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THE COLUMBUS CHALLENGE

RICHARD McCOY

ABSTRACT

In this article, I describe the challenges of leading strategic planning for the conservation, preservation, and management of a world-renowned collection of Modern architecture, landscapes, and public artworks in Columbus, Indiana. This article focuses on the importance of public engagement in the project. Specifically, it describes how preservation efforts were documented and shared with the community. It also highlights efforts to engage stakeholders in defining shared values and a vision to care for the community's unique design heritage. It documents my accomplishments with the project thus far and describes my vision for the future.

1. INTRODUCTION

In June of 2013 I signed a 1-year contract to begin working for the City of Columbus, Indiana, out of the City's Columbus Redevelopment Commission. Working directly with the Mayor of Columbus and others, I was to create and lead a new planning effort for caring for the world-renowned architecture, landscape architecture, and public art that had been built in Columbus after World War II. For the sake of consistency, I will call all of this cultural heritage simply, and perhaps too generally, "cultural resources."

Looking back on the signing of this contract, I realize now how ambitious it was. In many ways it was unrealistic in that it was designed to solve a complex citywide challenge in less than 12 months. I was hired to focus on an area of downtown that was recently designated a "Cultural District." The "Columbus Arts District" (CAD) is one of only five Cultural Districts that Indiana has recognized since starting the program in 2008. These districts are meant to promote exploration of and participation in the arts and humanities through cultural experiences that are unique to communities, while also supporting community life and economic vitality. This recognition does not come with any financial benefits, nor does it protect resources from demolition. Instead it confers an honorific designation on a city. Through this designation, the City of Columbus is working to focus interest on creating a vibrant cultural core, one that works to align many of the community and cultural organizations. At the same time, the city is leveraging the internationally recognized cultural resources that have made Columbus a popular destination for visitors.

Working within the CAD, my project focused on three primary goals: identify and increase knowledge of cultural resources, assess conditions of cultural resources, and encourage voluntary preservation of them. More generally I was hired to lead public participation in this effort and create a "preservation plan" or process that could be used by the City of Columbus. The terms of the contract were broad enough that my role could evolve from being a project-based consultant to one that was more generally available in the community, similar to a staff position in City Hall.

In this article I describe the development of this project, the challenges I faced, the processes developed, and the outcomes that were achieved. I wrote this paper and presented it at the 2014 AIC Annual Meeting as a kind of personal journey.

Further, this article focuses on the process and outcomes of my work. Specifically, I want to share with readers my belief that public engagement and vision are crucial for successful preservation projects. Through this project, I want to demonstrate my process for putting that belief into action and to share the goals and outcomes that resulted from this kind of public, stakeholder conversation. My aims were

to revitalize the town's commitment to its design heritage and to begin an ongoing conversation that will both preserve and sustain Columbus's commitment to great design.

2. BACKGROUND (COLUMBUS, INDIANA)

Columbus is famous for its architecture. At one point in the 1990s, the American Institute for Architects (AIA) ranked it as sixth in the nation for architectural innovation and design, right behind New York, Chicago, Boston, San Francisco, and Washington, D.C. However, by most other standards, Columbus is a little town in the middle of nowhere, and in my opinion not enough people know of it. The city population is just under 45,000 with the nearest metropolises being Indianapolis and Louisville, each about an hour away.

Columbus truly is unlike any other place in the world, with more than 100 buildings, landscapes, and works of public art designed by internationally recognized masters. There are buildings by Eliel and Eero Saarinen, Harry Weese, Myron Goldsmith, Robert Venturi, and I.M. Pei, to name a few; landscape architecture designed by Dan Kiley, Michael Van Valkenburgh, and Jack Curtis; and public art designed by Henry Moore, Jean Tinguely, Robert Indiana, Dale Chihuly, and others. All of these projects were created within a fairly traditional context of 19th and early 20th century American design, and they are surrounded by the contemporary American and often corporate architecture common throughout small towns of the Midwest.

The story of how this remarkable collection of Modern design was created in a small Indiana town starts in the early 1940s. Led by industrialist J. Irwin Miller, along with a variety of community stakeholders, an idea emerged after World War II: if Columbus were to become a great place to work and live, forward thinking and planning should be undertaken with a kind sensibility that has become a community tradition. This sensibility starts with finding a way for the community to work in a public-private partnership to develop solutions that are broadly and mutually beneficial. The town fathers also relied on local corporations to share the responsibility of shaping the town. The idea was always to make Columbus an excellent place to live, work, and play, and ultimately also a place that was distinct and contemporary.

Today, in a slightly different way, many communities of all sizes are interested in making cities more visually interesting and distinctive. The buzzword for this kind of development or redevelopment is "placemaking"; the notion that interesting places are key to creating communities that attract the best and brightest work forces and make cities lovable, fun, and livable. There have been countless studies and books written since the 1940s that articulate the economic and cultural benefits of creating distinctive communities, but no other city has done it in a way that approaches Columbus.

