

Twin Memorials **at Emory University**

APPENDIX

Report on Community Engagement
and Memorial Design Workshops

December 15, 2022



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Phase 1 Engagement

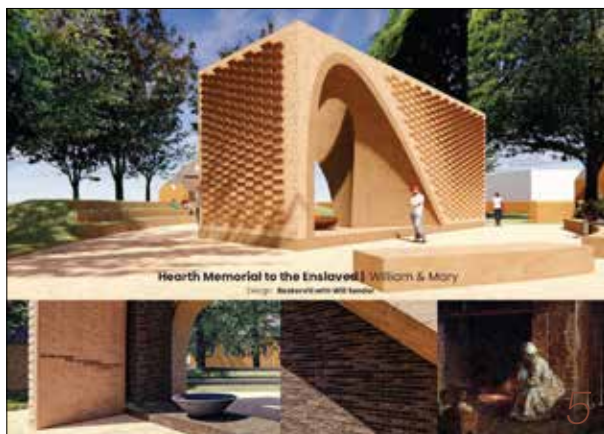
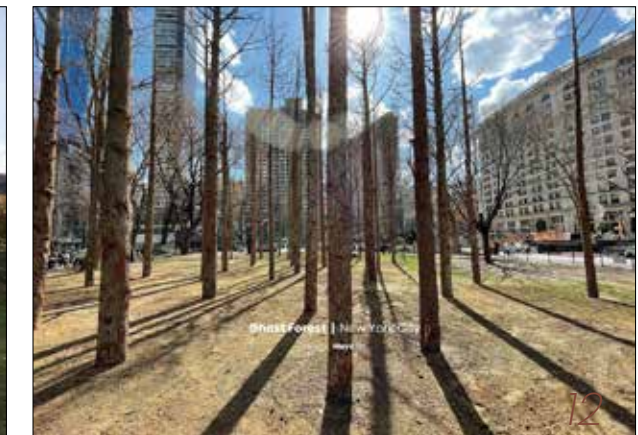
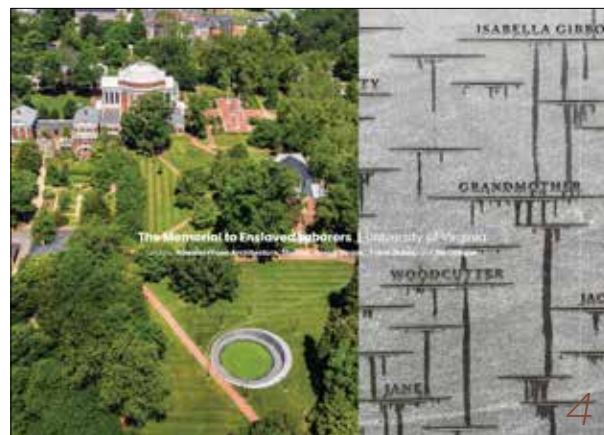
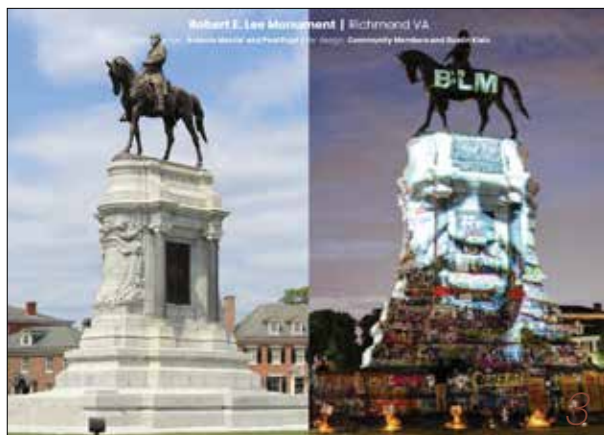
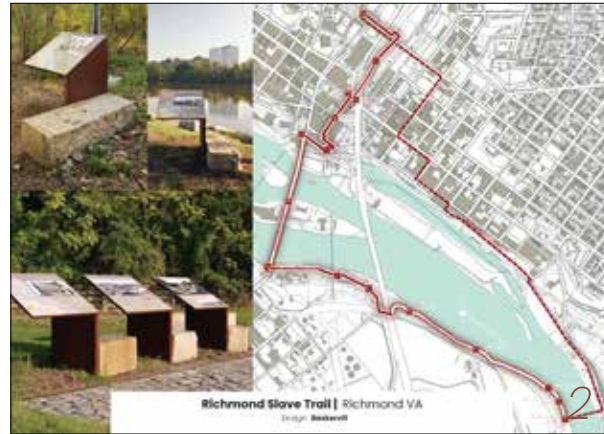
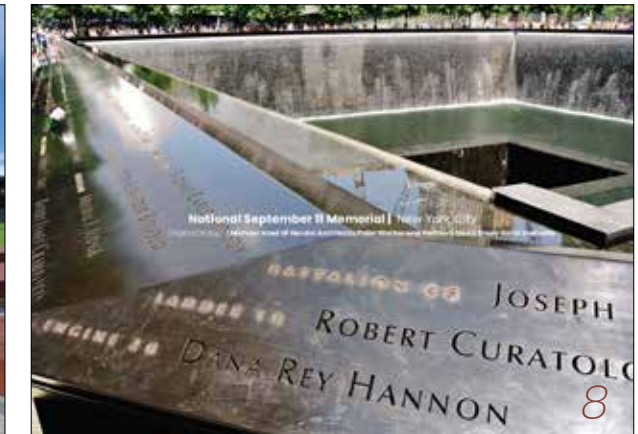
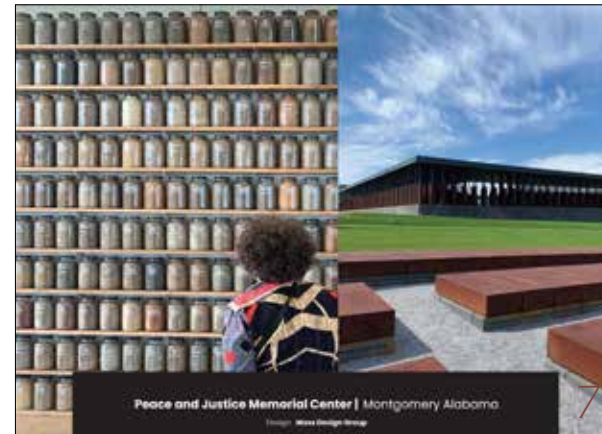
History and Memorial Case Studies
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Phase 2 Visioning

Collective Vision and Themes
Design Concepts
Participant Comments

Memorials & Sites of Conscience

Case Studies and Conversations



Memorials & Sites of Conscience

Case Studies and Conversations

1. **Reconciliation Statue** | Liverpool, Richmond, Benin
2. **Richmond Slave Trail** | Richmond, VA
3. **Robert E. Lee Monument** | Richmond, VA
4. **The Memorial to Enslaved Laborers at University of Virginia** | Charlottesville, VA
5. **Hearth: Memorial to the Enslaved at William & Mary** | Williamsburg, VA
6. **Burying Ground at University of Richmond** | Richmond, VA
7. **Peace and Justice Memorial Center** | Montgomery, AL
8. **National September 11 Memorial** | New York, NY
9. **Freedom of Speech Wall** | Charlottesville, VA
10. **Victims of Violence** | Mexico City, Mexico
11. **Wave Fields** | Florida, Michigan, New York
12. **Ghost Forest** | New York, NY
13. **Wenchuan Earthquake Memorial** | Wenchuan, China

Participants were shown varied approaches to memorialization including examples that used sound, scent, and touch, and examples that may be represented beyond the physical site. They were encouraged to imagine how they might apply these things to their vision for Twin Memorials.

At the completion of the presentation, small break out groups considered these questions:

**What message(s)
must the memorials at
the Emory and Oxford
campuses convey?**

**Is there anything else
you'd like to say or share?**

Phase 1 Participant Comments

What message(s) must the memorials at the Emory and Oxford campuses convey?

"Acknowledgment, Recognition of the enslaved, no trees or slate (freedom to write)"

"Remembrance; not forgetting. Light, communicate hope. Invitation to address ongoing racism present at the institution."

"Remember the past."

"Acknowledgment, Giving honor, Acknowledge the dark past. Recognize that there is a history of oppression and disenfranchisement, but we honor those who were enslaved and the oppressed. Also, acknowledge that oppression isn't just a thing of the past."

"It must convey; learning from the past so that it shouldn't be repeated. No segregation. Needs to represent unity."

"Truthful telling of the history of enslavement at Oxford and Emory. Knowledge of the names of the enslaved."

"Contemplation – Offering a space that is functional & perhaps provides a space for personal and community reflection and storytelling. I also think we should work to name and honor the enslaved persons and their families – similar to what was done at the University of Virginia. To the extent possible, I think finding opportunities to engage with the local community (descendants and beyond), would be duly welcomed and productive."

"There's a risk with memorials that the message at the memorial only stays AT the memorial – they can limit the effect of the memorial. I would love for this memorial to act as a continual instrument for equity and justice at Emory and beyond."

"Something that represents each member and 1 additional for the unknown. Something welcoming – serene. A stone would be nice. An obelisk flame to show a lively spirit."

"They should unite us & convey healing. Show progress and movement."

"Freedom, Unity"

"Unity – Freedom, Title: Talking Circle, Flooring: Displaying slavery blankets symbols, Design: Facing north – the route to freedom"

"Remember those that were enslaved and worked to build it. Don't let the history go by- History is important, Honor those that built it like we honor those that owned the slaves, Relate"

"The beauty, strength and humanity of enslaved people and the sacrifice of self and family to perform the foundational work (physical and mental) to build this educational system."

"The messages that they should convey include the feeling of a sense of community, even though the history is difficult to bring forward. The reconciliation will represent moving forward but acknowledging the past."

*"Acknowledge history. Personalize – show human like stories. Recognize change agents – who is shaping the narrative and working towards the future. What was the journey, how are we making sure history isn't going to repeat? I like the idea of *humanity* How can we see our same, while celebrating our differences?"*

"The memorials should acknowledge the names of the enslaved people that built our school. Note: give them a presence + these were real people. It should be created not for the school's reputation but rather because it's the right thing to do & this should be conveyed. It should also convey the history of the school + how the enslaved people contributed to the school's existence. It is also important to point out the names (ex. Candler and stone) of faculty who owned slaves (in which buildings are named after). Also, I believe the memorials should make known the other sites of memories on our campus (the cemetery on the Clairmont campus)."

"The most important/one of the most important -> acknowledge. How our school was built upon the backs of enslaved people. Interactive elements + something that confronts the viewer with its message and past... Conveys that you can't run/hide from the past... Ways in which our school is dismantling the white narrative + will continue to honor the enslaved people. Reflection of its past. Convey that this history is important through placement (somewhere students and guests can all see easily + not hidden in some unknown corner of the campus)... Should be in their faces"

"Acknowledgment of past relation to slavery, Honest and transparent, Honor our mission of education"

"It should say or communicate the voices that were not heard and the contribution of a whole population of humanity not acknowledged. Also communicate the consequences of this loss of the voices not heard or contributions felt. So that it will not happen going forward to anyone."

"Centrality of this history to Emory and community NOT AT MARGIN... NAMES (Even if marking those unknown) ... UNFINISHED business – dynamism – we are learning more every day... CONVERSATION & ACTION MUST CONTINUE BEYOND THE MEMORIAL...ALL CONNECTED – Ox+ATL; Community members & city government those outside of Emory must feel invited/ welcomed"

"Sorrow for, sacrifice of, gratitude to the slaves who were owned &/or had a hand in building the campuses. A commitment to finding names, histories, and families & to continue the focus as long as it takes. A promise to keep the conversation going. Central to campus, not hidden"

"Unfinished business."

"Recognition/ acknowledgment of past. Commitment to take {unreadable} charge to ongoing investment for future change. In other words, it isn't enough for a memorial to point back. Present and future matter."

Phase 1 Participant Comments, cont.

"Suffering, Sacrifice, Regret & sorrow, Forgiveness, Discord – Pastors against slavery owned slaves), Love, Pain, Humanness, Resilience/ re-birth"

"The slaves as people [identified] humans with names"

" 1.) The historical context of Oxford & Emory. 2.)The commitment of those currently working at Emory to acknowledge this past and attempt to provide a more equitable future.. "

"Names of the people who were enslaved, even name the memorial after an enslaved person. Include the memorial in classes for students so they know the history that was previously unacknowledged. Reparations to the descendant families of Oxford, GA. A place people from the surrounding community can come visit that is safe and clean. Don't exclude people who don't work at/ go to Emory... Maybe an area for kids from the community to come visit on field trips and stuff... Not sad, but useful and welcoming"

"Must convey an indebtedness to the labors of Black people and a commitment to pay on those debts in the form of reparations. Resources, money, and support for Black students, staff, faculty, community members and identified descendants. Additionally, a commitment to be on the right side of history now; to be investigating the ways in which Emory is exploitative. No monument without action. Finding a Black contractor? Regardless, making sure the laborers are paid more than fairly. Digital oral histories from descendants in Oxford and Covington, Atlanta that also celebrate their lives and families. A good reference is Weeksville Heritage Center"

"Emory's willingness to communicate its true history even though it is tough to do so. Find a way to successfully convey the truth and to help current issues that still occur."

"Gratitude for those who built the campus, Acknowledge the violence that enslaved people endured without traumatizing the descendant community, Inclusion and equity for current community members"

"Can the Twin Memorials be spaces that students, descendants, staff and faculty learn and live in? "

"If the memorials can also reflect the people, groups, and students that have helped the Emory community get to this point. The provenance matters."

"All people are created equal"

"How the great university depended upon those silent people. Being in the shadow/heart of the Confederacy, Ties to the past across the {unreadable}, Ideas justifying what went on outside the windows of the lecture hall"

"To honor and dignify the precious lives that were lost/ sacrificed for an unconscionable act. It should also be a memory that teaches compassion that prevents future unethical events. Also, a bridge to a better future marked with love and compassion for all persons. Creates knowledge and awareness. Brings to surface the narrative of the actual persons that were wronged"

"Dignity of those whose lives and histories were lost – remembering their personhood and humanity, the fullness and joy of their lives in addition to their sorrow. This is a space to share, to learn, to mourn, not just to be silent – contemplation is important, but we have been silent for too long. This is still part of us – our lives, our narrative. Injustice still continues. it's not just in the past. Welcome – Accessible, affordable."

"The University cannot center itself in this narrative. The University should use this as an opportunity to use this as an opportunity to use its {unreadable} to advocate for people of color in this community. I'm torn on memorializing the lives of the enslaved persons and the theft and dispossession of the land of Indigenous people. Are both being done here? Can both be done? I appreciate inviting visitors to reflect on the unifying themes & causes – entitlement and white supremacy – but I also worry about redressing these groups to "victims" by "lumping" these stories together. Both stories need time to be properly seen, heard, mourned – as their own stories of human history and loss, but also as a part of the larger narrative that is taking place. I don't envy your jobs..."

"The memorials should convey how many unknown slaves (not specifically but should imply the great amount) were involved in the history and construction of the University. It must serve as recognition that has been missing for the majority of the university's history."

"Emory no longer agrees with the behavior of former leaders and hope to move forward in a more positive way."

"Leadership, Sacrifice, Hard work, Community. These are messages that I think will inspire the student body! Oxford is known as a leadership campus!"

"I believe that the memorials should convey a knowledge & understanding that they cannot change the past, an acknowledgment of the use of slave labor used to build these campuses & what this means for future students coming to these schools"

"I think that the memorials should first honor those who built our campus as enslaved peoples. Next, the memorial should inform people and allow space for reflection, then I think that the memorial should reflect what Emory will do going forward to correctly acknowledge the history. "

"That Emory founding faculty enslaved people. AND Emory tried to cover up this past. That Emory is welcome to constructive criticism of their memorialization. AND the existing memorialization(s) were constructed with community input, historical & architectural expertise, and intention"

"I think it's important to attract people's attentions to the memorials and invoke their curiosity and willingness to learn more and be aware of the history carried with the memorials."

