



# public bydesign

# public by design

## 2022–23 Curatorial Statement

**Public by Design creates meaningful connections between people and the public spaces they share.** The theme of the fourth cycle of Exhibit Columbus builds on the legacy of Columbus, Indiana to explore how collaborations between communities and designers can revitalize and reimagine historic downtowns as equitable, beautiful, and joyful places. *Public by Design* serves as a platform for many vibrant communities to become connected around the values of inclusivity, care, and generosity. This cycle celebrates creative methods of collaboration that communities and designers can use to grow a sense of belonging and connection in public spaces.

These ideas extend through every aspect of this cycle of Exhibit Columbus, from shaping the curatorial team and process, to selecting participants, and creating the format and goals of every event. Starting with the 2022 Symposium, the voices, memories, and dreams of the many communities of Columbus will be amplified and celebrated in the design process. We believe this collaborative effort and the process of co-creation will resonate far beyond the city limits of Columbus.

The 2023 Exhibition features temporary installations throughout downtown, whose impacts will be lasting and profound. They will grow from the ideas explored in the Symposium, collaborations with community partners, and the creative imagination of the participants. The installations can serve as prototypes for permanent change in the urban core of this city and examples for other communities to consider.

*Public by Design* represents an opportunity for each of us to play new and transformative roles in shaping a public life that is more connected to public places and public institutions.

## 2022–23 Curatorial Partners

To advance and shape this cycle of Exhibit Columbus, six Curatorial Partners form the core of the curatorial team. The Partners have extraordinary backgrounds and represent a tremendous depth of experience in architecture, art, and design. Each has worked with diverse sets of communities to bring meaningful work to life.

### Paola Aguirre

Urban Designer  
BORDERLESS

### Chris Merritt

Landscape Architect  
Merritt Chase

### Lauren M. Pacheco

Civic and Cultural Artist  
Steel Studio Foundation

### Bryony Roberts

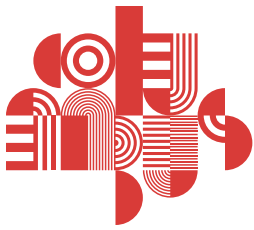
Designer, Writer, Educator  
Bryony Roberts Studio

### Raymund Ryan

Curator at Large  
The Heinz Architectural Center at Carnegie Museum of Art

### Holly Warren

Assistant Director for the Arts  
Economic and Sustainable Development Department,  
City of Bloomington



# Public by Design Introduction

**Public by Design creates meaningful connections between people and the public spaces they share.**

Welcome to the 2023 Exhibit Columbus Exhibition, *Public by Design*, and thank you for taking the time to read this Field Guide. I hope the stories contained within it will inform you about some of the people who created this Exhibit Columbus cycle. The community around this work, including the participants, curatorial team, Landmark Columbus Foundation staff and board, volunteers, and supporters, has been working together for over a year to create an experience that is as thought-provoking as it is fun.

We started this cycle in early 2022 by working with leaders in our community, asking them what they wanted to accomplish this exhibition. How might we work together to support each other's missions and accomplish the larger goals connected to the future of downtown? Before we built our curatorial team or selected any participants, we made investments and created collaborative relationships with several key organizations and individuals in our downtown.

This ground-breaking exhibition showcases how art and architecture can help build a sense of belonging while revitalizing and reimagining historic downtowns as equitable, beautiful, and joyful places.

Everyone has a story to tell, and this publication allows you to read about some of those who worked so hard to build this exhibition. **They demonstrate that singular entities do not create art and architecture projects, but that the best work is built with the collective power of community engagement and hard work.** While you are viewing an installation, I hope that you will take a few moments to consider the broader implications behind each one. There are questions connected

to each installation that will challenge you to connect each back to the theme of *Public by Design* and to find a deeper meaning.

As a staff, board, and community, we have the vision to continue growing our organization and leveraging the story of Columbus to be visible as a national resource and model that continuously demonstrates best practices for building temporary and permanent quality of place amenities. We do this to create authentic social infrastructure in our community and provide definable community-wide economic benefits. It also allows us to better care for the assets we have inherited.

This is the only exhibition of its kind that engages in an international dialogue connected to the disciplines of art and architecture that can also explore the challenges cities around the globe face today in a way that tangibly benefits a variety of communities. Exhibit Columbus demonstrates that working with and believing in the collective power of community work can improve our cities and public places.

We present this work without cost and with few obstacles to all, thanks to the vision and generosity of so many people. The 2023 Field Guide is presented with support from the Miller Family. We rely on the support of philanthropic contributions from individuals, families, corporations, organizations, foundations, and a bit of good fortune.

I would be glad to know what you think about it all.

With gratitude,

**Richard McCoy**  
**Founding Executive Director**  
**Landmark Columbus Foundation**

# Landmark Columbus Foundation Staff

**Abigail Flout** Operations Coordinator  
**Hadley Fruits** Photographer  
**Laura Garrett** Director of Partnerships  
**Jamie Goldsborough** Creative Director  
**Richard McCoy** Executive Director  
**Mila Lipinski** Project Coordinator  
**Liza Doughty** Former Undergraduate Intern  
**Bethany Ferril** Former Studio Manager  
**Eshaan Mehta** Former Undergraduate Intern

**Elizabeth Kubany** Publicist *KUBANY, LLC*  
**Anna Mort** Graphic Designer  
**Rick Valicenti** Design Direction  
**John Pickett** Hospitality Chair  
**Jeff Baker** Hospitality Chair  
**Ben Wever** Community Design Curator



Landmark Columbus Foundation has the mission to care for, celebrate, and advance the cultural heritage of Columbus, Indiana. It is a public resource and thought leader for Progressive Preservation in Bartholomew County; an advocate and educator for and about cultural heritage; and a source of inspiration to advance good design for public benefit.

Landmark Columbus Foundation is a values-based organization focusing on clearly-defined goals while demonstrating that the process is often as important as the final product. Its values are: We love the modern legacy of Columbus; **We believe good design shapes our lives; and We create stronger communities by working together.**

To fulfill its mission, Landmark Columbus Foundation accomplishes Progressive Preservation efforts that assist in caring for buildings, landscapes, and art in Bartholomew County. It educates and advocates for these cultural resources through research, conservation, fundraising, and documentation. It has two programmatic arms that allow for more specific needs to be met:

**Exhibit Columbus: An exploration of community, architecture, art, and design that activates the design legacy of Columbus, Indiana. It creates a cycle of programming that uses the context of this place to convene conversations around innovative ideas and then commissions site-responsive installations to create a free, public exhibition.**

**Columbus Design Institute: A technical service initiative that promotes the Value of Good Design that built Columbus and was defined by Heritage Fund in the 2000s. Collaborative projects and events are completed with partners through a design process to encourage meaningful investments in the sustainable and equitable development of communities.**

# 2023 Opening Weekend Events August 26

## **Opening Day Events**

### **The Exhibition Tour**

9:30 am – 11:30 am  
Hotel Indigo

### **Curatorial Conversations**

2:00 pm – 3:30 pm  
First Christian Church

### **Rock the Block: Party and Dance Show**

7:00 pm – 10:00 pm  
4th and Washington St.

## **Installation Activations**

### **Imagine the Future! with BCPL at *Designed by the public, RESPONDER, Sylvan Scrapple***

10:00 am – 12:00 pm  
Library Plaza, 536 5th St.

### **Bookread with Viewpoint and Sno Biz at 街 *Machi***

11:30 am – 12:30 pm  
Viewpoint, 637 7th St.

### **Performance by Treasured at *A Carousel for Columbus***

3:00 pm – 4:00 pm  
333 Washington St.

### **Game Day at *Ground Rules***

4:00 pm – 6:00 pm  
500 Jackson St.

### **Saxophone Performance at *Side Effects***

5:00 pm – 6:00 pm  
300 Washington St.

### **Sound Program at *RESPONDER***

5:00 pm – 6:00 pm, 300 Was

### **Movies in the Park at *Echoes of the Hill***

9:45 pm – 11:30 pm  
50 Carl Miske Dr.

# 2023

## Fall Events

### September 30 Next Generation Day

A family-friendly event for youth of all ages to explore the Exhibition. With the Council for Youth Development, Bartholomew County Public Library, IU Architecture School, High School Design Team and STEM Students.

### November 2–3 Public by Design: Activations in Space The 2023 University Design Research Fellowship Colloquium

This event is produced in collaboration with the Ball State University Indiana Communities Institute and Indiana University Center for Cultural Affairs at the O'Neil School and features all seven of the UDRFellows in conversation with experts in the fields of economic development, municipal leadership, and public spaces.

### J. Irwin and Xenia S. Miller Prize Conversations

Join Miller Prize Recipients for a unique conversation about their work with a special guest.

**September 19**  
**Tatiana Bilbao ESTUDIO** with Jennifer Dunlop Fletcher,  
San Francisco Museum of Modern Art

**September 28**  
**Practice for Architecture and Urbanism**  
with Lee Bey,  
Chicago Sun-Times

**October 26**  
**PORT** with Thaisa Way, Harvard  
Graduate School of Design

**November 10**  
**Studio Zewde** with Michael Van Valkenburgh and Will Miller

**November 9**  
**Communications Design Conversation**  
A special conversation with two of today's leading graphic designers talking about their work in and about Columbus.

**Signals** (Chris Grimley)  
with **Studio Lin** (Alex Lin)

### Special Exhibitions

#### ***PIPE UP! Where does your water go?*** Hotel Indigo Columbus Architectural Center

A close-look at the subterranean water infrastructure of urban development and agricultural production.

#### **August 26 – November 10** **Public by Design: Activity Hub**

411 Gallery, Columbus Area Arts Council  
A community space for learning about and providing feedback about the Exhibition.

#### **August 26 – Summer 2024** ***American Modern: Architecture,*** ***Community, Columbus, Indiana***

Gallery 506, Columbus Visitors Center  
An exhibition about the forthcoming book about Columbus that will be published by The Monacelli Press in July 2024.

