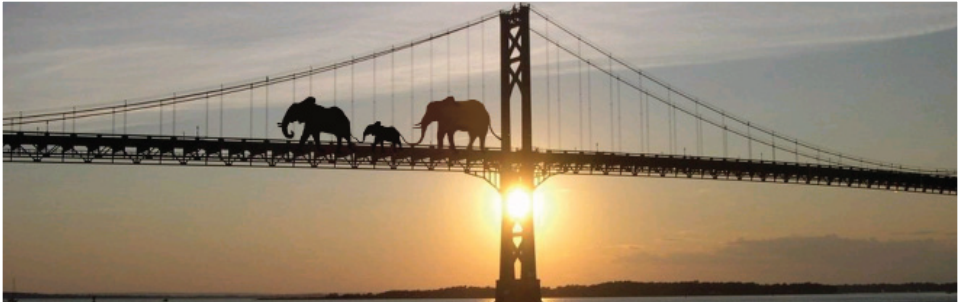


NUMBER OF SLAVES BROUGHT FROM VOYAGES ORIGINATING IN RHODE ISLAND

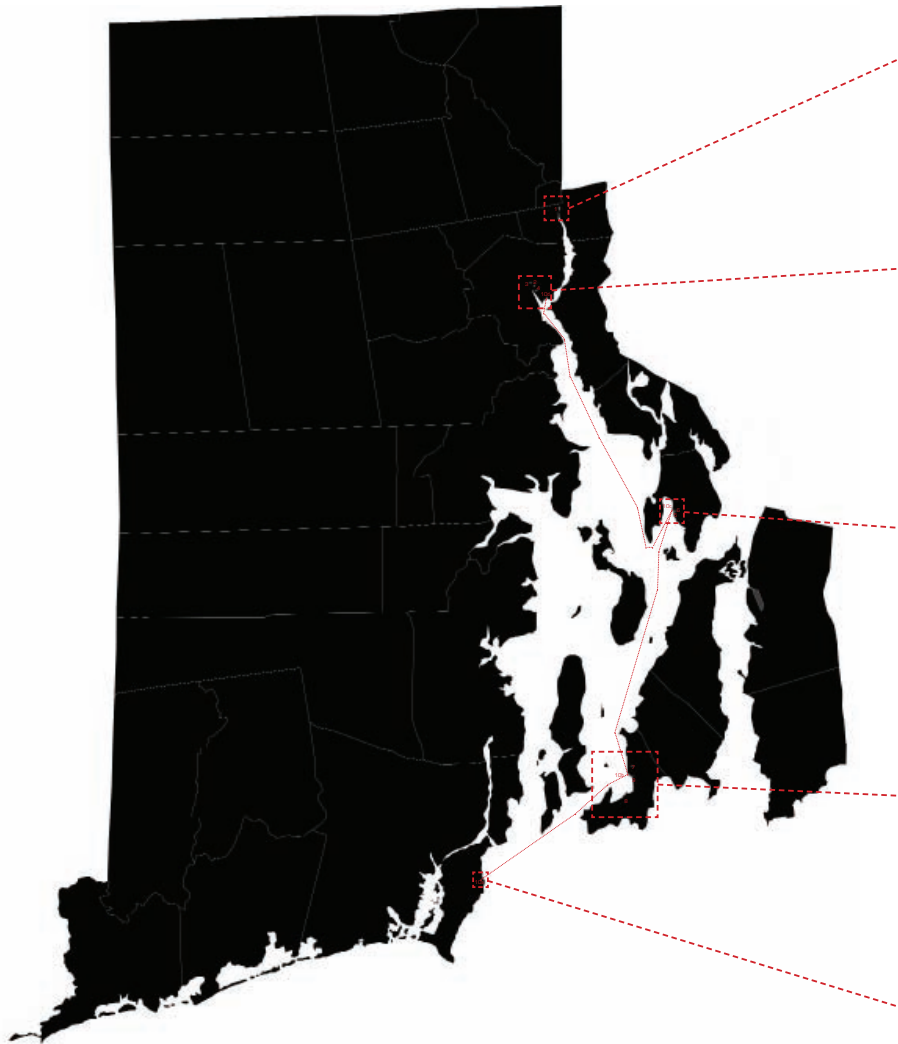


# MONTAGE

Students were asked to consider the themes, programs and sites as an animal, to then insert this animal (or thing) via photomontage into possible sites. This exercise served to spark discussions about relations, monsters, history, uniqueness, violence, transformations, memory, scale, preexisting conditions, underground, life / death, otherness. . . .