"Oxford: Connection to the surrounding community- the descendants of enslaved people who built this campus are all around us. The memorial must connect the community to this school; it must be accessible to students and the public alike. This campus is like a bubble. We lose touch from history here. In order to regain connection, we must create a memorial that connects us back to the area around us."

"I think a really vital component of the memorial must be its ability to convey complex emotion, like the Robert E. Lee/ George Floyd example. It needs to symbolize the anger and frustration felt by previous generations of enslaved people while also bringing to light a commitment to honor them and acknowledge the hurt AND a path forward."

I think including names would be really useful, especially after seeing how striking it is to realize how much of our campus is dedicated to enslavers."

"Despite the need to recognize the past, I think it must not also turn into a story completely rely on our {unreadable} and our oppression. It must be able to show the struggles we've been through, but also the capabilities we have and what the future has in store."

Phase 1 Participant Comments, cont.

"Natives' land & slaves' labor & Emory's lack of public acknowledgment until now. Emphasis on the difference in date... (1936 vs.. constructed almost 1 century later)"

"I think it needs to show a human message, as in like being directly relatable. It needs to acknowledge the problems and horrors, while also serving as remembrance/ representing for the people forced to work here and their families/ descendants. I think it should have a human form. Something obvious and powerful, that can't be ignored/ hidden. It should have a large/ visible plaque exploring the history of buildings/founders."

*"To remember + honor the lives of enslaved people on whose backs the campus & its people of power were built. I do like the idea of further recognizing the indigenous communities who resided in these spaces + whose land and lives were also taken/lost as well ---Note: *Accountability... Reflect the present and the past -> not to remove from the past... Acknowledge past but also the future, showing desire to continue making change for the better... To show accountability, both of past and present... Invite/confront people & engage with their ideas"*

"The whole truth, nothing but the truth. It is truly heartbreaking to hear about my ancestors stories in this manner. Their work and lives shall not be tried in vain. Take responsibility where it is needed! Connecting to the slaves, ancestors, staff, faculty, and even Black/African students."

*"I think the memorial must convey remorse and should also include spaces for the enslaved people who will unfortunately remain unknown/ unidentified/ nameless. The memorial must also acknowledge that the enslaved were often times ripped from their families and the legacy that it has on the descendants of enslaved people. I want this memorial and it's messaging to be long standing. The honoring of formerly enslaved people should be clear in whatever context the memorial is viewed. *Accountability."*

"The memorial has to convey/directly denounce the racist agendas of the slave owners/ confederate soldiers. "

"I would like for the time and effort these individuals put into their work be the focus to see how much effort they put into something that owners or contractors thought so little about. To see how their livelihood was shaped by the powerful. To appreciate them for their lives and legacy. "

"It must convey the history of this campus... It must convey the names that are remembered of the enslaved people... It must convey how the school has benefited from the forced contributions of enslaved people"

"The messages of the memorials at the Emory & Oxford campuses should convey a change in our society that deserves to be praised. It shouldn't just be a little memorial that makes Emory look like a good school. It should really show that there is difference that Emory is hoping to make to support us as Black people."

"I'd say that these memorials should be able to depict the history, no matter how unflattering it may be, but also address the future and definitely the present. The information should be almost unavoidable, ensuring the message is seen. "

"I think that they have to convey all sides of the story and deal with their past. I don't know if they should remove existing memorials/destroy them as that would also erase history (they also should outshine them)"

"I think when there are specific names of slaves, the history seems a lot more real and tragic."

"History of the enslaved people... People who help build Oxford to what it is...Must be truthful & traceable, and carefully written to ensure the whole story is told"

"I think the memorial should convey the past, and especially how long it has willfully distanced, as well as the present. The freedom of speech wall speaks very powerfully to me as a way to accomplish both, and the past(?) of honor is very powerful to me... Use of names"

"Understanding that they were on the wrong side of history... Doing better for the future"

"Who we are here to memorialize. We do not stand with the history of Emory, and we are working to acknowledge the people that built this campus on their backs. I really like the Freedom of Speech wall & Victims of Violence memorial --> This can't be the only thing. Unclear w/o actually addressing the past. Idea of an active, non-static memorial that respects and honors the enslaved individuals of the people that are still being affected by white supremacy"

"Not necessarily a message but a key theme that the memorial must display is accountability. Recognizes and acknowledges enslaved labor is important but what I and other students fear is that work will stop with a monument. Something that maintains a promise will be crucial for a physical monument."

"The memorials at the Emory and Oxford campuses must convey a message of cohesiveness. Their stance on the matter of slavery needs to be clear and cannot be a conflicting one in which they are trying to live in both worlds. They also need to highlight the REALNESS of past events in order to bring them to the forefront. "

"I think both memorials should honor the ancestors/ acknowledge the slaves who built the community... Interactive, permanent, clear message... Something to link/connect to a website/virtual memoir? Perhaps a QR code to a website tied into the memorials for all to scan/view"

"ACKNOWLEDGMENT. RECONCILIATION. CONNECT TO COMMUNITY"

"Damn, we [redacted] up. AND we are trying to make it better. We will implement changes that you are willing to give."

"I think a memorial, first and foremost, should be representative of a community beyond Oxford. Seeing as the wrongdoing of Emory, its former leadership and trustees is so far-reaching, this memorial should be something "living" like the Freedom of Speech wall and something accessible to the Covington and Decatur and descendant communities. "

"Humanity not just the pain and suffering but humanity... I DO NOT like that George Floyd monument at ALL... LOVE -> I want my memorial to be something they can look upon and know they are remembered, and they are LOVED!... An open love letter"

"The magnitude (a way to show just how many slaves were involved in the construction of this university) ... How long it took for Emory to finally acknowledge this part of its history... The fact that this memorial will be constructed in an environment that is not necessarily clean (e.g., buildings are still named after slave owners, same goes for streets, etc.) ... Allows viewers to reflect when seeing it, rather than it just being viewed as another decoration as they pass by (e.g., have some benches nearby)"

"They should convey the emotion, physical pain and the connection in the community... Honor and reverence, the humanity and power of those memorialized... Immersive... Adoptive / acceptive {Unreadable}... Saying names"

"Oxford: Memorialize not only the enslaved individuals who built this campus, but also the black students/ staff/ faculty who have been negatively impacted by Emory's false revisionist narrative since its use of slavery... Emory still cultivates an environment that makes black members of this community uncomfortable, unheard or unrepresented... It's easy for Emory to write off slavery as a thing of the past when it has not done everything in its power to listen to its black community"

Phase 1 Participant Comments, cont.

"Remembrance, Hope, Light ... I would like to see something serene, like water. Something where everyone feels peace when you're looking at it. Be intentional with whatever message we convey."

"Identify who is being memorialized? --- Group? Person? Occupation? --- Try not to leave anyone out that contributed to building and maintaining the universities? Maybe no names but positions and occupations?"

"Identify the group, and how they are honored, occupation and try not to leave any one out. Names but you may leave some family names out."

"It must convey the history of this campus... It must convey the names that are remembered of the enslaved people... It must convey how the school has benefited from the forced contributions of enslaved people"

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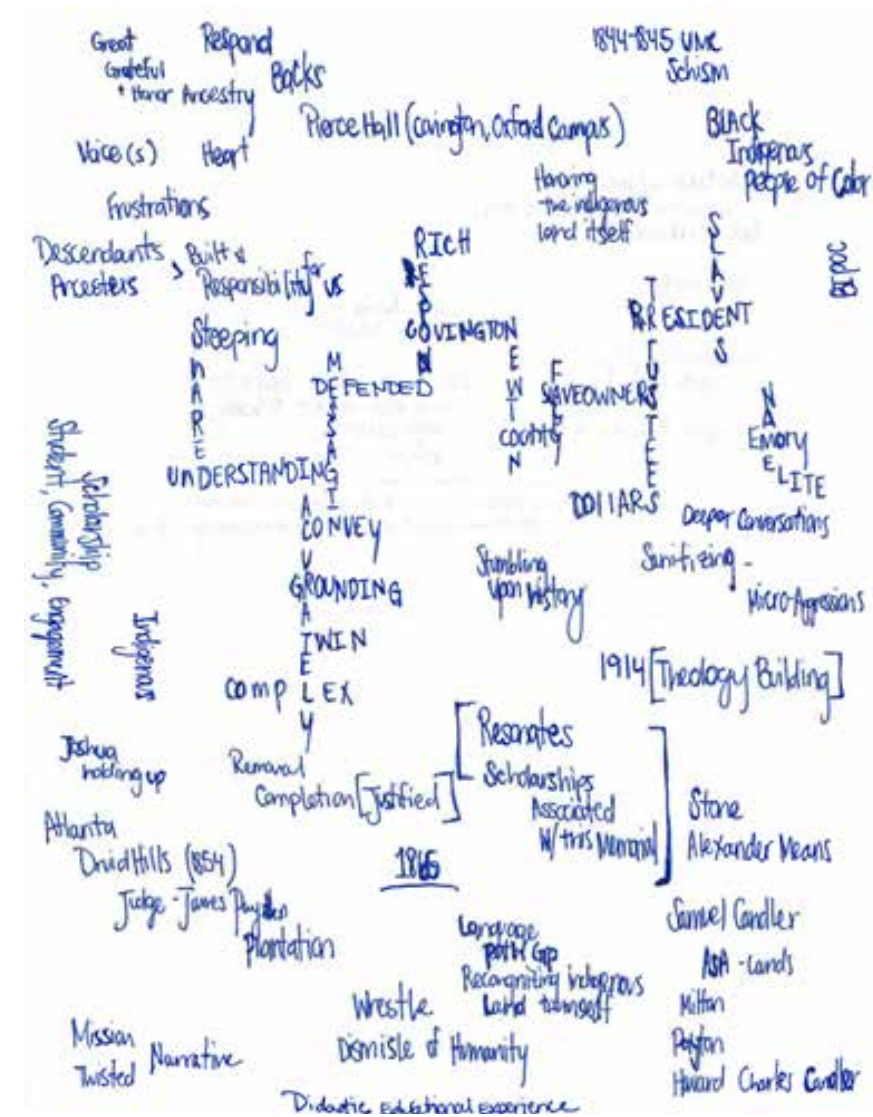
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"The memorials have to reveal what is behind the Emory/ Oxford name and space. You should not be able to be here without engaging the history. I think the memorials should say that the enslaved ancestors are ALL of our ancestors in that they made this place for us. We should ALL feel responsibility with them. I like the water idea."

"Notes: Architect w/ Baskerville... Important input and participation... Site of Conscience ... Recognizing... WAVE fields... Burial mounds... Reconciliation Statue... Slave trade triangle... Liverpool, Richmond VA, Benin-Monuments that are experiential and allow for one to embody the experience -Example: The Earthquake... How might Emory, Atlanta and David Hills come together and do something like Wave Fields and begin to shift from this private club to a community or public?"

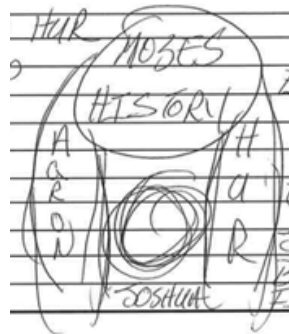
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Phase 1 Participant Comments, cont.

"Sites of consciousness... Indigenous lands & backs built (knead in entire story) ... How they lived/ buried (burial vs. burying) ... Place of gathering & reconciliation space of Sankofa journey, stories... (Water) is a must -> hold of legacy (Wrote an entire poem)... Honor/not erase fracture lines"

Moses story taken from the book of exodus 17th chapter
Aaron and Hur holding up Moses
Symbolizing Emory and Oxford holding up our history!
Joshua is at the bottom of the hill fighting for justice."

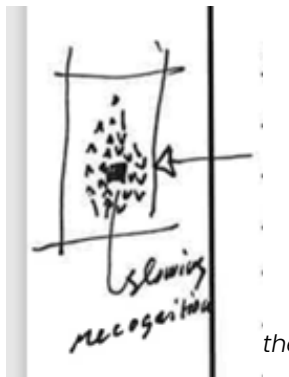


"A testimony to the unknown/ unnamed enslaved persons who built Emory and Oxford... A message that the underlying message of racism + white supremacy is still at work within these institutions... A message of moving forward. That our past may inform our future, but does not need to define it"

"Recognition... Slowing down to think - delay... Adding context... Being aware of student experience "

"Gratitude for the labor of the enslaved persons. Indebtedness to the skills, talents and dedication of "the ancestors"

"A place to reflect (water), Spiritual presence - scripture, Connection (Generational, Past/ Present/ Future), Hopeful message/ Educational Engagement, Tenacity/ resilience"



"Sites of conscious... They must be half of each other... The unnamed and named of those enslaved... Water feature? *I have the image of the 5 individuals sold for Druid Hills Emory land"

"Cohesion between the campus; a continued story. Acknowledgment of not only those who were just as labor but those who enslaved; acknowledgment of there "prominent" Emory namesakes role; I think plaques/ smaller pieces placed around the campus around previous sites or enslaver's and in front of their named buildings to provide new context to provide visitors & students or faculty with a better informed narrative; also important to inclusion of Emory history of future racial history such as our hidden history of lynching that occurred in or by the community around both campus."

"The inclusion of a water feature -> both as a sign of honoring the lives lost in the middle passage, but also as a sign/ opportunity of new life --- Womb/ Birth imagery --- In response to the "Burying Ground" memorial, there needs to be something [likely in the plaques of the memorials] about the value of black bodies* but the discarding of the hearts & souls of the enslaved.*particularly referencing the assessment of value being solely based on what black bodies are able to provide -> building projects -> sexual exploitation, etc.--- Interactive piece that allows the named to commune with the unnamed -> with some element of movement because of the ancestral response to movement [maybe even music -> a bell, song or chime]"

"I think memorials also c/o should convey how brutal at the beginning the Emory leadership was... The Presidents were the ones who owned slaves... Recognizing that the campus was built by the slave owners"

"1.) Not just enslaved labor but also convict labor built our campuses. 2.) Places of reflection should be nearby. 3.) Some message of joy in now acknowledging this past suffering/history - some "Rise up" dimension. 4.) Multiple sites and a "trail" that links them with information (possibly phone app to explain in more detail) but also physical markers with info"

"The full breadth, as much as is possible, both campuses' intimate connection to not just slavery, but convict leasing as well. Names of every major figure in the history of Emory who engaged in their institution must mentioned alone, with just how engaged they were."

"The messages should state in one sentence "here are they that built Emory and shall never be forgotten" Possible a site {unreadable} as the victims of Vietnam that throughout detail the history of Emory. Then within the middle a statue just like the Reconciliation statue. We must say their names we must honor those who may still be buried on this campus. This is not our campus this is their resting ground that we are continually disturbing."

"Source of humanity... Terse... Water, Sounds of water"

"That Emory will dedicate prominent space - both physically and metaphorically - to memorializing. That tending to history and engaging with it is an outgoing and crucially important act... Connectivity between the Oxford and Atlanta campuses and their people - past, present and future... An invitation to be in the space of the memorial, meaning folks should feel like it is a space they can/will want to/must/should interact with."