To guide my work, I looked back to one of the quotations that Miller favored from the Latin historian Tacitus: "The good life is one lived in praiseworthy competition with one's ancestors." I believe Miller, like Tacitus, meant that we can and should always improve on what our ancestors did, and that we should not rely on our ancestors' ideas to shape our lives or our future. We should seek solutions that fit our time, context, and are sustainable. This kind of thinking points to a future that is informed but not directed by the past; we should not allow the past to reach out of the grave to direct the future. Instead, we should establish a kind of trust that future generations will rise to the challenge and make the best decisions for their own time.

The first, and still one of the greatest projects that embodies this line of thinking, is the construction of First Christian Church (originally Tabernacle of Christ), which was designed by Eliel and Eero Saarinen (with interior help from Charles Eames) and completed in 1942 (fig. 1). It is a building that is widely considered to be the first Modern church in America, and today stands to represent the core idea of this "praiseworthy competition" that Miller embraced.

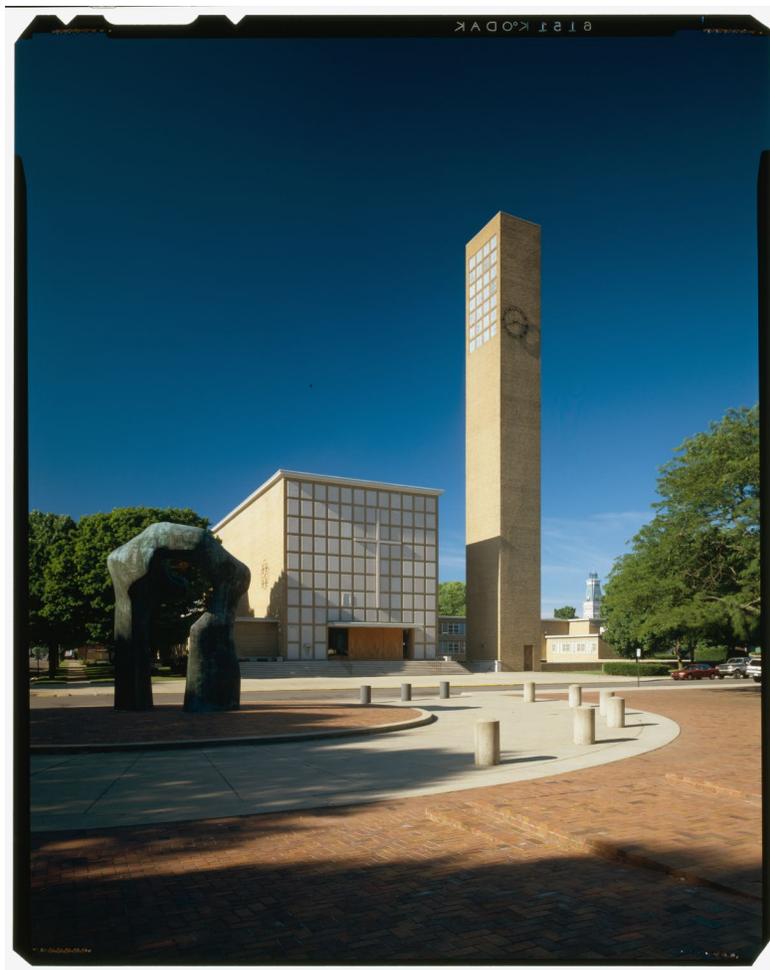


Fig. 1. Eiel and Eero Saarinen, First Christian Church, 1942 with Henry Moore, *Large Arch*, 1969 in the foreground (Courtesy of the Library of Congress, Prints & Photographs Division, Balthazar Korab Archive at the Library of Congress)

Before Saarinen was selected to create this church, another architect was chosen. This architect had in fact created drawings and a model that proposed a new church building to be built in a neo-gothic style. The architect fell ill, however, and a replacement had to be found. This misfortune turned into an opportunity; it allowed Miller and his family to personally convince Saarinen and the church board to work together on the project. At the time, Saarinen and his family were living in Bloomfield Hills, Michigan, where he was helping to develop the Cranbrook Academy. In Columbus, beyond making a building that has served its congregation for nearly 75 years, Saarinen and the church board created a building of such importance that it was recognized in 2001 as a National Historic Landmark.

The young Miller and Eero Saarinen also forged a friendship that would last the rest of Saarinen's life. Their relationship ultimately produced three other projects in Columbus and a Miller family project in Canada. The connection to Saarinen's office continues today in Columbus through the work of Kevin Roche John Dinkeloo Associates and many other architectural firms that worked with or were trained by the Saarinens.

From the 1940s until 2009, there were 69 Modern buildings constructed in Columbus, many of which had Modern landscapes, public artworks, and often highly realized interior designs directly incorporated into the overall project. Just under half of these projects were built with the help of funding from the Cummins Foundation, the nonprofit arm of Cummins Inc., a Fortune 200 diesel engine manufacturing

company that J. Irwin Miller's family created and that he personally led to international success. Cummins' global headquarters is in Columbus, and the company remains the largest employer in the city, by far.

