

EX

On Moving
Monuments

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SITU

COLUMBIA
GSAPP

2017 Fitch Colloquium
Ex-Situ: On Moving Monuments

Friday, October 27, 2017
9:30am–5:00pm

Columbia University
Graduate School of Architecture,
Planning and Preservation
arch.columbia.edu

Organized by Jorge Otero-Pailos,
Professor and Director of Historic
Preservation Program, Columbia GSAPP

Design by Everything Type Company

JAMES MARSTON FITCH
Architect, preservationist, and founder of the Historic Preservation Program at Columbia University (1964) where he was a member of the faculty from 1954 to 1977. Fitch taught and lectured widely and was a true internationalist—studying and writing in Africa, the Middle East, Europe, and the former Soviet Union. Jane Jacobs considered Fitch “the principal character in making the preservation of historic buildings practical and feasible and popular.” The James Marston Fitch Colloquium became an annual event at Columbia

GSAPP in 2000.
M.S. HISTORIC PRESERVATION
The Historic Preservation Program prepares leaders to address the great challenges of protecting the world’s architectural, cultural, and historical heritage in the face of profound change. The multidisciplinary program has set the standard in the dynamic field of historic preservation and heritage conservation since James Marston Fitch founded it in 1964 as the first such program in the United States.

EX-SITU: ON MOVING MONUMENTS

The act of moving historical buildings to new locations has been part and parcel of modern preservation practice since its origins in the early 19th century, when fragments of some of the great monuments of ancient Mesopotamia and Egypt were relocated to Europe. Although the practice never quite stopped, 20th century preservationists demoted it to a preservation solution of last resort. Today, various external pressures, from rising sea levels to economic pressure, are making preservationists reconsider the practice of ex-situ preservation.

As a result, a new critical engagement with preservation’s colonial history is emerging, core concepts, such as the primacy of context, are being reconsidered, fundamental practices such as the archiving of architectural fragments are being redefined, and new technologies are being developed. The 2017 Fitch Colloquium examines these and other emerging philosophical, social, technical, and environmental questions raised by moving buildings.

SCHEDULE

9:30 – 10:00AM
WELCOME & INTRO.

Amale Andraos, Dean, Columbia GSAPP
Jorge Otero-Pailos, Professor and Director of Historic Preservation Program, Columbia GSAPP

10:00AM – 12:00PM
URBAN MOVES

Tony Mazzo, President, Urban Foundation/
Engineering, LLC
Krister Lindstedt, Lead Architect, White Arkitekter
Amanda Schachter and *Alexander Levi*, Co-Founding
Principals, SLO Architecture
Mary Ellen Carroll, Artist, MEC, studios

Moderated by *Erica Avrami*, James Marston Fitch Assistant
Professor of Historic Preservation, Columbia GSAPP

12:00 – 1:00PM

LUNCH

1:15 – 3:15PM
POLITICAL MOVES

Constance S. Silver, Fine Arts and Architectural
Conservator, Preservart, Inc.
Dean Sully, Lecturer and Program Coordinator,
University College London Institute of Archaeology
Mabel O. Wilson, Professor, Columbia GSAPP
Ryan Mendoza, Artist

Moderated by *Jorge Otero-Pailos*, Professor and Director
of Historic Preservation, Columbia GSAPP

3:15 – 3:45PM

COFFEE BREAK

3:45 – 4:45PM
ARCHIVAL MOVES

Janet Parks, Curator and Archivist, Columbia University
Maite Borjabad López-Pastor, Assistant Curator of
Architecture and Design, The Art Institute
of Chicago
Can Bilsel, Professor, University of San Diego
Mari Lending, Professor, The Oslo School of Architecture
and Design

Moderated by *Andrew Dolkart*, Professor of Historic
Preservation, Columbia GSAPP

EMPIRE THEATER

Tony Mazzo

On March 1, 1998, Urban Foundation/Engineering, LLC executed the final phase of their design/build contract when they moved the Empire Theater 168 feet along West 42nd Street in Times Square. The theater in its new location serves as the entrance lobby for the AMC multiplex movie complex, which is part of the Forest City Ratner 42nd Street Redevelopment Project.