"That impacts & residual effects from slavery still impact Black communities to this day... Referring to people as people - instead of "slaves", use people who were enslaved/slaves...A space for communities to both learn and heal, symbolic place... VISIBILITY, convenience for community...Proper maintenance should be planned and budgeted properly ... Leave room for more names/edits... Honoring legacy of those who sacrificed and came before us... Love the idea of it being near Emory arch/Glen memorial... Lay ground rules for memorial. RESPECT!... QR Code to landing page with more info... Lighting for night"

"Recognition, remembrance, reflection, revenue, sacred space... Four elements represented + sound... Points to the many stones represented and the injustice like the Holocaust museum in DC -> the room of shoes... Sorrow, gratitude, resolve to stay aware + opportunity for justice now... Living testament... Love the "Living Mandala" on Emory campus near Cannon Chapel... Sense of empowerment - there is something you can do... The ringing of bells may help with this... QR Code with access to more context"

"I hope there are Black artists, laborers & designers to create these memorials. I understand that the firm is not Black-owned (Baskervill) so I hope Black talent is a part of the process. I hope the memorial shows the pain + resilience of the enslaved. "

"Ongoing pedagogy, reflection, political engagement. Important to emphasize that this is a history that continue to haunt our present and is a history from which we need to continue to learn; I'd love to be able to take my students to a "site of conscience" on campus especially when we study slavery in U.S. history to communicate that this history is real and that it is a history to which we need to be accountable. "

"History always needs re-examining and is never finished. Questions are rarely ever answered. "

"The history of an institution, place, nation cannot be ignored or observed indefinitely. How the University speaks about itself and its past welcomes truth, even if it has not always been so. The responsibility of a university, or of a society."

"Sacred area(s) for thought and reflection and remembrance and respect not a "fun" hangout for the people BIPOC and their Emory experiences --- Language (signage) prior to entering the area to explain the purpose for those not familiar with the purpose of the space (so many international visitors) ---Educational space."

Phase 1 Participant Comments, cont.

"Honoring the named and "unnamed" [in antiquity & modernity] ...The engagement of the elements, The inclusion of sound with the intention of vehemently rejecting centuries of silenced and ignored history. One element of continuity that mimics the reconciliation statue ... I don't think that the memorials should be "identical" but there should be consistent elements... Burt mentioned the interconnectedness of the histories -> perhaps something that reflects movement or linkage [bridge -> a rope -> something that reflects the linkage of the histories of each campus, maybe a tunnel?]"

"Sustained remembrance. Returning "rights"?... Healing"

"An invitation to reconnect with the rupture in memory because our history has been obscured from us; that learning the history and remembering the names can bring a form of healing (but healing after cleaning the wound)"

"The beauty and greatness of Emory being built by hands of people who have never been recognized. They built, maintained/ maintain the greatness that is Emory"

"Make the history real + alive, Names, Highlight the surfaces + the contributions, inspire for future – truth + hope. Don't flinch, Don't pull up short, Hold together the greeting + the sacrifices of the unseen, Religious? Component – Andrew, Emory, Cadler "

"Building of legacy from the beginning... The unseen builder ... Acknowledgment of labor... Honor of effort. Past, present, future – looking glass with elder grandmother – the storyteller "

"The memorials must convey opportunity to continue/create a space that pushes the dialogue of social justices needed for healing from the past and present racial/ racist mindsets of the country. "

"The names and whatever identities should be visible. That these were real people with families, feelings, and personal lives. Somewhere it should indicate that their lives mattered. They have a story, and it should be honored. There should be a place where persons can go sit to pray and just reflect on how these people contribute to the life of the university."

"Capture the names of the enslaved, Have it be in a very visible location, A place for gathering, Have it highlighted in tows, Link in the history of the Methodist Church, Acknowledgment of harm done, Opportunities for intentional dialogue – ongoing , Educational opportunities"

"The memorial should be large enough to be seen as you enter the front of Emory + Oxford. The names should be large enough to be seen (without wearing glasses)"

"Should use an African American ARTIST for final project. Genealogy – how to encourage finding more names. Oral history should be attached to project"

"Generational wealth, didn't know the slave history. Had no idea the deep slave history at the Oxford campus. Didn't know there was a confederate cemetery on the campus until today. Based on what we heard today we see where the bias climate comes from"

"Do not include BLM on any of the memorial sites! Do not tear down any current memorials."

"-Accidental Slave owner

-22 years ago

-Faculty Slave Owner

-Rent Slaves

-Plaque 1913

-Bishop James

- Old Church 1851 – 25 Slaves – Longstreet

-Sam Candler

-John Emory, Slave Owner, MD

-Tony George, Clinton Frank Joke "

"-Knowledge, a commitment to recognition and growth. Respect, honor, sacrifice, inspiration, and hope. They Must convey Emory's past as something no longer hidden, – as something which is openly and widely acknowledged to grow forward together in racial equity.

-A place to gather and learn and respect each other. A place for restorative racial justice"

"-Commerce – must acknowledge the dehumanizing nature transaction of humanity for currency.

-Church was complicit

-I strongly want to avoid ANY message of reconciliation"

"Culture- is of paramount importance. Needs to be consistent with memorial"

-It must convey messages or truth, accountability, reconciliation, hope, and aspiration.

-It must include themes of ethics and values with an emphasis of leadership tied to ethic and value associated with human life and worth. Also include economic value of the free labor that built Emory.

- Dignity is important.

-Teaching tool focus on restorative justice"

"Deep respect for the invisible labor- lives that were lost/given/stolen/ to create Emory's wealth and Emory's campus.

-I like the idea of making the named visible also showing the names and unnamed"

"-I am not completely certain of the message, but the spirit of the memorial should feel like a living memorial that honors the ancestors and allows the living to feel connected, convicted and inspired to scale justice for future generations."

"-The messages that must be conveyed is that we stand on truth unapologetically and act in a manner of accountability in reconciling with our truths. Education must respect ongoing intellectual growth, integrity.

-a interactive/reflective/moves one to act for social change.

- CCI – Connected, Convicted, Inspired"

"- The scale of the injustice (the total number of enslaved) and the focus of the injustice – individuals- and the fact that some of them are unnamed. There is a magnitude and there is this very human scale.

-How is impacts society today"

Phase 1 Participant Comments, cont.

"They must convey a level of authenticity, commitment to ongoing learning and teaching. It must convey importance and priority and must convey openness to improve and building a new path for ongoing reconciliation."

"That the university is sorry for its part in slavery but wants, to do not just an acknowledgment, but reparations for descendants."

"The past, present, and future sate of the school's history and space.

-The site should be living and ever evolving. It should be given the opportunity to be missed or forgotten. "

"Regret, Shame, Retribution, Responsibility"

"The message must be one of remembrance. It must be displayed with dignity and respect in a way that looks like current institutions to the past. We are discussing today. We must honor their works and their memory.

Their names, Their work, Their Lives, Reflection, Dignity"

"What was it like in their shoes?"



Is there anything else you'd like to say or share?

"I don't want the memorial to be as kitty's cottage. Very few people know that it exist since it is behind the Old Church."

"The MAGNITUDE is overwhelming/

There should be a sundial to cast rainbows and reflect on the fact that no matter what, the sun will always shine and life will go on.

Water should also be involved (like a fountain).

Brilliance and ingenuity of the slave laborers.

Reverence/ respect "

"There was talk about "unity" from some of my other white colleagues. I disagree – unity that sacrifices justice is injustice."

"I don't think a blank slate where people can write anything will work on a college campus."

Drawing made next to note:

"Design: Facing north – the route to freedom"



The Talking Circle

In an effort to in some measure correct that lack of visuals, Georgia visual artist Lynn Marshall-Linnemeier has created an installation, also to be unveiled on February 6 at Oxford, called "Unraveling Miss Kitty's Cloak." The piece commemorates the experience of slave Catherine Andrew Boyd, known as "Miss Kitty," who was owned by Emory's first Board of Trustees president, James Osgood Andrew, who Auslander says owned 20 slaves. Residents of the local Newton County community, Emory academics and the descendants of both James Osgood Andrew and Catherine Boyd will meet at Old Church for a "talking circle" that same day. [Slavery helped build Emory; now it explores that history with "Slavery and the University" - ARTS ATL](#)

"Relate the story of the enslaved with the owner. Address context – don't forget the past IE (Robert E. Lee monument). Don't dismantle the history, its important. Wavefields – how do you keep this maintained? I like the idea of the slate – let's people get their ideas out"

"Thank you for facilitating this session, it was very emotional, but I am glad to have attended to learn more about the history of where we are today at Oxford."

"While I do not like the slate wall in Charlottesville for our campus, per se, I do like that it gives people a voice. It allows action and that brings comfort. I like the idea that it's a "place" you can go to "hang out". It will give an opportunity for people to use the space, and then also reflect there – even if that isn't the intended purpose of being in the space. (Allows back and front of mind thought) *note: Thank you for leading the session!"

"Potential to connect with Muscogee monument "

"I can't get QR Code part of this out of my mind. A way to add greater narrative depth and detail not possible in a physical monument alone. Plus, can be updated/fluid as more info is researched and uncovered. "

"This should be a dynamic memorial and not just rely on its permanence. How will it continue to unfold – the narrative. How will it continue to evolve and inform and teach us to do better?"

"Simple/ abstract but moving & symbolic invites a range of people & meaning to be applied to space, LOCATION matters, Incorporation of symbolic elements – water, wood, etc. – is powerful. Sculptures hit me less than other designs. Must go beyond a fixed space. Not a space for "silence or solemnity" ... ACCESSIBILITY "

"How do we counteract social death? How do we memorialize without further exploiting the victims (e.g. In brochures)? I would love to honor names and faces if we have them, but they have no choice. How do we avoid exploiting or victimizing? How do we avoid conveying that we are absolved? Or that the work is finished. That it is enough... Is there a scholarship for descendants?"

"Reverence vs. silence. Thank you for including us in this discussion – faculty, staff, etc... One thing that really hits me working at Emory is how all the cleaners/ build; Cleary crews/ are black. It just feels awful. Please include them in these conversations."

"A general idea I have about the two memorials is to have Oxford's sort of look unfinished. Since Emory started here, Emory, Atlanta campus could be the exact same except finished with more about how Emory can help with current issues. Be more about the history."

"Students have stated that they would not have come to Emory had they been aware of its history. I wonder how the Twin Memorials can inform, educate, as well as honor and reckon with Emory's history. I wonder how descendant and students' voices can be centered through the design process, as well as in the aftermath (programming around the memorial and accompanying materials, etc.) I see accessibility as an important aspect to consider."

"Scale of memorial elements. Important to mix the large scale with the human scale. The sizing of memorial elements matter. I'd like for there to be something visitors can approach at eye-level."

"Very exciting project – looking forward to the works to come"

"I would love for Twin Memorials to be advertised more – it's an amazing project that I think a lot of students would be interested in."

Phase 1 Participant Comments, cont.

"Memorials tend to transmit knowledge, so we need to be careful to tell an accurate story that includes what we don't know."

"How are we considering the scale of the memorial, and how can it change/transform in the future? Look backwards and forwards. Learn to respect, honor, and consider the past but walk away with new thoughts and considerations/ constellations of thought. I think the cemetery on the current Clairmont campus needs to be addressed – needs to be maintained and made aware. "

"Different language to talk about the university – not just top "tier" in + _ per US News and World Report "

"A participant noted in their remarks "[adhering] to the areas of the land' perhaps an element can be a linking of land & water -> honoring the tears of the ancestor [& perhaps with the incorporation of the color red [to acknowledge the blood shed] being able to touch clay or dirt?]"

"Earth/ dirt: - opened up --- Site of labor, Site of death, Tactile/ or factory, Unfinished business"

"Placement: on the lawn of Glenn memorial UMC church which is close to the Emory gateway and Emory Village. It would be prominent, accessible to community and campus, and could connect to the religious roots of white supremacy + the justification of forced labor "

"It all can exist together."

"I also feel like the memorial should be front + centered so everyone who see it can have conversations as to why it's there and what impact it will or may have on their lived going forward."

"Look into Charmoine Minniefield's work – Praise House Project. Remembrance As Resistance don't @ Oakland Cemetery; will come to Emory, DeKalb and Southview cemetery. Have you connected with Dr. Eugene Emory"

"I wonder if it is possible to have a memorial with technology involved. Kind of like having different locations around campus and when there you can use your phone to get detailed unknown facts. "

"Scholarships names after some of the slaves place markers on the graves of the slaves. Have an event for Emory employees to go to Oxford."

"Dr. Samuel Cartwright, Dr. Marion Sims, Medical Apartheid "

"Image of walls standing or handprints. Roof with image of bodies holding up the building under foundation"

"I wonder what a pilgrimage looks like for sites of this kind across various regions or across the country? We've all heard civil rights pilgrimages where people travel the country to tour prominent sites from the civil rights movement and decades. I believe similar effort can be made to organize a pilgrimage (maybe for course credit) that takes students, community members on a journey through various regions and to sites/memorials where they can learn about the history their beloved institutions have not told concerning their connections to slavery. I believe Emory could be a leading institution in this way and get other institutions from the consortium to join as well."

"Yes, it must be multi-media. Have the stories of the descendants in their own voices with their faces. Has to live and be built to last. List their names and when possible."



"It is important to reveal the history of enslavement on our campuses yet and to still realize and recognize that making untold stories visible still leaves those whose lives were stolen unrecognized, the enslaved will never be recognized enough"

"It needs to be incorporated into all graduations and the programs should have them included. History should also be included in the guided tours by student guided tours with training and/or conversations of living ascendants for students"

"This is incredibly impactful- more than I expected. I liked the idea of a truth and reconciliation entity at the university. America needs one- it may need to start on campuses"

"Continue to engage former/current staff to hear their voice."

"I believe the site should be on the green in front of the convocation hall as a reminder to the student body and administration."

"I love the Hearth Memorial to the Enslaved at William and Mary. Also, I loved the idea of having mandatory Emory History Class "that all freshmen have to take. That class should be taught in a building similar to The Hearth Memorial to the Enslaved"

"Remembering that the enslaved were not simply just that but led lives beyond slavery. "

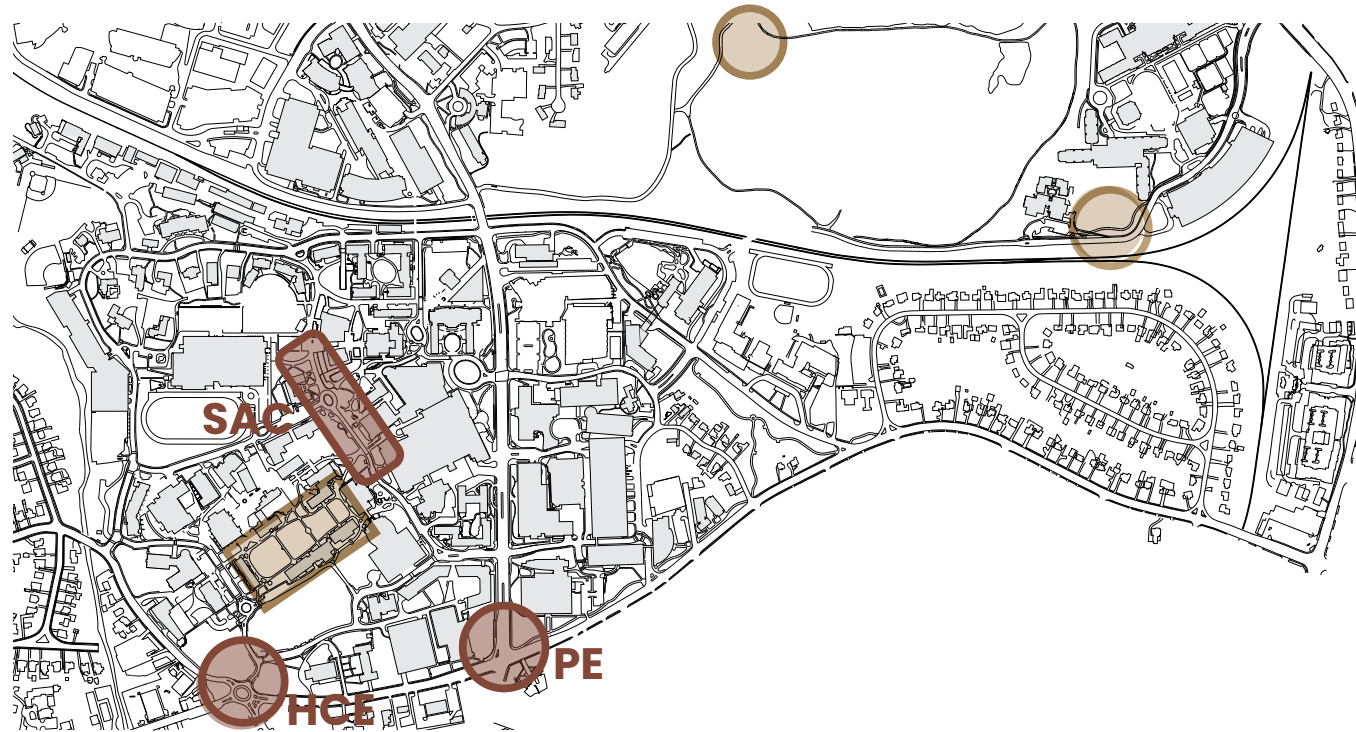
"I could say that the monument should be quite interactive. I feel like an obelisk takes a certain type of person or type of atmosphere to fully understand the meaning/significance. The build shouldn't be overpowering by height. That seems like it would remove the humanity and personal connection a viewer could have with it. Something that is proportional so that it grabs undivided attention but is accessible for interaction and learning would be impactful. There could also be an interactive component similar to the Freedom of Speech Wall, maybe even a digital form of a guest book (as if it were a wedding or funeral or something) to share reflections with visitors to come."



