2023 INTERNATIONAL CONFERENCE ON HERITAGE AND AFFECT

Online Conference

November – December 2023

Hosted by
Angela Person, University of Oklahoma
Jacque Micieli-Voutsinas, University of Florida

aalab.org/2023conference

Updates will be made to the conference program periodically
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SESSION	DATE/TIME	ZOOM LINK
Section 1: Embodiment & Cognitive Science (Andrea Jelić & Aleksandar Staničić, Section Eds.)	Monday, November 27, 2023 08:00 a.m. – 9:30 a.m. CT (Chicago) 15:00 – 16:30 CET (Brussels)	https://tudelft.zoom.us/j/94828131445?pwd=S3FKQ3dSVE1kL2lZMnJYdTJVYVc3dz09 Passcode: 991217 Meeting ID: 948 2813 1445
Section 2: Emotionally Transformative Experiences (Audrey Reeves, Angela Person & Jacque Micieli-Voutsinas, Section Eds.)	Friday, December 1, 2023 7:30 a.m. - 9:00 a.m. CT (Chicago)	https://oklahoma.zoom.us/j/96426283485?pwd=MDB0bGVuSXlUUG1WMG9XZEJrTEd5Zz09 Passcode: 08044048 Meeting ID: 964 2628 3485
Section 3: Immersive Technologies (Pete Froslie, Heidi Boisvert & Felipe Flores, Section Eds.)	Wednesday, November 29, 2023 4:00 pm - 5:30 pm Central (Chicago)	https://oklahoma.zoom.us/j/96461105783?pwd=YXV6MkJwcXR5dCthd0dmMWplYTZUdz09 Passcode: 58646468 Meeting ID: 964 6110 5783
Section 4: Immersive Art & Design (Rusaila Bazlamit & Suhail Dahdal, Section Eds.)	Sunday, November 19, 2023 23:00 CT (Chicago) / Monday, November 20, 2023 15:00 – 16:30 AEDT (Melbourne)	https://oklahoma.zoom.us/j/96312012851?pwd=d3hHNHA5MHpPWGVOcFhkKzYxdXVpQT09 Passcode: 51833714 Meeting ID: 963 1201 2851
Section 5: Emerging Methodologies (Silvina Fernandez-Duque, Jacque Micieli-Voutsinas & Angela Person, Section Eds.)	Friday, November 17, 2023 10:00 a.m. – 11:30 a.m. CT (Chicago)	https://oklahoma.zoom.us/j/95459712056?pwd=RGlRcFd1dER3VEtoOG1wOURVdk1oQT09 Passcode: 96025754 Meeting ID: 954 5971 2056
Section 6: Affect in Practice: Ethics of Deploying Affect (Perry Carter & Amy Potter, Section Eds.)	Friday, December 1, 2023 11:00 a.m. - 1:00 p.m. CT (Chicago)	https://oklahoma.zoom.us/j/96555739307?pwd=VVBxbGhHSzk4eitOUCtubzRIMGdDdz09 Passcode: 23272282 Meeting ID: 965 5573 9307

Please contact Angela Person (a@ou.edu) for questions or to request accommodations.

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CONFERENCE FORMAT

Conference paper presentations have been pre-recorded, and videos to these recordings are linked within this conference program. Participants are encouraged to view the presentation recordings associated with each session in advance of the session meeting. Each conference session (90 – 120 minutes) will take place via Zoom and will be moderated by the session chairs. During the session, a panel discussion will take place.

Note: In some cases, authors have requested additional time to upload their recordings thus their presentations are listed as "pending." For this reason, updates will be made to the conference program periodically. Click here to download the latest version of the program

CONFERENCE OVERVIEW

Spaces of heritage impact us; they impose on our bodies, sensually shaping both our perceptual and perceived experiences of the world from the inside out (Micieli-Voutsinas and Person 2020; Micieli-Voutsinas 2017; Higgins, 2018; Ingold & Pálsson 2013; Erwine 2017; Youdell & Lindley 2018). We engage heritage through our bodies. Broadly understood as both the tangible and intangible aspects of culture, **heritage** fosters our sense of self in relation to others and the world around us (Harvey 2001; Winter 2012; Gentry and Smith 2019). Heritage studies has long-pondered the relationship between objects and cultural patrimony, as a field, but, as part of its more recent 'critical turn,' has emphasized the more intangible aspects of heritage, or how we understand heritage-*making* as a deeply embodied set of processes (Kolesnik and Rusanov 2020).

As we have previously written, "we move through heritage environments and are *moved by them*, immersing ourselves spatially, and then experientially within mnemonic processes of storytelling" (Micieli-Voutsinas and Person 2020). Sensorily processing our surroundings, we allow ourselves to be consumed by these spaces of history and memory and the stories they aim to teach. When we visit a memorial, gallery, or museum, for example, we enter those spaces with our bodies, and then, through our bodies, we deepen our physical and emotional understandings of heritage spaces and the stories they seek to impart on us as visitors. We enter the spaces of sporting events or concerts in similar ways. Here, our bodies swell with emotions and feelings as we are quickly transformed into a part of an ephemeral collective 'we'; transfixed by the power of culture as we actively participate in its creation and cataloging as visceral experience. In other words, heritage-making is a mediating process, and we create and engage heritage with and through our bodies in deeply experiential ways. Although the scholarship has contributed significantly to our understanding that our heritage landscapes are, in fact, not 'neutral,' studies are still needed to understand how these informal learning environments operate as *designed spaces*, built to elicit strong emotional responses from audiences, helping, in some instances, to heal or bring closure to past wounds, or, in other cases, retraumatizing museum audiences at the expense of historical justice.

An expanding interdisciplinary literature continues to recognize the role of *affect* in shaping visitor experiences of heritage environments (see Crang and Tolia-Kelly 2010; Waterton 2014, Micieli-Voutsinas 2017; Tolia-Kelly, Waterton, and Watson 2017; Smith, Wetherell, and Campbell 2018; Micieli-Voutsinas and Person 2020; and Smith 2021; and Micieli-Voutsinas 2021, as formative examples). Affect, according to Thrift, is "a sense of push in the world" (2004, 64). In memorial architecture, **affect** "is pushing, pulling, or lifting us to feel, think, or act" in relation to place-based knowledges and narratives (Kraftl and Adey 2008, 215). Distinguished from emotion, affect is both unconscious and semi-conscious interactions with the im/material worlds that inform our present-day feelings of and about the im/material dynamics oscillating between past and present. These visceral impressions engage the body as 'raw' biosensory 'data' through biophysical stimuli that trigger the body to neurologically process surrounding environments, moods, and sensations, translating these sensations into more-conscious modes of being: "I am feeling overwhelmed"; "I am feeling anxious." Emotion, on the other hand, is largely understood as "a cognitive process that can be linguistically represented, while affect is a bodily experience of intensity that cannot be captured by narration" (Yang 2014, 10; see also Massumi 2002, 28). Beyond words then, affect is "the *how* of emotion" (Thien 2005, 451; emphasis in original); it describes "the motion of emotion" (Thien 2005, 451) as it moves through body-mind channels to become—although not always—a knowable emotional state: "I am sad"; "I am fearful." Dynamically interrelated and recursively co-constituted, affect and emotion are therefore an integral extension of the body's autonomic nervous system, helping to decipher eternal environments and triggers. As Wetherell, Smith, and Campbell confirm, "Affect and emotion are flowing, dynamic, recursive and profoundly contextual, challenging static and neat formulations" of our conscious, semiconscious, and unconscious realties (2018, 5).

The importance of bodies to these affective encounters is even more pronounced in places commemorating difficult, or traumatic, pasts. According to Nordstrom, "because the encounter with violence is a profoundly personal event, it is fundamentally linked to processes of self-identity and the politics of personhood" (Nordstrom 1997, p. 4, quoted in Drozdzewski, De Nardi, and Waterton 2016, 1). Micieli-Voutsinas similarly describes the shared dynamics of individual and collective memory-making in places of difficult heritage, as "An affective form of knowing, trauma moves across time and space in a constant state of undoing and becoming, inscribing identities well-beyond the afflicted topographies" (2021, xiii). As such, the aforementioned literature traces the politics of affect as radiating outward from places of difficult heritage through embodied encounters with both official and unofficial heritage and memory-making. From post-humanist theories to digital humanities, this 'affective turn' in heritage studies has reinvigorated interest in spatial approaches in both the humanities and social sciences and, in some instances, led to the creation of new hybrid fields of study, such as the spatial humanities.

If affect is the generative capacity of bodies to be impressionable—to feel surrounding energetic environments—it corresponds to non-conscious intensities that produce changes in the state of the body, augmenting or diminishing its capacity to act or be acted upon (Anderson 2009). Here, the expectation is that heritage spaces themselves will inform visitors experiences of heritage-related sites, landscapes, and places (Smith 2021). Such processes of heritage-making

are, as Laurajane Smith puts them, "'affective practices' [that] performatively use the past to construct meaning in and for the present" (2021, 4). Put otherwise, heritage landscapes are powerful purveyors of collective meaning and emotion within dynamic and recursive practices of heritage and meaning-making. As patrons, we experientially negotiate heritage architectures and exhibition spaces through embodied interactions with and within these built environments, both difficult and banal. Our approach to heritage studies acknowledges the "co-presence" of objects and subjects—the environments being experienced and the subjects who experience them, and the role of the senses in mediating affects (Kane 2016). In other words, heritage atmospheres are "the *mediums* or the *elements* through which perception, and hence human action and understanding, takes place" (Böhme in Bille 2013, 58). It is important to keep in mind that, as Mikkel Bille (2013, 58) writes, "People do not simply become immersed in atmospheres on a blank slate, but are inherently attuned by the norms of what to expect and by events that have occurred previously." Similarly, we do not presume to assume that Western emotional categories like anger, sadness, shame, joy, etc., mean that same things to all people everywhere, or that "a heritage event will trigger a matching, singular, unequivocal emotion in its audience so that the event can be read to decode the emotion it must inevitably trigger" (Wetherell, Smith, and Campbell 2018, 9). Thus, considerations of affect and emotion, heritage and affect, must take into account cultural, historical, spatial, and temporal factors—atmospheric assemblages—and how they are mediated by the senses to shape embodied ways of knowing (Rodaway 1994).

About the Conference

The International Conference of Heritage and Affect is organized as a complement to *The International Handbook of Heritage and Affect,* invited by Routledge. This scholarly project engages the affective, visceral, and more-than-representational atmospheres of our heritage landscapes. This collective exploration of heritage environments through their affective and emotional lifeworlds, is one of the significant contributions of this collection. Chapters will engage themes such as: performativity and negotiations of affect, embodiment, and subjectivity, in heritage environments; emotionally-transformative curation at sites of difficult heritage; immersive technologies of affectious storytelling and place-making; new methodological advancements in intangible heritage, as well as ethical dilemmas of evocative heritage design on contemporary publics. What, for instance, is the relationship between heritage architectures, affect and emotion, in fostering contemporary relationships to past events, peoples, and places, long past? Museums, for example, have played a reinforcing role in Western societies. Revered as authoritative, scientific, and 'objective' sites of collecting, preservation, and interpretation, these cultural institutions have shaped cultural knowledges, defined aesthetic tastes, and interpreted social values for generations of museumgoers. Whose histories are preserved, taught, and commemorated in our cultural heritage institutions is thus an inherently political act, as is the question of *how* these histories are presented to visiting publics. Chapter contributions will negotiate the emotionally immersive experiences of our heritage environments in fostering empathy or deepening social divisions, or how "affective heritage" is both produced and

experienced, felt and mediated, by and through the bodies that patron them (Micieli-Voutsinas 2017; 2021).

In 1995, museum scholar Tony Bennett (1995) provocatively wrote about the power of museums as tools of governmentality. Emerging in tandem to 19th Century, Western discourses of crime and punishment, museums, according to Bennett, evocatively mobilized painful emotions such as disgust, fear, and shame, to reinforce culturally acceptable behaviors and attitudes. What do our heritage institutions teach us about human experiences, past and present; what narratives of cultural history and identity are being assembled, preserved, and displayed, and who or what determines what is "culturally significant"? Answers to these questions thus become an amalgamation of cultural and international values, ethics, and affects central to fields of Museum and Heritage studies and the political subjectivities they shape. The shelves of the world's most prolific museums have been filled with the spoils of empire, imperialism, genocide, and war. What does it mean, then, to be a museum and heritage practitioner in the 21st Century when these cultural institutions have historically displayed the objects, peoples, and cultures of the defeated, colonized, and enslaved? Within these questions of power there are ungirding debates about ethics, emotion, and the meaning of empathy (e.g. Pedwell, Bloom and others) and what museums and heritage spaces can do promote and foster both. Andrea Witcomb (2013) has looked at comparable concepts linked to the idea of a 'moral education' emerging in Museum studies (e.g. "pedagogy of feeling"). Here, heritage spaces themselves are steeped in social values and designed to reinforce the international value and ethics of human rights (e.g. the Museum of Tolerance; also see Sodaro 2018). The subfield of Critical Museum Studies has also acknowledged that "Museums Are Not Neutral".[1] As a call to action, Critical Museum and Critical Heritage studies thus challenge the taken-for-granted notions of our heritage landscapes by focusing on their socio-political dimensions and on the power-relations involved in their creation and maintenance (see Harrison 2013; Quinn et al. 2016; Gentry and Smith 2019; Lorente 2022). Is, a 'moral education' always a good thing, for example, or even desired outcome of our heritage experience? If "Heritage's emotional force is part and parcel of the power of heritage to stand in for and legitimate claims to inclusions or exclusion on the basis of identity, nation and citizenship", how do heritage practitioners mediate this moral impetus when it abets nation building, or is mobilized in support of political or religious agendas (Wetherell, Smith, and Campbell, 2018, 19)? Laying bare deeply entrenched structural challenges facing our cultural institutions, both subfields aim to center questions of power and marginalized experiences in the creation of a more just heritage landscape.

The current political moment demands new ways of understanding our heritage environments. From activists calls to decolonize museum spaces, to public acknowledgements that Black Lives Matter, it is clear that museums can no longer be thought of as 'neutral' spaces.

[1] "Museums are Not Neutral" is an anti-racist, decolonial call-to-action campaign, spearheaded by activist curators La Tanya Autry and Mike Murawski. The campaign began in August 2017 in direct response to global calls for the removal of Confederate and Colonial symbols from our heritage landscapes. Critical Museum Studies related focuses on democratizing the curatorial processes of museums and the discourses they shape, reproduce, and sustain about national identities, cultures, and histories.

Across the globe, heritage landscapes are actively being contested and memorials toppled in order to remove narratives of oppression from the cultural landscape. In constructing more honest narratives of cultural history and identity, this conference and handbook underscore the evocative power of heritage to transform and reinforce social norms, values, and emotions in order to both imagine *and create* a more just future. As Wetherell, Smith, and Campbell assert: "Considerations of heritage as an **affective practice** requires an analysis of what particular affects and emotions *do*, not only in defining the heritage meanings constructed by [official] practice, but also what their consequences are for contemporary aspirations and needs" (2018, 19). Although it is quite clear from these debates that places of heritage *do*, in fact, matter, it is less clear how these heritage environments are also doing something *to us*, as audiences.

Conference Themes and Objectives

The *International Conference on Heritage and Affect* comes at a critical moment for scholars, museum staff, designers, and artists whose work engages affective practices. Rapid scientific and technological advancements at the interfaces of cognitive science, art, and design, coupled with the incredible pace of development of immersive technologies such as virtual reality, raise critical questions of ethics for heritage practitioners at this exact moment. By "mov[ing] outwards from the subjective, the phenomenological, the experiential and the psychological to the social organisation of heritage relations," we draw on Wetherell, Smith, and Campbell's insights, as well as our own, to interrogate assemblages of "[emotional] worlds, histories and feeling actors," across a range of heritage landscapes (2018, 14). Thus, this conference and the accompanying handbook offer a collective "pause and reflection," bringing together the voices of dozens of scholars and practitioners who unpack what it means to engage heritage and affect studies and practices at this extraordinary moment of social unrest and technological change.

This conference is organized into six thematic sections, with each section organized by a pair or trio of scholars and practitioners working at the leading edges of their disciplines. A core objective of this scholarly project is to provide a meaningful snapshot of the state of the research and museum practices relative to affect-driven design within heritage architectures through a broad range of rigorous, global case studies. Taken together, these sections address important questions of ethics, embodiment, and immersive and transformative experiences that have emerged at the forefront of affect studies, and museum and heritage studies.

SECTION 1: EMBODIMENT & COGNITIVE SCIENCE

Andrea Jelić & Aleksandar Staničić, Section Eds.

