



POWER+PLACE

CONTINUUM OF MEMORY

MIDLAND
LIBRARY

BRYAN C LEE JR NOMA, FAIA

I'm a New Orleans-based architect and design justice advocate. I founded and direct Colloqate Design, a nonprofit design practice that expands community access to and power through the design of social, civic, and cultural spaces. I'm also a founding organizer of the Design As Protest Collective and Dark Matter University, working to build power in and with marginalized voices in the built environment.

Currently, I'm a Design Critic here at Harvard University Graduate School of Design and the 2025-26 National NOMA President. At Harvard, I have led Studio and seminars on The Black New Deal, Typologies of Liberation and Spatial Reparations and Memory.

WHO?

COLLOQUIAL + LOCATE + COLLOCATE: COLLOQATE

col·lo·qui·al : kə'lōkwēəl/ adjective (of language) used in ordinary, informal or a familiar conversation; not formal or literary.
Conversational. Informal

lo·cate : 'lō,kāt,lō'kāt/ verb 1. discover the exact place or position of. 2. Situate in and of a particular place. 3. place within a particular context

col·lo·cate : 'kälə,kāt/ verb 1. (of a word) be habitually juxtaposed with another at a frequency greater than chance. 3.place side by side or in a particular relation.

col·lo·cate
/'kälə kāt/

A sequence of words or phrases habitually juxtaposed with another at a frequency greater than chance.

Col·lo·qate
/'kälə kāt/

The sequence of people and place habitually juxtaposed with another at a frequency greater than chance.

WHO?

SCALE OF SPATIO-CULTURAL INTERACTION

PEOPLE SPACE	BUILDING SPACE	BLOCK SPACE	NEIGHBORHOOD SPACE	METRO SPACE	NATIONAL SPACE
Expressions of culture grounded at the scale of the human or communities. (i.e. prayer mats)	Expressions of culture shaped by one's interaction a with space at the scale of a building. (stoop sitting or porch watching)	Expressions of culture shaped by one's interaction a with space at the scale of a block. (Neutral ground, corner store congregation)	Expressions of culture shaped by one's interaction a with space at the scale of a neighborhood. (Neutral ground, corner store congregation)	Expressions of culture shaped by one's interaction a with space at the scale of a city/town/etc. (colloquialisms, secondline)	Expressions of culture shaped by one's interaction a with space at the scale of a nation (capitalism, democracy, sports)

The Signal - CRT



DJ - The Receiver

Pedagogy

the defining process of indoctrinating theoretical and conceptual ideas of a practice or profession. Generally in an academic environment.

Ideology

Policy

A regulatory statement of intent, and are generally performance based. Policies are generally adopted by a governance body and passed onto executing body to establish procedures or protocols to carry out the intent of the policy.

Codification

Procedure

The prescriptive sequence of actions or instructions established for the governing body to carry out the intention of policy initiatives.

Implementation

Practice

a conventional, traditional, or otherwise standardised methodology of operating, by the governed, in response to or in accordance with policies and procedures set forth by a governing body.

Methodology

Project/Programs

Something that is devised, planned. A undertaking small or large that has direct implications in or for the positive emotional or physical well-being of the users in the built environment

Realization

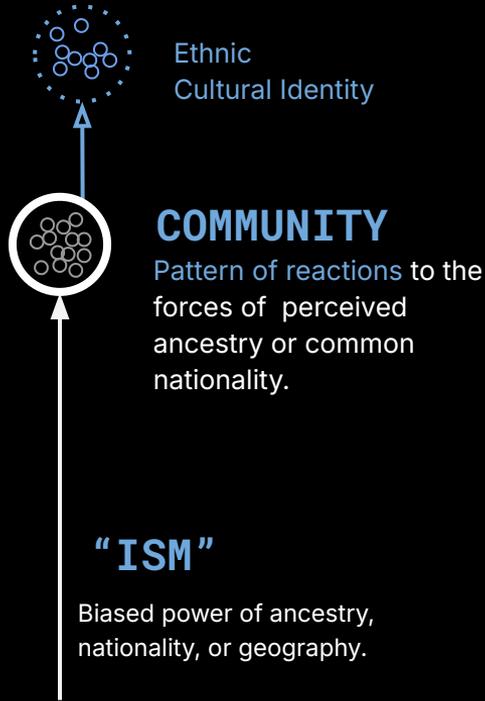
People/Collective

The individuals and communities that make up the constituent population. Often times subject to the prevailing forces of the process and relegated to a reactionary position unless actively organized and engaged

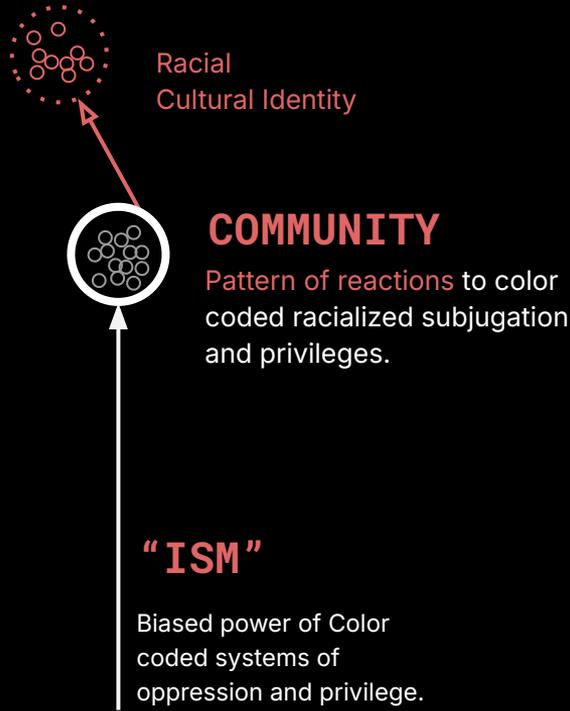
Culture

The Design profession is an institution, and like all institutions it imposes its power and leverages privilege by manipulating the component signals and receivers that make up an institution. Institutions are subject to their own inherited biases. We are often conduits of power, not the sources of power. And if we're not careful, we'll be funnels of malicious power.

