

AN LIVING ARCHIVE OF LOST THINGS

Instructors:

Lola Sheppard (coordinator)	lsheppar@uwaterloo.ca
Michael Fohring	michael.fohring@uwaterloo.ca
Marie Paule MacDonald	mpmacdonald@uwaterloo.ca
Val Rynnimeri	vrynnimeri@uwaterloo.ca
Quan Thai	quan.thai@uwaterloo.ca

Teaching Assistants:

Adrian Hutchinson	a8hutchinson@uwaterloo.ca
Carlo Rosel	crosel@uwaterloo.ca

We acknowledge that the School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River.

(see references here: <https://uwaterloo.ca/engineering/about/territorial-acknowledgement>)

What, then, to make of objects? In a culture being redefined by the way it consumes, what to make of people who collect things, who keep things? What to make of the personal archives, the private universes, the physical stabs at permanence and immortality that collectors create?

William L. Hamilton, NYTimes

It could even be maintained that objects thus seasoned by human contact possess a kind of moral force. They insist upon human solidarity and suggest obligations to the generations who have been silenced, drawing us into some covenant with them.

Seamus Heaney, *Place, Pastness, Poems*

Nowhere, it can be claimed, is social memory more forcefully and publicly enshrined than in the built monument. But the monument is a rare and special instance, one in which two otherwise divergent and contradictory practices come together. The two enterprises are that of the architect and that of the archivist.

Kent Kleiman, *Archiving/Architecture*

01: INTRODUCTION AND PREMISE

Humans have collected artefacts, objects, art works, plants, animals, and much else, for millennia. As societies, we often collect objects deemed to be of the highest value, although how that value is established is often debated. However, one might also think about “vernacular” objects and cultural practices, just as one might speak of vernacular architecture – objects, practices, knowledge systems of everyday life—those most at risk of being lost to our ever shifting collective memory. As societies, we are in an era of rapid transformation, constantly confronted with the loss of knowledge systems, cultural practices, artefacts, ecologies, languages, technologies, making the desire to collect, preserve, disseminate lost knowledges and objects, feel even more pressing. For instance,

- 26 languages are lost every year
- Roughly 2 plant species are lost every year
- Between 100 and 10,000 animal species are lost every year
- Digital formats lose relevance every decade, whether it be music, image, photographic or moving image formats (although some come back to life)
- Every year, various craft knowledge are lost.¹
- Food traditions and heirloom species are lost, as globalization erases local cultural specificity.

¹ For instance, there is the Red List of Endangered Crafts in the UK which evaluated 244 crafts and found 56 crafts to be critically endangered, in that country alone. The Japan Craft 21 is dedicated to revising lost crafts and even established a School of Traditional Building Arts in Kyoto, as part of this effort

Various societies have sought to preserve knowledge systems, and pass them onto the next generation, whether it be vernacular construction systems, cooking traditions, or traditional craft practices whose art form is held as unique knowledge by master craftsmen. We attempt to preserve disappearing languages, to preserve evidence of disappearing species, or rekindle traditional cultural practices erased by colonization.

An archive is a place in which public records or historical materials are preserved. A “living archive” is a collection of materials presented in a way that allows for the expression, exhibition, documentation and preservation of a sentiment or movement in a particular community. How do we try to preserve, remember and or regenerate the lost things or disappearing knowledge systems? How do we accommodate ever-expanding collections? How does an archive adapt to the growing “losses”? Who has the right to create such a collections? Where are the objects, knowledge systems, cultural practices preserved? How do collections/archives deal with questions of restitution and the impacts of colonization as key contributors to cultural and bio-diversity erasure? How does preservation intersect with questions of cultural and ecological sustainability?

The institutions dedicated to collecting, storing, preserving, displaying, and re-animating these Lost Things and Knowledge Systems vary, from art and natural science museums, to libraries, to archives, to cultural and language centres. For the purpose of this studio, we will use the term “living archive” to include artefact storage as well as spaces for preserving and sharing knowledge with a large or selective public. The author Umberto Eco noted: “You will accumulate more knowledge and more books as you grow older, and the growing number of unread books on the shelves will look at you menacingly. Indeed, the more you know, the larger the rows of unread books. Let us call this collection of unread books an antilibrary.”² The living archive might be the artifactual equivalent to the anti-library, incomplete, ever growing, filled with things (material and immaterial) that prod at us to uncover more.

You will be asked this term to reflect on a lost knowledge system, and to envision an organization/institution/living archive that enables the preservation, and perhaps rekindle the lost or disappearing knowledge systems.

