



**Brookes (Revisited)
ACSA Faculty Design**

_mpathic design
Elgin Cleckley, NOMA

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Month/Year Completed:

Spring 2024 - University of New Mexico School of Architecture and Planning

June 2024 - Royal Museums Greenwich, National Maritime Museum, Atlantic Worlds Gallery (permanent installation)

Fall 2024 - University of Virginia School of Architecture, Elmaleh Gallery

Winter 2025 - The Creative School, Toronto Metropolitan University

Role of Nominee:

Designer, Creator, Curator, Fabricator, Researcher

Collaborators & Funding Sources Expenses:

(5 International Design Residencies / Fellowships) have supported the work, RMG/ NMM supported a lecture, support funding for a model, and three research grants from UVA's School of Architecture, CGII, and Center for Teaching Excellence.

Student Compensation:

3 students working as paid research assistants for 190 hours, 21 students contributed 11" x 17" graphic quilt panels in a 3-credit spring 2024 seminar course. Fall 2024 - 4 students working as paid research assistants, 80 hours.

Description

British abolitionists used architectural techniques to depict conditions on the Brookes Slave Ship (1781-1804), creating the iconic drawing "Stowage of the British Slave Ship Brookes Under the Regulated Slave Trade Act of 1788." The drawing shows the arrangement of ancestors in an imagined voyage reflecting the Act. Yet, the fine print in the upper right corner states that it is a graphic underrepresentation of what occurred on the ship.

(The name Brookes is also incorrect on the drawing - the family name is Brooks).

The fine print says the ship was allowed to carry 454 captured ancestors but carried up to 609 on its fourth voyage (the vessel carried 740 on its third voyage), that owners seldom followed the intended space allotted in the 1788 Act, and to carry as many captured ancestors as possible, they would be locked "spoon wise — within the distended legs of the other."

Brookes (Revisited) uses architectural techniques and slave trade databases to tell a more accurate story of the ship's 5,122 ancestors.

In the exhibition, viewers experience context and background information on the trade and the drawing. Folded abstractions called "memory markers" are introduced, representing an ancestor's head-to-hip, hip-to-knee, and knee-to-foot, with colors paying homage to West African and African diaspora fabrics.

A centerpiece of the exhibition are 24" X 36" models of each of the ship's 11 voyages, with lower, upper, and poop decks demonstrated from accurate databases.

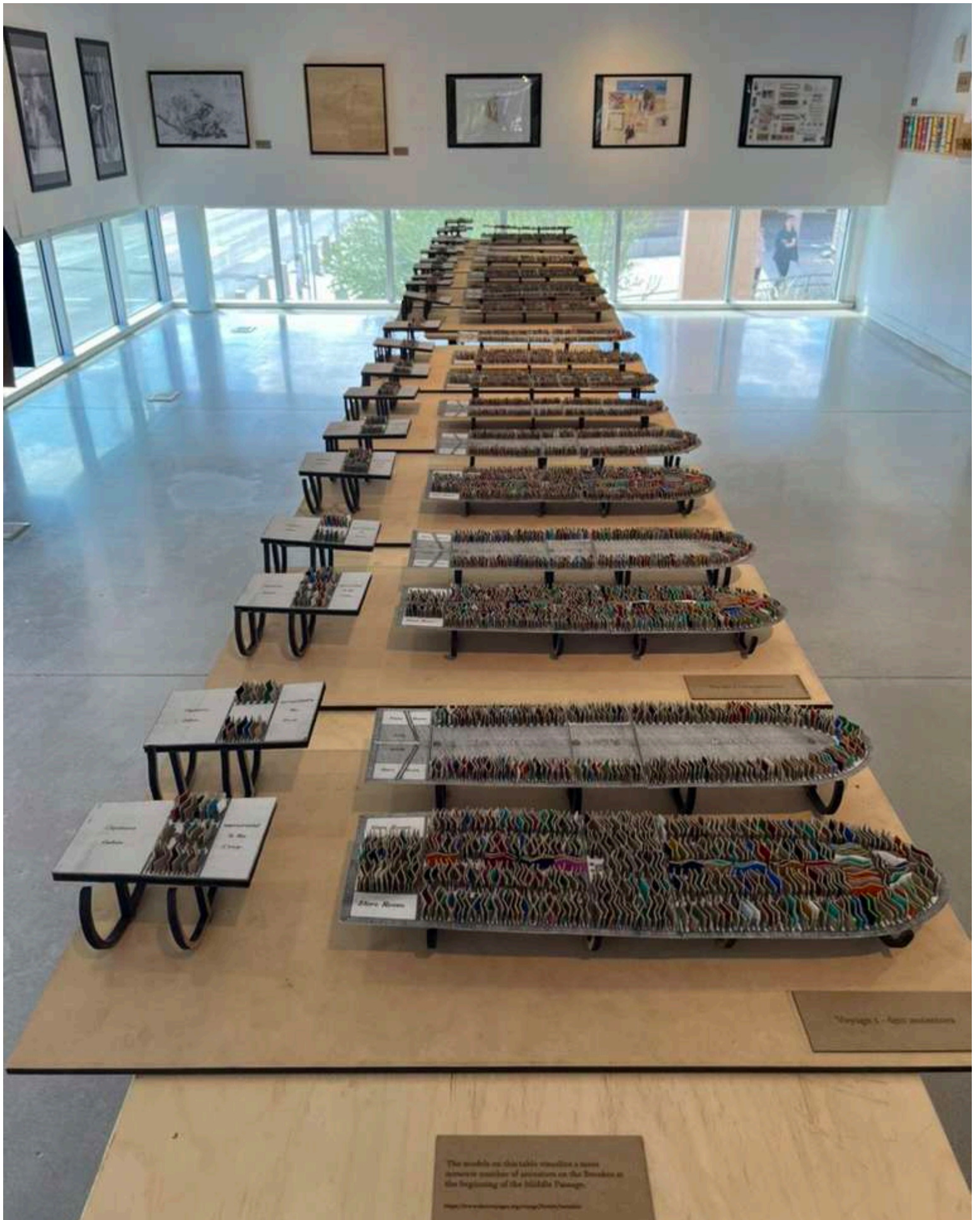
The exhibition also features sections of full-scale models of Brookes' third voyage of 740 ancestors, supported by models and drawings evoking 43 days of the Middle Passage.

The work contributes to the design discourse by supporting global partners and national communities wanting to tell fuller histories and narratives through design—proven in a commission for a permanent installation at the Royal Museum's Greenwich National Maritime Museum, a spring 2024 exhibition at the University of New Mexico's School of Architecture and Planning, an a fall 2024 exhibition at the University of Virginia School of Architecture.

Exhibitions continue at Toronto Metropolitan University's Creative School (winter 2025). The exhibition is available for new venues.

Next Page: Exhibition Photos at the School of Architecture and Planning, University of New Mexico, spring 2024.