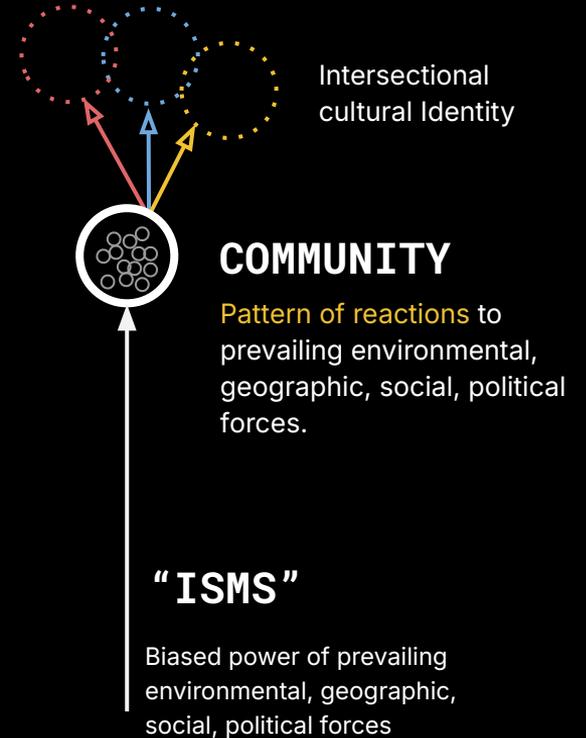
Ethno CULTURE



Racialized CULTURE



CULTURE



WHAT IS DESIGN JUSTICE?

Design Justice seeks to **challenge the privilege and power structures** that use architecture and design as a tool of oppression against communities.

Design Justice is a spatio-cultural approach that **forwards a radical liberatory vision of racial and social reparation** through the process and outcomes of design.

Design Justice acknowledges the loss of memory as the root of all oppression and that the **relentless pursuit and design of spaces of culture and memory** is the foundation of a truthful and joyful collective existence.



*After departure, only invisible things are left,
perhaps the life of the world is held together by
invisible chains of memory and loss and love.*

-James Baldwin

***MAKING
MEANING.***

MAKING MEANING.

Moment / Momento / Memory / Myth / Media / Markers / Monuments / Memorials / Museums / Malls / Metro



MAKING MEANING.

Moment | Memento | Memory | Myth | Media | Markers | Monuments | Memorials | Museums | Malls | Metro

PM_PUBLIC PROPOSALS

Ryann Sterling
 Imagine a monument to New Orleans
 Tell us the stories of people, places, movements and events that matter to you.

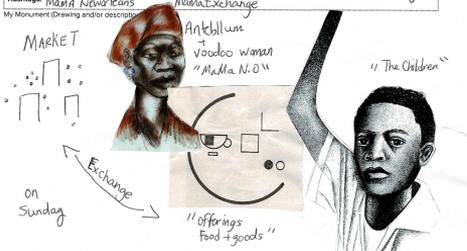
My Monument is called: Mama N.O. My Monument belongs at (address, intersection, or neighborhood): former Lee Circle

What matters most to you as we commemorate New Orleans? (i.e. it should represent the truth in our city):
Seeing more monuments of the essence of culture and community.

My Monument/Memorial is:
 Person/People Place Movement Event Concept Other

This story needs to be told because: there are very few, if not any, monuments dedicated to women of color. Mama N.O. represent the true culture of the city.

Hashtags: Mama NewOrleans MamaExchange



Help us make sure that this process is representative for all people in the city.

ZIP Code: 70119 I am a New Orleans: Native Transplant (0-10 years) Transplant (11+)

Age: 25

How do you identify? (Optional): As Awesome!

PM_PUBLIC PROPOSALS

Imagine a monument to New Orleans
 Tell us the stories of people, places, movements and events that matter to you.

My Monument is called: LIFT YOUR VOICE TO SING My Monument belongs at (address, intersection, or neighborhood): FORMER PG&E BARRICADE

What matters most to you as we commemorate New Orleans? (i.e. it should represent the truth in our city):
THE COMMUNITY BROUGHT TOGETHER BY MUSIC

My Monument/Memorial is:
 Person/People Place Movement Event Concept Other

This story needs to be told because: MUSIC BRINGS TOGETHER EVERYONE IN THE CITY, IT UNITES AND BRINGS HAPPINESS

Hashtags:



Help us make sure that this process is representative for all people in the city.

ZIP Code: 70119 I am a New Orleans: Native Transplant (0-10 years) Transplant (11+)

Age: 27

How do you identify? (Optional):

IMAGINE A MONUMENT TO NEW ORLEANS

Tell the stories of people, places, movements and events that matter to you.

My Monument is called: HONORING OUR CULTURAL LEADERS My Monument belongs at (address, intersection, or neighborhood): WHEREVER CONCRETE MONUMENTS, STREETS,

This story needs to be told because: OTHERWISE IT WILL BE WASTED AWAY. NEIGHBORHOODS ON ECDOS STILL EXIST

This monument looks like (Drawing and/or description):

STATUES OF PEOPLE LIKE
 FREE DOMINO
 REMA THOMAS
 DE JOHN
 PROF LONGMIRE
 MARTHA JACOBSON
 WITH EDUCATIONAL, INSPIRATIVE COMPONENTS

Help us make sure that this process is representative for all people in the city.

ZIP Code: 70117 I am a New Orleans: Native Non-Native (0-10 years) Non-Native (11+)

Age: 47

How do you identify? (Optional): TEACHER Gender: M Sexuality: HET

PM_PUBLIC PROPOSALS

Imagine a monument to New Orleans
 Tell us the stories of people, places, movements and events that matter to you.

My Monument is called: MUSIC My Monument belongs at (address, intersection, or neighborhood): ANYWHERE CITY PARK

What matters most to you as we commemorate New Orleans? (i.e. it should represent the truth in our city):
MUSIC

My Monument/Memorial is:
 Person/People Place Movement Event Concept Other

This story needs to be told because: MUSIC IS WHAT BRINGS THE WHOLE CITY TOGETHER. NO MATTER GENDER, RACE, RELIGION, ETC.

Hashtags: #equality Twitter + IG (Optional):



Help us make sure that this process is representative for all people in the city.

