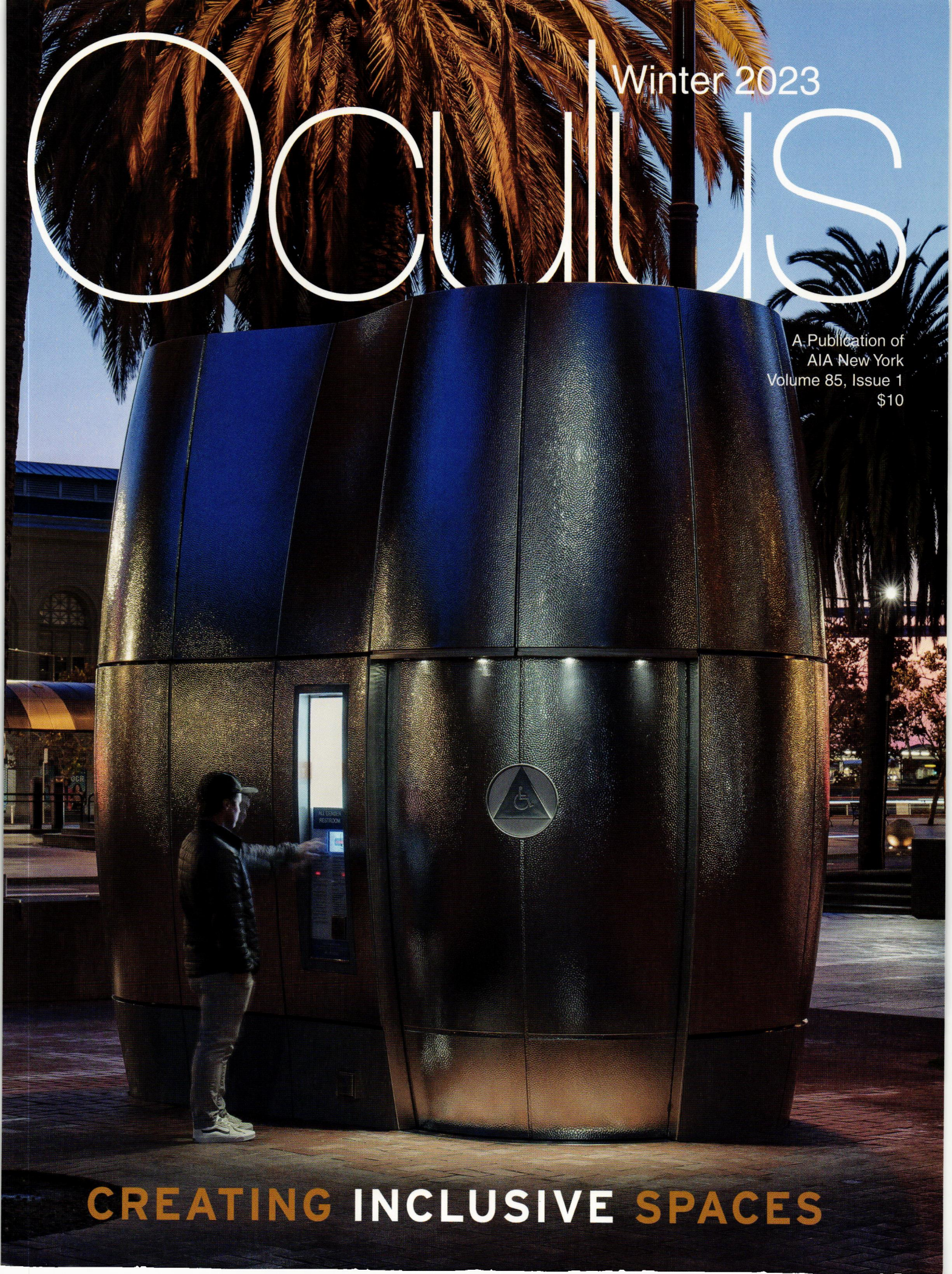
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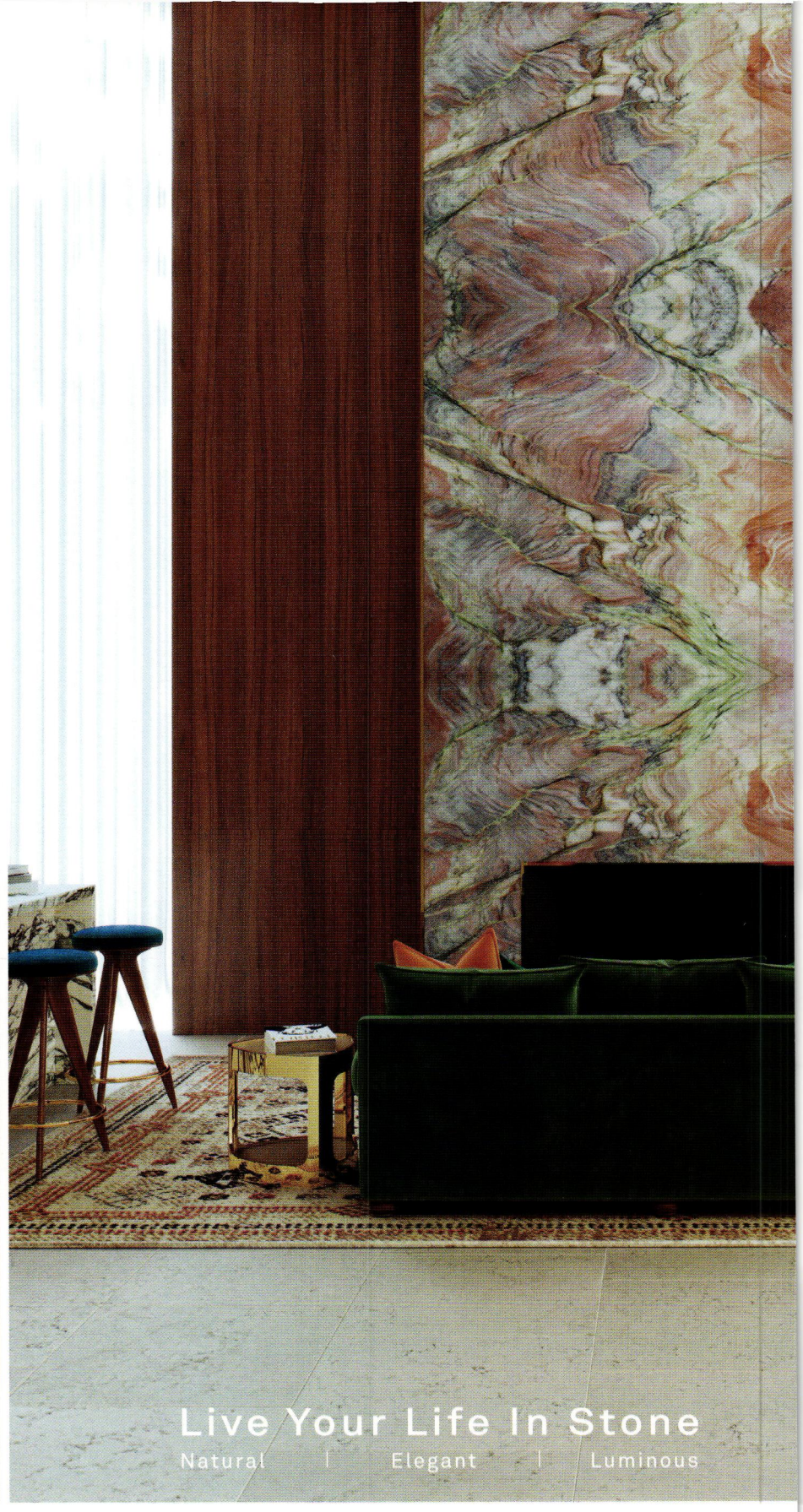
CREATING INCLUSIVE SPACES



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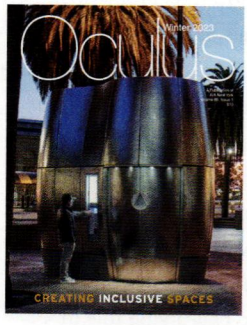
CREATING INCLUSIVE SPACES



Cover: Designed by SmithGroup for San Francisco Public Works, AmeniPODS are a series of mottled, polished metal public bathrooms that look like urban follies. Clean, safe, and welcoming, they double as mental health and housing support hubs, providing a basic need with dignity.

Above: An aerial view of the public garden at the newly renovated 550 Madison office tower. Snøhetta's design takes cues from Philip Johnson's circular motifs in the original building to create a series of outdoor rooms.

Top: Barret Doherty; Cover photo: Kyle Jeffers, courtesy SmithGroup

Features

Departments

Just(ice) Between Us New Yorkers...

BY 2022 AIANY PRESIDENT **ANDREA LAMBERTI**, AIA, LEED AP BD+C,
AND 2023 AIANY PRESIDENT **MATTHEW BREMER**, AIA

As architects, we understand better than most that no project is ever truly complete. Building phases blend—substantial completion overlaps with punch list, then merges into maintenance and life-cycle concerns. Also, we're obsessive by nature, and we never stop considering, tweaking, and improving. Commitment is often our blessing and our curse. This is true also of other notable attributes—of focus, values, and leadership, for example. We strive for constant realignment.

Chomping at the hydra's bit, we sprang into 2022 encouraging our membership to strive for the creation of just environments that promote resilience, health, and well-being for all—that facilitate equity and inclusion, throughout the design and delivery processes with each final product.

By convening thought leaders, practitioners, and experts in symposia and myriad programs, we cultivated information, ideas, and resources for our membership to reinforce a community response to New York City's housing crisis. To reinforce member efforts to improve the region's environmental resilience and sustainability, we shared knowledge with local, national, and international collaborators, and reflected on the 10 years that have passed since Superstorm Sandy landed on shore. We hosted a symposium on the topic of incarceration to explore ways architects can address these problems, and testified to the New York City Council against solitary confinement.

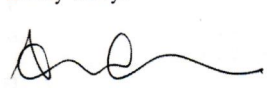
This past year we also examined ways our day-to-day lives as professionals can also be more just, welcoming, inclusive, fair and representative of our population as a whole. From engagement with deans of historically Black colleges and universities, to programming collaborations with affinity groups and member committees, we worked to support various ways members can achieve their full potential. And, responding to challenges arising out of the "perfect storm" intersection of workforce insecurity, the ongoing pandemic, and structural inequality, our dialogue surrounding architectural work culture is ongoing and encompasses recent workshops on architects' mental health, pay transparency, and understanding recent calls for unionization.

And now, as we race headlong into a new-hybrid, still-uncertain 2023, we've got to take stock—of both *where* we are and *who* we are—in order to proceed. And it's the *where* and the *who* that inform the 2023 AIANY presidential theme of Our City, Ourselves. Appropriated from the 1970 feminist treatise *Our Bodies, Ourselves*, the theme is posited as both a love letter to New York City, and a call to action. It's meant to suggest urgency, agency, and a good bit of old-time New York grit. New York had been experiencing radical change—good and not-so-good—well before the pandemic, and that change is not abating. Without falling into overt nostalgia, where's that unmistakable New York grit that galvanized us during the '60s and '70s periods of change and liberation for women, people of color, the LGBTQ+ communities, and all of us "others" who came to New York, as refugees from Warsaw or Wichita, to claim this city for our true, authentic selves? Now, the gulf between rich and poor is ever-widening, and the housing and homelessness crisis for the latter is at a tipping point. The city needs us now more than ever to help create a true New York for *all* New Yorkers—one that's replete with values of fairness, equity, and compassion, and still consummately New York—brash, audacious, and unafraid to stand up for what we believe and deserve.

It's this type of "good trouble"—to steal the late congressman and civil rights activist John Lewis's famous words—that we want to inject into the agenda at the Center for Architecture and AIA New York Chapter for the coming year and beyond.

We've already hosted AIANY's first LGBTQIA+ Alliance event to begin coalescing a long-overdue group dedicated to addressing issues of identity, visibility, safety, and mental health for the LGBTQ+ community within and surrounding our profession. We want to turn the lens on small and new practices, an often-overlooked major constituency of our profession, who often play outsized roles in their local communities. We want our Chapter and our Center to play a vital role in facilitating ongoing dialogues between our members and the architecture community at large on issues of workplace equity, labor relations, and ending abusive practices that have long pervaded the profession. And we'll present an exhibition and programming in the fall of this year focusing on *ourselves,* living and evolving in *our city.*

So welcome 2023! Let's go reclaim our city for ourselves. All of ourselves. Every body.



Andrea Lamberti, AIA, LEED AP BD+C
2022 AIANY President

Matthew Bremer, AIA
2023 AIANY President

Contributors to This Issue

BETH BROOME ("Street Level: Growing A Mission") is a contributing editor at *Architectural Record* and a writer based in Brooklyn.

TOAR SADIA ("A Quiet Space") is a senior inclusive design consultant at Buro Happold and a lecturer on designing inclusive places in the Bartlett School of Environment, Energy and Resources in University College London. She is also a registered architect in the U.S., a certified architect in Israel, and a WELL Accredited Professional. She acquired a master's in health, well-being, and sustainable buildings from University College London, where she enriched her professional knowledge with the latest expertise regarding healthy, sustainable, and inclusive design.

