

CALL FOR PAPERS ([View the call online](#))

International Handbook of Heritage and Affect: Designing and Experiencing Places of Heritage

Book Proposal Invited by Routledge

Jacque Micieli-Voutsinas and Angela M. Person, Eds.



[The National Memorial for Peace and Justice](#), Montgomery, Alabama, USA ©MASS Design

TIMELINE (Tentative)

- March 27, 2023 – Contributor chapter proposals due, abstracts only (full papers not required)
- May 1, 2023 – Contributors notified of selection status
- November 2023 – Conference on “Heritage & Affect” for all contributors; an opportunity for book contributors to share their early-stage papers and get feedback (Online)
- January 2024 – First drafts of papers due to section editors (5,000 – 7,000 words, Chicago Style)

SUBMISSION

Please submit via the online portal found here: <https://bit.ly/3XE7Y3m>

QUESTIONS

- Please contact the section editors with specific questions about their section.
- You may contact the book editors with general questions at:
Jacque Micieli-Voutsinas, jmicelivoutsina@ufl.edu
Angela Person, a@ou.edu

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ABOUT THE HERITAGE AND AFFECT BOOK PROJECT

Spaces impact us; they impose on our bodies, sensually shaping both our perceptual and perceived experiences of the world from the inside out. For example, if you walk into a dimly lit room, there are a number of conscious and unconscious sensations that nudge you toward certain feelings and actions. Will you flip the light switch? Squint your eyes? Leave the room? 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).

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; Micieli-Voutsinas and Person 2020; as formative examples). Here, the expectation is that heritage spaces themselves will inform visitors experiences of heritage-related sites, landscapes, and places. We engage heritage through our bodies. When we visit a memorial, gallery, or museum, we enter those spaces with our bodies, and then, through our bodies, we deepen our physical understandings of heritage space (Micieli-Voutsinas 2017; Higgins, 2018; Ingold & Pálsson 2013; Youdell & Lindley 2018). Sensorily processing our surroundings, we embody heritage landscapes; we move through them and are *moved by* them, immersing ourselves spatially, and then experientially, with mnemonic processes allowing them to consume us. Put otherwise, heritage landscapes are powerful purveyors of collective meaning and emotion. As patrons we experientially negotiate heritage architectures and exhibition spaces through embodied interactions with and within these built environments, both difficult and banal.

The International Handbook of Heritage and Affect engages the affective, visceral, more-than-representational, and atmospheric of our heritage landscape. 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, 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? Chapter contributions will negotiate the emotionally immersive experiences of our heritage environments, or how “affective heritage” is experienced, felt, and mediated by and through the bodies that patron them (Micieli-Voutsinas 2017).

We invite submissions to six subsections of *Heritage and Affect*. Accepted submissions will be presented during a November 2023 “Heritage & Affect Online Conference” & published in the forthcoming *Heritage & Affect* book.

Please read on to learn more about each section.

SECTION 1: Embodiment & Cognitive Science

Section editors:

Andrea Jelic, andrea.jelic@kuleuven.be

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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. The shared goal across these recent inquiries is understanding the relational and co-emergent processes of meaning-making, learning, and remembering in places of heritage resulting from the bodily engagements with the built settings.

For this section, we seek 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. In particular, we are looking for contributions that engage with this emerging area of thought through the following two perspectives:

Interdisciplinary entanglements. The notions of embodiment and affectivity are central to the scientific and philosophical field of embodied cognition, aiming to shed light on the ways in which the body-environment interactions shape how we perceive, experience, and know the world. Research within philosophy of emotions, phenomenology of embodiment, affective neuroscience, ecological and cultural psychology, similarly contributes to our understanding of the body- and collective memory, shared emotions, affective dimension of environmental affordances—all topics closely intertwined with the issues of heritage yet still rarely addressed in existing scholarship from an interdisciplinary perspective. Besides potential conceptual links, the possibilities (and limitations) of neuroscientific methodologies and the use of different (neuro)physiological measurement tools to investigate the embodied meaning-making remains largely unexplored. Accordingly, we seek contributions that put such conceptual and/or methodological interdisciplinary entanglements to the test to examine the role of the body in how we experience and design places of heritage.

The diversity and politics of embodiment. With the growing focus on the visitors' embodied and affective experiences in places of heritage as a medium of meaning- and memory-making, an important yet often overlooked questions persist: who is experiencing and who is designing and for whom? How different modes of being embodied—manifested physically, cognitively, or socially—shape the way in which we engage and create meaning in places of heritage? What are the implications of (not) considering the politics of embodiment in how different stakeholders envision and participate in places of heritage? We are looking for contributions that explicitly address the matters of diversity, inclusion, and politics of heritage (design) in connection with the embodied and affective turn in understanding the processes of meaning- and memory-making.

Interested in proposing a paper for this section?

Please submit an abstract via the online portal: <https://bit.ly/3XE7Y3m>.