ZIP Code: 70114 I am a New Orleans: Native Transplant (0-10 years) Transplant (11+)

Age: 13

How do you identify? (Optional): The future of Mungui

MAKING MEANING.

Moment | Memento | Memory | Myth | Media | Markers | Monuments | Memorials | Museums | Malls | Metro

On September 15, 1970, one of America's largest standoffs took place between the New Orleans chapter of the Black Panther Party and local law enforcement. The tension leading up to the city's Kluge Standoff, leading up to the standstill, then Governor John B. McKeithen's verbal ploy to allow a "banquet" to take place.

Completely outnumbered by the Governor's forces, the Panthers were holding political education classes, running health programs, and providing free dental care for the community. The local government, however, seemed to have other plans for the Black Panthers, and law enforcement was sent over them. At around 10:30 a.m., in the morning of the standoff, over one hundred New Orleans police officers, State Troopers, and Orleans Parish Sheriff's deputies arrived in bus loads, armed with riot gear and police rifles.

Armed with high powered assault rifles, shotguns, and side arms, the officers led a forceful assault on the Black Panther headquarters and caused fire to the building for well over twenty minutes. Despite reports for the women and children held up inside the building, over thirty thousand rounds of ammunition were sprayed into the headquarters that morning. Amazingly, not one of the women, women, and children inside the headquarters were hurt.

"You had a RIGHT to defend your family, and you had a RIGHT to defend your honor as a human being."
WALK RABIN, one of the twelve survivors.

DESIRE STANDOFF

SEPTEMBER 15, 1970 • BLACK PANTHER PARTY VS. LAW ENFORCEMENT

ARTIST: LANGSTON ALLSTON WRITER: TRENT SMITH

#002
PMOE
 PAPER MONUMENTS

PHOTO COURTESY OF THE BLACK PANTHER PARTY. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP.

PHOTO COURTESY OF THE BLACK PANTHER PARTY. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP.

DOROTHY MAE TAYLOR

Dorothy Mae Taylor was the first Black woman elected to Louisiana State Legislature in 1975, with Frank Cardo helping her campaign.

Taylor served as an elected city clerk, welfare, and as the incumbent, and was the holder of a number of additional Black political roles who would later go on to public service.

Remembered after being by the legislature, Taylor served as president of East Covington Action, Inc., Central City Neighborhood Health Clinic, before becoming the first Black woman elected to New Orleans City Council in 1986. Taylor became overall president in 1987 and opposed the plan of construction to expand Tulane University. Taylor will also be remembered for her efforts to help Black New Orleans to raise discrimination against Black people, women, the disabled, and LGBT people, beginning in 1982.

PHOTO COURTESY OF THE BLACK PANTHER PARTY. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP.

#007
PMPL
 PAPER MONUMENTS

PHOTO COURTESY OF THE BLACK PANTHER PARTY. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP.

SLAUGHTERHOUSE

On the morning of the Slaughterhouse, the city's Kluge Standoff, leading up to the standstill, then Governor John B. McKeithen's verbal ploy to allow a "banquet" to take place.

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"You had a RIGHT to defend your family, and you had a RIGHT to defend your honor as a human being."
WALK RABIN, one of the twelve survivors.

PHOTO COURTESY OF THE BLACK PANTHER PARTY. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP.

#024
PMPLC
 PAPER MONUMENTS

PHOTO COURTESY OF THE BLACK PANTHER PARTY. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP.

SAN MALO MAROONS

San Malo and many of his fellow maroons were captured and held in front of St. Louis Cathedral, while women and children were brutally whipped. His wife avoided being hung because she claimed the man prepared, not her, for the hanging. Their memory remained strong among the Creole, mulatto and other of color Louisiana.

PHOTO COURTESY OF THE BLACK PANTHER PARTY. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP.

#010
PMPLC
 PAPER MONUMENTS

PHOTO COURTESY OF THE BLACK PANTHER PARTY. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP. THE STANDOFF WAS A RESULT OF THE CITY'S CLASH WITH THE BPP.

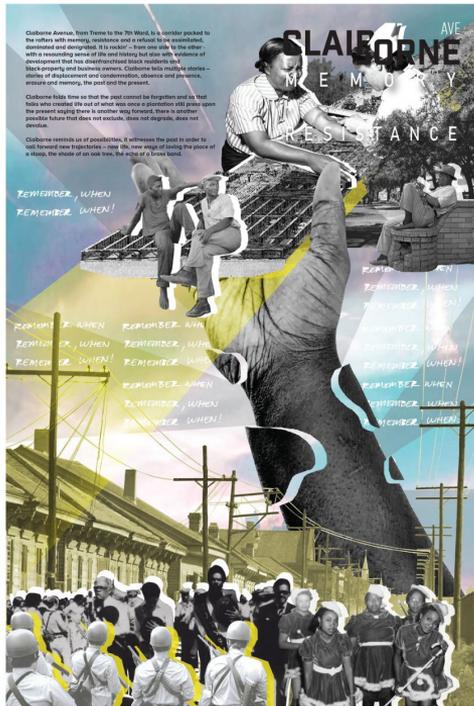
MAKING MEANING.

Moment | Momento | Memory | Myth | Media | Markers | Monuments | Memorials | Museums | Malls | Metro



MAKING MEANING.

Moment / Momento / Memory / Myth / Media / Markers / Monuments / Memorials / Museums / Malls / Mapping



ARTIST: BRYAN C. LEE JR. STORYTELLER: ANNA BRAND

#024
PMPCL

PAPER MONUMENTS

INFO@PAPERMONUMENTS.ORG

PAPER MONUMENTS is a project designed to identify the voices of people of New Orleans in the process of erasing one another for the city that represent all of our people. During the process, you'll see photos and facts about the Orleans development of the people, places, events, and movement that have shaped our city over the past 300 years. We reached out to some of the Orleans "grandeur" which, history, practices and acts to honor their shared history and to look forward the future.