## About the J. Irwin and Xenia S. Miller Prize Community Curators

The Curatorial Partners and Miller Prize Recipients worked closely with the directors of four key downtown Columbus organizations to focus on social infrastructure in the heart of many communities. The leaders of these organizations serve as **Community Curators** and help the Curatorial Partners shape the outcomes of the Miller Prize.



**Community  
Curator**

**Mark Jones**

Director, Parks  
and Recreation  
Department City of  
Columbus

**Mark Jones** is the Director of the City of Columbus Parks and Recreation Department. He grew up in Edinburgh, Indiana, with his parents—father, a construction worker, and mother who worked in a factory—and brother Brad. He played football in high school and college and still enjoys playing sports and working out. His wife, Michelle, works in health insurance, and the couple has three children—Chandler, Fletcher, and Lily—and three cats.

Mark knew in his junior year at Franklin College that he wanted to work in the recreation field. Now he credits Chuck Wilt, a former director of the Parks and Recreation Department, as a mentor who has contributed to his success. The project he is most proud of is Nexus Park, a partnership between the Columbus Parks and Recreation Department, the City of Columbus, and Columbus Regional Health that is currently underway to refurbish the former Fair Oaks Shopping Mall into a community sports, recreation, and wellness center.

He became involved in planning the first Exhibit Columbus in 2016 and continues to be a part of the program because he believes the exhibition brings the community to public facilities and allows them to see what is around them in a different light.

In 2019, he was awarded the American Council of Engineering Companies of Indiana Engineering Excellence Award for restoring and relocating a 107-year-old steel truss bridge onto a key part of the Columbus People Trail.

**Dan Mustard** was raised in Pentwater, Michigan, by a father who farmed, sold farming equipment, and was a firefighter. His mother went to work in banking after her children were grown. When he was a child, they took Dan for a visit to the Henry Ford Museum of American Innovation in Detroit, and he points to that experience as the reason he has loved art and artistry of all kinds ever since. That being the case, it's no wonder that he and his family—wife Linda and adult sons Evan and Sean—have appreciated previous incarnations of Exhibit Columbus and understand its purpose.

A graduate of Asbury University in Wilmore, Kentucky, Dan's work in the human services field began with people with disabilities and now focuses on those who are aging. He says the career highlight of which he is most proud is helping to make Mill Race Center financially sustainable. His job is a demanding one—and it isn't the only one he has.

Dan and his brother and two sisters all grew up playing musical instruments, which fostered his love of the guitar. He started his career building guitars for a small manufacturer, then worked in music retail before playing music as a profession. Today he and Linda play at their church, and he is also a member of the band for a national recording artist, for whom he is also a stunt double during performances.

Linda, a pharmacy technician, is also his musical partner, and the couple have three cats. When they have spare time, they are avid hikers who visit as many parks as they can each year.

He said the college version of himself would be amazed that some parts of his life turned out so differently from

what he thought they would, while others are exactly as he dreamed they would be. As to his future self, Dan said he hopes to have an encore career that will involve playing music, building and repairing instruments, and teaching.



**Community  
Curator**

**Dan Mustard**

**Executive Director,  
Mill Race Center**



## Community Curator

### Jason Hatton

Executive Director,  
Bartholomew  
County Public  
Library

**Jason Hatton**, Executive Director of the Bartholomew County Public Library in Columbus, said it is a thrill to work in the city where he was born and raised and at the library that literally changed his life. He came from a family that had economic challenges, so they never became interested in art and architecture. However, his mother read to him every night, and he credits her with giving him the love of reading that enabled him to excel and go to college, an option that she and his father never had.

He said his wife, Melissa, gives back to the world by sharing her skills as a mental health therapist, primarily working with teens. Together, they care for two children, Jonathan and Hope.

Jason said he never thought about being a librarian when he was growing up, but he loved history and was hopeful that path would lead him to a career that would enable him to share the power of learning about the past. He believes we cannot truly understand the present without understanding how we got here—the choices made by those who came before us that led us to this specific place in time. Why did they make those choices? How did that change the trajectory? Remembering that every one of those individuals were simply people like us. What drove them, when did they fail, and what did they learn? We can then use those answers to understand ourselves.

He said he is thrilled about the Public by Design theme for this cycle's Exhibit Columbus because it came, in part, from looking at the importance of social infrastructure to a community. An organization in Australia defines that as “the facilities, spaces, services, and networks that support the quality of life and well-being of our communities.” The public library is the epitome of social

infrastructure, he said. He pointed to the library's mission statement, which says a library is the community crossroads. People from all levels of society pass through their doors and participate in their programs.

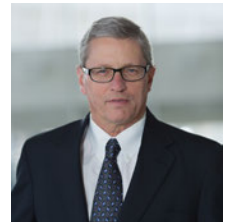
He said the library is the place where everyone is equal. No one is above another. It is the place where everyone can come to connect with others and move forward on their journey of lifelong learning. They are constantly morphing their services to ensure that everything they do lifts everyone in their quality of life and well-being.

**Dave Hayward** is the Executive Director of Public Works for the City of Columbus as well as the City Engineer. He grew up in Independence, Iowa, and said that he was a “free-range kid” who had an older brother and a younger sister. His father was a police officer, and his mother worked in a bank. Today his family is made up of his wife and his son.

Dave earned a bachelor’s degree in civil engineering from Iowa State University, which led to the type of work he typically does for the city: Urban infrastructure and public works projects. He became involved with Exhibit Columbus during the first cycle in 2016–17 when he talked to designers and fabricators while they worked on their projects. A memory he will take away from this year’s preparations is watching ideas come to life over hot-fudge sundaes at Zaharakos.

He is a professional civil engineer with over 40 years of experience and has served as Columbus City Engineer under four different mayors. He has also served as Bartholomew County Highway Engineer and held consulting roles. Dave is a long-time member of the Columbus Parks Foundation, serving as president for eight years. He was integral in the creation of Columbus’ bicycle and pedestrian vision.

He said if he could create a project for Columbus it would be more extensions to the People Trail—a way to bring more people together.



**Community  
Curator**

**Dave Hayward**

**Executive Director  
of Public Works  
City of Columbus**



## About the Curatorial Partners

To advance and shape this cycle of Exhibit Columbus, six **Curatorial Partners** form the core of the curatorial team. The Partners have extraordinary backgrounds and represent a tremendous depth of experience in architecture, art, design, and municipal leadership. Each has worked with diverse communities to bring meaningful work to life.



**Curatorial  
Partner**

**Paola Aguirre**

Urban Designer,  
BORDERLESS

**Paola Aguirre** is an urban designer with Borderless in San Antonio and Chicago. She grew up with one brother and two half-siblings in Chihuahua, Mexico, a border region with the United States. Her mother is an administrative assistant in the federal government in Mexico, and her father works in construction, currently in San Antonio.

Paola went to architecture school in Chihuahua and Boston, and today her husband, Dennis (also an architect) is her business partner. Lilo, a 6-year-old pit bull mix rescue from Mississippi, completes their family.

The couple runs a practice that seeks to focus on social impact design. She said she has always been curious and a maker who enjoyed making things with her hands (currently, she is experimenting with weaving), and architecture has allowed her to discover other pathways for creativity and collaboration.

Her first job was with a small firm in Chihuahua, where they worked on multiple civic projects—mostly health facilities and cultural spaces. Today, Borderless works primarily with community projects involving the public realm. Paola said that as an immigrant and a woman of color, she is most proud of having the courage to start an independent design practice and having a voice in the design community.

Her goal is to have a binational practice that allows her to engage with communities in Mexico and the United States. She also wants their practice to contribute to putting the Mexico-U.S. border region on the map by creating a collective vision.

She became involved with Exhibit Columbus when she was selected as a contributor for the Washington Street Civic Projects for the 2018–19 cycle and

selected the Crump Theater as a site for a design installation. She said the Crump immediately caught her attention as a closed building in the heart of downtown with such a long history. In that project, Paola designed a large-scale curtain that hung on an exterior wall of the theater. The workshops for writing love letters to the Crump were her favorite part of the process.

She said she has always enjoyed temporary interventions in places that spark or inspire other things to happen, especially when reimagining places or thinking how to bring new life to buildings. She thinks this cycle, *Public by Design*, will affect her future work in that she often reflects on how to be inclusive in design—designing with, not just for others.

Paola believes in the power of collective work and creative processes that include as many voices and perspectives as possible in shaping community spaces. At Borderless, they often engage in community conversations about needs and aspirations.

Paola is inspired by Columbus' "wonderful civic spirit" and how so many people are invested in staying engaged in conversations to keep improving the community. She loves to explore places through running, and one of her favorite things to do in town is to run through Mill Race Park.



**Chris Merritt** is a landscape architect and co-founder with Nina Chase of Merritt Chase in Indianapolis. He grew up in nearby Greenwood, where he said he was constantly drawing and building things, imagining new cities and buildings, and knew he wanted to be a landscape architect from an early age.

He studied at Purdue University and the Harvard Graduate School of Design, and he said once he finished graduate school, he was sure about his chosen profession. Chris and Nina started their firm five years ago.

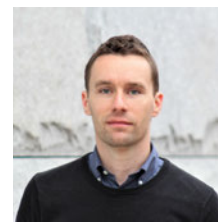
His work now consists of designing public spaces in cities focused on creating community and cultural connections, ecological health, and infrastructural change. He said that 10 years from now, he would still like to be living in Indianapolis and working on creating meaningful and memorable public places across Middle America. Chris first learned about Exhibit Columbus in 2015 when he was doing a graduate school research project about Dan Kiley's impact on the landscape of Columbus. He became interested because he said it has broad, nationally relevant connections to the architecture and design community. He also likes that the Columbus community makes him feel like family.

Throughout his involvement, Chris said he has enjoyed talking about “designing with” versus “designing for” the community. He feels that this has been achieved and also that he has become part of this community. He said he couldn't imagine other cities holding similar events, noting that “Exhibit Columbus can only happen in Columbus.”