The Empire Theater is a landmark structure built in the early 1900's. It is a heavy steel frame and brick masonry structure measuring 60 ft. wide, 70 ft. long, 63 ft. high and weighing approximately 3700 tons. The front wall of the theater is clad with a terra cotta façade and trimmed with colorful terracotta ornaments. Inside the theater auditorium, the domed hung ceiling and proscenium arch feature a plaster finish with ornamental plaster molds.

Moving the Empire Theater involved lifting the structure off its original foundation and onto a custom designed mobile foundation system capable of conveying the structure horizontally. The theater traveled on a series of steel rails and propelled forward using a series of synchronized long stroke hydraulic jacks. Once the theater reached its new location, it was set onto its new foundation.

The entire project took four months to plan, three months of site preparation and less than five hours to complete the move. The successful completion of the project finished on time and on budget and most importantly, the integrity of the brittle terra cotta facade and fragile ornamental plaster within the auditorium remained intact.

MOVING KIRUNA: A COMMUNITY REINVENTING ITS CITY

Krister Lindstedt

The city of Kiruna in the north of Sweden is about to undergo one of the biggest urban transformations of our time relative to its size. Due to land deformation caused by mining activity, the entire city must be relocated approximately two miles east over the course of the next century. The relocation is a huge challenge, provoking anxiety and anticipation among the 18,200 citizens. But it is also an unparalleled opportunity for Kiruna to transform itself into a more environmentally, socially, and economically sustainable city.

White Arkitekter's competition winning vision for the transformation project, financed by the mining company, aims to create a sustainable model city that is less dependent on the world market for iron ore. The new Kiruna aims to offer its residents more opportunities to thrive whilst transposing the character, familiarity and sense of place of the Kiruna they know.

Krister Lindstedt will discuss the notion of memory and its implications within an urban transformation context. Giving examples of how the community's memories and specific existing artefacts have informed the design for the new Kiruna, different ways to effectively sustain emotional connections to place will be explored. What lessons can be learned from a town that is being physically uprooted? How can you manage relocation on this scale and preserve the collective memory?

BRONX RIVER RIGHT-OF-WAY: RECLAIMING CASS GILBERT'S WESTCHESTER AVENUE STATION FOR THE WATERFRONT

Amanda Schachter & Alexander Levi

Bronx River Right-of-Way proposes the relocation and adaptive reuse of the abandoned Westchester Avenue Station, currently off limits and in ruins along the Lower Bronx River. On the Endangered Buildings list of the New York Landmarks Conservancy, the building is one of thirteen station-stops designed between 1908 and 1916 by Cass Gilbert, for the defunct New York, New Haven & Hartford Railroad and abandoned since the 1930's. Bronx River Right-of-Way provides a strategic framework for re-situating the Westchester Avenue station house as a vital node for the Bronx River, through a network transfer—by sliding one part of the structure, currently above Amtrak's New York-Boston Right-of-Way, to the adjacent Concrete Plant Park, linking the whole to the Bronx River Greenway and the waterways of Greater New York. Bronx River Right-of-Way has received funding from the Blinder Award of the James Marston Fitch Charitable Foundation (2011 and 2014) and the JM Kaplan Fund (2014).