Submissions are due March 27, 2023

SECTION 2: Emotionally Transformative Experiences

Section editors:

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Jacque Micieli-Voutsinas, jmicelivoutsina@ufl.edu

This section invites papers that explore how embodied learning is transformed into emotional learning which continues to unfold even after an experience of a heritage site has concluded: the learning that carries beyond the museum walls and persists over time. Mast and Hawkins (2019) write that, “Emotion is critical to enhancing learning, improving critical thinking, and inspiring people to act or think differently.” Previous research shows that the physiological responses people have to educational environments can influence their overall levels of motivation and learning outcomes. For example, external stimuli that are perceived as rewarding or punishing have particularly strong influence on learners’ motivation (Schultheiss & Kollner 2014). Research has shown that high emotional arousal increases the probability that a memory will be formed about an experience. And, increasingly, museum and heritage professionals are interested in understanding how the emotional intensity of museum visits influences educational efficacy and transformational learning at specific sites (Asher 2019). While many heritage sites seek to educate visitors by bringing about certain sensory responses—for example, the sheer sense of scale of the Lincoln Memorial in Washington D.C.—other sites extend this aim a step further, with the objective of provoking a particular empathic response. *Heritage and Affect* extends these conceptual links by exploring how heritage environments harness spatial design to physiologically trigger the evocative power of heritage design to generate emotionally-transformative learning experiences that foster public empathy. A prominent example is the Vietnam Veterans Memorial in Washington, D.C., which invites visitors to follow a path along two long walls etched with the names of over 58,000 names. Breaking with the rules of traditional memorial design, including figuration, iconography, and doctrinal elements, this powerful anti-monumental memorial favors abstract, spatial, and experiential elements of memorial architecture. This trend in memorial design prioritizes spatiality and affective dynamics to create memorable experiences for visitors that continue beyond the duration of their visit. This section aims to include approximately seven 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.

Interested in proposing a paper for this section?

Please submit an abstract via the online portal: <https://bit.ly/3XE7Y3m>.

Submissions are due March 27, 2023

SECTION 3: Immersive Technologies

Section editors:

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Amidst the flurry of techno-utopian hype surrounding Virtual Reality, Augmented Reality, Mixed Reality, Artificial Intelligence, Machine Learning, and Biotechnology, little attention has been paid to the long-term socio-cultural or neurobiological impacts of these new technologies. How might theorists, artists, and curators develop useful frameworks to explore the complex implications of using these technologies to engage questions of heritage?

The “Immersive Technologies” section of the International Handbook of Heritage and Affect aims to create an intervention into the uncritical excitement about emerging technologies to establish a space to have these important conversations. We seek chapters that critically engage immersive technologies, heritage and affect to explore new forms of museum design, curation or content creation. Case studies and theoretical papers are encouraged.

Topics may include but are not limited to heritage and affect relative to sensory inputs, VR, AI, machine learning, the role of the body, methods for engaging subjects, AR, immersion, MR, user interfaces, games, creative code, representations of nature, activism and outreach, interactive documentary, transmedia, technology and pedagogy, collaborative environments, biomedica, social media platforms, or experiential design.

We are particularly interested in questions that examine:

- What are the ethical implications of immersion and how might we collectively develop a set of best practices?
- What new, immersive methods artists, curators and cultural heritage scholars use to emotionally engage communities for social transformation?
- How can the economics of data mining that permeate social media be avoided in this new realm?
- What is the potential for open-source technologies and knowledge practices that advance possibilities for cultural heritage studies?
- How might the ocular-centric focus of many emerging technologies in cultural heritage applications obscure immersive media’s larger affective and embodied potential?
- What strategies are museum practitioners using to create transformative experiences of heritage using immersive environments?

Interested in proposing a paper for this section?

Please submit an abstract via the online portal: <https://bit.ly/3XE7Y3m>.

Submissions are due March 27, 2023

SECTION 4: Immersive Art & Design

Section editors:

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Artists, designers and other creatives are often at the leading edge of work that generate and implement affective-oriented design in novel ways that conventional heritage practitioners are not equipped to explore. This section will focus on case studies and examples that illustrate how immersive technologies are utilized in affective heritage projects by artists, designers, and other content creators. Designers of heritage space now focus on embodied experiences in ways that consider the cognitive and affective aspects of building for embodiment. It is not only what information do people gain in spaces of heritage, but what they feel when they are experiencing that knowledge. The case studies in this section can explore the conceptual and experiential framework of how embodiment and affect are communicated and experienced within spatial and immersive environments generated by artists, practitioners, and designers, or they can focus on the creative processes of constructing such experiences and the decisions that go into organizing certain aesthetic and affective experiences over others. The examples and case studies can reflect themes of memorialization, commemoration, memory, preservation, anti-memorialization, or activism.

Interested in proposing a paper for this section?

Please submit an abstract via the online portal: <https://bit.ly/3XE7Y3m>.

Submissions are due March 27, 2023

SECTION 5: Emerging Methodologies

Section editors:

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Just as new technologies for exhibiting heritage have rapidly emerged over the past decade, so have new means of evaluating experiential outcomes among visitors. For example, an ongoing study at the U.S. Holocaust Memorial Museum deploys the Empatica E4 biosensing wristband, which records real-time readings of visitors' heart rate and electrodermal activity. The aim with this study is to understand which existing elements of the museum's permanent exhibition spaces induce the strongest emotional response among visitors. By narrowing in on these spaces, the team can isolate specific nervous system responses to heritage designs, asking more pointed questions of visitors and their particular embodied experiences of an exhibition. This section seeks approximately seven studies which document and assess new methods for evaluating visitors' experiential outcomes in heritage environments that are designed to elicit strong sensory experiences.