Cummins funding of design projects came in a remarkable way in that the company's foundation agreed to support the construction of new buildings for publicly owned and nonprofit agencies by paying for the architectural fees of the project (these fees usually equal about 10%–20% of the total project). They had one stipulation for this gift: in order to receive the funds, the architect had to be chosen from a list provided by the foundation. This allowed the foundation to promote young architects who were excellent designers of great potential. Over a span of more than 50 years, this program provided nearly \$20 million in grants to the community (the program stretched to Bartholomew County, of which Columbus is the county seat). Many of the architects used their projects in Columbus as opportunities to vault them to bigger and better projects of global significance. The Cummins Foundation "Architecture Program" continues today.

Seven buildings in Columbus have been designated National Historic Landmarks; this is just under 20% of the total landmarks in the state of Indiana. Also, the Columbus Area Visitors Center offers year round tours of the community that focus on the Modern architecture, Mr. Miller, and the Architecture Program. The community is frequently recognized in major media publications not only for its design heritage, but also for its strong economy. The internationally recognized success of Columbus and the Architecture Program has yielded a beautifully designed environment, but it has also, and perhaps more importantly, clearly proven to be successful in attracting top talent to work in the city and in fostering the ongoing development of excellent schools, parks, and churches.

Theodore Prudon, president of the board of directors at Docomomo-US, an international organization dedicated to the preservation of Modern architecture, aptly summed up what makes Columbus unique following his 2014 visit to Columbus. In e-mail correspondence with me while I was completing research, he wrote, "It's a kind of museum of Modernism, American-style: a conscious collection of buildings as design objects, but in use. I don't think there's another example out there in the US, or in the world, for that matter, that matches Columbus."

3. CURRENT CHALLENGES

Recently, however, a unique set of challenges around the design heritage has begun to surface: how does the community continue to use these cultural resources while at the same time preserve, conserve, and manage them into the future? There are questions about whether the community is still interested in building new projects that are as progressive and architecturally challenging as in the past. In many ways the city finds itself at a crossroads. The last significant project in Columbus designed by a major architectural firm and funded by the Cummins Foundation is "The Commons," which was completed in 2011 (fig. 2).

The project was designed by the Boston-based architectural firm Koetter Kim & Associates and operated by the city as a park. The building contains a 600-seat performing arts space; Jean Tinguely's 1974 kinetic masterpiece, *Chaos No. 1*; and the town's busiest playground, which features the "Luckey Climber," a 35-ft. play structure. In 2014 it was announced that the Cummins Foundation Architecture Program was funding a new project, signaling that the foundation is committed to continuing this program.

Since the early 2000s, however, the financial landscape of Columbus has shifted considerably. The city's greatest benefactors, the Miller family, once known as the "Medicis of the Midwest," have a dramatically reduced role in the community. This family has been in Columbus since the 19th century and shaped key parts of community's vision, but both J. Irwin and his wife Xenia recently passed away. In



Fig. 2. Koetter Kim & Associates, The Commons, 2011, which features the city's largest indoor park. (Courtesy of Hadley Fruits)

2009, the Miller children donated their Eero Saarinen-designed family home (fig. 3) to the Indianapolis Museum of Art, which now operates it in conjunction with the Columbus Area Visitors Center and provides daily tours of the home and throughout the town.

The Miller's family banking institution, Irwin Union Bank & Trust, closed during the 2007–2008 financial crises. The family's Irwin-Sweeney-Miller Foundation ended its gift-giving operations recently, after donating tens of millions to the community over the span of nearly 60 years. There are no Miller family members living in Columbus today. Two other significant foundations, the Arvin Foundation and the Irwin Union Foundation, recently terminated their gift-giving operations.

There are other changes afoot in Columbus. Many of the buildings that formed the town's design legacy have undergone programmatic changes. One example is Eero Saarinen's 1954 landmark Irwin Union Bank, now operated by Cummins. The building was beautifully remodeled to become the "Irwin Conference Center" and now serves Cummins employees. Other buildings are also set for programmatic change in the coming years. Further, the Miller family's bank, Irwin Union Bank and Trust (fig. 4), which closed in 2008, had a half dozen banking branches throughout the community, all designed by Modern architects, including Harry and Ben Weese, Paul Kennon, Deborah Burke, and others. These buildings are now under different ownership and one, designed in the 1960s by Fisher and Spillman and located in Taylorsville, was destroyed in late 2014. Additionally, many of the great Modern buildings are now 50 years old and in varying need of physical repair.