DAVID SOKOL ("Wellness by Design") is a longtime New York-area design journalist who is now based in the Hudson Valley. His October 2022 book, *Hamptons Modern* (Monacelli), is a follow-up to 2018's *Hudson Modern*. He also contributes regularly to *Architectural Record* and *Dwell* magazines.

LAETITIA WOLFF ("A Safe City is an Equitable City") is a design strategist and curator, and the former director of strategic initiatives at the American Institute of Graphic Arts. She currently works as a design innovation consultant for organizations and municipal governments. She teaches impact design strategy at BESIGN The Sustainable Design School in Cagnes-sur-Mer, France, and at her alma mater, Sciences Po, in Paris. She is based in Nice, France.

STEPHEN ZACKS ("Beyond Accommodation") is an advocacy journalist, architecture critic, urbanist, and project organizer based in New York City. A graduate of Michigan State University and New School for Social Research with a bachelor's degree in interdisciplinary humanities and a master's in liberal studies, he serves as president of Amplifier Inc., a nongovernmental organization imagining the future of planetary governance.

These Pages Are Your Pages

BY *OCULUS* EDITOR-IN-CHIEF **JENNIFER KRICHELS**

The last time I sat down to write a letter for this page, it was early 2020, and I had recently joined the *Oculus* team as managing editor. Molly Heintz had been leading the magazine since early 2018 and was taking maternity leave, so I stepped in to discuss the Winter issue's overarching theme of "Accessibility and the City." The features we included took a deep-dive into the lives of New Yorkers who experience the physical limitations of the city every day, and architects and city officials collaborating with them to make our home a better place for all to navigate.

With this issue, I am thrilled to step into the role of *Oculus* editor-in-chief as Molly moves on, bringing her creativity and depth of experience to other work. I thank her for showing all of us the breadth of what these pages can represent for the profession, and I'm pleased to know that this isn't goodbye; we will still see plenty of her at the Center!

In thinking about this issue's theme, "Creating Inclusive Spaces," I remembered that the last time "inclusive" appeared on the magazine's cover was in 2019. Now, three years later (and seemingly a world apart from that time), anyone who lived or worked in the city through the pandemic has seen accessibility—and, by extension, inclusion—take on new and more urgent meaning. The past three years have put every aspect of our built environments to the test, spotlighting the shining examples and gaping voids in the ability of healthcare infrastructure, workplaces, schools, housing, and public spaces to support those who need them most.

With this issue we strive to go beyond bricks and mortar to understand where architecture and urban development fit into the discussion of inclusivity today. But even that term has always had a slightly uncomfortable connotation, one that Stephen Zacks articulates in his piece, "Beyond Accommodation." As he reflects on an interview with disabled architect and historian David Gissen, author of the new book *The Architecture of Disability*, Zacks notes, "the seemingly neutral framing of inclusivity may position the already-included as a tacit 'norm' and the excluded as an 'other' to be paternalistically allowed in." Throughout the feature, we learn how architects can affect our environments in ways that go beyond structure: by resisting privatization of public space, for example, or by adopting a practice of serving precarious populations rather than guarding against their participation. With our use of the word inclusive in this issue, we hope it is simply a jumping-off point to explore how architects are making more comfortable environments for all of us.

Close to press time, I was again reminded that even longstanding places of inclusion can become precarious. With the announcement of Mayor Eric Adams's massive proposed budget cuts to libraries in the city, the tens of millions of patrons who count on these institutions each year stand to lose a vital lifeline if staff, hours, and programming are scaled back. Public libraries provide Internet for those who may not have it, tutoring and programs for students, places for parents and caregivers to find community, and crucial resources for newcomers, including English-language instruction. This news is a reminder that policy is just as important as physical space in creating equitable cities. As city planner and urban designer Michael Austin writes in an op-ed at the end of this issue, architects must engage in equity-focused policies and practices that inform the design outcome.

We at *Oculus* recognize the work we have to do, too. I look forward to carrying on the magazine's SAY IT WITH ME(dia) pledge to use this publication as a platform for diverse voices, and plan to share more about our progress toward that goal later in the year.

The start of the year always feels like a time of change, and 2023 proves to be no different. I will miss seeing Ben Prosky's wise words on the final page of each issue as he also moves on from the Center, but I know his guidance will always be with us. And I am excited to welcome two new names to the masthead: seasoned architecture journalist Laura Raskin is joining us as managing editor, and the multitalented Annemieke Beemster Leverenz is bringing new life to our words as art director. As we've tackled this first challenging topic as a team, we thank everyone who has come before us for what they have brought to the publication, and for helping to set our aspirations for future issues. In the spirit of inclusivity, I want to emphasize that these pages are *your* pages; please don't hesitate to reach out at the email address below with your ideas!

Jennifer Krichels, Editor-in-Chief
editor@aiany.org

On View

Left: An aerial view looking southeast of Jones Beach Energy & Research Center (2018–2020), by nArchitects. **Below:** *Tecnologia pré-histórica/Prehistoric Technology*, an image from "Isaac Julien: Lina Bo Bardi—A Marvelous Entanglement" at the Philadelphia Museum of Art.

New York, New Publics

Museum of Modern Art, NYC
February 19–July 29, 2023

The 12 projects in this exhibition—which include waterfront parks, public pools, community gardens, subway stations, and more—prove that architecture can create a more accessible, sustainable, and equitable city. Showcasing public-facing spaces across New York City's five boroughs, "New York, New Publics" reimagines the uses of civic infrastructure, the sharing of private resources, and the potential for new technologies to create virtual spaces for political engagement. Models, sketches, drawings, and photographs are featured alongside full-scale architectural components, prototypes, and an augmented-reality installation. Each project is accompanied by a video that provides a glimpse into the daily uses of these designs.

In contrast to the violent nature of urban renewal and other disruptive metropolitan initiatives of the past century, recent design approaches propose subtler, nimbler interventions and push back against purely economic and real estate forces.

The exhibition features works by Adjaye Associates, Agency–Agency and Chris Woebken, CO Adaptive, James Corner Field Operations, Kinfolk Foundation, nArchitects, New Affiliates and Samuel Stewart-Halevy, Olalekan Jeyifous, Only If, Peterson Rich Office, SO – IL, SWA/Balsley, and Weiss/Manfredi. ***The Editors***

Isaac Julien: Lina Bo Bardi—A Marvelous Entanglement

Philadelphia Museum of Art
Through May 29, 2023

Lina Bo Bardi has been having an extended—and long overdue—moment. In 2019, Bo Bardi authority Zeuler Lima published, with Yale University Press, the first major retrospective of the modernist architect's life and work, *Lina Bo Bardi, Drawings*. Last fall, Princeton University Press published *Lina Bo Bardi: Material Ideologies*, edited by School of Architecture Dean Monica Ponce de Leon (following the university's 2018 Women in Design and Architecture conference, which was devoted to Bo Bardi's work and legacy). *Material Ideologies* presents new perspectives on Bo Bardi and an engagement with the conceptual, social, and political philosophies in the architectural materials she chose—such as her application of concrete, implementation of nature, and reuse of vernacular materials.

And now, opening this month at the Philadelphia Museum of Art, Bo Bardi and her work are the protagonists of filmmaker and installation artist Isaac Julien's exhibition "Isaac Julien: Lina Bo Bardi—A Marvelous Entanglement," which represents the culmination of six years of archival research, on-location footage shot across multiple Bo Bardi-designed buildings, voice and dance performances, and recitations of Bo Bardi's writings by two actresses. ("A marvelous entanglement" is borrowed from Bo Bardi.)

Across nine screens, Julien explores the life, work, and legacy of Bo Bardi (1914–1992), who was born in Rome and relocated to São Paulo in the 1940s. She was a multifaceted artist and thinker who developed an architectural practice rooted in the social potential

of space and the fusion of Italian and Brazilian culture and aesthetics. She designed some of Brazil's most iconic art and cultural institutions, including the São Paulo Museum of Art.

Julien establishes a vital architectural dialogue between Bo Bardi's visionary buildings and the Williams Forum, the central space of Frank Gehry's expansion of the Philadelphia Art Museum, and points to the liberating possibilities of nonlinear histories within global circulations of art and culture. ***The Editors***

Growing a Mission

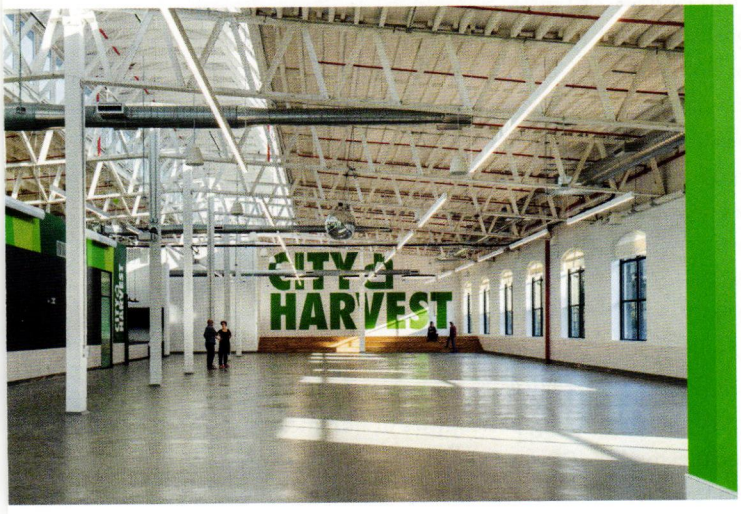
City Harvest's Cohen Community Food Rescue Center expands its grassroots outreach.

BY **BETH BROOME**

City Harvest's Cohen Community Food Rescue Center in Sunset Park, Brooklyn—a fresh-faced addition to this industrial precinct—strikes a note of optimism at a challenging moment. The building, an adaptive reuse of a turn-of-the-century warehouse, recently opened against the backdrop of skyrocketing inflation and escalating food insecurity. With monthly visits to New York City food pantries and soup kitchens 70% higher than they were pre-pandemic, the arrival of the new facility, designed by Ennead and Rockwell Group, could not have come at a better time.

Founded 40 years ago, City Harvest began as a grassroots organization run out of the back of a station wagon with the mission of salvaging food from restaurants and grocery stores and redirecting it to feed the hungry. The organization has grown to become New York's largest food rescue operation that today—with a fleet of brightly colored trucks that are a common sight around town—collects tens of millions of pounds of food each year from wholesalers, retailers, and producers, and delivers it to hundreds of community food programs.

Previously, City Harvest's administrative offices were squeezed in Midtown Manhattan, and its packing and distributing facilities were in Queens. When the organization found the aging masonry shed, which had originally housed a repair shop for Brooklyn Rapid Transit trains, its leadership immediately saw the building's potential. Its cavernous spaces with tree-like wood columns and clerestories running their length are awe-inspiring. "It has a section like a basilica," says Ennead partner Richard Olcott. "Inside, it's more like a church than a warehouse."



Above: Ennead led a dramatic transformation of City Harvest's new headquarters, originally a 19th-century repair shop for Brooklyn Rapid Transit trains. **Below:** The original industrial architecture is celebrated in the repack room and education center.

The 150,000-square-foot headquarters, which reinvents the historic building as a daylight-flooded and sustainably minded workplace, brings together City Harvest's operations under one roof while adding an events space and terrace, a demonstration kitchen, and a community center. And, while accommodating a staff of 180 and doubling the program's ability to collect and deliver food, the project, by recycling an old structure, underscores the client's core values of rescuing and repurposing. "It's an outgrowth of City Harvest's mission," notes Rockwell Group's founder and president, David Rockwell.

The first part of the project involved bringing the building back to its original state: cleaning and painting the masonry and installing new windows where clerestories and other apertures had been bricked up or painted over, while adding new mechanicals and radiant heating and cooling. The masonry structure, which was in good shape, was reinforced and in some areas replaced and painted white. To leave the beautiful joists visible, the

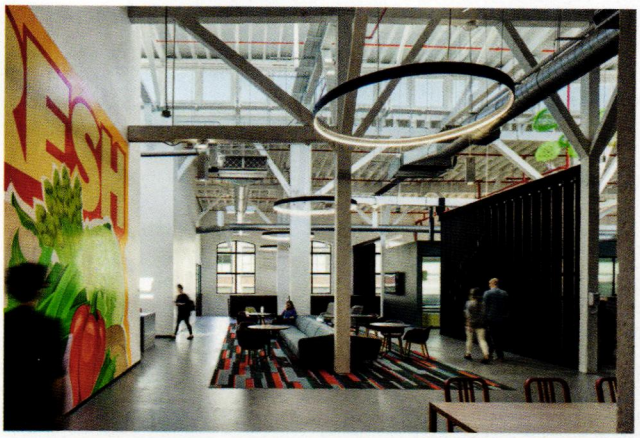
team installed insulation outside on the new roof, which is equipped to accommodate a forthcoming photovoltaic array. Occupying almost the whole block, the center connects to the street on four exposures, enabling entry points for various functions, such as a bay of seven loading docks to the west and a main entrance on the north, where visitors pass beneath a canopy into the lobby. Here, the design team cut a large opening in the second-floor slab, where they inserted a handsome new steel-and-white-oak stair flanked by black-painted steel screens that provide separation from the workspaces beyond.