When

Monday, November 27, 2023, 08:00 a.m. – 9:30 a.m. CT (Chicago) / 15:00 – 16:30 CET (Brussels)

Where

https://tudelft.zoom.us/j/94828131445?pwd=S3FKQ3dSVE1kL2lZMnJYdTJVYVc3dz09
Passcode: 991217
Meeting ID: 948 2813 1445

Overview

What is the role of the body in the way we experience and design places of heritage? This question has been of particular interest to scholars, designers, and curators alike across a broad range of fields: from heritage studies, cultural geography, contemporary memorial and museum design to the scholarship on atmospheres in architecture. This section includes nine contributions that explore how the body—with its affective and sensory experiences, habitual actions, capacities for movement, pre-reflective awareness, imagination, and reflective wonder—plays a role in the emergence, production, and communication of meaning in places of heritage.

Paper Title / Author Last Name(s)	Access Talk
Caring Silence Heritages: Silence and the Ascetic Landscape of Mount Athos (Kakalis)	**LINK**
Designing micro-architecture for embodied experiences of industrial heritage: The case of Fábrica Centro Ciência Viva (Pillault, Tvedebrink, Pombo)	**LINK**
Learning about Affective Heritage from Diverse Bodies and Minds: The Case of Stadhuis Leuven (Eisazadeh, Heylighen, Houbart)	**LINK**
The Atmosphere of Ruins: Aesthetics of Decay after the Affective Turn (De Matteis, Griffero)	**LINK**
Embodied sonic experience: an overlooked foundation of built heritage (Jordan)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- A Manifesto for Corporeal Architecture (da Piedade Ferreira)
- Physical and Philosophical Heritages: Embodiment, Inclusion and Exclusion in Busan and Cairo (Crippen & Lê)
- Touching traces of the past: articulating a felt-phenomenology of affective architecture (Brand)

SECTION 2: EMOTIONALLY TRANSFORMATIVE EXPERIENCES

Audrey Reeves, Angela Person & Jacque Micieli-Voutsinas, Section Eds.

When
Friday, December 1, 2023
7:30 a.m. - 9:00 a.m. CT (Chicago)

Where
https://oklahoma.zoom.us/j/96426283485?pwd=MDB0bGVuSXlUUG1WMG9XZEJrTEd5Zz09
Passcode: 08044048
Meeting ID: 964 2628 3485

Overview
How is embodied learning transformed into emotional learning which continues to unfold even after an experience of a heritage site has concluded? Over the past three decades, memorial design has prioritized spatiality and affective dynamics to create memorable experiences for visitors that continue beyond the duration of their visit. This section includes nine case studies of heritage sites that explicitly seek to engender emotionally transformative learning by engaging the senses as a key outcome of the visitor experience.

Paper Title / Author Last Name(s)	Access Talk
Historical empathy and the dynamics of sensitive heritage in museum exhibitions (de Bruijn, Savenije)	**LINK**
Learning from the Atacama desert (Vargas Downing)	**LINK**
Sarajevo's Vraca: Gates to palimpsests of contested histories and an ambiguous present (Tanovic, Kristic)	**LINK**
The Castillo de San Marcos: National Parks and Latinx National Belonging (Chen)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Regenerative Commemoration and Affect at Kent State (Post)
- Memorializing Black a-spatiality and resilience in Saint Paul's historic Rondo (Binoy)
- Undesired Affects: The Challenge of Presenting Antisemitism in the Jewish Museum of the City of Vienna (Feller)

SECTION 3: IMMERSIVE TECHNOLOGIES

Pete Froslie, Heidi Boisvert & Felipe Flores, Section Eds.

When
Wednesday, November 29, 2023
4:00 pm - 5:30 pm CT (Chicago)

Where
https://oklahoma.zoom.us/j/96461105783?pwd=YXV6MkJwcXR5dCthd0dmMWplYTZUdz09
Passcode: 58646468
Meeting ID: 964 6110 5783

Overview
What are useful frameworks for exploring the complex implications of using immersive technologies to engage questions of heritage? This section includes seven chapters that critically engage immersive technologies, such as virtual reality, augmented reality, artificial intelligence, and machine learning, to explore new forms of museum design, curation or content creation. This section brings a critical eye to the excitement surrounding emerging technologies.

Paper Title / Author Last Name(s)	Access Talk
Immersion against Immersion: The Function of Headphones in Warren Realrider's IIII Kitapaatu (Bailey)	**LINK**
Amàntamweokàn: Indigenous Ethics at Affective Heritage Sites (Harris, Young)	**LINK**
Generating Experience of Heritage - The Case of Wadi Salib (Mann, Sprecher, Nitzan-Shiftan)	**LINK**
Listening to Change: Activism, Architecture, Archives, and Audio Augmented Reality (Demirjian)	**LINK**
Synthetic Spaces: The Use of 3D Laser Scanning in Creating Immersive Spatial Narratives (Clear, Park)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Engaging Palestinian Youth in Their Heritage Through the Creation of a Virtual Reality Documentary (Dahdal)
- Augmented Reality at the United States Holocaust Memorial Museum (Pitcairn)

SECTION 4: IMMERSIVE ART & DESIGN

Rusaila Bazlamit & Suhail Dahdal, Section Eds.

When

Sunday, November 19, 2023, 23:00 CT (Chicago) /
Monday, November 20, 2023, 15:00 – 16:30 AEDT (Melbourne)

Where

https://oklahoma.zoom.us/j/96312012851?pwd=d3hHNHA5MHpPWGVOcFhkKzYxdXVpQT09
Passcode: 51833714
Meeting ID: 963 1201 2851

Overview

How are artists and designers equipped to generate affective-oriented experiences in ways that conventional heritage practitioners are not equipped to explore? Complementing the "Immersive Technologies" section, this section explores how embodiment and affect are communicated by artists and designers through spatial and immersive environments and the processes of creating such experiences. Core themes include memorialization, commemoration, preservation, anti-memorialization, or activism.

Paper Title / Author Last Name(s)	Access Talk
Designing the end of love: empathy and resonance at the Museum of Broken Relationships (Martini)	**LINK**
Escape From Adelaide Gaol: Augmenting Affect Behind Bars (Emery, Champion)	**LINK**
Tracing Atmospheres of Heritage: Feeling Norwegian on the Opera Roof (Payne-Frank)	**LINK**
Urban Heritage and Socio-Environmental Justice in Houston and Amsterdam: The Intersection of Critical Mapping and Immersive Art and Design (Mehan, Mostafavi)	**LINK**
Urban Spaces and Design: Designing Immersive Heritage Experiences amidst Complex Political and Social Dynamics (Makanadar)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Sounding Grainger: Museum as Affective Atmosphere (Hinkel)
- Creating an Affective Archive through Montgomery's Story Booth Project: Where Digital Media, Private Development, and Restorative Justice Converge (Inwood, Alderman)
- Storytelling, Learning, And Themed Environments: Examining How Themed Environments Can Enhance Exhibition Spaces (Sansolo, Bender)

SECTION 5: EMERGING METHODOLOGIES

Silvina Fernandez-Duque, Micieli-Voutsinas & Person, Section Eds.

When

Friday, November 17, 2023
10:00 a.m. – 11:30 a.m. CT (Chicago)

Where

https://oklahoma.zoom.us/j/95459712056?pwd=RGlRcFd1dER3VEtoOG1wOURVdk1oQT09
Passcode: 96025754
Meeting ID: 954 5971 2056

Overview

How might affective heritage experiences be documented and assessed via novel, interdisciplinary research methods? Just as new technologies for exhibiting heritage have rapidly emerged over the past decade, so have new means of evaluating experiential outcomes among visitors. This section includes five overviews of emerging methodologies for documenting and evaluating visitors' experiential outcomes in heritage environments that are designed to elicit strong sensory experiences.

Paper Title / Author Last Name(s)	Access Talk
Architectural proportion beyond beauty: Psychophysics of proportion in the Kimbell Art Museum (Proietti, Gepshtein)	**LINK**
Does 'hot interpretation' depend on time? New ways of understanding why some heritage is not hot (Kocsis)	**LINK**
Public Geographies of Racial Segregation: Designing Museum Spaces to Embody Histories & Emplace Identities (Finn, Silas)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Ineffability in Critical Heritage (Sumartojo, Whitehead)
- Narrative Mapping: Tracing Exhibit Design, Narrative Structure, and Emotionally Transformative Experiences at the National Museum of African-American History and Culture (Smith)

SECTION 6: AFFECT IN PRACTICE: ETHICS OF DEPLOYING AFFECT

Perry Carter & Amy Potter, Section Eds.

When

Friday, December 1, 2023
11:00 a.m. - 1:00 p.m. CT (Chicago)

Where

https://oklahoma.zoom.us/j/96555739307?pwd=VVBxbGhHSzk4eitOUCtubzRIMGdDdz09
Passcode: 23272282
Meeting ID: 965 5573 9307

Overview

What are the ethics of deploying affects to induce audiences to feel a certain way? As technologies for inducing and measuring emotional outcomes among visitors rapidly emerge, it is critical for heritage professionals and researchers to engage in serious dialogue about the ethical concerns of deploying affect. This final section explores key ethical questions that heritage practitioners and researchers must keep in mind into the future. Seven contributions explore the ethics surrounding the deployment of affect on visitors, the emotional labor and impacts of this type of ongoing affective engagement with visitors on guides and site employees, and also the ethics of its study by researchers.

Paper Title / Author Last Name(s)	Access Talk
"It takes an emotional toll on all of them:" Considerations for the Ethics of the Technological Deployment of Affect at Plantation Museums in the U.S. South (Potter, Carter, Hanna)	**LINK**
"Van Gogh: The Immersive Experience" & Co.: Ethics in the Age of the Experience Culture and Economy (Modena)	**LINK**
Affective Dysphoria in the Hawaiian Heritage Market (Sissum)	**LINK**
Obfuscating Gender and Race in the American Frontier through Embodied Affect: Historical Fiction Tourism at the Ingalls Homestead in Desmet, South Dakota (Sheehan, Maier)	**LINK**
Ole' Sparky: Affectivity and the ethics of displaying the electric chair in McAlester, Oklahoma (Ward)	**LINK**
The symbolic cemeteries of the Biobío: embodied empathy in mourning landscapes (Martorell)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Ethics and Military Heritage: An affect-centered approach (Waterton, Dittmer)

SECTION 1: EMBODIMENT & COGNITIVE SCIENCE

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- A Manifesto for Corporeal Architecture (da Piedade Ferreira)
- Physical and Philosophical Heritages: Embodiment, Inclusion and Exclusion in Busan and Cairo (Crippen & Lê)
- Touching traces of the past: articulating a felt-phenomenology of affective architecture (Brand)

Title: A Manifesto for Corporeal Architecture
Corresponding Author: Maria da Piedade Ferreira, Hoschule für Technik HFT - Stuttgart
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
This chapter will describe the on-going artistic research project Corporeal Architecture which integrates the bodywork techniques of performance art and knowledge from neuroscience and cognitive sciences to teach design at all scales, taking inspiration from the Bauhaus motto "from the spoon to the city". This chapter will present the project's ethos and applied method to sensitise students to the impact that building has in the carbon footprint and the importance of addressing the built environment as something that can be radically transformed by proposing new uses and affordances for what is already there. Using the Neurosciences concept of "neuroplasticity", and performance art's potential to create situations where movement is consciously used to create affective bonds, all design tasks challenge the students to shift their perspective and explore the potential of their bodies, existing materials, spaces and buildings. Instead of acquiring brand new materials to realise their designs, students are encouraged to work with found objects, waste material from their own consumption or collected. This has the objective to change their perception and negative bias of waste as something to be rejected, to something which has value and understand how every material can be transformed by proposing new uses and not necessarily by destruction only. Students are sensitised to the importance of seeing the built environment as a place which is rich in materials and potential, and how in the future we can design by exploring the properties of each material, building or space until its very last possibility of use, expanding its life cycle. The ultimate goal is to break away the old patterns of throw-away culture and explore the creation of an aesthetic that challenges our ideas of value, our perception of what is "old" and "new" and can deal with and appreciate cultural heritage without perpetuating old bias.

This chapter relates to the International "Handbook of Heritage and Affect" section dedicated to "Embodiment and Cognitive Science" as it demonstrates how such a teaching method which works directly with the body in movement to play with the de-contextualisation of object, material and human body can introduce new patterns of use and establish positive affective bonds with problematic materials and locations, acknowledging their history but changing how we perceive and interact with them. This chapter contributes to the field by showing examples of how the pedagogical approach of Corporeal Architecture has proven effective to encourage students to develop a positive connection to built heritage and to see sustainability not as a set of restrictive duties but as a goal that inspires creative action and fun, having in mind that this can be the motor for our very survival as technological humans.

Title: Caring Silence Heritages: Silence and the Ascetic Landscape of Mount Athos
Corresponding Author: Christos Antonios Kakalis, School of Architecture, Planning and Landscape, Newcastle University
Presentation: **LINK**

Abstract
The paper studies the importance of silence in the ascetic life of Mount Athos, suggesting a caring approach to its preservation as an organic and inherent element of the topography there. Mount Athos, a mountainous peninsula in northern Greece, is a valuable case study of sacred topography as it is one of the world's largest monastic communities and an important pilgrimage destination. Its phenomenological examination in this paper highlights the importance of embodiment in the experience of religious places, and questions current, established, preservation attitudes to their heritage, in which tangible and intangible components are interconnected. Combining insights of different disciplines (architectural, theory, philosophy, theology, anthropology, heritage management) with archival and ethnographic materials the paper contributes to the understanding of heritage in a unique way, using silence as a thread materiality between human, non-human, built and unbuilt components of place. Mount Athos (a UNESCO heritage monument since 1986) has always been connected to a movement to another space and time, a perception enhanced by its status as a self-governed political entity and by the formal processes that be followed to enter. Byzantine monastic architecture and the quite untouched natural environment open a field of ascetic life (only for male monastics) in which silent prayer and communal rituals are dynamically combined. Either human or atmospheric silence is an important constituent of Athonite topography. On the one hand, silent prayer is the heart of hesychasm ('hesychia' meaning silence and tranquility), an ascetic way of life with intense meditational qualities practiced there that influences liturgical life, art and architecture. On the other hand, atmospheric silence either intentionally preserved by the monks or as a key aural component of natural landscape is interrelated with human, adding to the religious character of the peninsula. Through a closer and holistic analysis of the role of silence and its interconnection with communal rituals, built and natural materialities of the landscape, the paper discusses caring and more thoughtful ways of heritage preservation, in an period that the examined case study has started suffering the results of different preservation strategies, that while following national or international policies, they disturb (or sometimes ever interrupt) the organic development of a living topography.

Title: Physical and Philosophical Heritages: Embodiment, Inclusion and Exclusion in Busan and Cairo

Corresponding Author: Dr. Matthew Crippen, Humboldt University of Berlin
Additional Author(s): Dr. Aimée Lê, Pusan National University

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference

Abstract

This chapter contrasts Egyptian and Korean heritage sites, extending recent literature on affordance theory and selective permeability to better understand inclusive design. It additionally examines these settings through East Asian philosophical heritages. For example, this chapter explores the notion that, while decorative features regularly exclude, they may also cultivate senses of inclusion. One case that will be explored in this chapter is that of Pusan National University in Busan, Korea, where the campus acts inclusively as a transition point through which many pass on their way to or from the mountain trails to heritage sites.

Title: Designing micro-architecture for embodied experiences of industrial heritage: The case of Fábrica Centro Ciência Viva
Corresponding Author: Gaelle Pillault, PhD Student in Design, Department of Communication and Art, University of Aveiro
Additional Author(s): Tenna Doktor Olsen Tvedebrink, University of Aalborg, Denmark; Fátima Pombo, University of Aveiro, Portugal
Presentation: **LINK**

Abstract
The repurposing of Industrial buildings often raises the critical design question, whether to blend into present-day urban landscape and follow interior trends with the risk of erasing past times? Or to preserve machinery and characteristic factory structures to celebrate the material legacy of industrial-technical innovation and protect a wider socio-cultural sense of identity? Before being a contemporary cultural place, the Fábrica Centro Ciência Viva (Living Science Center of Aveiro - FCCVA), in Portugal, which results from a partnership between the University of Aveiro and the National Agency for Scientific Culture since 2004, was in 1897 the first industrial factory in the city of Aveiro for processing wheat into flour. In this place - open to a public of all ages - scientific activities take place every day and are particularly frequented by school groups from the region and the whole country. Today, the building retains a fragmented architecture, which erases most references to its past functions and status as an industrial heritage. We are curious about this potential dilemma. How does this deprivation of historical landmarks, associated with an almost labyrinthine structure, impact visitors lived-living experience of the place? And can this even be observed in their bodily interactions and affective engagement with the space?