Questions which emerge are:

- What constitutes something that should be archived? What “deserves” to be archived? This is an opportunity to consider underappreciation for these systems, and perhaps realizing their important and relevance in current society.
- Who has collected these artefacts and where do they belong?
- Why is it important to preserve these artefacts? How do we decide what gets preserved and what doesn’t?
- Who preserves, who collects, who remembers? How do we deal with restitution of stolen artefacts, objects, destroyed languages or knowledges. Can architecture negotiate the political?

These are broad questions which cannot be fully answered but are worth considering.

02: STUDIO STRUCTURE & METHODOLOGY

The studio will be grounded by in-depth research and observation in the first weeks of the studio and is organized such that research and design continue to feedback on each other through most of the term. The studio encourages speculations, independent thinking, and the positioning of architecture within larger disciplinary and inter-disciplinary discussions. The studio also intends to reflect on, and challenge, our current design and representational tools and how these serve to reify specific design

² Nassim Nicholas Taleb, *The Black Swan: The Impact of the Highly Improbable*. New York: Random House, 2010.

outcomes. A critical intended outcome of the studio is for students to reflect on the very role of Architecture, as a tool for cultural critique and how design serves a larger agenda than merely the arrangement of spaces.

The course will be structured around a single project, broken into four phases. Detailed descriptions will introduce each phase of the project. The course will be structured to enable students to move effectively across scales, with the term project divided into several sub-phases.

Below is the outline of key studio phases in greater detail:

P1: DOCUMENTING LOST THINGS

This two-week assignment will ask students to select their Lost Thing(s), consider what are the sub-elements of Type, how are they classified, how do we engage with them, how might we reactivate them. [Individual]

P2: PRECEDENT RESEARCH

Students will look comparatively at two precedents that will offer programmatic, spatial or siting references and analyze how they compare or differ. [Work in pairs]

P3.1: HOUSING THE ARCHIVE

We will develop schematic design with a focus on concept, translation to spatial strategies, movement, spatial sequences, using section and model as critical design tools [Individual]
Students will be given key spaces they need to accommodate, but will also be invited to inflect the program and spaces to reflect the need for preserving and/or reanimating their Lost Things or Knowledge Systems.

P3.2: ENGAGING LOST THINGS – FRAGMENT

You will explore a fragment of your building at a more detailed, human, tectonic scale of 1:50, using the physical model as a critical tool. [Individual]

P3.3: TECTONICS & ATMOSPHERES

Learning from the Fragment and preliminary design, students will develop their building to consider questions of structure, material expression, use, atmospheres, etc. using drawings and models [Individual]

P0: LIBRARY SEMINARS

Every Monday and Thursday morning (except review days) half the studio groups will meet in the library for 30-40 minutes and half the members of a studio group will present for 5 minutes research they have done on an architect from the selected list of architects. This is effectively an architectural “Show and Tell”. Students must select at least 1 architect from each era noted in the studio list.

The intent is to look critically at buildings and the work of an architect. This “assignment” should not take you more than 30-45min, every two weeks. No formal presentation is required, just bring a book on your selected architect and be able to talk about what you liked about their work, and what specific building you analyzed, and what you took from it. You must use books from the library, no online sources.

Other students will be required to make notes on the projects/architects presented. This will be worth 10% of your grade. Attendance is mandatory and forms a key portion of your grade for this part of the project.

03: PEDAGOGICAL OBJECTIVES OF THE COURSE

By the end of the studio, students should be able to demonstrate a clear ability to:

- understand the notion of an IDEA in architecture and how this translates to/ informs a FORMAL SPATIAL AND TECTONIC STRATEGY
- understand the role of RESEARCH in generating ideas about culture, site, program, and tectonics.
- develop and articulate a CRITICAL POSITION relative to discourse, site and program and material expression.
- develop a CLEAR SPATIAL AND MATERIAL STRATEGY for a building and site.
- develop a project across a range of SCALES—from site strategy through to structural and tectonic considerations.
- exhibit dexterity and understanding of SCALE, CRAFT, and ARCHITECTURAL LANGUAGE
- work through a range of REPRESENTATION modes, from drawing to model making
- demonstrate a degree of ARCHITECTURAL LITERACY with regard to precedent and strategies in architecture.

The studio fulfills the following CACB accreditation requirements:

- A1 Design Theories, Precedents and Methods; A2 Design Skills; A3 Design Tools; A4 Program Analysis; A5: Site Context and Design; A8 Design Documentation; B1 Critical Thinking; B4 Cultural Diversity and Global Perspectives.

