

Critical Approaches to Architectural Preservation and Cultural Heritage

Marisa Angell Brown (marisa_brown@brown.edu)

Spring 2018

MON 3 – 5:30pm

4 Credits

Location: Seminar Room, John Nicholas Brown Center for Public Humanities

Office Hours: Tue 1-3pm (by appointment) or other times by appointment.

Course Overview

This course examines the modern fields of preservation and cultural heritage from a historical and critical point of view to better understand their formation, evolution, current condition and the issues integral to their future. We explore such thorny topics as the “invention” of tradition and the relationship between heritage programs and nationalism, the evolution of the global cultural heritage industry, the story of preservation institutions in the United States and abroad, the rise of cultural heritage crimes in conflict zones, public history and memorials at “sites of conscience,” and the emergence of digital preservation and “experimental preservation.”

Our approach will be both theoretical and practical – we will read and discuss significant texts that question our understanding of history, tradition, heritage and preservation, but we will discuss them in the context of specific case studies. Throughout the course, we will ask new questions informed by the field of [critical heritage studies](#) about the political uses of heritage, its economic value, its relationship to violent conflict and urban development, and its claims about culture. What buildings, sites and rituals should receive more focused attention from preservationists and heritage professionals? What new types of sites should be interpreted and marked – and what role does design play in interpretation? How can these fields engage new communities in conversations about heritage? Which institutions and individuals are bringing energy and relevance to these fields, and what can be learned from them? These are all questions that we will ask and discuss together. In its approach and assignments, this course is ideal for students who intend to work in the field of architectural preservation and cultural heritage, including at

Learning Outcomes

Through readings, discussion, site visits and assignments, students will learn about the history of the preservation and cultural heritage fields and will be given the tools to think critically about them. This will be particularly valuable for those students that plan to work in these fields. In addition, students will have opportunities to:

- Hear about preservation and heritage projects in development in the Providence area from a range of heritage professionals who will be guest speakers at our seminar;

- Learn how to write a formal analysis of a building, space or site – a critical skill for anyone going into these fields or adjacent fields in architecture, planning and place-making;
- Develop research skills by conducting primary research in local libraries and archives;
- Develop public presentation skills in class-room and public presentations throughout the course;
- Understand the process by which buildings and sites get named to the National Register of Historic Places by submitting a National Register proposal to the Massachusetts Historical Commission.

Course Requirements and Policies

Over 14 weeks, students will spend 2.5 hours per week in class (35 hours total). Required reading for the seminar is expected to take up approximately 7 hours per week (98 hours total). Researching, writing, revising, and presenting two short papers, a final oral public presentation and a final written National Register of Historic Places proposal is estimated at 180 hours over the course of the semester. There is a required 6-hour site visit to the University of Massachusetts Dartmouth campus (30 minutes from Providence) on Saturday, April 7 and participation at the Hacking Heritage unconference on March 10, 2018 is encouraged.

Total time breakdown:

- Class time: 33 hours
- Required reading: 84
- Assigned written commentaries and slide upload assignments: 2 hours
- Researching and Writing Short Paper 1: 8 hours
- Researching and Writing Short Paper 2: 18 hours
- Revising Short Paper 2 into a Public Presentation: 2 hours
- Researching, writing and revising the Final Project, including team meetings: 26 hours
- Site Visit: 7 hours

Readings

All of the readings for the course are available either online through Canvas as PDF files or for purchase at the bookstore. On Canvas, you will find University statements on inclusion and disabilities, along with policies including plagiarism – please familiarize yourself with these documents. Announcements about events and updates that are specific to our course will be found on Canvas as well, and we will use Canvas to upload images of particular sites relevant to our readings, as noted in the syllabus.

Assignments and Grading

If students must miss a class, they should inform the instructor as soon as possible. Any student who misses a class will be required to email reflections on that week's readings to the instructor by Friday at 12pm of the missed seminar week. If students think they might be late in submitting an assignment, they should speak to the instructor.