Based on enactive-embodiment theory and a case study of the FCCVA, we discuss in this chapter how diverse human bodies play a role in communication of heritage meaning in FCCVA. The content relates to the Handbook of Heritage & Affect in the way that we speculate, that this tension, proportioned by a fragmented interior atmosphere, between presence and absence of heritage meaning, among others, impacts the usual ease of movement of the visitors' body. Furthermore, that a contradiction exists between what the visitors experience, and the 'narrative' expected of the science center. These contradictory bodily interactions are noticeable in many visitors, especially young children, whose smaller bodies must engage with the massive structure. In that sense, the significant contribution of this chapter is how we use enactive-embodiment theory to discuss the bodily and affective involvement of the visitor in heritage buildings such as FCCVA, where old and new structures possibly create disproportionate experiences. We intend to explore how micro-architecture can function as a strategy to create proximity with visitors and promote the experience of the body placed in this particular space. At the intersection between interior design and architecture, micro-architecture proposes a level of interaction between the body and the environment, shaped by affective experience. This new design approach to the heritage environment, involves the design and implementation of both micro and macro devices in space. From this perspective, the heritage environment can be considered as an emotional, lived-living experience, both tangible and intangible, capable of promoting the identity of heritage, the meaning of memory and the perception of the body in space.

Title: Embodied sonic experience: an overlooked foundation of built heritage
Corresponding Author: Pamela Jordan, University of Amsterdam
Presentation: LINK

Abstract
This chapter addresses the bodily experience of heritage through acoustics and human perception of the sonic environment. Focusing on both the individual and general experience of place, sound is explored in the identification of aspects such as position, material, motion, quality, and ultimately meaning at a site. What is the historic value of sound in a space, and how do we, as designers and visitors alike, directly assess and document this level of experience? How does sound push against an often narrative-based focus when it comes to (built) heritage encounters?

Fieldwork around these questions was conducted in multiple historic locations in The Netherlands, including a 15th c. church, a 19th c. water cistern, and 20th c. bullet factory. Investigations in all three draw from heritage and archaeology models, centered on identifying sonic fragments to understand the experience of the past, much as physical artifacts are read in an archaeological context. Examinations of these sites use these sonic fragments to link architectural acoustics with heritage connotations in each environment. An essential component to the work has been the differentiation between acoustics and the human perception of sound, which introduces concepts of psychoacoustics into heritage dialogues. The discussion scrutinizes the implications for conveying sound perception in relation to traditional text or printed media, as both documentation and interpretation. This challenge leads to considerations of how sonic experience in historic spaces can be discussed in more commonly recognized (if debatable) heritage-based terms such as authenticity, continuity, and ultimately, historic meaning.

This chapter thus offers a robust discussion on the importance of sound-based heritage investigations in settings that are often not regarded as acoustically "significant." This text, in fact, will challenge this distinction, spanning multiple disciplines in the theory and practice of the presented research to address the problem of separating acoustically designed sites from those lacking this original intention. The use of psychoacoustic analysis of binaural recordings taken at each site also introduces a specific tool of neuroscientific engagement that adds to both heritage- and acoustics-based discourses, as well as providing a framework for analyzing individual sonic encounter as a generator for comparable (embodied) data between individuals. This chapter proposal thus addresses multiple points of departure proposed in Section 1 of the International Handbook of Heritage and Affect. Sound does not need to remain ephemeral nor solely individual in our heritage assessments – in fact, this chapter will argue that sound can and should be integrated into heritage work as an essential element for conservation considerations. Lastly, this chapter seeks to present a new means for discussing "meaning" (and its implications for heritage practice) that results from such recognition.

Title: Learning about Affective Heritage from Diverse Bodies and Minds: The Case of Stadhuis Leuven
Corresponding Author: Negin Eisazadeh, PhD Candidate, KU Leuven
Additional Author(s): Ann Heylighen, KU Leuven; Claudine Houbart, Université de Liège, Faculté d'Architecture, Art, Archaeology and Heritage Research Unit
Presentation: **LINK**

Abstract
In the wake of the social and demographic changes in the 21st century, the importance and necessity of accessibility and gradually the broader notion of inclusivity for diverse users is becoming more evident, both in design of new buildings and adaptation of the existing. Aiming towards making built heritage more inclusive, we study how it is experienced by diverse bodies and minds (e.g. people with diverse mobilities and/or sensory abilities, or with autism). People who are confronted with disabling situations in their daily life acquire a unique expertise-by-experience, and are therefore referred to as user/expert: they can offer a fresh point of view in understanding the built environment and its relation with diverse users.

For this chapter, we focus on the case of Stadhuis Leuven (the Leuven Town Hall), a prominent heritage site with an ongoing project for its conservation and adaptation. This site, which dates back to the 15th century, is not only an iconic monument of the city of Leuven but has also been in use, more or less, throughout its history.

Through in situ go-along interviews with diverse user/experts, we attend to their (situated embodied) experiences in order to study their interaction with this monumental and functional heritage site. After analysing the interviews, the insights gained were communicated to the relevant professionals and stakeholders (e.g. architects, city officials, conservation experts) in the form of a graphic and text report.

We link the concept of affordance as 'action possibilities in interaction of individual and place' to the experience of the user/experts in a heritage/historic site and apply it to explore and discuss this embodied, sensory and situated experience. We observe that affordances go beyond mere action possibilities; architectural elements and their features, with their specific quality/manner/state afford not only certain actions, they invoke feelings and emotions, and even meanings for the user/experts with their specific characteristics and needs.

The affective dimension of affordances that grounds feelings and emotions in sensorial, embodied experiences can produce certain meaning(s) not only for the user/experts, but also for the relevant professionals when made aware to what extent their potential interventions in the (historic) fabric impact people's experiences.

Furthermore, we aim to link this research to the current conventional and normative heritage theories and practice, focusing on the value-based approach in heritage conservation. We investigate the potential impact of the affective aspects of affordances and their subsequent meanings on heritage values and rethink heritage evaluation and significance assessment.

The insights gained into the embodied and affective experiences of the user/experts in heritage sites can inform conservation theory and practice. Besides potentially impacting design of interventions, they can add nuance to and redefine what heritage is, might mean and do.

2) Our research relates to the following questions mentioned for this section: What is the role of the body in the way we experience and design places of heritage? Who is experiencing and who is designing and for whom? How do different modes of being embodied shape the way in which we engage and create meaning in places of heritage?

3) The majority of heritage sites that have been studied in this field are either related to difficult heritage (e.g. slave trading heritage, war heritage), places of memory (e.g. Jewish museum) or sites that are not in use and allow more radical interventions (e.g. Bunker 599). Our case study with its notable composition of the monumental and functional heritage, offers an interesting context. Also, our collaboration with diverse people with disability experience provides a novel perspective.

Furthermore, our attempts to link the research on embodiment, affect and meaning and its findings to the existing heritage practice allows to bridge between these theoretical advances and (conventional) practice.

Title: The Atmosphere of Ruins: Aesthetics of Decay after the Affective Turn
Corresponding Author: Federico De Matteis, Professor, University of L'Aquila
Additional Author(s): Tonino Griffero, Professor of Aesthetics, University of Rome "Tor Vergata", Italy
Presentation: **LINK**

Abstract
Since the Romantic era, our relationship with ruins has been traditionally thematized according to an aestheticizing paradigm, where the vestiges of past ages stand as objects of melancholic contemplation. Still today, this deep-rooted cultural framework largely orients the way we conceive and interact – both experientially and in terms of design actions – with ruined heritage. Nevertheless, in recent years the scope of our understanding of ruins has been broadened to include a multiplicity of spaces that are distant from the Romantic conception of the picturesque ruin: abandoned industrial sites, spaces affected by catastrophes, cities destroyed by wars and earthquakes, etc. These are furthermore no longer only objects of contemplation but are variously incorporated in our life: ruins can be explored as forms of leisure, in contemporary practices such as urbex or dark tourism, or be adapted as places of dwelling in both formal and informal configurations. Overall, we feel the need of revising and overcoming the still largely dominant Romantic paradigm in the light of new needs and cultural orientations, considering that ruins have a powerful effect on the experiencing subject and her corporeal disposition.

The chapter we are proposing intends to offer a new interpretation of our relationship to ruins through the lens of the phenomenology of atmospheres. Beyond Simmel's classic theorization, we see ruined spaces as more than the testimonies of the past, but as affective objects that engage us corporeally, sustaining the emergence of spatially effused, collectively experienced emotions. The ruins' materiality, their situational appearance, the conditions under which our encounter with them occurs, and our bodily resonance to their presence all factor into a specific framework that requires accurate definition and analysis, placing the embodied subject at the center of our consideration. Furthermore, as architectural design practices increasingly address ruins beyond the aestheticizing and hygienized modalities we typically encounter in archaeological sites, this revised conception can sustain innovative approaches to ruined heritage that may include not only conservation but also abandonment, planned decay, or other forms of curation.

We intend to work between disciplines, in a dialogue across aesthetics, phenomenology, architectural theory and design, to provide a contribution of broad interest in both theoretical and practical terms, even in an intercultural perspective related to non-Western aesthetic traditions. In this sense, the paper will develop theoretical considerations also in the light of the discussion of actual cases of architectural design.

Title: Touching traces of the past: articulating a felt-phenomenology of affective architecture
Corresponding Author: Anthony Brand, Dr., University of Auckland
Participating in the *International Handbook of Affect and Heritage*, but not available for the conference

Abstract
"*leaving traces is not just a habit, but the primal phenomenon of all habits that are involved in inhabiting a place*" – W. Benjamin (1931)
For something, someone or some place to matter to us – to hold a special meaning or significance for us – we must be touched or affected by them in some way. We cannot be affected without empathy and we cannot empathise without an awareness of our shared narrative history (Malpas, 2012). These narratives are commonly perceived as "character": a feeling of past presences.

In this chapter I argue that traces are a tangible aide-memoire that not only afford us the possibility of creative recollections and retellings these (his)stories, but are in fact a prerequisite for the preservation of narratives and maintenance of memories.

Our experience of architecture is an embodied one, with all our senses acting in concert as we move through time and space. While much has been written on these various topics within the confines of their respective fields it has only now, at the beginning of the twenty-first century, that developments within the nascent fields of cognitive neuroscience and 4E cognition (embodied, embedded, enactive, and extended) offer a means by which these strands may be woven together through the synaesthetic act of empathetic perception and cognition, in order to better understand the nature of our relationship to the world around us: that it is an immersive, immiscible, and reciprocal one, in which we touch and are touched, affected and effectuated.

Drawing upon research from parallel fields (neuroscience, phenomenology, sensory studies, and marketing psychology) I employ the language of 4E cognition to articulate the myriad of ways in which our perception of traces is felt in, with and through our phenomenal bodies (Brand, 2023). In short, a felt-phenomenology of how we touch and are touched by our built heritage, when "All that we have at our disposal are indications, traces, imprints, and vestiges" (Nancy, 2008).

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SECTION 2: EMOTIONALLY TRANSFORMATIVE EXPERIENCES

SECTION 2: EMOTIONALLY TRANSFORMATIVE EXPERIENCES

Audrey Reeves, Angela Person & Jacque Micieli-Voutsinas, Section Eds.

When

Friday, December 1, 2023
7:30 a.m. - 9:00 a.m. CT (Chicago)

Where

https://oklahoma.zoom.us/j/96426283485?pwd=MDB0bGVuSXlUUG1WMG9XZEJrTEd5Zz09
Passcode: 08044048
Meeting ID: 964 2628 3485

Overview

How is embodied learning transformed into emotional learning which continues to unfold even after an experience of a heritage site has concluded? Over the past three decades, memorial design has prioritized spatiality and affective dynamics to create memorable experiences for visitors that continue beyond the duration of their visit. This section includes nine case studies of heritage sites that explicitly seek to engender emotionally transformative learning by engaging the senses as a key outcome of the visitor experience.

Paper Title / Author Last Name(s)	Access Talk
Historical empathy and the dynamics of sensitive heritage in museum exhibitions (de Bruijn, Savenije)	**LINK**
Learning from the Atacama desert: Challenging Heritage Perception (Vargas Downing)	**LINK**
Sarajevo's Vraca: Gates to palimpsests of contested histories and an ambiguous present (Tanovic, Kristic)	**LINK**
The Castillo de San Marcos: National Parks and Latinx National Belonging (Chen)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Regenerative Commemoration and Affect at Kent State (Post)
- Memorializing Black a-spatiality and resilience in Saint Paul's historic Rondo (Binoy)
- Undesired Affects: The Challenge of Presenting Antisemitism in the Jewish Museum of the City of Vienna (Feller)

Title: Historical empathy and the dynamics of sensitive heritage in museum exhibitions
Corresponding Author: Pieter de Bruijn, PhD, Open University of the Netherlands
Additional Author(s): Geerte M. Savenije, PhD, University of Amsterdam
Presentation: **LINK**

Abstract
In history learning the concept of historical empathy, referring to the skill of reconstructing the perspective of people in the past, is increasingly recognized as a key component of historical thinking (Endacott & Brooks, 2018). Museum exhibitions offer a promising context for stimulating both affective and cognitive dimensions of this skill, due to their ability of fostering emotional engagement, whilst allowing room for contextualization by offering multiple perspectives. When dealing with sensitive histories, however, present-day points of view and moral values can sometimes hinder the contextualization process, indicating that exhibitions should be engaged as a manifestation of cultural memory in order to unlock their full potential for developing historical empathy (Savenije & De Bruijn, 2017). This contribution seeks to explore how the dynamics of cultural memory have influenced the way in which museums negotiate the balance between providing historical context and multiple perspectives and fostering emotional and moral engagement with (people from) the past.

In many European countries the collective memory of the transatlantic slave trade and slavery has seen significant changes over the years. The decolonization process and subsequent development of postcolonial discourse has brought new perspectives to museum exhibitions dealing with this sensitive history (Smith et al., 2011). The increasing global awareness of inequality and racial injustice that resulted from the George Floyd protests in 2020, has probably intensified this process. Several museums in the Netherlands, for example, have developed or announced new exhibitions on slavery that also take into account the role of the Dutch Republic in the transatlantic slave trade and the legacy of this history in present-day society. In this contribution we will discuss the cognitive and affective dimensions of advancing historical empathy through a case study of the exhibition "Our Colonial Inheritance" of the Tropenmuseum in Amsterdam. We will study how the use of objects, the design of the exhibition, and its narrative structure and plot generate either distance and detachment or proximity and engagement towards the history of slavery. Furthermore, we will use semi-structured interviews with the museum educators and an analysis of the educational resources to reflect on the degree and use of engagement in the educational program accompanying the exhibition. Moreover, based on a previous study of exhibitions on the transatlantic slave trade and slavery in the Netherlands and the UK (De Bruijn, 2014), we will examine how the new Tropenmuseum exhibit compares to earlier museum displays on the history of slavery.

Showing how the history of slavery is and has been exhibited, this case-study provides insight into how various display strategies can elicit emotions and offer context, which we see as crucial in allowing people to take the perspective of people in the past. Moreover, our approach provides the opportunity to assess the role of changing cultural memory in stimulating historical empathy in a museum context.

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Title: Learning from the Atacama desert: Challenging heritage perception
Corresponding Author: Victoria Elizabeth Vargas Downing, University of Leeds
Presentation: LINK

Abstract

This paper explores different ontological assumptions on heritage challenged by the experience of growing up in the Atacama Desert. The Atacama Desert is the driest desert in the world. The apparent emptiness is full of diversity and life, and the territory contains multiple histories that are briefly told in history books, a material past and present intermingled with notions of place and time that differ from Western heritage categorisations and appreciations.

For this paper, I explore how the heritage experience appears in the Atacama Desert and how it is expressed in different emotions linked to the land and the people that inhabit the desert. Through the autoethnographic account, I explore my relationship with the desert and, in particular, the interaction between a caretaker of a museum in Quillagua (the world's driest village and an old indigenous cemetery) and how the relationship with the objects was challenged by emotions, alternative ontological paradigms and relationships with the objects of the past and more than human relationships towards care.

From an autoethnographic account, I narrate the experience of confronting my own paradigms of Western education to the new paradigms faced within this experience. I reflect on how the unexpected interaction triggered feelings and emotions, transforming ways of thinking, understanding and experiencing heritage. This text addresses the contradictions, the uncomfortable feelings and the emotions that derived into the intellectual transformation and opening triggered by the encounter that the desert articulated. This paper aims to challenge the traditional conceptions of heritage, presenting alternative ways of engaging and sentipensar (feeling-thinking) with objects and interactions with the land. It presents new ontological possibilities for thinking heritage, care and management otherwise and through a logic of care corresponding to alternative (in this case, indigenous) heritage conceptions.