PROTOTYPE 180

Mary Ellen Carroll

Policy, or the lack of land use policy—no zoning—is the foundation of *prototype 180*, the conceptual work of art and urban alteration sited in Houston, Texas that makes architecture perform. In conception and planning since 1999, the project is temporally, physically, and structurally organized around its catalytic rotational transformation that took place on November 11, 2010. *prototype 180* strategically intersects conceptual art projects, social activism, urban legislation, and economic processes. The 180 degree revolution of the single family home and its surrounding property in the aging, first ring subdivision of Sharpstown has been described as political theater located within the public realm. The reorientation registers aesthetically against a history of critical architectural alterations, architecture's usurpation and formal incorporation of sculptural strategies, and administratively in relation to Houston's unregulated land use policies and its absence of zoning. While the rotation and relocation of the structure and land interrupt the relation of the house to its context and to existing street typologies, they also signify the policy blindspots in these aging, post war developments and their potential futures. *prototype 180* intentionally resists the popular model of gentrification or urban renewal thru programmes that utilize the artist as an ad hoc real estate developer. Systemic adaptation is achieved by utilizing the law and policy that reads as an anathema to private regulation and civic amnesia.

THE RELOCATION OF THE SANCTUARY WALLS AND MONUMENTAL MURAL PAINTING OF THE CHAI ADAM SYNAGOGUE

Constance S. Silver

In the late nineteenth century, a small group of Lithuanian Jews built the Chai Adam synagogue in the “Little Jerusalem” neighborhood of Burlington, Vermont. Chai Adam is a wood structure that closely referenced the traditional, ornately decorated synagogues of Lithuania. In 1910, a Lithuanian-Jewish artist painted complex figurative and decorative murals on the tripartite half-dome ceiling of the synagogue’s sanctuary. During World War II, all of Lithuania’s wood synagogues were destroyed. Although re-purposed for other uses in the early 1950s, Chai Adam and its mural paintings are now the sole survivors of a long tradition of Lithuania’s historic decorated wood synagogues.

This presentation will describe the complex technical project undertaken in 2012-2015 to preserve the critically deteriorated mural paintings of Chai Adam, and to relocate them over a mile to Ohavi Zedek synagogue. The latter was accomplished by excising and moving the murals on their structural support, as a single unit, by crane and truck. Multiple skills had to be integrated into the program. These included: fine arts conservation; plaster conservation; preservation carpentry; highly precise custom-metal fabrication; new construction; and exacting crane operation.

This challenging project was complicated by a remarkable lack of technical information on moving historic structures. The presentation will offer suggestions for ways to remedy this dearth of information. It will conclude by providing an overview of the many categories of historic structures that may be subject to relocation.

SITUATING HINEMIHI AS MAORI SPACE AND HERITAGE PLACE

Dean Sully

This presentation will consider the preservation of historical buildings as the creation of heritage places, outside the everyday reality of people’s lives that make spaces meaningful. This challenges the role of the past as anything that is real in the present, in which “out-of-place” and “out-of-time” become anything that is not in the “here-and-now.” The transition of Hinemihi (the Maori meeting house at Clandon Park, UK) between past & present, space & place, will be explored to reveal how the act of conservation disciplines the coming into being of the reality of the world. This undermines our attempts to reveal an authentic past understandable in its own present, rather than in our own present.

Conserving Hinemihi as a real space and heritage place, has required flexibility to encourage creative contemporary practice, while sustaining heritage processes that allow for space and place transition. The outcomes of this project advocate for a shift in conservation practice from a specialist technical service aimed at preserving historical buildings, to an innovative process in the creation of the world. This enables heritage conservation to address the social issues of the present in making a more humane future, rather than merely seeking to fix the past. This institutes new understandings of conservation practice, by prioritizing the relationships between people and places as the primary responsibility of conserving heritage. This form of “conservation-by-consent” requires Hinemihi to be perceived both as dynamic presence (space) and as nostalgic memory (place).