Site Considerations

Based on input by participants from the spring engagement sessions, the design team and campus services and planning recommend the areas below for further consideration as sites for the memorial and concept development. It is intended that the selected areas at both campuses have similarities (contextual, topographical, historical, etc...) to reinforce the relationship between the memorials.

Atlanta Campus



PREFERRED SITES FOR CONSIDERATION:

(HCE) Historic Campus Entrance - near Glenn Memorial Church and Dowman Drive.

(SAC) Student Activity Center - Asbury Circle - “hub” of student activity. Presents a challenge for public access outside the Emory community.

(PE) Public Entrance @ N. Decatur and Clifton Roads - highly visible site at an intersection with a high volume of traffic and with potentially high visibility to the public.

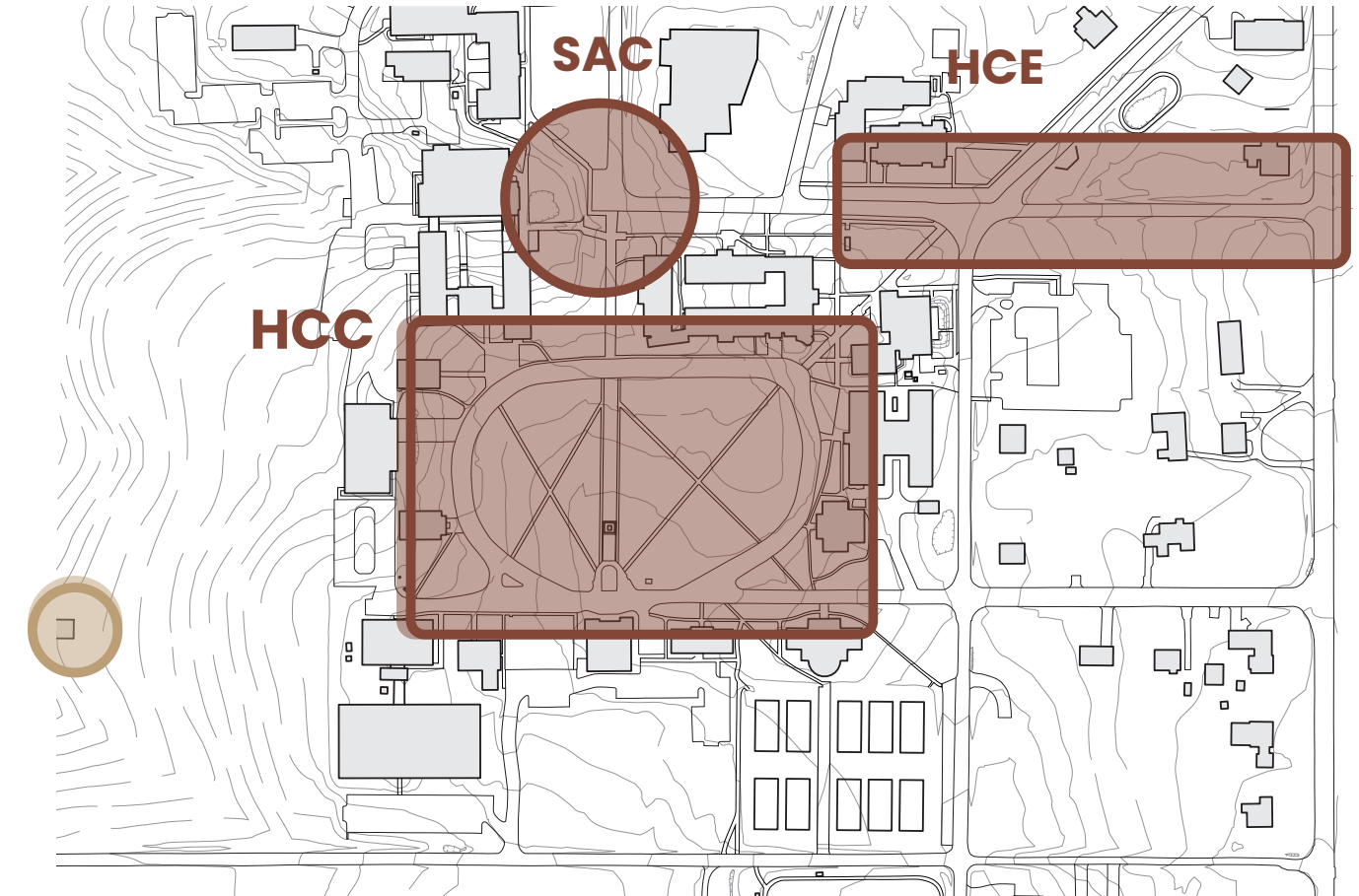
OTHER SITES CONSIDERED:

(HCC) Historic Campus Center | The Quad - highly symbolic. *Removed from consideration due to the quantity and type of events currently held on the quad rendering it less appropriate than the preferred sites.*

Historic Burial Ground (HBG) - Cemetery on Starvine Way behind Clairmont Campus Residential Center. *Removed from consideration due to the lack of pedestrian traffic by the site and lack of broader Emory community engagement thus not meeting the programmatic objective.*

Lullwater Preserve adjacent to Hill Loop Trail and Candler Lake. *Removed from consideration due to the lack of pedestrian traffic by the site and lack of broader Emory community engagement thus not meeting the programmatic objective.*

Oxford Campus



PREFERRED SITES FOR CONSIDERATION:

(HCC) Historic Campus Center | The Quad - Pedestrian Campus Walkway - this “corridor” is also tangent to Seney Hall and historic campus center. Phi Gamma Hall. Few Hall

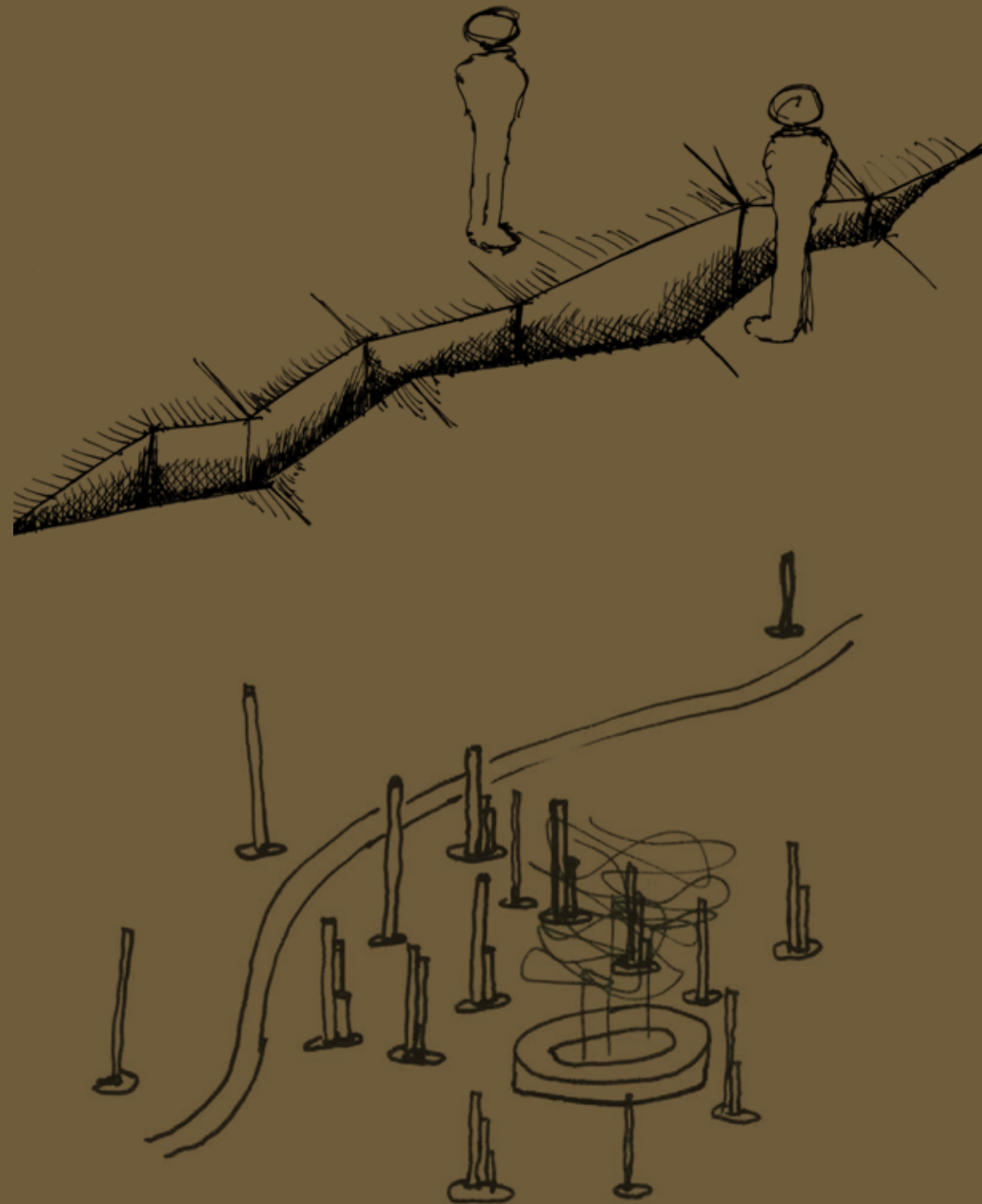
(HCE) Historic Campus Entrance - vicinity of Allen Memorial United Methodist Church - intersection of Whatcoat Street, Pierce Street and Haygood Ave and Intersection of Highway 81 and Pierce Street - highly visible site.

(SAC) Student Activity Center - “Hub” of student activity around Student Center and Dining Hall.

OTHER SITES CONSIDERED:

Historic Burial Ground (HBG) - Soldiers Cemetery. *Removed from consideration due to the lack of pedestrian traffic by the site and lack of broader Emory community engagement thus not meeting the programmatic objective.*

SITE CONSIDERATIONS



1. Names must be included in the memorials. Stripping away our names was one of the most powerful tactics. Therefore, we must acknowledge and “re-humanize” the ancestors and descendants.
2. “inhabitants” vs. Stewards. Who will be maintaining the surrounding greenery? (Especially scar memorial). Image of POC custodians cleaning memorial of slavery for PWI, another feedback loop of unrecognized labor.
3. Do you envision a placard with each installation? I worry that some may not engage unless invited to do so. (This question applies to all four)
4. How will old church and “Kitty’s Cottage” be recognized without physically interacting/viewing that space?
5. Even if the main memorial is not at the front gate, could it be reflected there?
6. Putting at front gate pulls in the community – which could be powerful
7. Is primary audience: Campus community? Local community? Visitors? All at once? Location matters.
8. I’d worry that mem. would get lost here if access is not added. (Note includes arrow to site)
9. Either SAC or HCC would be perfect, not on the HCE because nobody stops there
10. HCE Historic entrance brings interaction with community both internal and external
11. Even though HBG is not heavily used by visitors, it is a significant part of the campus and residential students have been greatly affected by it (along with those who work here). I think it warrants some acknowledgment as part of the overall piece.
12. I would appreciate a reference to the HBG that can’t be considered, and its connection to slavery.

Themes



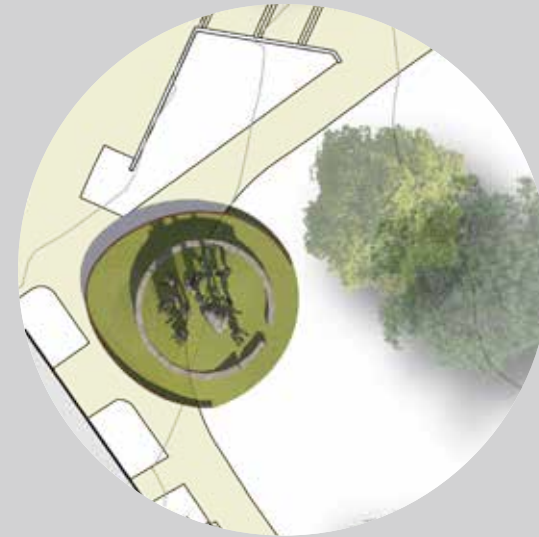
Scattered Moments

The complex history of Emory's intersection with slavery is not borne of a single event. Neither then, is the memorial. Instead, it is envisioned as a collection of purposeful moments sited across both campuses that cannot be hidden from view, nor hidden from. Taken individually, they provide context and insight; experienced together, create a tapestry of acknowledgment and healing.



Scars

Like all trauma, this history has left its scars: literal and physical, emotional, metaphorical, cultural, and institutional, we all remain marked by the shared wounds of the past. In this iteration, we confront the duality of healing by both examining those scars and embracing the scar tissue, reclaiming the narrative as not just something that happened but as healing that is actively *happening*.



Sentinels

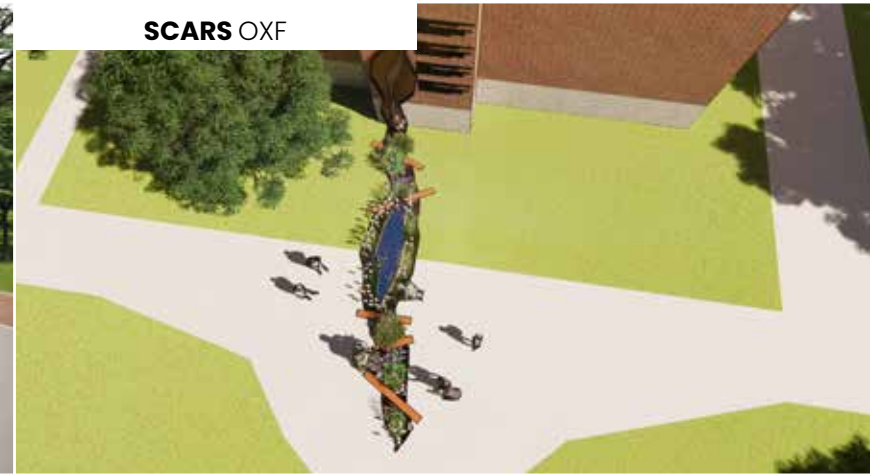
As guardian to the legacy of those enslaved, the sentinel is intended as a powerful site of conscience. Oversized in scale, and purposefully placed in the historic parts of each campus, they are conceived as essentially impossible to ignore and inherently tied to the university's founding fathers. Dynamic in their expression, the individual installations are meant to speak to one another in their form but experienced separately, tell a unique story.