Title: Memorializing Black a-spatiality and resilience in Saint Paul's historic Rondo
Corresponding Author: Parvathy Binoy, Colgate University
Additional Author(s): N/A
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
This chapter draws on participant observations, activist praxis and visual documentation to excavate the affect of a-spatiality and Blackness in Saint Paul's historic Rondo neighborhood. Here a-spatiality is defined as the process through which thriving spaces and places of Black life are rendered value-less by capital through the construction of I-94 through the heart of the Rondo neighborhood. Through its engagement with Afro-Pessimist conceptualizations in Black geographies and affect in relation to memorial spaces in Rondo like the Rondo Commemorative Plaza and other street signs in the Twin Cities, this chapter will contribute to conversations between heritage studies and black geography.

Title: Regenerative Commemoration and Affect at Kent State
Corresponding Author: Chris W. Post, Professor of Geography, Kent State University at Stark
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
Nicknamed "The day the war came home," or "The day the sixties ended," May 4, 1970, at Kent State maintains a defining status in American history. That day Ohio National Guardsmen shot and killed four KSU students and wounded nine others. While slow to develop, there now exists a commemorative landscape on campus that memorializes these events in ways that affectively provoke a sense of reflection and responsibility in ensuring a right to free speech. This project particularly focuses on three parts of the campus landscape that reproduce a sense of "regenerative commemoration" between the visitors and the landscape. The annual candlelight vigil displays the power of community, silence, and ritual. The markers for those students killed incorporate a religious practice of atonement. And finally, the newly developed wounded student markers show the power of memory work taken on by the victims themselves and underlining that both archival material and the commemorative landscape are in a constant state of becoming. Investigating the annual memorial vigil, markers for the students killed, and new wounded student markers, this paper shows that, despite a history of institutional containment, the lessons of May 4 continue to recirculate through the landscape in meaningful.

Title: Sarajevo's Vraca: Gates to palimpsests of contested histories and an ambiguous present
Corresponding Author: Sabina Tanovic, Designing Memory
Additional Author(s): Dario Kristic
Presentation: **LINK**

Abstract
This contribution will focus on the Second World War memorial site in Sarajevo - the Vraca Memorial Park (Spomen-park Vraca), Bosnia and Herzegovina. The memorial site inadvertently memorializes other difficult histories, namely the Austro-Hungarian empire occupation (1878 – 1914), and the infamous Siege of Sarajevo (1992 – 1996). Known simply as "Vraca" ("a small door" in Bosnian language), the memorial complex is layered with material and immaterial remnants of the past that speak of collectivity in both perpetratorship and resistance to forces of terror. Officially inaugurated in the 1980s – a last decade of the existence of Yugoslavia, the site is emotionally charged and renders palimpsests of history clearly readable. In this, the site invites critical reflection on contemporary collective and individual remembrance in public space at sites of difficult heritage.

During the last three decades, "Vraca" has been stuck in limbo created through different vectors of reality such as the national lack of consensus on war heritage and misappropriations of the site for dubious political agendas. However, in the recent years a number of more promising events are taking place and there is a nascent professional and scientific interest in the meaning of "Vraca" as an invaluable historical site and a collective public space that needs to become a hub for education and public activities. This paper will explore conceptual design proposals and art practices that call for restauration of significance and re-activation of the site as both an attractive public space and space of remembrance to problematize and re-examine the very concept of "Vraca" as a memorial site and how it fits into the contemporary Bosnian and Herzegovinian culture of remembrance and co-remembrance.

The Vraca memorial site is a unique example of difficult heritage that speaks about complex histories and how they feature in an ambiguous present. To understand Vraca, one needs to go beyond its physical properties to include contested processes of meaning-making in both its history and contemporary existence (in a highly polarized society that has opposite readings and emotional connections to the site). As an intentional memorial to resistance but an unintentional open-air museum to historical atrocities (from the colonial period to the destruction in the 1990s Siege), this case-study is a fruitful example for exploring the complex topic of the affect – heritage relationship.

The chapter will shed light on an underexplored heritage site whose importance lies in both its architectural qualities (Vraca was designed as a unique interdisciplinary architectural, sculptural and landscape memorial site), as well as in its socio-political and symbolic properties (e.g. the memorial site was built by citizens of Sarajevo and after a decade, the site became a podium for terrorizing citizens during the Siege). Also, the contribution will propose a design conceptual approach that complicates common strategies applied in official attempts geared toward re-activations of difficult heritage sites.

Title: The Castillo de San Marcos: National Parks and Latinx National Belonging
Corresponding Author: Ivy Chen, Graduate Student, University of Florida, Center for Latin American Studies
Presentation: **LINK**

Abstract
Historic sites and museums have been central in creating ideas of national identity since their inception (Macdonald 2003, McLean 1998) and heritage sites create authenticity through constructed experiences, influencing how and what is remembered (Alderman and Inwood 2013). Physical spaces affect memory, emotion, and contemporary understandings of the past, creating a "feeling of truth" for visitors (Micieli-Voutsinas 2017) through embodied experiences. When these experiences are part of National Park Service (NPS) sites, they influence historical memory in defining what is "American." As such, the Castillo de San Marcos National Monument in Saint Augustine, presents challenges when considering issues of national identity and belonging. Celebrated as the fort that defended the first European colony in what is now the continental United States, the Castillo centers Spanish colonization as part of a narrative that situates the city as the birthplace of multicultural America (Petersen 2022).

With multiple layers of history and meaning, visitors to the Castillo encounter experiences and feelings of national identity. While representations of the past can create a sense of belonging for some, those who are left out of the narratives can feel a sense of alienation (Alderman & Inwood 2013). As part of the NPS's "Telling All Americans' Stories" initiative, the Castillo is specifically highlighted as a site of "American Latino Heritage." With a focus on celebrating Spanish colonial history and the complications of also being a U.S. military prison for Native Americans in the nineteenth century, the ways contemporary Latinx visitors understand the narratives of the site may be quite complex. Constructed as "perpetual foreigners," the Latinx community is treated as not fully belonging despite their historical presence (Valle 2019) with the persistence, and perhaps strengthening, of anti-immigrant discourse racializing Latinxs as a threat to the fabric of the United States (Huntington 2009, Chavez 2013). Focusing on Spanish colonization attempts to create a "nostalgic belonging" (May 2017) that anchors feelings in the past to potentially impact the present.

Within this context, this essay addresses intersections of Latinx representation, identity, and national belonging within cultural heritage spaces such as the Castillo de San Marcos. Through analysis of narratives presented online and at the site as well as ethnographic research, I explore racialization in the study of meanings of tourism geographies and add to scholarship on Latinx experiences of national belonging through their reception of a national monument.

Title: Undesired Affects: The Challenge of Presenting Antisemitism in the Jewish Museum of the City of Vienna
Corresponding Author: Yaniv Feller, Assistant Professor of Religion and Jewish Studies, University of Florida
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
Jewish museums cannot ignore the topics of anti-Judaism and antisemitism, not only because of the recent rise in antisemitic incidents and attacks, but also because of the historical significance of these ideas in the shaping of Jewish history (Myers 2017). Yet how, if at all, should museums present antisemitic imagery and objects? This article develops an affect-based approach to the analysis of presentations of antisemitic tropes in the Jewish Museum of the City of Vienna, the oldest Jewish museum in the world. I analyze it through a close reading of its objects and multimedia as well as interviews with its curators. The museum presents Judaica in a viewable storage room concept. Antisemitic objects are presented as one group, at the corner of the floor. They are not presented like other objects, however, but with their back facing the visitor. A mirror on the other side of the glass case reflects the front of the objects.

This original presentation shows antisemitica as objects worthy of presentations, but also ones embedding a certain power that needs to be neutralized. This article builds on theories of antisemitism as affect (Schüler-Springorum & Jensen 2013) to understand this tension. I adapt for the museal context Susannah Heschel's insistence—inspired by queer theory—on "erotohistoriography of antisemitism," i.e. the need to expand our horizon to include longue durée understanding of the visceral aspects of the phenomenon (Heschel 2020). The article also contributes to theories of affect and heritage, following recent scholarship that critically examines "affective heritage," institutional spaces that curate and mediate traumatic events (Micieli-Voutsinas 2021). While some scholars emphasize affect's function in fostering a certain experience or learning outcome (Asher 2019), I focus on the potential perils of affect, often recognized by curators of antisemitic themes, which I term "undesired affect." The encounter with antisemitic imagery can indeed be a transformative experience for the visitor, but not always in the ways the curators intended. The case of antisemitic imagery inadvertently provoking or strengthening antisemitic affects is one such example, but the usefulness of the concept extends beyond Jewish museums.

SECTION 3: IMMERSIVE TECHNOLOGIES

SECTION 3: IMMERSIVE TECHNOLOGIES

Pete Froslie, Heidi Boisvert & Felipe Flores, Section Eds.

When

Wednesday, November 29, 2023
4:00 pm - 5:30 pm CT (Chicago)

Where

https://oklahoma.zoom.us/j/96461105783?pwd=YXV6MkJwcXR5dCthd0dmMWplYTZUdz09
Passcode: 58646468
Meeting ID: 964 6110 5783

Overview

What are useful frameworks for exploring the complex implications of using immersive technologies to engage questions of heritage? This section includes seven chapters that critically engage immersive technologies, such as virtual reality, augmented reality, artificial intelligence, and machine learning, to explore new forms of museum design, curation or content creation. This section brings a critical eye to the excitement surrounding emerging technologies.

Paper Title / Author Last Name(s)	Access Talk
Immersion against Immersion: The Function of Headphones in Warren Realrider's IIII Kitapaatu (Bailey)	**LINK**
Amàntamweokàn: Indigenous Ethics at Affective Heritage Sites (Harris, Young)	**LINK**
Generating Experience of Heritage - The Case of Wadi Salib (Mann, Sprecher, Nitzan-Shiftan)	**LINK**
Listening to Change: Activism, Architecture, Archives, and Audio Augmented Reality (Demirjian)	**LINK**
Synthetic Spaces: The Use of 3D Laser Scanning in Creating Immersive Spatial Narratives (Clear, Park)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Engaging Palestinian Youth in Their Heritage Through the Creation of a Virtual Reality Documentary (Dahdal)
- Augmented Reality at the United States Holocaust Memorial Museum (Pitcairn)

Title: Immersion against Immersion: The Function of Headphones in Warren Realrider's IIII Kitapaatu
Corresponding Author: Robert Bailey, Associate Professor of Art History, University of Oklahoma
Presentation: **LINK**

Abstract
I propose a chapter on the role that immersive technology plays in IIII Kitapaatu, a 2019 performance by the Pawnee/Crow multidisciplinary sound artist Warren Realrider that involves an instrument of his own manufacture. Realrider plays this instrument, which consists of a perforated cymbal prepared with willow branches, a contact microphone, and distortion pedals, by dragging the cymbal up and down along the branches to generate a cascade of noise processed through electronics. Restaged in different settings, IIII Kitapaatu's second iteration, documented on video by the artist's son, occurred on the banks of the North Canadian River near a freeway overpass in Oklahoma City, which connects the work to themes involving land, water, place, time, and movement. The specific location of this performance lies directly between a monument to Oklahoma's settlers and a museum dedicated to Oklahoma's Native American tribes, so the work's uproarious sound also calls attention to the heated contestation of heritage in a colonized environment.

In my essay, I will show how the immersive technology of headphones, which Realrider wears while performing this version of IIII Kitapaatu, the first to occur outdoors, structure affect as he draws upon and contributes to his intangible musical heritage, which is inherently tied to and present within the environment in which he performs. Headphones, an "old" immersive technology that prefigured subsequent immersive technologies, individualize auditory experience while occluding soundscape, so while Realrider performs, only he hears the heavily processed sounds that he makes, and environmental sounds emanating from the river and the road are muted for him. This way of performing while technologically immersed, which carries over into the soundtrack of the video documentation, affects interest in sonic process that enables Realrider to improvise and listeners to hear an experimental composition articulating a tradition of Native drum culture and related ceremony in a powerful contemporary harsh noise music idiom that affectively startles listeners out of their immersions in inattentiveness or complacency.

Bringing art-historical literature about heritage in contemporary art as well as philosophical theories of affect and discussions of technology in the interdisciplinary field of sound studies to bear on the study of heritage and affect, I will argue that Realrider's IIII Kitapaatu enacts, through its performer's immersion in media, important anti-immersive work that resists the very individuation and isolation it instantiates. Realrider identifies ethically productive ways to negotiate immersion by sounding tensions between the natural and manmade, Indigenous and settled, organic and technological, traditional and contemporary, static and changing, each of which is present in both Realrider's instrument and the site of his performance. Taken all together, these tensions manifest an Indigenous politics that reconnects listeners to the ethical stakes of their own emplacement in the environment, and my essay will amplify understanding

of how Indigenous cultural practitioners like Realrider are using immersive technologies against the grain to affect attentiveness to places in which their heritage flows forth.

Title: Amàntamweokàn: Indigenous Ethics at Affective Heritage Sites
Corresponding Author: Alicia Harris (Assiniboine), Assistant Professor of Native American Art History, The University of Oklahoma
Additional Author(s): Nathan Young (Delaware, Pawnee, Kiowa), PhD Candidate, The University of Oklahoma
Presentation: **LINK**

Abstract
In discourse about affective heritage sites and their many intersections with immersive technologies, we call for an Indigenous intervention in relation to emplaced narratives. We follow and extend Jacque Miceli-Voutsinas' logic that characterizes the site of the September 11th attacks as a "wounded site," to name all sites, whether recognized or not, as "wounded sites" for Indigenous North Americans. Under this paradigm, we envision and outline an ethic that is critical of the nationalistic dogma embodied in many heritage sites throughout what are now called the United States and Canada as we turn attention toward the violent displacements of Native Americans, the destruction of our heritages via damaged kinship systems (including those with other than human kin), and the willful ignorance of Indigeneity created at such sites. Our ethic draws on the theoretical frameworks of hauntology (Derrida, 1993) and Critical Place Inquiry (Tuck & McKenzie, 2015)

We then move beyond outlining our call for ethical considerations of Indigenous concerns and memory at sites of affective heritage to analyses of several Native artists whose work exemplifies an engagement with these considerations via their use of immersive technologies and [en]coding. We analyze the work of Hock E Aye Vi Edgar Heap of Birds (Tsistsistas), whose 1982 installation in Times Square for the series Messages to the Public marks a foundational instance of a Native artist using immersive technology (an 800 square-foot Spectacolor lightboard) to convey claims of Indigenous belonging in an intensely public space. We move then to the work of Spirit Lake Dakota/Mohegan/Mvskoke artist Marlena Myles, who partnered with Todd Boss to use Revelo AR technology to create a site-specific and site-activated augmented reality installation Spirit Walk (2022) at the Bruce Vento Nature Sanctuary in what is now known as the Twin Cities, but which remains Dakȟóta makhóčhé. Next, we examine a work by Kite (Oglala Lakota) whose Listener (2018) was featured in Soundings at Agnes Etherington Art Centre. In Listener, Kite employs Oglala Lakota philosophy to question the future roles of technology and examine our ongoing relationship with such technologies. Finally, we include a discussion about Nathan Young's 2023 installation nkwiluntámën: I Long For It; I am Lonesome For It (Such as the Sound of a Drum) installed at Pennsbury Manor in what is now known as Pennsylvania, but which remains Lënapehòking. The installation intervenes at a specific site of Delaware removal, encoding Delaware language and thought into the land. nkwiluntàmën uses technology to communicate a sense of empathy for those who experienced loss directly, while also engaging with successive generations who inherit that trauma and their longing, and questions the role of "return."

Together these works and our proposed critical framework deepen the ethical considerations of scholars, artists, curators, and those working at sites of affective heritage to include Native concerns, histories, and philosophies.

Title: Augmented Reality at the United States Holocaust Memorial Museum
Corresponding Author: Sara Pitcairn, Prototype Developer and Researcher, United States Holocaust Memorial Museum
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
Eishishok's Stories, an Augmented Reality (AR) experience at the U.S. Holocaust Memorial Museum (USHMM), adds a new layer of storytelling to an iconic display in the Museum's Permanent Exhibition. The Tower of Faces comprises over 1,000 photographs documenting life before the Holocaust in the small town of Eishishok. Museum-provided tablets, integrated directly into the display, invite visitors to actively explore the stories behind 30 photographs, as well as the community ties that connect them. Like the Tower of Faces itself, Eishishok's Stories honors the memory of a flourishing community, with many years of history, that was destroyed in just a few days in September 1941.