THE LAST STAND OF THE LOST CAUSE

Mabel O. Wilson

The main purpose of monuments and memorials is to preserve the memory of a particular event or person for a particular group of people. This process of stimulating remembrance take place within the complex and contradictory domains of lived social spaces and the public sphere. The legacy of many of the Confederate War monuments that mark buildings, cemeteries and public squares across of the American South attest to this process of preserving a set of shared values central to white southern cultural identity. Many Confederate monuments, such as the General Robert E. Lee statue in Charlottesville, Virginia were erected to reinforce white racial superiority, enforce racial violence and define boundaries of racial segregation in cities and towns. The park surrounding where the Lee statue was placed was, for example, a whites-only public space during the era of Jim Crow segregation even though it was adjacent to the African American community of Vinegar Hill. What does the recent violence that erupted amid the effort to remove the Lee statue reveal about how monuments and memorials across the United States disturb these deep fault lines of heritage and race? What is the relationship between nationalism and history, aesthetics and race that made such monuments to a lost cause possible and in some instances, impossible to remove?

FROM DETROIT TO BERLIN: RE-MEMBERING ROSA PARKS' HOUSE

Ryan Mendoza

Taking apart Rosa Parks' house and putting it back together again, literally re-membering it, served as an invitation to the collective American consciousness to remember a house it didn't know it had forgotten. People tend to remember Rosa for one moment, when she refused to give up her seat on a bus, but often do not engage with the rest of her life – death threats, poverty, eviction notices, and a constant and evolving commitment to the Civil Rights movement. Re-contextualizing Rosa's house carves a space to complicate and broaden her legacy. A home becomes a house on a list becomes a disassembled pile of wood becomes a symbol. But a symbol of what? As the removal of Confederate monuments has sparked a debate around how we memorialize US history, it is an apt moment to consider the stakes of context and tangible vehicles to engage with a nuanced version of US history.

ARCHITECTURAL ARCHIVES: A VARIABLE BEAST

Janet Parks

The surge of interest in architectural archives coincides with the development of the historic preservation profession in the United States. Indeed, successive federal laws establishing guidelines for preservation in the 20th century explicitly mandate the collection of documentation. As public as a finished work of architecture can be, the architectural archive—the one maintained by the architect, not the publicly mandated building records—is a variable beast, subject to many internal and external factors: from the care the architect gave to the material, to the time between creation and collection, and the number of players involved. How do architectural archives develop, what are some of the variables of collecting, how might historic preservationists engage in this process? In the end, the story is less professional and more personal: less like Walter Benjamin and more like the psychological novels of Henry James.

1:1 ARTIFACTS FITTING INTO THE WHITE CUBE A CATALOGUE OF (IM)POSSIBILITIES WHEN COLLECTING ARCHITECTURE

Maite Borjabad López-Pastor

“In the field of architecture, of course, the Museum cannot collect buildings (...)” reads the press release entitled “Background Information on the Department of Architecture and Design” published by MoMA in November 1985. The ambition to collect and to exhibit architecture always entails a paradox when displaying something as large and complex as a building or as a city. To mobilize architecture within the institutional space of the museum presents many paradoxes but also serves as a contested space to critically operate. This presentation collects a catalogue of cases to reflect on the multiple strategies that face this dichotomy presented when having to conceal 1:1 scale and the space of the gallery. A wall fragment activated as a performance; several period rooms in several museums that all together make a house; and a whole house that is a criminal spatial evidence for the FBI serve as the lenses to problematize how architecture is collected and exhibited.

WHITHER THE ARCHAEOLOGY MUSEUM? EX-SITU / IN-SITU IN LONDON AND ATHENS

Can Bilsel

The construction of the New Acropolis Museum in Athens was understood first and foremost as a political act. A major cultural initiative of the Hellenic Government, the new museum was meant to help secure the return of the “Elgin Marbles” from the British Museum. The promise of reunifying the divided Parthenon sculptures in a new gallery, and the visual reciprocity of the new museum with the Parthenon site 300 meters away, were presented as universal aesthetic reasons in favor of repatriation. The ambition to design a museum in Athens that is at once site specific and superior to the British Museum revisits one of the founding problems of museology in the nineteenth century—the imperial museum has often been understood as an imperfect, if necessary substitute for the original context of art.