SITES/PROPOSALS



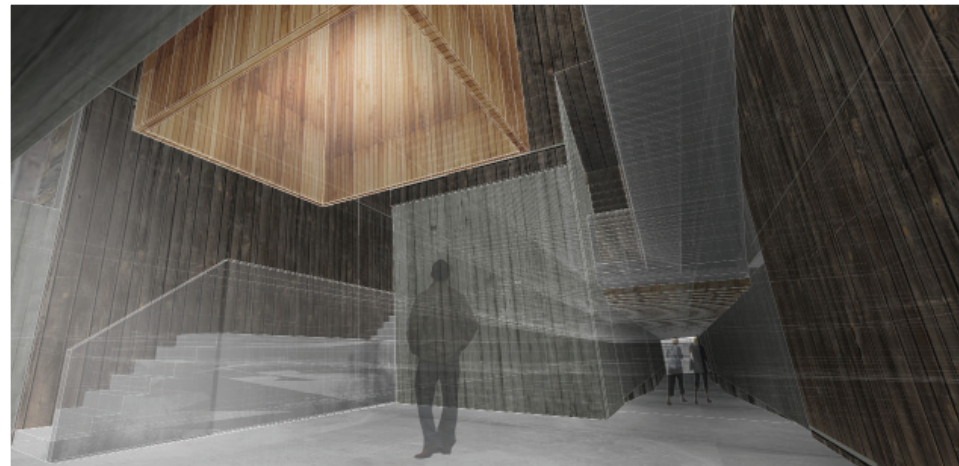
	<b>RI JOB TRAINING AND TECHNOLOGY CENTER</b> Slater Mill, Pawtucket, RI	<b>Pawtucket</b> Labor Watch Institute Rhode Island New Labor Training Center Rhode Island Incubators
	<b>JUSTICE AND SLAVERY</b> Providence, RI	<b>Providence</b> Brown University Center for Discussion (Inner City Students) Center for Study of Slavery and Justice I & II Center for the Study of Present-day Slavery The "Other" Museum I & II (Harbor Heritage) The Rhode Island Archives - Downtown The Rhode Island Archives - John Brown House I & II The Bridge of Understanding Center for Healing and Recovery (present-day sex traffic)
	<b>RISD AFRICAN AMERICAN MUSEUM AND CRAFT CENTER</b> Meeting Street House, Providence, RI	
	<b>RIHS CENTRAL ARCHIVE</b> John Brown House, Providence, RI	
	<b>CENTER FOR SLAVERY STUDIES</b> Linden Place, Bristol, RI	<b>Bristol</b> Linden Place I & II – Center for the Study of American Slavery. De Wolfe Museum of Slavery – Dewolfe Tavern Center for Study - Pier Waterfront Center for the Study of American Injustices – Haffenreffer Museum Site
	<b>THE DEWOLF MEMORY MUSEUM</b> DeWolf Tavern, Bristol, RI	
	<b>CENTER FOR AFRICAN CULTURAL STUDIES</b> God's Little Acre, Newport, RI	<b>Newport</b> Information Center & Storytelling –God's Little Acre Newport Cemetery The New Long Wharf Museum of Newport History Museum of African American History & Diaspora The Floating Museum The Newport Island - Interpretative Center Memorials – Coast & Ground
	<b>FAMILIARIZING THE UNKNOWN</b> Newport, RI	
	<b>THE NEW LONG WHARF</b> Long Wharf, Newport, RI	
	<b>WATER'S EDGE</b> (a) Narragansett, (b) Newport, (c) Bristol, (d) Providence, RI	<b>Various Sites</b> The Transient Museum The Floating Museum – Narragansett, Bristol, Newport, Providence

## THE DeWOLF MEMORY MUSEUM

Bristol, RI

Christopher Kunkle

Located in the old wharf building in the Bristol Harbor, The DeWolf Memory Museum proposes to bring to light the history of the site as place of memory. The project, entails transforming the site into a new museum, carefully designed around the existing restaurant (de wolf tavern). The project is centered in a creating a new vertical gallery space, containing a wooden box, through which visitors will discover, unknown aspects of the story. Under the existing structure, a newly found underground space, will invite visitors to walk, and examine the history of the place, and continue their path to reach the bay exhibition area. This area is subject to tidal changes so it is sometimes underwater, hopefully inviting reflections, among other things about the ethereal nature of memory and memories, history and histories.