How does AR impact one's experience of the Tower of Faces? This question can only be answered through a deep commitment to listening to and learning from museum visitors. From the project's earliest stages through development and implementation, a USHMM team sought to understand visitors' affective, intellectual, and embodied experiences of the Tower of Faces with and without AR mediation. This understanding informed the vision for Eishishok's Stories, including its key messages and goals—as well as the guiding principle to "Do No Harm" to the existing memorial space and visitors' experiences of it. The vision for Eishishok's Stories, in turn, guided every decision about the storytelling and media elements that would be brought into the Tower of Faces through AR. In consideration of the intention behind the AR design, ongoing audience research allows USHMM staff members to assess the overall impact of this immersive technology as visitors engage with the AR experience.

This chapter will discuss practical strategies for working with immersive technologies and memorial museum visitors. Approaching immersive technologies with an openness and willingness to learn is essential to understanding a technology's promise and limitations within a specific heritage context. This is especially important when thinking about the implications of a technology for difficult heritage. Exploration and prototyping play an important role in surfacing the affordances of immersive technologies, allowing museum practitioners to leverage a technology's particular strengths to convey key messages and support experiential goals. Continual audience research forms the foundation of this approach and elevates the voices of visitors during the iterative design process, resulting in engaging and meaningful experiences.

Title: Engaging Palestinian Youth in Their Heritage Through the Creation of a Virtual Reality Documentary

Corresponding Author: Suhail Dahdal, Associate Professor, American University of Sharjah

Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract

This chapter explores the process of producing the Once Upon a Time in Palestine virtual reality documentary. Through a participatory action research project, the filmmaker collaborated with Palestinian youth to capture the oral history of their villages. Subsequently, film undergraduate university students joined forces to reinterpret these stories into mini-narratives and integrate them within a virtual environment. The resulting documentary was then shared with the Palestinian youth, creating a dynamic feedback loop and an enhanced level of engagement. This chapter examines the project's creation, the artistic outcomes, and the observations regarding the youth's involvement throughout the production process and in how the final project output.

Title: Generating Experience of Heritage - The Case of Wadi Salib
Corresponding Author: Eytan Mann, PhD candidate, Technion IIT
Additional Author(s): Aaron Sprecher, Technion IIT; Alona Nitzan-Shiftan, Technion IIT
Presentation: **LINK**

Abstract
Architecture and stories are continuous material expressions that can be transformed, structured, and curated. While architectural remains of the past are often imbued with stories, stories always possess an inherent architecture. Together, stories and architecture are entangled through dialectical representations of the past, which, as Walter Benjamin noted, include a complex and multifaceted network of images and experiences that are in constant interaction. The experience of places of heritage is about the interconnectedness of objects and events, ruined architecture, and living archives. It is this experience that only design experimentation allows unraveling.

In this proposed chapter we will present an experimental design project that employs immersive technologies to amplify the multiple associations between architectural remains and archives about them as a means to extract experience(s). The method outlined aims at leveraging immersive technologies toward an experiential preservation of architecture and archives in conjunction, reminding us that places of heritage are living organisms of memory and utterances.

Specifically, the chapter will discuss the case of Wadi Salib, a downtown Haifa, Israel neighborhood, which was destroyed in the second half of the 20th century. The residents of Wadi Salib have been displaced multiple times. The stories coexist embedded within the stones, but the site stands in ruins as an open wound in the midst of Haifa.

Through the digitation of its architectural remains and the structuring and interfacing of data, an experiential interface of Wadi Salib's past is curated, exposing emotional resonance within the landscape. Various data are integrated using computation. Machine-learning models were deployed to spatialize stories and narrate point cloud data reciprocally. This offered a stepping-stone toward a virtual reality environment that fuses archives and sites, past and present, towards a multifaceted experience of the past. Following this method, deployed in Wadi Salib, the chapter will discuss the notion of curation as the mediating process between architectural remains, archival materials, and the body. Curation, in light of immersive representation, entails producing affective sequencing of materials towards allowing both empathy and criticality, seemingly contradictory modes of representation.

The chapter will contribute a theoretical discussion on the experience of heritage places in the age of immersive representation and computational transformations, as well as a working method to capture, organize, and generate heritage experience. Such a sensation is not necessarily loyal to objective truth but offers a mode of generative authenticity.

Title: Listening to Change: Activism, Architecture, Archives, and Audio Augmented Reality
Corresponding Author: Andrew Demirjian, Associate Professor, Hunter College, CUNY
Presentation: LINK

Abstract
Listening to Change maps the process of fostering contemporary relationships to the Black Organization of Students (BOS) liberation of Conklin Hall at Rutgers University-Newark as they navigated the connections between structural racism, brutalist architecture, affect, and emotions to create social change. Chronicling the collective choice to use immersive technologies for affective storytelling and place-making this text examines the debates, decisions, and methodologies to develop 'Echoes of Liberation', a co-created audio Augmented Reality project. 'Echoes of Liberation' is a publicly available sonic monument that commemorates BOS' activism in the late nineteen sixties that reshaped public higher education in New Jersey through challenging exclusionary university policies. Drawing from hundreds of hours of archival audio interviews from the Rutgers-Newark Oral History Collection, Listening to Change examines the collaborative methodologies, technical challenges, and aesthetic concepts to bring the members' strategies, aspirations, and fears to life and evoke the emotional experience of social change for new generations.

Title: Synthetic Spaces: The Use of 3D Laser Scanning in Creating Immersive Spatial Narratives
Corresponding Author: Nic Clear, Dean of School of Arts and Humanities, University of Huddersfield
Additional Author(s): Hyun Jun Park, Leeds Beckett University
Presentation: **LINK**

Abstract
The proposed Chapter will explore recent practice-based research from Clear+Park who use 3D laser scanning to create multidisciplinary works that operate across architecture, installation, and media arts. Clear+Park use 3D scanning to capture spaces and create spatial representations and narratives that engage with, and respond to specific site histories and spatial practices. Through their research Clear+Park explore ways in which architects and artists can reproduce, develop, manipulate, and represent spaces using advanced digital technology in ways that engage with non-specialist audiences.

In the recent projects Clear+Park scan sites and then manipulate the 'point-cloud' data to create synthetic spatial models that exist between the virtual and the actual. Importantly the data is used with other forms of practice, particularly animation, installation, and virtual reality, to create films, immersive installations, design projects, virtual landscapes, and drawings that present innovate design research in the form of complex spatial propositions. The use of animation, post-production processes, and sound design facilitates the articulation of complex narratives, addressing historical, cultural, and social issues. These projects draw upon the way the information produced by the scans can be developed to retain its technical veracity and yet the images themselves can be combined with sounds to evoke a much more speculative response to the sites.

In 'Synthetic Spaces' Clear+Park manipulate point-cloud data from three historically important buildings in Huddersfield: The three chosen sites were Huddersfield railway station with its Grade 1 listed neo-classical façade, described by Pevsner as "one of the best early railway stations in England; the Victoria Tower, a prominent grade two listed Victorian folly, which, due to its position on Castle Hill overlooking the town has become a totemic icon of the town. The final site was the grade 2 listed Queensgate Market built in the 1970's town. Huddersfield is a town that is going through great change and the project was designed to reflect upon these changes through by overlaying the town's past, present and future. The installation was accompanied by a series of composite drawings that represent the choreography of the virtual camera within the animations and was taken from an analysis of the architecture.

For 'Synthetic Spaces II: Hyperreal Huddersfield' Project, Clear+Park took the scans from the iconic Garde II listed Queensgate Market, particularly the 21 free-standing asymmetrical hyperbolic paraboloid columns that form the roof structure to create a hybrid virtual model. The manipulation of these structures was informed by the architectural and musical compositions of Iannis Xenakis who performed in Huddersfield at the Huddersfield Contemporary Music Festival on three separate occasions The manipulated data was designed to explore these spaces in unique ways through the production of architectural images, animations and drawings including

an immersive installation and Virtual Reality model created with Blender and Unreal Engine that was accessed through a Vive headset. The overall effect of the installation and the specially constructed soundscape was to create an immersive experience where the literal description of a specific space was fragmented into an evocative collage of hyperreal possibilities.

SECTION 4: IMMERSIVE ART & DESIGN

SECTION 4: IMMERSIVE ART & DESIGN

Rusaila Bazlamit & Suhail Dahdal, Section Eds.

When

Sunday, November 19, 2023, 23:00 CT (Chicago) /
Monday, November 20, 2023, 15:00 – 16:30 AEDT (Melbourne)

Where

https://oklahoma.zoom.us/j/96312012851?pwd=d3hHNHA5MHpPWGVOcFhkKzYxdXVpQT09
Passcode: 51833714
Meeting ID: 963 1201 2851

Overview

How are artists and designers equipped to generate affective-oriented experiences in ways that conventional heritage practitioners are not equipped to explore? Complementing the "Immersive Technologies" section, this section explores how embodiment and affect are communicated by artists and designers through spatial and immersive environments and the processes of creating such experiences. Core themes include memorialization, commemoration, preservation, anti-memorialization, or activism.

Paper Title / Author Last Name(s)	Access Talk
Designing the end of love: empathy and resonance at the Museum of Broken Relationships (Martini)	**LINK**
Escape From Adelaide Gaol: Augmenting Affect Behind Bars (Emery, Champion)	**LINK**
Tracing Atmospheres of Heritage: Feeling Norwegian on the Opera Roof (Payne-Frank)	**LINK**
Urban Heritage and Socio-Environmental Justice in Houston and Amsterdam: The Intersection of Critical Mapping and Immersive Art and Design (Mehan, Mostafavi)	**LINK**
Urban Spaces and Design: Designing Immersive Heritage Experiences amidst Complex Political and Social Dynamics (Makanadar)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Sounding Grainger: Museum as Affective Atmosphere (Hinkel)
- Creating an Affective Archive through Montgomery's Story Booth Project: Where Digital Media, Private Development, and Restorative Justice Converge (Inwood, Alderman)
- Storytelling, Learning, And Themed Environments: Examining How Themed Environments Can Enhance Exhibition Spaces (Sansolo, Bender)

Title: Designing the end of love: empathy and resonance at the Museum of Broken Relationships
Corresponding Author: Annaclaudia Martini, Dr., University of Bologna
Presentation: **LINK**

Abstract
"Wouldn't it be wonderful to have a place where everyone on the planet could send objects after a breakup?" It is with this thought that, after the end of their relationship, Olinka Vistica and Drazen Grubisic opened the Museum of Broken Relationships in Zagreb, Croatia, in 2010, just down the road from Zagreb's city hall, a popular wedding venue. It displays objects sourced from heartbroken lovers worldwide alongside texts telling each item's story, ranging from quirky and funny to profoundly moving, such as a parachute rig donated by a woman whose lover died in a skydiving accident. Far from relating to just personal stories, the museum's scope has expanded to new relationships-related themes, and part of the museum is dedicated to objects and stories tied to the Yugoslav Wars (1990-2001), marking a necessity to offer elements of universal, collective memory and fostering empathy. Empathy usually refers to unmediated encounters. However, in the museum, objects are exhibited without their owners, and stories revolve around halves (the "other half" who is not narrating the story) whose very absence charges the affective potential of the Museum.

In this chapter I will focus on the design and marketization of the Museum, by analysing newspapers and magazine articles, video interviews of the founders and curators, as well as the design of the museum itself in its theatricality. The aim is to investigate how the dialectic among staged objects which testify a past, the juxtaposed to narratives of loss and absence, and the museum's design, have been constructed and affectively modulated to highlight powerful assemblages of loss, remembrance, nostalgia, but most of all, empathy and resonance. The animated, lively, seemingly autonomous, and commodified objects on display at once signify the absence of their previous owners and create associations with the personal memories of visitors, as the museum acts as an affective prompt that is designed to stimulate the empathetic imagination of the viewer. I borrow from the geographies of affect, in particular Ben Anderson's affective atmospheres, which hold presence and absence in a relation of tension. Moreover, I relate geographical knowledge of affect to the work of anthropologist Unni Wikan and her idea of resonance as the capacity to dip into the wellsprings of ourselves for something to use as a bridge to other. Prominence will be given to the ways in which the space of the museum concurs in creating empathy negotiated through objects, imbued with the affective power of personal, relatable narratives, to become receptacle of affects and emotions.

Title: Creating an Affective Archive through Montgomery's Story Booth Project: Where Digital Media, Private Development, and Restorative Justice Converge
Corresponding Author: Joshua Inwood, Professor of Geography, Pennsylvania State University
Additional Author(s): Derek H. Alderman, University of Tennessee
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
Critical scholarship in memory studies, Critical Race Theory and restorative justice, amongst other approaches, puts a premium on collecting and disseminating alternative narratives as a way to push against inequality. How we collect and disseminate these stories is also important to understanding how the work of justice takes place. Crucial to these broader efforts is the collection of stories from everyday people who have or who are presently suffering injustice and ensuring that the stories are able to do the work of affecting how the wider public feels and talks about and possibly acts upon these stories in terms of "restorative justice." Along with a host of other things, restorative justice emphasizes creating spaces where the oppressed can speak about their loss, trauma, and pain with the hopes of engaging the wider society in active and actionable listening necessary for social change. Montgomery, Alabama. Montgomery carries the distinction of being the Capital of the Confederacy and the birthplace of the American Civil Rights Movement and its geography dominates the way in which the city is confronting this contradictory legacy. Montgomery is a city that has embarked as of late in a restorative collection and presentation of stories of structural inequality and attendant narratives about community resistance to that oppression. Most readers would associate this storytelling with the Equal Justice Initiative (EJI) and that organization's growing efforts to use the Montgomery landscape to retell the history of anti-Black lynching, enslavement, and racial disparities in criminal justice, but EJI is just one installment in the memory-work of coming to terms with racialized histories in the city. Our chapter unpacks a less well known but important affective storytelling innovation found in the recently redeveloped Kress Building, a long-time retail landmark dating back to 1920s but also a highly charged reminder of racial segregation that determined the very entrances, shopping areas and water fountains that Blacks in Montgomery could access in the art deco style building. As part of a broader private redevelopment of significant urban retail and residential space in downtown Montgomery, the company Montgomery Builds created a "Story Booth" room or studio in the Kress Building, where residents digitally record stories about their experiences in the city and thee stories become available through an online repository of memories. We suggest that the Story Booth and the resulting repository represent an 'affective archive," a digitally mediate set narratives and narrative practices designed by its creators to affect the storyteller and the listener in profound ways. This collection and dissemination of stories is meant to facilitate shared social and emotional understandings about living, working, and struggling in a Montgomery—especially those collected stories that reflect upon the historical experiences of racial inequality and segregation, how much things have changed, and how much they stay the same. Our work reflects on a number of evocative stories archived by the Kress and its developers as well as examining the social and economic interests that drive the promotion of the Story Booth. In doing so, we seek to expose not just the affective innovativeness but also the political

contradictions that accompany a project. Montgomery developers collecting and appropriating the stories of residents raises interesting questions about how private interests are using claims of justice to create narratives that broadly support redevelopment efforts in the city. The Kress Story Booth can play a central role in understanding the complex affective politics of heritage narratives in a 21st Century context dominated by changing technologies, crowdsourcing, and the intersections of business and private interests.

Title: Escape From Adelaide Gaol: Augmenting Affect Behind Bars
Corresponding Author: Susannah Emery, University of South Australia
Additional Author(s): Erik Champion, University of South Australia
Presentation: **LINK**

Abstract
This book chapter explores the design and development of an Augmented Reality (AR) game set inside the Adelaide Gaol. One of the oldest remaining colonial buildings in Adelaide, the Adelaide Gaol closed in 1988 and shortly after re-opened as a cultural heritage site, offering public visits and tours of the gaol site. Wilson (2008) and Brook (2009)'s research into dark tourism in former prisons found that stories told in and by prisons provided a sanitised view of history, and are generally told from the point of view of the prison officers. Further to this, dark tourism is fraught with controversy and must consider respect for those who experienced the events and their families, and the potential psychological impact of dark tourism experiences on visitors.

Through third and first-person perspectives, AR provides an opportunity to engage with alternative perspectives of history that create an affect in their players. In a prison tourism experience, AR facilitates the ability of players to engage with alternative points of views, such as the stories of those who were formerly incarcerated there. The augmented nature of AR allows players to experience the heritage site of the Gaol, together with digital elements which augment and provide context for this experience, rather than drawing away from the site itself. Through specific design decisions, such as the game's narrative, aesthetics and the interactive elements, we argue that the AR game creates an affective experience that provides the player with a sense of immersion and connection with the Adelaide Gaol site, facilitating a deeper engagement with the stories and history of those who were formerly incarcerated there, whilst providing opportunities for self-other awareness, which Segal (2011) describes as an important requirement to incite empathy after an affective response (Segal, 2011).