The concept Chris will take away is that the integrity of their work

in designing public landscapes requires real intentionality behind the process connected to a local place and building relationships with local communities. He saw that this was important in developing this cycle, Public by Design. If he could do just one project in Columbus, he said it would be to create a sustainable future for North Christian Church as a vibrant public space and cultural center.

Chris's family includes three children—Jacob, 6, Samuel, 3, and Johanna, 6 months, as well as a dog, Cooper.



**Curatorial  
Partner**

**Chris Merritt**

Landscape  
Architect,  
Merritt Chase



**Curatorial  
Partner**

**Lauren M.  
Pacheco**

Civic and Cultural  
Artist, Steel Studio  
Foundation

Civic and cultural artist **Lauren M. Pacheco** of Steel Studio in Gary, Indiana, grew up on the southwest side of the Brighton Park neighborhood in Chicago. She is a third-generation Mexican-American with deep Chicago roots on both parents' sides. Her mother was a stay-at-home mom who occasionally took jobs at local factories or as a house cleaner.

Her father was a sanitation worker for the Department of Streets and Sanitation in Chicago for two decades before working as assistant general superintendent. Her husband, Philip J. Mullins, has been involved in leadership training and grassroots advocacy efforts for over 30 years. Their pit bull "sons" are Sam and Max.

The work of which she has been most proud has been a 10-year project, the Slow & Low Chicago Lowrider Festival, that she co-developed with her brother, Peter Kepha. Last year they curated an indoor exhibition at Navy Pier, an iconic civic space in Chicago, to celebrate and honor lowrider culture, community, and innovative mechanics with more than 10,000 people. She said it was a monumental turnout showcasing contemporary Chicano innovation and global phenomenon.

Currently, Lauren continues expanding her art practice in Gary. Steel Studio is a multidisciplinary collaborative and creative studio developing ideas, projects, and partnerships that respond to community needs. They are interested in supporting various creative communities

as a platform for innovation, experimentation, and interactions through the arts, design, architecture, citizen, and stakeholder engagement, physical environments, material culture, storytelling, and social action.

Lauren first learned about Exhibit Columbus because she adores midcentury modern architecture and furniture, which brought her to town for a visit. She said the program's voice was present from the moment she entered the city through visual communication.

The greatest challenge of being involved with Exhibit Columbus, she said, is one that also cuts across her creative practice. The challenge of dealing with agendas or ideas that attempt to create or shape another way of living or an alternate lifestyle without building a working alliance among stakeholders, especially when working with civic spaces. The most remarkable about the process in Columbus is the awareness or shared consciousness that the intent may not be to bring stakeholders into an agreement but rather to bring them into a meaningful conversation.

She discovered that the mission and practice of Landmark Columbus Foundation aligned with her work of seeking to bring people and ideas together. Her collective work offers group encounters that provide a communication bridge to get people talking about what it means to be human, not just transforming space but facilitating how communities heal and move forward.

**Bryony Roberts** is a designer, writer, and educator at Bryony Roberts Studio in New York City. She is originally from California, where she grew up in a family of artists and architects; always loves drawing, making things with her hands, and reading.

Her other passion is being outside in nature, so she feels lucky to live near Prospect Park in Brooklyn, where she can regularly take walks in the woods. She also appreciates that her work allows her to keep being creative and constantly learning new things.

After studying art and architecture, Bryony realized she wanted a practice that combined and connected them to social and political issues. She said it has been meaningful to collaborate with different community leaders, artists, and advocates to make public spaces that feel inviting, surprising, and playful.

She also teaches architecture at Columbia University, so she constantly learns from a younger generation of thinkers and supports them as they find their voices. She is increasingly spending time advocating for gender equity in design fields, and it has been meaningful to her to connect with people worldwide on that topic.

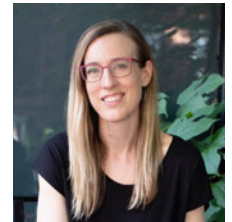
Bryony said she feels fortunate to have been involved with Columbus since 2018, with many different roles over the years, and she hopes to stay involved long into the future. Her relationship with the city began as a J. Irwin and Xenia S. Miller Prize recipient in the 2018–19 cycle. She

created *Soft Civic*, a project for City Hall, and then came back as part of the team that created a Conservation Management Plan for the former North Christian Church.

Through both of those projects, she said she connected with many different communities all over Columbus and started understanding this place's huge range of cultural histories and stories. It is great, she said, to be back now as one of the curatorial partners for *Public by Design*.

What has been particularly meaningful for her, she said, has been to collaborate with friends, both old and new, on the curatorial and design teams. The theme of this cycle is core to her values as a designer and educator because she focuses on how communities and designers can work together to imagine new kinds of public spaces.

Bryony continues to explore these themes in her other projects and looks forward to seeing where Exhibit Columbus goes after this. She said she hopes it continues to be more and more connected to the many diverse communities of Columbus through projects of long-term collaboration and change.



**Curatorial Partner**

**Bryony Roberts**

Designer, Writer,  
Educator, Bryony  
Roberts Studio



**Curatorial  
Partner**

**Raymund Ryan**

Curator at  
Large, The Heinz  
Architectural  
Center at Carnegie  
Museum of Art

**Raymund Ryan** is curator at large for the Heinz Architectural Center at the Carnegie Museum of Art in Pittsburgh. He grew up in various parts of Ireland. His father was from the same town, Mitchelstown, as Kevin Roche, whose father helped radically modernize Irish agriculture through the Mitchelstown co-op.

As a child, he also noticed old buildings in Ireland and individual modernist structures such as the Tancarville Bridge near Le Havre and the concrete church in Royan encountered on family vacations in France.

After graduation from the architecture school at University College Dublin, he secured a job with Kevin Roche John Dinkeloo Associates in Hamden, Connecticut. He worked for almost a year at the New York Central Park Zoo. This entailed fabricating and making iterative adjustments to large-scale models in a dedicated studio.

Ray said Roche was remarkable for his modesty and work ethic, and the best time to talk to him was on Saturdays when his schedule was more relaxed. At Kevin Roche John Dinkeloo Associates, Ray said there was admiration for the Miller family and the buildings realized in Columbus by the practice and by other architects who met through the Eero Saarinen office (César Pelli, Paul Kennon, Robert Venturi, and others).

His first steps as a curator were in commissions for Ireland's Pavilion at the Venice Biennale. Although it's notoriously difficult to exhibit

architecture, those projects and many of his favorite exhibitions push close to spatial engagement. The danger of such installations—and, more importantly, he said, most architectural projects—is that they are top-down, missing out on local knowledge, nuance, and day-to-day experience.

He looked recently at all the exhibitions with which he has been involved and noticed several shared characteristics. They've frequently been about new structures inserted into existing conditions; complexes of old and new buildings, possibly designed by different architects; or exterior spaces valued as highly as buildings themselves.

*Public by Design* promotes the potential of everyone to be involved in civic design and returning our shared environment. Columbus can be a role model for other cities through such forms of public process. In Pittsburgh, he is working with Tatiana Bilbao on an exhibition titled "City of Rooms" that will open in late 2024.

**Holly Warren** is the the Interim Director of the Economic and Sustainable Development Department for the City of Bloomington. She grew up in the Florida Everglades near Lake Okeechobee, where *Their Eyes Were Watching God* by Zora Neale Hurston takes place. She said her family is a mix of strong-willed matriarchs, union organizers, and caregivers. She has three cats.

When she was 16, Holly's parents drove the family up the East Coast to Washington to see the Hirshhorn Museum. She said she had no idea what she was looking at but loved everything she saw. Her dad, however, hated it, and she decided then that one day she would make something so great that he would love what he saw.

That desire eventually led her to a job at Northwestern's Block Museum of Art's Engagement Department. Now working in Bloomington 10 years later, her favorite part of the job is finding grants and art commissions for the city's large group of emerging artists.

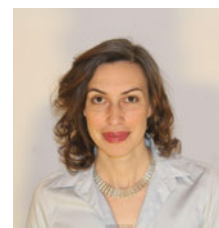
She discovered Exhibit Columbus when she came to the 2021 event at about the same time that she started her job in Bloomington. Holly said she was "blown away" by the caliber of the installations and the conversation around them. She feels Bloomington can learn much from the work being done in Columbus and especially appreciates the concept of *Public by Design*. The principles central to this cycle's theme—to reflect and connect community—are core to the work

she is doing as part of the Bloomington downtown public art initiative, which was inspired by her work in Columbus.

Holly said she is excited in her new role to see how they can begin to infuse arts into other areas of her department and other city departments. Art is core to the city's mission to make excellent quality of place, she said, and she'd like to continue to advocate for that. Continuing a partnership between Bloomington and Columbus and learning from one another's successes is key to her mission. She loves the idea of programming dance, sound, and poetry around installations to bring them to life and compel the community to connect.

Warren studied classics at the University of Chicago.

The most compelling book she has read recently was *Build Your House Around My Body* by Violet Kupersmith.



**Curatorial Partner**

**Holly Warren**

Interim Director of the Economic and Sustainable Development Department for the City of Bloomington

## About the J. Irwin and Xenia S. Miller Prize

The J. Irwin and Xenia S. Miller Prize honors two great patrons of community, architecture, art, and design. J. Irwin Miller was a community leader in Columbus with a national reputation in business and activism. Irwin and his wife Xenia helped bring twentieth-century architectural masterpieces to Columbus through public-private coalitions, a process known today as the

“Columbus Way.”

The Miller Prize brings architectural excellence fostered by the Millers into dialogue with the best of twenty-first-century art and design, making it relevant to new audiences. By collaborating with architects, artists, and designers, the Millers’ life-long effort was to help make Columbus the best possible community of its size. Since 2016, Exhibit Columbus has recognized 19 studios with this distinction.