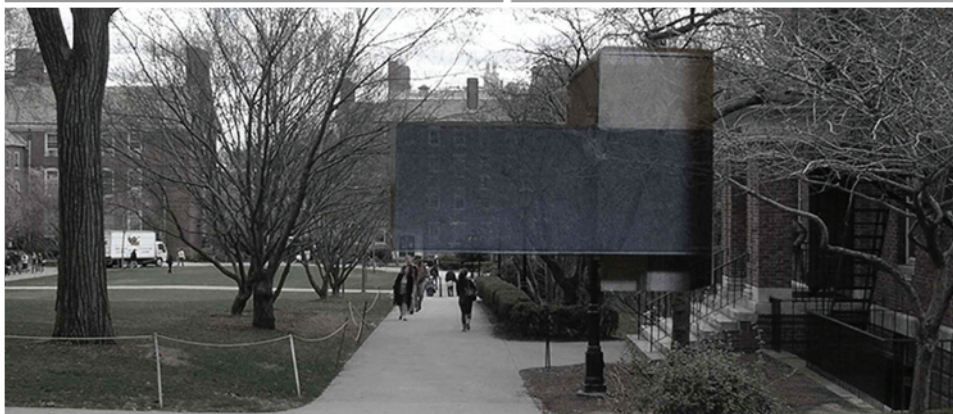
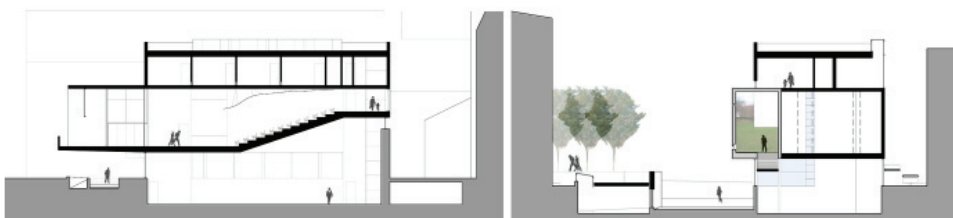
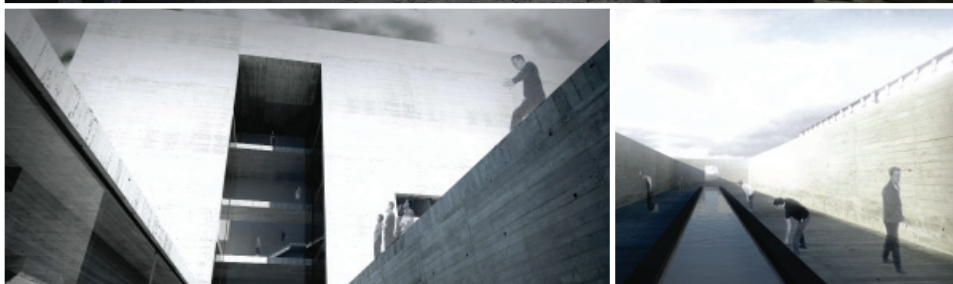
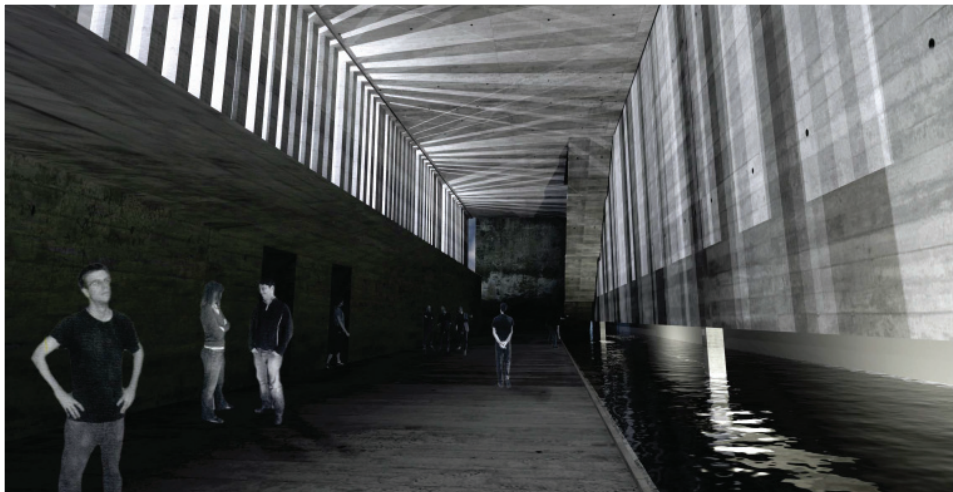
## RIHS CENTRAL ARCHIVE

Providence, RI

Christopher Winkler

As an attempt to bring light to hidden stories, this project proposes a new Archive embedded in the grounds of the historical John Brown House in College hill, Providence -which currently houses the Rhode Island Historical Society. The New Archive, as both repository of documents, collection of objects and site of memory, will include various programs, such as reading rooms, archives, exhibition areas. It will include spaces where visitors will encounter the story of the Brown Family, the voyage of the slave ship Sally, as well as temporary and permanent exhibitions. The design strategy is to carefully weave underground spaces with courtyards and new entrances, connecting the new and the old.