Assigned Written Commentaries and Presentations: 15%

There are assigned commentaries and presentations, as noted in the syllabus. Please read the syllabus carefully and make a note of when these assignments are due.

Short Paper 1, due February 23, 2017: 15%

Choose one building, monument, heritage collection or space that you can visit in person and write a paper evaluating the ways in which its design (its visual, physical, spatial or other sensory qualities) reflects, invokes, interprets or critiques ideas about particular communities or historical moments. The aim of this paper is to develop and hone skills of formal analysis that are integral to the work of preservation and cultural heritage. Paper length: 1,000 to 1,500 words.

Short Paper 2, due March 19, 2017: 25%

Write a 2,500-word proposal for establishing and interpreting a "site of conscience" in Rhode Island. The site chosen may have historical, political, social or environmental significance and must be a place that has not (yet) been designated as a heritage site by any organization in a meaningful way. The site must actually exist in Rhode Island now and be reasonably accessible to the public, and your proposal should reflect the readings we have done so far.

This is a proposal, not an analytical paper. You should describe the history and location of the site, as well as its current state (ideally, you can visit this site and can take photographs for inclusion in the proposal) based on primary or archival and secondary-source research. The historical section of the proposal should be about 1/3 of the overall paper. Archives that may be useful to you include the City Archives on the 5th floor of City Hall if your site is located in Providence for street maps and occupancy reports for particular addresses going back to the 19th century (Deputy Archivist Caleb Horton can be reached at 401-421-7740, ext 314), the [State Archives](#) at 337 Westminster Street, and the Rhode Island Collection at the Providence Public Library (including their [photo repository](#)). The City Archives and the Providence Public Library do not have a comprehensive online catalog, so you would want to call and speak with the librarians there if you think they may have relevant material.

The proposal should lay out a thoughtful and reasoned argument for why your chosen site would enrich or alter public knowledge about a particular issue and it should address the specific ways in which the site would be interpreted to the public (i.e., environmental installations like plaques or signage, docent-led tours, audio or digital self-guided tours, etc.). It should also include a list of potential "partners" – organizations, businesses or

people who might partner in establishing and developing this site, and may include short descriptions of programs that might be designed to engage specific audiences with the site. The project proposal should be about 2/3 of the overall paper. If you have photographs of your site, or of other “sites of conscience” that have relevance to your proposal, please number and caption them and include them at the end.

Final Oral Presentation on April 30, 2018 (location TBD): 20%

Give a 5-7 minute slide presentation on your “sites of conscience” proposal to an audience of Brown students, faculty and staff as well as members of the interested public. After individual presentations, the group will take audience questions and participate in a group discussion about the project and the sites. Each student will bring a presentation poster mounted on foam core that will be exhibited during and after the presentation.

Final Project, due May 15, 2017: 25%

Prepare a National Register of Historic Places nomination for key buildings on the campus of the University of Massachusetts at Dartmouth in Dartmouth, MA. In all, Paul Rudolph designed seven buildings on the campus of UMass Dartmouth between 1963 and 1985. Two of those buildings are now eligible for designation on the National Register of Historic Places, as construction was completed in 1966, more than 50 years ago. Students will meet with local staff of the Massachusetts Historical Commission to understand the parameters and requirements of a National Register nomination, but will prepare and submit the proposal independently. A finished proposal includes a narrative statement of the site’s significance, a developmental history of the building from inception to the present, a map of the site, photographs of the site, a bibliography of sources that mention the buildings and site, and site and building plans.

There is mixed feeling within the preservation movement in the US toward modern and Brutalist architecture; as these buildings hit their 50th birthdays, many more will be landmarked through the National Register process, which tends to consider sites that are 50 years and older. Students working on this project will participate in one of the central means by which citizens and preservation non-profits can work to protect important buildings and sites in their communities, and will gain a deeper understanding of how preservation works at the federal and state levels.

Schedule of Assignments and Readings

Week 1 (1/29) / Introduction

Outline of the Course and Syllabus

The Post-WWII Reconstruction of Warsaw and Current Debates around Confederate Monuments as Case Studies in Preservation Issues: slide presentation and group exercises.