The new building has significantly more storage than the old facility, points out City Harvest CEO Jilly Stephens. Its 64,000 square feet of warehouse on the ground floor includes dry-goods storage, a dedicated freezer, and three "flex" areas that can convert from cold rooms to freezers as needed. The spaces are raw—with poured concrete floors and exposed structure and mechanicals—and are animated by workers moving pallets stacked high with onions, oranges, and other produce.

The second-floor offices occupy one of the cathedral-like interiors. Here, to give everyone access to daylight, Ennead pulled enclosed offices away from the perimeter, housing them in two bars with ribbed glass that run alongside the nave-like central area with its open workstations. An adjacent soaring space serves volunteers who repackage food for distribution. Throughout, the team employed low- or no-VOC finishes. Bold graphics and a rich collection of works by local artists provide bursts of drama against the rough interiors.

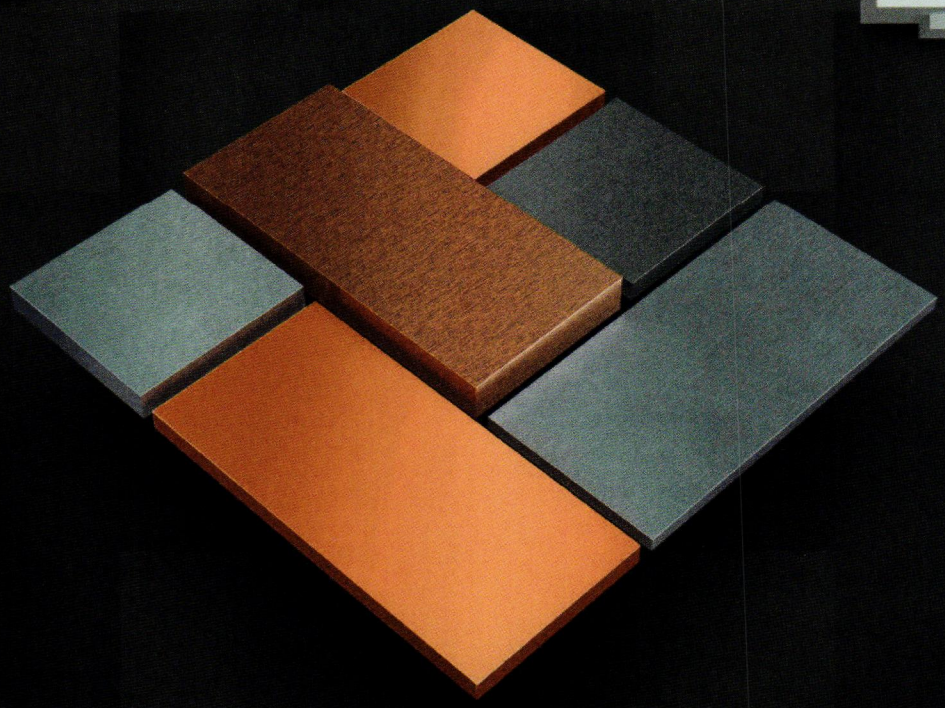
Rockwell Group designed the upper-level event space and demonstration kitchen. Approaching the project, "we combined our expertise in hospitality with our interest in theater," says Rockwell, pointing to the performative nature of cooking and the proscenium that surrounds the kitchen—the focal point. Flexibility was key, and expanded metal mesh panels can be configured to open or close the kitchen to accommodate a host of activities. "We wanted the material palette to mirror that idea of being reused or reclaimed, and have a sense of history," says Rockwell. Blackened metal figures on surrounds and headers, and custom green enamel light fixtures riff on those one might see in a warehouse. A rug made of a patchwork of remnants greets visitors as they move into the event space, whose floor is a checkerboard of planks salvaged from Northeastern barns.

On a recent morning—past the dance of truckers backing their rigs up to the loading docks, workers moving tons of melons with forklifts, and, just steps away, employees at their computers—Stephens pauses next to a steel-plate balustrade and takes a moment to appreciate her new consolidated workplace. "When I come to work in the morning, and all day long, I can go down and see food," she says. "Being able to connect so readily with the mission and why we are here is what I love." ■



Clockwise from top right: In the second-floor office lounge, original branching wood columns juxtapose contemporary steel screens. Workers animate the dry goods warehouse on the ground floor. The Rockwell Group-designed event space, with its state-of-the-art demonstration kitchen, is flexible enough to host a variety of gatherings.

Top two: © Albert Vecerka/ESTO, Courtesy of Ennead Architects; Bottom left: Jason Varney for Rockwell Group



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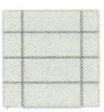
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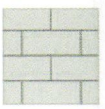
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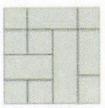
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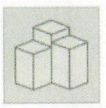
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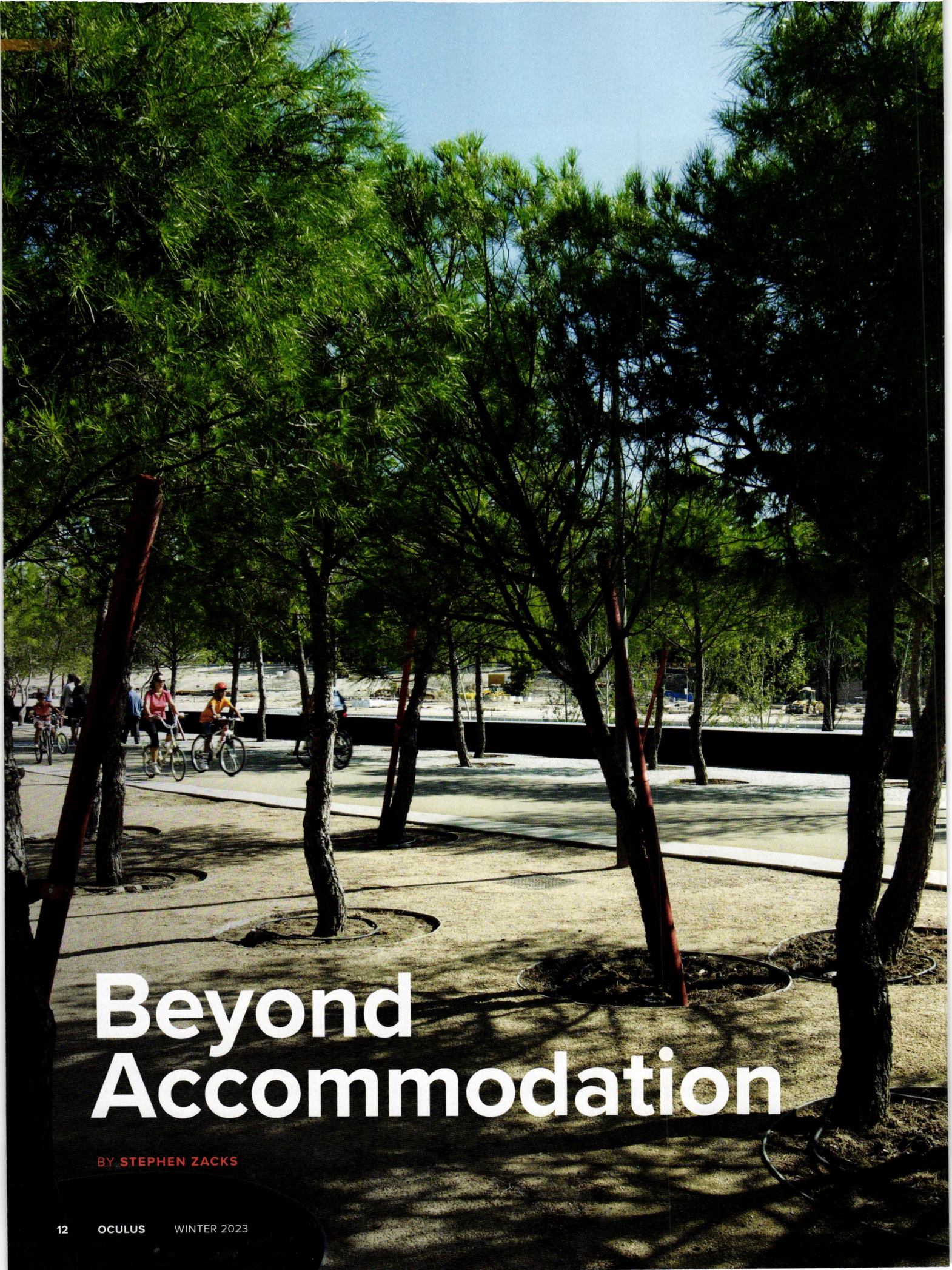
CREATING INCLUSIVE SPACES

The term "inclusive" has come to encompass so much idealism, and yet is so often a point of tension. Who is being included, and who is extending the invitation? The features and op-eds on the following pages show how architects—acting in concert with educators, municipalities, healthcare organizations, and others—can become mediators and conveners, creating spaces in which barriers are eliminated and exclusionary environments take on new identities. *The Editors*

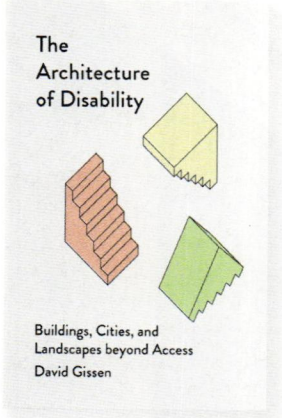
A view from the Gensler-renovated lobby of 550 Madison, Philip Johnson's iconic postmodern skyscraper, into a lush new public garden designed by Snøhetta.

Barret Doherty



Beyond Accommodation

BY **STEPHEN ZACKS**



The Architecture of Disability, a new book by David Gissen, a disabled designer and architectural historian, situates experiences of impairment as a new foundation for the built environment.

Facing: Salón de Pinos, a linear green space in Madrid and part of the larger redevelopment of Madrid's riverbank, includes bent and leaning trees with bright red braces. The 2009 project was a collaboration between Burgos & Garrido, Porras La Casta, Rubio & A-Sala, and West 8. **Below:** Trees that are typically deemed unsuitable for urban environments were specifically chosen for Madrid's Salón de Pinos, where they are held in place by metal stanchions that rise out of their planting beds.

© Jeroen Musch

To move beyond a traditionally additive approach to considering impaired or marginalized users, architects are learning that **physical design solutions are only part of the answer.**

The ideal of inclusive architecture implies an accessible, welcoming space for all. We imagine the architect acting as a mediator, deliberately eliminating barriers to entry, appealing to a myriad of potential users, and transforming narrow programs into coherent forms and encompassing visions. Yet we experience countless examples of the opposite: Designers hired by private clients to flaunt amenities that by definition most of us cannot access, armed with deterrences to exclude those who potential buyers may consider undesirable. Brooklyn-based Interboro Partners created a 440-page encyclopedia of such details, practices, and policies in its 2017 *The Arsenal of Exclusion & Inclusion*, now in its second edition, which remains a salient expression of design at the threshold of belonging.

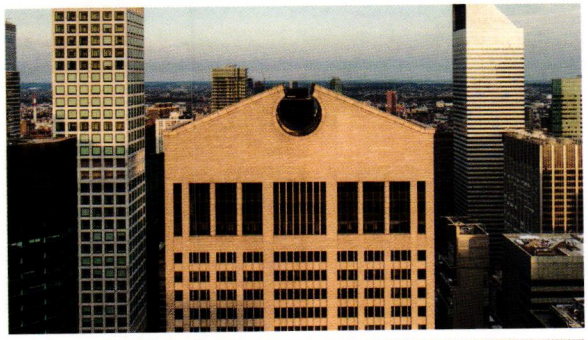
In David Gissen's *The Architecture of Disability: Buildings, Cities, and Landscapes beyond Access*, published this winter by University of Minnesota Press, he dreams of another way of designing. Instead of an approach that identifies specific groups, needs, and hindrances, ensuring inclusion or non-exclusion by complying with guidelines layered onto forms conceived without disability in mind, Gissen imagines an architecture that transcends an additive approach. Up to now, design in the modern tradition has emerged from metaphors and symbols shot through with notions of deformity. What if disability itself became a motif, a generative starting point?

Gissen offers as an example the Salón de Pinos in Madrid RIO—a park designed by Burgos & Garrido, Porras La Casta, Rubio & A-Sala, and West 8, along a recovered river in Madrid—in which a section of plantings is composed entirely of pine trees that had been damaged, repaired, and reshaped into beautiful, resonant forms. As an amputee with a prosthetic leg, he can think of almost no other examples. In his essay "Disabling Form" (e-flux Architecture, May 2022), Gissen argues that the modern discourse of form itself relies on terms such as aberration, disfiguration, deformity, and imbalance to aggrandize "an expressive overcoming of gravity and physical force, optical and mobile perception, and the kinesthetic production of architectural ideas and spaces."

"One theme of the book is that the reason why buildings, nature, and history are inaccessible in the first place is not because people don't care about disabled people or ignore their needs," says Gissen. "It's because the very idea of history, nature, and form actively positions impairment as a negative. There are ideas of incapacity within the very ideas that understructure what history, form, environments, and construction are and what they do."

