



UNIVERSITY OF
WATERLOO

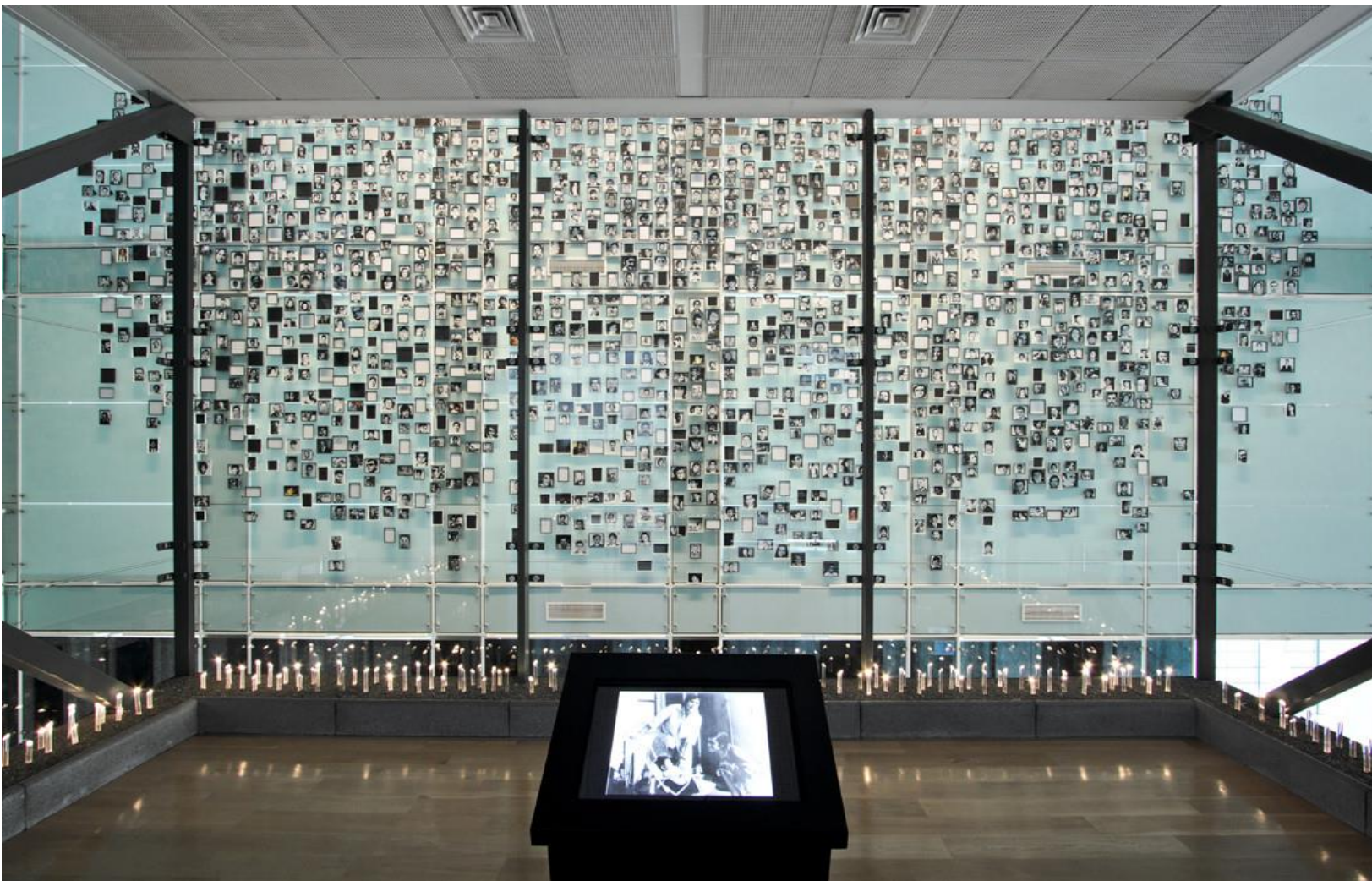
FACULTY OF ENGINEERING
SCHOOL OF ARCHITECTURE

ARCH 684: Designing for (in)justice: Museums and the Difficult Past

Instructor: Dr Anwar Jaber | anwar.jaber@uwaterloo.ca

Office Hours: by appointment, office 2011

Class Details: Wednesdays | 9:30 am – 12:20 pm | ARC 2026



Museum of Memory and Human Rights, Santiago, Chile (Nico Saih/ArchDaily)