## **Miller Prize Recipients**

**Tatiana Bilbao ESTUDIO**  
Mexico City, Mexico

**Practice for Architecture  
and Urbanism | PAU**  
New York City

**PORT**  
Philadelphia and  
Chicago

**Studio Zewde**  
Harlem



# Designed by the public

## Tatiana Bilbao ESTUDIO

**J. Irwin and  
Xenia S. Miller  
Prize**

Mexico City,  
Mexico

Site: Bartholomew  
County Public  
Library

Community  
Curator: Jason  
Hatton

Installation  
Sponsor: Elwood  
Staffing

### How do you connect in public space?

Tatiana Bilbao was born and raised in Mexico City. Her grandfather was a prominent architect and politician in Bilbao, Spain before arriving in Mexico as a refugee from the civil war. Although architecture is very much a part of her family, her parents both established careers as physics and mathematics professors.

Tatiana never believed she would become an architect before her father pointed out to her that she had architecture in her blood and was only resisting in order not to do what everyone else did. She said she was always encouraged to have a critical stance and never to abandon her ideals. That thinking led her to establish her own architecture studio almost 20 years ago.

She said she recognizes architecture as a primary form of care for the human body. Still, she studied at the peak of the time in history—the 1990s—when society did not view architecture that way. From the beginning, it was clear to her team that their role in the intervention at the library plaza was to translate the



community's desires and intentions into a tangible installation. They approached the project as a participatory process in which they developed workshops with the community, introduced design tools for children, and worked closely with the library team to amplify their exceptional public program.

Through these activities, many responses emerged—from people who wrote inspiring poems expressing their love for Columbus to people who just wanted to “eat food.” Given this context, they concluded that the best way to intervene in this public space was to create an installation that would give tools to everyone to have the possibility to create their own experience in the plaza. Tatiana said she never thinks about the future but imagines it and builds it every day in the present.

A question she ponders, however, is whether, as a society, we can transform our existence from one that depends on production to one that depends on care.





Her studio imagines  
an architecture of  
possibilities for everyone,  
a platform that allows  
anyone to create their  
own way of inhabiting  
this planet.







The place is magical,  
Vishaan said, and  
PAU feels forever  
attached to it.



# InterOculus

## Practice for Architecture and Urbanism | PAU

### What is a civic identity?

**Vishaan Chakrabarti**, founder and creative director of PAU in New York, immigrated to the United States from Kolkata, India with his sister; father, a molecular biophysicist and biochemist in eye research; and his mother, a librarian and classic Bengali singer. Family travels imparted a love of cities, architecture, and art to young Vishaan. He grew up in Tucson, Arizona, then in the suburbs of Boston, where he experienced violent racism that affected him for many years. His wife is architect Maria Alataris, whose firm focuses on residential architecture and interiors. Son Evan, daughter Avia, and canine companions Hero and Rosie complete their family.

Vishaan said the team learned a tremendous amount during the fabrication, projection, and lighting of their installation. He said the site and installation are in the most symbiotic dance. Both design and installation were enormous challenges.

The group feels close to Columbus through meetings, Zoom calls, drinks, and ice cream sundaes.

Despite PAU being eight years old, this installation will be their first built work, soon to be followed by the Domino Sugar Refinery in Brooklyn, the Federal Aviation Administration's next generation of regional air traffic control towers, a major expansion of the Rock and Roll Hall of Fame, Princeton's Hobson College, an Underground Railroad Memorial for Freedom Seekers at Niagara Falls, Schuylkill Yards Phase One, and a new Pennsylvania Station for New York City. Building in Columbus, he said, fulfills a life-long dream.

**Mark Faulkner** is an associate principal at PAU whose mother was also a librarian. His father was an elementary school teacher and later a computer programmer, and they were both performing musicians. His childhood memories take him to the Franklin Institute in Philadelphia, where he learned to look under the surface of this world, think about science, and discover

the world for himself. He discovered his career in second grade and told his mother he wanted to be an inventor. In high school, he was drawn to art and mechanical drawing classes and that is when architecture ("practically the same thing as an inventor!") came into focus. Mark's first professional architecture assignment was handwriting the names for a Quaker cemetery grave book that members insisted be reproduced by hand. Among his mentors is Joyce Hwang, a previous Exhibit Columbus participant and one of his college professors. He said she taught him to become comfortable with his brain and his own way of thinking.

He and his architect wife have two children, ages 3 and 6. He has taught them to draw floor plans and building elevations; they know the significant buildings of the New York City skyline; and they enjoy building with blocks. Working on *InterOculus* has brought him close to several Indiana steel fabricators. Such direct connections are often lost on larger projects, he said, but there is an intimacy to Columbus and Exhibit Columbus that is unavoidable.

Mark said there were many challenges in creating the project, but that is part of the excitement with a project like this one. The most challenging issue was the time frame from design to completion since architecture is generally a slow process over the years. By comparison, he said, Exhibit Columbus is an Indy 500 race.

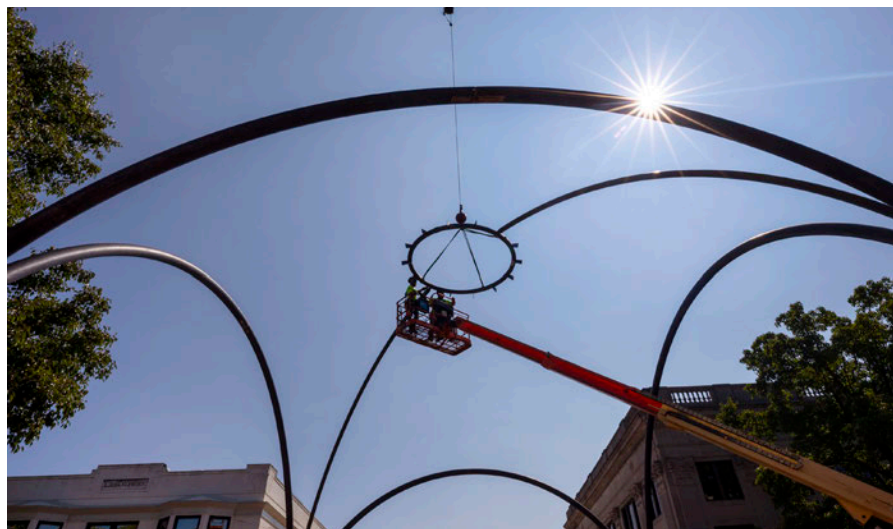
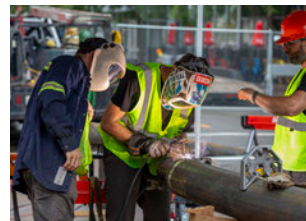
**J. Irwin and Xenia S. Miller Prize**

New York City

Site: 4th Street and Washington Street

Community Curator: Dave Hayward, Executive Director of Public Works

Installation Sponsor: Tracy L. Haddad Foundation



# THE PLOT PROJECT PORT

**J. Irwin and  
Xenia S. Miller  
Prize**

Philadelphia and  
Chicago

Site: Mill Race  
Center

Community Curator:  
Dan Mustard

Installation Sponsor:  
The Schumaker  
Family

## How does nature connect us?

Christopher Marcinkoski and Andrew Moddrell of PORT grew up in the Midwest. Both have siblings, and both played intramural basketball in graduate school, although only one of them tore his ACL in the process. Today, they both have children.

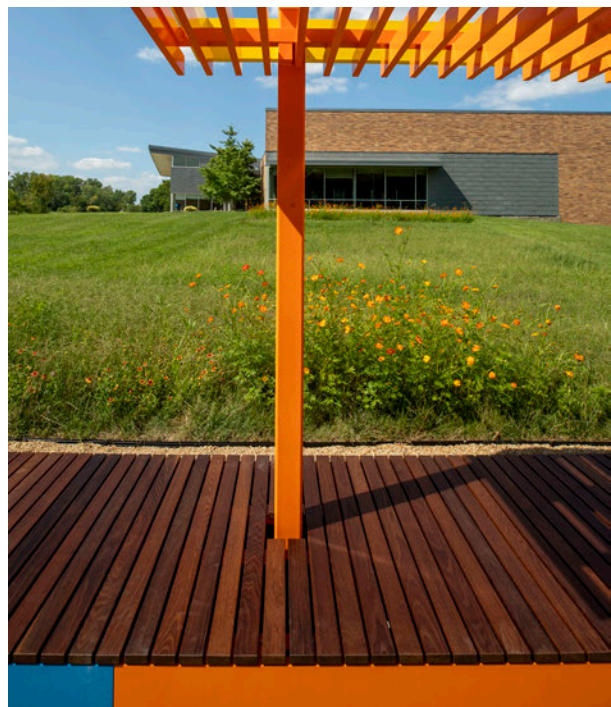
Their first project was a multigenerational playground in Denver, for which they won an international competition. They said that taught them the importance of actively managing the process, not just the design. Today, they do public realm projects exclusively, and they said they are most proud of the professional growth of their colleagues at PORT.

Their installation, *THE PLOT PROJECT*, was born because it is civic in scale, has an ecological orientation, offers space for social interaction, and is exuberant in its materiality. *THE PLOT PROJECT* interfaces with the Mill Race Center and its surrounding landscapes to place the Center's diverse activities and the park's biodiversity into public dialogue. The greatest challenge in creating it was getting things to grow. Mother Nature does not care about design intent, they said.

Currently they are working on large urban parks in Boise, Idaho; Bentonville, Arkansas; and Knoxville, Tennessee, as well as urban public realms projects in Philadelphia, Pennsylvania; Chicago, Illinois; Cleveland, Ohio; and Boston, Massachusetts. If they could design a new place in Columbus, it would be a new public square or a large public park—both essential civic spaces.

*Public by Design*, they said, is in the DNA of PORT. Their interest in the public realm is driven by a belief in the power of public space to generate those essential opportunities for shared experience that lead to greater empathy and understanding within society.

Asked the whimsical question of whether there could be an Exhibit Columbus on Mars, they responded that human effort would better be spent on Earth: "We can still save this planet—but it's getting dicey."





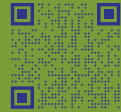
The team said every person with whom they spoke about their installation offered to help them implement it.