In this sense, the seemingly neutral framing of inclusivity may position the already-included as a tacit "norm" and the excluded as an "other" to be paternalistically allowed in, but only if we comply with a mandate of conformity to an existing order. "I wrote *The Architecture of Disability* with younger practitioners or students in mind who may have impairments and may doubt they can find a place in architecture," Gissen says. "It's a book for my younger self that I wish I had starting out in the field, written as a

Above: Snøhetta's redesign of 550 Madison's exterior public space includes a series of circular "rooms" that invite people to linger and connect to nature. **Top right:** 550 Madison, a signature postmodern landmark in Midtown, designed by Philip Johnson and John Burgee. **Bottom right:** The park's new gender-inclusive public bathrooms.



Top to bottom: Barret Doherty; Alex Fradkin; Courtesy Oculus Staff

way for people with disabilities to find a place for themselves in this discipline—a place that is forceful and shows them how they can change it as well."

Architecture journalism fixes its gaze on specific projects as examples or models, for lack of better options for illustration, whereas the regulatory environments, concepts, and monetary structures that produce the pervasive conditions and norms that project types adhere to or redress are more difficult to capture. Yet through individual projects, we can often see the underlying regulatory frameworks' intentions and deficits.

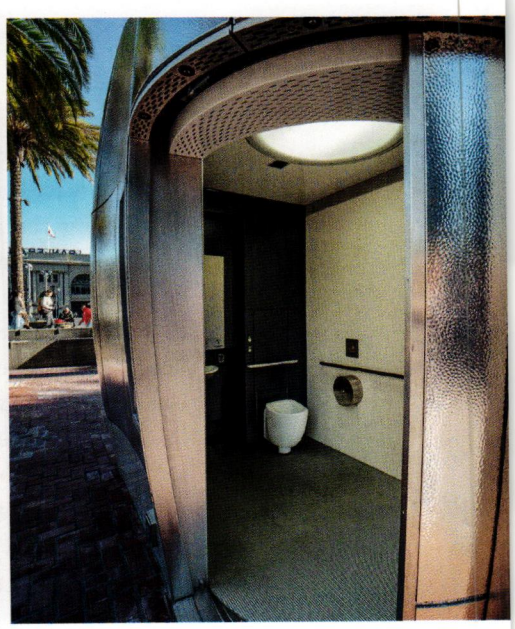
The fault line between inclusion and exclusion as it functions in conventional real estate runs through Snøhetta's redesign of the public space of Johnson & Burgee's 1984 AT&T Building at 550 Madison with unusual complexity. The original shopping mall-like pass-through between 55th and 56th streets had previously served as a zoning-code-mandated privately owned public space, belonging to what had been an office tower for single-user tenants—the phone company AT&T, followed by the Sony Corporation. Then an investment group purchased the tower and began to alter it six years ago for multiple office lessees, reconfiguring the lobby to accommodate more flexible access. The building is now outfitted with 30,000 square feet of luxury amenities (designed by Rockwell Group), including a fitness center that, according to the press release, "exceeds those of many luxurious private wellness and athletic clubs."

The redesigned lobby by Gensler inserts a row of ID-swiping machines before the reoriented elevator bank and cuts a new half-circle arched aperture through to the expanded garden, echoing its façade's voluminous portico. A sculpture by Alicja Kwade hanging within is a polished spherical quartzite boulder suspended in chains. But the public space, it turns out, cannot be reached by non-tenants through the lobby. The entry is around the corner, mid-block on 55th and 56th streets.

At the formerly enclosed threshold of the sidewalk, Snøhetta removed the atrium's enclosure to create an open-air landscaped garden sheltered by a sloping glass canopy. Plantings and custom-designed Scandinavian street furniture fill out a variety of contoured environments offering a sense of personal space as well as visibility. A café and two restaurants serve the garden,

Carefully selected plantings—including 40 trees—celebrate the changing seasons and natural light conditions.

Barret Doherty



San Francisco Public Works' AmeniPODS, designed by SmithGroup, provide safe, clean public toilets and attendants ready to help unhoused people. **Facing page:** The Peninsula, a mixed use development in the Bronx, designed by WXY, that includes affordable housing, a fresh grocer, light industrial space, and more.

along with a universally accessible public restroom that, according to the press preview, is the first specifically gender-neutral public restroom in New York City.

To Snøhetta partner and landscape architect Michelle Delk, the plantings and design of the garden and restroom communicate an open, inviting, approachable, comfortable space, easy to move through and spend time in for a variety of different people. "In my mind, it's impactful to have public spaces visually and physically as open as possible," Delk says. "There's much more vegetation than there was before, which is aimed to draw your eye before you arrive at the space, because especially in dense urban cities, vegetation often indicates that there's a park or a public space you can stop in."

Some version of this perilous dance between inclusivity and exclusivity operates within most spaces created through the public-private governing framework that has predominated in the U.S. since the 1970s. In San Francisco, a series of contemporary public amenities designed as a kit of parts by SmithGroup are being produced through an agreement between the San Francisco Public Works department and the street furniture company JCDecaux.

The company is financing and manufacturing 25 public toilets in exchange for the ability to place 114 advertising kiosks throughout the city, some of which will feature posters by local artists. Ten of the toilets will double as micro-retail kiosks selling newspapers, coffee, or artworks, and 15 will include interactive screens containing public information and service announcements. The designs employ a small number of repeated, easily replaceable panels shaped in minimalist, organic forms with a shiny, polished metal cladding. "We wanted to create something engaging, something that drew people to it, whether you needed to use the restroom or not," says Bill Katz, design principal at SmithGroup. "We wanted it to be a beautiful sculptural element."

The public service component of the program is the most extraordinarily inclusive part, which Katz contrasts with the "bathrooms are for customers only" norm. Eleven will be fully staffed through the same JCDecaux agreement, in partnership with a non-profit working with formerly incarcerated people who experience barriers to employment. The staff keep the toilets clean, stocked, and safe in busy areas where they experience heavy use by unsheltered populations with a high incidence of drug abuse.

According to Beth Rubenstein of San Francisco Public Works, the theory has shifted in recent years from guarding against use by precarious populations to better serving them, along with the many tourists, construction workers, and members of the public who pass through these areas. Staff play an essential role not only as maintenance workers, but also as community outreach and mediators. "The staff work as community ambassadors, really," says Rubenstein. "I've seen them

Kyle Jeffers, courtesy SmithGroup

Up to now, design in the modern tradition has emerged from metaphors and symbols shot through with notions of deformity. **What if disability itself became a motif, a generative starting point?**

interact with tourists, give them directions, help parents with kids, help unhoused people. They've definitely saved the lives of folks who are dealing with addiction. From a city government point of view, we've set up the toilets so they are for everyone."

Even more revealing of how policymaking determines the potential of a society to be inclusive is a real estate project like The Peninsula, an extensive 4.75-acre South Bronx public-private housing development designed by WXY with Body Lawson Associates Architects and Planners on the site of the former New York City Spofford Juvenile Detention Center. Increasingly, many city residents simply cannot live in New York anymore without public money and regulatory frameworks organized to produce affordable housing. Built on public land at a cost of $121 million, using a variety of financial incentives by the private development company Gilbane, the first phase of the project includes 183 units of 100% affordable housing at 30% and 80% of the area median income. Eighteen of the apartments are reserved for those who formerly experienced homelessness. A plaza at the center connects the development to the surrounding streets and neighborhood institutions.

The influence of the architects is keenly felt in the particularities of the design as it plays out on the site. A key to their

Courtesy WXY

201 Ellicott in Buffalo, designed by CannonDesign, replaces a former parking lot with affordable housing and a fresh food market.

approach was to resist the privatization of public space as they introduced pedestrian passageways, recreation areas, dedicated terraces and gyms for residents, and play spaces for kids into the plan. "When you look at the big plan for The Peninsula, our approach was to integrate it into the community," says Victor Body-Lawson, AIA, of Body Lawson Associates. "The idea was to use the development as a fulcrum for community engagement, so the idea of making the site an inclusive one begins from the master plan. Bringing the community and residents together was a prime element in the design of the development."

Likewise for 201 Ellicott in southeast Buffalo, NY, by CannonDesign, the rhetoric of inclusivity does not adequately capture the context of economic disinvestment over the course of generations underlying the development and its aims. This project transforms a city-owned surface parking lot close to a train station in one of the worst food deserts in New York State into a combined affordable multifamily development and locally owned grocery store. Sited in an area adjacent to an abandoned industrial area, bisected by a highway that furthered the area's economic and environmental decline, in a community composed of residents who are predominantly poor and from refugee backgrounds, the development at its core aims to remedy a structural lack of access to facilities and resources.

Because of the public ownership of the land, the development process called for community input to determine its use. For Mike Tunkey, design principal and commercial and community practice leader at CannonDesign, the starting point was asking residents what they wanted, which became the main generator of the program. "The project is really an attempt to start healing," says Tunkey. "One thing I believe in is to bring in stakeholders directly, ask them what they want, and try to build trust. We talk to the community and try to build consensus around what they really want to see in their community, and how it meshes with the developer's objectives. In this case, we needed 16 variances to pull that off in the end."

This spread: Laura Peters/CannonDesign

The drive to be a mediator and fixer is deeply embedded in the profession. "As architects, we often want to be problem solvers," says Michael Austin, senior urban designer at Cooper Robertson and former chair of Seattle's Planning Commission, who emphasizes social equity and stakeholder outreach in his work. "When it comes to the topic of inclusion and ensuring that we address all different systems of oppression in how we design, we have to accept that not everything is able to be solved immediately in the physical design of a space."

Austin participates in a diversity, equity, and inclusion team at Cooper Robertson. "It's important that people recognize that it's about looking at things at the systems level," he says. "There's physical design, but there are also programs, practices, policies, people, and all of these different ways that contribute to how places thrive over time. That's how you work to address inclusion, by looking at it through that lens. There may be something that can't be solved through physical design but can be addressed through policy change."

In lieu of notions of inclusivity, it may be more precise—if rather clumsy and unpoetic—to talk about "those who have historically been discriminated against" to emphasize that individual projects, small or large, do not in themselves portend a larger change to structural and institutional norms that tend to make the society as a whole extremely unequal. For example, New York City has a 0.5149 "Gini coefficient"—a standard measure of income inequality, which can range between 0 and 1. (A coefficient of 0 indicates a perfectly equal distribution of income, while a coefficient of 1 represents a perfect inequality.) New York's value is the worst in the U.S., alongside the District of Columbia, making it the 15th highest in the world, comparable only to that of developing nations.

As much as it's encouraging that inclusivity appears to be increasingly valued by institutions, advertisers, corporations, and the government, we should be attentive not only to exemplary individual projects, but also to systems and policy frameworks. Eventually, if patterns of exclusion are not demonstrably changed, resulting in statistically significant outcomes across a society, we will know these expressions of support were mostly rhetoric. ■

Braymiller Market has a reputation for carrying mostly local food at affordable prices, helping alleviate challenges for those who live on Buffalo's East Side, the largest food desert in New York State. The development also includes a mural by Josef Kristofoletti.

A SAFE CITY IS AN EQUITABLE CITY

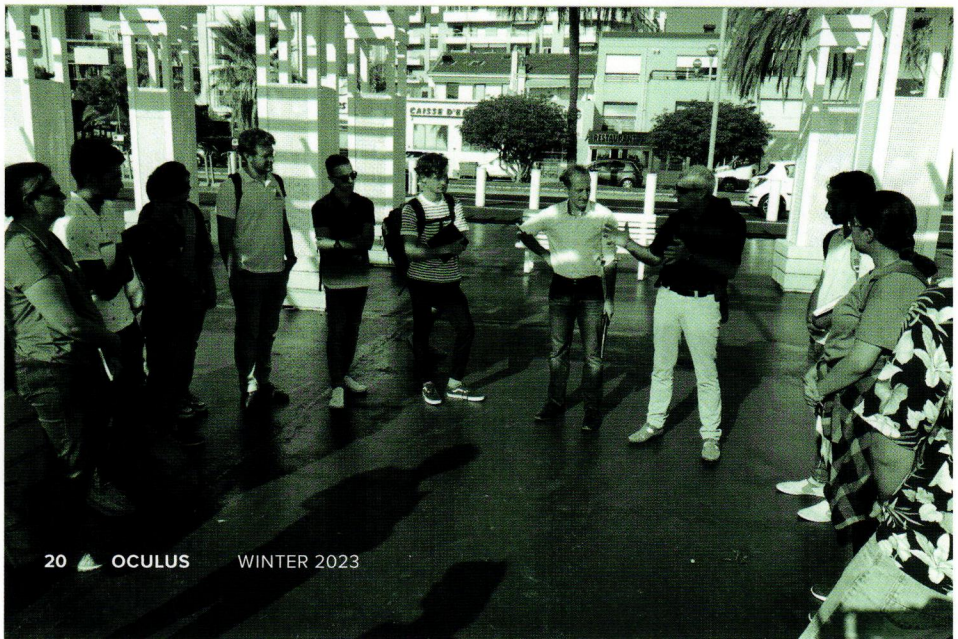
BY **LAETITIA WOLFF**

While urban areas' security measures are often solely in the hands of police and municipal governments, recent research has explored outcomes from a more cooperative approach with communities. **Laetitia Wolff** examines how work that began as a collaboration with the NYPD evolved to have global significance.