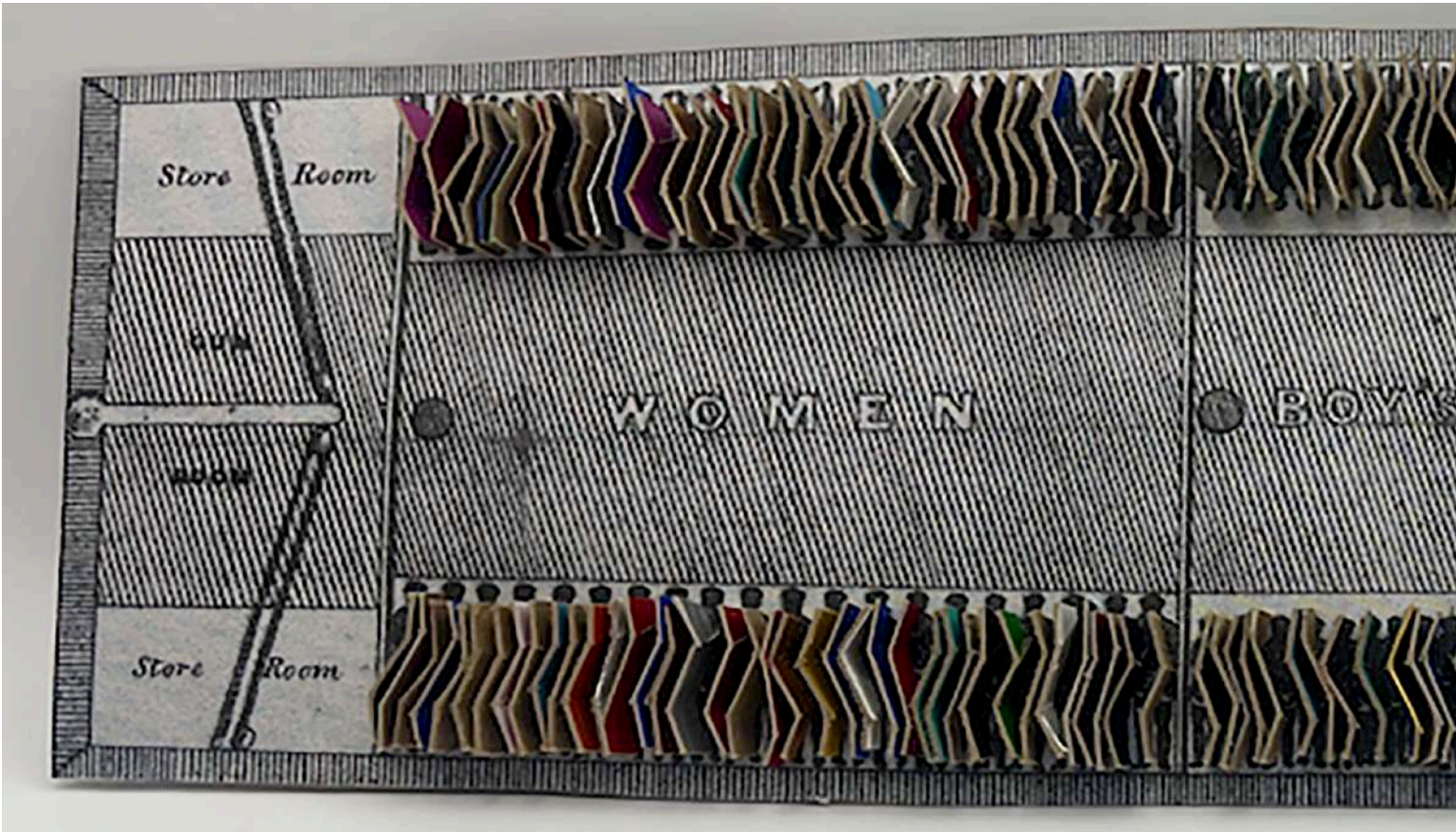
Next Spread: Model of Lower and Upper Decks, Brookes' Third Voyage (poop decks not shown).



The models on this table simulate a large
number of people on the banks at
the beginning of the Middle Passage.