PAPERMONUMENTS.ORG



*The present is the point at which
time touches eternity.*

-C.S. Lewis

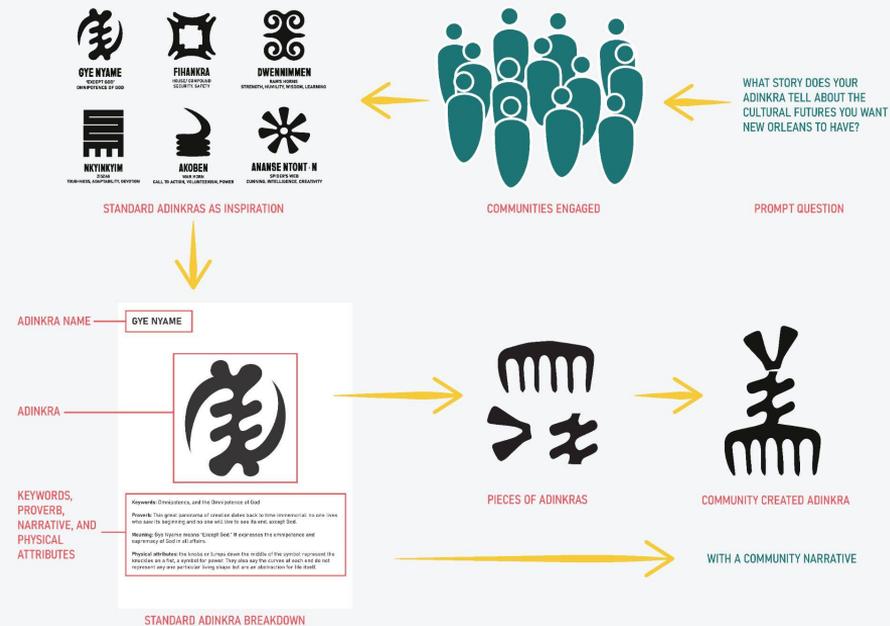
A photograph of a band performing under a large, ornate black metal gazebo. The gazebo has intricate cutout patterns on its roof and sides. The band members are playing various instruments including trumpets, saxophones, and a tuba. They are standing on a paved area in front of a vibrant, multi-colored fence made of vertical wooden planks, each painted with different patterns and colors. In the foreground, the backs of several people's heads and shoulders are visible, suggesting they are an audience. The background shows a purple building and a portable toilet. The sky is bright and clear.

**MARKING
TIME.**

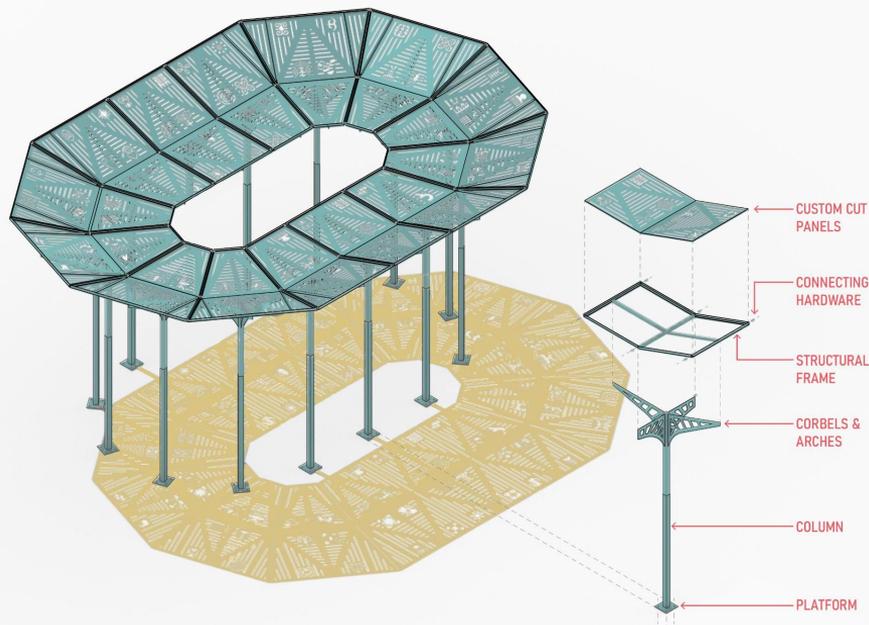
MARKING TIME.

Moment / Momento / Memory / Myth / Media / Markers / Monuments / Memorials / Museums / Malls / Mapping

DJEMBE - STORYTELLING THROUGH ADINKRAS



DJEMBE ASSEMBLY



MARKING TIME.

Moment / Momento / Memory / Myth / Media / Markers / Monuments / Memorials / Museums / Malls / Mapping



The diaspora is an act of will and memory.

-Bell Hooks

MASSING MEMORY.

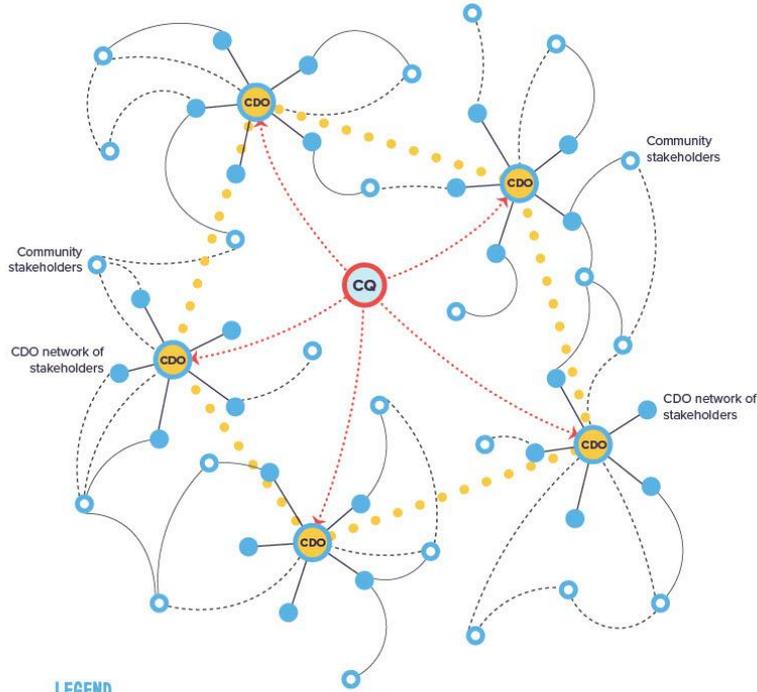


MASSING MEMORY.