Assemblage

Utilizing repetitive pattern and scale, this interpretation presents a grouping of human-scale figures oriented toward one another and a central location—representing the named and unnamed souls of the ancestors. Taken as a collective, intentional gaps allude to where a body should be, reminding us of loss, and creating space to be filled by the living and possibilities for the future.

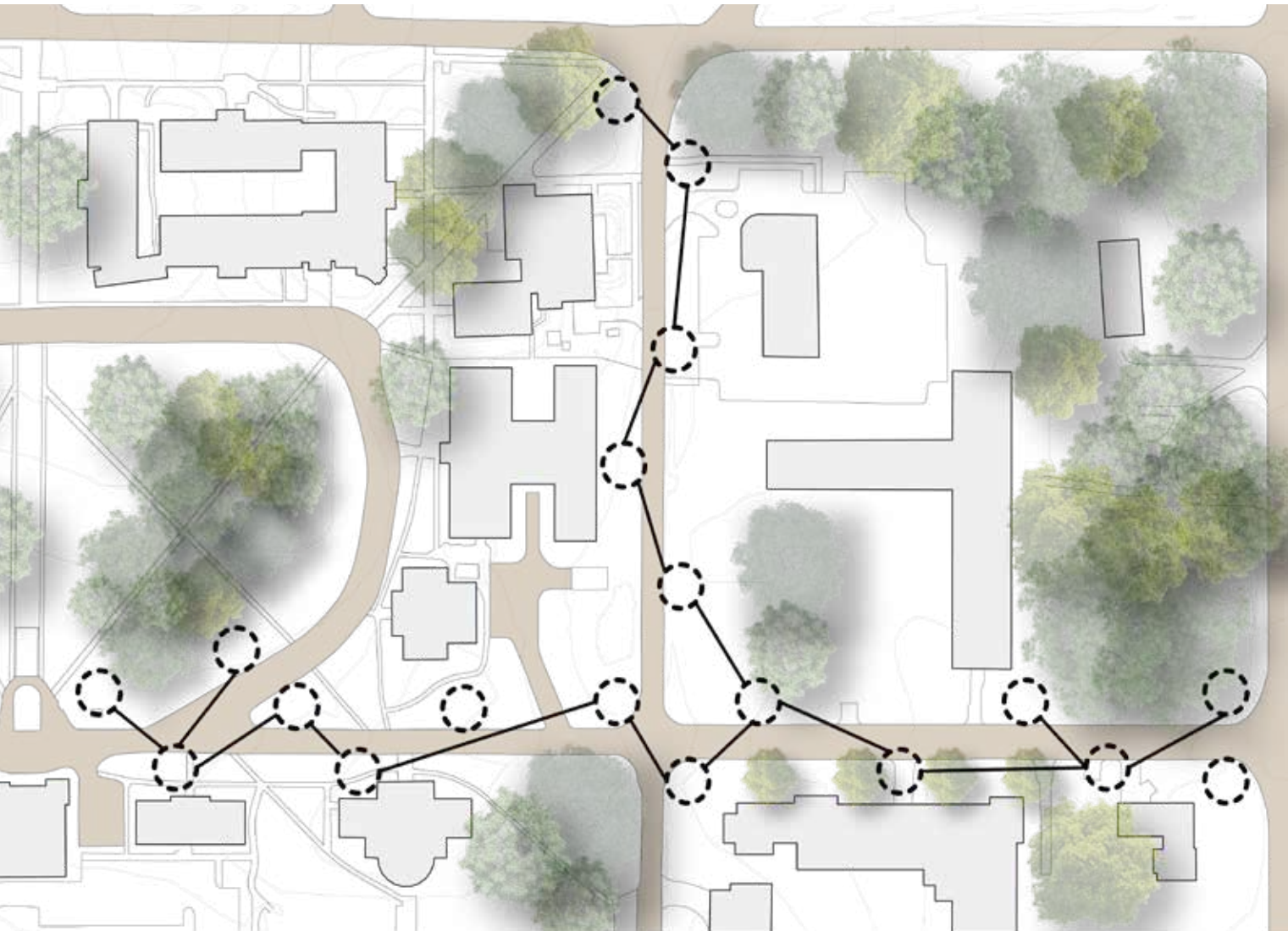
LOOK. CONSIDER. REFLECT.



Oxford Campus

SCATTERED MOMENTS 1.0

Located along a high traffic pedestrian pathway, a series of large sculptures draw viewers into the historic center of the campus. Depicting a history of enslavement, these sculptures weave the story of the ancestors throughout the campus. Viewers are invited to walk among the ancestors, taking in the complete and complex history as one made of many distinct stories, each worthy of their own moment.



Atlanta Campus

SCATTERED MOMENTS 1.0

Along a high traffic pedestrian pathway, this series of sculptures, figures and expressions draws viewers deep into the heart of the Atlanta campus. Continuing the story from Oxford, they offer more insight and historical context to the stories of the ancestors and their individual and collection contributions. Each of these moments becomes an opportunity to uplift Black, descendant, and local artists.



Oxford Campus

SCARS 1.0

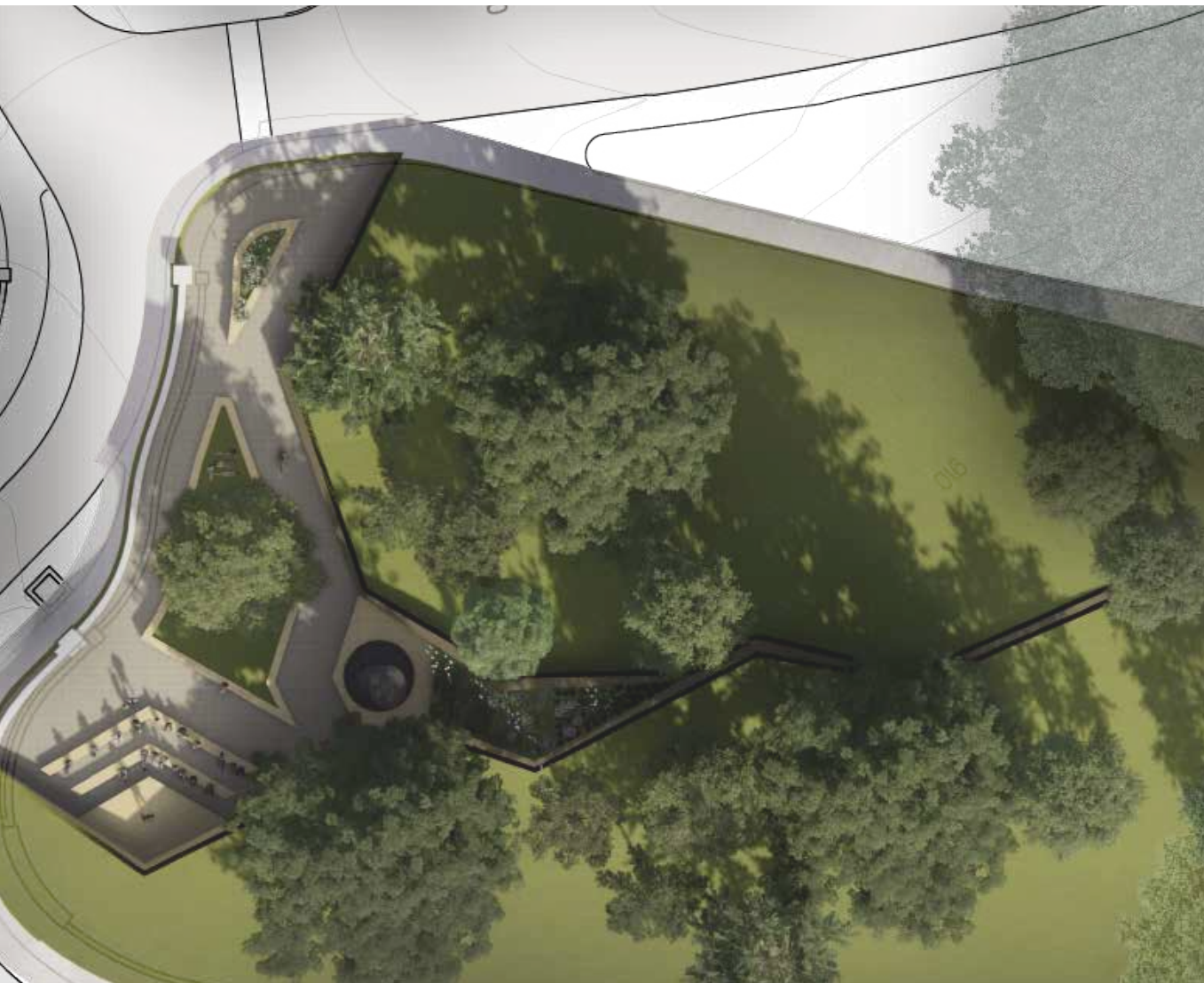
The surface of the earth is pulled apart representing a scar that is still healing. While still an open wound, it reveals the garden that we continue to till, plant and nurture as an continuous act of healing. This wound is long and deep even extending into the stoic walls of the surrounding buildings. Yet, we still persist as represented by sculptural figures working the soil and the sutures bridging the rift.



Atlanta Campus

SCARS 1.0

Growing to substantial size, the opening now becomes a large plaza space for viewers to gather within. High retaining walls and lush garden spaces give the impression of being inside the very earth itself. Inside the plaza, an Amphitheater located adjacent to an enormous work of public art offer spaces for large groups of people to come together within the site of conscience.



Oxford Campus

SENTINELS 1.0

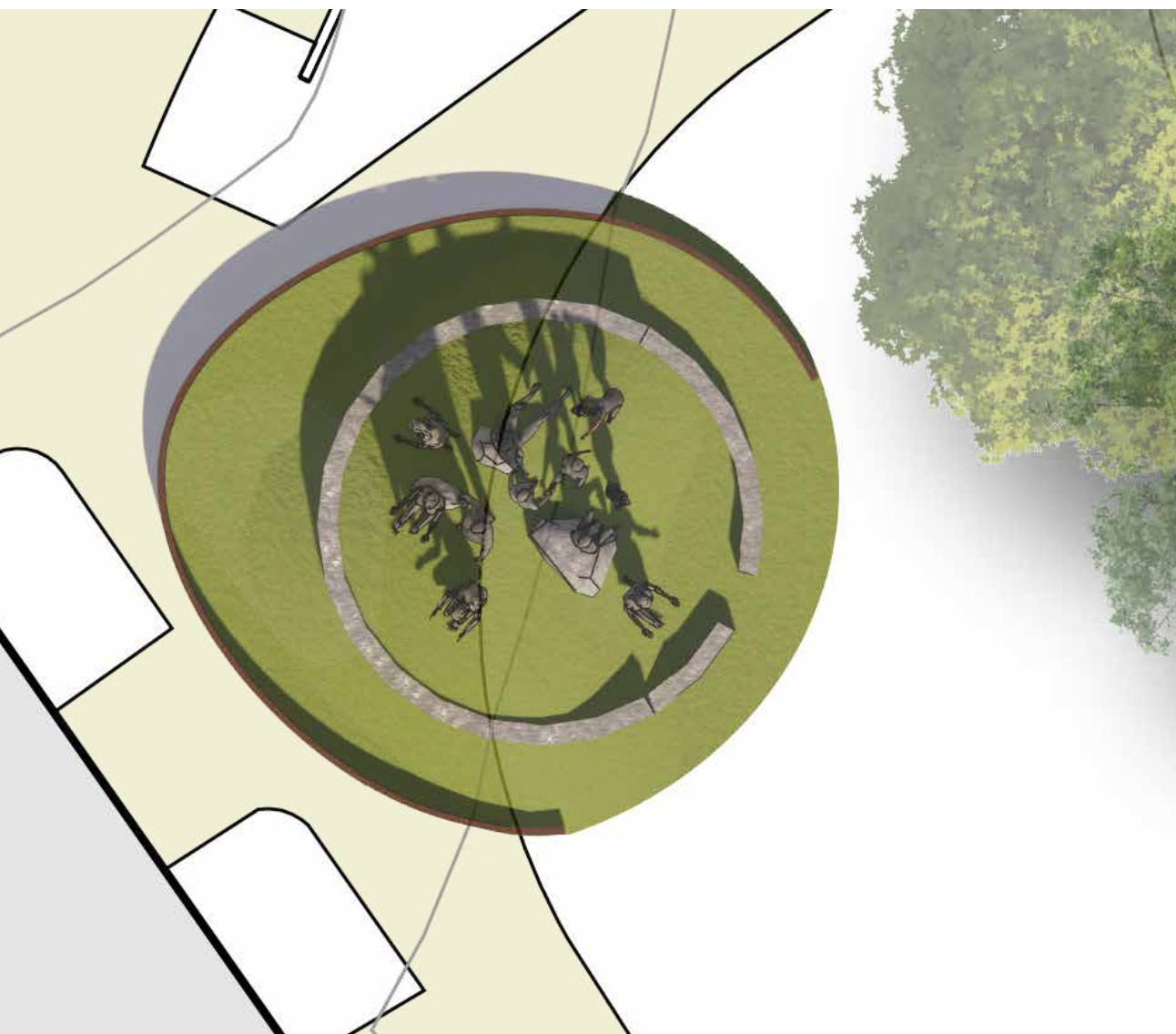
Inside a large circular stone wall, larger-than-life sculptural bodies of the ancestors can be found toiling at the rock beneath their feet. Placed on axis with Seney, Few, and Phi Gamma Halls, this site of conscience makes direct visual reference to the buildings at Oxford known to have been constructed by the enslaved. Viewers are invited to enter to bear witness to the expressions of labor and learn of the histories of those who built the campus.



Atlanta Campus

SENTINELS 1.0

Resting proudly atop a hill and upon the 'stones' they built, many of the ancestors can now be found quietly surveying the Atlanta campus and the fruits of their labors. Now only knee-high, the large stone wall becomes a gentle stone circle in the landscape. Visitors are invited into the circle to rest and reflect on the legacy of the guardians they now sit amongst.



Oxford Campus

SENTINELS 2.0

Inspired by Atlas, the Greek Titan condemned to hold up the heavens and for eternity, a larger than life woman and man hold up a large block of masonry representing the institution built with their own labor. However, during a special celebration (to be established), the legacies are projected onto the block and into the surrounding trees and now the figures appear to lift up their own stories and legacies.



Atlanta Campus

SENTINELS 2.0

Long buried deep within the walls of this institution, the legacies and stories are emerging from 'the ivory tower' rendered in the material of 'enlightened frugality'. No longer condemned in perpetuity, they now sit upon the pylon and look out to the possibilities that lay before them. And as in Oxford, the structure and surrounding landscape become a backdrop against which the story is told and new chapters added.



Oxford Campus

ASSEMBLAGE 1.0

Large earthen berms with gentle terracing surround a circle of stone landscaping, creating an intimate and secluded outdoor space, a path of large steppingstones leads viewers in and out of the space. Nestled within the space are many large black stone figures trailing outward from the center of the circle. Invoking the healing power of collective action, the group of black stone figures, though static, give the impression of a crowd in motion.