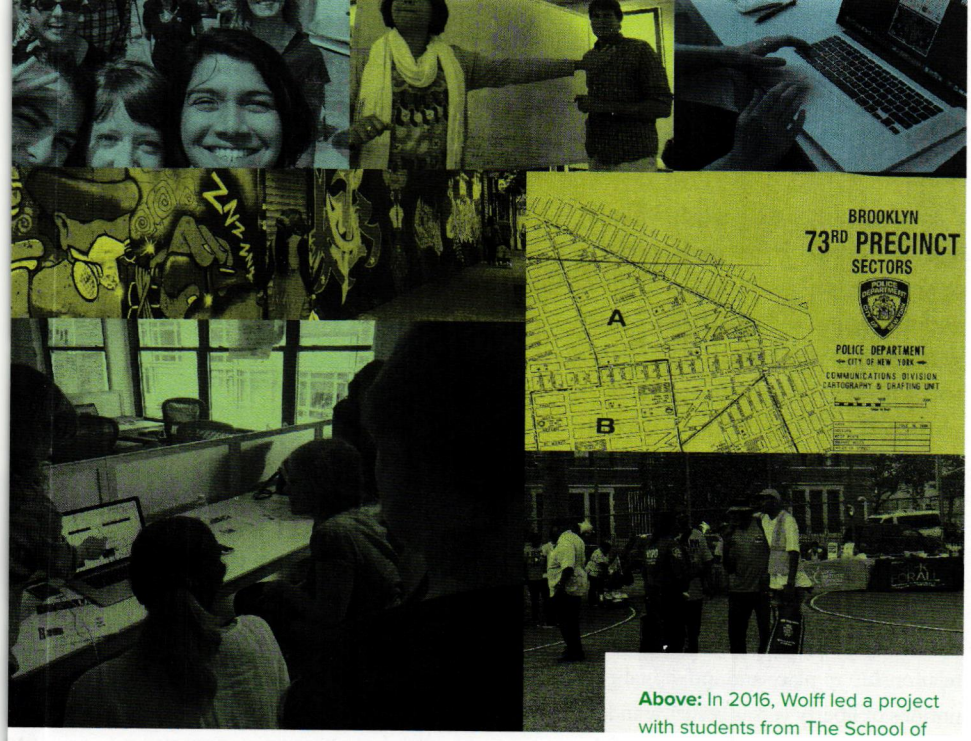
Last November's PACTESUR conference began with a moment of silence. The somber atmosphere was a reflection of our complex agenda: Creating safer and more inclusive cities. With our silence, we honored the memory of two policemen stabbed the previous week—one of them killed—in an attack by a radicalized Islamist on the streets of Brussels.

PACTESUR is an acronym for Protect Allied Cities Against Terrorism in Securing Urban Areas, and the Brussels conference marked the official conclusion of this European Union-funded initiative, which launched in 2019. The challenge for PACTESUR's 14 partner cities was to answer the question: "How can cities protect their urban public spaces in the face of evolving threats, while ensuring they remain open and inclusive to all?" Local stakeholders, police, academics, and community representatives gathered at the conference to discuss years of research. For me, it was an opportunity to reflect on three years of teaching human-centered design innovation at BESIGN, the Sustainable Design School, in Nice, France, and being part of this community of security-by-design experts.

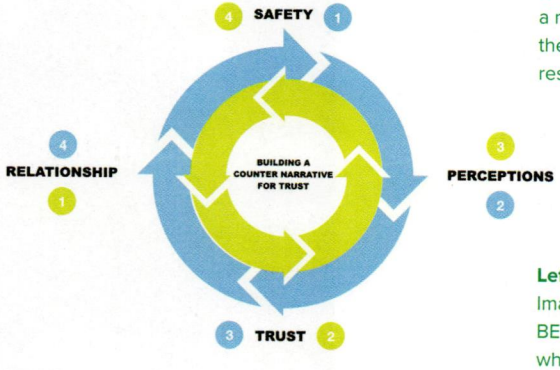
"Security by design," as defined by the Partnership on the Security of Public Spaces of the Urban Agenda for the European Commission, is an all-encompassing notion and new culture encouraged in European cities, to integrate city planning, urban architecture, street furniture, but also analysis of flows, detection techniques, and surveillance technologies. Based on the principles of urban resilience and quality of life, security by design aims to protect critical infrastructures and public spaces while making our cities safe and inclusive for all, and encouraging the coproduction of security.



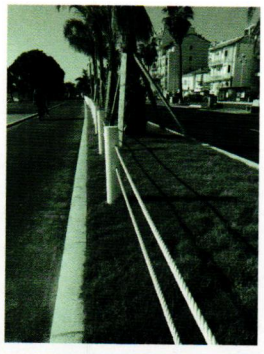
Courtesy of Laetitia Wolff/BESIGN



Above: In 2016, Wolff led a project with students from The School of Visual Arts and the community of Brownsville, Brooklyn, helping create a more trusting exchange between the local police precinct and area residents.



Left, below, and facing page: Images of Wolff's students at BESIGN and their project, "In/Pact," which helped reimagine ways to incorporate security equipment along the Promenade des Anglais in Nice, France.



practice that values communities as experts and agents of their own lives. Conducted in collaboration with NYC Town & Gown and The School of Visual Arts during the summer of 2016, our Impact! Design for Social Change team devised Change the Story Brownsville, a communication strategy that aimed to build trust between the police department and the community of Brownsville. Inspired by the people's precinct model first piloted in Los Angeles, which proposed that physical police stations offer a space for the community to gather, the project sought to build an inclusive, two-way, and analog communication channel. Back in Nice, I was happy to find a design home and joined BESIGN, which offered a dynamic setting for me to contribute and share my experience in New York.

When The Métropole de Nice launched its PACTESUR project in 2019, it assembled multidisciplinary experts and reached out to BESIGN, which was uniquely positioned to help PACTESUR foster communication and citizen engagement in working towards safe, accessible cities. Shortly after the July 14, 2016, terrorist attack, in which 86 people were killed and another 434 injured when a truck drove into crowds of people celebrating Bastille Day, the mayor of Nice installed cabled barriers and heavy bollards along the UNESCO-designated Promenade des Anglais, where the attack took place. Although

At a time when decreased access to public space, terrorist threats and attacks, gender-based violence, and fraught police-citizen interactions sadly dominate our daily news, this long-term collaboration with major European cities helped me realize how much the idea of security in our public spaces exists at the intersection of ethical concerns, civic participation, the quality of urban life, environmental standards, and cultural values.

In 2019, I had just moved back to the South of France, where I grew up, after more than 20 years in New York. There, I had worked with New York Police Department Precinct 73 in the Brownsville neighborhood of Brooklyn on a community-centered project—a

such site-hardening, as described by security experts, hasn't proven to deter attacks, the city wanted to reassure its constituents. Now, they wanted to gain young designers' perspectives on their solution. We had to work backwards, reimagining the space by and for tourists' and locals' use, keeping in mind the divisive aspect of securitization—a new word in my vocabulary since then.

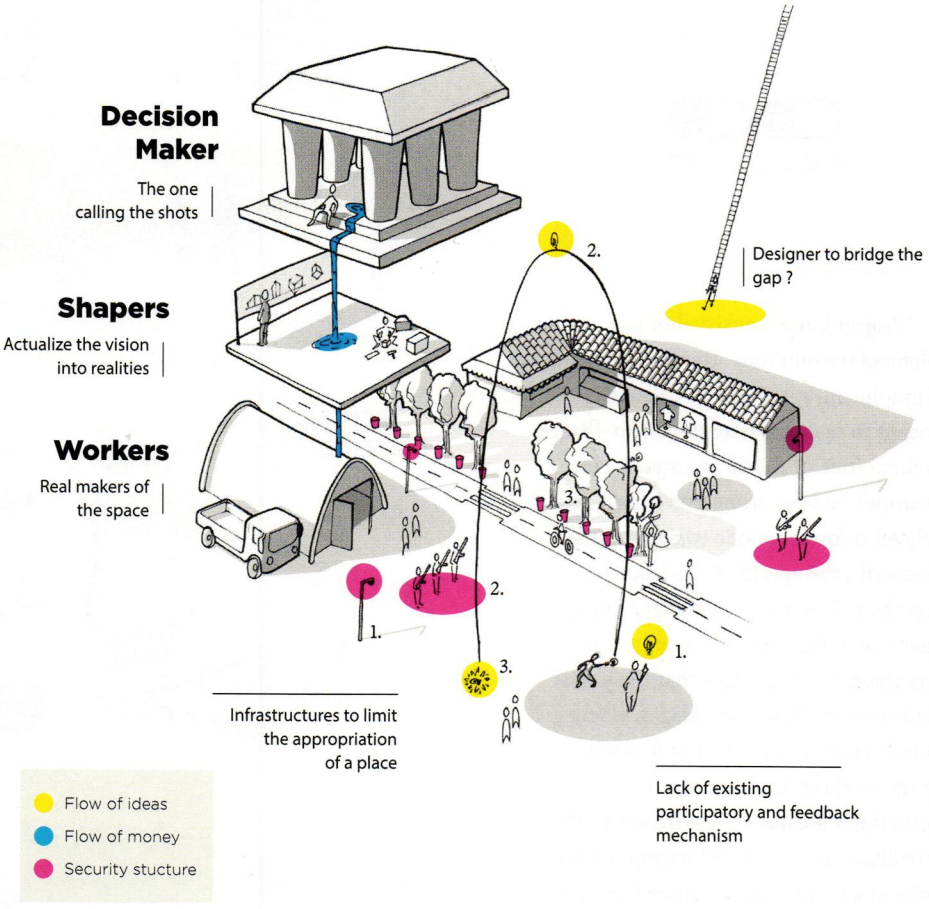
My students were assigned to observe and analyze the freshly installed security equipment, to imagine new ways to integrate it in Nice's seaside environment, and to provide creative, environmentally sound recommendations. A human-centered design approach (which, per the design consultancy IDEO, is about cultivating deep empathy with the people with whom you're designing) seemed intuitively appealing to both my students and to Florence Cipolla, Nice's municipal police chief engineer and a PACTESUR project coordinator. This approach was a big leap of faith for tech-driven security experts and municipal administrators like her.

We used one of the United Nations's sustainable development goals as our compass: "to make cities and human settlements inclusive, safe, resilient, and sustainable." First, students devised interactive street interventions, board games, and citizen engagement strategies to debunk myths and shift perspectives about terrorism, beginning with the simple premise that the people affected by design should have a say in the design process. During the research phase that followed, we studied terrorism and its relationship to place and individuality, notions of liberty versus security, and the relevance of all this in the context of the 2016 attack. I encouraged these young designers to act as facilitators, using tools of empowerment and reflection to highlight the connection between the making of public space and our sense of safety.

The students' interactive games, a project they dubbed "In/Pact," engaged a diverse group of tourists, residents, and African migrants who tended to congregate on the eastern part of the promenade, to the dismay of the municipality. Most of these migrants had been victims of terrorism themselves; their stories and knowledge of Nice's nooks and crannies provided a unique lived experience, yet

BESIGN students designed interactive games to engage migrants, tourists, and residents in conversation around safety along Nice's Promenade des Anglais.

Wolff's BESIGN students created a graphic showing a top-down approach to public space-making for their project in Nice, France, called "In/Pact."



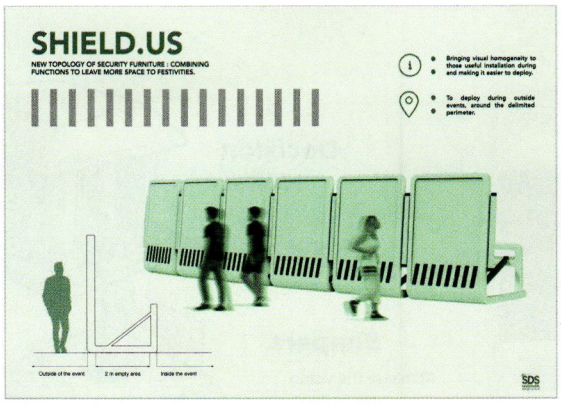
our reaching out to them was perceived as off topic and inappropriate by our partners, who feared the politicization of our approach. This type of conversation is inherent in the work of human-centered designers involved in the security of cities, and one can only hope that as more of this type of collaboration takes place, stakeholders will become comfortable with truly holistic approaches, community engagement, and feedback.

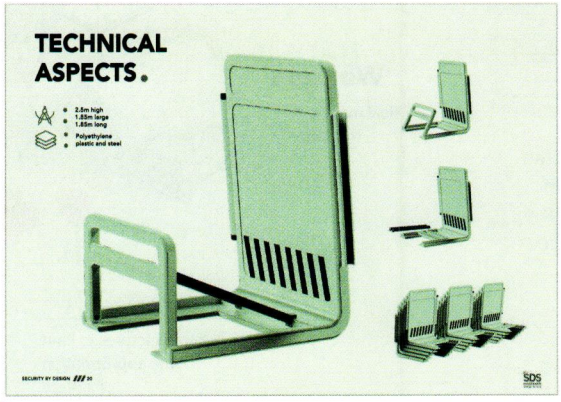
Students also tested their game prototypes with local and international police gathered by PACTESUR. The atypical scenarios proposed in the students' games enabled security experts to step out of their comfort zone and provide new perspectives on old problems. "Our role is not to create solutions, but to learn to ask questions, be open, and 'unlearn' our own assumptions," wrote Arjun Rao, one of the project's student-leaders.