1. Territorial Acknowledgement

We acknowledge that the University of Waterloo is located on the traditional lands of the Neutral, Anishinaabeg and Haudenosaunee peoples. The earliest peoples were hunter/gatherers of, whom we know only by the artifacts they left behind. The first people encountered by Champlain were the Cholonon “people of the deer” - peaceful Iroquoians. Their neighbours were the Neutral and Petun peoples, along with the Hurons farther north, and south the Anishnaabeg Missisaugas.

The University is situated on the Haldimand Tract, the land granted to the Mohawk of the Six Nations that includes 10 kilometres on each side of the Grand River in 1794 by George III. They came there in exile from their traditional lands in New York State. They reside now on the largest [by population] First Nations Reserve in Canada. They are the direct neighbors of Waterloo Architecture.

We also acknowledge the generations of settlers who have made their home here among us. Often they were looking for the refuge our native ancestors had prepared for them. Text provided by Professor William Woodworth Raweno:kwas, Elder in Residence. For more information, check: [here: https://uwaterloo.ca/engineering/about/territorial-acknowledgement](https://uwaterloo.ca/engineering/about/territorial-acknowledgement)

2. Course Description

This course will take the students on a journey of museums of (in)justices from around the globe. Focusing mainly on memorial museums that display devastating events like imprisonment, discrimination, massacres and many others, the course will discuss these museums from a comparative, global perspective while paying attention to the specificity of each of them, the conditions of their design construction and the ways they communicate or miscommunicate these events. The course will include an interactive approach, including lectures and workshops, where we will spatially analyze key museums and think about schematic/speculative design proposals, spatial interventions or installations in response to the analysis.

3. Course Goals and Learning Outcomes

By the end of the course, students are expected to:

1. Critically engage in discussing museums as physical and symbolic structures from global contexts.
2. Understand memorial museums in relation to their purpose, past, and their experience in the present.
3. Analyze a case study through architectural, urban, contextual as well as socio-political perspectives.
4. Engage in discussions, presentations, and class-wide activities.
5. Design a project as required in response to the course content.
6. Formulate a well-structured project approach through peer discussions.
7. Write a project brief addressing key theoretical grounding, conceptual development, and design plan.
8. Communicate ideas and concepts visually and in in-class presentations.

4. Course structure

The course will be divided into two modules:

Module 1: Lecture-based

Module 2: Project-based

In Module 1, the students will be introduced to the theoretical grounding of memorial museums and the different approaches to understanding them, both as physical and symbolic structures. They will then be introduced to curation for a difficult past in preparation for assignment (2). The module will also include assignment (1), where students will be asked to analyze a memorial museum of their choice. The class in this module will start with a lecture, followed by an open discussion in groups.

In Module 2, the course shifts to be project-based, where students will work intensively on their final project. This will also include 1-1 reviews with the instructor, as well as peer-led reviews to allow for peer learning and exchanging knowledge.

Groups:

Students will work in pairs. The class will be divided into 6 groups.

5. Course Requirements and Assessment

Please find below the required assignments for this course:

Requirements	Grade % On-campus students	Deadline
1. Case study analysis (pairs)	25%	Feb 7 th
2. Final project (pairs)	45%	
2.1 Project brief and mood board presentations and submission	15%	Feb 28 th
2.2 Project submission	15%	March 20 th
2.3 Project defence	15%	March 27 th , April 3 rd
3. In-class participation	15%	On-going
4. Attendance	15%	On-going
5. Lecture reflections (optional)	3% added to the final calculated grade	Optional, should be submitted within 2 hours after each lecture.