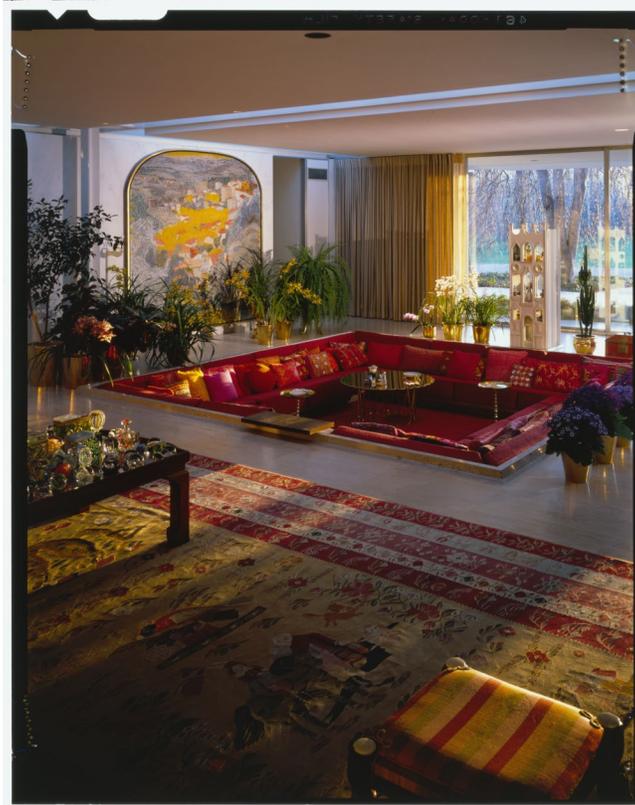


Fig. 3. Eero Saarinen, Miller House, 1957, with interiors by Alexander Girard (Courtesy of the Library of Congress, Prints & Photographs Division, Balthazar Korab Archive at the Library of Congress)



Fig. 4. Eero Saarinen, Irwin Union Bank and Trust Company, 1954 (Courtesy of the Library of Congress, Prints & Photographs Division, Balthazar Korab Archive at the Library of Congress)

4. THE HEART OF THE PROJECT

With this internationally significant context and current state of affairs in mind, I began my project. I was new to the city and carried with me a background in fine art conservation and expertise as a generalist in materials. I had no training in architectural design, historic preservation, or city politics. My greatest asset was that in my previous work in museums I had been at the forefront of exploring the intentions by which contemporary artists make projects. More basically, I have always been interested in from what and how culture is made.

When I was negotiating the contract for this work, I argued that it was my lack of traditional experience in historic preservation and architecture that would allow me to explore and potentially arrive at new solutions to this complex challenge. My nontraditional background, a history of doing primary research, a good set of conversation skills, and a deep interest in Columbus formed the core of my approach to the project.

Living in Indianapolis, I started the work as an outsider, a non-Columbus resident who had been hired by the mayor to work on a Columbus challenge. I recognized that the most important thing I needed to do was learn the community's traditions and values. I therefore began my project by developing relationships with key stakeholders in the community and beyond, those people and organizations who have the most direct involvement with or interest in the cultural resources in the CAD. I engaged arts and community leaders, historic preservation agencies, and potential funders with the goal of understanding and explaining the challenges that Columbus is facing. I wanted the process to be as open as possible. I wanted to learn from the community and ultimately work to create a process and a plan *with the community* instead of creating it for them. Although I had been initially contracted to create a preservation plan, I learned that a traditional preservation plan would not fit the traditions and values of the community. To have the city dictate the terms of preservation to the community was not the right approach.

At the same time, I wanted to connect this project to allied organizations and to research comparable communities within the state. I looked at Indiana communities of similar size and scope as Columbus, including Bloomington, Carmel, Fort Wayne, and West Lafayette. While none of them have the design heritage of Columbus, each of these cities has a historic preservation commission that operates out of city hall to preserve locally designated buildings and districts. These commissions can dictate the terms of rehabilitation and expansion of designated buildings and control the look of new development in areas. They often work in collaboration with the Indiana Division of Historic Preservation & Archaeology and nonprofit foundations dedicated to preservation. There are more than 50 cities and towns in the state that have Historic Preservation Commissions.

From my personal relationships and discussions in the community, and from working within and around City Hall, I realized that trying to create a historic preservation commission in Columbus would be problematic and not a helpful first step toward better preservation planning. Also I had no experience running one or setting one up! More importantly, even if the correct expertise could be applied, trying to create a new historic preservation commission in a city that has never had one would unnecessarily burden the initial steps of addressing the challenges to which I was most dedicated. The project would quickly become overrun with city politics.

Most importantly, establishing a historic preservation commission in the city would shift the dynamics of the very *process* that had allowed great buildings and design projects to be made in Columbus. It would shift the balance of power to city government and away from the community. The process that helped create the buildings relied on a natural set of public-private partnerships that formed around particular challenges.

I recognized that this lack of a historic preservation commission is in fact a significant part of the history and traditions of the community and, although there are no empirical data to support my argument, the 19th and early 20th century buildings in Columbus appear to be as well preserved as in any comparable

town with a well-functioning historic preservation commission. This is in large part because of how the community traditionally worked and planned together. There are a variety of excellent and early examples of the community working to improve the 19th and early 20th century buildings, including an innovative project in 1964 led by Alexander Girard that cleaned up and painted the facades of the buildings on the main street of town, Washington Street. In some ways this project altered the historic character of the buildings, which by the 1960s were dirty and grimy, but it also allowed them to be seen in a new way and inspired business development downtown at a time when many similar cities were seeing dramatic business decline.

The Columbus community cares about its cultural resources, and there are a number of significant organizations in the city that have a stake in this care. For a town of 45,000, there are a remarkable variety of organizations that have direction connections to the cultural resources, including:

Bartholomew County Historical Society (<http://bartholomewhistory.org>)

“The mission of the Bartholomew County Historical Society (BCHS) is to collect and preserve Bartholomew County artifacts, photographs, and documents.”