Through these design decisions, we argue that the game is able to create a sense of empathy and connection with the cultural heritage of the gaol, encouraging players to explore and learn about the history of the site and those who lived there in a more engaging and immersive way. The chapter concludes by discussing some of the learnings of the process, and suggests implications for the design of AR games that aim to promote engagement with prison heritage, highlighting the importance of creating affective experiences that resonate with players on an emotional level whilst amplifying the voices of the victims and survivors of the past.

References
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Segal, Elizabeth A. "Social empathy: A model built on empathy, contextual understanding, and social responsibility that promotes social justice." Journal of social service research 37, no. 3 (2011): 266-277.
Wilson, Jacqueline Z. Prison: Cultural memory and dark tourism. Peter Lang, 2008.

Title: Sounding Grainger: Museum as Affective Atmosphere
Corresponding Author: Rochus Urban Hinkel, Associate Professor, Melbourne School of Design, The University of Melbourne
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
This chapter reflects on Sounding Grainger, a creative practice research project that took up residence in the Grainger Museum on the grounds of the University of Melbourne from the 17th to the 26th March 2022. An immersive and affective atmosphere was superimposed on the simple bricks and mortar, taking up a brief and ghostly inhabitation of the idiosyncratic interior of this small museum. This experiment was achieved through a collaboration between a composer and a creative practitioner interested in engaging in the heritage and historical stories of the museum by using creative practice research methodologies. Composer Sydney Miller, Honours graduate from the Bachelor of Music (Interactive Composition), created a multi-channel soundscape responding to the resonances of the physical architecture. This soundscape was complemented by a unique 3-d multi-screen visualisation of the architecture of the museum, created by Dr Rochus Hinkel, Associate Professor at the Melbourne School of Design. The triptych, which used static, dynamic, and animated point clouds, re-imagined the atmospheric and spatial readings of the museum, collapsing the distinction between interior and urban context, as well as troubling a linear notion of time.

Responding to how heritage might engage in affect, the chapter discusses how the production of what Ben Anderson calls an "affective atmosphere" (2009) was produced through a composition of sonic and visual elements, which served to affectively recalibrate how the Grainger Museum might be experienced in all its ambiguity. The immersive and temporal experience of the sonic and visual re-compositions of the architecture of the museum draw heightened sensory attention to the heritage and history of the architecture, rendering it now present, now absent, and provoking reflections on the ambivalent persona of Percy Grainger, whose eponymous museum was designed as an autobiographical reverie on his own music compositions and eccentric costume designs. The specific contribution this chapter proposes to make to the Handbook on Heritage and Affect pertains to the power of interdisciplinary collaboration via creative research methodologies and how the expressive qualities of an affective atmosphere can work through the senses toward an engaged dialogue with histories of architecture.

Title: Storytelling, Learning, And Themed Environments: Examining How Themed Environments Can Enhance Exhibition Spaces
Corresponding Author: Alexander Sansolo, Student, University of Florida
Additional Author(s): Stephen Bender, Acting Director of CityLab-Orlando
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
The Themed Entertainment Industry is finding new and innovative ways to tell new stories. In a world increasingly driven by the experience economy, it becomes essential for all designers to recognize the public desire to be active participants in experiences. The rise of the experience economy and the phenomenon of "Disneyfication" have prompted other industries to incorporate play, storytelling, and interactivity into their business models.

There is now an opportunity for educational spaces to seek new ways to keep visitors engaged and excited to learn to remain culturally and socially relevant. Museums are working to find new and creative ways to educate the public and are finding new mediums and methods to do so. The research will consist of three categories, all prevalent to heritage and immersive technology - (1) How people learn, (2) How museums connect with patrons, and (3) How themed environments connect with guests. With the understanding that new-age museums are being designed to participate in the experience economy, designers must be prepared to create exhibits that shift guests from passive patrons to active participants while maintaining a high level of knowledge dissemination.

As the Themed Entertainment Industry continues developing new and technologically significant methods of telling stories, the experience economy encourages other industries to turn transactions into experiences. Themed entertainment designers are leveraging immersive design and technology to create memory-making experiences. Through understanding how people learn and how museums connect with patrons, tools for Immersive design can then be implemented to create memories rooted in heritage. As spectacle becomes more prevalent in the experience economy, museum designers must be prepared to create exhibits that shift guests from passive patrons to active participants while maintaining an acceptable knowledge dissemination level.

Museums and other educational spaces are the focus of this research. The outcome will be a more profound understanding of how education and entertainment can create a participatory experience. Case Studies will include ‘traditional’ museums (the Van Gogh Museum), technology-driven immersive exhibits (Immersive Van Gogh), and theme park approach to experiential design. One can draw comparisons and predict future trends by researching past educational experiences and the industry’s current advancements. This research will be used to understand how museum designers should look towards the theme park industry to find precedents on telling stories but with an equal balance between spectacle and relevancy.
In a world driven by the experience economy, educational spaces like museums seek to modernize their offerings. The proposed concept of the Spectacular Exhibition incorporates

work done by architectural, theatre, and theme park designers to create spectacle-filled experiences where the story, in addition to the artifact, is the driving force of the new museum experience.

Title: Tracing Atmospheres of Heritage: Feeling Norwegian on the Opera Roof
Corresponding Author: Jeremy Hektor Payne-Frank, PhD, Roskilde University
Presentation: LINK

Abstract
In this chapter I take the Oslo Opera House (OOH) as a case study for investigating how a work of iconic architecture, atmospherically shapes perceptions pertaining to heritage and nationhood amongst its visitors. The focus here is on the in-situ spatial experience of local Norwegians and the manner with which the OOH constitutes feelings of Norwegianness through the atmospheric staging of its public spaces.

These types of spaces are often diverse in terms of their functionality, as is the case with the OOH, simultaneously laying claim to being monuments, nation builders, mobility enhancers, cultural drivers, iconic landmarks, tourist destinations, city boosters, and democratic public spaces. In order to better understand how these seemingly paradoxical spaces can be smoothed into apparently cohesive architectural entities, I apply an atmospheric lens, locating the 'generators' of atmosphere. This includes material and immaterial elements, the intentions of designers, people's memories and expectations, and the resonance with local environment as the OOH's surroundings permeate its physical boundaries, forming emotive encounters with the architecture. In this sense, thinking with atmosphere allows me to follow the way design makes for a series of openings and closures.

Nordic lands have a history of building with people in mind and follow an architecture of being; a phenomenological approach where the Genius Loci or spirit of place considers the way architecture allows the local environment to resonate within the built. These ideals are often lauded as democratizing, handing agency to the individual as opposed to the 'erasing' and hegemonic tendency of modernist architecture. However, the use of affect to produce immersive and experiential spaces can also be linked to a capitalist agenda and the experience economy. In this contrary reading, heritage and nationhood is put into service of city boosterism, and architectural experience becomes a device for coercively pacifying individuals for economic gain.

The chapter shines a light on the complex dynamics of contemporary architecture with these issues in mind. It draws upon extensive fieldwork: interviews with the architects, artists, designers, and the users of in-situ space, making detailed observations of how people perform on site. My study traces the atmospheric rendering of 'local' nature by way of interactions between material forms, surfaces, light, and weather which encourage bodies to move in certain ways. In this manner, I proceed to show how notions of heritage can be summoned through the arrangement of material and immaterial elements, to invoke a Norwegian sensibility to nature relations, outdoor practices, and understandings of self.

Title: Urban Heritage and Socio-Environmental Justice in Houston and Amsterdam: The Intersection of Critical Mapping and Immersive Art and Design
Corresponding Author: Asma Mehan, Assistant Professor, Huckabee College of Architecture, Texas Tech University
Presentation: **LINK**

Abstract
This proposed research explores the intersection of immersive art and design, critical mapping, urban heritage, and socio-environmental justice. By bringing together these distinct fields of study, this chapter aims to highlight the potential of immersive art and design to create innovative and dynamic liminal spaces that promote inclusivity, justice, and resiliency while challenging existing power structures.

The chapter's content will begin by introducing the concept of critical mapping and its application to urban heritage and socio-environmental justice. The chapter will then explore the potential of immersive art and design to create embodied experiences that consider the cognitive and affective aspects of building for embodiment. Using case studies from Amsterdam and Houston, the chapter will illustrate how immersive art and design can be used to explore the complex relationships between heritage, socio-environmental justice, and urban space. These case studies will demonstrate the potential of immersive art and design to prompt visitors to reflect on important issues related to urban heritage, socio-environmental justice, and public space.

The chapter will also highlight the installation and research design project exhibited at Venice Biennale 2023 led by Dr. Asma Mehan and Dr. Sina Motafavi, which takes a deep dive into the sociopolitical forces shaping the tectonics of building thresholds in urban commons, with a focus on liminal spaces. The project proposes alternative modalities of co-design and co-creating urban thresholds, urban commons, and public and private dichotomies, using a dual approach incorporating architectural humanities and robotics. The project aims to create adaptable, flexible, and responsive liminal spaces that challenge the rigid boundaries between public and private spaces while exploring the potential of augmented reality to create interactive and immersive liminal spaces that facilitate a more collaborative and participatory design process.

This chapter relates to the International Handbook of Heritage and Affect section on Immersive Art and Design. The chapter provides a critical mapping framework for exploring the potential of immersive art and design to create innovative and dynamic liminal spaces that promote inclusivity, justice, and resiliency while challenging existing power structures. By focusing on embodied experiences that consider the cognitive and affective aspects of building for embodiment, artists, and designers can create powerful installations that prompt visitors to reflect on these critical issues.

The significant contribution of this chapter lies in its interdisciplinary approach, which brings together critical mapping, immersive art and design, and urban heritage and socio-

environmental justice. The chapter highlights the potential of these approaches to create innovative and dynamic liminal spaces that promote inclusivity, justice, and resiliency while challenging existing power structures. Through case studies of Houston and Amsterdam, this chapter demonstrates the potential of immersive art and design to prompt visitors to reflect on important issues related to urban heritage, socio-environmental justice, and public space in North American and European Contexts and offers a critical mapping framework for exploring these issues in greater depth.

Title: Urban Spaces and Design: Designing Immersive Heritage Experiences amidst Complex Political and Social Dynamics
Corresponding Author: Ashish Makanadar, Jain College of Engineering Belgaum
Presentation: **LINK**

Abstract
This research delves into the realm of urban spaces and design in complex urban settings, exploring the intersection of design, diversity, and social responsibility. The study seeks to answer two fundamental research questions: How can designers ensure authentic representation of diverse viewpoints, values, and narratives in immersive heritage experiences? And what guidelines can be followed to prevent the perpetuation of inequalities or marginalizations? To address these questions, the research primarily employs two distinct methods: case study analysis and document analysis. Case studies of existing immersive heritage experiences and urban design projects are thoroughly examined, providing valuable qualitative data on how diversity and social responsibility are integrated into these spaces. These case studies serve as practical illustrations of best practices and challenges in inclusive heritage experiences. In addition, the research undertakes a comprehensive document analysis, which involves scrutinizing historical records, official documents, and visual materials relevant to the development of urban spaces and heritage experiences. This method helps uncover the historical context and evolution of urban spaces and how they have addressed or failed to address diversity and social responsibility over time. Attention is given to power dynamics, emotional impact, representation, and ownership to prevent the exploitation of marginalized communities. By combining case study analysis and document analysis, this research aims to contribute to the discourse on urban design and heritage's role in shaping urban landscapes and identities. The outcomes have the potential to revolutionize design guidelines, methodologies, and critical discussions about fostering inclusivity and social responsibility in urban environments.

SECTION 5: EMERGING METHODOLOGIES

SECTION 5: EMERGING METHODOLOGIES

Silvina Fernandez-Duque, Micieli-Voutsinas & Person, Section Eds.

When

Friday, November 17, 2023
10:00 a.m. – 11:30 a.m. CT (Chicago)

Where

https://oklahoma.zoom.us/j/95459712056?pwd=RGlRcFd1dER3VEtoOG1wOURVdk1oQT09
Passcode: 96025754
Meeting ID: 954 5971 2056

Overview

How might affective heritage experiences be documented and assessed via novel, interdisciplinary research methods? Just as new technologies for exhibiting heritage have rapidly emerged over the past decade, so have new means of evaluating experiential outcomes among visitors. This section includes five overviews of emerging methodologies for documenting and evaluating visitors' experiential outcomes in heritage environments that are designed to elicit strong sensory experiences.

Paper Title / Author Last Name(s)	Access Talk
Architectural proportion beyond beauty: Psychophysics of proportion in the Kimbell Art Museum (Proietti, Gepshtein)	**LINK**
Does 'hot interpretation' depend on time? New ways of understanding why some heritage is not hot (Kocsis)	**LINK**
Public Geographies of Racial Segregation: Designing Museum Spaces to Embody Histories & Emplace Identities (Finn, Silas)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Ineffability in Critical Heritage (Sumartojo, Whitehead)
- Narrative Mapping: Tracing Exhibit Design, Narrative Structure, and Emotionally Transformative Experiences at the National Museum of African-American History and Culture (Smith)

Title: Architectural proportion beyond beauty: Psychophysics of proportion in the Kimbell Art Museum
Corresponding Author: Tiziana Proietti, Assistant Professor, University of Oklahoma
Additional Author(s): Sergei Gepshtein, Salk Institute for Biological Studies
Presentation: LINK

Abstract
Inquiries into architectural proportion have a long history dating back to the early days of architectural records. Proportional thinking was planted deeply in the architect's mind, as an aid in the process of construction of the building and as a conduit for its aesthetics. Systems of proportion were recognized as rational tools rooted in mathematical reasoning, meant to facilitate the organization of parts of the built environment into a harmonic whole. The interest in proportional thinking as a tool for design had declined by the mid-twentieth century. One reason is that the narrow and intractable issue of aesthetics of proportion has been conflated with the broader issue of experience of proportion. Consequently, recent work on architectural proportion has been mainly pursued from an historical perspective, such as through the analysis of the proportional structure of heritage buildings.

Such analyses tend to concentrate on the aesthetics of experience, where proportions are studied by means of two-dimensional drawings in plans and elevations. We observe, however, that architectural proportion is likely to have many effects on the person outside of the realm of aesthetics. These effects include perceptual, cognitive, and affective states. Understanding these states requires that we investigate human experience in realistic conditions, where the person is immersed in a three-dimensional space and is free to move. For instance, consider a person walking through a gallery framed by colonnades on both sides. The person might feel the urge to walk faster or slower depending on the rhythm of the columns, creating a sense of more or less distance to cover before reaching the final destination, and mediating the feeling of tension or relief in the course of movement. Such a broader notion of experience of proportion must be understood before the question of aesthetics of proportion is tackled within the larger picture of architectural experience.

Here we refer to architectural proportion as the ratio among dimensions within and between three-dimensional objects that constitute the built environment. We consider the realistic conditions in which architectural proportion is experienced by the moving person and ask how this experience can be elucidated by modern sciences of human perception and behavior. We illustrate this empirical approach using a series of thought experiments in design of the galleries in the Kimbell Art Museum (Forth Worth, Texas) by Louis Kahn. Meant to study the experience of the museum by the visitors, these experiments employ methods of sensory psychophysics, which is a research methodology broadly used in modern neuroscience, perceptual psychology, and cognitive science. This work is an instance of a new field of investigation that brings together architectural research and the multiple disciplines unified under the umbrella of neuroscience, which include sensory physiology, psychology, and cognitive science.

Title: Narrative Mapping: Tracing Exhibit Design, Narrative Structure, and Emotionally Transformative Experiences at the National Museum of African-American History and Culture
Corresponding Author: Samuel A. Smith, Instructor, Community College of Denver
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
Recent scholarship has highlighted the emergence of museums—alongside monuments and memorials—as important venues for presenting affective heritage. These "memorial museums" (Williams 2007; Sodaro 2018; Micieli-Voutsinas 2021) not only bear witness to past episodes of violence and tragedy, but seek to directly engage visitors by creating emotionally meaningful and memorable experiences. As such, they not only collect and display objects, but present emotional narratives as visitors move through exhibit spaces (Weinberg 1994). Geographers, in particular, have noted that exhibit spaces play a central role in these narratives (Azaryahu and Foote 2008; Ryan, Foote, and Azaryahu 2016), and developed methods for mapping and analyzing their structure and content (Smith and Foote 2016; Hanna et al. 2019). In these exhibits, museum space itself becomes a narrative medium, alongside objects, texts, photographs, films, and interactive media. However, connections between the structures, tropes, and devices used in these narratives, their spatial aspects, and their impacts on visitors' emotional experiences have not been explored in detail.