Note: Assignment guidelines for assignments 1 and 2 will be shared separately.

3. In-class Participation:

In-class participation is essential in this course. You are encouraged, and required, to ask questions and make comments during the class. The base of the discussion will be lecture material and readings. Your participation must be critical and within the topic of the class. I understand that not all students feel comfortable expressing their ideas in public. Please note that there are no right or wrong questions, and you should not feel pressured to talk. Sometimes, one small question opens a new window for

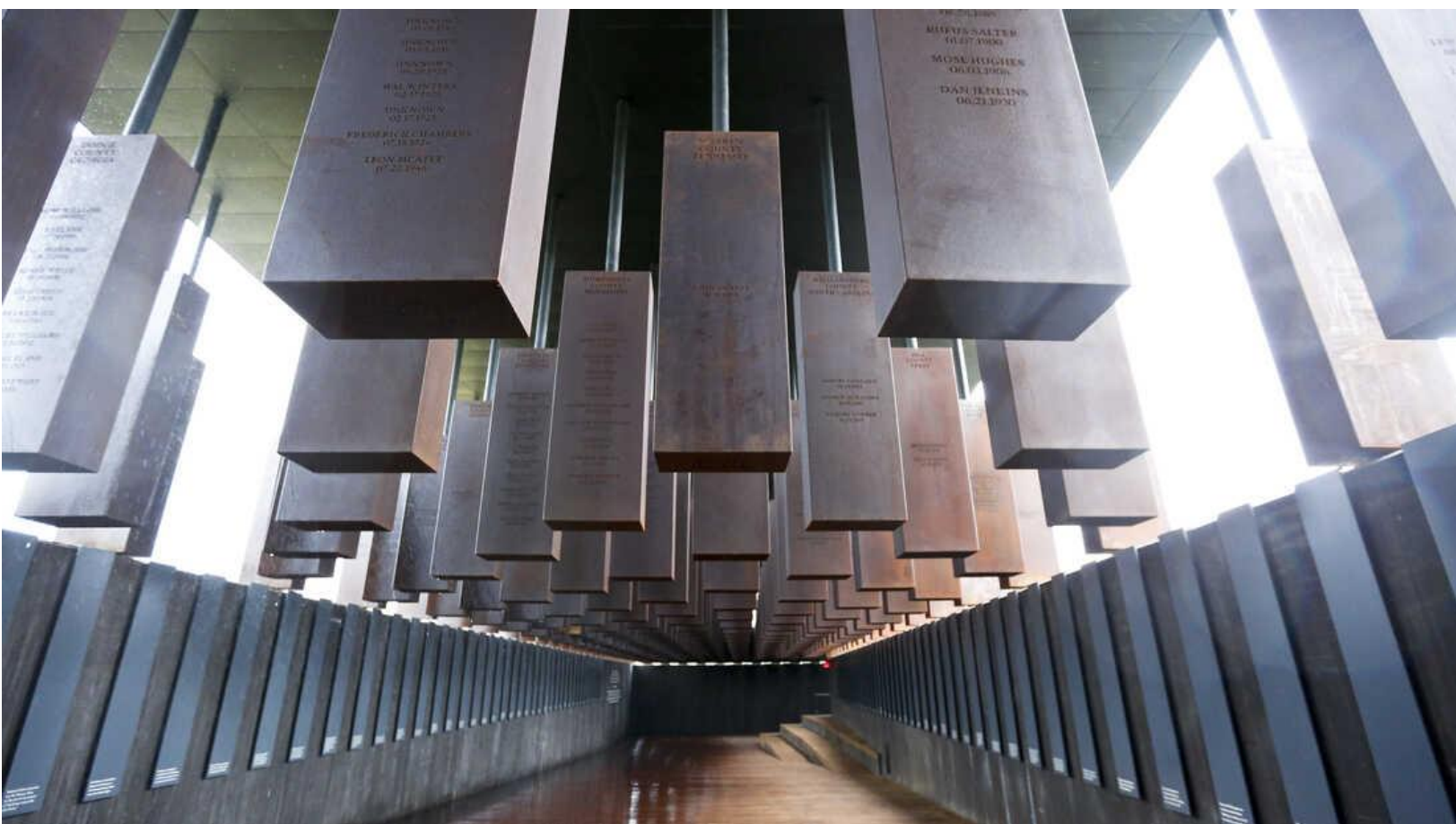
discussion and shows a new perspective. Your participation makes the course more engaging and offers you an opportunity to discuss your ideas and think critically. If you feel like you want to participate digitally, you could post a question in the course's Teams chat, or you could send it to me directly. If you have any issues, please feel free to reach out directly to the instructor.