Moment | Memento | Memory | Myth | Media | Markers | Monuments | Memorials | Museums | Malls | Metro



Community Design Organizer/Advocate Diagram



LEGEND

- COLLOCATE (CQ)
- COMMUNITY DESIGN ORGANIZER (CDO)
- CDO NETWORK OF STAKEHOLDERS
- COMMUNITY STAKEHOLDERS
- RESOURCE DISTRIBUTION
- EXISTING RELATIONSHIPS
- NEW RELATIONSHIPS
- ORGANIZING AND ADVOCACY NETWORK

We build and nurture relationships to amplify community agency, increase process transparency, and ensure that we are accountable to those who are disproportionately impacted and face systemic barriers to exerting their influence.



MASSING MEMORY.

Moment | Memento | Memory | Myth | Media | Markers | Monuments | Memorials | Museums | Malls | Metro



Community Spatial Implications

LEGEND

Status

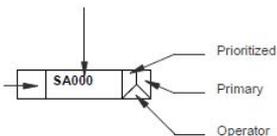
Has the project incorporated the comments?

White: not incorporated
Grey: pending/in progress
Black: incorporated

User Type

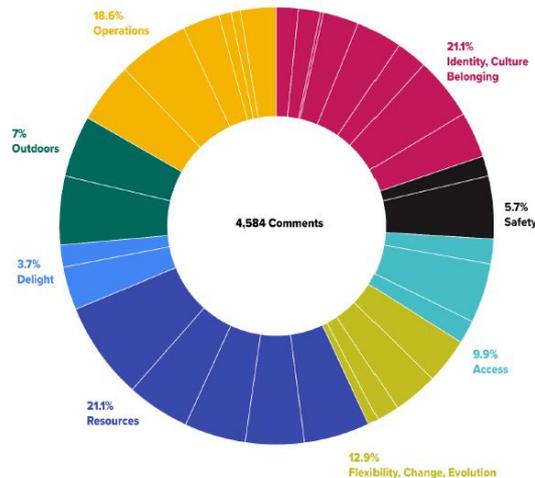
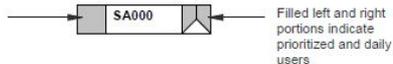
What user group/groups made these comments?
*define terminology

Keynote number

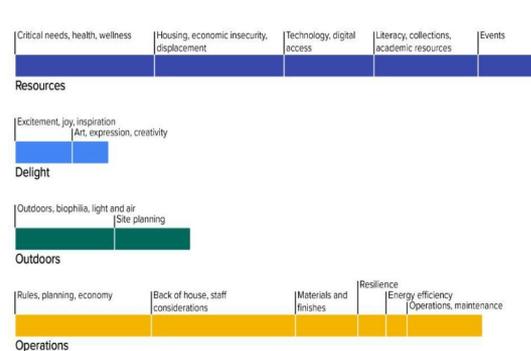
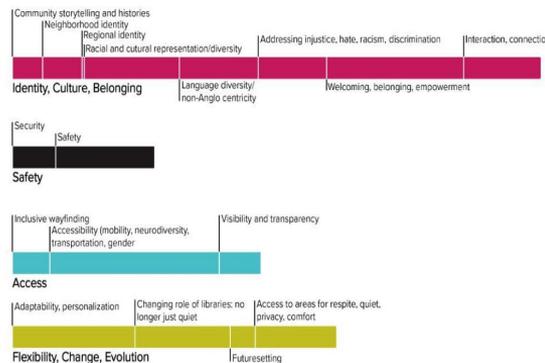


Example Tag

Grey fill indicates a pending decision



Flexibility, Change (Incorporated)		user - prioritized	user - daily	user - operator
Note Letter	Note Description			
FC000	Respite: There needs to be a quiet/safe space for staff to decompress.	No	No	Yes
FC002	Respite: Meeting rooms should be open for general use at all times when not being programmed.	No	No	Yes
FC003	Respite: Quiet spaces in the library need to be more accessible to elderly and disabled patrons.	No	No	Yes
FC005	Respite: Defined Teen's area with resources and activities for teens. Private space for teens so it doesn't interrupt the rest of the library. Teens need their own space, so they can be loud and play and congregate.	Yes	Yes	Yes
FC006	Respite: There is a need for a quiet space for people experiencing mental health crisis or are neurodivergent.	No	No	Yes
FC007	Respite: Need for separate spaces for quiet activity. There are volume instances that take away from the quietness of study spaces.	Yes	Yes	Yes
FC008	Respite: Library should be a place of comfort. i.e. more seating that fosters a feeling of comfort.	Yes	Yes	Yes
FC010	Respite: The kids area should be separate from the rest of the library to allow for the kids to be loud but also maintain the quiet volume of the library.	Yes	Yes	Yes
FC011	Respite: More general seating is needed for patrons to rest from physical activity or shelter from extreme weather.	Yes	Yes	Yes
FC012	Respite: The youth space should have comfortable furniture.	No	Yes	No
FC014	Respite: Desire for a calming and welcoming space	No	Yes	No
FC100	Adaptability: Libraries should be flexible (ability to change spaces, not set in stone.) for the needs of the community. There is a need for more flexible spaces that can be changed/adapted depending on who's using it or the type activity it is hosting. i.e. Meeting rooms should be adaptable/flexible. Allowing for community input to influence the decoration of rooms and update those decorations.	Yes	No	Yes
FC103	Adaptability: There should be a flexible area for large events but also allows for the rest of the library to be functional. Openness of space	Yes	No	Yes
FC104	Adaptability: There is a need for flexible spaces that allow for enough space for collaboration between library and other orgs.	No	Yes	Yes
FC105	Adaptability: Furniture is currently too heavy and should be light, easily movable for patrons/library staff to move them. Furniture should be multifunctional and movable.	Yes	No	Yes
FC106	Adaptability: The library should be designed to cater needs in the community all year round (seasonal needs).	No	Yes	Yes
FC107	Adaptability: There is a need for a dedicated space for small child equipment (strollers, wagons).	Yes	Yes	No
FC110	Adaptability: The library needs more physical space for more bathrooms, more sections for books, and more computers. i.e. There is a lack of room for collections to expand not at the expense of another collection/section.	No	Yes	Yes
FC200	Challenging Norms: Fun interactive place for children. Children making noise in the library is not bothersome.	No	No	Yes
FC201	Challenging Norms: Library is no longer a quiet place. Expectation of quietness has made people feel unwelcome.	Yes	No	Yes
FC203	Challenging Norms: Provide a variety of spaces for neurodivergent children and their parents or neurodivergent patrons.	No	No	Yes
FC206	Challenging Norms: Library should be a place for more than just books like a community center, should offer social and professional services.	Yes	Yes	Yes
FC300	Futuresetting: Design a building that will continue to serve the community in future.	No	Yes	Yes
FC303	Futuresetting: Want to see a more modern library design.	No	Yes	Yes