<http://www.ushmm.org/learning/2014/04/01>

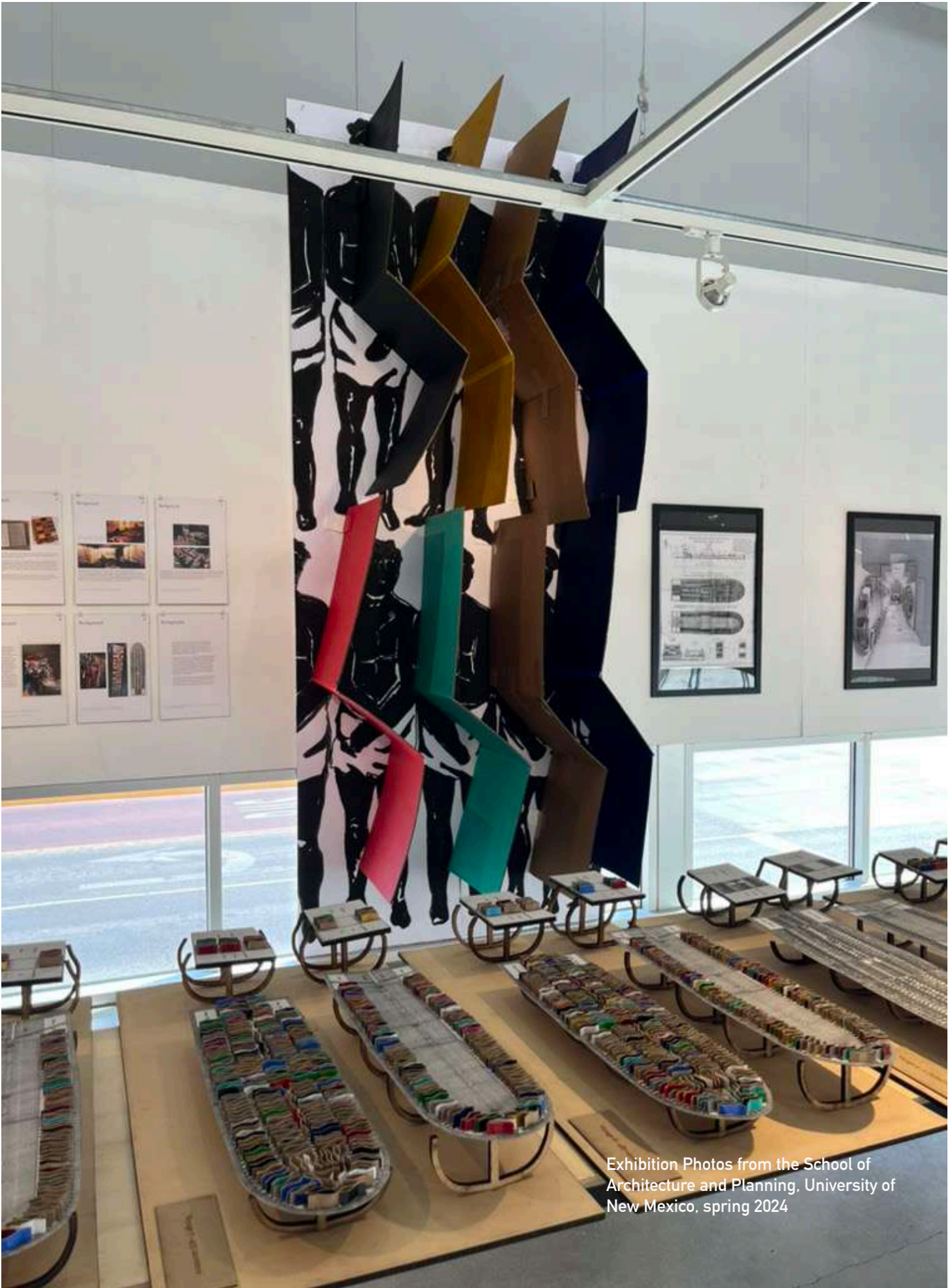
Visiting U.S. - Africa Connections



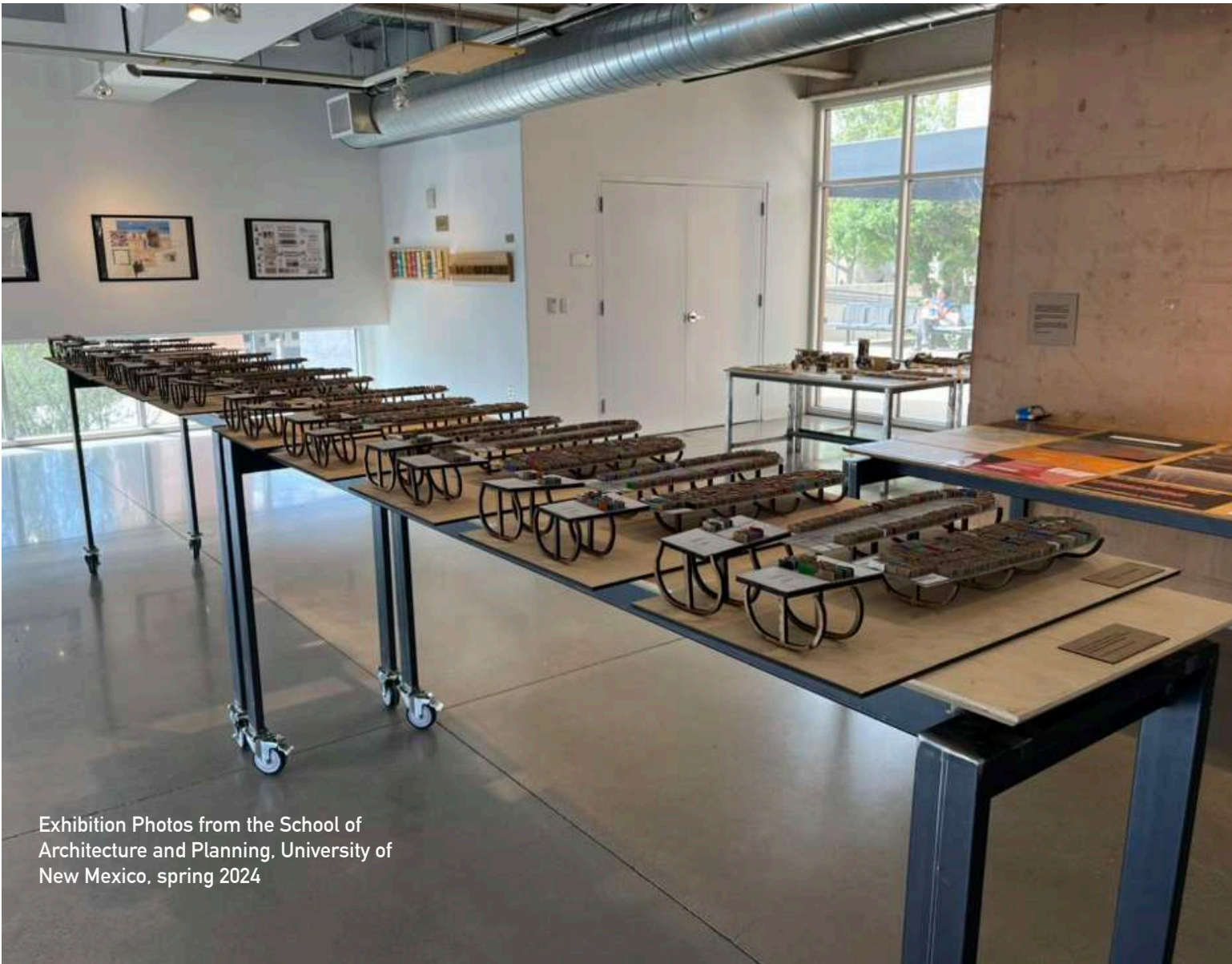




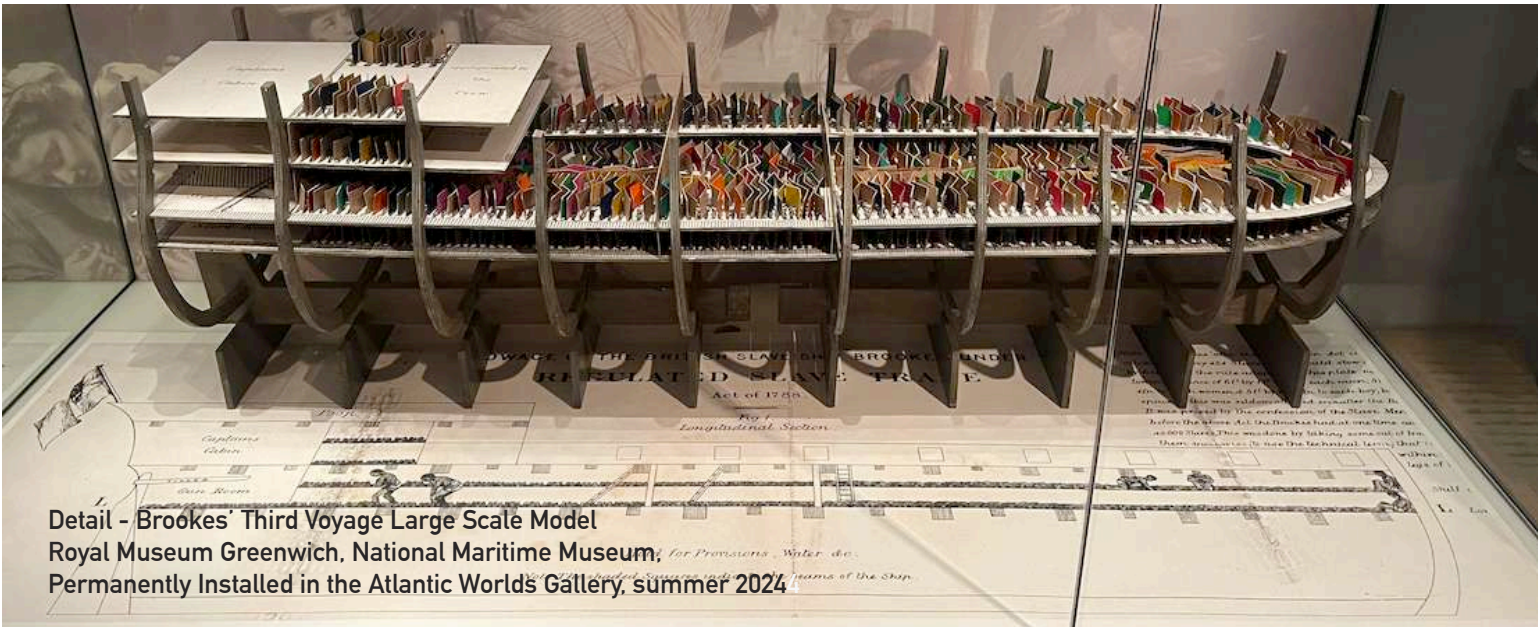
Exhibition Photos from the School of
Architecture and Planning, University of
New Mexico, spring 2024