## THE HERITAGE HARBOR MUSEUM

Providence, RI

Taylor McNally-Anderson

*"The design process was also very beneficial to me. The new approach to the design process that involved intense testing of ideas . . . I learned that it is vital to vigorously test your first intuition. The studio experience and work atmosphere was extremely helpful. We really worked together to help each other out, we thought of ourselves as colleagues, . . . we would discuss everyone's projects as a whole, as opposed to looking merely at individuals"*

## BROWN UNIVERSITY CENTER FOR SLAVERY AND JUSTICE

Providence, RI

Michael Cafro

*'Lack of access to a good education, particularly for urban schoolchildren, is one of the most pervasive and pernicious social problems of our time. Colleges and Universities are uniquely able to improve the quality of urban schools. Brown is committed to undertaking that work'*  
Ruth Simmons, Brown University's President.

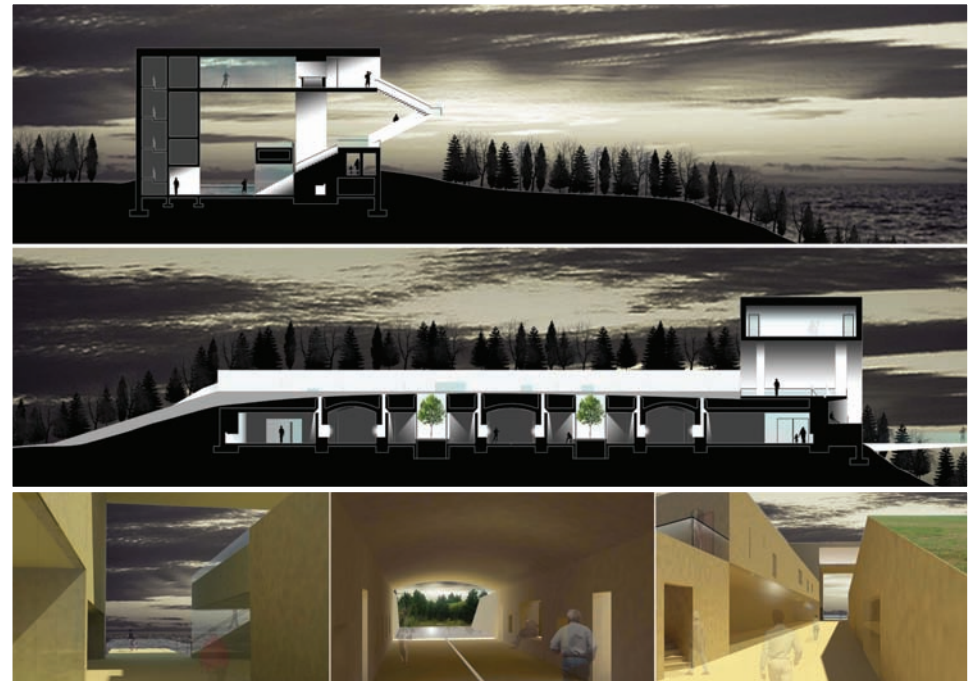
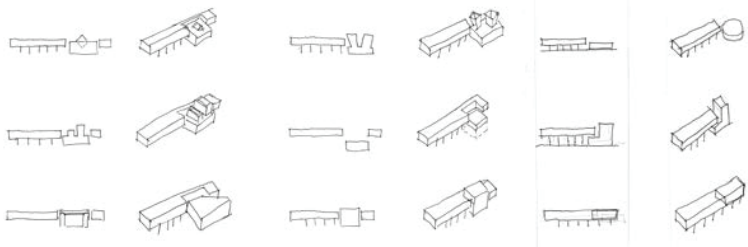
Following President Simmons call, the project proposes the creation of center of discussion and development to offer interaction between academy and inner city children, at the core of Brown's campus.

## CENTER OF THE INJUSTICES OF AMERICAN SLAVERY

Bristol, RI

Scott Walzak

Mount Hope in Bristol RI marks the beginning of the slave trade in North America. Known as the starting and ending point of King Philipps War the site has had a rich and forgotten history of injustices. From the result of King Philipps War the colonists realized how valuable the slave trade could be. Starting with Native American Slavery and soon to follow African enslavement the country found itself in its darkest chapter. The project 'cuts' the earth where this atrocity was born. Beneath the earth, galleries are excavated from the hillside so that the once buried truth can come to light. Such gesture, transform the site and helps create a new institution that will fights against all forms of modern-day slavery.