Atlanta Campus

ASSEMBLAGE 1.0

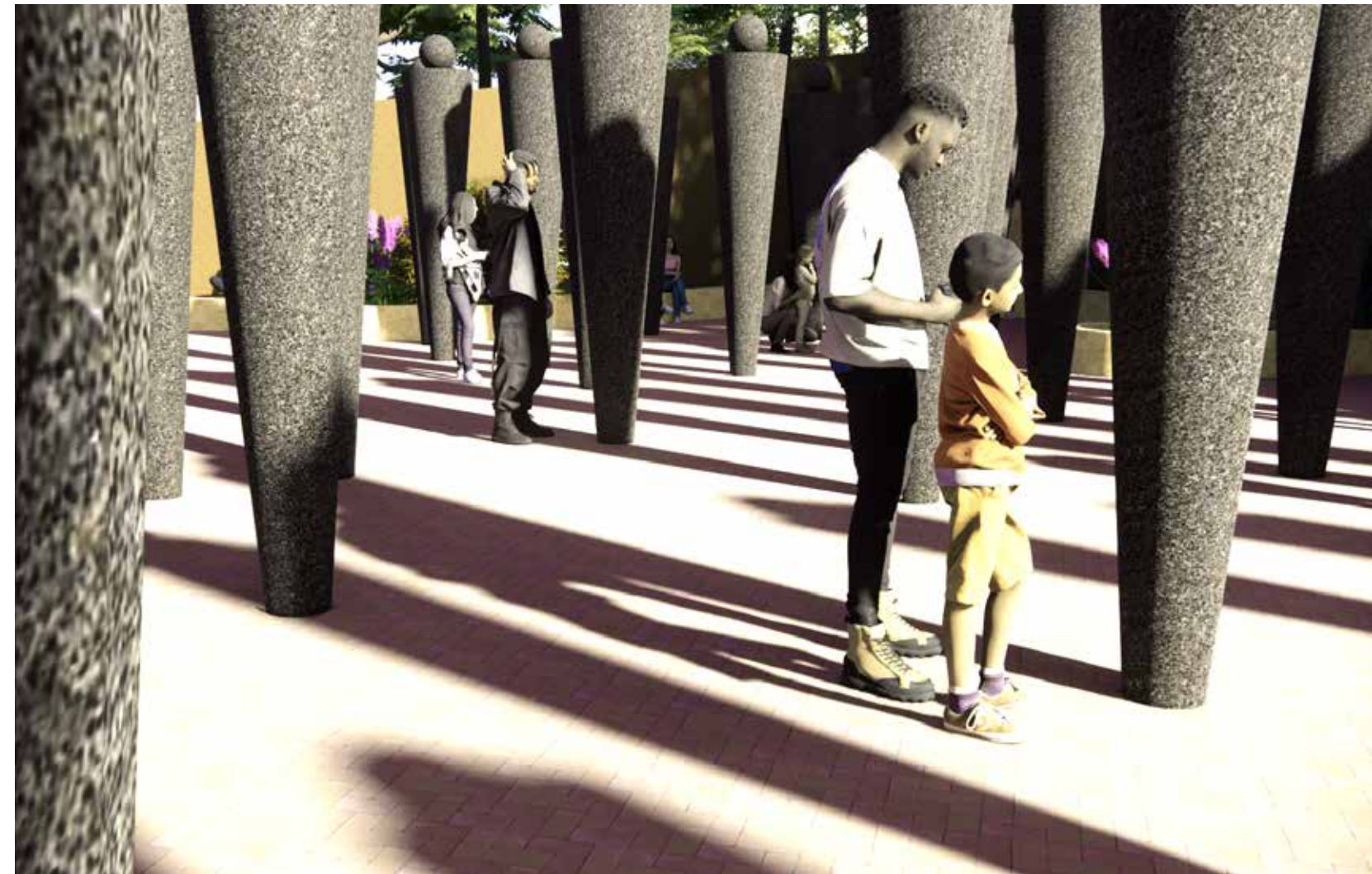
The crowd has grown much larger at the Atlanta campus. Winding upward, and outward the large black figures now occupy an enormous, terraced plaza with large open lawn space, tall trees, and a lush pond in the middle with water that continues to bear witness. Visitors are invited to immerse themselves among the figures in the crowd, joining the crowd and weaving the past with the present.



Atlanta Campus

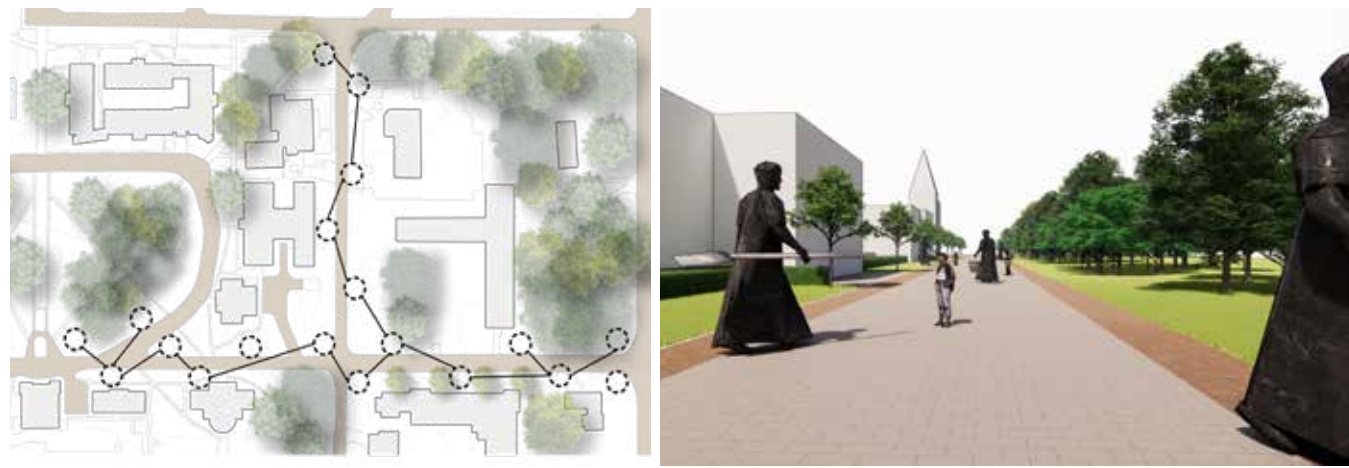
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Oxford Campus

SCATTERED MOMENTS 1.0



1. Would this be better?
2. Remarkable power in the original figures; dignity of work, power of materials chosen to represent them.
3. Ominous obstacle course. Figures feel oppressive. Like the story, but...haunting? ATL Campus--> Design, not loving.
4. For me the scattered moments might encourage people to follow the story and seems a little disconnected—Least of what I can see at Oxford.
5. I like the story it tells but can be startling to see.
6. As an AA, this feels too dominating and forceful.
7. Love the idea of the story that is throughout the campus but would like to see full story on each campus.
8. I think this design is the most cohesive between the two campuses, with the one highlighting the laborers and the other highlighting the labor itself. Even the inversion of color, I think it works together very well.
9. I like the spread of this across the campus. Also hard to avoid.
10. I think the capes are throwing me off. It almost seems mythical, rather than the very real dark history of our campuses.
11. I like the huge figures. Great representation of work done by those long gone and forgotten.
12. Do these images evoke laborers?
13. This feels like it might deify (is this the right word?). A romanticized or reductionist idea of a person belonging too much to the past.

14. I don't think in between the rest halls towards Emory street is that traveled. Could it be places closer to the building that were built by enslaved people? (i.e. noting the past with where we are now).
15. I like this concept. It would be nice to have a continuation to ATL through one of the sculptures.
16. I like the entertained nature of this concept. The way our campus and community are united.
17. Like the idea of "unavoidable" but without being overbearing. Balance between subtle and inviting I appreciate how this is placed consistently along a busy pathway. I think this will get many more eyes on it. Are there informational place cards somewhere?
18. I appreciate that the figures in this concept are representing different individuals. As opposed to Assemblage where they are the same.
19. Figures seems scary at night?
20. Scattered Moments permits your re-engagement with the message. Not just one sculpture that you pass by daily.
21. I appreciate this movement in this idea.
22. Scattered Moments- can have , likewise, multiple artists and sculptors participate? I love the scale and espouse (spatially) of this.
23. Scattered 1.0 both- good idea but will they be willing to walk to understand.
24. Scattered Moments ensures awareness of message (and thus conveys/priorities the message). No matter your location on campus.
25. Oxford side is powerful dynamic deeply humanism; Not sure about ATL side.
26. Incorporation into life of the school- can't forget.
27. This reminds me of the Irish famine memorial in Dublin on Quay.
28. Is there a significance to the robes the figures are wearing?
29. Would there be consideration of the "care work" provided- not just the manual labor?
30. Scattered Moments 1.0 Oxford—Prefer not to have these scattered throughout the campus.
31. Great idea, but don't expect a lot of travel back and forth or comprehension of the dialogue between them—the campuses.
32. Least favorite. Seems to offer less opp. to engage deeply.
33. Thanks for allowing us to give feedback. Sadly, I missed the presentation of this particular design, so it's hard to respond here. I think that these large figural images might not have the symbolic impact of some of the subtler designs (like Scar). sometimes, less is more.
34. These are hauntingly beautiful figures, much like the Korean War Memorial in Washington, D.C. I like that they are recognizably human. And for all of the renderings, I like where on campus these were chosen to be located. However, I find the scale and scope of these a bit overwhelming on a campus with such a small footprint. Maybe located directly on the lawn of the Quad?
35. Unavoidable is good. Huge, omnipresent sculptures may be overwhelming.

Atlanta Campus

SCATTERED MOMENTS 1.0



1. Cool concept! The distance between the two campuses and expansive nature take may away from it a little.
2. I like this concept a lot!
3. Context would be original for this. Be careful about Oxford being The Site of Horror + ATL as the site of Repair/Healing.
4. These moments profoundly interrupt the planned serenity of the campus. A moving disruption.
5. I like the scale of this idea. I think the final concept should include/highlight more than just the labor of the ancestors. I love the cohesiveness of the sketches, it makes the message clear despite the campus location.
6. I like the overall idea but a lot of folks from Atlanta don't come from or even know about Oxford (unfortunately). Without context, this piece isn't as impactful. Also it seems more like digging down rather than building up.
7. It's a big hole with a shovel. Not sure how this will look.
8. Great concept!
9. The variety of locations and ability to interact on various areas is compelling. Scattered Moments—I like the interplay between both campuses here the best.
10. Love this idea of reminding us of work + labor and pushing people to ask about what it is.
11. I get the concept but because we've been invisible for so long, I'd prefer to see the people.
12. The main hesitation in this one is stemming between the Z memorials—one w/people, the other one w/ no people— one w/ tools when the absence of the figures is such a strong element. The other w/such strong figures. I think this sharpens a division between the campuses and may obscure the way that both are embedded in this history. It could internationally project a cumulative narrative about the relation between the 2. The image of the shovel and tools in the landscape of Atlanta is so powerful. I think the large impossible figures in the Oxford image might be overpowering. It might feel kind of haunting, which could be appropriate but may not be the tone you were describing (like a hug being watched over and accomplished by ancestors.)
13. I very much like the idea of the two sites being complementary, that one part of the story cannot be understood without being in the presence of the other. One in the negative of the other, in a way.
14. Scattered Moments figures with tools—fabulous—“unavoidable”. Would it get old? Is there digital accompanying info accessible to extend the interpretation? It feels too disconnected!
15. Scattered moments works better on the Atlanta campus. I think the second, shovel image is a bit too abstract to make an impact (I sound like Goldilocks, I know).
16. Reminds me of the Emory Chairs Project, which I think was a big success. Scale and quantity need to fit with campuses and not overwhelm them.

Oxford Campus

SCARS 1.0



1. Powerful idea. Should/Could be explored more...
2. Scars—as hurtful as all of this was for slaves of families—scars make me think of hurt and healing but more hurt than healing.
3. Will a true healing concept be added?
4. There is a perception that Oxford is “less than” Atlanta. I think you have to be careful not to imply that the “sins” started here (Oxford) and were “healed” in Atlanta.
5. Too literal, safety hazard. Sore in the beauty of campus vs. being integrated memorial on campus.
6. I do not personally like this idea of scars starting in Oxford being healed in Atlanta. I feel that a memorial that stands alone in OX is good—not that “things” were resolved in ATL.
7. Very powerful. I like incorporating nature to reflect the healing process. Potentially hard to see without an aerial view.
8. I am hesitant about the scar imagery. I don’t think it focuses on the people themselves who built the campus. I feel the other designs don’t shy away from the horrific reality of slavery, whereas the concept might feel a little too hopeful/positive.
9. To me, this paints the enslaved people as a “scar” on Emory’s history rather than the institution of slavery leaving scars = it feels more dehumanizing of their legacy than some of the other ones. I also don’t think I agree that Emory has been consistently putting effort into healing.
10. I like the implication that beauty can come from trauma.
11. This tells a story that the scar at Oxford is still open, but has healed in Atlanta. This sends the wrong message in this context and to our students.

12. Scars 1.0—I feel like this is where folks will fall in.
13. This speaks to rising up.
14. This is my favorite design. I love the idea of incorporating plants or a garden around/with the memorial. A form of feeling or life that we are accountable to maintain.
15. I love this design. It is my favorite of all. The concepts of scars fully acknowledge the pain and trauma w/o trying to spin it into a positive but rather focus on the process of healing.
16. The fact that scars symbolize healing and growth is great. I like the idea of a garden the community nurtures.
17. I really like scars because it can show growth throughout the year and changes based on the season. You could add benches to promote reflection.
18. I love this concept. It has the visceral feel that represents the emotion associated with the scars left on history and in the present.
19. I like the concept of growth incorporated. And on the building sides.
20. Could the Oxford version also have a gathering space component?
21. Not my favorite for Oxford, but the ATL version is better.
22. Scars Oxford almost made me cry. I love this!
23. Who could maintain the garden as a part of the ongoing healing? Classes? A student group?
24. Beautiful
25. Great idea
26. Love this! Especially going into the building.
27. I really like the idea of the ancestors as healing agents.
28. I love the literalness of the scar and the continuation to the building. The “healing” of the garden is also powerful. Very evocative.
29. The themes of slavery [illegible] themes of theft, exploitation, exclusive, of indigenous peoples. The additional nuance should not be ignored.
30. The healing scar symbolism is perhaps the most hopeful—future looking.
31. I like both the scar concepts... it allows people to sit and reflect.
32. This is my favorite. A really easy connection to both the pain and healing. And visually different than anything on campus to make people stop and look.
33. this is my favorite. it’s subtle but powerful. It’s amazing that the scar is both in the earth and on the building. I love the idea of plantings that signal toward healing. However, it would be nice if this proposal could also include the names of the enslaved individuals. It’s so important to remember and say and maybe even touch their names.
34. I really like this—I like the idea of the garden, which represents renewal and harkens to Emory’s commitment to sustainability—an important concept in Native traditions and cultures. I love the figures and how they represent the work that Black and other people of color have done and still do to make Emory beautiful, run efficiently, and make sure that its students are taken care of—sometimes in invisible and meaningful ways known only to particular students. This one, I’d like to see larger in scale.
35. May be insensitive to those with cutting and other self-injury behaviors. I like healing as a concept but think whatever is created should somehow reveal ugly truths while being visually captivating and even, in some ways, beautiful. Maybe versions 2.0. It is the straight down drone view that I’m not a fan of, but that would not be seen. The human view is much better but does not register as a scar to me. A virtual walk through would help.
36. I love this one
37. I worry about this sending a message that our racial history was confined to Oxford, and something that the Atlanta campus is actively healing, instead of something being addressed on both campuses.