This debate took a promising direction in Athens between the mid-1970s and 2000, during a series of architectural competitions. A number of Greek architects challenged the conventional notion of museum reconstruction, favoring instead a poetic installation of the Parthenon sculptures in the natural and manmade landscapes that surround the Acropolis. The eventual elimination of these alternatives in favor of literal transparency, a key idea of the actual museum completed by Bernard Tschumi in 2009, marks a sea change in archaeology museums. Its effect is not remedying the cultural marginalization of Greece by reversing the effects of British imperialism but rather achieving a new architecture that both situates and deterritorializes ancient art. A museum that is at once in-situ and ex-situ.

INVENTED EX-SITU

Mari Lending

The lives of monuments are split between original works and their reproductions. Although we as tourists are attracted to the sites of famous monuments, the canonization of the monuments themselves has most often happened ex-situ. Through the nineteenth century, monuments travelled across media and materials, becoming portable objects that render the work and its reproductions inseparable. The reproducibility of the site-specific, changed the monuments with respect to value and appearance, enhancing the perception and significance of the monument’s place of origin.

Drawing on nineteenth century practices of casting architecture in three dimensions and in full scale, this talk shows how a number of monuments from across the world were invented ex-situ. Plaster became a medium in which ideas of the particular, the pristine, the unique, the authentic, the irreplaceable, and the site-specific were extensively theorized and historicized. The proximity of archaeology and casting shows the productive properties of the plaster cast, as do the fitting together of bits and pieces from celebrated ruins, the accentuating of elaborate portions of structures still in use, the appropriation of the exotic and the national, or the salvaging of parts of deteriorating buildings. The history of the plaster monuments shows that singularity relies on seriality, and that permanence and preservation are granted by ephemeral materials such as plaster and paper.

SPEAKERS

CAN BILSEL is Professor of History and Theory of Architecture at the University of San Diego. His research bridges the fields of the history of modern architecture and urbanism with cultural theory and postcolonial studies. He has written and lectured on the modern appropriation of antiquity, archaeological reconstructions and museums, and on the changing political contexts and audiences of architectural conservation. He is the author of *Antiquity on Display: Regimes of the Authentic in Berlin's Pergamon Museum* (Oxford University Press, 2012). His most recent article, "Crisis in Conservation: Istanbul's Gezi Park Between Restoration and Resistance" appeared in June 2017 in the *Journal of the Society of Architectural Historians*. Bilsel is currently co-editing, with Juliana Maxim, *Architecture and the Housing Question*, a book that features the research of 15 authors from around the world. Bilsel received his PhD in Architecture at Princeton University, a Master of Science in Architecture from MIT, and a professional Bachelor of Architecture from METU in Turkey. He has received numerous awards including the Aga Khan Fellowship at MIT, and was a visiting scholar at the Canadian Centre for Architecture in Montreal, at the EHESS and INHA in Paris, and a fellow at the Getty Research Institute, Los Angeles. For nearly a decade, Bilsel served as the Chair of the Department of Art, Architecture and Art History, and the founding Director of the University of San Diego's Architecture Program. In addition to his professorship at the University of San Diego, Bilsel teaches graduate seminars at UCLA.