Week 2 (2/5) / How Do We Use the Past?

Assignment: Please upload to Canvas 1-2 slides of a heritage or preservation project that has a complex relationship with nationalism by 5pm the day before class and come to class prepared to share with everyone your thoughts about it in the context of our readings.

Questions: What is the relationship between heritage sites and nationalism? Does heritage have any value at all if it is not nationalistic? Can we think of examples? What would a heritage project look like that was critical of its historical relationship to nationalism?

Eric Hobsbawm, "Inventing Tradition," in Eric Hobsbawm and Terence Ranger, eds, *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983): 1-14.

David Lowenthal, Introduction, *The Past Is a Foreign Country -- Revisited* (Cambridge: Cambridge University Press, 2015): 1-30.

Benedict Anderson, "Census, Map, Museum," in *Imagined Communities* (Verso: New York, 1991 [orig 1983]): 163-185.

Eugenia Herbert, "Curzon Nostalgia: Landscaping Historical Monuments in India," *Studies in the History of Gardens and Designed Landscapes* 32:4 (2012): 277-296.

Peruse some tourist/travel articles or websites, especially articles related to visits to the Taj Mahal made by Princess Diana and Prince William/Kate Middleton with our readings in mind.

Week 3 (2/12) / The Emergence of the Global Cultural Heritage Industry

Assignment: Please upload to Canvas 1-2 slides of a particular heritage site by 5pm the day before class, and come to class prepared to share with everyone some critical thoughts on how this site participates or critiques the "culture industry." Note: we will spend the last 30 minutes of class discussing the readings relevant to Short Paper 1, due February 23.

Questions: How does viewing heritage programming as an economic driver limit or change the heritage programs that we produce? Can we say that there is such a thing as art or culture under global capitalism? What are reasons for the value or significance of heritage that are not related to economic development? What would a project look like that was critical of the relationship between heritage and capitalism?

Theodor Adorno, "The Culture Industry: Enlightenment as Mass Deception," in *Dialectic of Enlightenment*, Max Horkheimer and Theodor Adorno (London: Verso, 1986): 94-136.

Neil Asher Silberman, "Discourses of Development: Narratives of Cultural Heritage as an Economic Resource," *Heritage and Tourism*, ed. Russell Staiff, Robyn Bushell and Steve Watson (London and NY: Routledge, 2013):213-225.

ICOMOS, *Heritage as a Driver of Development* (Adopted at UNESCO, Paris -- The Paris Declaration, 2011), 6 pages.

Nezar AlSayyad, "Global Norms and Urban Forms in the Age of Tourism: Manufacturing Heritage, Consuming Tradition," in *Consuming Tradition, Manufacturing Heritage*, ed. Nezar Al Sayyed (Routledge): 1-17.

Steve Watson, "Country Matters: The Rural-Historic as an Authorised Heritage Discourse in England," *Heritage and Tourism*, ed. Russell Staiff, Robyn Bushell and Steve Watson (London and NY: Routledge, 2013): 103-126.

Rodrigo de Azeredo Grünwald, "Pataxó Tourism, Art, Culture and Authenticity," M. Smith and M. Robinson, eds., *Cultural Tourism in a Changing World: Politics, Participation and (Re)Presentation* (Boulder: Channel View, 2006): 203-214.

Readings relevant to Short Paper 1:

- Vincent Scully, "Art and Architecture Building, Yale University," *Architectural Review* 135 (May 1964): 324-332.
- Ben Willis, "How an Architect 'Reads' a Building (Non-Architects Edition)," *Common Edge*, October 26, 2016 (<http://commonedge.org/how-an-architect-reads-a-building-non-architects-edition/>)

Week 4 (2/19) / The Governance of Heritage Sites

Assignment: Short paper 1 due by Friday, February 23, 2017 at 3pm. Please put a printed copy in my mail box at the John Nicholas Brown Center for Public Humanities. Note: we will end class with a 15-minute discussion of the Hacking Heritage unconference on March 10 and how to participate.