MIDLAND LIBRARY

community & staff comments

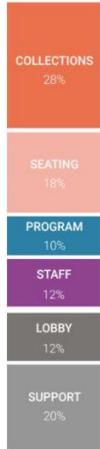
- 1 Multiple entries/exits
- 2 Art
- 3 Places to charge my devices & ability to drink or have a snack
- 4 Enable active civic connection; build community ownership after hours
- 5 Need larger space for events & classes. Meeting rooms are often booked solid & not available
- 6 Make spaces flexible, dividable & multipurpose with storage
- 7 All-user restrooms, equitable for all
- 8 Lactation room & all-ages restrooms
- 9 Spaces for kids to be loud without disturbing quieter areas like computer users & browsing
- 10 Community artist rotating gallery wall
- 11 Good daylight with connection to nature/views
- 12 Cover over entries
- 13 Variety of flexible use, meeting and study rooms
- 14 Space for making, arts and crafts with ample storage
- 15 WSYL collection prominent/visible
- 16 Teen collection available for all patrons

staff comments

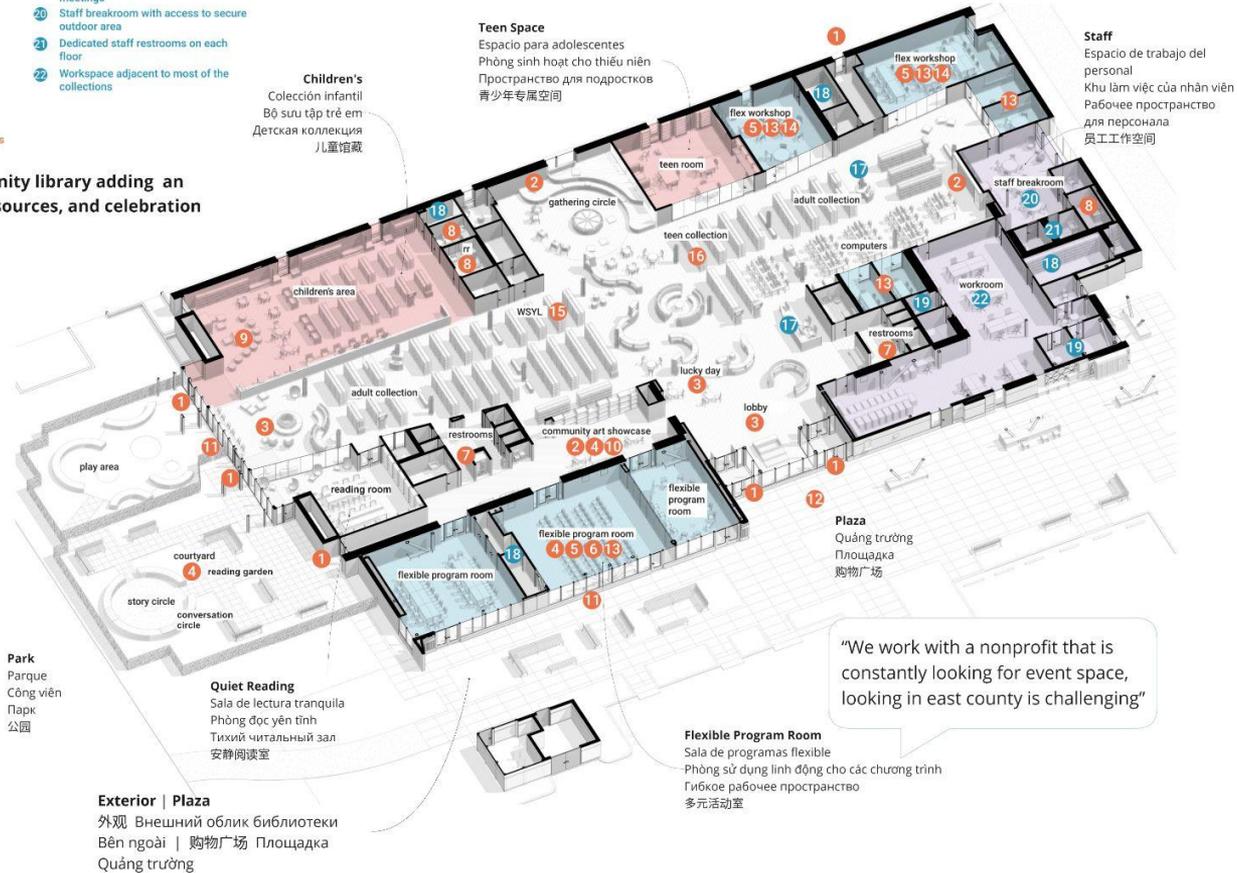
- 17 Sightlines between service points
- 18 Need storage space
- 19 Phone/huddle rooms for virtual meetings
- 20 Staff breakroom with access to secure outdoor area
- 21 Dedicated staff restrooms on each floor
- 22 Workspace adjacent to most of the collections

Midland Library is an updated and expanded community library adding an additional 6,000 square feet to support gathering, resources, and celebration for its many diverse communities.