Interested in proposing a paper for this section?

Please submit an abstract via the online portal: <https://bit.ly/3XE7Y3m>.

Submissions are due March 27, 2023

SECTION 6: Affect in Practice: Ethics of Deploying Affect

Section editors:

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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. For example, at the National Center for Civil and Human Rights in Atlanta, many visitors come from the Lunch Counter exhibit—an exhibit simulating the experience of being a lunch counter sit-in protester in the 1960s—visibly shaken. At this exhibit, visitors sit at a counter and place headphones over their heads where they hear the taunt of White counter-protesters: “Get up boy! If you don’t get up boy, I am going to kill you. I am going to jam this fork right into your neck.” At the same time, they are listening to these threats; the stools they sit upon start to bounce and shake. Many visitors cannot sit for the duration of the recording and some leave in tears. This type of affective deployment is increasingly used at heritage sites and edutainment industries to direct the focus of their visitors to narratives they wish to convey or to misdirect their focus from narratives they wish to obscure. But what are the ethics of deploying affects to induce audiences to feel a certain way?

This final section will include approximately seven essays, which explore key ethical questions that heritage practitioners and researchers must keep in mind into the future. We seek contributors to help 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. Ethical considerations are placed at the end, not because they are less important, but rather because the co-editors see them as a central area of inquiry and grounding for the future of affective heritage research and practice.

Potential topics for explorations of the deployment of affect include, but are not limited to, the following:

- Affect and experiential heritage sites
- Memory, memorial, and affect
- Edutainment and affect
- National identity and affect
- Affective spaces and places
- Affective ecologies and economies
- Curated affect
- The politics of affect
- Affective labor
- Nationalism and affect
- The performance of affect
- Tourism and affect
- Technologies of affect
- Affect and capitalism
- Accessibility and affect

Interested in proposing a paper for this section?

Please submit an abstract via the online portal: <https://bit.ly/3XE7Y3m>.

Submissions are due March 27, 2023

About the Book Editors



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.



Angela M. Person, PhD, is an assistant 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).

About the Section Editors

Alphabetical Order



Rusaila Bazlamit, PhD, 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.



Heidi Boisvert (PhD) 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 futurePerfect 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.



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.

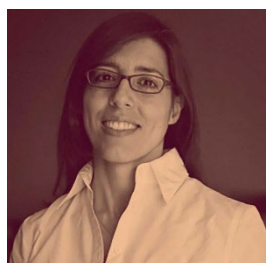


Pritika Chowdhry is an artist, curator, and writer whose artworks are in public and private collections. Pritika has exhibited her works nationally and internationally in group and solo exhibitions in the Weismann Museum in Minneapolis, Queens Museum in New York, the Hunterdon Museum in New Jersey, the Islip Art Museum in Long Island, Visual Arts Center of New Jersey, the DoVA Temporary in the University of Chicago, the Brodsky Center in Rutgers

University, and the Cambridge Art Gallery in Massachusetts. Pritika is the recipient of a Vilas International Travel Fellowship, an Edith and Sinaiko Frank Fellowship for a Woman in the Arts, a Wisconsin Arts Board grant, and a Minnesota State Arts Board grant. Born and brought up in India, Pritika is currently based in Chicago, IL, USA. Pritika has an MFA in Studio Art and an MA in Visual Culture and Gender Studies from UW-Madison. Pritika has taught at Macalester College and College of Visual Arts, both in St. Paul, Minnesota.



Sohail 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. Sohail 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.



Silvina Fernandez-Duque is director of Future Projects in the Levine Institute for Holocaust Education at the United States Holocaust Memorial Museum in Washington, D.C. 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. Silvina has presented at Museum Computer Network, Museums and the Web, Visitor Studies Association, and Serious Play conferences. She received her B.A. in Art History from Williams College and M.A. in Architectural History from the University of Virginia.



Felipe Flores is an Ecuadorian architect and PhD 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*. 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.



Pete Froslic is the Director of the School of Visual Arts at the University of Oklahoma and Professor of Art, Technology and Culture. Froslic has long been fascinated with the relationship between global political and economic structures and emerging issues of climate and environmental change. Froslic 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 Froslic'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?" Froslic received his MFA from the Studio for Interrelated Media at MassArt.



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.



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.



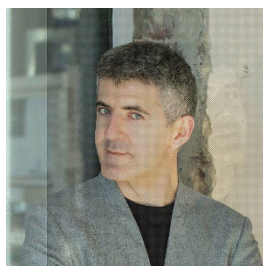
Angela M. Person, PhD, is an assistant professor of architecture at the University of Oklahoma, where her research and teaching engage architectural history and the behavioral and emotional outcomes of the built environment. Before joining OU, she was a doctoral fellow at the Smithsonian Institution, 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).



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).



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.



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.