Enabling Good Deeds in Design[1]:

How can Architects provide Community Service as part of their practice?

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EXECUTIVE SUMMARY

Community service has likely been offered by architects for as long as the profession has existed, however within Australia there has been no widespread discussion on this topic or how it could most effectively be provided. The aim of this study is to investigate, collate and evaluate existing strategies available to architects wanting to incorporate community service into their architectural practice. It addresses broad questions as to why architects should consider providing community service prior to exploring how it can be provided, what challenges there are for the sector, how these have been overcome, and finally recommending strategies for moving forward.

"Pro-bono", comes from a Latin phrase meaning "for the public good". Though pro bono work describes a type of voluntary community service, it differs from the broader definition in that it refers specifically to professional services undertaken without payment. While architects, as citizens, may engage in any number of community service activities, it is through their special skills as architects that they can provide the greatest benefit to communities. For this reason this report focuses on pro-bono initiatives by architects (with some discussion of other community service activities where relevant).

There are a number of compelling reasons why the architectural profession should consider engaging in pro-bono and other community service activities. The four main ones are: to meet professional obligations to provide a broad public service; to expand the limited role of the profession in communities; to assist in meeting the professions civic platform with respect to the social aspects of sustainability; and to provide rewarding experiences for professional staff. Though inter-related, each of these reasons provide ample motivation for architects to engage in the provision of community service; the key question then becoming not why but how these services can be provided.

In the United States the three main models currently providing community service are: Community Design Centers, University-based community design studios and pro-bono services provided through commercial offices. The travel component of this research involved going to the United States to meet with relevant practitioners in order to further explore these models. This project seeks to learn from their experiences, researching the background and characteristics of each of these models prior to profiling a number of existing (related) practices.

In comparison, pro-bono initiatives are in their formative stages within Australia. With the exception of the work and practices of a few outstanding individuals, it is only within recent years that dedicated organisations have emerged to facilitate community service by architects. This is not to say that there are not a significant number of architects providing pro-bono on an ad-hoc basis, rather that due to lack of discussion and research in this area, they are not easy to find. For this reason the Australian community service sector is only examined in overview, though it is hoped this research will generate more architects to come forward and share their experiences.

The study then looks at a number of misconceptions and issues that need to be confronted by this sector of the profession. It examines the nature of the challenges involved as well as looking at how various models have sought to overcome these issues.

From this broad discussion evolves a number of recommendations for the Australian architectural profession with regards to how to move forward in this area. The intent of this project is not to provide all the answers, but rather to highlight a number of issues needing to be addressed with the hope of raising awareness and encouraging future debate and research on this topic. Community service is a noble pursuit for the profession, and as stated in recent guidelines by the American Institute of Architects on this topic: "when executed with care and commitment to quality…, any successful pro-bono work advances the stature of the architecture profession, thus benefiting all architects"[2].

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1. INTRODUCTION

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The aim of this study is to investigate, collate and evaluate existing strategies available for architects wanting to incorporate community service into their architectural practice. It addresses broad questions as to why architects should consider providing community service prior to exploring how it can be provided, what challenges there are for the sector, how these have been overcome, and finally recommending strategies for moving forward.

2. METHODOLOGY

This research project was undertaken as part of the Byera Hadley Travelling Scholarships (BHTS) awarded in November 2008. The BHTS have been awarded since 1950 as a result of the Trust established by the late architect and educator Byera Hadley. The Trustee for the Scholarships is Trust Company Limited and the Scholarships are administered by the NSW Architects Registration Board.

The United States was selected as the destination for this study as lack of social welfare by the US government appears to have driven greater philanthropy by business and private individuals than occurs elsewhere in the world, including within the architectural profession. This has resulted in a number of creative approaches to community service within architecture - the title of this report referencing one of the first books written on this subject: *Good Deeds Good Design: Community Service through Architecture* edited by Bryan Bell[3].

The travel associated with this scholarship was undertaken during March 2009 and is outlined in *Appendix B*). The main purpose of this travel was to meet with key architectural practitioners working in the community service sector and learn (first-hand) from their experiences. Three practice models were selected as the focus of this report. These are community design centers, university-based community design studios (both in operation since the 1960's), and commercial architectural practices providing pro-bono services (a more recently documented phenomena). A questionnaire was presented to the architects who were interviewed (see *Appendix C*) and answers to these questions and supplementary external research form the basis of this report.