MAITE BORJABAD is a Spanish architect and curator based in Chicago and NY. She is currently the Assistant Curator of Architecture and Design at the Art Institute of Chicago where she co-curated the exhibitions *Past Forward: Architecture and Design at the Art Institute* (2017) and *Color Studies* (2017). She has also recently curated the exhibition *Scenographies of Power: From the State of Exception to the Spaces of Exception* (2017) at La Casa Encendida, Madrid, and published a catalogue with a collection of commissioned essays reflecting on the same issue. Borjabad holds a M.S. in Critical, Curatorial and Conceptual Practices in Architecture from Columbia GSAPP (2016) and a Masters in Architecture from the Polytechnic University of Madrid (2013). She previously worked at the Metropolitan Museum of Art and Arthur Ross Architecture Gallery at Columbia GSAPP. She has developed diverse exhibitions, symposia, and events focusing on varied forms of "critical spatial practices" working with architects, scholars, visual artists, and performers in collaboration with New Museum NEW INC; The Emily Harvey Foundation; Matadero Madrid; and Barcelona Roca Gallery. She has taught at the Polytechnic University of Madrid, Barnard College, and Columbia GSAPP, and served as a guest critic at the University of Pennsylvania, New Jersey Institute of Technology, Pratt Institute, Cornell University, and University of Illinois at Chicago. She has received several awards and grants, as the award for emerging curators *Inéditos2017*, by La Casa Encendida, Madrid and *La Caixa Foundation Fellowship* to develop graduate studies at Columbia University.

MARY ELLEN CARROLL (MEC, studios) is a conceptual artist who divides her time between New York City and Houston. Her work occupies the disciplines of architecture/design and public policy, writing, performance, and film. She recently completed *No. 9* at Irwindale Speedway in Los Angeles, the final performance in a series she began in 1986 entitled, *My Death is Pending... Because*. Carroll's ongoing projects such as *The Circle Game — Dubai, prototype 180*, and *Public Utility 2.0* stand at the intersection of conceptual art, architecture, and public policy. Carroll works with unsuspecting materials that include the law, intellectual property and land use, or the lack thereof, as is the case in Houston for her opus *prototype 180*; or, the national and non-visible real estate of radio frequency for *Public Utility 2.0*, as a form of 21st century work of land art. Teaching, lecturing, and public presentations in architecture and public policy are an important part of Carroll's work and research, having taught and presented at Rice University; Columbia University; University of California, Irvine; Pusan National University, Busan, South Korea; DIA and Watermill Foundations, among others. She is represented by Galerie Hubert Winter in Vienna. This fall Carroll will complete *prototype 180* (www.prototype180.org) with a final performance on November 11, 2017 in Houston. Carroll has received numerous awards and honors, and her work is in numerous public and private collections, both nationally and internationally.

MARI LENDING is a professor of architectural history and theory at the Oslo School of Architecture and Design. She is a founding member of the Oslo Centre for Critical Architectural Studies (OCCAS), and involved in the research

projects *Place and Displacement: Exhibiting Architecture, The Printed and the Built: Architecture and Public Debate in Modern Europe, as well as in the EU-funded Printing the Past: Architecture, Print Culture, and Uses of the Past in Modern Europe* (PriArc). In 2014, she curated the exhibition *Model as Ruin* at the House of Artists in Oslo, and published, with Mari Hvattum, the book *Modelling Time* (Torpedo Press). Lending is currently working on the exhibition *Images of Egypt* (Historical Museum, Oslo, fall 2018) and a book with the same title. In the fall 2017, the monograph *Plaster Monuments: Architecture and the Power of Reproduction* will appear (Princeton University Press), as well as *A Feeling of History*, with Peter Zumthor (Scheidegger&Spiess).

KRISTER LINDSTEDT SAR MSA is a partner at White Arkitekter with 30 years of experience as a practicing architect, urban designer, and planner. Krister studied architecture at Stockholm's Royal Institute of Technology, and the Royal Institute of Arts, where he also lectures. He is the lead architect of the masterplan and sustainability strategy for the relocation of Kiruna, an iron ore mining town and Sweden's Arctic powerhouse. Krister also acts as design lead for several major development projects for the City of Stockholm. Many of these schemes expand the inner city, aiming to mitigate the effect of climate change and social segregation in one of Europe's fastest growing urban centres. Managing the city's distinct identity, character and memory is embedded throughout the vision to make Stockholm a more walkable and healthy capital; a place for all to thrive. As a strategic adviser to the City of Stockholm, Krister has presented white papers on varied topics that encompass Stockholm's housing potential,

the economic value of urban qualities, and making streets out of roads. Possessing diverse professional interests, Krister is also an experienced conservation architect. Notable projects include: assisting the late Professor Ove Hidemark at the Royal Institute of Arts in the complex restoration of the Royal Place of Stockholm, as well as the reconstruction of Katarina Church, a significant historic landmark in Stockholm. Krister has twice been nominated for the *Sveriges Arkitekters Planpris*; Sweden's most prestigious urban planning award; in 2015 for Kiruna, and in 2017 for Södra Skanstull.