Questions: what is the relationship between globalization and preservation? Does the current pace of globalization explain our quickening interest in preservation and heritage? What are alternative models for how heritage might be managed internationally? What is the relationship to loss/war and moments of interest in preservation? How has power/responsibility for heritage funding shifted over the course of the 20th-21st centuries? What are some ramifications of this shift?

Guest Speaker: Hasan Udin-Khan, Distinguished Professor of Architecture and Preservation, Roger Williams University

Roger-Pol Droit, "A Need to Reconstruct" and "To Protect and Safeguard," in *Humanity in the Making: Overview of the Intellectual History of UNESCO 1945-2005* (Paris: UNESCO, 2005): 43-56 and 131-150.

Charlotte Joy, "UNESCO and Becoming a World Heritage Site," Chapter 3 of *The Politics of Heritage Management in Mali: UNESCO to Djenné* (Walnut Creek, CA: Routledge, 2011): 75-92. [Rock online]

"The First General Assembly of ICOMOS – 1965," *Scientific Journal - Thirty Years of ICOMOS* (1995): 3-6

UNESCO, *Convention Concerning the Protection of the World Cultural and Natural Heritage* (Adopted by the General Conference at its 17th Session, Paris, November 16, 1972), 16 pages.

UNESCO, *Nara Conference on Authenticity in Relation to the World Heritage Convention* (Paris: UNESCO, 1995). Selections include Knut Einar Larsen, Preface, xi-xiii; "Nara Document on Authenticity," xxi-xxiii; Herb Stovel, "Working Toward the Nara Document," xxxiii-xxxvi; Bernd von Droste and Ulf Bertilsson, "Authenticity and World Heritage," 3-15.

Richard Kurin, "Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal," *Museum International* 56: 1-2 (2004): 66-77.

Philip Jodidio, Ed., *The Aga Khan Historic Cities Programme: Strategies for Urban Renewal* (Prestel, 2011). Selections include His Highness the Aga Khan, "Protecting the Past, Inspiring the Future," 7-11; Luis Monreal, "The Future of Historic Cities," 12-21; and Christophe Bouleau, "Monument Conservation," 33-37.

3-min Promotional video on the work of the Lab at Google's Cultural Institute in Paris:
<https://www.google.com/culturalinstitute/about/>

Spend some time on the websites of the following organizations and come to class prepared to discuss your thoughts on commonalities and differences among them:

- UNESCO's World Heritage List: <http://whc.unesco.org/en/list/>
- The Aga Khan Trust for Culture: <http://www.akdn.org/our-agencies/aga-khan-trust-culture>
- Google's Cultural Institute: <https://www.google.com/culturalinstitute/about/>

Week 5 (2/26) / Architectural Preservation in the US: Challenges and Opportunities

Assignment: we will begin with short presentations of no more than 3 minutes each on the sites you chose for your writing assignment the week previously in which you will present your analysis of your site to the class. Please bring your laptop to class or upload your presentations to Canvas and we can access them from my laptop.

Guest Speaker: Brent Runyon, Executive Director, Providence Preservation Society

Questions: What we can posit as some of the effects of preservation moving from a citizen-led effort to a public bureaucratic system, to a neoliberal, corporate-funded system? Are there audiences that the preservation movement has historically excluded and is this related to the power structures with which it is linked? How can preservation organizations reach new communities today? How can we think about the new interest in climate change among preservationists?

Selections from William J. Murtagh, *Keeping Time: The History and Theory of Preservation in America* (Hoboken: John Wiley and Sons, 2006, 3rd Ed): Chapter Two, "The Preservation Movement and the Private Citizen Before World War II," 11-23; Chapter Three, "The Preservation Movement and the National Trust for Historic Preservation," 25-35; Chapter Five, "Government and Preservation Since World War II," 47-61; Chapter Eight, "Historic Districts," 87-98;

Shaun Eyring, "Special Places Saved: The Role of Women in Preserving the American Landscape," *Restoring Women's History through Historic Preservation*, ed. Gail Lee Dubrow and Jennifer B. Goodman (Baltimore: Johns Hopkins Press, 2003): 37-57.