The author is immensely grateful to all the architects (refer *Appendix A*) who generously offered their time, thoughts and experiences for this study, and whom this report would not be possible without.

3. DEFINITIONS

What is Community Service?

Community Service is a broad term used to describe time volunteered in the service of the community or the non-profit sector. It differs from other forms of philanthropy in that the gift in kind is the provision of a service rather than monetary gifts or other donations.

What is Pro-bono and how does it differ from Community Service?

> *"Pro-bono services are defined as services of a professional nature that are typically provided by a registered/licensed architect, members of an architectural firm (including interns). AIA components, colleges and/or community design centers but for which those individuals or entities involved receive no financial compensation" AIA Institute Guidelines[4]*

Pro-bono publico, generally shortened to "pro bono", is a Latin phrase meaning "for the public good". Though pro bono work describes a type of community service, it differs from the broader definition in that it refers specifically to professional services undertaken without payment.

Pro-bono versus Community Service by Architects

This report will discuss different ways in which architects can provide community service with a specific focus on pro-bono. Whilst architects, as private citizens, may chose to volunteer for any number of community service activities completely unrelated to their profession, it is through pro-bono service that their contribution is most valuable to the community. This includes where architects may chose to sit on a community board, seemingly unrelated to architecture as their skills can often be brought to bear in these situations, and many a project has begun under these circumstances.

Types of Pro-bono recognised by the American Institute of Architects
- Pro-bono services offered by a registered architect
- Pro-bono with reimbursable expenses (disbursements) covered
- Reduced/discounted fee services
- Services through AIA components (chapters)
- Services through an Architect's firm
- Services offered by intern architects
- Community Service

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4. WHY SHOULD ARCHITECTS PROVIDE COMMUNITY SERVICE?

It is difficult to address "how" architects can provide community service, without first addressing "why" it is important for the profession to engage in community service activities. Although answering this question was not an original focus for this report, in researching this topic it became apparent that the reason so little research had been done as to "how" architects can provide community service was because there was such highly charged debate and conflicting professional disagreement as to "whether" or "why" they should.

The following is intended as an outline of the four main reasons "why" Architects should provide Community Service.

4.1 TO MEET PROFESSIONAL OBLIGATIONS TO PROVIDE A PUBLIC SERVICE

> *"A profession is a disciplined group of individuals who adhere to ethical standards and uphold themselves to, and are accepted by the public as possessing, special knowledge and skills in a widely recognised body of learning, deriving from research, education and training at a high level,., and who are prepared to exercise this knowledge and these skills in the interests of others."*
> *The Australian Council of Professions, Definition of a profession,[5]*

In Australia, Architects operate as licensed professionals under state law. In NSW this is mandated in the NSW Architects Act (2003) and in the NSW Architects Code of Professional Conduct (2004). As licensed professionals Architects, akin to Doctors, Lawyers, Dentists, (etc.) have a legal, moral and ethical duty to provide their expertise in the public interest.

> *"Pro bono service is based on the idea that professionals have 'special knowledge'. Providing this special knowledge even to people who can not pay for it is what distinguishes a profession from a mere business"[6]. Victoria Beach*

There is a strong argument put forward by U.S architect and academic Victoria Beach[7] which suggests that the very basis of professional licensure, which in effect is a sanctioned monopoly, is granted to professionals on the provision that they in turn provide their services in the public interest. Implicit to this is an underlying sentiment that if the Architectural profession truly believes it has "special knowledge" worthy of monopoly licensure, as distinct from similar and competing industries, it should be providing pro-bono access to this knowledge to those who can not afford it as part of its service to the greater public interest.

In apparent consensus with this, the American Institute of Architects amended their code of ethics in

2007 to include the following statement under Ethical Standard (E.S.) 2.2 Public Interest Services:

> "Members should render public interest professional services including pro bono services, and encourage their employees to render such services. Pro bono services are those rendered without expecting compensation, including those rendered for indigent persons, after disasters, or in other emergencies". [8]

This amendment was followed by the recent release of the American Institute of Architect's *Institute Guidelines to Assist AIA Members, Firms and Components in Undertaking Pro Bono Service Activities*[9].