04: SCHEDULE AND STUDIO ATTENDANCE

Studio hours: Mondays and Thursdays:
9:30am-12:30pm, 1:30pm – 5:30pm

Office Hours: on request

Week 01 Priorities				
SEPT	RESEARCH	M 04	am pm	NO CLASSES
		Th 07	am pm	STUDIO INTRO P1 HANDOUT – DOCUMENTING LOST THINGS
Week 02				
SEPT	RESEARCH	M 11	am pm	Group Seminar
	[MPM Lecture <i>On Restitution</i>]	Th 14	am pm	Desk Crits
Week 03				
SEPT	RESEARCH	M 18	am pm	PIN UP – Hand in
	[LS Lecture <i>On Spatial Analysis</i>]	Th 21	am pm	P1 REVIEWS P2 HANDOUT – PRECEDENTS Arriscraft Lecture
Week 04				
SEPT	RESEARCH	M 25	am pm	Group Seminar
	[J. Holland Lecture] [VR Lecture <i>On Soane & Collecting</i>]	Th 28	am pm	Desk Crits
Week 05				
OCT	RESEARCH	M 02	am pm	PIN UP – Hand in

	[LS Lecture <i>Documenting Site</i>]	Th 05	am pm	P2 REVIEW P3 HANDOUT – PROJECT Arriscraft Lecture
Week 06				
OCT		M 09	am pm	Thanksgiving Reading Week
		Th 12	am pm	Reading Week
Week 07				
OCT	CONCEPT	M 16	am pm	SITE VISIT
	Lecture: QT <i>Thinking Site & Concept</i>	Th 19	am pm	Group Seminar
Week 08				
OCT	SPATIAL RELATIONSHIPS	M 23	am pm	Desk Crits
		Th 26	am pm	Desk Crits
Week 09				
OCT	SPATIAL SEQUENCES	M 30	am pm	Desk Review (Final Project – ass. proposal)
	PLAN/SECTION	Th 02	am pm	PIN -UP Arriscraft Lecture
Week 10				
NOV	CIRCULATION	M 06	am pm	Desk Crits
		Th 09	am pm	P3.1 MID REVIEW P3.2 HANDOUT
Week 11				
NOV	STRUCTURE	M 13	am pm	Desk Crits
		Th 16	am pm	Desk Crits Arriscraft Lecture
Week 12				
NOV	SPATIAL FRAGMENT	M 20	am pm	P3.2 – SPATIAL FRAGMENT (1:50 ish) (LS away)
	[MF Lecture <i>Materials & Atmospheres</i>]	T 23	am pm	Desk Crits
Week 13				
NOV	ATMOSPHERES	M 27	am pm	Desk Crits
		Th 30	am pm	PIN-UP (all drawings)
Week 14				
DEC	TYING IT TOGETHER	M 04	am pm	Last day of classes Desk Crits
		Fr 09	am pm	Plotting Deadline to ACM
Week 15				
DEC		M 11	am pm	P3.3 FINAL REVIEW

Studio attendance: The studio will be entirely in-person. We cannot stress enough how important it is to work in studio, to benefit from peer-to-peer learning. You are expected to be in studio all day on studio days. (Breaks for lunch, coffee, library or lab use is, of course, permitted.) If you miss desk-crits, reviews, lectures, without a satisfactory explanation, this will also result in a 0 in your participation grade. Class attendance and participation play a key part in the course & will form part of the participation grade.

We will encourage peer-to-peer learning, asking students to join in discussions about fellow student's projects, ask questions, and participate in regular, but more informal pin-up sessions. The studio sessions will include lectures, individual desk-critiques, group discussions, pin-ups and formal reviews. Detailed descriptions will introduce each project. Lectures and other presentations will be given in conjunction with each introduction.

Field Trip Costs

The required Field trip to Toronto will cost approximately \$25, to cover the costs of the bus. The exact amount will be confirmed in the first weeks of term.

05: COURSE DELIVERY PLATFORMS & COMMUNICATION

To organize materials and communication outside of 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.

The studio will be entirely in-person unless new COVID restrictions are put in place. Should this occur, we will switch to online platforms.

Course Time Zone

All dates and times communicated in the document are expressed in Eastern Time. Eastern Standard Time (EST, UTC–05:00) applies November to March and Eastern Daylight Time (EDT, UTC–04:00) applies from March to November.