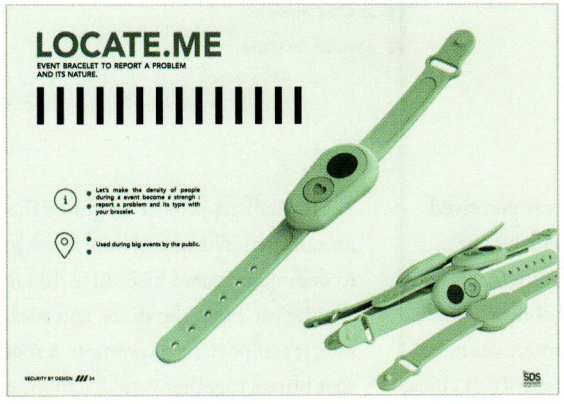
Our In/Pact project taught us that monofunctional spaces were more prone to delinquency and insecurity. To encourage the use of public space, and make it safe, it's important to promote a space that brings together varied activities; this functional mix will give rise to conviviality and attract citizens. The more visible and varied the activities, the more diverse the physical characteristics of a place, and the more secure it feels.

The second phase of our project began in spring 2021. We again asked how design could better integrate security solutions with our cities, using Turin's Piazza Veneto and Liège's Place Saint Lambert as our new study sites. The idea of integration was one of the main insights we had gained from our work in Nice. Unable to travel during the pandemic, we tried to "meet" as many stakeholders as possible via Zoom—Italian and Belgian architects, designers, criminologists, residents, urban lab directors, police-force representatives, psychologists, and prevention educators.

"Project Citiz," as the second group of BESIGN students called our Turin and Liège project, also started from deep inquiry. How do we avoid the "bunkerization" effect—i.e. the risk of over-securing and fortifying public spaces to the point of making them unwelcoming. Should security be included in civic education? Shouldn't the emphasis be placed on preventive strategies? Should security be more proactively debated among citizens and openly discussed with police? What are the explicit risks of managing heavy crowds? These questions underpinned our discovery phase until students created design solutions organized around simple actions: be informed, notify, act, and commit yourself.







Wolff's BESIGN students designed graphics, an app, a wearable device, and a pleasing barrier system to help keep large European plazas safe and welcoming to all.

"Project Citiz" consisted of four complementary solutions. The first element, a graphic installation on pavement, was meant to reappropriate the iconic Piazza Veneto (one of the largest squares in Europe), address crime prevention, and trigger informal public conversations. Secondly, the app facilitated alerting the police in case of danger, and a geolocated bracelet responded to crowd management challenges that the police had faced in these open plazas, where public events, concerts, and football game celebrations had been held—sometimes leading to deadly stampedes. Finally, a physical shield barrier system offered a highly functional and visually pleasing alternative to ad hoc protection barriers cities use for such large events. The easily deployable barrier was particularly appreciated by security experts, who praised its potential for greater visual homogeneity and legibility of the space in crowd management situations, while pointing to the poor catalogue of urban furniture available in the security industry altogether.

Over the past 30-plus years, the European Forum for Urban Security (EFUS) has built a dynamic community of international and interdisciplinary experts, aggregating knowledge and tools to better protect public spaces, define security best practices, and lobby for innovative and inclusive policy at the European Commission. The intellectual framework provided by those conferences has allowed for a rich reflection on my developing teaching practice and our ongoing findings, and a regular time to discuss "the problem of urban security, which is complex and not just about

In/Pact BESIGN Student Team (2019-2020)
Mathieu Andries, Holly L. Bartley, Maxime Chef, **Julian Coiffard**, Enzo Jamois, **Tarushee Mehra**, Sacha Nouviale, **Arjun Rao**, Fanny Ricciardi, Matthew Slack Stefani Takac, Tristan Terrusse, Nicolas Thomas, Agatha Verlay

Project Citiz BESIGN Student Team (2021)
Jules Baudrand, **Owen Cartau**, Romain Desrez, Juliette Dunand, **Marine Jean**, Lola Mangot, Clément Pheulpin, **Pauline Poirot**, **Noémie Rocheteau**, Manon Roulant, Baptiste Viot, Emma Weber

Bold = Fourth-year student leaders

policing," notes Elizabeth Johnston, executive director of EFUS. As I was shaping my course, grounded in a deep belief that practical, experiential learning is the way to go, I was also exemplifying the BESIGN school's values of learning by doing. My design practice has been intuitively shaped by an empirical boots-on-the-ground method, though I still aim to dig deeper in the founding principles of great American public philosopher John Dewey, who considered social interactions, debates, and experiential learning the fundamentals of a good education and a working democracy.

Today, security by design is a highly technical pursuit, involving countless professions and industries. Equally valid is the point of view of the geographer who studies the social and spatial effects of the July 14 attack on the representation of the promenade; the urban anthropologist who questions freedom versus protection rights in Gdansk, Poland; the criminologist who explores the behavioral patterns of homegrown terrorists in England; the social worker who specializes in radicalization prevention in Belgium; as well as the traditional crime-prevention experts like the police and other municipal agencies. Together, EFUS and the PACTESUR project are fostering a safe, humanistic space for potentially polarizing conversations, wherein multiple stakeholders, including elected officials, can confront myriad perspectives, and, we hope, learn from each other and from new research and debates.

EVALUATING SOCIAL CHANGE

Regardless of how highly technical the question of urban security remains, and how ubiquitous high-tech surveillance devices have become in our lives, what matters most, I believe, is for the designer to "shift from being the custodian of fear to the custodian of safety," as noted by Barbara Holtmann, crime and violence prevention leader and founder of Fixed in South Africa. If we adopt a perspective of trust and shared interests that considers the feeling of insecurity as seriously as the crime itself, then we start from a more inclusive ethos that can lead to community cohesion over suspicion. Our work as designers has often been to debunk myths. I believe sustainable designers should nurture their ethical responsibility by always evaluating the intention and success of their creative, human-centered design solutions. We've learned that security is complex and not just about policing. Making safe spaces is not just the job of law enforcement, but also of artists, urban planners, and local citizens. As security experts start to hear diverse perspectives on urban safety, the work for designers as agents of change has just begun. ■

Mt. Sinai's Center for Transgender Medicine and Surgery, designed by GKG Architecture.

Wellness by Design

Clinicians, startups, and architects are finding new ways to signal **empathic, patient-centered care** with design.

BY **DAVID SOKOL**

At the David H. Koch Center for Cancer Care at Memorial Sloan Kettering Cancer Center, on Manhattan's Upper East Side, family-scale waiting areas, a full-service café, snappy work pods, and event venues thread cancer treatment into outpatients' everyday routines. Just south of Midtown, within the waiting room at the Mount Sinai Center for Transgender Medicine and Surgery, lounge seats were selected for their "wraparound feeling that expresses warmth and comfort for patients who are often undergoing difficult procedures," says architect George K George, founder of GKG, which designed the space. GKG configured those seats around Sol LeWitt's *WD #1173 Bands of Six Colors in Four Directions* to signal the world-class quality of the center's medical care, and it placed the entire waiting area next to historic windows that inspiringly frame daylight and views from the former 1920s bank building.

Courtesy GKG Architects

Above: Health Quarters in Manhattan, where patients can receive a variety of care, including acupuncture and immunizations. Designed by Alda Ly Architects.

Nicole Franzen

> "Patients are not necessarily thinking about the physicality of the healthcare setting when they pursue medical care, but **we'll do anything possible to subliminally mitigate their anxiety.**"
>
> —**Jeff Brand**, Perkins Eastman Principal and Executive Director

In design decisions big and small, the makers of health and wellness facilities are creating gestures that welcome patients and enhance their sense of personal agency. Antiseptic, kit-of-parts spaces of yore, which made medical care feel like a personal travail sequestered from (or the sole focus of) a patient's life, have transformed in terms of program, spatial organization, and materials. Jeff Brand, a Perkins Eastman principal and executive director who leads that firm's healthcare practice, explains that "patients are not necessarily thinking about the physicality of the healthcare setting when they pursue medical care, but we'll do anything possible to subliminally mitigate their anxiety." Opened in 2020, the Sloan Kettering center is a collaboration between Perkins Eastman, Ennead, and iCrave.

The quick emergence of Alda Ly Architecture (ALA) on the healthcare scene further reveals the power of a patient-first perspective. This ascent was not necessarily part of the vision of Founder and Principal Alda Ly for ALA, which got its start in 2017 with commissions from The Wing, the all-female co-working club that folded in mid-2022. Yet a year after her studio's founding, the holistic medical startup Parsley Health hired ALA to design a 5,500-square-foot flagship in the Flatiron District "precisely because we had no experience in healthcare," the architect explains. "They wanted their space to be different from a standard medical office."

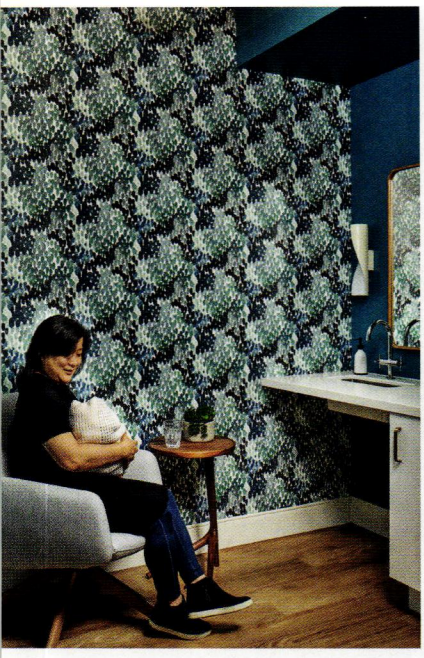
Founded by Dr. Robin Berzin in 2016, Parsley Health is a membership-based medical practice specializing in preventative care and treatment of chronic diseases. Dr. Berzin's consideration for holistic medicine and whole-body thinking prompted ALA to approach the Parsley space as a driver of the occupants' well-being, in turn. "Psychological comfort and biophilia obviously factored largely into our research," Ly recalls, and the highlight of the resulting scheme was a norm-busting member lounge and

adjoining café full of sunlight and plants, overlooking Fifth Avenue.

The completed space proved to be a catapult. ALA's design of Parsley's 2,500-square-foot Los Angeles office immediately followed, as did commissions from similar startups. In 2021 ALA completed two inaugural spaces for Tia—a women's health provider that combines primary care with OB/GYN, mental health, and wellness services—in both LA and Phoenix, as well as the integrative women's health center Liv in Washington, DC. Back in New York, ALA was responsible for the first clinic of HealthQuarters, a collection of Mount Sinai Health System and independent practitioners arrayed over three floors of a turn-of-the-last-century loft, as well as all-new Soho and Williamsburg outposts of Tia.

Ly and ALA Director Tania Chau observe that, in addition to manifesting differences in organizational mission and branding, the studio's work for healthcare clients has become

Photos by Monica Wang



Above: Designed by Alda Ly Architects, the spaces at Liv by Advantia Health in Washington, DC, help patients and staff feel supported and empowered.

Stacy Zarin Goldberg

Facing page, top and middle: The entrance of Tia's Los Angeles location, in Silverlake, designed by Alda Ly Architects. **Facing page, bottom:** An exam room (far left) and staff lounge at Tia in Silverlake. Calming spaces for staff to take breaks are just as important as patient-facing areas.

Antiseptic, kit-of-parts spaces of yore, which made medical care feel like a personal travail sequestered from a patient's life, have transformed in terms of program, spatial organization, and materials.

increasingly responsive toward patients' state of mind. "At the time of the Parsley commission, I was pregnant and going to a lot of doctor's visits, and inevitably you get turned around and can't get out," Ly recalls. Wayfinding has since kicked into high gear, with Chau pointing to the Washington, DC–based Liv project as emblematic: "We wanted to make it easy to navigate, so we created teal and mauve gradients for two corridors that intersect in a clean moment." ALA has applied additional nuance to circulation by, among other examples, embedding interstitial spaces within HealthQuarters' hallways so that exiting patients can take time to process good or bad news before returning to the urban fray.

While ALA's multiple projects are pushing the vocabulary of health and wellness interiors in new directions, they also reflect an ongoing industry-wide shift in principles. As Brand, the Perkins Eastman architect, says, "We and other firms are trying to create more hospitality-like environments that are less clinical, less scary, and show that healthcare providers are meant to provide for you." Indeed, while an institution like Memorial Sloan Kettering and a young, member-based service such as Parsley might seem worlds apart, ultimately the architects of these spaces are "aiming for dignified settings that make human beings feel accepted and engaged." As Chau puts it, "It's about the ability to be empathetic." ■

The Brodies LLP offices in Edinburgh, Scotland, designed by Bureau, is a mixed-use environment with a choice of formal and informal seating and acoustic booths.

A Quiet Space

A senior inclusive design consultant in Buro Happold and a lecturer on designing inclusive places in the Bartlett School of Environment, Energy and Resources in University College London, **Toar Sadia** discusses the critical importance of, and research behind, designing for neurodiversity.