MIDLAND (EXISTING)



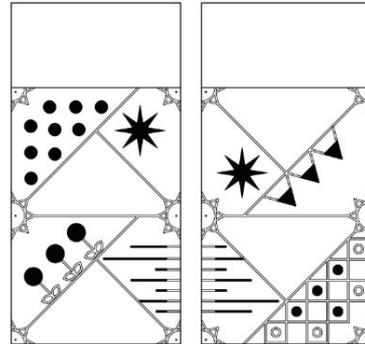
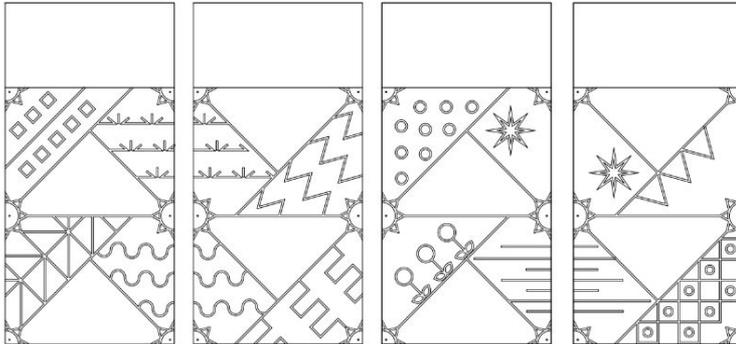
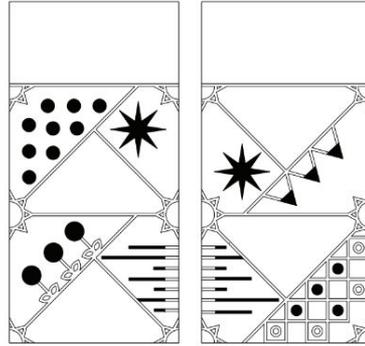
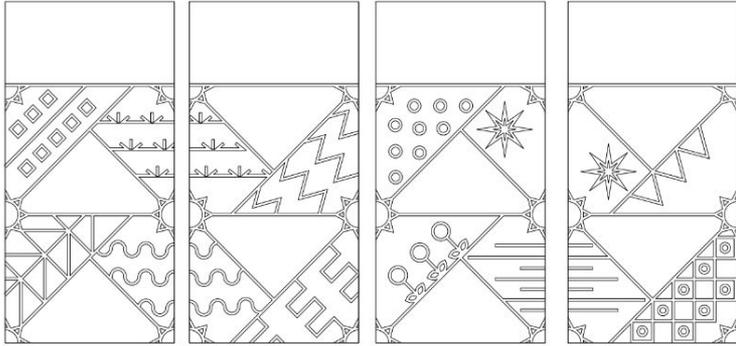
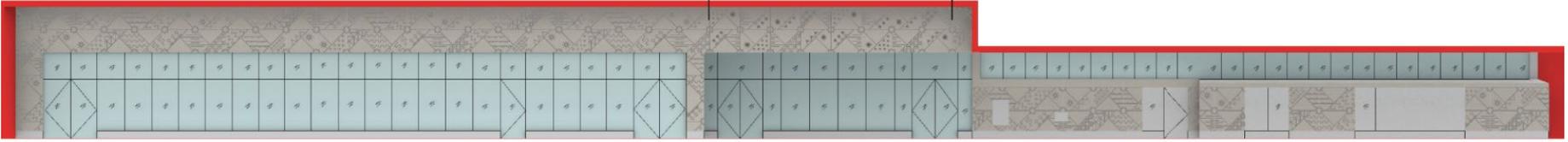
NEW BASE MODEL



"We work with a nonprofit that is constantly looking for event space, looking in east county is challenging"

Community Design - Facade Details

ENGRAVED SCREEN PANELS



STRENGTH



Thatch = adaptable, unity of many pelcos



Mountain = support, being together is stronger



Rooster = bravery, victory, protection

GENERATIONS



Spine = geneology of ancestors



Journey = life course, initiative, versatility, highs & lows



Land = enduring, inheritance

PROSPERITY



Mouth = to be fed and nourished



Interlocking = connection between cultures & ideas



water = universal, essential to life, afterlife

HOPE



Sun = richness, brillianco, rebirth



Seed / Rain = abundance, new growth



Flower = spring, new beginnings



Star = light, guidance, truth, connection to the heavens

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LEGEND

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User Type

What user group groups made these comments?
*define terminology

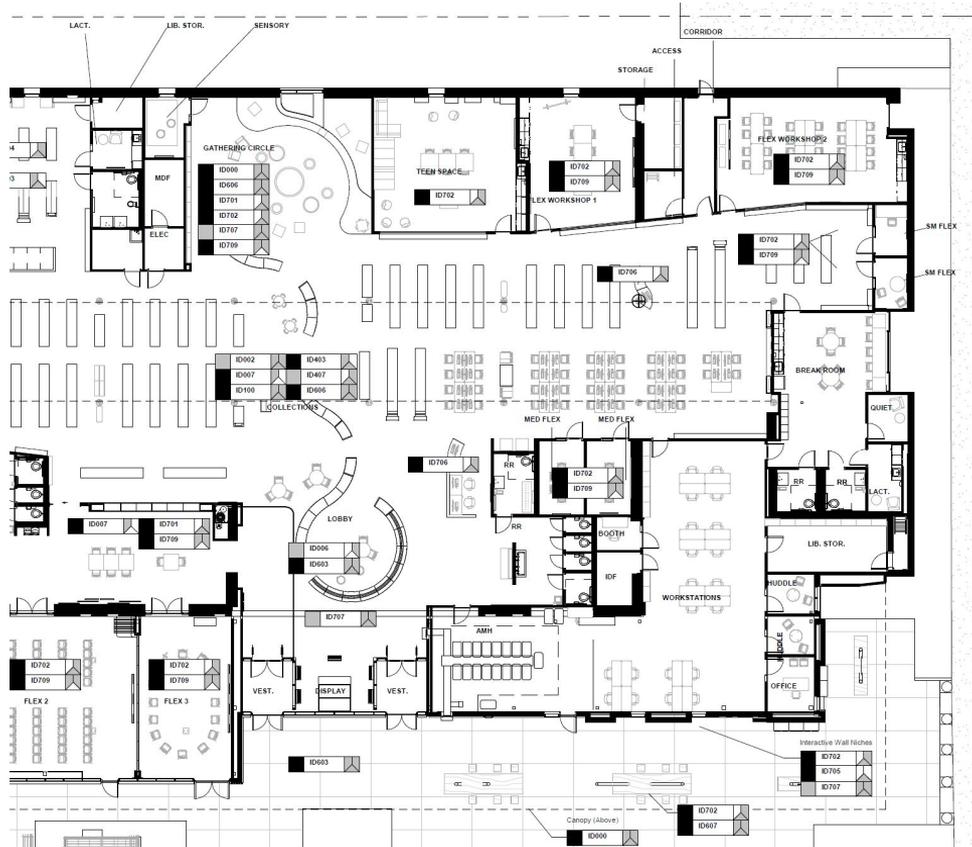
Keynote number
S4000
Prioritized
Primary
Operator