COVID-19 Special Statement

Given the continuously evolving 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.

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.

Accommodation: Should students require accommodation due to illness, they must provide a Verification of Illness Form to support their requests. [Check <https://uwaterloo.ca/registrar/current-students/accommodation-due-to-illness> for more information.]

Student Notice of Recording

There is no plan to record any lectures, classes, presentations at the time of writing this syllabus. Should COVID rules change and recording be necessary, the course's official *Notice of Recording* document is found on the course's LEARN site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document.

06: EVALUATION

Students will be graded on the work performed during this course. Grading will be based on the degree to which submitted work satisfies the requirements and objectives of each assignment. In addition, grading will reflect student participation, commitment, effort and improvement over the 13 weeks of the course. The weighting of the projects throughout the term is as follows:

Project 1 (research):	15%
Project 2 (precedent):	12.5%
Project 3.1 (mid-term):	12.5%
Project 3.2 (Fragment):	10%
Project 3.3 (final project):	40%
Participation in library seminars:	10%
Total:	100%

Each project will be graded in part on weekly progress, as well as final outcomes. Class attendance and participation play a key part in the course and will form part of the participation grade. Attendance at all the Arriscraft Fall lecture series will also be required. Students are expected to take notes and submit photocopies of these at the end of the term.

The specific basis for the evaluation of each project will be identified in individual project handouts. Grades will be posted on LEARN within 2 weeks of deadline/review.

Note: You must receive a passing grade in **P3.3** in order to pass the course. The passing grade for ARCH 293 is 60%.

Presentation at Final Reviews: While studio reviews are not evaluated per se, attendance and presentation of work is mandatory. Students who fail to present their work without prior agreement with a studio professor will receive a 10% grade deduction on the project, over and above any late penalties that might apply.

Hand-In and Digital Submissions:

You are required to have hard copy print-out for all pin-ups and formal reviews unless otherwise noted. We will also ask you to print out (B&W tiling is fine) for every desk crit or present working models, depending on the phase of the project. This enables better discussions and feedback.

For all digital upload submissions, it is the students' responsibility to verify that the upload worked, that the file size and preview of the upload are correct.

Late Work

Assignments that are handed in late will receive an initial penalty of 20% on the first calendar day late and a 5% penalty per calendar day thereafter. After 4 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 Undergraduate Student Services Co-ordinator and accepted by the Undergraduate 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/academic-information#accommodations>).

06: RESOURCES

Communication with Studio Coordinator and Faculty

During the course of the term, the professor may need to send communications to ARCH 293 students. It is required that each student confirm their current active email address with the

Undergraduate Student Service Coordinator during the first week of class. Any correspondence regarding studio matters can be addressed to lsheppard@uwaterloo.ca. If you have concerns regarding the course, you can contact the coordinator, the TAs, or the Undergraduate Advisor, Becky Moore. You can also contact the Class Representatives and ask them to raise a question or concern to any of the above mentioned people.

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.

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 directly in the present may be the most effective means of addressing the issue.

B) You can reach out to either the Undergraduate office, or 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.

07: AVOIDANCE OF ACADEMIC OFFENSES

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 <https://uwaterloo.ca/academic-integrity/> for more information.]

Grievance: Students, who believe that a decision affecting some aspect of their university life has been unfair or unreasonable, may have grounds for initiating a grievance. Students should read Policy #70, Student Petitions and Grievances, Section 4. When in doubt, students must contact the department's/school's administrative assistant who will provide further assistance.

Discipline: Students are expected to know what constitutes academic integrity, to avoid committing academic offenses, and to take responsibility for their actions. Students who are unsure whether an action constitutes an offense, or who need help in learning how to avoid offenses (e.g., plagiarism, cheating) or about 'rules' for group work/collaboration should seek guidance from the course instructor, academic advisor, or the Associate Dean of Science for Undergraduate Studies. For

information on categories of offenses and types of penalties, students should refer to [Policy #71](#), Student Discipline. For information on typical penalties, students should check [Guidelines for the Assessment of Penalties](#).

Appeals: A decision or penalty imposed under Policy 33 (Ethical Behavior), Policy #70 (Student Petitions and Grievances) or Policy #71 (Student Discipline) may be appealed, if there is a ground. Students, who believe they have a ground for an appeal, should refer to [Policy #72](#) (Student Appeals).

Exam Period Travel: Student travel plans are not considered acceptable grounds for granting an alternative examination time.