4.2 TO EXPAND THE ROLE OF THE ARCHITECTURAL PROFESSION IN COMMUNITIES

> "Most architectural practice is similar to the practices of physicians and lawyers, in that professionals work mainly with clients – wealthy individuals, corporations, institution, and governments – who can afford to pay professional fees and who receive, in exchange, highly customized responses to their specific needs… [This] greatly limits the number and types of people served by the profession… Architects directly affect only about 2 to 5 per cent of all that gets built, which hardly makes a dent in the requirement that we, as licensed professionals, attend to the public's health, safety and welfare." Thomas Fisher, Public-Interest Architecture: A Needed and Inevitable Change[10]

> "Designers can […] easily increase the number of clients that we serve. Right now there is a large contingent of potential clients that we are not reaching, and there is no competition for their projects. These clients have needs that represent the most exciting design challenges in existence. Yet the great majority of this public does not know what design is, or why they might want it, or how it could help them. It is our job to explain this, to define and communicate the value of architecture. If we do, we will all have enough work for many lifetimes."
> Bryan Bell, Expanding Design towards Greater Relevance[11]

> "Probono projects can truly elevate the standing of the AIA and the architectural profession within our nation's communities" American Institute of Architects, Pro-bono guidelines [12]

It is an often quoted statistic that architects are engaged by only 2%[13] of the population. There are several reasons for this but foremost amongst them is, as Fisher suggests[14], that Architects primarily work for those who pay their fees. While these engagements obviously make sense from a commercial point of view, by limiting an architect's clientele they also limit an Architects exposure to the general public. Not only does this distance architects skills from the general public's needs, but it also greatly curtails the creative, networking and paid work opportunities which come from exposure to different clients and projects.

Bryan Bell and other American "public-interest"[15] architect activists argue that one of the main reasons architects are so seldom engaged is because the wider community does not know or understand what it is that architects do. It is the responsibility of the profession (and not the public) to promote their services and ensure the validity of the profession to the wider community. Community Service provides this exposure by giving architects a means for engaging with the wider population in ways which the community would never have been exposed to architects otherwise.

Following on from this argument is that Community Service often gives architects the opportunity to reveal the broad range of management and problem solving skills possessed by the profession which can be applied to many non-conventional architectural projects. It is only by a willingness to actively engage with the community that these skills are often revealed and the community in turn recognises their value. Gulf Coast Community Design Studio's mapping project for Biloxi County following hurricane Katrina's widespread damage to the area is a good example of this. The mappings undertaken by the Studio provided invaluable assistance to local authorities as they began their redevelopment of the area, as well as making the knowledge and work of the studio integral in the subsequent evolution of the relief effort (see also *Gulf Coast Community Design Studio on page 12*).
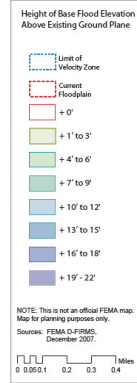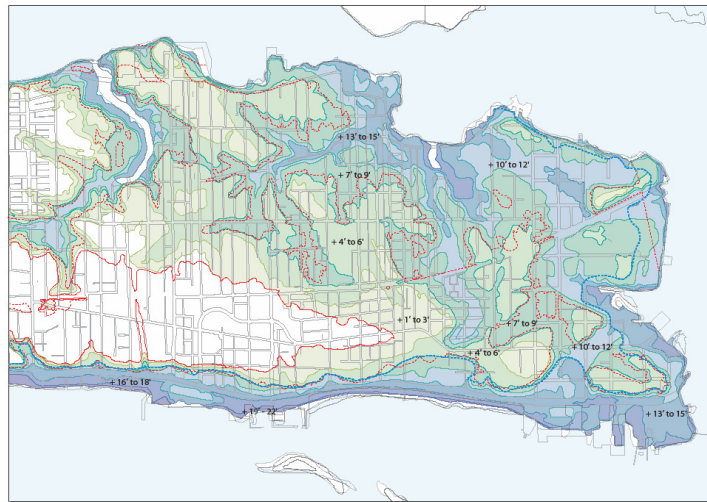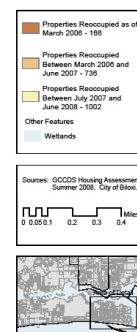
Figures 1-3:
Housing Assessment Maps of East Biloxi following Hurricane Katrina (Gulf Coast Community Design Studio, 2008)[16]
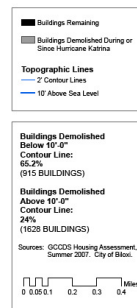Maps indicate (top to bottom): East Biloxi Flood Plain levels, Impact of Hurricane Katrina, Repopulation of area over time.