# public by design



## Audio Tour

Download a free self-guided audio tour app, *Columbus, IN Tours*, for a special audio experience of the 2023 Exhibition.

## Infohubs

Bartholomew County  
Public Library  
Bakers Fine Gifts  
and Accessories  
Dell Brothers  
Columbus Area  
Visitors Center  
Gallery 411  
kidscommons  
The Commons  
Viewpoint Books

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## 2022-23 J. Irwin and Xenia S. Miller Prize Recipients

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PORT
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街 Machi



The theme, *Public by Design*, prompts a reflection on the critical role of design in the public realm—inspiring civic engagement, belonging, and the kinds of social interaction that bolster a democratic society.





# Echoes of the Hill

## Studio Zewde

### What memories are in this landscape?

Sara Zewde of Studio Zewde was raised on the Gulf Coast in Slidell, Louisiana, and Houston, Texas, with her sister Naomi who is now an economist at the University of California Los Angeles. Sara watched Hurricane Katrina from her college dorm room in Boston, and the aftermath of that event eventually prompted her on her journey toward landscape architecture.

As a teenager, she visited the Menil Collection in Houston frequently. In fact, it was the first place she drove by herself when she got her driver's license. The fact that it was free entry meant that she could visit frequently throughout her young adulthood, which shaped her relationship with its landscape, architecture, and museum exhibitions.

Sara said her practice has diverse projects in scale, geography, client type, and communities—from public art installations to residential landscapes to museums, public parks, and large-scale regional planning, from Columbus, Indiana, Rio de Janeiro, to the Swiss Alps. They are all powered by a core design methodology they are building. Still, this range of projects means that methodology is always challenged and evolving to keep their design muscles strong.

Studio Zewde came into the project knowing that Mill Race Park's 30th anniversary was a chance to speak to the deep history of the land and its last 30 years and to prompt a conversation about its next 30 years and beyond. The community's responses during engagement pointed to a strong existing connection to the hill but less so to the field to which it sits adjacent. Her group began conceiving the installation as a dialogue between these two spaces and a chance to extend the activation the hill evokes toward the field.

They asked the Columbus community for their favorite stories at Mill Race Park. From the responses, they learned about secret gin and tonics at the playground, the Mill Race Monster, and

the frequency of squirrel attacks.

Michael Van Valkenburgh, a professor for whom Sara served as a teaching assistant, designed Mill Race Park, so she has more than one reason to be invested in this project. The installation prompted Sara to reconnect with him and listen to his reflections on his experience designing the park and what the commission meant for his career. Coincidentally, she is about the same age he was when he designed the park, so the conversations have also prompted the sharing of wisdom and retrospection.

Most of the portfolio in the office is either public or public facing, so the curatorial theme of *Public by Design* was already so resonant with their approach to work. It feels like an affirmation that they will carry with them into the future.

### J. Irwin and Xenia S. Miller Prize

Harlem, New York

Site: Mill Race Park

Community Curator:  
Mark Jones,  
Director of the Parks  
and Recreation  
Department

Installation Sponsor:  
Deer Crossing Fund



# About the University Design Research Fellowship and the 2022 UDRF Competition

The University Design Research Fellows create an unrivaled showcase of design research at a scale seen nowhere else in North America. Through their installations, leading professors have provided excellent educational opportunities for university students, translating into inspiring projects through every exhibition. Since 2016, fellowships have been awarded to 26 teams.

The seven teams in the 2022–23 cycle were selected through a national, open-call competition for full-time university professors whose work is deeply rooted in art and design research. Over 50 applications were considered in this competition. Professors were asked to respond to recommendations from the 2021 Downtown Activation Study developed by James Lima Planning and Development and commissioned by the Columbus Area Visitors Center. The study explored ways to activate the historic core of downtown Columbus. This part of Exhibit Columbus is supported by a National Endowment for the Arts “Our Town Grant” awarded to the City of Columbus.

University Design Research Fellowships were given to full-time university/college professors in design, architecture, art, and landscape architecture. Fellows were shortlisted by the Curatorial Partners and then selected by Community Jurors based on a request for qualifications process.

The Community Jurors are individuals invested in downtown Columbus and live, work, and/or study there. This group represents a diverse audience regarding age, accessibility, ethnicity, and a positive, active relationship with the downtown community. They are Esther Afolayan, Anuja Chandra, Jackie Combest, Mary Ferdon, Mary Harmon, Erin Hawkins, Anakarina Hurtado, Grace Kestler, Andres Nieto, Jasmine O’Conner, Catie Rix, and Shanda Sasse.

Capital follows talent.  
Talent follows place.  
Place needs investment.  
— James Lima

## Toward Greater Activation

### **About James Lima Planning and Development, and the Opportunities for 4th Street and Downtown Columbus**

The opportunity to explore innovative ways to activate downtown was created in partnership with the City of Columbus and allowed Exhibit Columbus to work closely with James Lima, the President and Founder of James Lima Planning + Development, a real estate and economic planning advisory firm. James has been actively engaged in complex matters of real estate, economic development, and public policy since 1986, with extensive private and public sector experience in planning and revitalizing urban places at various scales. Director Yuxiang Luo also has been involved in Columbus since 2021. Yuxiang is committed to making cities and regions more competitive through economics, policy, and design. Both James and Yuxiang serve as Curatorial Advisors for this cycle.

This work has been connected to two of Indiana's top research centers to explore the outputs and outcomes of each of the seven installations being created by the University Design Research Fellows.

**Ball State University Indiana Communities Institute**, which brings together many of Ball State's top research and outreach activities to assist Indiana communities as they strive to improve life experiences for residents, businesses, and visitors, including Center for Business and Economic Research, Rural Policy Research Institute, Bowen Center for Public Affairs, and College of Architecture and Planning. **Indiana University Center for Cultural Affairs at the O'Neill School of Public and Environmental Affairs** aims to advance the understanding of the place of arts and culture in public life. The center facilitates a network of scholars and practitioners interested in advancing cultural affairs research, producing high-quality and relevant research on arts and cultural policy and management issues, and serving as a resource to the arts and cultural sector.



# A Carousel for Columbus

## Joseph Altshuler and Zack Morrison

### University Design Research Fellowship

University of  
Illinois at Urbana-  
Champaign School  
of Architecture

Urbana-Champaign  
and Chicago, IL

Site: Ovation Plaza

Site Collaborator:  
Ovation Technology  
Group

Installation Sponsor:  
Columbus Area  
Visitors Center

### Where do you find joy in the city?

Joseph Altshuler and Zack Morrison are both parents of young children who keep them on their toes when they're not working on design projects—and even when they are. Joseph has an 8-year-old named Rafi and a 4-year-old named Sonia, and Zack has a 4-year-old named Evelyn. Their kids are also their best design critics, often invading Zoom meetings and backseat driving during collaborative 3D modeling sessions. As Sonia would say, “Make that architecture more fuchsia, please!”

The team takes pleasure in being generalists, working on various design projects ranging in scale from furniture to installations to interiors to buildings and even festival landscapes.

For their first commissioned client project, they designed new public restrooms inside an existing synagogue

facility, noting that sitting on the toilet is the most intimate architectural experience a person can have.

While strolling around downtown Columbus in October 2022, they stumbled upon the Ovation Plaza space and were immediately smitten. The diagrid pavement! they said. The stepped, cascading parapets! The walls with rounded corners! The triangular soffit! The existing surfaces of pavement and walls were abounding with tasty shapes. And yet the whole space was washed in beige paint as if to disappear into the background. It was like this corner of the city was challenging them to celebrate its existing quirks, to animate its edifices in full color, and to awaken it to live its best life.

*A Carousel for Columbus* is a proof-of-concept for a broader design research project called “Supergraphic Landscapes.” They’re interested in building a body of work that playfully combines 2D graphics and 3D forms in dynamic and animated ways that might be considered graphic design at the scale of the city or architecture that flickers between flatness and deeper space. Whatever it is, they hope to make a lot more inhabitable public art in the future that doesn’t just decorate or beautify the city, but reorganizes the city’s operation and that expands the ways city-dwellers find companionship and love for their city and its architecture as much as each other.

One word that is conspicuously absent from most conversations about architecture in the profession and the academy, they said, is “love.” Exhibit Columbus is a profound exception to this tendency. From Paola Aguirre’s *Love Letter to The Crump* (2019) to Joyce Hwang’s *To Middle Species, With Love* (2021), for example, they hope that *A Carousel for Columbus*, their locomotive love letter in-the-round, continues a multiyear collective conversation about the intersection of love and civic space and of affection and architecture.













# PRISMA

## Esteban Garcia Bravo and Maria Clara Morales

### How do we activate space?

**Maria Clara Morales** and **Esteban Garcia Bravo** worked together to create *PRISMA*, each bringing different backgrounds and a wealth of knowledge, experience, and skills to the project.

Esteban has had a passion for making art since he was a child, spending many years of his childhood drawing comics, building models, and using an early Commodore VIC 20 to code pictures and animations. He did his undergraduate work in his hometown of Bogotá, Colombia, and then came to Indiana in 2005 and began working as a professor at Purdue University in 2013.

He said it took several years to realize what kind of art he wanted to make. Then about 12 years ago, he wanted to create an installation that embedded animated light sequences and selected a colorful LED strip. That led him to collaborate with artist Max Carlson to build light sculptures with wood that they have shown internationally. After showing artwork in galleries, museums, media art festivals, and pop-up events, he realized that art in public spaces was his favorite.

Esteban and Maria both said working with metal has been the biggest challenge. The work has been extremely physical, but they have both liked learning to work with steel. Esteban said he feels proud of this work because it is made with their hands. After this project, he wants to experiment more with the materials that they have discovered.

Maria is the child of a doctor father who is passionate about carpentry and automobile mechanics. Her mother, a dentist, loves to paint and make crafts. Raised as a maker and builder, she has had a passion for puzzles and creation since she was a child, making everything by hand before learning digital technologies.