Atlanta Campus

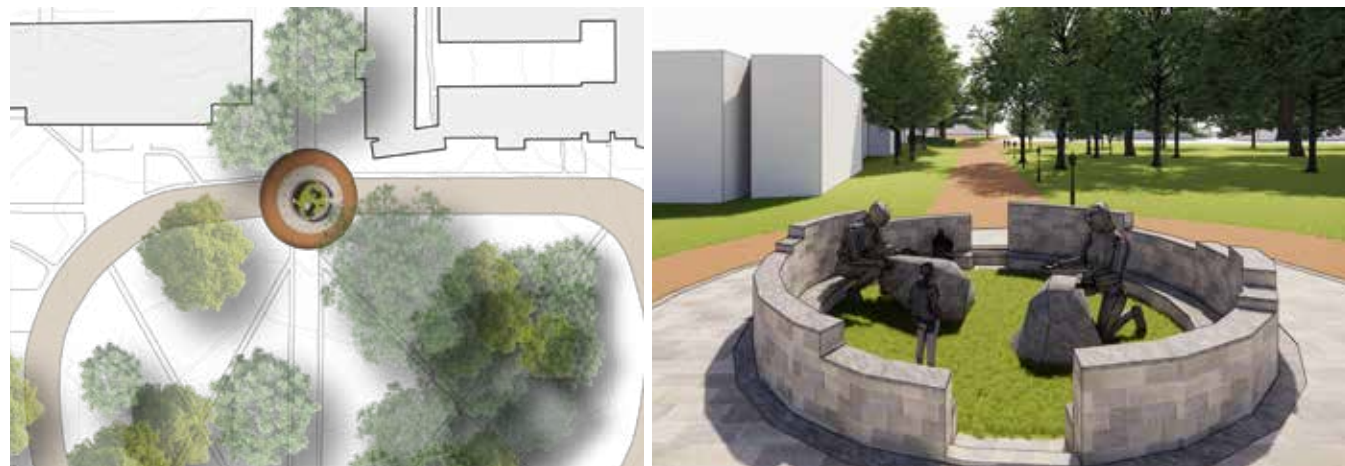
SCARS 1.0



1. I don't see the enslaved anywhere in this country. Great work!
2. I think if you do continue the scar imagery to the ATL campus, the plaza should be built around it to draw focus. It seems like the angular "scar" parts of the memorial are hidden under trees.
3. I love the concept of scars and the way it was discussed. I don't think its translating visually.
4. The ATL design idea for scars does not strike me in the same way. It could be the literal picture but it feels cold to me. I think there's a way to create a sacred space of reverence without sterility.
5. I am not feeling the visual and emotion of scars as much as the OXF design.
6. On one hand, I love the way all the installations would relate Emory and Oxford. But I worry that in practice, we rarely visit each other's campuses or retain awareness of them. So, then, in this "scar" really communicated by ATL amphitheater, about awareness of OXF "scar"?
7. ...So I worry about "half" stories. Afraid this loses some of the complexity intended.
8. This is powerful. Site of conscience
9. The Methodist Church South engagement is slavery in north Georgia. The stories of black Methodist.
10. A place for classes, communities, churches, etc. to use the space actively. Actively pursuing the healing through learning.
11. Could there be a combined memorial with pieces of each theme all together at historic entrance that was unavoidable for community and university?
12. Important location and draws attention.
13. Great site location idea!
14. Scars ATL will become a hangout spot.
15. From: scars to stars!
16. Unavoidable and jarring! Scar is the best.
17. I love the scar idea. Technology from sentinel and single artist works from the assemblage.
18. Appreciate location, community, recharging? with the church.
19. View: lots of pattern but also shows individuality. Location: private spot but easily findable (bridge area) Purpose: quiet enough to internalize the gravity of the memorial. Also, ability to meditate.
20. It isn't clear to me how this is a scar compared to the Oxford picture?
21. I really enjoy how expensive the scar design is for the Oxford campus. This [illegible] design lends very well to establishing continuity with the ATL campus design. I don't know how sure I am about the difference in size between the ATL and OXF scar designs. I think the sentinels 2.0 design does well to equate the gravity of the situations.
22. Afraid the amphitheater eclipses the message. Becomes too much of a "use" space rather than reflective.
23. The scar image is so powerful to me. I really like this idea. This seems to be more far developed on the Emory campus and a small thing on OX. I would want this to be combined of one of the ideas that is more visible.
24. this is my favorite. I like how the scar opens into a place for gathering and dialogue. However, it would be nice if this proposal could also include the names of the enslaved individuals. It's so important to remember and say and maybe even touch their names.
25. Beautiful, and I like the idea of a gathering space for everyone.
26. Not sure about gathering, celebrating, being entertained inside a large scar. This could be more of a branding issue than a design issue. Would be an easier sell as the Healing Space. The wall in the background could be used for names of the enslaved, unpleasant fact about the institutions history including recent history, quotes of luminaries associated with Emory like Alice Walker and James Weldon Johnson.

Oxford Campus

SENTINELS 1.0



1. Simple
2. Nice – Like that people have to walk through the space and reflect if they wish to use seating
3. Perfect Location
4. My favorite I think! Come inside, sit, read, consider
5. And educated judges (future)... Can these figures / images incorporate / encompass more than the concept of labor? Thanks. Great job!
6. Like this concept the most. Would prefer if the sculpture is human sized to not make it overwhelming.
7. Graduation is held in this space.
8. Great location.
9. Space where people can sit / gather / reflect is lovely. I like unavoidable aspect
10. I like the concept of sentinels here and the location. But will people just “step over” everything and not interact?
11. I really like the placement of this – right in the busiest part of Oxford. It makes everyone acknowledge what our past was.
12. Love this one but I think it would a thorough explanation to those that don’t know the meaning.
13. My favorite. Not sure about the site. Introspective, inviting
14. I like the idea of it being “unavoidable.” I want the memorial to be seen and have as much interaction as possible
15. I like how this one emphasizes their contributions and makes the fact that buildings we still use were built by enslaved labor very unavoidable. Vs. Scattered moments not highlighting the existing physical legacy on OX campus as much.

16. I like this being unavoidable. It’s in a central place that can’t and shouldn’t be ignored.
17. Is this a piece just to be seen or will people be able to also engage? Will the stone wall be seating? I also like that it’s unavoidable. Will names/ descriptions be included?
18. I appreciate the connection between the buildings and the interaction.
19. Logistically, please don’t put this here. Our commencement and daily activity would to be severely disrupted.
20. Like but not blocking walkways
21. While I like the look of these designs, I think the idea that all the labor and past is in Oxford, and the future fruits of that labor is in Atlanta is not a useful framing of this project.
22. I like the location for bearing witness – powerful and opportunity to pause on campus
23. This may be a fire lane issue. I like the concept, but maybe a different location. I’d also want it to be a space that can offer more reflection.
24. I have questions about the metaphor / theme of “fruits of labor”. It was forced labor; how do we reckon with that? Who profits from the (forced) fruits of labor and who doesn’t? Would the forced laborers want to uplift the “fruit” of their labor or wish it never existed? What are intended and unintended, positive and negative, harmful and healing fruits?
25. Not feeling the point. They will still walk around w/o caring.
26. Will people always pause? Will frequent passers, will they become numb? How do we prevent this?
27. Is the wall thing practical? Yes, it is unavoidable, but everyday for the average student may be seen as a nuisance [sic].
28. The location of this makes it very relevant and important
29. Too commercial
30. Sentinels – too Soviet, too easy
31. Bring calico marble into this version too
32. I feel the sentinels at Oxford duplicate the scattered moments.
33. I love the circular stone wall and the resulting requirement that you walk into this hallowed space to fellowship with the statues.
34. Names are very powerful. A connection.
35. The “unavoidable”-ness of the first OX Sentinels design struck me the most. It’s exactly what the students need in this process. Hopefully, it could be unavoidable publicly too.
36. I like these sentinel concepts. People can sit with their ancestors
37. I like the intentionality of the access to interact with this design
38. i like how this disrupts the flow of walking and make people think and look, but the design itself feels too literal .also, i worry about having the enslaved figures bent over and working. wouldn’t it be better to have them in an upright position reclaiming their identities and labor, as opposed to forever being subject to the powers over them?
39. I love the idea of locating this at the nexus of buildings constructed by enslaved people. I would like that location for any monument that was created.
40. I like this concept and design. I worry that any location can compete with that of the Few Memorial. I would like to see a similarly prominent location on the quads of both campuses. Ideally the new Oxford memorial would replace the Few Memorial. My submission was an answer to the Few Memorial, with its obelisk representing free masonry and perhaps other secret societies like those born out of the end of legal slavery: the KKK and law enforcement.

Atlanta Campus
SENTINELS 1.0



1. These conceptual drawings are too literal (perhaps this is what is normal at this stage). Hoping for more metaphorical.
2. Call and response idea implies that all the resolve happens on the Atlanta Campus --> not accurate
3. Great idea, especially the site-lines [sic]
4. This could/should emphasize that enslaved contributed more than their labor! Hewing rock that became buildings that became [illegible]
5. Great concept. Add a real fruit-bearing tree/plant? (Messy? Yes, but so was enslavement)... Great Job!
6. I like the location. Not in love with displaying them actively engaged in labor (want to celebrate life beyond work). I like the interactive piece of both.
7. This implies that Emory has resolved its issues w/ slavery and racism and that isn't true.
8. Will they understand it
9. Powerful if engaged with, but could be more easily tucked away and not noticed
10. Strong idea – ATL side speaks of uplift
11. I like idea of elevating the guardians above the wall; forward looking
12. Don't like the fact that the space does not look conducive [sic] to meditation and remembrance
13. Inspiring, strong, healing
14. Inviting, nourishing, womb-like
15. So proud – a sense of ownership
16. I get it... Watching over the fruits of their labor. Yes! I would enjoy gathering there under their watch.
17. I think the 1st Sentinels ATL design is effective in creating gathering space that will be attractive to students. This surprised me because I feel like it blended really well with the active surroundings of campus.
18. this one may be too literal too. do figural sculptures and memorials still work?
19. Lovely.
20. Nice design and concept of the low circular wall with its clean lines, sightlines, and the symbolism of the opening. Difficult to make out the sculptures from this photo. Quad location seems ideal.
21. This is my favorite for Oxford. But the implication of the system being solved by the time the school added a campus in Atlanta is – something – something “icky” in a lot of these Atlanta versions. Just because the school *started* in Oxford, GA does not mean that Emory in Atlanta is a guiltless spinoff without direct history of and “benefit” from enslavement.

Oxford Campus

SENTINELS 2.0



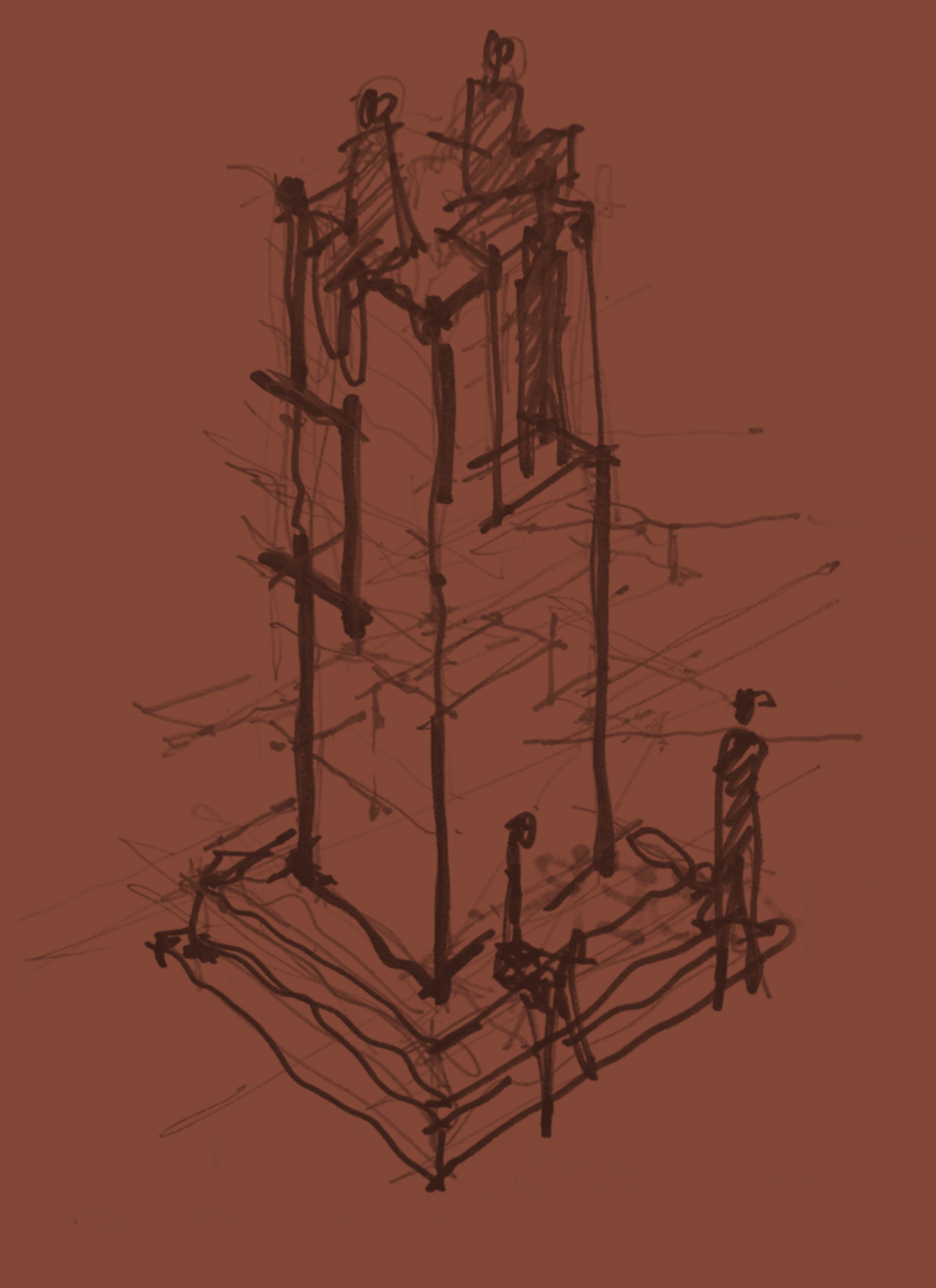
1. I'm troubled by the word "sentinels". It feels inappropriate, like we are deciding that slaves would want to be our guardians.
2. This appeals to me. Scale too large? But not so small the students can easily climb.
3. Great idea. We should unburden the [illegible]. The burdens they carried, the [illegible] and institution they [illegible] is undeniable. Let's reverse and lift them up? Great ideas, great job!
4. I love the idea of unburdening them. Perhaps during the special events, clouds can be projected on the stones they are lifting.
5. Appreciate double meaning of the weight and uplifting of history. Negative dynamic aspect.
6. I like the story, artistry, and execution. Powerful in light and at night. Understandable from a distance.
7. This one is wonderful. As it allows someone to be in one space. I see it both in the day and night. Could spark curiosity for both campuses.
8. This option evokes emotion and illustrates the enormity of the history. Yet very dynamic to start the healing.
9. Will the names be a permanent part of the memorial? Names make it personal.
10. Simple yet powerful.
11. I really like the transformative nature of the sentinels concept. The atlas inspiration is very powerful, and projecting the story upon the memorial is a really strong way to communicate the history to viewers.
12. Great idea if the names will be listed. I like the acknowledgment of the names and year—Showing the beginning of history. Very vivid and telling.
13. When I first walked in the room, my eyes were instantly drawn to this image. It speaks to me the most. I love how it changes at night to a more hopeful and inspiring image.