This chapter presents a method for exploring those connections, through a narrative mapping of the U.S. National Museum of African-American History and Culture. NMAAHC presents a particularly intricate narrative, in a building specifically designed around the storyline of the museum's core exhibits. Linking the structure of this narrative to the spaces of the museum's galleries—including the pathways leading visitors through the exhibit space, transitions between multiple levels, and carefully designed sightlines allowing flashbacks and foreshadowing—illustrates both the museum's narrative structure, and its affective design. Based on this narrative map, I analyze the museum's exhibits through the framework of the "Hero's Journey," extensively used in screenwriting (Campbell 1968; Voytilla 1999; Vogler 2007). In NMAAHC, visitors become archetypal protagonists: they leave the ordinary world of the National Mall, encounter and become familiar with metaphorical topographies of enslavement, resistance, and partially realized liberation, confront death and suffering, and are offered opportunities to reflect before they return, transformed, to familiar environments. This progression, articulated within museum space, shapes visitors' affective engagement and personal transformation.

This narrative mapping underscore's NMAAHC's status as a new type of narrative-focused museum, in which the visitor's entire experience centers on a central story, presented through meticulous architecture and exhibit design. Several related museums echo NMAAHC's approach and narrative structure, and merit further comparative study. But other museums present narratives in different ways: narrative mapping can also be an important tool for analyzing their presentations, both in terms of information and affective content.

Title: Does 'hot interpretation' depend on time? New ways of understanding why some heritage is not hot
Corresponding Author: Andrea Kocsis, Northeastern University London
Presentation: **LINK**

Abstract
Can digital humanities rewrite concepts from non-digital heritage studies? With the help of distant reading, my chapter aims to re-evaluate why some heritage sites do not evoke hot cognition in visitors. The term 'hot interpretation' was introduced by David Uzzell, who suggests that there is a direct emotional way in which we can interpret experiences before or without thinking them over. This emotional engagement can be fired if the experience resonates with our personal past, nationalist feelings, community values, and ideological beliefs and convictions. According to Uzzell, the same is true when visitors meet heritage sites. Uzzell found that our emotional engagement is reduced as time separates us from past events. In other words, the likelihood of emotional reactions in response to a heritage site depends on the time passed between the original traumatic event and the visit. He thought this was why the Clifford Tower in York, the scene of a 12th c. pogrom and massacre, did not affect the visitors. However, I argue that the exhibition's curation, the site's authenticity, the story-telling, and levels of immersion play a more critical role in the hot cognition than the time that has passed since the actual tragic event.

To test my hypothesis, I have analysed more than 10.000 TripAdvisor reviews about heritage sites commemorating temporally distant but culturally available tragedies and conflicts using different exhibition techniques, such as the Clifford Tower in York, the Mary Rose Museum in Portsmouth, the Sedlec Ossuary in Kutna Hora, and the South Tyrol Museum of Archaeology where Otzi the Iceman is exhibited.

Distant reading methods (Natural Language Processing, word embedding, sentiment analysis, topic modelling, etc.) allow researchers to approach large datasets that would be impossible to analyse manually. With the help of machine learning algorithms, scholars can extract patterns and trends from thousands of pages of text. This large-scale view can bring insights that might not be immediately apparent. In our case, it highlighted how the ten thousand visitors reacted to these sites of atrocities and answered whether the sites' affect on the visitor indeed depends on temporal distance or if other factors are more important.

I expect my chapter to demonstrate how interdisciplinary approaches and digital humanities methods can contribute to revisiting foundational theories accepted as axioms in heritage studies, thus opening up new ways of interpreting heritage affect. As this chapter assesses new methods for evaluating visitors' experiential outcomes in heritage environments that are designed to elicit intense sensory experiences, it can make a valuable contribution to Section 5: Emerging Methodologies.

Title: Ineffability in Critical Heritage
Corresponding Author: Shanti Sumartojo, Associate Professor of Design Research, Monash University
Additional Author(s): Chris Whitehead, Newcastle University
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
Non-representational approaches to heritage are increasingly arguing for an expanded way of understanding heritage by way of how it is sensed, felt, experienced and valued in a 'minor' valence. We extend this by considering a concept that we think is important for heritage, and could contribute new insights: ineffability. In this chapter, we discuss how ineffability can be activated as a powerful concept to reframe our understandings of heritage, and discuss how it has appeared in our own research via recent case studies. We trace a trajectory for how it could be brought to future studies of heritage, specifically through reference to creative and ethnographic practice methodologies.

Title: Public Geographies of Racial Segregation: Designing Museum Spaces to Embody Histories & Emplace Identities
Corresponding Author: John C. Finn, Christopher Newport University
Additional Author(s): Jakira Silas, Rice University
Presentation: LINK

Abstract
A long history of overtly racist housing policies and practices in the United States have resulted in urban landscapes of persistent racialized inequalities. At the same time, a swirl of individualist, bootstraps ideologies permeating contemporary American society have instilled a broad belief that systematic discrimination is a thing of the past, that upward social mobility is common, that we as individuals can simply choose to live wherever we want, and thus that we are individually responsible for both the benefits and consequences of those choices that we make. In other words, when we walk out onto the street and have a look around, what we see seems to be just individual people making individual choices about where to live, work, and send their kids to school.

This chapter centers on a traveling museum exhibition, entitled "Living Apart: Geography of Segregation in the 21st Century," that was the result of close to five years of mixed-methods research in Hampton Roads, Virginia. Specifically, we aim to demonstrate how we used both traditional and experimental methodologies, and non-traditional, non-academic modes of research dissemination, to challenge a public audience to see: (a) how socio-spatial structures perpetuate racial inequality and constrain individual agency; (b) how we—as individuals—are implicated in this story; and (c) how both individual and collective action is necessary to construct a more racially and environmentally just future.

To do this, in this chapter we will first provide an overview of the underlying research project, focusing especially on the history of housing segregation in the United States, and how we (as researchers) used both traditional and experimental methodologies to "get at" the contemporary social, environmental, and health impacts of this history. We will then detail how we went about building an exhibition for the Virginia Museum of Contemporary Art (MOCA) that uses historical documents, maps, experimental photography, didactic text, multiple interactive touchscreens, and a 650-sq-ft floor map to tell this story of the contemporary and ongoing impacts of our legacy of housing discrimination, from the scale of the individual body to the scale of an entire city (i.e. from embodied to structural). Next, we will discuss how we designed each part of the exhibition to create a multi-scalar and multi-sensory experience that allows visitors to see both the macro-level structures that produce and maintain landscapes of urban inequality, and also the human stories of individuals existing within those structures. In this section we'll give special attention to the wall-to-wall floor map that we created using ultra-high spatial resolution aerial photography. With a map scale of approximately 1:8,000, this 20' x 33' map allowed visitors to literally find themselves on the map, and as a result—either consciously or subconsciously—to "place" themselves and thus see how they are implicated in the broader story of the exhibition (see Figure 1). We will conclude the chapter reflecting on our experience of engaging in public geography to advance the cause of racial and environmental justice.

SECTION 6: AFFECT IN PRACTICE: ETHICS OF DEPLOYING AFFECT

SECTION 6: AFFECT IN PRACTICE: ETHICS OF DEPLOYING AFFECT

Perry Carter & Amy Potter, Section Eds.

When

Friday, December 1, 2023
11:00 a.m. - 1:00 p.m. CT (Chicago)

Where

https://oklahoma.zoom.us/j/96555739307?pwd=VVBxbGhHSzk4eitOUCtubzRIMGdDdz09
Passcode: 23272282
Meeting ID: 965 5573 9307

Overview

What are the ethics of deploying affects to induce audiences to feel a certain way? As technologies for inducing and measuring emotional outcomes among visitors rapidly emerge, it is critical for heritage professionals and researchers to engage in serious dialogue about the ethical concerns of deploying affect. This final section explores key ethical questions that heritage practitioners and researchers must keep in mind into the future. Seven contributions explore the ethics surrounding the deployment of affect on visitors, the emotional labor and impacts of this type of ongoing affective engagement with visitors on guides and site employees, and also the ethics of its study by researchers.

Paper Title / Author Last Name(s)	Access Talk
"It takes an emotional toll on all of them:" Considerations for the Ethics of the Technological Deployment of Affect at Plantation Museums in the U.S. South (Potter, Carter, Hanna)	**LINK**
"Van Gogh: The Immersive Experience" & Co.: Ethics in the Age of the Experience Culture and Economy (Modena)	**LINK**
Affective Dysphoria in the Hawaiian Heritage Market (Sissum)	**LINK**
Obfuscating Gender and Race in the American Frontier through Embodied Affect: Historical Fiction Tourism at the Ingalls Homestead in Desmet, South Dakota (Sheehan, Maier)	**LINK**
Ole' Sparky: Affectivity and the ethics of displaying the electric chair in McAlester, Oklahoma (Ward)	**LINK**
The symbolic cemeteries of the Biobío: embodied empathy in mourning landscapes (Martorell)	**LINK**

Participating in the *International Handbook of Affect and Heritage*, but not available for the conference:

- Ethics and Military Heritage: An affect-centered approach (Waterton, Dittmer)

Title: "It takes an emotional toll on all of them:" Considerations for the Ethics of the Technological Deployment of Affect at Plantation Museums in the U.S. South
Corresponding Author: Amy Potter, Associate Professor, Georgia Southern University
Additional Author(s): Perry Carter, Texas Tech University; Steve Hanna, University of Mary Washington
Presentation: **LINK**

Abstract
Plantation museums have a long and troubled history of Whitewashing or altogether ignoring the institution of slavery (Eichstedt and Small 2002) instead prioritizing opportunities for visitors to affectively and emotionally connect with White enslavers over the enslaved (Modlin, Alderman, and Gentry 2011). Building on the work of Potter and others, which explored the ways plantation museums used entertainment to undermine affective engagement with the lives and histories of the enslaved at plantation museums in the U.S. South (2020) this chapter will focus on two themes:

1. The ethics of technology use at sites of difficult memories, specifically how the deployment of technologies and the context of site limits and/or enhances visitor engagement with enslavement.
2. Theethics and responsibility when employing the emotional labor of guides at sites involving difficult histories.

This chapter is based on research conducted between 2015 and 2020 by Tourism RESET (Race, Ethnicity and Social Equity in Tourism) scholars at three plantation museums: Virginia presidential sites, Mt. Vernon and Montpelier, and McLeod Plantation located outside Charleston, South Carolina (Hanna et al. 2022; Potter et al 2022). At each site, researchers utilized a number of methods including visitor pre and post surveys, guide interviews, management interviews, and photo documentation of exhibits. The authors will explore the ethics involved in how technologies enhanced or limited visitor engagement with enslavement by comparing exhibit strategies deployed at Mount Vernon and Montpelier.

In 2016, Mount Vernon opened its "Lives Bound Together" exhibit representing a major investment in engaging visitors with the topic of slavery and the interconnections between enslaved people and their enslaver, George Washington. This exhibit, through the use of electronic kiosks, gave visitors access to the biographies of approximately 20 enslaved individuals who lived on Washington's plantation. Yet, its rather isolated location away from the site's historic grounds and at the end of the visitor's experience were obstacles to those who wanted to deeply engage with its content. "Lives Bound Together" reflected a central unresolved tension at Mount Vernon - to better engage visitors with enslavement while protecting George Washington's reputation (Hanna et al. 2022).

Montpelier, in contrast, had the "Mere Distinction of Colour" exhibit, an installation featuring the recorded voices and images of descendants talking about their enslaved ancestors as well as videos designed to provoke emotional responses. Survey respondents at Montpelier reported

learning more about the lives of enslaved people and that they left Montpelier feeling more empathetic for the people once enslaved on this plantation relative to survey participants at Mt. Vernon.

Finally, we will conclude with a discussion of an ethics of care around affective engagement based on lessons learned at McLeod Plantation (Potter et al. 2022) to consider the ways sites should take care of their staff and guides when sites use technologies and affective engagements to engage difficult histories.

Title: "Van Gogh: The Immersive Experience" & Co.: Ethics in the Age of the Experience Culture and Economy
Corresponding Author: Elisabetta Modena, PhD, Assistant Professor, University of Pavia
Additional Author(s): N/A
Presentation: **LINK**

Abstract
"Van Gogh: The Immersive Experience" is one of several events that have been packaged and promoted in recent years as "immersive exhibitions" on well-known painters active between the second half of the 19th century and the 20th, such as Claude Monet or Gustav Klimt. Such "exhibitions" do not display any original works, but rather consist of projections on all walls – including the floor and the ceiling – of images of the works accompanied by music, sound effects and texts. The promise is that of providing an "immersive experience," in itself therefore not a passive visit but a journey capable of enveloping the visitor and dragging her into the painter's universe in multisensory ways; this experience is "multimedia" and therefore "new" since its digital nature is able of revealing things otherwise unreachable.

Such events achieved an extraordinary success and thousands of visitors which are ready to pay entrance fees much higher than those that allow to see the same works in the flesh (a ticket for the Milan Van Gogh experience costs 24 euros).

The ethical problems that projects of this kind highlight are twofold: firstly, the work is not materially there, but it is translated (betrayed?) in ways that neither philologically respect its nature nor respect the way the author had originally imagined the relationship between the work and the viewer (think of the size of The Starry Night – 70x90 cm approx. – which is enlarged dozens of times and transformed into an animated tapestry). And secondly, the viewer is promised a simplified way to get to know an artist and his production (it is often specified that hundreds of works are presented).

In the case of Van Gogh the choice of the Dutch artist little or not at all recognized in life and who committed suicide, already the subject of numerous films, also reiterates the romantic idea of the cursed and misunderstood genius, which reaffirms its mainstream relevance and commodify not just the artist, but the scenes of nature, rural, and local life that he is so well-known for.
These projects are part of an economy of experience that proposes a spectacularization of art, dramatizing its contents to amaze and emotionally engage viewers (from a critical point of you we could consider them a sort of "art-washing" proposed to fill the cultural agendas of public and private institutions). Nevertheless, despite the general disinterest bordering on disgust on the part of most art historians who have dealt with the topic (or rather who have not dealt with it), these experiences pose questions that it would be short-sighted to underestimate: Is this a new phenomenon? To what extent can the modernist myth of the original work still resist the need for interactivity and participation? Is there a proper way to show and enjoy a work of art, and to what extent is it necessary to maintain a scientific and affectively aseptic approach in

doing so? And finally: is it possible to critically use this demand for multisensory and emotional involvement on the part of the public?
Title: Affective Dysphoria in the Hawaiian Heritage Market
Corresponding Author: Sarah Sissum, University of Florida
Presentation: **LINK**

Abstract
This chapter seeks to break down the intersection of curated affective experiences in Hawai'i put forth by competing and allied factions on the Islands. Following World War II, militarism and tourism played dominant roles in shaping the heritage landscape on Hawai'i to center a narrative of U.S. patriotism and recreational culture. American visitors experience a two-fold validation of their presence through heritage institutions, though the Islands face no shortage of international tourists. Consequentially, Native Hawaiians and their descendants have had to experience their histories through these lenses, creating a heritage terrain that is difficult to manage at best and disenfranchising at worst. Through anecdotal experience and recollections from other Native Hawaiians, as well as assemblage model theories, I trace my own struggles and those of others in embodying an authentic relationship to Hawaiian culture in spaces that have been designed and redesigned according to these narratives.

Analysis of Hawaiian heritage institutions, which I have termed the "Hawaiian heritage market," sets the stage for a critical conversation around ethical affect usage. In the Hawaiian tourism market, affect is employed heavily to distract from histories of overthrow and dispossession of the Hawaiian Kingdom that have lingering effects on Native Hawaiians to this day. Activists like Kyle Kajihiro have articulated this effect on visitors to Hawai'i, who seem to "turn off" their critical thinking when visiting the Islands. As such, many Native Hawaiians, whose culture is being harvested for tourism and heritage institutions, face unchallenged economic hardship as they are priced out of their ancestral homeland. We can see a direct link between affect usage, the behavior of heritage institution visitors, and the impact these dynamics have on local communities.

Affective analysis of the Hawaiian heritage market creates a useful framework in discussing and assessing affect usage. Affect can be described as "positive" or "negative" in relation to the responses it evokes from visitors, but the language for the effect that affect can have on people beyond the visitor will be expanded through this work. Additionally, I want to vocalize my struggle of reclaiming my culture as a half-Hawaiian woman and not knowing whether the sites I'm visiting are providing me with an authentic representation of my heritage or an imitation meant for consumption by non-Hawaiians. I believe that by exploring this disorientation and dysphoria, we can expand on existing frameworks that seek to scrutinize the active forces that shape how we interact with history and sites of memory.