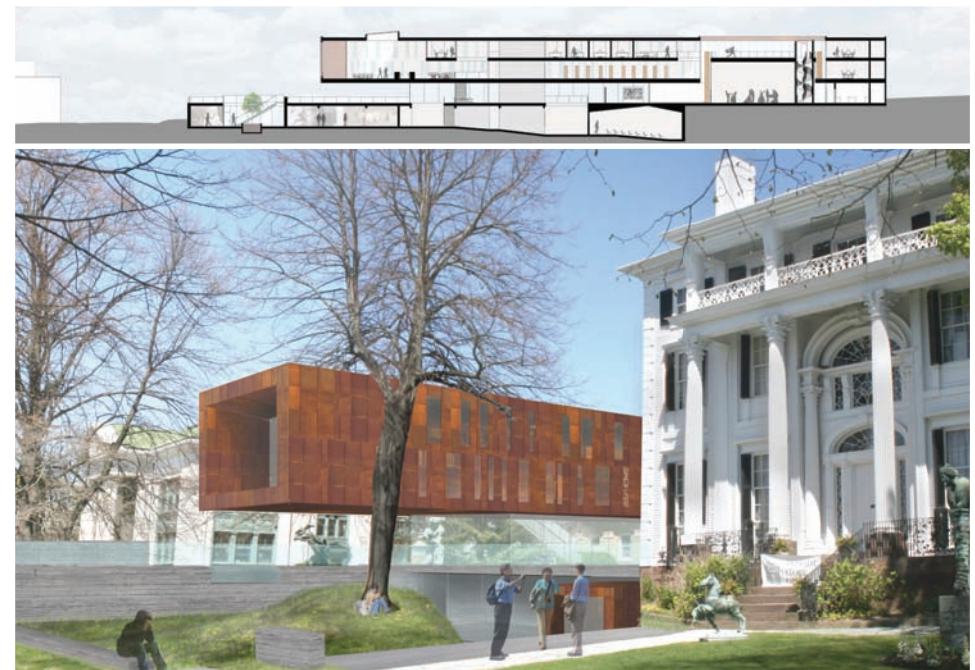


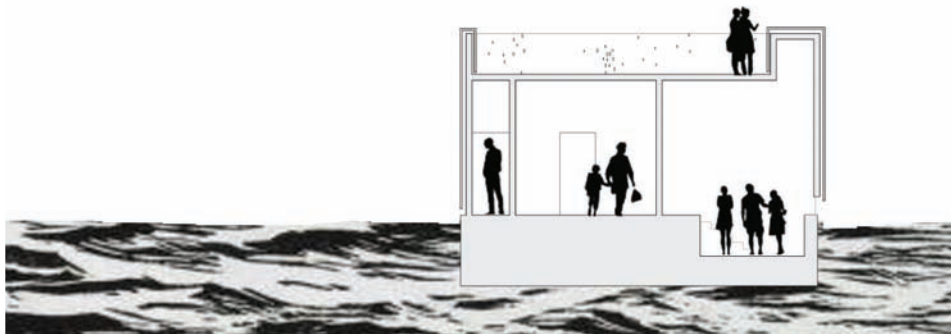
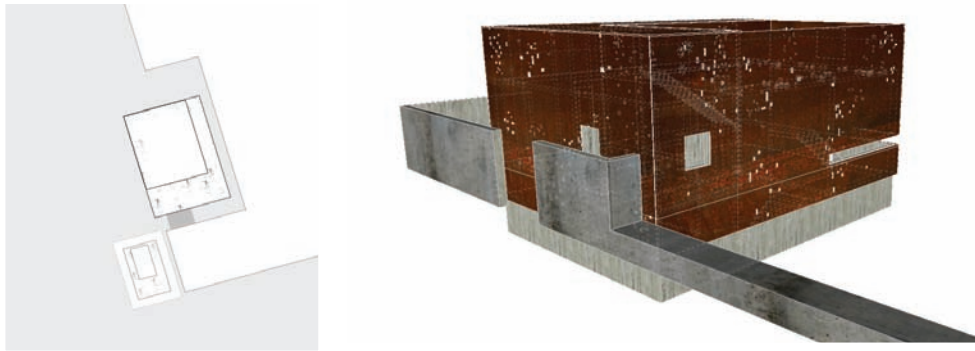
## LINDEN PLACE CENTER FOR SLAVE STUDIES

Bristol, RI

Andrew Kotleski

The project is an addition to Linden Place, meant to shed light over its history, along with the history of Rhode Island and the DeWolfe's involvement in slavery and slave trade. The project proposes to connect underground to the foundation of the existing house along new visible structures to house various programs. (Galleries, historical presentation, center for studies, library, auditorium, etc). The proposal establishes new paths in and out of the existing Linden Place. The slavery museum includes dark zones and zones of light zones, hoping to invite understanding and change towards a better future. The project includes as well, a new ballroom, which as a program, suggests the co-existence of seemingly opposed aspects of life.