7.1: AI Sources

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing academic offenses, and to take responsibility for their actions. 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.

A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course professor, academic advisor, or department or faculty representatives. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to <http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm>

AI Policy: Permitted in this Course with Attribution

In this course, students are generally not permitted to use Generative AI Tools like ChatGPT and Midjourney to support their work. If AI is used, 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.

08: NOTE FOR STUDENTS WITH DISABILITIES

[AccessAbility Services](#), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If students require academic accommodations to lessen the impact of their disability, they should register with AccessAbility Services at the beginning of each academic term.

Accommodation: Should students require accommodation due to illness, they must provide a Verification of Illness Form to support their requests. [Check <https://uwaterloo.ca/registrar/current-students/accommodation-due-to-illness> for more information.]

09: RECOMMENDED READINGS

* denotes on LEARN and TEAMS - ** denotes on reserve

Wild Things: The Material Culture of Everyday Life. Judy Attfield. (Bloomsbury Publishing, 2000)

**Do Artifacts Have Politics?* Langdon Winner, *Daedalus*, Winter 1980, vol 109. MIT

- speaks more broadly about artifacts at a larger scale, ie infrastructure and new industrial technologies that are designed to address a specific question in a community, vs. a design that takes a clear political stance.

"Introduction," *The Social Life of Things: Commodities in Cultural Perspective*. ed. Arjun Appadurai, Cambridge Univ. Press, 1986.

**Archiving/Architecture*, Kent Kleinman, 2001.

- speaks about the conception of architecture as inherently an archival tool, in tandem with the conception of architecture being a built artifact.

***The Museum: From its Origins to the 21st Century*, Owen Hopkins, 2021

- starts with the *Wunderkammer*, ends with curating

**The Future of Civic Museums: A Think Piece*, Peter Latchford Black Radley, March 2018

- https://www.nationalmuseums.org.uk/media/documents/publications/civic_museums_think_piece.pdf

**The Modern Cult of Monuments*, Alois Riegl, 1903

***The Possibility of an Absolute Architecture*. Pier Vittorio Aureli. MIT Press, 2011.

On Restitution:

- <https://historyreclaimed.co.uk/looting-restitution-and-gas-an-update-on-the-benin-bronzes/>
- <https://www.lrb.co.uk/the-paper/v43/n16/adewale-maja-pearce/strewn-with-loot>
- https://www.lemonde.fr/afrique/article/2023/01/30/benedicte-savoy-restituer-les-uvres-d-art-africaines-c-est-reparer-le-passe_6159893_3212.html
- <https://news.artnet.com/art-world/benin-bronzes-in-museums-1967773>

Collège de France colloquium on Restitution: Bénédicte Savoy and Felwine Sarr

- <https://www.college-de-france.fr/fr/agenda/colloque/museotopia-reflexions-sur-avenir-des-musees-en-afrique>

RECOMMENDED VIDEOS/MEDIA SOURCES

On Heritage

"[Ruinophilia](#)" lecture by Lindon Neri of Neri & Hu at Daniels back in March

- ties into questions of the monument, memory, representations/readings of the past offers interesting for ways of thinking about the repurposing of a building if we go that way, but also, perhaps, a way of thinking about the treatment of the artefacts themselves

"[Hardcore Heritage](#)": RAAAF's Latest Experiment in Historical Preservation

- references a few of RAAAF's projects which manifest their ideas of what they term "hardcore heritage," which explores ideas of editing architectural remnants rather than simply preserving them as a means of revealing something new, or as they put it, "awakening" them to potentially be reused, or "generating new from old"

On collections

<https://peabody.harvard.edu/video-almost-lost-arts-traditional-crafts-and-artisans-keeping-them-alive>

On Decolonizing Museums and Memorial Spaces

<https://www.gallery.ca/for-professionals/media/press-releases/the-national-gallery-of-canada-creates-a-new-department-of>

<https://www.gallery.ca/collection/collecting-areas/indigenous-ways-and-decolonization>

MOMA - note that MOMA did not hold work by an African-American architect in its collection prior to covid, just one textile design item

<https://www.moma.org/calendar/exhibitions/5219>

<https://www.bloomberg.com/news/articles/2017-10-25/walter-hood-on-the-international-african-american-museum>

Repurposed Museums

Chipperfield - Neue Nationalgalerie

<https://www.youtube.com/watch?v=18LhGZbXyWk>

Humbolt Forum

<https://www.theguardian.com/culture/2021/sep/09/berlin-museum-humboldt-forum>