EDITOR'S NOTE: *Toar Sadia's master's dissertation research explores the design preferences of neurodivergent populations for quiet spaces. The research was conducted using an online survey globally administered to neurodivergent adults to elicit their design preferences for quiet spaces, coupled with semi-structured interviews with professionals. Inferences were drawn from analysis of 312 survey responses and six interviews. The research contributed to the Quiet and Restorative Spaces chapter of the British Standards Institution publication PAS 6463 Design for the Mind—Neurodiversity and the Built Environment—Guide. A free copy of the research is available at doi.org/10.31224/osf.io/fkaqj*

Historically, inclusive design has focused mainly on catering to the accessibility requirements of people who have disabilities that are either apparent or have been well understood for many years. This includes people with mobility, severe vision, or hearing impairments, with special emphasis on spatial and reach requirements for wheelchair users, as is the case with the 2010 Americans with Disabilities Act (ADA) Standards for Accessible Design. While the ADA definition of disability encompasses both physical and mental impairments, design guidance for less apparent disabilities is rarely found in codes and regulations. As research continues in this critical area, it is essential that design guidance follows, for the good of the public as a whole.

Emerging topics in inclusive design expand beyond disability to other natural human variations. One such area is neurodiversity. Research has shown that our brains are unique, just like our fingerprints. Neurodiversity recognizes the natural and normal genetic variations in neurocognitive profiles across the population—essentially, the differences in how our brains are wired. People whose neurocognitive profile is close to what is considered average or typical are considered neurotypical, whereas those whose neurocognitive profile diverges from the average or typical are considered neurodivergent (for example, autism, ADHD, and learning differences). This includes people who may experience a progressive change or loss in mobility, coordination, sensation and/or cognition as a result of a neurodegenerative condition, such as dementia, Parkinson's disease, or multiple sclerosis.

When discussing neurodiversity, it is important to acknowledge that, while formal diagnoses are made when exceeding a certain threshold of predefined criteria, neurodivergence exists on a continuum. People (a) may not have a formal diagnosis of a neurodivergent condition, (b) may have neurodivergent traits that do not fit a formal diagnosis category, (c) may be mainly neurotypical with some neurodivergent traits, or (d) may have a mix of various neurodivergent conditions. While diagnoses may appear to categorize conditions in a neat manner, the nature of our diversity is not so orderly.

There is a strong association between having neurodivergent conditions or traits and having sensory and/or information-processing differences. These are the subjects of focus when designing for neurodiversity.

People with sensory-processing differences may experience hypersensitivity (over-responsivity) and/or hyposensitivity (under-responsivity). Hypersensitivity may cause someone to be more susceptible to sensory overload, which is a state of overwhelm when the brain struggles to sort through and process all the information it is receiving. This may lead to extreme irritability, restlessness and/or discomfort, and may cause an

increase in heart rate, breathing, and/or blood pressure, resulting in confusion, anxiety, and/or mental distress. People may try to block out the sensory stimuli by closing their eyes, covering their ears, and/or seeking a space to escape to.

Conversely, hyposensitivity may cause someone to seek stimulation through sensory input, which may appear excessive, such as a constant need to move or touch things. They may be drawn to loud sounds, bright lights, and vibrant colors, and may have high pain tolerance. Lack of sensory input at the level they require may lead to reduced brain activity, which may cause problems in attention and concentration, procrastination, and depression. A person is not limited to being either hypersensitive or hyposensitive, but can have a combination of both at various degrees of severity.

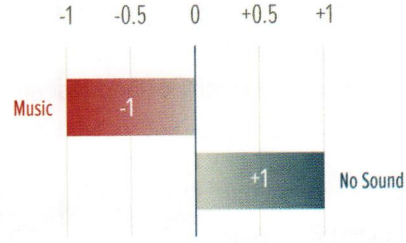
Having sensory-processing differences may lead to feelings of overwhelm or underwhelm, both which have negative health and well-being outcomes. While environmental factors can lead to the dysregulation of one's senses, a supportive environment can help self-regulation, enabling one to return to a balanced state.

Research I have conducted, "Exploring the Design Preferences of Neurodivergent Populations for Quiet Spaces," highlights the differences between hypersensitive versus hyposensitive design preferences as they relate to the design of a quiet space. A quiet space is a calm environment aimed at providing relief from sensory overload, distress, or anxiety, as well as facilitating sensory regulation. While hypersensitive subjects preferred a neutral, low-stimulus environment, hyposensitive subjects favored an active, stimulating environment, sometimes called a "sensory room." Therefore, it is essential that quiet spaces be designed to provide a neutral, low-stimulus baseline environment, with active and stimulating optional additions by individual choice, while ensuring that the experience of one does not compromise the experience of the other.

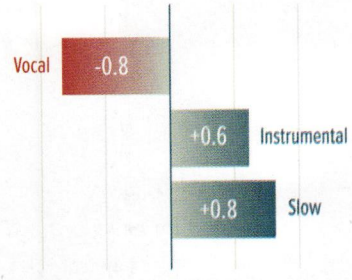
While the research has shown differences between design preferences for quiet spaces, biophilic design received positive responses across sensory profiles. Whether expressed by the use of greenery, natural materials, or patterns, biophilia appears to promote relaxation for everyone. This conveys the important role nature has in helping us regulate our senses, calm ourselves, and be in harmony with our surroundings. To further emphasize the importance of biophilia, some people with neurodivergent conditions may be particularly sensitive to certain unnatural design qualities, such as repetitive geometric patterns with high contrast (especially linear patterns such as stripes), repetitive sounds (e.g., ticking clock, whirring fan), or imitations of biophilia (such as fabricated sounds of nature).

Providing a clear environment that offers variety, flexibility, and control (choice) is fundamental in designing inclusive

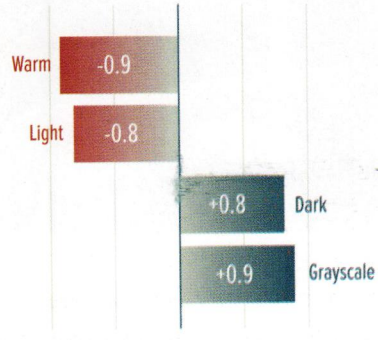
Correlation coefficients between the sensory overload frequency of respondents and the percentage of them who selected a certain response



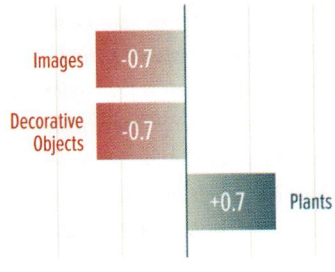
Preferred Soundscape



Preferred Music



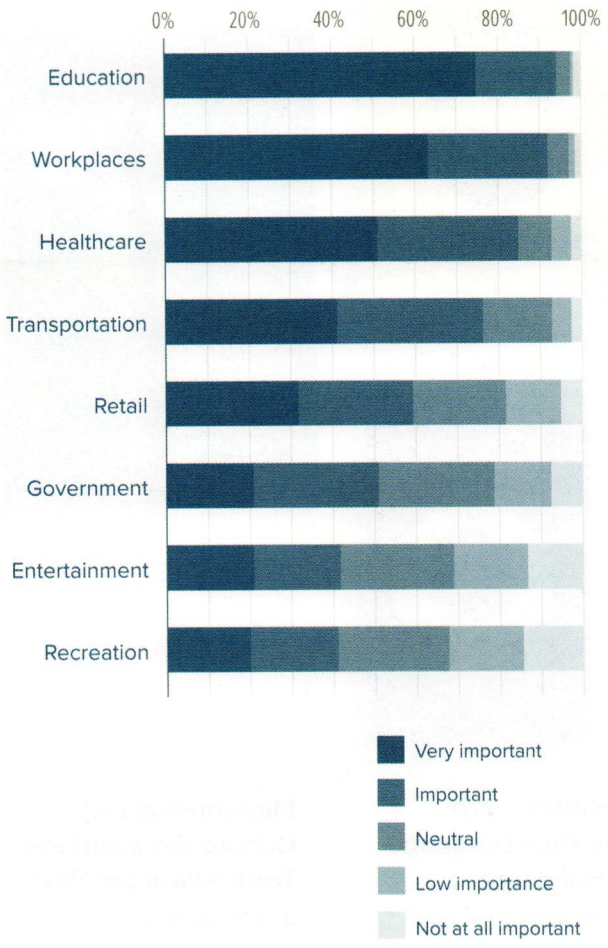
Preferred Material / Color Scheme



Preferred Decoration

Previous spread: David Cadzow

Importance Rating of Quiet Spaces in the Following Locations



environments in general, and quiet or restorative spaces in particular. Typically, a single design solution will not be able to address the diverse needs of a group or population, so a variety of options from which to choose should be offered. Additionally, for those who may be in distress, often because they are experiencing something outside their control, providing them with the option to control or choose their environment in a way that responds to their personal needs can give them a feeling of empowerment and help them restore their mental well-being. This can be achieved, for instance, by providing window coverings to control daylight and outside views; access to lighting controls, including dimmers and color tuning; optional sounds to choose from; and a variety of furniture choices.

Quiet spaces should be provided in all mainstream public buildings, particularly in places where visitors may be exposed to busy or noisy environments. Research findings have identified educational environments as the most critical location to implement quiet spaces, followed by workplace, healthcare, and transportation environments. Quiet spaces should be kept separate from other areas, such as faith or meeting rooms, to ensure they are readily available to meet the reactive needs of users.

The growing interest in designing for neurodiversity has led to the creation of PAS 6463: Design for the Mind—Neurodiversity and the Built Environment. This standard was sponsored by Buro Happold, Transport for London, BBC Workplace, and Forbo Flooring UK, and is believed to be the first formal standard on neurodiversity. It was recently published by the British Standards Institution (BSI), and is freely available to the general public through the BSI website: bsigroup.com/en-GB/standards/pas-6463.

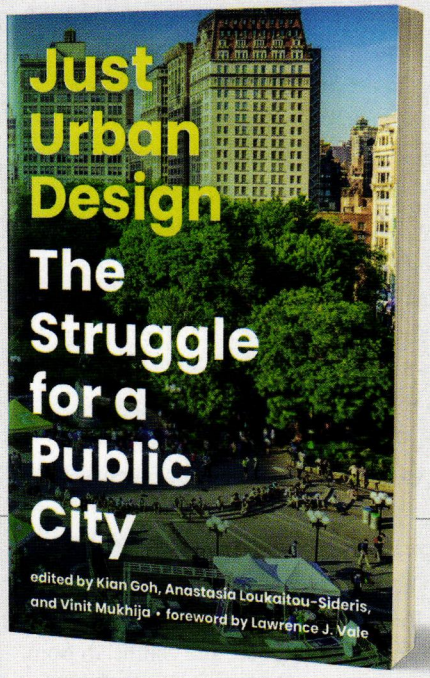
PAS 6463 covers a broad list of design topics, ranging from sitewide strategies to detailed design. It includes site and building layouts, external spaces, wayfinding, lighting, acoustics, and surface finishes. Chapter 14 focuses on safety, recovery, and quiet spaces, and provides additional information about the design and management of quiet or restorative spaces. The guidance in PAS 6463 is aimed at reducing sensory overload, anxiety, distress, disorientation, and confusion from elements in the built environment through appropriate design and management; it also has a strong overlap with designing for mental well-being.

Other differences within the population that may impact daily needs are also a focus of inclusive design. These include age, sex and gender reassignment, pregnancy and maternity, parenthood, religion or belief, culture, mental health, and social and economic inequities. It is also important to understand the interface between inclusive design and other essential aspects of design—such as sustainability, health and well-being, and social value—to appreciate how they interact and how to resolve conflicting requirements among them.

As inclusive design develops as a discipline, there is a growing realization among design professionals that categorizing people in silos does not reflect reality. Rather, there exists a complex and dynamic continuum with interplay and intersectionality between various categories. It is critical to identify where current barriers exist—be they physical, mental, social, operational, or political—and consider how to eliminate them. They all relate to the design and operation of the built environment, and it is therefore imperative to look at them holistically to create inclusive environments where people can develop equitably and thrive. ■

Lit Review

Oculus editors plucked the best titles of 2022 and some to look out for this year.



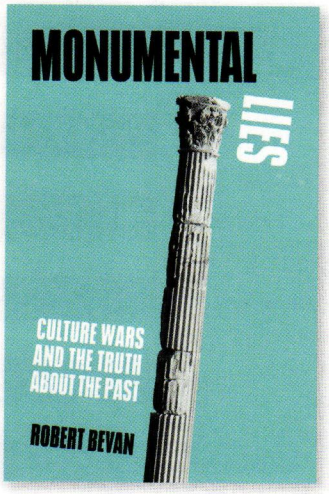
FEATURED REVIEW

Just Urban Design: The Struggle for a Public City

Edited by Kian Goh, Anastasia Loukaitou-Sideris, and Vinit Mukhija; Forward by Lawrence J. Vale

MIT Press, 2022, 368 pp.

The editors and contributors believe that urban design interventions have direct implications for justice in the city. The essays here contextualize this idea, stressing inclusivity as the key to equality, and advocating for community participation and organizing. Urban design must center and privilege marginalized individuals and communities.



architect, *verb:* The New Language of Building

By Reinier de Graaf

Verso, 2023, 272 pp.

Biting and often satirical, Dutch architect de Graaf skewers the doublespeak of the industry as it searches for an identity in the 21st century, puncturing the myths behind the debates on contemporary architecture.