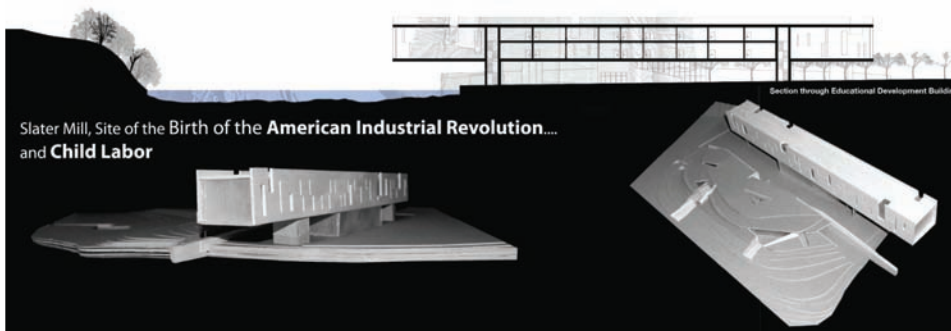


## WATER'S EDGE

Narragansett, Newport, Bristol, Providence, RI

Jenn Shore

The proposal is to craft a journey through various sites of memory, around the Narragansett bay. Each of these four sites, includes a small exhibition area, which will present different aspects of Rhode Island's Involvement with Slavery and Slave Trade -an 'incomplete exhibition'. The journey, via a floating vessel, to each site will be a way to invite visitors to experience an aspect of the story: traveling in and through the Waters of Rhode Island. As designed, the project proposes a round trip journey, which can take a total of two and a half hours, with added time at each site to explore the specific exhibitions.



## BLACKSTONE RIVER VALLEY LABOR PRACTICE EXHIBITION

Pawtucket, RI

Nicholas Thorton

Slater Mill, Site of the birth of American Industrial Revolution . . . and CHILD LABOR. Slater Mill, founded by Samuel Slater and Moses Brown (abolitionists), used children as main workforce. By 1800's the mill employed about 50 children. Today, Pawtucket is one of places with highest unemployment rates in RI. The project includes two programs, which aim to remember the past and educate for the future: Blackstone River Valley Labor Practices Exhibition + Pawtucket Development Center



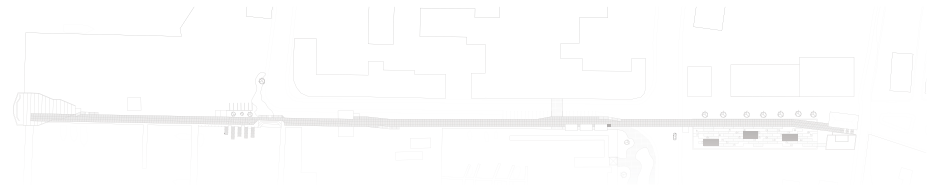


## THE NEW LONG WHARF

Newport, RI

Lauren Perry

The New Long Wharf is both an urban and programmatic proposal. As a new public space, it brings back, in a new form, one of Newport's preeminent historic structures. The long wharf was significant in its scale, construction, and in life of Newport. The overarching design principle is to enhance the visibility of existing site, by constructing a new elevated structure that will serve as promenade and as new marker. The New Long Wharf is an elevated pathway, boardwalk, meant to bring to light past histories, as well as remind the visitor of a the long Wharf that has long since faded into the urban fabric. Anchoring the promenade on its East End, the addition to the Newport historical museum sits as sister figure (or "ghost") to existing building.



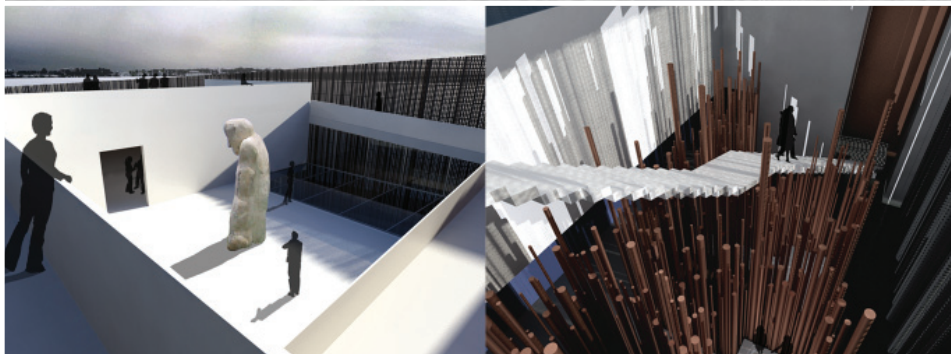
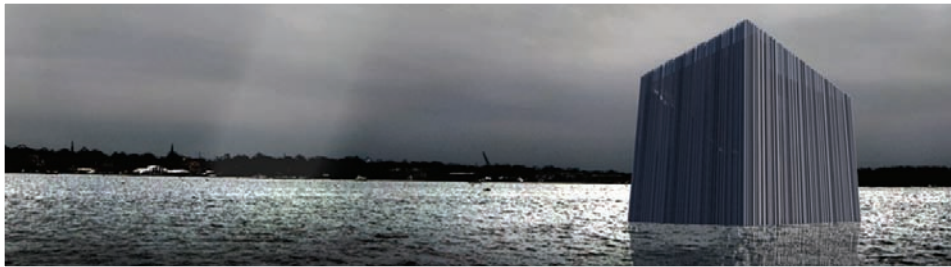
## CENTER FOR AFRICAN CULTURAL STUDIES

Newport, RI

Lauren Bombara

This proposal aims to celebrate the lives and histories of those who helped found Newport's culture and history. Located at the edge of God's Little Acre Cemetery, at Newport Historic Cemetery, it looks at the history and lives of African American slaves in Newport. As education and cultural center, its objective is to educate, to invite debate and action. Classes may focus on teaching traditional African arts and crafts, as well as music and dance. The project includes a small library and small exhibition hall, which will commemorate the histories and the names of the slaves whose histories and voices weren't heard. The design approach is to create a quiet presence, which hopes to elicit dialogues, as it relates meaningfully to the site, in its past, present and future.