Architects who have engaged in community service also readily admit that the combination of creative opportunities and goodwill engendered on pro-bono projects often lead to greater recognition both within and outside the profession, which in turn attracts media attention and translates into more paid work opportunities. Michael Lehrer, in discussing his Downtown Drop-In Center (located in Skid Row, Los Angeles), admitted to taking the project on at a much reduced fee from the outset because he believed in the facility and wanted to help make it happen. As he had anticipated the project incurred significant losses for his office, however from it strong relationships were formed with the client (the City of Los Angeles) and not-for-profit developer, and he was subsequently involved in the design of the James M. Wood Community Center, which opened three years later. These two inspirational projects (see also *Lehrer Architects on page 20)* may have made losses for the practice, but lead to greater external recognition than Lehrer Architects had ever received before[17] and helped make the practice the multi-award winning office it is today.

The valuable networking opportunities and subsequent flow on to future paid work is one of the strongest commercial reasons why architects should consider providing community service as it is by greater exposure that Architect's clientele (both paid and unpaid) will be broadened and that the discipline of architecture itself will be expanded to become more relevant to society at large.

4.3 TO ASSIST THE PROFESSION IN ADDRESSING THE "SOCIAL" ASPECTS OF SUSTAINABILITY

It is now widely accepted by the architectural profession (and much of the community at large) that sustainable development is the only way to ensure the needs of both present and the future generations are considered and met with equity. This is consistent with national and international governmental policy which encourages sustainable development as a broad goal for all nations.

Within the architectural profession, the notion of "sustainability", and "sustainable design", have become commonplace terms and as architectural concepts have come to refer to the large body of knowledge associated with environmentally responsible design. To a large extent the sustainability movement has been effective in promoting environmental awareness and in recent years the profession has seen an increase in "sustainable" design, promoted through professional awards, various environmental rating schemes, legislative changes in building codes and ongoing material and product improvements by manufacturers.

However while the environmental aspects of sustainability have been widely embraced by the profession, the concept of sustainable development was never intended to focus attention entirely on environmental outcomes. Sustainable development was intended as a more holistic framework, where Social, Environmental and Economic drivers of development could begin to be considered with greater equity than is offered by economic indicators alone.

Architects in the United States have recently begun questioning what social responsibility means to the profession. The S.E.E.D network[18] is a group of architects, students and academics who are developing a matrix to help professionals address the Social, Economic and Environmental aspects of Design. Though in its infancy, the matrix is an attempt to expand the intent of programs such as L.E.E.D (Leadership and Environmental Energy Design) in the United States, (or its equivalent - Greenstar in Australia) to include the consideration of social parameters throughout the life of a project.

The corporate sector have understood the importance of social responsibility in demonstrating ethical citizenry and many organisations have developed "corporate social responsibility" (CSR) initiatives in response to concerns that business is excessively profit driven. These initiatives are typically audited annually through "triple bottom line" reporting - the report providing a mechanism for a company and their various shareholders to measure success with regards to social, environmental and economic key performance indicators. There are also voluntary programs which externally audit and report on corporate activities with regards to various sustainability indicators including the Corporate Responsibility Index (CRI), SAM Social Responsibility Index (DJSI) and the Global Reporting Initiative (GRI).