Design Emergency: Building a Better Future

By Alice Rawsthorn and Paola Antonelli

Phaidon, 2023, 320 pp.

Meet the visionary designers whose innovations are redesigning and reconstructing the future.

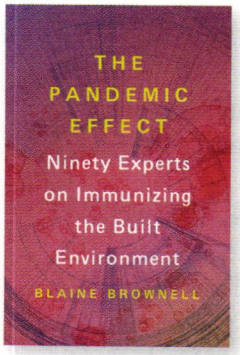
Monumental Lies: Culture Wars and the Truth About the Past

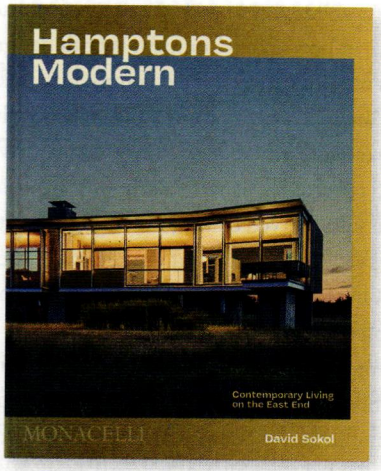
By Robert Bevan

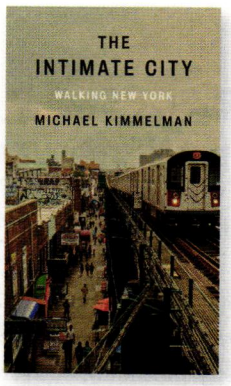
Verso, 2022, 384 pp.

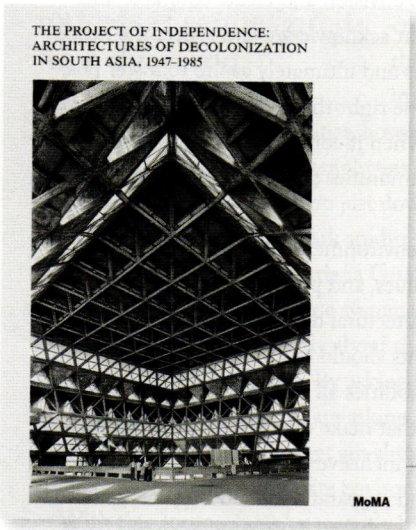
Bevan argues that monuments, architecture, and cities are material evidence of history, past events, politics, economics, and values. When cities are reshaped as fantasies about the past, the historical record is being manipulated.

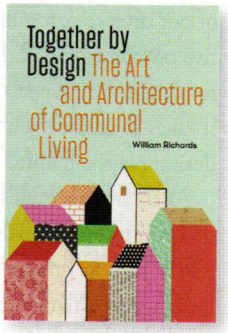
Book covers courtesy respective publishers











The Pandemic Effect: Ninety Experts on Immunizing the Built Environment

By Blaine Brownell

Princeton Architectural Press, 2023, 208 pp.

A snapshot of the influence of COVID-19 on buildings and cities, with proposed solutions from leading experts.

Brutalists: Brutalism's Best Architects

By Owen Hopkins

Phaidon, 2023, 368 pp.

Featuring Breuer, Bogdanović, Smithson, Safdie, and many others, this is an exhaustive and beautiful resource on more than 250 architects who continue to define one of the most polarizing styles.

Hamptons Modern: Contemporary Living on the East End

By David Sokol

The Monacelli Press, 2022, 224 pp.

Few places have experienced as many waves of modernism as Long Island's East End, and *Oculus* contributor Sokol gives the latest architectural experiments his usual erudite and insightful treatment.

The Project of Independence: Architectures of Decolonization in South Asia, 1947–1985

Edited by Martino Stierli, Anoma Pieris, and Sean Anderson

The Museum of Modern Art, 2022, 248 pp.

If you missed one of 2022's best MoMA shows, not to worry: The exhibition catalogue stands on its own as a rich compendium of South Asian modernism in the second half of the 20th century.

The Intimate City: Walking New York

By Michael Kimmelman

Penguin Press, 2022, 272 pp.

Our hometown architecture critic tags along with historians and designers on eye-opening tours of 19 neighborhoods.

Together by Design: The Art and Architecture of Communal Living

By William Richards

Princeton Architectural Press, 2022, 160 pp.

Richards explores the architectural and social benefits of shared spaces through the lens of 15 contemporary projects.

Architectural Record's

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DECEMBER PODCAST GUESTS:
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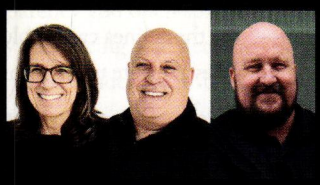
Andy Cohen & Diane Hoskins
Gensler

Michael Hsu & Maija Kreishman
Michael Hsu Office of Architecture



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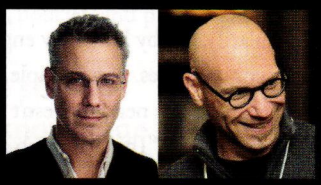
Brooks + Scarpa



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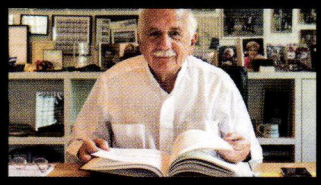

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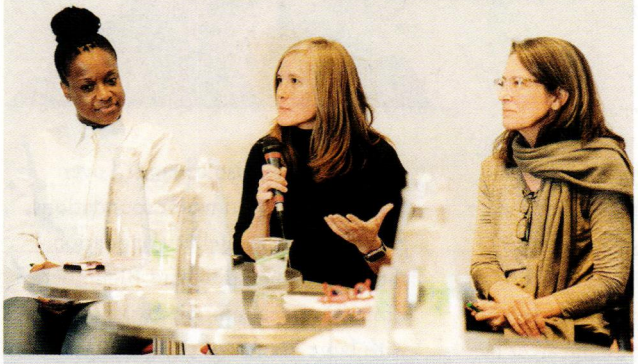
SPRING 2023

Issue Preview



In its Spring issue, *Oculus* will showcase the winners of **AIA New York Chapter's annual Design Awards** program, which recognizes outstanding architectural design in New York and around the world.

In January, an esteemed jury including **Ronnie Belizaire**, FIIDA, JLL; **Gia Biagi**, Chicago Department of Transportation; **Angela Brooks**, FAIA, Brooks + Scarpa; **Nondita Correa Mehrotra**, RMA Architects, Charles Correa Foundation; and **Ashley Rao**, AIA, LEED AP, CPHC, Leers Weinzapfel Associates, gathered to judge this year's entries. Look for the winning projects and the stories behind each of them in the next issue, and see the AIANY Design Awards exhibition, slated to open April 27, 2023, at the Center for Architecture.

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Last, Last Words

BY **BENJAMIN PROSKY**, ASSOC. AIA, EXECUTIVE DIRECTOR
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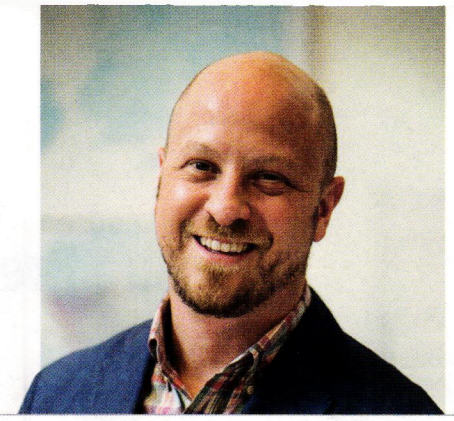

I was hired in winter of 2015 to take on the awe-inspiring position of executive director of AIA New York Chapter and the Center for Architecture. Seven years later, with much to be proud of and much I will miss, I bid these institutions a bittersweet farewell.

Serving the members of AIANY and the broader architectural community has been an honor. The position demanded a tremendous amount of responsibility, was at times challenging, and pushed me out of my comfort zone. But more often than not, the job was about collaboration and impact—about creating the conditions for the architectural community to rely on each other to solve problems.

Working with this community was only sometimes about buildings; much of our focus was actually about the well-being of people who design buildings and the people who live, learn, work, heal, and recreate in them. Over the years, we took on many important issues, such as making the case that architects and buildings can play a positive role in climate action, rather than negatively contributing to carbon emissions. We started to ask questions addressing issues that the Chapter and profession will focus on for years to come, such as: Why has the profession not achieved the levels of equity it needs to thrive and be competitive? How can an architectural workforce that is not diverse serve the diverse communities in our city and beyond, who would most benefit from well-designed homes and public amenities? How can the demands of an architectural education and a design career become more manageable and rewarding so we do not lose the talent we need to solve the many problems skilled designers can solve?

With these questions and others in mind, and in collaboration with a dedicated board, a motivated staff, and an engaged membership and community, I was proud to oversee the creation of a range of programs and funds, such as the Civic Leadership Program, the AIANY Future of Practice Committee, the AIANY Political Action Committee, the CFA Patrons Circle, the AIANY 2030 Fund, the CFA Anniversary Fund, and, in collaboration with NYCOBA NOMA, the J. Max Bond Fund.

Other key projects during my tenure included the development of a joint strategic framework and the creation of a new website and digital strategy for both organizations. In 2018, AIANY partnered with AIA National to host the Conference on Architecture in New York for the first time in 20 years, welcoming a record 25,000 architects to the city. The Center's K–12 programs and Archtober, New York City's annual architecture and design festival, also expanded over the past years, and major foundations, such as the Rockefeller Foundation, the Ford Foundation, and Bloomberg Philanthropies, supported the Center with large grants for the first time.

I am also proud to have shepherded both organizations through the challenges of the pandemic and the reopening of the Center in October 2021, after 18 months of remote programming and events.

These institutions have been engaging and rewarding places to work, and making the decision to leave has been very difficult. However, when presented with a new and different opportunity, I felt it was time to bring more focus to my work and pass the baton. In my new position, I will be president of a foundation focused on preservation, restoration, and the collection and conservation of decorative arts. In this role, I will help transform the foundation's activities to be more outwardly impactful through the creation of new scholarships, grants, and awards programs. I will remain in New York and continue to be a member of the Chapter.

I thank you all for making my time here so meaningful, and I will close by saying what I always do, and I mean it: See you at the Center! ■

Sam Lahoz

2023 HONORS & AWARDS LUNCHEON

April 20th
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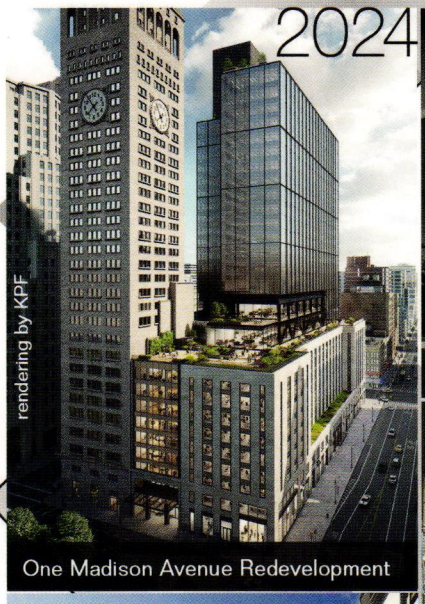
AIA New York

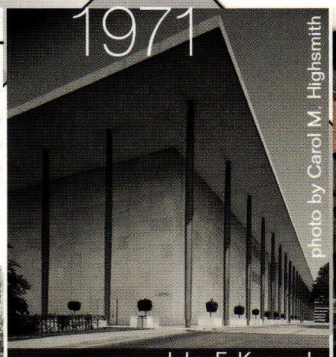
Please Save the Date for the 2023 Honors and Awards Luncheon, occurring on April 20, 11:30am–2:00pm.

Join us as we celebrate the 2023 AIA New York Design Awards winners and the recipients of the Medal of Honor, Champion of Architecture Medal, Architecture in Media Award, and New Perspectives Award.

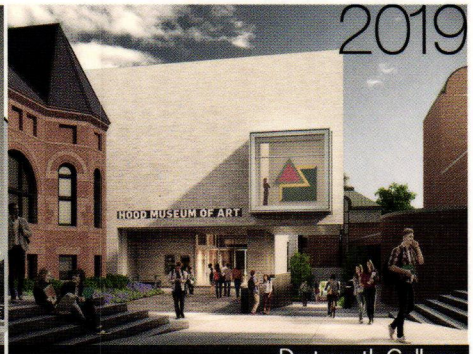
Severud Associates



One Madison Avenue Redevelopment



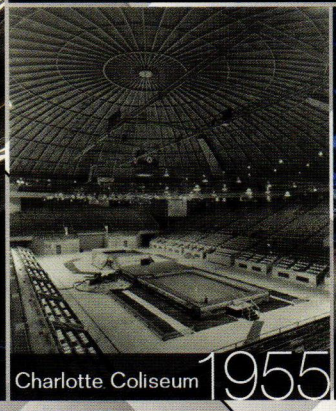
John F. Kennedy
Center for the Performing Arts



Dartmouth College
Hood Museum of Art Expansion & Renovation

Rockefeller Center—The Rainbow Room, Alterations and Renovations

185 Broadway 2021



Charlotte Coliseum 1955

LA Metro, Red Line Canopies 2013

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90
Years of
Award-Winning
Structural
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