Bartholomew Consolidated School Corporation (<http://www.bcsc.k12.in.us>)

Nearly all of the schools in Bartholomew County have been built using the Cummins Foundation Architecture Program.

City of Columbus (<http://www.columbus.in.gov>)

Columbus Area Arts Council (<http://www.artsincolumbus.org>)

“Formed in 1972 as the Driftwood Valley Arts Council and renamed Columbus Area Arts Council in 1989, the Arts Council is a public, non-profit corporation supported by private donations, the City of Columbus, the Indiana Arts Commission, and the National Endowment for the Arts.”

Columbus Area Visitors Center (<http://www.columbus.in.us>)

“The Visitors Center actively markets the uniqueness and advantages of the Columbus/ Bartholomew County community while engaging and educating visitors, overnight guests, and residents.”

Columbus Indiana Architectural Archives (<http://www.columbusarchives.org>)

“The mission of the Columbus Indiana Architectural Archives is to collect, conserve, preserve, and promote the use of records that document the architecture, engineering, and arts associated with the built environment of Columbus, Indiana and Bartholomew County.”

Columbus Museum of Art and Design (<http://www.cmadart.org>)

“CMAD, in collaboration with other local arts organizations, seeks local and national financial support to fund and display unique exhibits in venues throughout Bartholomew County.”

Cummins Foundation Architecture Program (<http://www.cummins.com/architecture-program>)

“The program has become a major economic asset to the worldwide headquarters for Cummins Inc. More than 50 projects have been sponsored by the Cummins Foundation and numerous other significant works of architecture in the community have been privately commissioned. The resulting partnership between private and corporate resources devoted to design has created a critical mass of buildings that have captured national and international attention, attracting 40,000 to 50,000 visitors each year.”

Indiana University Center for Art + Design (<http://design.iub.edu/iucadc/>)

“Indiana University has formed a partnership with the Community Education Coalition of Columbus to establish a center in downtown Columbus that will specialize in teaching art and design.”

A nonmembership based, preservation organization, “Preserve to Enjoy Inc.” also existed in Columbus until the early 2000s when it was subsumed into the Bartholomew County Historical Society. This organization was primarily focused on preserving homes from the turn of the 20th century.

Many towns of this size and scale have a fraction of these organizations. While no formal study has been completed on the number of nonprofit cultural organizations in Columbus, there are an equal amount of specialized organizations in other sectors of the community. The creation of so many organizations in this town was likely the result of two factors: the community wanting to find solutions to particular challenges and a significant amount of financial support for creating discreet solutions and organizations. In some ways it may be a handicap to have this many organizations and stakeholders sharing responsibility for cultural resources, as the responsibility becomes less focused and perhaps even diluted among the various groups.

The end result is that there is no singular entity focused on the care of the design heritage and individual cultural resources in the community. Without such focus, it is challenging to create a constituency of individuals who are dedicated to the care of the cultural resources, and it is potentially easy for those resources to lose either their significance in the community and/or elements of the original design intentions that first made them so intriguing.

Recognizing the complexities of the design legacy in Columbus, as well as the limitations of the organizations in place to help manage and care for the cultural resources, was the most obvious first step in understanding the challenges facing cultural heritage preservation in the town. The next step was to define how a new effort could begin to address these challenges directly. Such an effort should help to build relationships, earn trust, and begin to grow a constituency that could then find consensus for a way to move forward. Further, with such an effort underway, more formalized preservation resources and expertise could be brought to bear on individual challenges and larger planning needs.

To better understand the cultural resources in the community, I chose to inventory and complete a survey of those within the CAD. My aim was to identify the research resources and organizations in the community that would be most helpful in this challenge.

The area that the CAD covers is basically downtown Columbus (fig. 5). This area was selected by the current city administration and the community because it includes many of the cultural resources and downtown merchants and businesses; it makes up a cultural core of the city.

For many years the Columbus Area Visitor Center has published a guidebook about the significant buildings and works of public art in the entire county, but there does not appear to have ever been a systematic categorization or physical examination of them, even in such a discreet area as the CAD. This kind of inventory was needed, and to accomplish it I split the cultural resources into two conceptual groups: public artwork, and buildings and landscapes. Using a basic approach, a few part time subcontractors and I systematically identified, examined, and documented the existing resources. We also identified the ones that no longer exist. For the public art this process was based on my previous conservation working methods, and for the buildings and landscapes I devised a system based on a data and assessment process used by the State Historic Preservation Office and County Assessors.

Because I wanted a larger sample size for the public art, I also looked far beyond the CAD and surveyed all of the public artworks in Bartholomew County. Some of the sculptures were surveyed in the 1990s as part of Historic Preservation's Save Outdoor Sculpture! Project (<http://www.heritagepreservation.org/sos/index.html>). With data collected by the Visitors Center and the Arts Council, we identified 113 public artworks in the county and discovered a few with regional significance that had not been identified previously, including a work by Jerald Jacquard, a sculptor who worked throughout the Midwest.