A large architectural practice in the United States, Perkins + Will, have developed their own method of reporting, not dissimilar to the "triple bottom line" methodology of the corporate sector. The firm (see also *Perkins + Will on page 19*) are highly regarded for their "green" credentials – having one of the highest rates of L.E.E.D accredited practitioners in the United States. In 2006 they released a "green operations plan", which was philosophically expanded in 2007 to outline strategic sustainable design goals for 2007-2010[19]. This year, following the implementation of their 1% pro-bono service pledge (discussed further in *Perkins + Will on page 19),* the firm have released their "Social responsibility Initiative, Annual Report No 1" (see *Appendix F*). This report provides a strong statement about the relevance and ethics of Perkins + Will as an architectural firm, and can be used as promotional material for current and future clients by illustrating the legitimacy of the firms social efforts.

By beginning to view sustainability more holistically, architects who are interested in providing community service work may find interesting partnerships (both paid and unpaid) with the corporate sector. Architecture for Humanity, a global organisation based in the United States (see also *Architecture For Humanity on page 23)* has many corporate sponsors who assist the not-for-profit - at least in part because their own corporate social responsibility is elevated through association with the charity.

Frederic Schwartz, principal of Frederic Schwartz architects based in New York (see also *Frederic Schwartz Architects on page 22*) is an outspoken advocate of public and community projects who balances reduced-fee and pro-bono work with more lucrative corporate projects. In discussing this balance Schwartz admitted[20] relishing the different challenges and opportunities which come with both types of work, while admitting that his corporate clients like the fact that he engages in community service work as it can make them appear more socially responsible by association.

Figure 4-6: Frederic Schwartz balances various types of projects within his practice including interior fit-outs for large corporations such as the Nike Soho store in New York pictured above (Peter Aaron / Esto, 2008)[21]

Within this context the Australian architectural profession needs to begin considering what "social responsibility" means to the profession. The profession has a civic duty to set forth a clear agenda with regards to its position on sustainability and this includes what its expectations are with regards to architects engaging in social issues as they apply to the profession. Social responsibility is as important to the sustainability platform as the environmental or economic aspects of development, and architects need to develop a way to engage with this. The provision of community service (including pro bono services) is one such mechanism for addressing social responsibility, but in order to have legitimacy must also be able to be effectively measured.

4.4 TO PROVIDE REWARDING EXPERIENCES FOR PROFESSIONALS

"Any architects who have been involved in providing pro-bono services can attest to the personal satisfaction that they feel in being able to apply their knowledge and skills related to their professional career to 'good causes'" AIA guidelines [22]

Community Service work is rewarding to the professionals who provide it. In interviewing architects who work in this field, each undertook this type of work at least in part because it provided them with inspiration and made them feel that their work had greater depth and meaning. Even the multi-

award winning architects (interviewed) who received lucrative architectural commissions admitted that due to their personal investment in the projects their level of gratification was generally higher when the project was pro-bono. The feeling of usefulness created by community service has been proven to be instrumental in the science of happiness, and it is no different in the architectural profession where over 80% of respondents to the 1% Second annual firm (refer *Appendix E*) survey cited "to give back to community"[23] as the main reason for joining the pro-bono program.

Evidence[24] also suggests that architecture firms who undertake community service are amongst the most attractive employers within the profession, these firms finding pro-bono work provides an attractive means of employee recruitment and retention. Perkins + Will have found a great willingness, particularly amongst their younger employees, to participate in the firms pro-bono activities, one of their main issues with the program becoming how to spread the pro-bono work around so more staff can participate.

The training opportunities that community service can provide to the entire spectrum of the profession should also not be underestimated.

Students at Universities who provide community design studios anecdotally report[25] that community based studios are amongst the hardest but most rewarding endeavours they undertake during their University education. These projects expose students to real-life design scenarios difficult to simulate within a traditional studio environment, in some cases also giving students a rare opportunity to link their university experiences with practicing professionals (refer to *5.3 University-Based Community Studios on page 13*).

For both inexperienced and practiced architects there are also myriad training and development opportunities. John Peterson of Public Architecture discussed[26] learning of one large U.S. firm using a weekend design/build exercise to assess staff leadership qualities for future management positions, whilst another firm found their pro-bono projects helped their office multi-skill and assist them in changing their client base. The mentoring opportunities which can be nurtured through pro-bono projects also often valuable training opportunities to junior office staff and are encouraged within the American Institute of Architects pro-bono guidelines.