During her studies, Maria took many courses besides her major that formed her in a multidisciplinary way. She has said yes to many unconventional opportunities that have come along without a clear idea of what would happen

next. So far, this journey has taken her in unexpected but incredible directions. She said the design process has enabled them to transform their ideas into buildable working components. Collaborating with Esteban has been an exciting process filled with rich dialogue and innovative problem-solving.

Maria said that she has found *PRISMA* to be a meeting point for architecture, design, and art, inspired by the repetition of simple geometries or “modularity” often used in modern architecture.

She comes from an architectural background, whereas Esteban comes from art, which has caused them to pull one another in opposite directions, which has enriched their process and their product by pushing each of them beyond their comfort zones to make the best decisions possible.

### University Design Research Fellowship

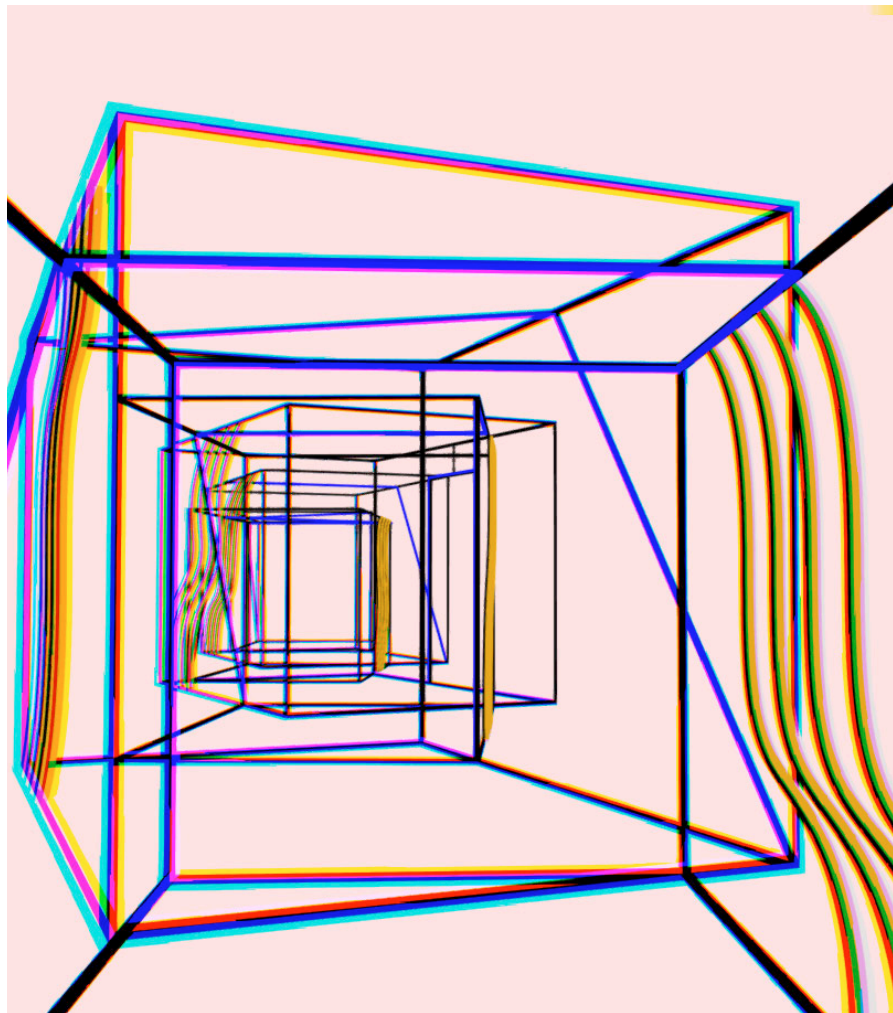
Department of  
Computer Graphics  
Technology at  
Purdue University

West Lafayette, IN

Site: Cummins  
Parking Garage,  
West

Site Collaborator:  
Cummins Inc.

Installation Sponsor:  
Columbus Area  
Visitors Center



# Ground Rules

## Jessica Colangelo and Charles Sharpless

### University Design Research Fellowship

University of  
Arkansas Fay  
Jones School of  
Architecture and  
Design

Fayetteville,  
Arkansas

Site: Cummins  
Corporate Office  
Building

Site Collaborator:  
Cummins Inc.

Installation Sponsor:  
Columbus Area  
Visitors Center

### Do you play in public space?

Jessica Colangelo and Charles Sharpless met as undergraduate students at the Rice School of Architecture in Houston, Texas. They currently live in Fayetteville, Arkansas, both teach at the University of Arkansas, and have two children, Maya, 3, and Luca, 1, along with two poodle mixes, Cody and Jasper. They said their children have played an important role in this installation since the first site walk last October because they are good at knowing when it's time to take a break from work.

They work on all types and sizes of projects, from multifamily residential buildings to restaurant interiors to temporary pavilions such as *Ground Rules* and small pieces of urban furniture like bus stops, pantries, and even a mobile printmaking cart. Being architects allows them to work with many different people in excitingly different places on wildly different types of projects.

In *Ground Rules*, all deck boards, bench seats, purple scallops, and blue pickets are materials salvaged from construction sites in Fayetteville. They explained that materials are necessary for

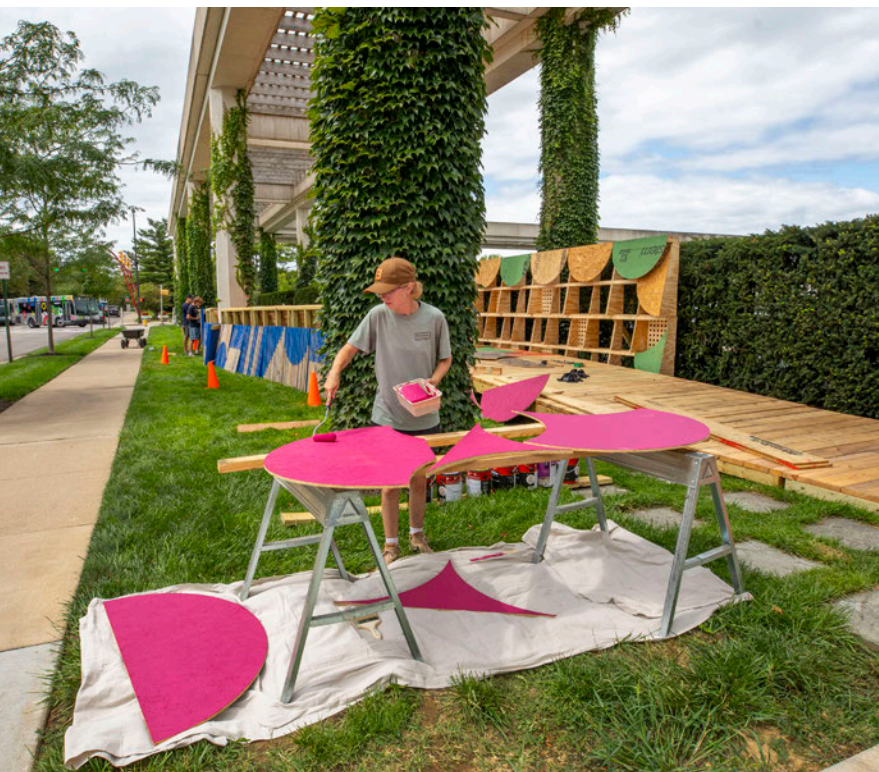
construction when a building is being put together, but that doesn't always make it into the final project. They call these "facilitator materials," with examples being such things as bracing, formwork, and offcuts. Since these materials are often thrown into the trash, they spent the first half of the summer calling contractors and lumberyards and visiting construction sites to find as much wood as possible for the project, ultimately filling their pickup truck nine or 10 times.

They said *Ground Rules* is completely interactive. They have supplied bocce balls, cornhole games, lawn bowling, and big dice to play on the astroturf court.

There is a small slide on the west end of the project that could perhaps also be used as a ramp for remote-controlled cars, for example.

Jessica and Charles hope their project sparks curiosity and interest because it isn't something you see daily. They said they are excited to see it utilized in ways they didn't even imagine. They are also excited about the future of *Ground Rules* since they have designed the project to be disassembled. As soon as they finish celebrating its completion, they will plan for where to put the project next. They're open to any ideas that anyone might have.

For the next five years, they hope to continue to grow their practice and have fun working on projects such as this one. At some point, Jessica and Charles would like to move their office out of their basement and find a better place to store salvaged lumber than their backyard. Their fingers are crossed that they can accomplish that in five years.







Their greater interest is seeing what other types of games visitors will imagine playing on the project. There is a small slide on the west end of the installation that could perhaps also be used as a ramp for remote-controlled cars, for example.



It is important to her  
that the cabinet almost  
appears like an appendage  
of the building, so it sits  
snuggled into the sunken  
courtyard.





# RESPONDER

## Deborah Garcia

### What do you hear in public space?

Deborah Garcia grew up in Los Angeles, the oldest of four sisters. Part of her daily work is teaching, which she sees as an opportunity to actively engage the future of architecture by transforming the way we talk, read, and imagine it, from an educational and conceptual standpoint. The rest of her day, she said, deals with having midnight epiphanies and insomnia breakthroughs. She gives credit to several mentors, “incredible people” who have been in her corner and helped her to navigate architecture by encouraging her never to let go of who she is. She said they ground her and challenge her never to stop challenging the world around her.

Deborah’s Exhibit Columbus project, *RESPONDER*, is the largest spatial endeavor she has taken on to date, and it has made her hungry to expand her notions of how sound and space can be choreographed to produce an immersive communal experience with architecture. Its scale feels like the start of something even bigger, she said.

At the core of the project is a 9-foot sound cabinet called *RECORDAR*. This sonic structure began at the Massachusetts Institute of Technology three years ago. Its name originates from its unique built-in recording and broadcasting system. The tower can record and play simultaneously to produce loud and booming loops of layered sound. In *RESPONDER*, the sound cabinet plays a different role, here recording and broadcasting the sounds of the Cleo Rogers Memorial Library building itself. The cabinet acts like a voice box for the building.