Rayner Banham, "The Embalmed City," *New Statesman* (April 12, 1963): 528-530.

Selections, Max Page and Randall Mason, eds., *Giving Preservation A History: Histories of Preservation in the United States* (New York: Routledge, 2004): Briann Greenfield, "Marketing the Past: Historic Preservation in Providence, Rhode Island," 163-184.

Selections from Max Page, *Why Preservation Matters* (New Haven: Yale University Press, 2016): Chapter Three, "How Americans Preserve," 43-67; Chapter Four, "Preservation and Economic Justice," 69-101.

Everett L. Fly, "Historic Preservation: Diversity in Practice and Stewardship," *Bending the Future: Fifty Ideas for the Next Fifty Years of Historic Preservation in the United States*, ed. Max Page and Marla Miller (Amherst: University of Massachusetts Press, 2016): 83-87.

Week 6 (3/5) / Sites of Conscience

Assignment: please upload to Canvas 1-2 slides of a particular "site of conscience" that you have been to and that affected you by 5pm the day before class, and come to class prepared to share with everyone some thoughts on effective ways of interpreting, designing or programming such spaces. Note: we will end class with a 20-min discussion of the Short Paper Assignment, due March 19.

Guest Speaker: Julian Bonder, Associate Professor of Architecture, Roger Williams University and Principal, Wodiczko + Bonder

Questions: What kinds of sites have been over- and under-memorialized? What kinds of sites are due for recognition? What role does design play in public history sites and has this role changed over time?

Max Page, "Difficult Places," *Why Preservation Matters* (New Haven: Yale University Press, 2016): 129-161.

Liz Sevckenko, "Sites of Conscience: New Approaches to Conflicted Memory," *Museum International* 62 (1-2): 20-25.

Read content on the website of the International Coalition of Sites of Conscience:
<http://www.sitesofconscience.org/en/home/>.

Selections from Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford: Stanford University Press, 2003): "Introduction," 1-10 and "Memory Sites in an Expanded Field: The Memory Park in Buenos Aires," 94-109.

Daniel Bluestone, "Toxic Memory: Preservation of EPA Superfund Sites," *Buildings, Landscapes and Memory: Case Studies in Historic Preservation* (New York: Norton, 2011): 256-269.

Julian Bonder, "On Memory, Trauma, Public Space, Monuments and Memorials," *Places* 21:1 (Spring 2009): 62-69.

"Memory is a Verb," interview with Krzysztof Wodiczko and Julian Bonder, *Architecture Boston* 15:3 (Fall 2012): 46-51.

James E. Young, "The Counter-Monument: Memory against Itself in Germany Today," *Critical Inquiry* 18:2 (Winter, 1992): 267-296.

Please watch the 3-min video on the National Lynching Memorial in Montgomery, Alabama, being built by the Equal Justice Initiative:
https://www.youtube.com/watch?v=cOb2xpoXe_I

3rd Annual Hacking Heritage Unconference / Saturday, March 10 / 9am to 4pm

Plan to attend this day-long unconference on preservation and cultural heritage at Smith-Buonanno Hall, organized by the John Nicholas Brown Center for Public Humanities and Cultural Heritage with community partners including the Haffenreffer Museum, Providence Preservation Society, Preserve Rhode Island, RISD, the Providence Public Library, DesignXRI, the National Park Service RI and others; please consider submitting a session proposal on a topic of your interest (could be something relevant to your final project!). Details to come.

Week 7 (3/12) / Experimental Preservation

Assignment: please upload to Canvas 1-2 slides of the site you have chosen for your Short Paper by 5pm the day before class, and come to class prepared to share preliminary thoughts about your choice.