Title: Obfuscating Gender and Race in the American Frontier through Embodied Affect: Historical Fiction Tourism at the Ingalls Homestead in Desmet, South Dakota
Corresponding Author: Rebecca Sheehan, Professor, Oklahoma State University
Additional Author(s): Kimberly Johnson Maier, South Dakota State University
Presentation: **LINK**

Abstract
For generations, the Little House on the Prairie historical fiction book series, by Laura Ingalls Wilder, has provided readers, young and old, with experiences of a frontier family. The series engages the reader with the Ingalls as they move from Wisconsin into the frontier of Dakota Territory. Accordingly, the series has provided an avenue for reflecting and constituting the heritage of the American Frontier. Due to their popularity, numerous tourist destinations have developed in towns featured in the book series, literally embodying the novels. As a result, people read the Little House series and then go on to seek out these sites, becoming part of the performed heritage of the American West. At the Ingalls Homestead tourist site in Desmet, SD, visitors come to watch the Laura Ingalls Wilder Pageant, which chronicles the family's settlement in the town. Visitors are encouraged to wear period dress, especially the bonnet for girls and women. Bonnets are available for purchase at the site, and female visitors young and old wear bonnets as they view the pageant and participate in activities at the homestead. Scholars have shown how the bonnet has served as a device to lessen women's contributions in the American Frontier and how it has worked to create a racialized femininity of womanhood. The Ingalls Homestead perpetuates these ideas through the affect created in the pageant and at the site. Using survey, participant observation, interview, and archival data, we explore how the embodied experiences of bonnet-wearing tourists deepens the "ideal" of whiter skinned femininity, signifying privilege and superiority to darker skinned "races." Indeed, the affect promoted by the site through the bonnet and the stories and activities surrounding it fail to acknowledge the complexity of gender and race as well as the sexism and racism in the American Frontier and the book series. Accordingly, we interrogate the ethics of such historical fiction heritage sites that misdirect realities of the past and their consequences on the present and the future. While much scholarship examines the Little House books series, no research has examined any of the tourist sites that have emerged from the popularity of the book series. Accordingly, this research begins to address this void and expands previous historical fiction tourism scholarship by explicitly examining the consequences of bolstered embodied experiences, which produce affect that obfuscates gender and race subjectivities in the American Frontier.

Title: Ole' Sparky: Affectivity and the ethics of displaying the electric chair in McAlester, Oklahoma
Corresponding Author: Katrina Ward, PhD Student, University of Kentucky
Presentation: LINK

Abstract
McAlester, Oklahoma, has a unique relationship to death—it is the site of the Oklahoma State Penitentiary, where the state's death penalty is carried out. While the current method for capital punishment is lethal injection, for many years, the electric chair was used, colloquially known as "Ole' Sparky." While the original, proof-of-concept electric chair was invented in Thomas Edison's lab in the late 1800s, "Ole' Sparky" was built in McAlester in 1915 by then executioner-hopeful Rich Owens using inmate labor to plane the wood.

The electric chair is ubiquitous in McAlester's tourism landscape and collective memory, even as the state switched to lethal injection executions. Recently, the city of McAlester has tried to fight the Oklahoma Department of Corrections (DOC) for ownership of the original chair while the DOC keeps it in a top-secret location, both claiming that the chair is an important part of the respective entities' history. Even the private Tannehill Museum houses a life-sized replica, and the city's tourism materials feature images of the electric chair with little textual and historical context.

This paper seeks to bridge carceral geographies with the affective capacities of prison tourism as spaces of difficult heritage. Using McAlester, OK, as a case study, this paper argues that the electric chair is an object McAlester residents attach meaning to and spatialize the disembodied trauma of the death penalty. A symbol of the historical past in McAlester, the electric chair stands as an affective object, and actor, in the present moment, creating visceral and memorable experiences connected to the continuation of carcerality for viewers. The context of the electric chair presents the death penalty as a "just dessert"; this assertion within the carceral landscape of McAlester serves to reinforce support for corporal punishment while harkening back to imaginaries of "frontier justice."

The politics and ethics of the electric chair's use, as an affective object of tourism, are generally not considered. McAlester's long history with the prison industrial complex and the violence it generates both within the prison and for McAlester residents more broadly creates ongoing trauma that impacts the ability of residents to process the ongoing emotional realities of the trauma. The town's proud presentation of the electric chair as a sign of technological advancement, and as a prominent object in local heritage tourism, signals that the object's affective potential to simply 'shock' visitors is more meaningful than contextualizing it within histories of racial violence and the current context of trauma for McAlester residents surrounding the death penalty.

I critique the ways McAlester engages with the electric chair as it is bound up with deeply entrenched, place-based identities centering local affective experiences of white supremacy and the prison. Here, McAlester serves as a rich place to identify the ways carcerality is fostered

through affectual politics. By using the electric chair for shock value, McAlester perpetuates harmful dark tourism practices that increase support for carcerality. This close look at an aspect of the memorial landscape in McAlester offers a crossover between affect, memorialization, and carceral political memory.

Title: The symbolic cemeteries of the Biobío: embodied empathy in mourning landscapes
Corresponding Author: Camila Martorell, Director of Heritage Conservation at Fundación ProCultura, Fundación ProCultura
Presentation: **LINK**

Abstract
The content to be covered in the chapter describes the case of the symbolic cemeteries of artisanal fishermen from Chile and the works of gendered heritage perspective towards embodied empathy and interpretation.

In the coves of artisanal fishermen on the coast of Bío-Bío, Chile, a practice persists that is believed to be 300 years old, where burials are carried out, tombs are erected, and cemeteries are built, with no deceased buried in them. These memorial landscapes, known as symbolic cemeteries, are created by the relatives of disappeared artisanal fishermen whose bodies were never returned by the sea. They are managed by the bereaved community, where the role of women is central. The rite and the subsequent maintenance of the cemeteries are generally carried out by the widows and mothers of the disappeared fishermen, since not having bodies implies they remain completely outside the national legal management and official administration of funeral spaces.

The widowed women formed a formal institution in 2014 to expedite legal procedures and access pensions and inheritances, providing solutions to the specific issues faced by widows of missing fishermen. The work of this group has generated local interest, and the visibility these mourning spaces have received recently from certain local researchers has been complemented by institutional recognition of the practice of symbolic burial. This heritage policy has allowed the acknowledgment of the symbolic burial ritual; however, the discussion about gender roles in artisanal fishing and the issues associated with presumed death seem to be overlooked in institutional discourse and overshadowed by the symbolic richness of the so-called intangible elements.

The considerations of a gendered affective heritage perspective have shown a shifted interpretation from visitors, between mortality salience, towards an embodied empathy, which the current chapter will discuss.

Title: Ethics and Military Heritage: An affect-centred approach
Corresponding Author: Emma Waterton, University of York
Additional Author(s): Jason Dittmer, University College London
Participating in the International Handbook of Affect and Heritage*, but not available for the conference*

Abstract
In this chapter we take up the oft-cited vulnerability of subjects, who are the result of a complex assemblage emergent between the human body and its material environments. Because the engineering of affective environments entails – in some small way – the re-making of the subject, it therefore entails ethical obligations. Our focus is on military heritage, which frequently aims to establish several – often contradictory -- political subjectivities: horror at war's suffering, pride in a particular nation's military efforts, respect for honourable opponents. That military heritage is political is undoubted, but considering the ethics of acting through the engineering of heritage environments has rarely been addressed. Using examples from the Australian War Memorial to London's HMS Belfast to the Pearl Harbor memorial complex, we explore the unintended consequences of military heritage work, which is not only politically contentious but frequently escapes the intentions of those doing the work.

CONFERENCE ORGANIZERS

CONFERENCE CHAIRS

Angela M. Person, PhD, is an Associate Professor of Architecture at the University of Oklahoma, where her research and teaching engage architectural history and the behavioral and emotional outcomes of the built environment. Before joining OU, she was a doctoral fellow at the Smithsonian Institution, where she was first author of the book *The Care and Keeping of Cultural Facilities* (Rowman & Littlefield, 2014). She is co-editor of two additional scholarly books, *Renegades: Bruce Goff and the American School of Architecture* (2020) *and Affective Architectures: More-than-Representational Geographies of Heritage* (Routledge, 2021).

Jacque Micieli-Voutsinas, PhD, is an Assistant Professor and Co-Director of the Graduate Program of Museum Studies at the University of Florida, Gainesville. She is a critical museum and heritage studies scholar with research and teaching expertise on 9/11 memory and landscapes of terrorism, broadly defined. Her research program explores the evocative power of places of difficult heritage to cultivate public emotion (such as fear, empathy, and hope) and generate a collective sense of community in the wake of traumatizing events. She is particularly interested in trauma-informed museum practices and the pedagogical power of heritage landscapes to advance or impede social change. Drawing on anti-racist, queer, and feminist theories of intersectionality, affect, and emotion, her work on heritage landscapes critically interrogates dominant narratives of cultural memory and questions of historical justice.

SECTION 1 ORGANIZERS

Andrea Jelić is an architect, researcher, and educator working at the intersection of architecture and enactive-embodied cognition. Through this interdisciplinary lens, her research explores how the built environment affects the lived-living body—i.e., the body in its experiential, psycho-physiological, and social dimensions. Dr Jelić is an Assistant Professor in Space for Healthy Organizations at KU Leuven, within research groups Research[x]Design (Department of Architecture) and Building Physics and Sustainable Design (Department of Civil Engineering). She is an Advisory Council member of ANFA—Academy of Neuroscience for Architecture and faculty member in the Master program "Neuroscience applied to architectural design" at IUAV University of Venice. Her main research interests include the interplay between spatial design, organizational dynamics, and well-being at work, social sustainability, and (learning to) design for the diversity of bodies and user experiences.

Aleksandar Staničić is an architect and assistant professor at the Chair of Methods of Analysis and Imagination at the Faculty of Architecture and the Built Environment at Delft University of Technology in the Netherlands. Previously he was Marie Curie Postdoctoral Fellow at TU Delft (2018-2020), postdoctoral fellow at the Aga Khan Program for Islamic Architecture at MIT (2017-2018), and research scholar at the Italian Academy for Advanced Studies, Columbia University (2016-2017). His most recent work includes edited volume War Diaries: Design After the Destruction of Art and Architecture (University of Virginia Press, 2022), and numerous research articles in The Journal of Architecture, Footprint, Architecture and Culture, and others.

SECTION 2 ORGANIZERS

Audrey Reeves, PhD, is an assistant professor of political science at Virginia Tech. She is currently working on a book manuscript, *Affect and World Politics: Governing Bodies, Hearts, and Minds at Museums and Memorials*. This work uses feminist theories of affect and emotion to broaden understandings of security governance. Building on feminists' insistence that politics is embodied, it suggests that security governance includes not only propositional forms of expertise and influence (e.g., military strategy, academic papers), but also affective and experiential knowledges passed on through organized bodily movement. Museum curators and architects intervene in security governance when they orchestrate bodily interactions with museum and memorial spaces. Those interactions generate powerful emotional experiences that shape citizens' understandings of acceptable and unacceptable militarized activity. Thus, affective expertise plays an important role in democratic deliberation and consensus building surrounding the questions of the legitimate use of force.

Jacque Micieli-Voutsinas, PhD, is an Assistant Professor and Co-Director of the Graduate Program of Museum Studies at the University of Florida, Gainesville. She is a critical museum and heritage studies scholar with research and teaching expertise on 9/11 memory and landscapes of terrorism, broadly defined. Her research program explores the evocative power of places of difficult heritage to cultivate public emotion (such as fear, empathy, and hope) and generate a collective sense of community in the wake of traumatizing events. She is particularly interested in trauma-informed museum practices and the pedagogical power of heritage landscapes to advance or impede social change. Drawing on anti-racist, queer, and feminist theories of intersectionality, affect, and emotion, her work on heritage landscapes critically interrogates dominant narratives of cultural memory and questions of historical justice.

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SECTION 3 ORGANIZERS

Pete Froslie is the Director of the School of Visual Arts at the University of Oklahoma and Professor of Art, Technology and Culture. Froslie has long been fascinated with the relationship between global political and economic structures and emerging issues of climate and environmental change. Froslie has traveled twice to the Arctic Circle to collect a variety of digital assets, including underwater recordings of melting ice in Svalbard fjords and video footage of wildlife and human impact in the area. These expeditions are part of Froslie's multi-year project, *Leviathan: The Aesthetics of Capital*, which has included using chemical processes to extract rare earth metals from electronic waste to help answer the question "How best can we see capital?" Froslie received his MFA from the Studio for Interrelated Media at MassArt.

Heidi Boisvert, Ph.D., is a new media artist, experience designer, creative technologist, researcher, and writer who creates groundbreaking games, web interactive, augmented reality and transmedia storytelling experiences for social change, as well as large-scale networked performances in dance and theatre using bio-expressive technology. Heidi founded and serves as the CEO and Creative Director of the future Perfect lab, a boutique creative agency that works with non-profits, cultural and educational institutions to develop imaginative and playful applications of integrated media and emerging technology. She was formerly the Multi-Media Director at Breakthrough, a global human rights organization, where she designed, developed and virally propagated a wide range of new media and pop culture campaigns that helped raise awareness and instigate policy change on pressing social issues.

Felipe Flores is an Ecuadorian architect and Ph.D. student in Planning, Design and Construction at the University of Oklahoma. His research, "Unveiling Indigenous Dwelling Patterns in Western Amazonia," seeks to discover regional planning policies and design standards that would respect Indigenous rights to self-determination and territorial sovereignty and how these policies could be linked to climate change mitigation strategies and biodiversity preservation. Flores earned his MArch from the University of Illinois at Urbana-Champaign through a Fulbright scholarship. In 2015, Flores founded the design studio *FG Arquitectos* after receiving a BArch from the *Universidad Católica del Ecuador*. The studio specializes in environmentally responsible design and construction systems, focusing on the possibilities of recycling, on-site clean energy production, water harvesting and reuse, high and low-tech hybrids, the investigation of local materials, and the reactivation of local ecologies.

SECTION 4 ORGANIZERS

Rusaila Bazlamit, Ph.D., is a digital designer and visual communicator, lecturer and researcher mainly in design and digital media, and an experimental artist. She has been lecturing in areas of architecture, design, digital and interactive media, media and communication in Jordan and Australia. Currently, she is an academic at the University of Melbourne, Australia. Rusaila founded Lab Tajribi | Experimental Expressions. Her practice employs experimentation, with different tools, media, and modes of expression. She is interested in design activism, social justice and politics of representations. Rusaila has exhibited several digital and video art projects, interactive installations, and photography work worldwide. Rusaila obtained her PhD in Design from Curtin University, Australia. She also has an M.Sc. Degree in Design and Digital Media from University of Edinburgh, Scotland and a B.Sc. Degree in Architecture from Jordan University, Jordan.

Suhail Dahdal, Ph.D., is an award-winning filmmaker and multimedia artist. He holds a Doctorate of Creative Arts from the University of Technology, Sydney, and currently teaches digital media and is the head of the mass communication department at the American University of Sharjah. He is also the founder and the creative director of Fifth Wall Immersive Media Lab, an XR Media startup based in the UAE. Suhail has over 30 years of experience creating interactive immersive films, experiences, and educational games that challenge the traditional mode of storytelling while preserving the power of a story well told. His passion is

creating advocacy and socially themed immersive narratives with the aim of engaging youth in their culture and heritage.

SECTION 5 ORGANIZERS

Silvina Fernandez-Duque is director of Future Projects in the Levine Institute for Holocaust Education at the United States Holocaust Memorial Museum in Washington, DC. Silvina explores the potential of emerging technologies in museums, researching and prototyping new experiences for visitors and learners, with a particular focus on difficult history. She has experience in video production, web content development, user experience, and evaluation. Silvina has presented at Museum Computer Network, Museums and the Web, Visitor Studies Association, and Serious Play conferences.

Angela M. Person, PhD, is an Associate Professor of Architecture at the University of Oklahoma, where her research and teaching engage architectural history and the behavioral and emotional outcomes of the built environment. Before joining OU, she was a doctoral fellow at the Smithsonian Institution, where she was first author of the book *The Care and Keeping of Cultural Facilities* (Rowman & Littlefield, 2014). She is co-editor of two additional scholarly books, *Renegades: Bruce Goff and the American School of Architecture* (2020) *and Affective Architectures: More-than-Representational Geographies of Heritage* (Routledge, 2021).

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SECTION 6 ORGANIZERS

Perry L. Carter, PhD, is an Associate Professor at Texas Tech University. Most of his work over the past 20 years has concerned issues of race, gender, tourism, and human environment interactions. His work in particular revolves around how Whiteness constructs spaces for itself while relegating residual spaces for raced Others. His other work in tourism has centered on the African American experience.

Amy E. Potter, PhD, is an Associate Professor of Geography at Georgia Southern University in Savannah, Georgia. She has conducted extensive fieldwork in the Caribbean and the US South. Her most recent research intersects tourism, memory, and race. She is the co-author of Remembering Enslavement: Reassembling the Southern Plantation Museum (UGA Press 2022). She is also a research fellow for Tourism RESET (Race, Ethnicity, and Social Equity in Tourism).

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