4. Attendance:

Your attendance and participation are part of your final assessment in this course. Please note that in addition to submitting your coursework, you must attend all the classes unless you have a specific situation that needs to be discussed with the instructor. Students are required to submit evidence if they need to be absent (i.e. plane ticket). Attendance will be taken every class. If you have religious holidays that will keep you away from class, these must be communicated with the instructor during the first two weeks of the term.

5. Lecture reflections (optional):

Students are encouraged to submit lecture reflections after each lecture to get bonus grades. They should be no longer than 200 words and submitted within 2 hours after the class (by 2:20 pm on the day of the class). To be eligible for the bonus, students must submit reflections for **all the lectures**, and each **must be submitted on lecture day**. You are **not allowed** to submit them all together at the end of the term.



The National Memorial for Peace and Justice to honor thousands of people killed in racist lynchings in Montgomery, Ala. Photo by Brynn Anderson/AP

6. Topics and Schedule

	Week	Date	Details
Module 1: Lecture-based	W1	January 10 th	Course Introduction
			Critical Approaches to Museology and Memoryscapes: Non-western and Indigenous Approaches to Museums Key readings: Prianti, Desi Dwi, and I. Wayan Suyadnya. 2022. "Decolonising Museum Practice in a Postcolonial Nation: Museum's Visual Order as the Work of Representation in Constructing Colonial Memory." <i>Open Cultural Studies</i> 6 (1): 228–42.
	W2	January 17 th	Kreps, Christina. 2006. "Non-Western Models of Museums and Curation in Crosscultural Perspective." In <i>A Companion to Museum Studies</i> , edited by Sharon Macdonald, 457–72. Wiley-Blackwell. Onciul, Bryony. 2015. <i>Museums, Heritage and Indigenous Voice Decolonizing Engagement</i> . Routledge. Onciul, Bryony. 2014. "Telling Hard Truths and the Process of Decolonising Indigenous Representations in Canadian Museums." In <i>Challenging History in the Museum International Perspectives</i> , edited by Jenny Kidd, Sam Cairns, Alex Drago, and Miranda Stearn, 33–46. England and USA: Ashgate.
	W3	January 24 th	Class TBD due to instructor's commitment
			The Memorial Museum: Dark Tourism and Memorialization Williams, Paul. 2007. <i>Memorial Museums: The Global Rush to Commemorate Atrocities</i> . Berg Publishing. Sodaro, Amy. 2018. <i>Exhibiting Atrocity: Memorial Museums and the Politics of Past Violence</i> . Rutgers University Press. Walter, Tony. 2009. "Dark Tourism: Mediating between the Dead and the Living." In <i>The Darker Side of Travel: The Theory and Practice of Dark Tourism</i> , edited by R Sharpley and PR Stone, 39–55. Aspects of Tourism, Channel View Publications and Multilingual Matters.
	W4	January 31 st	
	W5	February 7 th	Assignment 1: Case Study Presentations
			Inside the Museum: Curating the Troubled Past The New Yorker, dir. 2021. "A Broken House" — <i>Re-Creating the Syria of His Memories, Through Miniatures</i> . https://www.youtube.com/watch?v=gyDEcXLbOZs&t=557s .
	W6	February 14 th	