Questions: Is experimental preservation an art practice or preservation practice – and does the distinction matter? Is it likely to get traction outside of academia and academic architectural practice? Must it take a critical approach, or can experimental preservation be playful and uncritical? What forces would we imagine would align against experimental preservation approaches and why?

Frederic Jameson, "Nostalgia for the Present" in *Postmodernism, or The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991): 279-296.

Selections from *Bending the Future: Fifty Ideas for the Next Fifty Years of Historic Preservation in the United States*, ed. Max Page and Marla Miller (Amherst: University of Massachusetts Press, 2016): Neil Harris, "Historic Preservation and the Life Cycle," 106-109; Rem Koolhaas, "Cronocaos," 132-135; Suleiman Osman, "Preserving the History of Gentrification," 189-193; and Jorge Otero-Pailos, "Pollution," 194-200.

Rem Koolhaas, *Preservation Is Overtaking Us* (New York: GSAPP Transcripts, 2014): 1-104, but only about 45 pages of text.

Jorge Otero-Pailos, "Experimental Preservation," *Places Journal* (September 2016), 19 pages. <https://doi.org/10.22269/160913>.

Bryony Roberts, "Competing Authenticities," *Future Anterior* 12:2 (Winter 2015): 1-11.

Selections from Bryony Roberts, *Tabula Plena: Forms of Urban Preservation* (Zurich: Lars Müller, 2016).

Week 8 (3/19) / No Class.

Short Paper 2 due by 3pm on Friday, March 23, 2017. Please put a printed copy of your paper in my mailbox at the John Nicholas Brown Center for Public Humanities.

Spring Break (3/26)

Week 9 (4/2) / Theories of Conservation and Restoration

Note: we will spend the last 45 minutes of class discussing the final project. Please read the readings relevant to it. At the end of class, I will circulate a sign-up sheet so that students can rank the teams that they would like to serve on.

Questions: Which theory of restoration seems to be dominant in the US today? Can you provide examples?

Jukka Jokilehto, "From Traditional to Modern Society," *A History of Architectural Conservation* (Boston: Butterworth Heinemann, 1999): 1-20

Eugène Emmanuel Viollet-le-Duc, "Restoration," in Nicholas Price, M. Kirby Talley and Alessandra Melucco Vaccaro, eds., *Historical and Philosophical Issues in the Conservation of Cultural Heritage* (Los Angeles: Getty Conservation Institute, 1996; orig 1854): 314-318.

John Ruskin, *The Seven Lamps of Architecture* (New York: Farrar, Strauss and Geroux, 1981; orig 1849): 166-189.

Frank G. Matero, "Loss, Compensation and Authenticity: The Contribution of Cesar Brandi to Architectural Conservation in America," *Future Anterior* IV:1 (Summer 2007): 45-58.

Cesare Brandi, "Theory of Restoration I" in Nicholas Price, M. Kirby Talley and Alessandra Melucco Vaccaro, eds., *Historical and Philosophical Issues in the Conservation of Cultural Heritage* (Los Angeles: Getty Conservation Institute, 1996; orig 1963): 230-235.

Nobuo Ito, "Dialogue on the Protection of Architectural Monuments in Japan," *ICOMOS Information* 3 (1990): 12-21.

Phoebe Dent Weil, "A Review of the History and Practice of Patination," *Historical and Philosophical Issues in the Conservation of Cultural Heritage* (Los Angeles: Getty Conservation Institute, 1996): 394-414.

Readings relevant to the final project:

- Overview of the listing process, National Register of Historic Places: https://www.nps.gov/nr/national_register_fundamentals.htm
- U.S. Department of the Interior, *National Register Criteria for Evaluation*: https://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_2.htm
- Massachusetts Historical Commission documents related to the process and benefits in the state of Massachusetts: <http://www.sec.state.ma.us/mhc/mhcpdf/Effects-of-Listing-6-12.pdf> and <http://www.sec.state.ma.us/mhc/mhcpdf/knowhow3.pdf>
- UMass Dartmouth website pages related to the Paul Rudolph buildings: http://prudolph.lib.umassd.edu/umassd_construction and <http://prudolph.lib.umassd.edu/umassd>
- Alexandra Lange, *Portfolio: UMass Dartmouth*: <http://prudolph.lib.umassd.edu/umassd>