14. The original presentation was a projected image and we loved it. This is a great use of the projection and impossible to ignore.
15. Love the multi-media element. Very powerful!
16. Using the technology to allow possibility to add knowledge of stories and names as they are learned is good.
17. Love the idea of changing the narrative from just a burden to celebrate and uplifting.
18. I think it would be nice for names to be inscribed into the block so that identities can be uplifted. As seasons change wonder how practical the tree projection will be. For an example, during the fall this display may not be possible.
19. Sentinels 2.0 ATL—I love the design. You can clearly see what's represented here.
20. I like that the faces are recognizable as humans.
21. Sentinels 2.0 ATL is a nice representation, whereas Sentinels 2.0 Oxford isn't as visually stimulating.
22. This represents the hard work and future possibilities. Why 1851?
23. Good idea but needs lights and not projection.
24. I like the overall idea is giving back to the people and stories that were stripped away.
25. I like the illustration idea- not drawn to the sculpture as much. Prefer the design of the ATL one.
26. Why the block? It should suggest more things. The block doesn't suggest anything in particular in general.
27. Why 1851?
28. I like this idea, but unsure where the placement would be. I also want it to be similar in size/scope as ATL.
29. I'm unclear what sort of images would be projected. I like the idea of the meaning changing the light. Is there a way, through a selection of material, to make the change natural? Where some aspects are highlighted or only visible at night? That way it happens every evening.
30. My favorite if lit at night.
31. 2.0 OXF is my favorite.
32. Sentinels 2.0 OXF truly represents the history of the college and how it was built.
33. Interesting? Something else as a burden? Scale? [illegible] night time lights.
34. One of the really powerful aspects of this work is the way it is ongoing and new names being recovered, etc. This 2.0 pairing allows for that.
35. This is [illegible] pick—very creative concept that I think would resonate with students.
36. Powerful, hard to avoid. Compelling in it's power.
37. Maybe have Katherine Boyd holding it up? Maybe site location in the "front" "lawn" of the OXF Methodist church.
38. I like [illegible]
39. Are there efforts being taken to alter the description plaques at the old church and "Kitty's Cottage"?
40. Sentinels 2.0—idea of ATL bearing the weight of history: How do we grapple with that being force on people?
41. Sentinels OXF is very moving. I would pay to view!
42. Conveys the institution being built on the backs of slavery.
43. Too soviet.
44. Sentinels—My thoughts are they need to be elevated. They are set as watchmen or guard of the past and future.
45. Projecting stories at night
46. Maybe the figures should be neither male or female?
47. Of all the designs, this is my least fav. I think because it's too literal. I do like the technology aspect.
48. I love this design. It's powerful and beautiful.

Oxford Campus

SENTINELS 2.0 – continued

1. Really love this concept. There may be a way to capture all four themes on the lifted up block plus adding the assemblage statues on the path to centralize the lifted up blocked.
2. Which direction will they face? Use of natural light?
3. The style of these memorials is so strong, powerful, and imposing. In some way they provide the most forceful imposition of this story and memory of all the images. It “completes” with the style of the imposing buildings of the university campuses. Stylistically, they pre resonant with the style of 1960s and 1970s nationalist monuments in the post-colonial world in that soviet realist style. That can be very powerful! But it can also feel didactic and perhaps rigid. Maybe the audiovisuals undo that rigidity? Something to think about?
4. I don't like monuments, in general, as they have been so controversial and polarizing in recent history. Emory should take this chance to do something new/better. That's why I love the Scars approach.
5. i like the projections but think it would be better to have the images and names ALWAYS present. during the day (or most of the time), it seems to reify these individuals as subservient to the buildings. it seems like the design should try to honor them and their identities, as well as their legacies, and also the workers today who make Emory run.
6. Also, it seems really blocky, overwhelming, and monumentally aggressive as opposed to being thoughtful and encouraging reflection and healing
7. The is wonderful and the idea of projecting is a wonderful one. I could see Emory doing this to celebrate King Week, Juneteenth, and the beginning/ending of the school year (pioneering Emory students).
8. Big wow factor. This version looks to me more like they are being crushed. Maybe if the Male figure was using its arms. I love the idea of using projection at night.



Atlanta Campus

SENTINELS 2.0



- | | |
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| <ol style="list-style-type: none"> 1. Phenomenal but too static. Less movement doesn't encourage movement. 2. Would like the Oxford's to look something like this as well 3. Dynamic use aspect – crucial for keeping this alive / contemporary 4. Meaningful, powerful 5. Beautiful and meaningful, commemorate past stories, would be nice at both campuses, preferably Oxford 6. I wish something similar could be at Oxford 7. Stunning! 8. Love site for Atlanta b/c incorporates healthcare. Understand the disparity in size b/c it mirrors growth at sites + contributes to that. Love | <ol style="list-style-type: none"> 9. Love the Atlas reference + transformation of "burden." Not a fan of projection idea. Marble would make the memorials blend into the campus, which I don't think is a good thing. 10. This concept really reminds me of the George Floyd "memorial" example we saw in the spring. Perhaps we could make this interactive – like on the occasion, hold a screening (like a video) where we hear from decedents, and we hear some of these stories and histories. 11. I like that it can change – as we learn more of the stories they can be added. 12. I like this better than anything else I've seen because it is not just anonymous. I feel as though the culture of enslaved Africans, Muskogee, + Cherokee should be more evident in this memorial. |
|--|--|

13. The ability of the projection images to tell / represent an evolving story is of great value!
14. I like this best.
15. Most powerful design.
16. OK but 2.0 Oxford is more profound.
17. Combine with elements of Scattered Moments
18. Thinking of Stone Mountain. [illegible] contrast
19. The projection of faces somehow feels a little bit like "Hunger Games" when tributes are killed, which sadly, is not inappropriate but also invites an odd connection
20. Too Heroic
21. Towering, beautiful [illegible], flexibility of stories – height contrast
22. The Freedom Quilt comment on this was a revelation. Please include! Love both day and night versions.
23. I love the video stories
24. I understand the story behind "enlightened frugality", aesthetically I don't like the coloration of the stones and it distracts from the beauty of the design.
25. Healing, Inspiring, Strong, Majestic
26. Love these concepts. The stone/marble is significant and needed. Also, the illumination of the names is powerful! History/context is important.
27. Love this. So much symbolism
28. These seem too "far away" no ability to interact.
29. Love the marbel [sic] analogy again. This has the opportunity to combine all four themes by creating interactive statues etc. To culminate with the statue
30. Prefer the "human" forms rather than the "block" monuments even with representation of figures. Prefer more figural.
31. This seems to close to Emory for me. I get the sense that the enslaved persons can't be heard. The marble, for me, still serves as a kind of generational hold.
32. Love the marble and the new layers of meaning. Another layer is that the marble is from Georgia. Extracting it creates scars in the land. Can the idea of sentinel and scar be expressed in the material?
33. This is so striking and unique to Emory's campus. Hit me very hard.
34. As with the Oxford one, i like the projections but think it would be better to have the images and names ALWAYS present. during the day (or most of the time), it seems to reify these individuals as subservient to the buildings. it seems like the design should try to honor them and their identities, as well as their legacies, and also the workers today who make Emory run. Also, it seems really blocky, overwhelming, and monumentally aggressive as opposed to thoughtful and encouraging reflection and healing
35. Same, I love the use of the marble color palette so evocative of Emory for generations of alumni and the vertical flat surface for projecting historical figures.
36. A new twist on the old stories of Tate GA's pink marble. Love this as a storytelling tool. Reminds me of Kurosawa's film "Rashomon," in which a single event is interpreted in completely different ways through the views of different eyewitnesses. Moving from the space at the bottom of the sculpture to the glory of life at the top, which could not exist without all of the foundations below. Emory looks very different when viewed by an enslaved person, kitchen staff, poor student, wealthy student, faculty, administrator, trustee ... This is my personal favorite. I would make the Oxford version very similar to this, and each with site specific stories to tell. I think they should be twins, even if they are not identical twins.

Oxford Campus

ASSEMBLAGE 1.0



1. Where is this?
2. Beautiful. Add Water
3. Ummm – mixed feelings, could be creepy?
4. Reminds me of Soldiers, unsettling
5. Immediately energizing, yet the feeling of stillness pervades
6. Assemblage, has some good concepts – not completely sure where this could work at Oxford
7. I like that this is interactive and a useful space
8. Like the space to gather, reflect, learn. Not keen on human forms
9. I really love the idea of bringing artists of color together and into this conversation to depict some of the stories we're learning about onto these figures
10. I like the scale of this one and the quantity of people – but it humanizes them as individuals beyond their labor – to show how large a legacy remains – & that it's one you can sit in and interact in – reflect & engage
11. Not sure where this would go but I like the potential scale of the assembled pieces.
12. I like this, names, known and unknown represents what we don't know and to remember those we do
13. I like that this is a communal space for the expanded community
14. This is most appealing to me of the renderings. It evokes scale of individual lives
15. Where is this? I like the idea, but don't know where it'd be at Oxford
16. This speaks to me. I like the idea of combining this with scars.
17. Will there be 4 monuments (one for each concept) on each campus?
18. Where are the stories of Black Church that remain in the UMC?
19. Love the idea of bringing in different artists and makers in the creation of the figures
20. I like that the space feels interactive and offers space to pause. Uses light to create/evoke feeling when there
21. I like the idea of assemblage. It was forbidden + how this celebrates it.
22. It is powerful to see the figures all together
23. Engaging more than one parts of each campus – is that on the table? Possible?
24. Love this too.
25. I like that these figures are more abstract, and I like the idea of walking amongst them, but you'll want to be careful so it doesn't look like a giant chess board. (I am not being flippant but am thinking about how people might experience it).
26. I do think that any of these designs should find a way to include the names of the enslaved individuals. Their names matter so much.
27. Another favorite. I like the path and the figures and the quiet contemplative embankment where people can sit alone and in community.
28. this is powerful and striking. it also feels heavy and intimidating. my trepidation may be exactly the point, and so I am neutral on this.

Atlanta Campus

ASSEMBLAGE 1.0



COMMUNITY COMMENTS

1. My favorite if Sentinels 2.0 is not lit every night
2. Will look creepy in dark. Need adequate lighting around structures.
3. Great. A continuum of [illegible] enslaved... From the valley to the summit will add more success to this. Thanks!
4. Individual Statuary allows the viewer to see enslaved persons as the individuals that they were
5. I like the abstract and I like that it's imposing
6. I believe the assignment was understood.
7. I love this location. The quantity and scale are compelling – reminds me of a similar installation in the south side of Millenium Park in Chicago – that's just legs
8. Good location w/ [illegible] having identity spaces and center of campus for protection
9. What is environmental impact on transforming the ravine?
10. Since the idea of reflection and meditation was brought up, I like the idea of assemblage inside of the scar in a place on campus that is not heavily condensed [sic] to give to give respect to the people reflecting and meditating.
11. Appreciate concept of community and assemblage represents. Opportunity to [illegible] artists – beautiful. The [illegible] are large and could convey Sentinel sentiment.
12. The Assemblage is so powerful because of the significance of the members of memories of the enslaved and the descendants
13. This use of space is everything! Would really want to draw the community into this.
14. One general concern/question I have is about the public access and enthusiasm to engage with something so central to Emory's location on either campus. The Scattered Moments + all Assemblage designs do well to broaden the physical scope of the memorial projects. I think a more physically expansive design would lend well to future updates or additions too.
15. I wonder about the positioning of the [illegible] being "below" the bridge and people being "above" them.
16. Required stream buffers may make this option difficult to achieve
17. This water from the aerial view reminds me of the scars theme.
18. Love this location.
19. I seriously worry about the location. If it's a natural ravine with native plants, it would terrible to rip out the native plants and effectively colonize this space again, even for the good intentions of the memorial. I think a lot about the combined tragedies of our university land of both slavery and the forced dispossession of the Muscogee people. So much of our campus has already been colonized by grass and concrete, and it would be a shame to do that to a natural ravine. If this is the winning proposal, one suggestion would be to work with Beth Michel (now in Office of Admissions) to make contact with the Muscogee Nation about their opinion about changing such a space.
20. As with the others, I like that these figures are more abstract, and I like the idea of walking amongst them, but you'll want to be careful so it doesn't look like a giant chess board. (I am not being flippant but am thinking about how people might experience it). I do like that these are more spread out, and create more space for wandering and reflection
21. I love the idea of locating this in the ravine (there is a similar kind of sculpture garden at the Atlanta History Center). I like that the scale of the figures would be hard to miss and that, like Source Route, people could move down into the space singularly or in groups. I might want to see the shovel-wielding more humanistic figures of Scattered Monuments 1.0 Oxford here. My only caveat is that I would not want to harm the ecology of the ravine.
22. Same feelings of awe and trepidation as in my response to Assemblage 1.0 at Oxford.
23. Interesting opportunity to add useable space for humans, but is it eliminating habitat for nature?

Atlanta Campus

ASSEMBLAGE 2.0



1. Very powerful... Captures movement. Allows interaction. Most powerful to me.
2. Generally the monuments imply Emory is all better and we aren't - we haven't fixed ourselves - we are just figuring out our mistakes and that Oxford is the more broken of the campuses seems wrong.
3. Doesn't feel as impactful as I believe it was intended
4. There is an established tradition of facelessness in Black art (Simone Yvette Leigh, Kerry James Marshall, etc.) but something about formlessness bothers me. Even though the figures are sizeable it feels like erasure. I also do not like the hard lines
5. I like how this concept is placed within a walkspace [sic], rather than off to the side.
6. I don't like this much concrete/brick - it does not seem inviting to me.
7. One cannot underestimate the power of storytelling. The ability to tell 50 individual stories is powerful!
8. Powerful, Compelling, Reflective
9. The size of them makes them powerful.
10. Pairing stories of names in prominent places named for enslavers. (ex. Candler)
11. Assemblage is simple, powerful, and has real presence. Best in terms of interaction
12. Really like the designs that allow us to walk through the figures
13. Love the idea of many artists collaborating to have a "piece" of Emory -
14. Reminds me of EJI Memorial
15. Hopefully will encourage more research too

16. Final Concept should be jarring – UNAVOIDABLE and Contemplative
17. Like the idea of Scar + Assemblage + Material that tells story when light hits at a specific angle
18. I love idea of having many Black artists involved in rendering the figures
19. Like combo of assemblage + scar ideas
20. Consider having a small component with rotating student art, video, etc.
21. Would like for more trees to make are feel more welcoming
22. RFP for Black artists
23. I love the serenity of this design, however the figures have to be designed in a compelling way.
24. Main concern about this one is how adding landscape design & figures to the space would affect the ecology of the area – especially if/as it is part of the water/wetlands on campus. I don't know how this land fits into that, but I would want to be sure! I know we aim to maximize tree cover, etc.
25. The idea of using the ravine is very powerful. It also seems like the figures would be largely hidden from view. This is a powerful image in itself, but I think this shouldn't be the only memorial on the ATL campus. If so, I also wonder about when the other end of the ravine 'opens' out to and how that could be tied in. Does it back up to the chapel?
26. I love the concept of being surrounded by many in a large scale in a reflective oasis. The scale has impact to me, kind of similar to the terra cotta warriors exhibit.
27. Why not create something beautiful so that people willingly go to admire it and seek to understand the purpose? Rather than creating something ugly that people are forced into. This delicate topic must be approached with celebration (beautiful), not negativity (ugly)
28. The ravine in the middle of the campus is a wildlife space. Constructing there could be disturbing a space that is important for other reasons. If that space is used, it should be with care.
29. Yes – make the cenotaphs of different sizes, #'s in groups
30. As with the others, I like that these figures are more abstract, and I like the idea of walking amongst them, but you'll want to be careful so it doesn't look like a giant chess board. (I am not being flippant but am thinking about how people might experience it)
31. I like the scale of this and the terraced landscape.
32. I prefer the less dense 1.0 versions. Thank you all again for the impressive work.