TONY MAZZO has worked for Urban Foundation/Engineering, LLC, an excavation and foundation contractor specializing in difficult foundation work in the New York Metropolitan area for over 36 years and currently serves as a Principal and CEO of the company. He has obtained both a Bachelors degree and a Masters degree in Civil Engineering from the City College of New York. He is a licensed professional engineer in the State of New York and is the co-inventor of the patented high capacity cylindrical core beams for drilled-in-caissons, first introduced in 2001 to support the super columns for Times Square Tower in New York City. He is a member in a number of professional organizations including The Moles, the American Society of Civil Engineers, the Structural Engineer's Association of New York and the Deep Foundations Institute. He has authored a section in the McGraw Hill Construction Encyclopedia on the topic of "piling" and he has conducted many lectures at universities and professional societies on the technical aspects of foundation construction. In the summer of 1997, Tony entered into a design build contract to manage, design, and execute the relocation

of the Empire Theater, a landmark structure located in Times Square, 170 feet west to its new location. On March 1, 1998, the 100 years old theater successfully moved and set on its new foundation in less than 5 hours.

RYAN MENDOZA is a Berlin-based, New York-born artist. After studying painting at Parsons, Ryan left the United States for Europe, a move Milan Kundera described as a "historic rarity following the enduring tracks of the early twentieth-century American writers and artists." Ryan continued to negotiate his relationship with the US from afar through his artistic practice. Primarily a painter, Ryan's artistic project moves between expressionism and realism, engaging Americana and historical reference. Ryan's work often depicts perverse or obsessive scenes, illustrating questions of hypocrisy and repression. For his most recent project, *Putin my Putin*, Ryan painted the facade of a Moscow house in American red, white and blue and created a series of photographs that stage a haunted and stylized confrontation between the two countries. In addition to his collaboration with Rosa Parks' niece Rhea McCauley to bring Rosa's house from Detroit to Berlin, his pieces *The White House* and *The Invitation* also addressed the Detroit housing crisis. Ryan has shown with a range of European galleries. He lives and works between Naples and Berlin with his wife Fabia and son Dylan.

JANET PARKS was curator of Drawings and Archives at the Avery Library from 1978 until retiring in June 2017. Under her curatorial direction, the department made more than 650 acquisitions, including the Frank Lloyd Wright Foundation Archive (co-owned with MoMA), increasing the archive's holdings by 95% and bringing the

current collection to more than 2,000,000 items. She has curated exhibitions on Max Abramovitz, Ely Jacques Kahn, the Woodlawn Cemetery, and the Guastavino Fireproof Construction Company. She has lectured and published about architectural drawings in the Avery collections, most recently an essay on Frank Lloyd Wright drawings for 2017 exhibition catalog, *Frank Lloyd Wright at 150: Unpacking the Archive*, at the Museum of Modern Art.