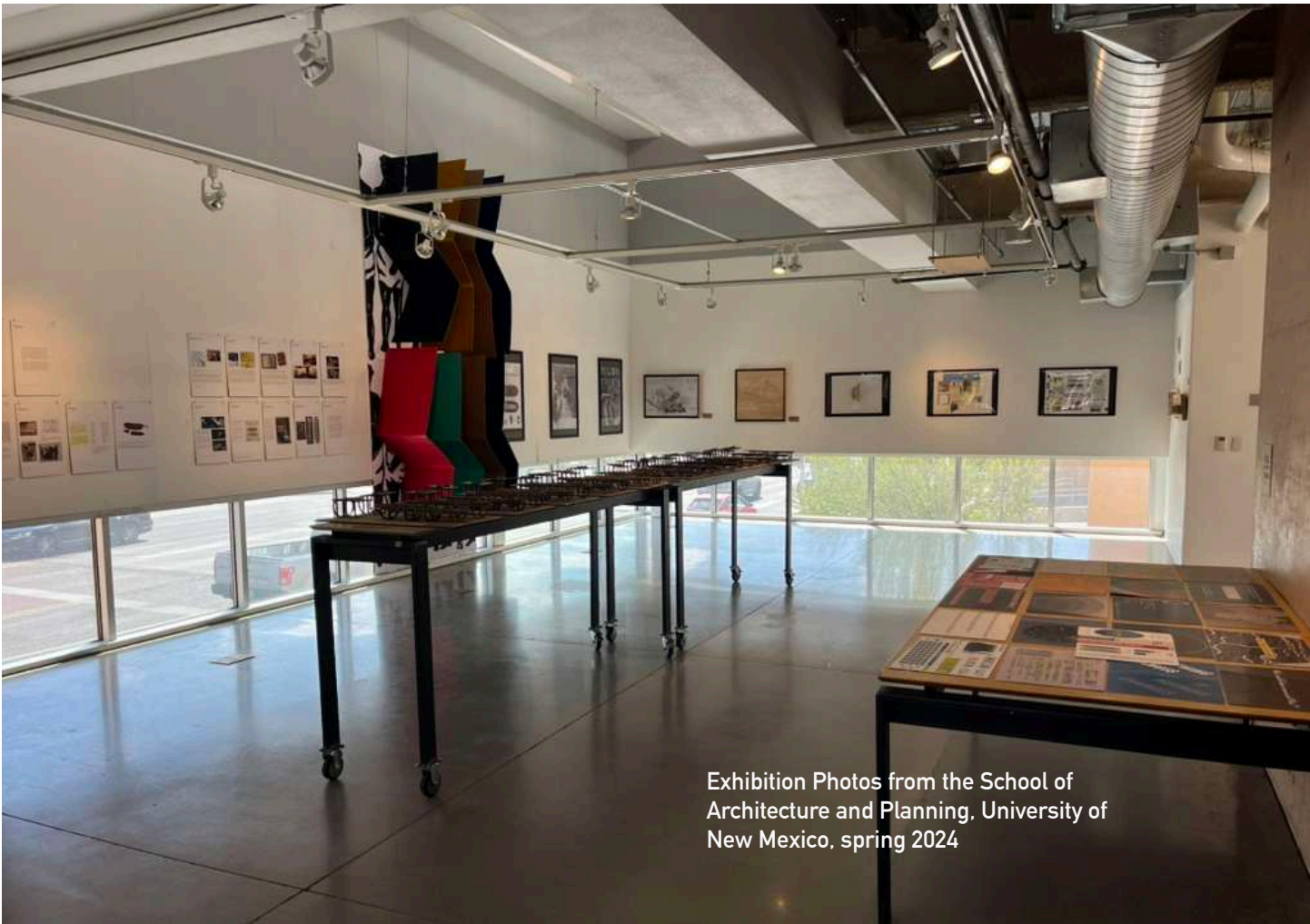
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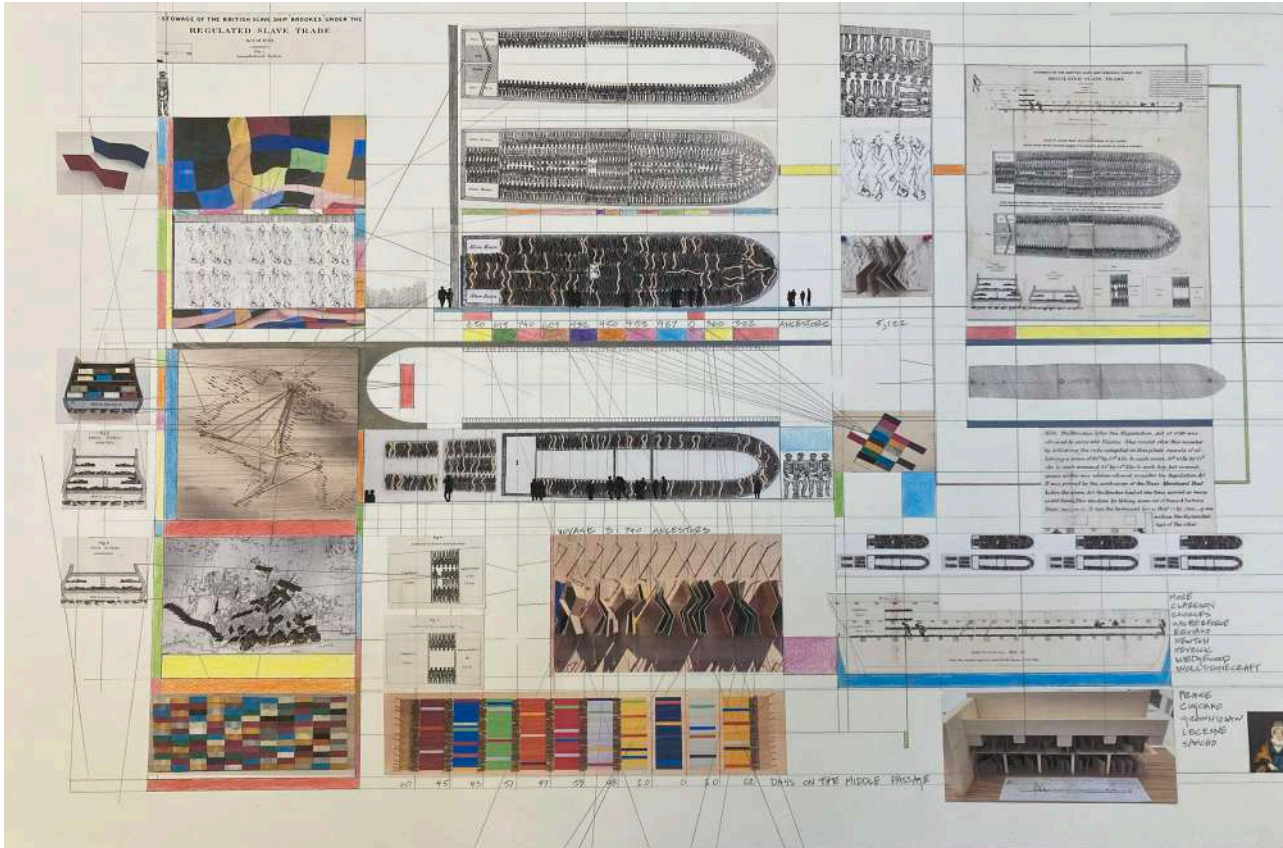
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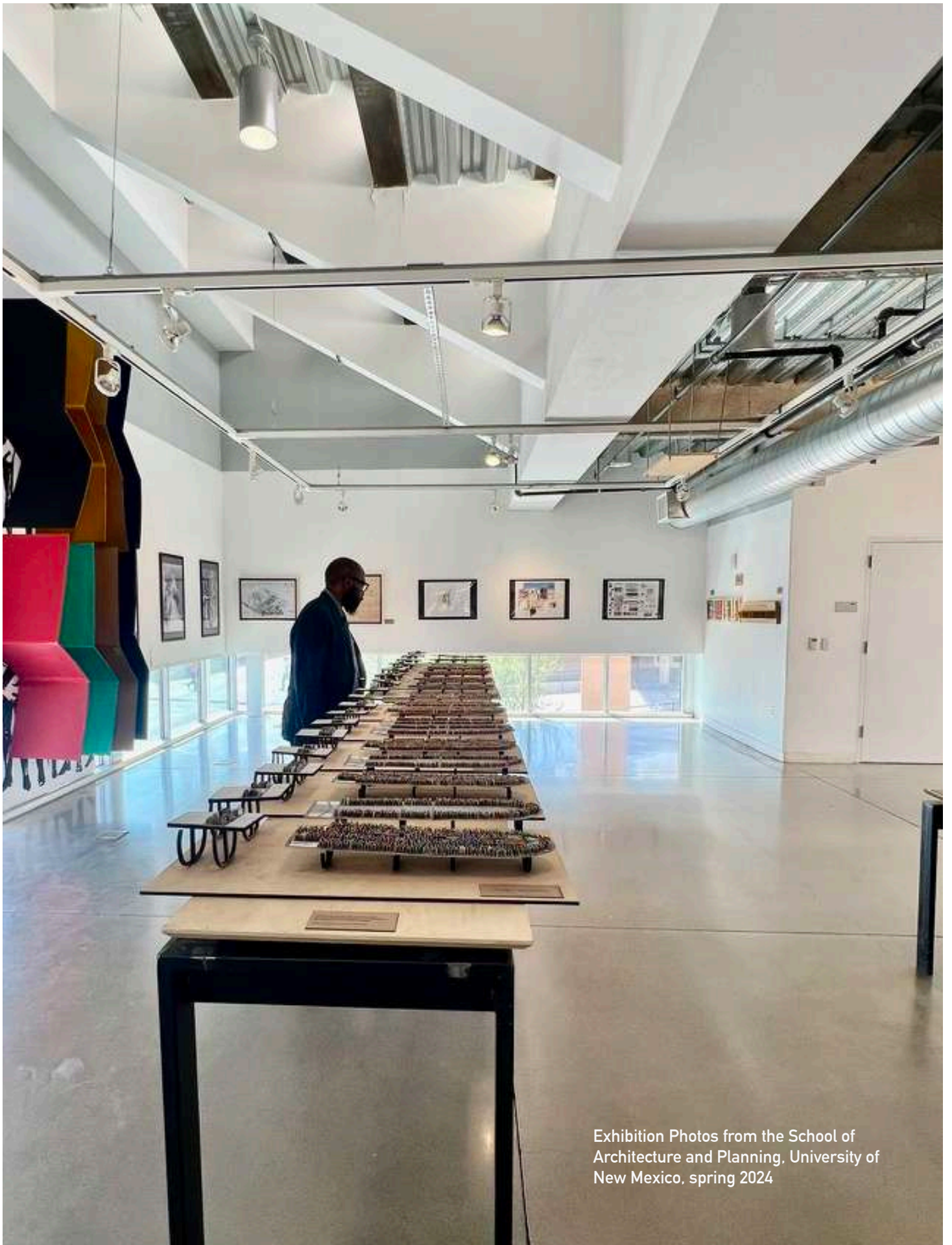