Week 10 (4/7 and 4/9) / Site Visit to UMass Dartmouth & Deep Dive into Paul Rudolph's Brutalism

On Saturday, April 7, we will do a guided tour of the UMass Dartmouth campus with UMass faculty member Anna Dempsey and will get a tour of the Paul Rudolph collection by the library's archivist. The campus is a 30-min drive from Providence and we will plan to spend 6 hours there in total: 1.5 hours on our tour, 3.5 hours doing research in the collection and discussing the direction of our National Register proposal, and 1 hour in a working lunch with Professor Dempsey's undergraduate students who are creating an exhibition on Rudolph's designs at UMass Dartmouth to open in mid-April. It is advisable to have the readings for class on Monday done before the site visit to maximize our time there in the archive. The Public Humanities Center will provide a van if we don't have enough cars to get to and from the campus.

Note: in the last 40 minutes of class, teams will create individual work plans and we will then merge that into an overall plan to complete the National Register proposal by May 15.

Questions: What makes Paul Rudolph a significant architect? What makes UMass Dartmouth a significant site? What can current users (students, faculty and staff of UMass Dartmouth) and the public learn from these buildings? What are the grounds for this nomination?

Timothy M. Rohan, *The Architecture of Paul Rudolph* (New Haven: Yale University Press, 2014)

John Wesley Cook, Interview with Paul Rudolph, *Conversations with Architects* (New York: Praeger, 1973)

Selections from Mark Pasnik, Chris Grimley and Michael Kubo, *Heroic: Concrete Architecture and the New Boston* (New York: Monicelli Press, 2015)

Peruse projects and photographs in Peter Chadwick, *This Brutal World* (Phaidon, 2016)

Selection of short articles in the architectural press (1963-1969) on relevant Rudolph buildings and sites.

Week 11 (4/16) / Telling New Stories at Heritage Sites

Meet at the Wedding Cake House, Dirt Palace, 514 Broadway on the West Side of Providence. The Wedding Cake House is a 40-min walk from campus, 25 min onRIPTA, a 15-min bike ride, and a 10-min drive. Guest Speakers: Xander Marro, Pippi Zornoza of the Dirt Palace and Clark Schoettle of the Providence Revolving Fund. We may be sitting on the floor, so wear comfortable clothing. We will meet with Xander, Pippi and Clark for the first hour of class, and then will have our seminar discussion about this week's readings in a room of the house.

Assignment: drafts of each element of the proposal (a narrative statement of the site's significance, a developmental history of the building from inception to the present, a map of the site, photographs of the site, a bibliography of sources that mention the buildings and site, and site and building plans) are due by email to me by 3pm on Friday, April 20.

Franklin D. Vagnone, *The Anarchist's Guide to Historic House Museums* (New York: Routledge, 2016)

National Park Service, *Urban Agenda: Call to Action Initiative* (March 2015), 17 pages.

Week 12 (4/23) / Cultural Heritage Crimes and "Cultural Genocide"

Questions: Who is in the business of investigating, reporting and working on the issue of cultural heritage crimes? What are reasons (both stated and unstated) for this interest today? How is this reporting similar to and different from the readings on the Taj Mahal from Week 2? How are global financial institutions connected to cultural heritage crimes? What can we expect in the future?

Selections, Robert Bevan, *The Destruction of Memory: Architecture at War* (London: Reaktion Books, 2006): Introduction, 7-24 and Chapter Seven: "Remember and Warn II: Protection and Prosecution," 202-212.

Selections from Slobodan Milosevic, Trial Transcript, International Criminal Tribunal for the Former Yugoslavia (July 8, 2003).