			<p>Opatow, Susan. 2015. "Historicizing Injustice: The Museum of Memory and Human Rights, Santiago, Chile." <i>Journal of Social Issues</i> 71 (2): 229–43.</p> <p>Kemp-Rotan, Renee. 2018. "Injustice Poetic: Monument, Museum, And Metaphor." <i>Log</i>, no. 44: 114–23.</p> <p>Wang, Aileen June. 2021. "Curating to Remember Injustice: Exhibitions on Toyo Miyatake and Roger Shimomura." In <i>Socially Engaged Art History and Beyond: Alternative Approaches to the Theory and Practice of Art History</i>, edited by Cindy Persinger and Azar Rejaie, 215–23. Cham: Springer International Publishing.</p>
		February 21st	Reading Week – No class
Module 2: Project-based	W7	February 28 th	Assignment 2.1 presentations and submission
	W8	March 6 th	Mini studio – Final project desk reviews
	W9	March 13 th	Mini studio – Final project peer reviews
	W10	March 20 th	Course Conclusion: The Future of Museums Final project submission
	W11	March 27 th	Final Project defence
	W12	April 3 rd	Final Project defence

7. List of Museums Related to the Course

Below is a list of museums that will be discussed in/of interest to this course. Please note that this list is not exhaustive, and any additional suggestions by students are welcome:

- Kigali Genocide Memorial Centre, Kigali, Rwanda
- Museum of Memory and Human Rights, Santiago, Chile
- Museum of Yasser Arafat, Ramallah, Palestine
- The Palestinian Museum for Prisoner Movement Affairs, Abu Dis, Palestine
- Yad Vashem: The World Holocaust Remembrance Center, Israel
- United States Holocaust Memorial Museum, Washington DC, USA
- The National September 11 Memorial & Museum, New York, USA
- The Legacy Museum, Montgomery, Alabama, USA
- Sleuk Rith Institute, Phnom Penh, Cambodia
- The House of Terror, Budapest, Hungary
- The Canadian Museum for Human Rights, Winnipeg, Manitoba, Canada

And many others!

8. Late Work

Assignments that are handed in late will receive an initial penalty of 5% on the first calendar day late and a 5% penalty per calendar day thereafter. After 5 calendar days, the assignment will receive a 0%. Only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the Graduate Student Services Co-Ordinator (archgradoffice@uwaterloo.ca) and accepted by the Graduate Office. Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: <https://uwaterloo.ca/coronavirus/instructor-information-and-resources#absence>.

9. CACB Accreditation

The BAS/MArch program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board as described [here](#). This course addresses the CACB criteria and standards that are noted on the Accreditation page of the School of Architecture [website](#).

Based on the CACB Student Performance Criteria (SPC), this course meets the following criteria :

- B1: Critical Thinking and Communication, assignment 1, 2
- B4: Cultural Diversity and Global Perspective, assignment 1
- A2. Design Skills, assignment 2
- A3. Design Tools, assignment 2

10. Course Delivery Platforms & Communication

To organize materials and communication outside of weekly in-person sessions, we will use the following:

LEARN – Official communication, work submission, and grade recording and release.

MS TEAMS – Used for supplementary discussions outside of in-person class time. Students will be added to the course team in the first week of class.

11. COVID-19 Special Statement & Declaration of Absence

Given the on-going situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

If you feel sick and cannot come to class, please make sure you complete the declaration of absence:

<https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-absence-graduate-students>

12. Fair Contingencies for Emergency Remote Teaching

To provide contingency for unforeseen circumstances, the instructor reserves the right to modify course topics and/or assessments and/or weight and/or deadlines with due and fair notice to students. In the event of such challenges, the instructor will work with the Department/Faculty to find reasonable and fair solutions that respect rights and workloads of students, staff, and faculty.