Detail - Brookes' Third Voyage Large Scale Model
Royal Museum Greenwich, National Maritime Museum
Permanently Installed in the Atlantic Worlds Gallery, summer 2024



Exhibition Photos from the School of Architecture and Planning, University of New Mexico, spring 2024





Exhibition Photos from the School of Architecture and Planning, University of New Mexico, spring 2024



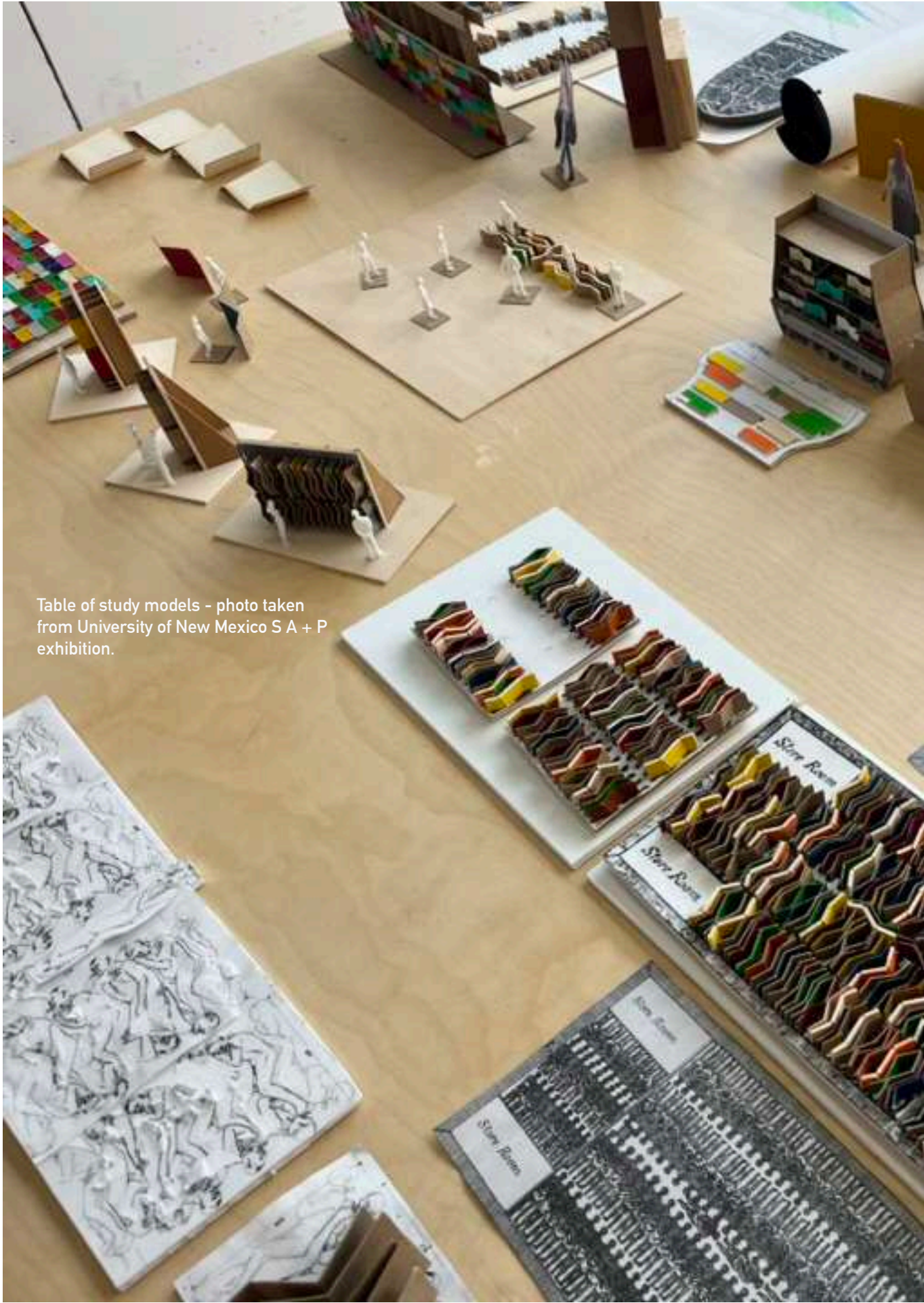
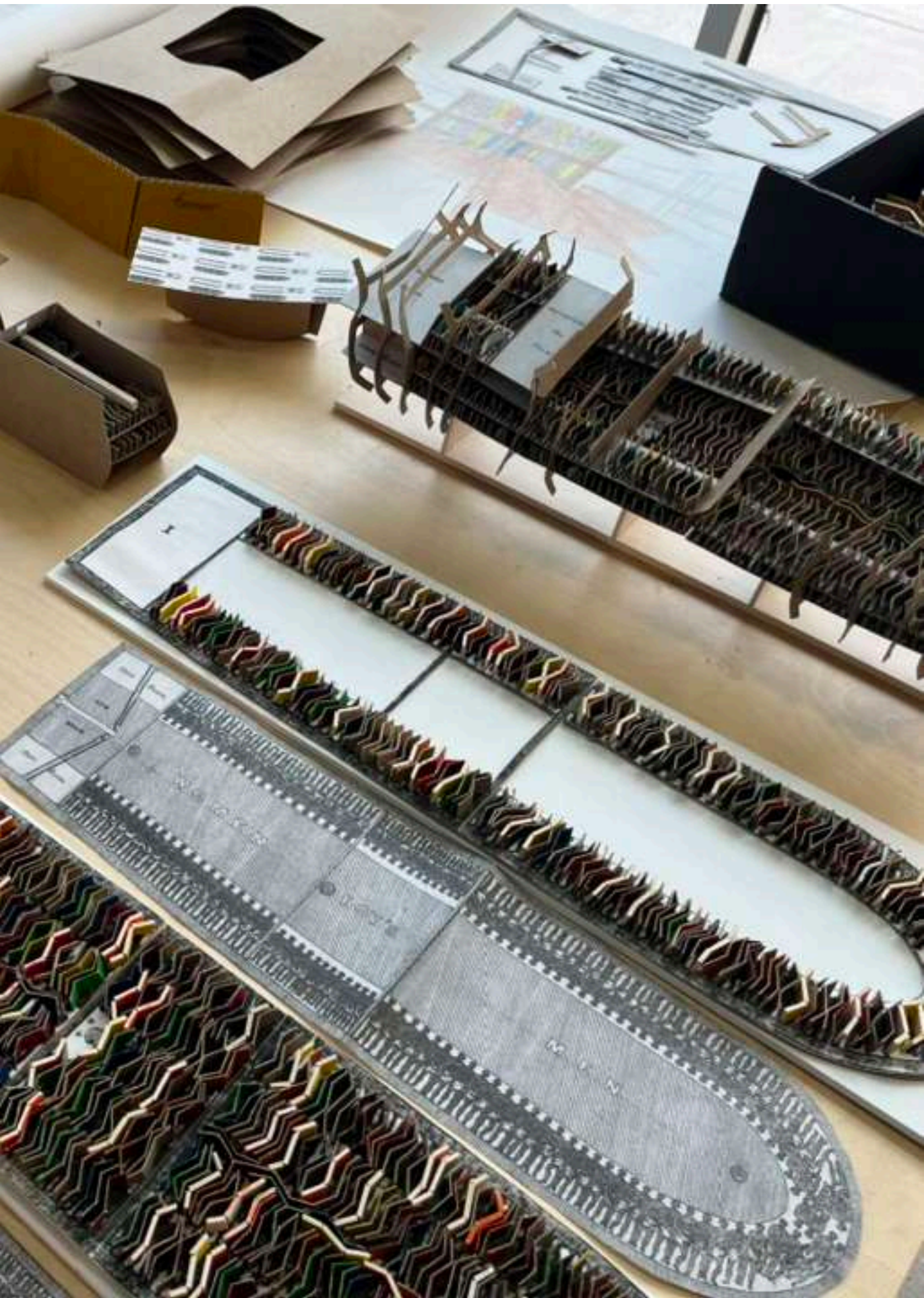
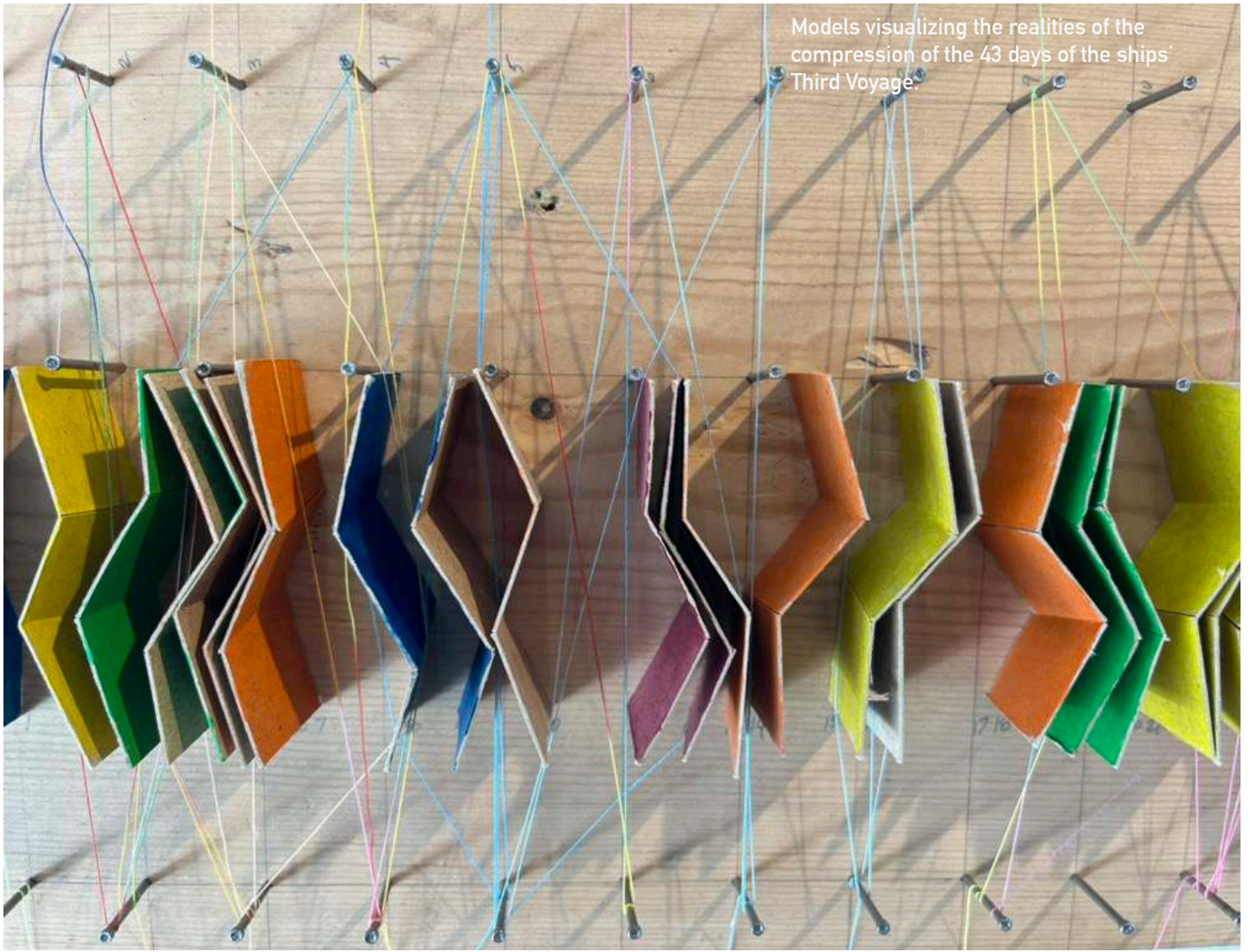
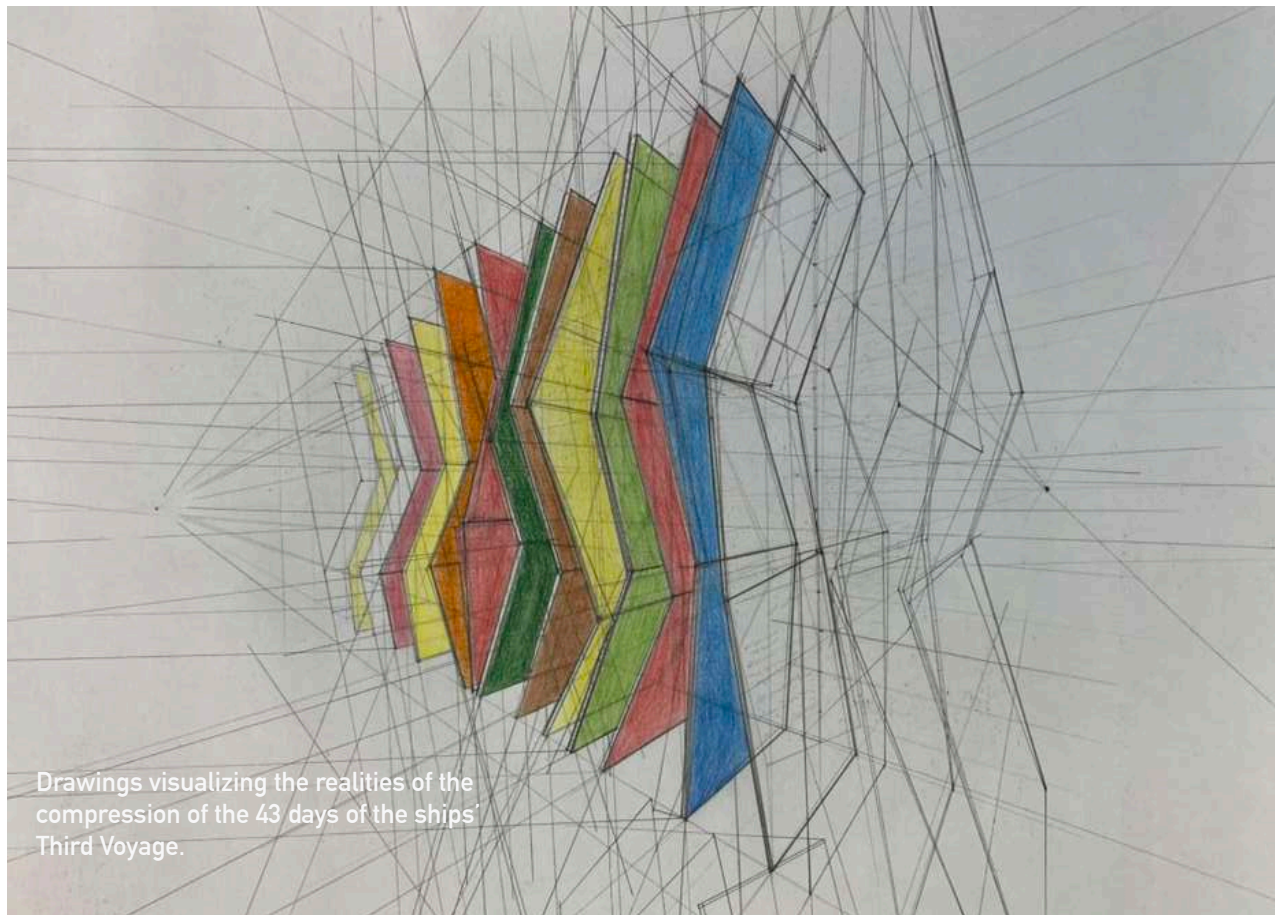