Timeline of Events and McGuire Gibson, "The Looting of the Iraq Museum in Context," *Catastrophe! The Looting and Destruction of Iraq's Past*, ed. Geoff Emberling and Katharyn Hanson (Chicago: The Oriental Institute of the University of Chicago, 2008): 10-18.

Donny George, "The Looting of the Iraq National Museum," *The Destruction of Cultural Heritage in Iraq*, ed. Peter G. Stone and Joanne Farchakh Bajjaly (Woodbridge: Boydell Press, 2008): 97-107.

Matthew Bogdanos, "The Terrorist in the Art Gallery," *The New York Times* (December 10, 2005), 1 page.

Jamal J. Elias, "The Taliban, Bamiyan, and Revisionist Iconoclasm," in *Striking Images, Iconoclasms Past and Present*, ed. Stacy Boldrick, Leslie Brubaker and Richard Clay (Burlington: Ashgate, 2013): 145-164.

Maamoun Abdulkarim, Director General of Antiquities and Museum in Syria, "Current Concerns on the Ground and International Response: Syria," (April 2015), 12 min. <https://www.youtube.com/watch?v=KKZ6WD5p7HA&index=9&list=PLe2ihXndm5juLuR2xUhRsS7GZlVMTUtGk>. This is a skype presentation given at the *Culture in Crisis* Conference Series, held at the V&A Museum in London. It was held again in April 2016 at the Institute

for the Preservation of Cultural Heritage at Yale University, and is a partnership between both institutions and UNESCO (the April 2017 Conference is to be held in Kigali, Rwanda; I will share materials if they become available).

London Declaration on Culture in Crisis (April 14, 2015), adopted at the April 2015 *Culture in Crisis* conference: <http://ipch.yale.edu/sites/default/files/files/London-declaration-on-Culture-in-Crisis.pdf>

Week 13 (4/30) / Public Presentations of Sites of Conscience Proposals

We will have a public presentation of all “sites of conscience” proposals with an audience of Brown students, faculty, staff and the general public during or just after our scheduled class time. In addition to your presentation, please bring a poster mounted on foam core of your proposal for exhibition during and after the event. Please use the rest of this week to get together with your teammates and revise your team’s contribution to the final project. I am available to read and discuss second drafts from teams that wish for more input at this stage.

Week 14 (5/7): Digital Preservation

Assignment: please email me, by 5pm the evening before class, a short blog post of no more than 500 words (your choice whether to attach a reference image) proposing the establishment of a new public program, initiative, exhibition, installation, etc. at the Nightingale Brown House, beginning with the phrase, “What if...?” Please come prepared to give a 3-min oral presentation on your proposal to the class. These posts will be published on the Public Humanities Center’s blog. We will leave 30 minutes at the end of class for final discussion of the course’s final public presentation the week prior and the final project, due May 15.

Assignment: please email me your team’s final proposal documents or images by Tuesday, May 15 at 5pm.

Daniel Zalewski, “The Factory of Fakes,” *The New Yorker* (November 28, 2016): <http://www.newyorker.com/magazine/2016/11/28/the-factory-of-fakes>

Selections, Fiona Cameron and Sarah Kenderdine, eds., *Theorizing Digital Cultural Heritage: A Critical Discourse* (Cambridge: MIT Press, 2007).

Diane Favro, “*Se non è vero, è ben trovato* (If Not True, It Is Well Conceived): Digital Immersive Reconstructions of Historical Environments,” *Journal of the Society of Architectural Historians* 71:3 (September 2012): 273-277.

Rome Reborn 2.2: A Tour of Ancient Rome in 320 CF, 5 min video: <https://vimeo.com/32038695>.

Kanh Vo and Mariaelena DiBenigno, "Engaging with the Historical Past through Gaming," blog post (July 14, 2017): <http://forum.savingplaces.org/blogs/forum-online/2017/07/14/engaging-with-the-historical-past-through-gaming>.

Play the following games about cultural heritage:

- *From Ellis Island to Orchard Street*, produced by the Tenement Museum:
<https://www.tenement.org/immigrate/>
- *L.A. Noire*, produced by Rockstar Games