The building is the *RESPONDER*, and the cabinet acts like a tool to amplify its voice.

As a Latina designer who is underrepresented in architecture, Deborah said a lot of her approach to space-making deals with feelings and conditions of discomfort and strangeness. Throughout much of her education, she has felt like a “stranger in a strange land,”

something that she has slowly come to understand as a powerful methodology for considering and choreographing space and how our bodies relate to it.

She said that architecture has so much power to alienate, control, and separate. Simultaneously, it can challenge, undo and break our conceptions about how the world can be. As so much of our built environment becomes corporatized, weaponized, and separated from our bodies and the bodies of the most vulnerable, it is vital to keep imagining an architecture—and a relationship to architecture—that is not transactional but deeply personal.

She said what makes her most proud is discussing her work with her parents and sisters and having them become excited about it.

### University Design Research Fellowship

Massachusetts  
Institute of  
Technology

Cambridge,  
Massachusetts

Site and  
Collaborator:  
Bartholomew  
County Public  
Library

Installation Sponsor:  
Columbus Area  
Visitors Center



# Side Effects

## Molly Hunker and Greg Corso

### University Design Research Fellowship

Syracuse University  
School of  
Architecture

Syracuse, New York

Site and  
Collaborator: The  
Commons

Installation Sponsor:  
Columbus Area  
Visitors Center

### Where do you meet in the city?

Molly Hunker grew up with a brother and a sister in Wyoming. Her parents were mountain guides and farmers, so her childhood was filled with wandering in nature and exploring the landscape around her. **Greg Corso** is from California, where he grew up with an older brother. His childhood was one of skateboarding and developing a unique way of looking at the urban surfaces around him.

They say that while their families appreciated and supported art and architecture, it wasn't at the forefront of their childhoods. Creativity was, however, as well as perhaps the seed of architecture.

The couple now lives in Syracuse, New York, with their daughter and cat, who seems to like architecture, too. Their daughter likes to build strange houses and cities with her blocks, and their cat

snuggles up in the odd and forgotten nooks of their 1920s home.

Neither of them studied architecture as undergraduates, instead coming to it much later. They feel lucky that their design careers were informed by their other interests and perspectives.

As an undergraduate, Molly double-majored in studio art and geography, and Greg majored in economics and minored in philosophy. They feel that architecture makes a lot of sense with all those ingredients. Several professors from the University of California Los Angeles in the early 2000s shaped how they saw their possible trajectory – small offices building interesting and strange work.

Their installation for Exhibit Columbus was informed by the context of the city and at The Commons' site. They were interested in the idea of interior and exterior connections, a tenet of a lot of modern architecture, and the uniqueness of The Commons as a site.

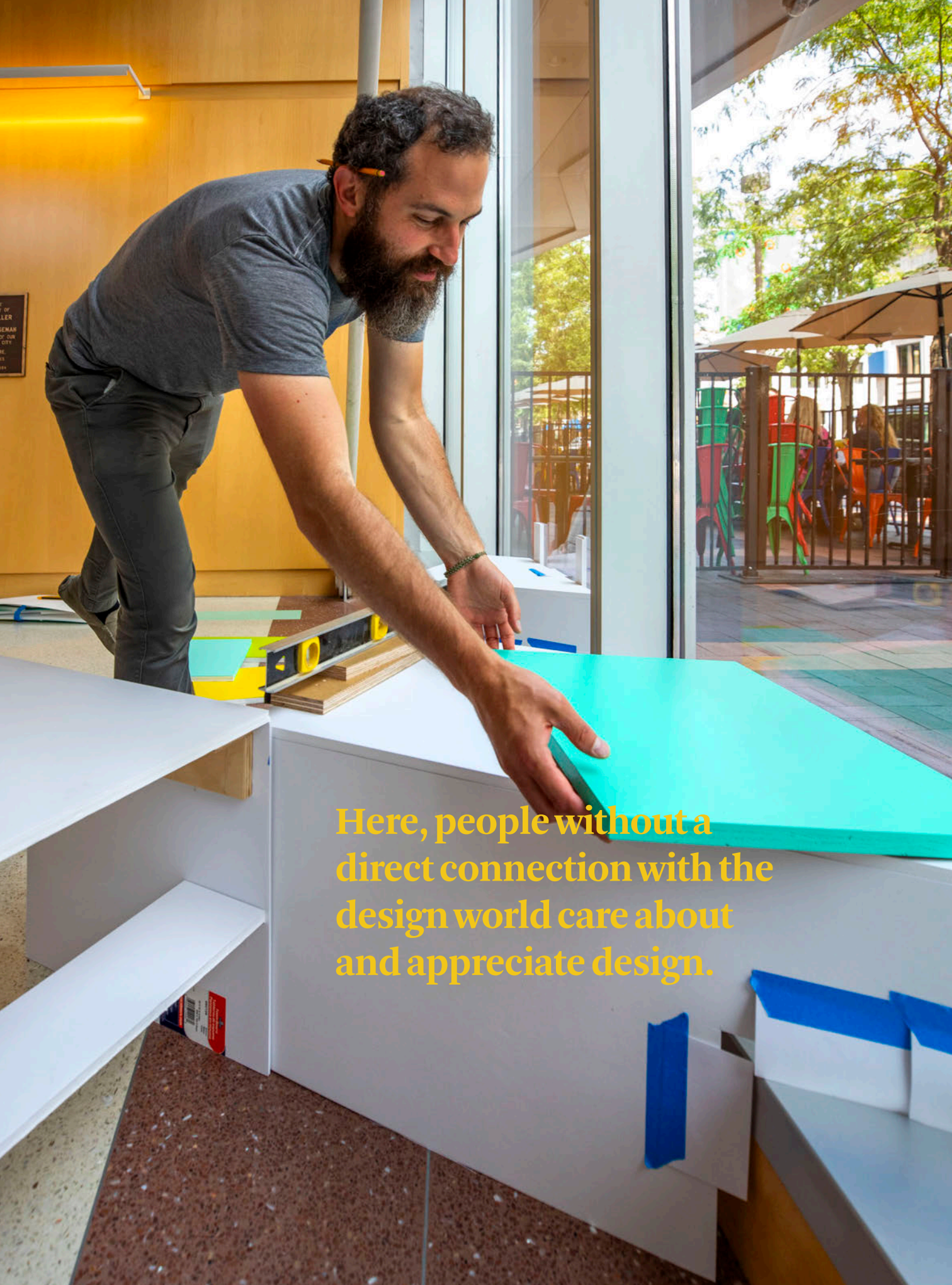
Most of their previous work has addressed unused or stagnant urban spaces to transform them into something productive. On the other hand, this project was a fun challenge because The Commons is already an active, vibrant place filled with local events and a playground for children, so the installation became more about reframing a well-known and well-used space and seeing it perform differently.

Communicating about design has recently become a focus. Molly and Greg have been asking themselves how they, as designers, communicate the value of design. How do they cultivate an audience for architecture outside of architects in the way food and fashion have?

They said they think this is why Columbus is such a special place. That this is incredible and hope it will be the norm in the United States someday.







Here, people without a direct connection with the design world care about and appreciate design.



A large pile of salvaged bricks and wood pieces, likely from a demolition project, arranged in a long, narrow channel. The bricks are mostly red and some are dark, while the wood is light-colored and cut into various shapes and sizes. The pile is contained within a metal frame, possibly a conveyor belt or a sorting system. The background is a plain, light-colored surface.

This led them to investigate demolition materials locally in Columbus, gathering bricks from the burned Irwin Block building and the First Christian Church tower restoration project.





# Sylvan Scrapple Katie MacDonald and Kyle Schumann

## How do we interpret the past?

**Katie MacDonald and Kyle Schumann** met while studying architecture at Cornell University and have been a professional and personal couple ever since. Katie grew up in Los Angeles, with her parents working in art and business. One of her earliest spatial memories was attending a midcentury church with furnishings designed by Sam Maloof. Kyle's family raises alpacas and grows their food in Vermont. He learned to use a bandsaw at the age of seven.

The couple says their work is driven by material resourcefulness. For their installation, they wanted to build on Columbus' engineering legacy and tap into the local material economy.

Realizing the sawmill manufacturer, Wood-Mizer is headquartered in Indianapolis, they also drew from Indiana's sawmilling history. Their installation demonstrates new approaches to working with wood enabled by maturing digital technologies. They said their experience in Columbus has been memorable. While it is a small city with a unique architectural history, the challenges faced by Columbus—activating the downtown post-pandemic, empowering the public as designers and builders, and building sustainably—are shared by many cities across the United States and beyond.

Katie and Kyle hope to show that a resourceful approach can be translated to locally available materials in any context by engaging with two different waste streams on this project.

This project is the first demonstration of their new custom-built robotic sawmill. They look forward to teasing out this technology's potential and maximizing the wood's natural shape. Whether working on public projects or private residences, responsible and inspiring material usage will continue to be their focus.

**University  
Design Research  
Fellowship**

University of  
Virginia School of  
Architecture

Charlottesville,  
Virginia

Site, Collaborator,  
and Installation  
Sponsor: Columbus  
Area Visitors Center

# PIPE UP! Tameka Baba, Shelby Doyle, Forbes Lipschitz, and Halina Steiner

## University Design Research Fellowship

The Ohio State University Knowlton School of Architecture and Iowa State University School of Design

Columbus, Ohio and Ames, Iowa

Site and Collaborator: Hotel Indigo Columbus Architectural Center

Installation Sponsor: Columbus Area Visitors Center

## Where does your water go?

Tameka Baba, Forbes Lipschitz, Shelby Doyle, and Halina Steiner came together from different backgrounds but had similar interests in creating their installation. They say that *PIPE UP!* makes visible the subterranean water infrastructure of urban development and agricultural production. The project uses off-the-shelf construction materials that the public can purchase at a big-box hardware store: tile drains, Charlotte pipes, flagging tape, pipe hangers, pipe insulation, construction fence, and rebar.