Table of study models - photo taken from University of New Mexico S A + P exhibition.

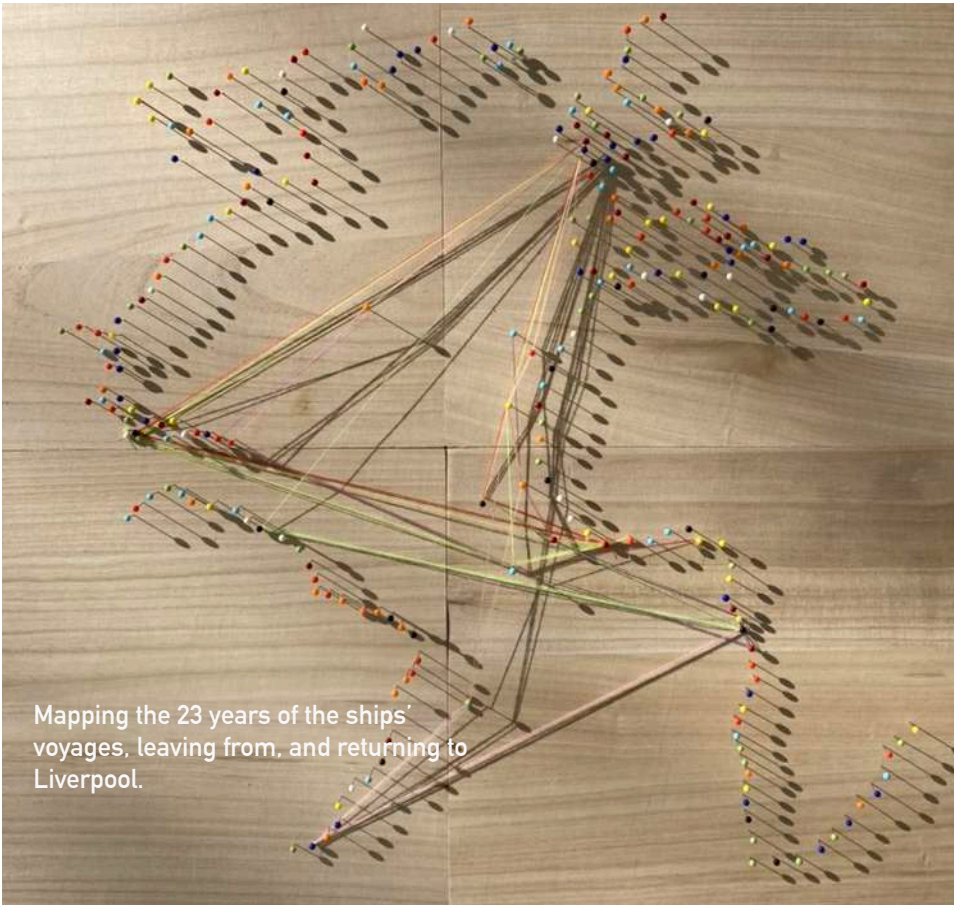


Models visualizing the realities of the compression of the 43 days of the ships' Third Voyage.





Drawings visualizing the realities of the compression of the 43 days of the ships' Third Voyage.