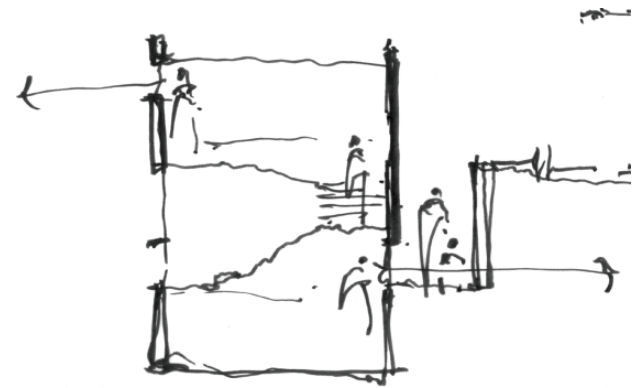


## NEWPORT SLAVERY MUSEUM

Newport, RI

Joe Kuhn

*"I saw this semester as a huge conceptual growth point in my studio career. The process of the studio helped me understand new ways of developing new ideas, and new ways of stemming from those base ideas. I consider myself to be a conceptual person, but I have never used continual conceptual brain storming as far into a semester as I have this semester, which I think will be essential in semesters to come."*



## RHODE ISLAND COLLABORATIVE & CENTER FOR HUMAN RIGHTS STUDIES

Providence, RI

Rob Kane

Wounds, Cuts and healing: The Legacy of RI's Slavery. The architecture of this project is based on the idea of a lasting, all pervasive wound at the very heart of our culture, due to Universal responsibility for past events. Slavery, first scarring Africa through forced removal of human beings from their places has left a lingering and often unfelt damage to this country. The project proposes a cut that runs through Fort Hill, the last topographical hill across Providence, as an uncanny reminder of a history that is not visible. The program will be a new institution that will serve as a beacon for understanding and new cultural development

Unearthing Traces of Rhode Island's Slavery and Slave Trade

## Unearthing Traces of Rhode Island's Slavery and Slave Trade Water, Coast, Edge, Ground, People, Legacy

Professor Julian Bonder

Roger Williams University – School of Architecture, Art & Historic Preservation

### Studio Participants

**I :** John Barker Rick Hammer Nick Lively Tommy Burns Dan Fairbanks Rob Kane Mike Cafro Erin Gibbons Nick Thornton John Gomez Mollie Durkin

**II:** Scott Walzak Blake Sherwood Kyle Murphy Laura Maynard Sarah Bouley CT Nguyen Mandy Wannall Alex Parulis Kyle Pilares

**III:** Matt Pegolo Nate Bonaiuto Zach Taylor Chris Capozzi Dave Fredlund Joseph Kuhn Adam Davis Kelly Talmage Dustin Powell Taylor McNally-Anderson

**IV:** Chris Kunkle Chris Winkler Lauren Perry Andrew Kotleski Jennifer Shore Vinny Lemma Cameron Chafee James Meiklejohn Fenton Bradley

**V:** Andrew Larsen Andrew Mirabito Sarah Payton Gus Hergrueter Sidney Gamache Danielle Camporini Richardson Jean-Baptiste Marc Sullivan Brendon Roderman Caleigh Bailey-Ricci Chelsea Weibust Paul Clark Pedro Hernandez

### Interdisciplinary Conversations

As example of the potential breadth, cross-disciplinar character and significance of the project, the following is a list of scholars, activists, and architects who were directly involved in conversations, reviews and/or presentations:

- James Campbell, Historian & Chair of the Committee for Slavery and Justice, Brown University
- Steven Lubar, Chair of the John Nicholas Brown Center for Humanities, Brown University
- Keith Stokes, Executive Director, Newport Chamber of Commerce
- Chuck Arning, Park Ranger, National Park Service, Blackstone Valley Corridor
- Rick Greenwood, RWU – Historic Preservation & Deputy Director of RI Historic Preservation
- Joanne Pope Melish, Professor of History, University of Kentucky
- Mary Kim Arnold, Rhode Island Council for Humanities, Director
- Risa Gilpin, Rhode Island Council for Humanities, former Project Director
- Morgan Grefe, Rhode Island Historical Society
- Paul Davis, Journalist, Providence Journal
- Katrina Browne, Filmmaker, Director of Traces of the Trade (descendant of DeWolfe family)
- James DeWolfe Perry, Traces of the Trade
- James Brewer Stewart, Professor of History & Provost, Macallester College
- Vincent Brown, Professor of History, Harvard University
- Walter Johnson, Professor of History, Harvard University
- Sven Beckert, Professor of History, Harvard University
- Kirk Savage, Professor of Art History, Pittsburgh University
- Seth Rockman, Brown University
- Anthony Bogues, Brown University
- Ray Rickman, Historian, RickmanGroup, Providence
- Mark Jarzombek, Professor and Associate Dean, School of Architecture and Planning, MIT
- Steve White, AIA, Dean & Professor, RWU
- Andrew Cohen, Andrew Cohen Architects & RWU Faculty
- Alexander Levi, Partner, SLO Architecture, New York & Professor, ESARQ, Barcelona
- Maryann Thompson, FAIA, Maryann Thompson Architects, Cambridge & Faculty, GSD-Harvard
- Charlie Cannon, co-founder LOCAL Architecture Research Design & RISD Faculty, Providence
- Alan Organschi, AIA, Principal, Gray-Organschi Architects, New Haven & Faculty, Yale
- Lisa Gray, AIA, Principal, Gray-Organschi Architects, New Haven & Faculty, Yale
- Erik Hermann, Gray-Organschi Architects, New Haven
- Dan Hisel, Dan Hisel Design, Somerville & RWU Faculty
- Derek Bradford, AIA, RIBA, ASLA, Bradford Associates; Emeritus Professor, RISD; RWU Faculty
- Alex Anmahian, AIA, Anmahian-Winton Architects, Cambridge
- Eytan Fichman, RWU Faculty
- Henry Moss, AIA, Principal Bruner-Cott & Associates, Cambridge
- Ted Szostkowski AIA, Principal/President, Kallmann, McKinnell & Wood Architects, Boston
- Ed Mitchell, Ed Mitchell Studio / Yale Faculty
- Hansy Better Barraza, Studio Luz, Boston / RISD Faculty
- Anthony Piermarini, Studio Luz, Boston / RWU Faculty
- Roberto Viola Ochoa, Sasaki Associates, Watertown / RWU Faculty
- Noel Clarke, 2cdesignstudio, Somerville / RWU Faculty
- Nick Winton, AIA, Anmahian Winton Architects, Cambridge
- Maria Rondeau, RISD Faculty
- BG Shanklin, RWU Faculty
- Maia Farish, RWU
- Donald Farish, President, RWU



#### Institutions that are part of the debate in Rhode Island include:

- Brown University
- Newport Chamber of Commerce
- Rhode Island Council of Humanities
- Rhode Island Historical Society
- Blackstone Valley Historical Corridor (National Park Service)
- Newport Historical Society
- Bristol Historical Society
- RI Black Heritage Society
- RI Episcopal Church

#### Exhibition and Presentation Design:

Julian Bonder, Christopher Kunkle, Christopher Winkler, Jozef Karpel  
 Sounds (video): Jeanette Fligler

#### Project Booklet Design

Christopher Winkler

#### Special Thanks

- Donald Farish, President, Roger Williams University
- Andrew Workman, Provost, Roger Williams University
- Stephen White, Dean and Professor, SAAHP, Roger Williams University
- Greg Laramie, Assistant Dean, SAAHP, Roger Williams University
- Daniel Alexander, Architecture Archivist and Photographer
- Mrs. Maia Farish, Roger Williams



*"I have been exposed to a great deal this semester and I will never be able to express the magnitude of the information learned and the level to which I developed. I designed something this semester that was different than all my other projects. . . . For once in a studio I really do not care about the grade. Never once over the semester had I thought, "I wonder what I am getting," or "I need to do this to get a good grade". Everything I did this semester was for the development of the project, every sketch, every model and every note was to help develop this project to reach its full potential."*

Chris Capozzi

*"I really appreciated the time allocated this semester to an abstract exploration about things like trauma and memory. . . . I think this allowed for a stronger thesis and a cogent understanding of my own design. The day I arrived at the understanding "The New Long Wharf, much like the story of slavery in Newport, has gone missing," and I made a metaphorical connection between my design intent and the history involved in the project, everything seemed to make sense."*

Lauren Perry

*"I certainly have gained momentous knowledge regarding Rhode Island's significant contribution to the slave trade and I also feel that I have acquired the ability to approach a project from multiple angles inside and out. I understand the importance of 'testing the opposite of what you know is good' and creating versions, or iterations of the same concept to be able to justify how the final results came about. . . . This studio has also taught me the lost importance of creating architecture with true meaning, not just creating walls with any material, which then create spaces, which create the form of a building. So many of us forget the value in this and overlook the strong impact that architecture has on everyday lives."*

Sarah Payton