Working on *PIPE UP!* and Exhibit Columbus allowed them to find overlaps in their work through water infrastructure from multiple disciplinary positions of landscape architecture, rural and urban planning, and architecture. They aspire to continue to find ways to come together to explore the proposition made by Public by Design that design is connected to public places and public institutions.

Tameka received a B.A. in architecture studies from Kent State University and an M.A. in landscape architecture from Ohio State. The first project she worked on was a community garden on a vacant lot of a former lumberyard. The project allowed 12 stakeholder organizations to use the site to grow food for food pantries, mobile clinics, and classes on healthy eating. Now her work explores methods and techniques to create organic textiles to fabricate site objects and activities that engage community participation on vacant sites. Much of her work is developed through community engagement, and the theme of Public by Design reflects her interest in shaping landscapes through participatory design.

Forbes, from Little Rock, Arkansas, built her own major in environmental aesthetics at Pomona College, where she received a B.A. before earning an M.A. in landscape architecture from the Harvard Graduate School of Design. The first public installation she built was Privy 2. Along with an anthropologist, an architect, and a team

of students, she installed a large pavilion made of recycled plastics in a field of corn fertilized with biosolids in the middle of OSU's central Columbus campus. Today her work centers on reshaping and reframing agricultural landscapes through exhibitions, installations, and participatory workshops. She is also writing a book visualizing the landscape of animal agriculture. *PIPE UP!* has allowed her to show how agricultural drainage systems can be just as complexly engineered as urban ones.

Shelby was raised in Virginia and got her B.S. in architecture from the University of Virginia in Charlottesville before earning a master's degree in architecture at the Harvard Graduate School of Design. Her first project was designing a house to withstand a category three hurricane for CookFox Architects in New York. Her career has been a series of projects exploring digital fabrication, construction, public design, and water. *PIPE UP!* has been an opportunity to bring these topics together.

Halina has lived primarily in Arizona. She received her B.S. in visual communication from The Design School at Arizona State University and an M.A. in landscape architecture from the Bernard and Anne Spitzer School of Architecture, The City College of New York, City University of New York. Her first built project as an intern involved creating access to a part of Brooklyn's waterfront. The project cost less than \$3 a square foot and significantly impacted the community. It taught her that temporary spaces can be very important to communities, especially those faced with the lengthy design process of many public projects.

Her work now examines how to improve water quality and water literacy through pilot projects, installations, and visual communication. Her work revealing hidden infrastructure and issues tied to hydrology aligns well with *PIPE UP!* she said.





**Its location at the edge of downtown acts as both a corridor and collector, drawing people to the installation while nudging visitors toward the riverfront to make the physical connections between urban and rural water infrastructure visible.**









## About the High School Design Team

Columbus' architectural legacy and its impact on the community started with investments made in the schools. The commissioning of innovative, well-designed educational facilities helped create what can be seen today: a quality, forward-thinking educational system. Inspired by J. Irwin Miller's vision, Exhibit Columbus seeks to connect the next generation of the Columbus community to its cultural heritage through the High School Design Team.

## 街 *Machi* High School Design Team

C4 Columbus Area  
Career Connection

Brown,  
Bartholomew,  
Jackson and  
Decatur Counties in  
Indiana

Site Collaborator:  
Viewpoint Books  
and Cummins Inc.

Installation Sponsor:  
City of Columbus

### How do you participate in the city?

The High School Design Team comprises students from the Columbus Area Career Connection, called C4. They are Oliver Bush, Trinity Carter, Haniel Cruz, Anushka Damle, Mariana DeLuca, Alexander DePaul, Isabel Garduno, Derik Gratz, Owen Hebert, Eli Kirkland, Brooke Leslie, Eddy Lin, Sam Loheide, Nettie Meeks, Max Nash, Judah Nickoll, Bryce Olson, Ashley Perez, Gloria Phillips, Grishma Pitkar, Joyce Redman, Cameron Rusin, Beatriz Santana, Trent Tyree, and Vaughan Williams.

C4, the career and technical education center, houses 17 various career clusters of study at the secondary level. Architecture students are responsible for designing and constructing the Exhibit Columbus installation. **Darin Johnson** is the instructor that leads the effort. This year the welding program played a significant role in the construction, and they worked with the architecture students to create the steel structure of 街 *Machi*. Students were welding and building the installation all summer long. Graphic design and construction students also played a role in the project's success,

and there is a group dedicated to running communication efforts to get more high school students involved.

38 architecture students started the design process in the fall of 2022. The lengthy process culminated in a design proposal in early 2023. The installation formally began in June in the Columbus North High School facilities.

Many of the students participating will either pursue postsecondary education in an engineering, design, or technical skills program after graduation. The students can continue their involvement with this work by joining the recently-formed HSDT Alumni Group, which will have events throughout this exhibition.

# Public by Design SIGNALS

## Communication Design

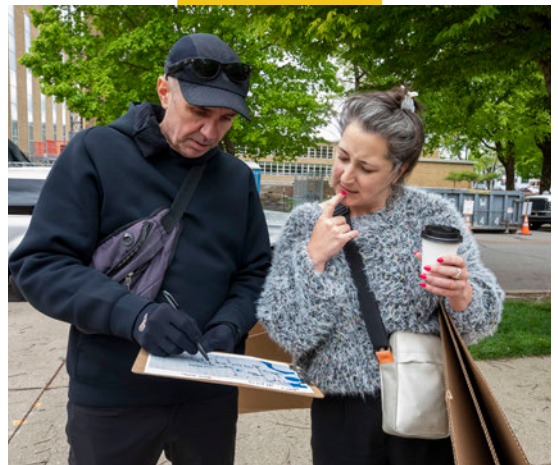
Boston,  
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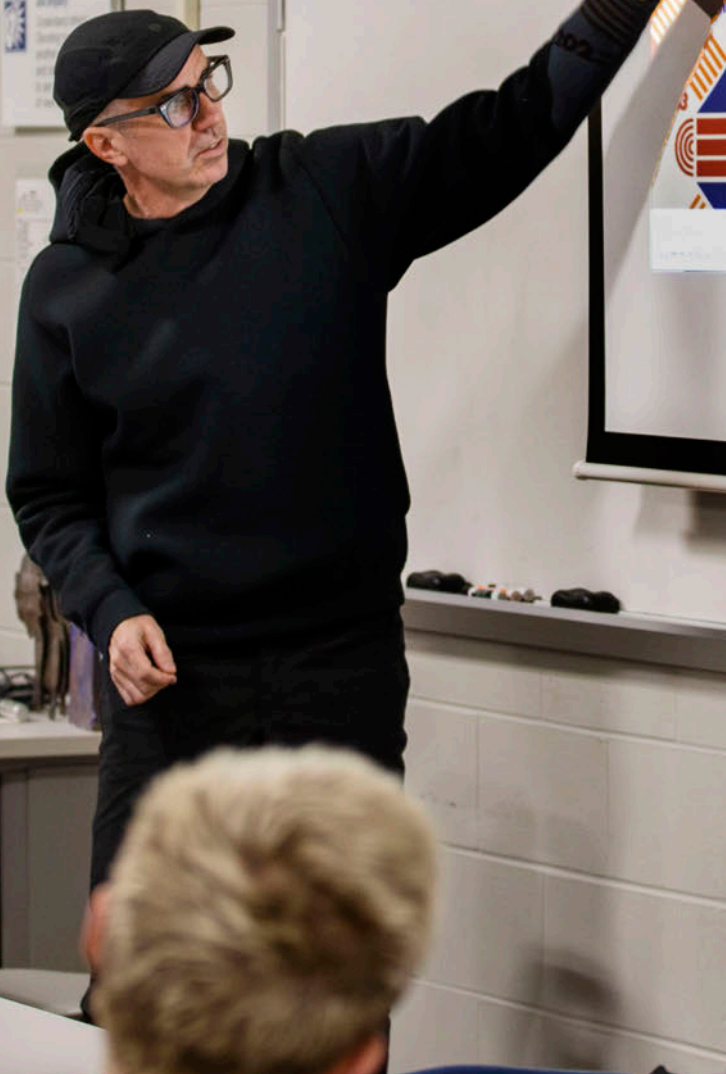
## How do you find your way in public space?

Chris Grimley grew up just outside of Toronto, Ontario, Canada, after moving from London, England, at an early age. He said it was a great design city to grow up in and that it introduced him to the things he loves most: Architecture and graphic design.

He said the iconic CN Tower, the world's tallest freestanding structure for the duration of his youth, is a work of heroic concrete that remains unrivaled in its immediate iconographic presence. His partner, Kelly, is also a designer. She has an architectural background but is now a product and textile designer who, he says, is obsessed with patterns and shapes. The couple has two children, Roen, 9, and Mae, 11, and a pet Vizsla named Willow, who is 2 1/2 years old.







## Thank You

Landmark Columbus Foundation is proud to present the 2023 Exhibit Columbus Exhibition *Public by Design* with the support of many individuals, corporations, foundations, organizations, and volunteers. It is with gratitude to all that the exhibition is presented free of charge, accessible as possible, and open to all.

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## About

### **Landmark Columbus Foundation cares for, celebrates, and advances the cultural heritage of Columbus, Indiana.**

The organization accomplishes many Progressive Preservation efforts that assist in physically caring for buildings, landscapes, and art. It serves to educate and advocate for these cultural resources through research, conservation, fundraising, and documentation. It also runs Exhibit Columbus, an exploration of community, architecture, art, and design that activates the design legacy of Columbus. Exhibit Columbus is an internationally-acclaimed program that uses the context of this place to convene conversations around innovative ideas and then commissions site-responsive installations to create a free, public exhibition. Additionally, the organization operates the Columbus Design Institute as a technical service initiative that promotes the value of good design that built Columbus.

### **Previous Cycles of Exhibit Columbus**

2016–17 *Inaugural Cycle*

2018–19 *Good Design and the Community*

2020–21 *New Middles: From Main Street to Megalopolis, What is the Future of the Middle City?*

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## Exhibit Columbus

23