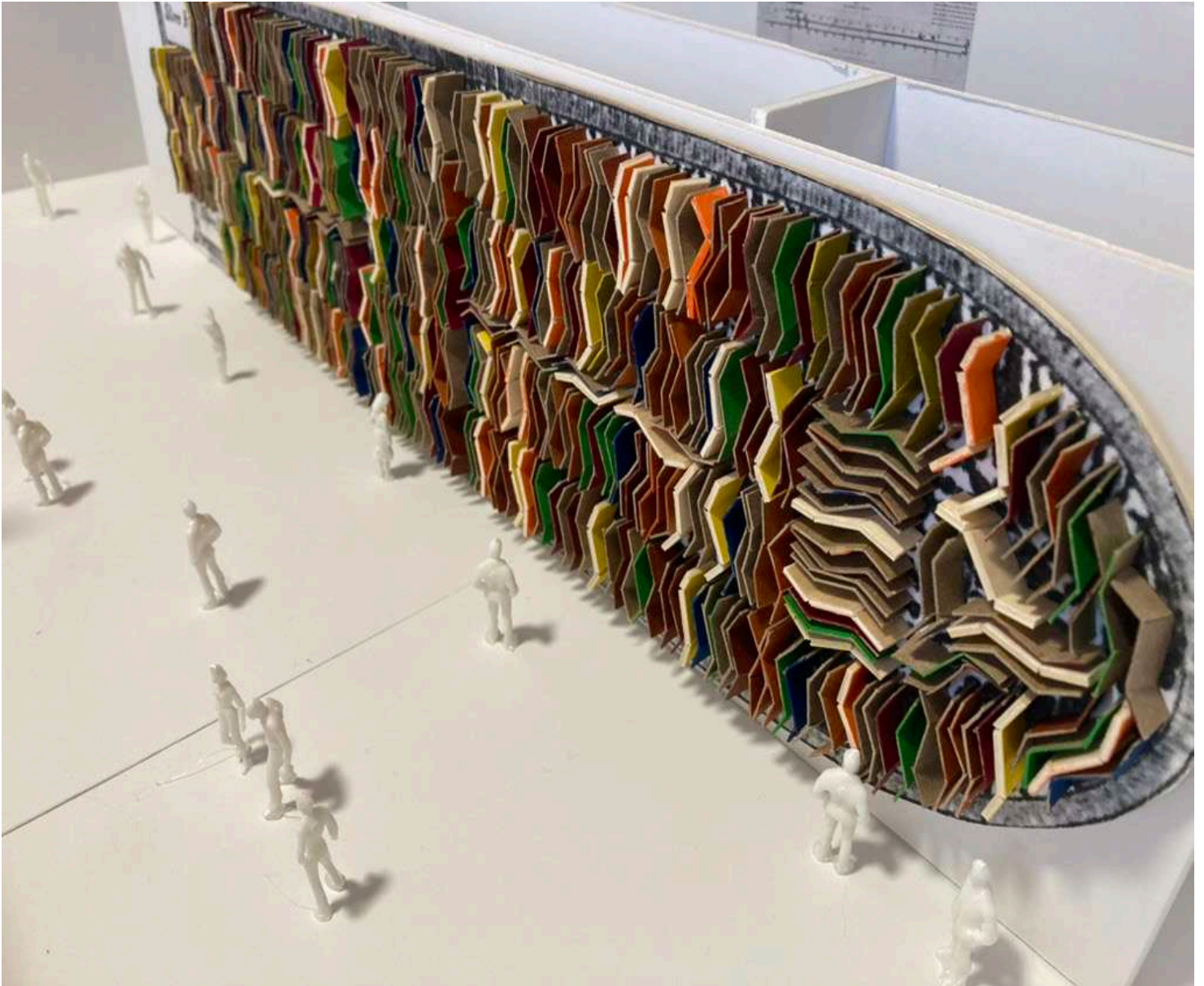
Mapping the 23 years of the ships' voyages, leaving from, and returning to Liverpool.

Study model for full scale immersion.



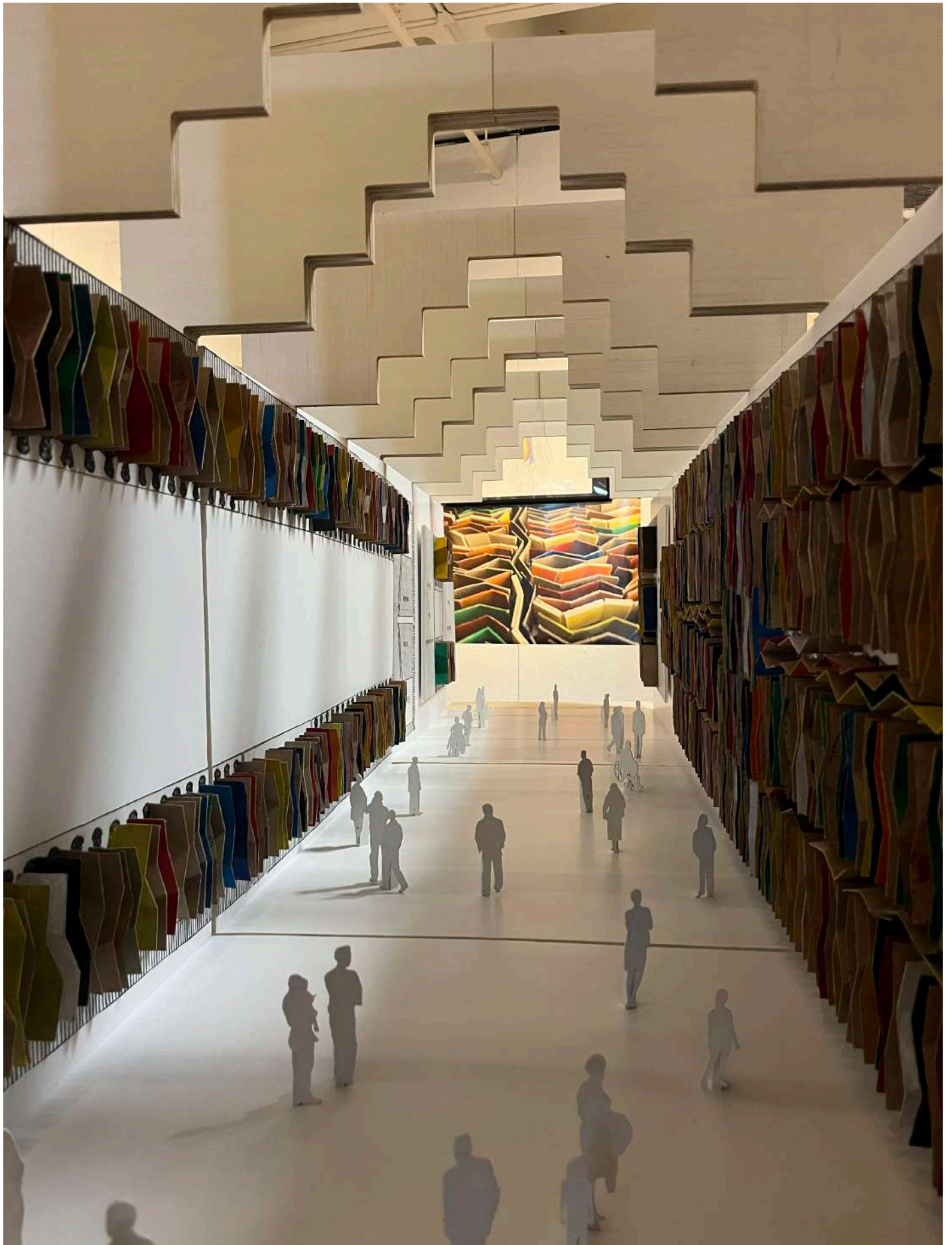


Mapping Liverpool's built environment linked to the slave trade. The Brooks home is marked in red, as well as their funded Town Hall.



Left: Study model for full scale immersion.

Right: Full scale immersion model installed at the University of Virginia School of Architecture exhibition.





Upper: Permanent Installation at Royal Museums Greenwich, National Maritime Museum, Atlantic Worlds Gallery, June 2024

Below: Installation at University of Virginia School of Architecture, fall 2024