Example Tag
Grey fill indicates a pending decision
S4000
Filed left and right corners indicate prioritized and daily users

HOLD FOR CITY OF
PORTLAND
ELECTRONIC
PERMITTING STAMP

Identity, Culture, Belonging (Incorporated)

Note Letter	Note Description	user - prioritized	user - daily	user - operator
D000	Community Storytelling: Tell community stories through art, example: community family photo project in Midland, participatory art, native art, ceiling art walk, local art on the outside lockers, community gallery space, via technology.	Yes	Yes	Yes
D001	Community Storytelling: Document stories and link community input to design features.	No	No	Yes
D003	Community Storytelling: Be aware to not exclude cultural narratives in the space. Existing engagement practices may not capture all community input. Recognize division between Russian and former Soviet Union countries.	No	Yes	Yes
D005	Community Storytelling: Value cultural experiences of the communities served.	No	Yes	Yes
D007	Community Storytelling: Provide resources and displays to showcase communities, such as indigenous, Black, POCs.	No	No	Yes
D100	Neighborhood Identity: Have location specific content to highlight neighborhood identity both in interiors and exteriors.	Yes	Yes	Yes
D101	Neighborhood Identity: Clock tower is an icon and wayfinding symbol for people with relation to Midland.	Yes	Yes	Yes
D105	Neighborhood Identity: Learn from other civic buildings in the area to understand needs and lessons learned.	No	No	Yes
D110	Neighborhood Identity: Reimagine the clocktower.	No	No	No
D200	Regional Identity: Use local and natural material within the design of the building.	Yes	No	Yes
D200	Racial and Cultural Representation/Identity: It is important to have a building that represents people and their cultures through its design and language and art (racially and culturally inclusive) include spaces and programming that speak to communities i.e. Lunar New Year, Dia de Los Niños, space to cook, Native dancing and drumming etc.	Yes	Yes	Yes
D301	Racial and Cultural Representation/Identity: Frishe and desire for the continuation of big library events (Lunar New Year, Dia de los Niños, Slavic New Year, Autumn Festival, Friends of the Library book sale, Indigenous history, food sharing). Especially those of diverse/inclusive multicultural backgrounds.	Yes	Yes	Yes
D401	Hot Anglo-Centric/Addressing language barriers: For engagement purposes - it would be helpful to provide questions/information to people beforehand to help those thinking in multiple languages.	No	No	Yes
D403	Hot Anglo-Centric/Addressing language barriers: Library should be a multicultural space. Remove hierarchy of languages/cultures. English-Anglo culture on one side/majority of the building, all other languages in one small space (in the back). Bring together English and non-English collectors.	No	No	Yes
D404	Hot Anglo-Centric/Addressing language barriers: Spaces for children should not be separated by culture/language. Children should have the opportunity to experience multi-cultural, diverse environments (Storyline, playtime, increased WFL materials).	No	Yes	Yes
D411	Hot Anglo-Centric/Addressing language barriers: Design engagement, operations of library, and spaces should be easily accessible and comfortable to non-English speakers.	No	Yes	No
D502	Addressing Injustice, Hate, Discrimination, Racism: Patrons need to see themselves represented in the space (in art, interior design, staff, collections, events, fellow patrons), and not feel isolated on account of race, nationality, or ability.	Yes	Yes	Yes
D503	Addressing Injustice, Hate, Discrimination, Racism: Police and prison system has deeply affected people. Limit building's connection with the police.	No	No	Yes
D507	Addressing Injustice, Hate, Discrimination, Racism: Engage community and recognize past harms in design process. Use trauma-informed design.	No	No	Yes
D600	Welcoming, Belonging - inclusion/Employee Marginalized Groups: Remove barriers to accessing space, such as mobility, hearing, language, technology, body size/shape, age, neurodivergence, and housing status barriers.	No	Yes	Yes
D601	Welcoming, Belonging - inclusion/Employee Marginalized Groups: Design and manage library as a truly public space, with unlocked doors, a sense that you can spend time there, diverse uses and activities, culturally diverse art and programming.	No	Yes	Yes
D603	Welcoming, Belonging - inclusion/Employee Marginalized Groups: Clear, inviting entrance experience and comfortable interior areas with places to spend time.	Yes	Yes	Yes
D606	Welcoming, Belonging - inclusion/Employee Marginalized Groups: Have a wide array of prominently displayed cultural collections, materials, and resources.	Yes	Yes	Yes
D607	Welcoming, Belonging - inclusion/Employee Marginalized Groups: Welcoming the design that indicates openness spatially, comfortable seating options, and plenty of sight lines.	No	Yes	Yes
D700	Interaction/Connection: Desire for an ability for On-line interaction to accommodate more people.	No	Yes	Yes
D701	Interaction/Connection: Library to act as a community gathering space with events/celebrations, every day gathering.	No	Yes	Yes
D702	Interaction/Connection: Library spaces to facilitate interactions between people, such as spaces to talk and work together, cook and eat together, play games together, community co-op garden.	No	Yes	Yes
D705	Interaction/Connection: Create opportunities outside of the library to foster connections with the library, such as a pop-up library.	No	No	Yes
D706	Interaction/Connection: Create opportunities for staff and patrons to interact in a positive manner, such as forming personal relationships with patrons.	No	Yes	Yes
D709	Interaction/Connection: Opportunities and space for intergenerational interactions like book clubs, mentoring.	Yes	No	No



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LIBRARY