Instead of simply making a closed database for this inventory, we created a database using Google Docs (a free, web-based office suite offered by Google) and then partnered with the Public Art Archive (<http://www.publicartarchive.org>), "a national effort to increase public awareness and stewardship of public artworks," to publish our inventory in their online database and mobile app (fig. 6).

Because we created the data and images in a way that is interchangeable, we also uploaded the records to CultureNOW (<http://www.culturenow.org>), another online project that "dedicates itself to

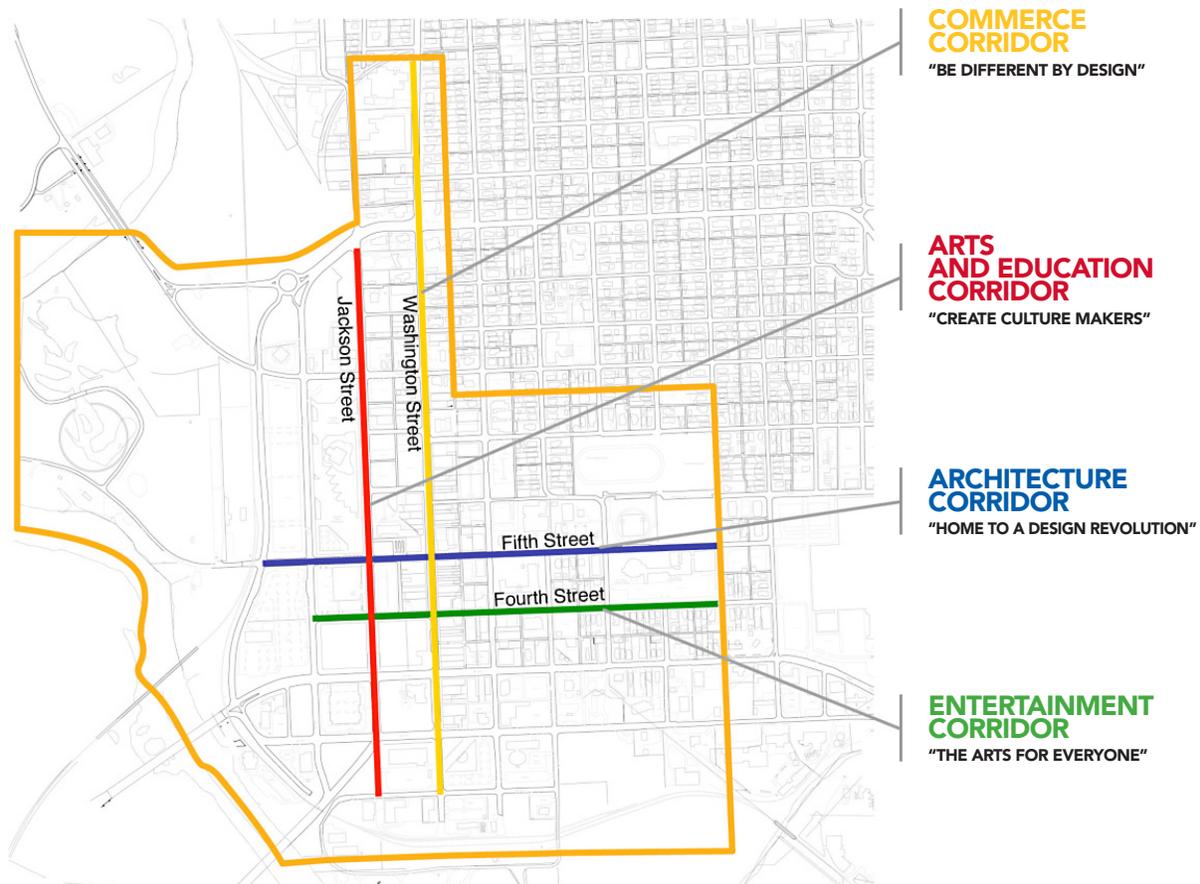


Fig. 5. Map of the Columbus Arts District (Courtesy of the City of Columbus)

celebrating our vast cultural environment as a gallery that exists beyond museum walls through cultural tourism and arts education.” Finally, we published the inventory of public art in Wikipedia with precise latitude and longitude coordinates. We also created brief condition assessments of artworks owned by the city or county.

The purpose of publishing this information online in so many places (and making the database and images in Google Docs accessible online) is primarily to make this information easily findable from a Google search. This is an attempt to accomplish the first step in preservation: to recognize that something exists and to have the basic facts about its existence. I believe the first step in caring for cultural resources, and in particular public art, is knowing that it exists and then recognizing the context in which it should be understood. I believe that in the 21st century “knowing” starts with Google, so my goal for this project was to place highly accurate information in as many places as possible. I wanted to make information about the public art in Bartholomew County very easy to find.