AMANDA SCHACHTER AND ALEXANDER LEVI are co-founders of SLO Architecture a design firm licensed to practice in the United States and Spain. SLO Architecture realizes designs for wide-ranging private clients, public agencies, cultural and educational institutions, and grassroots initiatives linking realms of urban and architectural design with artistic production and social action. SLO Architecture's public projects envision the reforging of links among natural ecologies embedded within the city including waterways disfigured by outsized infrastructures of industry, settlement, and transportation and seek opportunities to amplify social, artistic, and entrepreneurial ambitions of urban neighborhoods by coupling them with the active revindication and resurgence of nature. Schachter and Levi are recipients of a 2013 New York Foundation of the Arts (NYFA) fellowship award, the Dwell Vision Award, the Fitch Foundation Blinder Award (2011 and 2014) and are 2014 JM Kaplan Fund grant recipients. SLO Architecture was named a best new practice by the New York AIA Chapter in 2012. Schachter received her B.A. from Columbia College in New York, and M.Arch from Princeton University. She is the founder and head of the Urban Design Lab at Sarah Lawrence College engaged in projects in public space for

the City of Yonkers. Levi received a B.A. from Wesleyan University and M. Arch from Yale University.

CONSTANCE S. SILVER is a fine arts and architectural conservator with 35 years of experience. She was educated at Marlboro College, Via Schifanoia (Italy), and Columbia University. She specializes in the analysis and treatment of mural paintings and decorative finishes, and conservation planning. For 24 years, she was the president of Preservart, Inc., a pioneering woman-owned firm that carried out major projects in historic buildings in the United States and abroad, including the U.S. Capitol Building, Wisconsin State Capitol, New York Supreme Court, French Cultural Institute in New York City, and the world's oldest intact mosque, Shibam Kokobam, in Yemen. She has pioneered conservation treatments for decorative mud-plaster finishes and rock art. She is the author of several peer-reviewed papers.

DEAN SULLY is Senior Lecturer in Conservation at University College London, Institute of Archaeology where he coordinates the MSc in Conservation for Archaeology and Museums. This program teaches a values-based approach to the conservation process, and prepares students for entry into the conservation profession on graduation. He joined UCL in 2000, after studying conservation at UCL, and working as a conservator for the National Heritage Board (Singapore), The Museum of London, The British Museum, and Monmouthshire District Council Museum's Service. Since 2001, as the National Trust's Conservation Advisor for Archaeological Artefacts, he has been involved with the conservation of Hinemihī, the Maori meeting house at Clandon Park, UK. This led to the publication of *Decolonising*

Conservation in 2007, and the development of a peoples-based approach to heritage conservation. He is also a co-ordinator of the Curating the City research cluster in the Centre for Critical Heritage Studies. His research examines conservation as critical heritage practice. This advocates for a shift in conservation practice from a specialist technical service aimed at preserving heritage, to an innovative process in the creation of the world. This enables heritage conservation to address the social issues of the present in making a humane future, rather than merely seeking to fix the past. This investigates new understandings of conservation practice, by prioritizing the relationships between people, places, and objects as the primary responsibility of conserving heritage.

MABEL O. WILSON teaches architectural design and history/theory courses at Columbia GSAPP. She is also appointed as a Senior Fellow at the Institute for Research in African American Studies and co-directs Global Africa Lab. Her design and scholarly research investigates space, politics, and cultural memory in black America; race and modern architecture; new technologies and the social production of space; and visual culture in contemporary art, film, and new media. Her transdisciplinary practice, Studio &, has been a competition finalist for the Smithsonian's National Museum for African American History and Culture (with Diller Scofidio + Renfro) and was recently selected to complete the Memorial to Enslaved Laborers (with Höweler + Yoon) at the University of Virginia in Charlottesville. She is a founding member of Who Builds Your Architecture? (WBYA?)—an advocacy project to educate the architectural profession about the problems of

globalization and labor. In 2011 she was honored as a United States Artists Ford Fellow in architecture and design, and received awards from Getty Research Institute, New York State Council for the Arts, and *ID* magazine. She is the author of *Negro Building: Black Americans in the World of Fairs and Museums* (University of California Press 2012), and is currently developing the manuscript *Building Race and Nation: How Slavery Influenced Antebellum American Civic Architecture*. Wilson received her B.S. in Architecture from University of Virginia, Masters of Architecture from Columbia GSAPP and a Ph.D in American Studies from New York University.