Though perhaps the most self serving of reasons why architects should consider providing community service, the advantages gained by strengthening the profession internally provides a strong case for community service by the architectural profession.

5.   HOW CAN ARCHITECTS PROVIDE COMMUNITY SERVICE?

Models of Architects providing Community Service in the United States

There are three main models through which architects provide community service in the United States, these are:
1. Community Design Centers
2. Universities-based Community Studios
3. Commercial Practices providing pro-bono services

Other models include:
4. Community Service provided through the American Institute of Architects (and its Chapters)
5. Individuals providing Probono in a voluntary capacity
6. Hybrid models

This report will focus on the three main models with some discussion on other models where relevant.

5.1   COMMUNITY DESIGN CENTERS

Background

On the 24th of June 1964, Whitney M. Young Junior, civil rights activist and Executive Director of The Urban League, addressed the opening session of the 100th Convention of the American Institute of Architects. He spoke to the audience as citizens' first, architects second, and admonished the profession pointedly and systematically for their apathy towards the poor and disenfranchised in American cities:

> *"You are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights, and I am sure this does not come to you as any shock… You are most distinguished by your thunderous silence and your complete irrelevance… You are employers; you are key people in the planning of cities today. You share the responsibility for the mess we are in – in terms of the white noose around the central city. We didn't just suddenly get this situation. It was carefully planned".[27]*

The speech was jarring and uncomfortable for many, but was widely recognised as changing the purpose of architecture for many in the audience that day. Soon after this speech Community Design Center's (as they began to be known) emerged as an alternative to the traditional practice of architecture and planning.

What are Community Design Centers?

Community Design Centers (also known as CDC's) provide planning, design and technical assistance to low-and moderate-income urban and rural communities, many of whom would otherwise have no access to technical expertise.

CDC's differ from traditional practices in that they are registered not-for-profits, run by a board of directors and guided by a strict code of ethics. Each centre has a local focus and as a result they are often multidisciplinary, evolving and changing in function over time.

While their local specificity makes CDC's hard to broadly define, Community Design collectively focuses on providing services specific to their local communities which assist to resolve social, economic, political and physical problems of communities.

Community Design Centers: Endurance and Sustainability

The first Community Design Center (the Architects Renewal Committee of Harlem – ARCH) began in 1964. By 1974, over 70 CDC's were operating throughout the United States, each working separately to identify and solve planning and architectural issues within their local communities.

In June 1977, at the American Institute of Architect's national headquarters in Washington D.C. a national network was formed. Now known[28] as the Association for Community Design[29]; this network exists today and continues to provide support to CDC's throughout the United States.

Of the Community Design Center's in operation today, only a few have survived from the 1960's. There appears to be a pattern of Centers forming in response to a particular event, or around the strengths and stamina of a certain individual and then closing or evolving into something else in response external factors – mainly changes in personnel or funding.

5.2   PROFILES OF COMMUNITY DESIGN CENTERS

Three Community Design Centers are profiled in this report: Pratt Center for Community Development (PICCED) in Brooklyn New York, Asian Neighbourhood Design (AND) in San Francisco California, and Gulf Coast Community Design Studio (GCCDS) in Biloxi Mississippi. PICCED and AND have been selected as they are two of the longest continuously running CDCs in the United States. Two of the three Centers (PICCED and GCCDS) are also affiliated with Universities. Although there is obviously some overlap here with University-based Community Studios, a distinction has been drawn between these Centers and other University Based Studios as these CDCs function almost autonomously to the University (relations between CDCs and Universities will be discussed further in *6.2 Commercial Challenges and Financial Challenges to an Architect's Income on page 32*). Staff from PICCED and AND were both interviewed to compile these profiles, while the profile of GCCDS was compiled from discussions with architects from the studio (at Structures for Inclusion 9) and web based research.