Surveying the public art in town came naturally as I have a history of caring for outdoor artworks. Surveying the buildings and the landscapes required me to learn a different system and set of resources. Given the time constraints of the project, I created a simple and efficient method to complete this work. In addition to the data provided by the Visitors Center and the Arts Council, we relied heavily on two

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Renee and Child

Columbus, Indiana
Jerald Jacquard




Map data ©2014 Google Terms of Use Report a map error

Pedestal beside property entrance, 1285 N Indianapolis Road, Columbus, Indiana, 47201

Owner: RSVP Veneers Warehouse
Date: 2009
Placement: roadsides
Collection: Columbus, Indiana
Artwork Type: sculpture (visual work)
Material: stainless steel

Description: Renee and Child by Jerald Jacquard is a stainless steel and concrete abstract sculpture. Constructed in 2009, it was placed at its current location at 1285 Indianapolis Road circa 2011.

Courtesy: Courtesy Richard McCoy and Associates (2014)



Fig. 6. Screenshot of Public Art Archive database with record of Jerald Jacquard, *Renee and Child*. (Courtesy of Public Art Archive)

countywide inventories of cultural resources that were completed by Indiana's Department of Historic Preservation and Archaeology (one in 1980 and the other in 2012) and on information from the office of the Bartholomew County Assessor. We created a database of nearly 450 properties. This included all of the Modern properties, even if they are not located in the CAD. We completed a basic inventory of all these properties using Google Docs to store our database and images, and we provided a basic rating for the condition or degree of ongoing maintenance visible from the sidewalk. This assessment is at best superficial. The process was simple and limited; it was not meant to produce a true architectural survey that would meet the demands of an architect or historic preservation professional. It was meant instead to activate the project, to begin a visible process that the community could see happening, and to produce a basic understanding of the resources within the CAD.

Using our new data set, we then selected all of the Modern buildings and 70 properties that were deemed "Outstanding" resources in the 2012 DHPA inventory. We also scoured the Internet for existing

and historic images of the resources and cataloged these within Google Docs, giving each file a corresponding number that relates to a cultural resource. These data and corresponding images were published in the CultureNow web project and mobile app. With this targeted sample we began to create a working database that includes each significant cultural resource, and therefore a place to which we can add future research and information.

Whenever we completed significant research on a building or project in the CAD, we created an encyclopedic article about the project and published it in Wikipedia, the free online encyclopedia. Wikipedia is the fifth most used website in the world, and articles in it are usually among the very top search results for any given topic. Further, the information that is contained within Wikipedia uses a Creative Commons license that allows anyone to share and reproduce the information in whatever format, so long as it is properly attributed. In this way our work is a donation of knowledge to the nonprofit Wikimedia Foundation and an effort to make good information as widely accessible as possible. While this kind of information sharing can be scary for some preservation professionals, it opens the door for information to become highly interoperable and therefore more visible to any community in the world.

For example, we created an article about the Cleo Rogers Memorial Library (see fig. 7), which was designed by I.M. Pei and dedicated in 1971, and one about the Henry Moore sculpture, *Large Arch*, which stands in the Library Plaza.

All told, we created or significantly updated more than 15 articles about cultural resources in Wikipedia. Not only did this make our work and project more visible, but it also shows a way forward in terms of publishing research about cultural heritage in a free and widely available format.

We also created two videos that are published on ConservationReel.org, a project funded by the Samuel H. Kress Foundation which aims to “present video on art conservation and collections care in an online resource intended for museum and conservation professionals, students, and interested members of the general public.” One video is an interview with the Roland Wetzel, director of Museum Tinguely in Basel, about the preservation of Jean Tinguely’s masterpiece, *Chaos I* (in The Commons, <http://conservationreel.org/video/talking-chaos-roland-wetzel>). The other video is titled “The

The screenshot shows the Wikipedia article for the Cleo Rogers Memorial Library. The page layout includes a top navigation bar with user options (RichardMcCoy, Talk, Preferences, Beta, Watchlist, Contributions, Log out) and search functionality. The article title is "Cleo Rogers Memorial Library" with a sub-header "An unassessed article from Wikipedia, the free encyclopedia".

The main text begins with: "The **Cleo Rogers Memorial Library**, also known as the **Main Library**, is the flagship library of the Bartholomew County Public Library system which includes a branch in Hope, Indiana, and a Bookmobile that serves the county. The building was designed by I. M. Pei & Partners and constructed by Dunlap & Company, completed in 1969, and dedicated in 1971. It is notable for its unique design of red brick with concrete details and its equally unique Library Plaza, an urban space punctuated by the sculpture, "Large Arch" by Henry Moore. It is named for Cleo Rogers (1905-1964) who was the county librarian for 28 years and assistant librarian for nine years."

The article features a "Contents" table of contents and a "History" section. The history section includes a postcard image of the first public library in Columbus, Indiana, and text describing the building's origins and the construction of the current library in 1969.

The right sidebar contains a "Cleo Rogers Memorial Library" information box with a photograph of the building. It lists general information such as Type (Public Library), Architectural style (International), Address (538 Fifth Street, Columbus, Indiana), and Coordinates (39°12'14.23"N 85°55'9.02"W). It also includes a table of technical details like Structural system (Block and concrete), Floor count (Original 52,500 + Addition 11,700), and Design and construction information including Architect (I.M. Pei), Architectural firm (I. M. Pei & Partners), Structural engineer (Weiskopf & Pfloworth), Services engineer (Seger and Dalton), Other designers (Kenneth D.B. Caruthers), Main contractor (Dunlap & Company), and Renovating team (James K. Paris Architect Group, Inc.).