13. Mental Health Support

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (<https://uwaterloo.ca/campus-wellness/>) and Counselling Services (<https://uwaterloo.ca/campus-wellness/counselling-services>).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (<https://good2talk.ca/>) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

14. Equity, Diversity and Inclusion Commitment

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this:

A) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

B) You can reach out to either the [Undergraduate office](#), [Graduate office](#), or interim Director ([Maya Przybylski](#)). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

C) You can choose to report centrally to the Equity Office. The Equity Office can be reached by emailing equity@uwaterloo.ca. More information on the functions and services of the equity office can be found here: <https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office>.

D) [Racial Advocacy for Inclusion, Solidarity and Equity \(RAISE\)](#) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident using their [online form](#).

15. Academic integrity, grievance, discipline, appeals and note for students with disabilities

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check [the Office of Academic Integrity](#) for more information.]

Grievance: A student who believes that a decision affecting some aspect of their university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for their actions. [Check [the Office of Academic Integrity](#) for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

In general, you are required to undertake work that you represent as yours by yourself, without copying or adapting work by other, with the exception of work that you derive from others and in turn credit to those others. 'Others' includes AI tools. All work derived from others must be appropriately cited.

AI Policy: Permitted in this Course with Attribution: In this course, students are permitted to use Generative AI Tools like ChatGPT and Midjourney to support their work. In order to maintain academic integrity, students must disclose any AI-generated material they use and properly attribute it. This disclosure should include AI generation whether in whole or part, including images, designs, in-text citations, quotations, and references.

The full extent of images and text passages should be cited. The following statement in assignments may be used to indicate general use of a Generative AI Tool: "The author(s) acknowledges the use of [Generative AI Tool Name], a model developed by [Generative AI Tool Provider], in the preparation of this assignment. The [Generative AI Tool Name] was used in the following way(s) in this assignment: [indicate, e.g. grammatical correction, gathering sources, generating specific images, etc]."

Caution: When using AI tools, it is important to be aware that the user data supplied might be utilized for training AI models or other purposes. Consequently, there is no guarantee that the information you provide will remain confidential. Instructors and students should exercise caution and avoid sharing any sensitive or private information when using these tools. Examples of such information include personally identifiable information (PII), protected health information (PHI), financial data, intellectual property (IP), and any other data that might be legally protected.

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals.

Note for students with disabilities: AccessAbility Services, located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course. It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.

16. Selected Bibliography

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- Buda, Dorina Maria, Anne-Marie d'Hauteserre, and Lynda Johnston. 2014. "Feeling and Tourism Studies." *Annals of Tourism Research* 46 (May): 102–14.
- Cohen, Erik H. 2011. "Educational Dark Tourism at an in Populo Site: The Holocaust Museum in Jerusalem." *Annals of Tourism Research* 38 (1): 193–209.
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- Jaber, Anwar. 2024. "Hiding Behind Colonial Roots: Investigating the Reconstruction of the Palestinian Presidential Headquarters (the Muqata'a) in Ramallah." In *Architectures of Hiding Crafting Concealment / Omission / Deception / Erasure / Silence*, edited by Rana Abu Ghannam, Emelie Desrochers-Turgeon, Pallavi Swaranjali, and Federica Goffi, 153–64. Routledge.
- Kemp-Rotan, Renee. 2018. "Injustice Poetic: Monument, Museum, And Metaphor." *Log*, no. 44: 114–23.
- Khader, Jamil. 2019. "Dystopian Dark Tourism, Fan Subculture, and the Ongoing Nakba in Banksy's Walled Off Heterotopia." In *Tourism and Hospitality in Conflict-Ridden Destinations*, edited by Rami K Isaac, Erdiņ Çakmak, and Richard Butler, 137–52. London and New York: Routledge.
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- TED, dir. 2021. *Jim Chuchu: Why Are Stolen African Artifacts Still in Western Museums?* | TED. <https://www.youtube.com/watch?v=fAJ18o5mw70>.
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