Fig. 7. Screenshot of Wikipedia article about I.M. Pei library in Columbus (Courtesy of Wikipedia)

Making of the Bartholomew County Veterans Memorial: A Conversation with Maryann Thompson” (<http://conservationreel.org/partner/richard-mccoy-associates-inc>). Thompson built the memorial with her then partner, Charlie Rose.

In addition to publishing this information online, the data and many other associated reports and projects were shared directly with the City of Columbus, the Columbus Redevelopment Commission, and others. Additional public outreach included a variety of online and print articles about this project, and I also spoke about it to many community organizations.

In experimenting with ways to present information about cultural resources online, I am attempting to show how we can use contemporary resources and contemporary methods to care for the cultural resources of Columbus. In this way, even my initial presentation at AIC and this article are an act in addressing the challenges of the city. It is an effort to both broaden the network of those who can help care for the design heritage of the community and to seek good solutions. I am searching for ways to find solutions to problems that fit the context of the 21st century, while deeply respecting the past. After all, if we are to be successful in caring for the cultural resources in Columbus (and everywhere) far into the future, we should be looking for ways to make this work relevant in our time.

5. THE FUTURE

Columbus is a visionary community, one that has continually looked to the future and found unique ways to solve its challenges. The challenge of caring for the design heritage of Columbus must be seen in this visionary context. A community-based solution must be sought, one that maintains a public–private balance of power. In Columbus the architecture, landscape architecture, and public art projects were often, even usually, created through public–private partnerships, in many cases using individually dedicated committees, boards, or groups for each project.

Clearly, there is much research and work that could be done in Columbus to study the history of the town’s formation and the resulting design heritage. However, the city is no longer interested in leading this effort. My contract was not extended for another year, and no effort has been made to continue this project in City Hall.

Through my work I have tried to establish some of the historical context that made this town great. I have also defined the challenges that Columbus must face in the near future if it wants to continue to both preserve and build on its legacy of creative projects designed with excellent architects. It is clear that the financial landscape has changed significantly. So, then, what is the next step in continuing this legacy? What is the best way to promote new projects while at the same time manage the programmatic and physical changes in existing buildings?

To look at this question from a community perspective, I created an event dedicated to thinking about the future of Columbus design heritage, the “Columbus Conversation.” This event featured a free lecture by noted Modern expert, Theodore Prudon. It also included a half-day public panel session that featured talks from the president of Indiana Landmarks, Marsh Davis; a noted Columbus-based architect, Louis Joyner; and me. This event was generously supported by the Efroymson Family Fund, an organization that is dedicated to community improvement in Indiana. Prudon’s lecture was video recorded and is available online at ConservationReel.org (“Modern Architecture as Heritage” by Dr. Theodore Prudon, <http://conservationreel.org/video/modern-architecture-heritage-dr-theodore-prudon>).

The final session of the “Columbus Conversation” event was a community discussion moderated by the former assistant editor of the local newspaper, Harry McCawley, who led a conversation with many stakeholders and community leaders (fig. 8). The outcome of this discussion was a community consensus that Columbus needs to create a nonprofit organization dedicated to caring for cultural resources, a group that has a constituency dedicated to the same cause.



Fig. 8. Harry McCawley stands and listens to architect William Scarborough talk about the future of Columbus. (Courtesy of Hadley Fruits)

Today, I am working on just such an initiative.

In November of 2014 I signed a contract with Heritage Fund, the Community Foundation of Bartholomew County, to continue exploring the Columbus challenge. With financial support from prominent corporations, foundations, and individuals within the community, we have at least 2 years of funding in place to continue this work. The goal is to generate a grassroots effort that will explore and identify the best way to create a nonprofit organization dedicated to caring for the county's design heritage. Ultimately, this might include the consolidation of cultural organizations that are dedicated to overlapping causes.

The current Heritage Fund project is called "Columbus Design Landmarks." This organization has three main goals, which are as follows:

1. Develop and manage a voluntary design review process for landmark projects;
2. Seek funds through grants that support caring for landmark projects;
3. Create advocacy and educational projects for and about landmark projects.

Already we have made significant progress. It is clear, however, that the first goal will be the most challenging. Our strategy is to further the legitimacy of the project through community leadership. This leadership will create trust within the community, and that trust will result in a shared, revitalized commitment to Columbus' design heritage. My work to advocate and educate about Columbus Landmarks continues with the same methods and purpose.

Perhaps most importantly, I am working to create *fun* projects that focus on community's design heritage. For example, we are hosting special educational days where community members can learn about the operation of *Chaos 1*. During National Preservation Month, we have "Ye Olde Tyme Architectural Bike Ride," a tour of significant 19th and early 20th century buildings and the City Cemetery. This approach recognizes the need to engage the next generation of Columbus in this preservation challenge, while continuing to find ways to keep the design heritage of Columbus relevant.

This is a living city, after all, and not a place destined to become a living history museum, or a site surrounded by mothballs.

There is plenty more to come with this project!

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