PRATT CENTER FOR COMMUNITY DEVELOPMENT (PICCED)

- Established in 1963 by planners and architects from the Pratt Institute (both students and academics) to serve the needs of surrounding low-income communities in need of technical expertise.
- Architectural Practice size: 1 Senior architect, 1 intern
- Professionals: Multidisciplinary including Architects, Not-for-profit Real Estate Agent, Planners, Public Policy advisers.
- Clientele: Community organisations, Start-ups, Not-for-profits, Government agencies, in New York.
- Type of work (generally): Policy work, planning, community building
- Architectural work: Predominantly front-end work with a focus on community buildings for low income groups.
- Funding model/source: Not for profit. Architectural projects are typically fee-paid when and if projects are funded. Other work paid for by grants.

Approach to Community Service

The Pratt Center services the architectural, planning and public policy needs of low and medium income communities within the New York area. The Center's long history of working with the community at a grass-roots level in the areas of: community development, technical assistance and education mean that Center itself has become a nexus for a range of community development activities (see Figure 7). It is the place for community groups to go if they are unsure of exactly what their needs are, how these might be translated into a facility, or even how they would fund a project. PICCED is able to assist these groups in formulating a brief, preparing technical drawings and is even able to help match groups with not-for-profit developers to fund and realize their projects.

The expertise of the Center and the services provided continue to evolve over time based on changing community need. Previously the Center has had a significant focus on affordable housing during which time a large number of architectural staff were retained. As commercial architectural practices began to service this need the Center pulled out of this sector. It is only by continuing to evolve that the work of the Center remains relevant. This also assists them in gaining external funding.

The current focuses of the Center are Community Planning, Equitable Development, Sustainability and Environmental Justice, and Helping Communities Build[30]. They also administer an online resource known as "Energy Matters"[31] which provides information to residents regarding sustainable renovation and operation of buildings. In each of these areas the Center concentrates on "empowering communities" [32] providing advice, education, advocacy, and technical assistance to community groups as required for them to realize their needs within the built environment.

Figure 7: Diagram indicating how the Pratt Center services the community (PICCED, n.d.)[33]

Figures 8-10: Images of Kips Bay Branch Library and proposed of redevelopment (PICCED 2009)[34]

Living Libraries Project (Current)
- Project partners: New York City Libraries and the Charles H. Revson Foundation
- Program: Redevelopment of circa. 1960s modernist branch libraries. Intent to retain library functions and improve poor site utilization by redeveloping sites to include affordable housing. This will provide much needed housing in New York City and provide income for libraries.

ASIAN NEIGHBOURHOOD DESIGN (AND)

- Established by University of Berkeley Architecture Students in 1973
- Architectural Practice size: 10 Architects
- Professionals: Architecture, Community Planning, Employment Training, Family & Youth Support Services (functions have evolved over time based on community need)
- Clientele: Other not-for-profits, City and Government Agencies in the San Francisco area.
- Type of work: Refurbishments, urban planning, accessibility upgrades and other small projects (typically under $5 million)
- Funding model/source: Not-for-profit. Architectural work subsidised by an ongoing (City) grant which pays for 2-3 staff, other work funded by fee for service. Employment Training/ Family& Youth Support Services funded by exclusively by grants.

Approach to Community Service

> *"Trust and Mutuality Build Communities"*[35]

Asian Neighbourhood Design grew out of a recognized need for technical design services in low-income San Francisco (Bay Area) communities. From this it has expanded its services to include Architecture, Community Planning, Employment Training, Family & Youth Support Services. Its role has also changed and evolved over-time to meet changing community needs, but its fundamental philosophy is to assist communities in helping themselves move towards self-sufficiency.

Currently the Center's main focuses are on its architectural services (defined by one of its principal architects as being predominantly "work no-one else wants to do") and its employment training program which assists 60-80 marginalized and disadvantaged people a year, gain training in the construction industry[36].

Figures 11-13: Images of Friendship House Association of American Indians San Francisco (Asian Neighbourhood Design, 2005)[37]

Friendship House (2005)
- Client: Friendship House Association of American Indians of San Francisco
- Program: Ground floor community facilities, two floors of residential care and a floor of administrative office.
- Budget: $4.9 million

GULF COAST COMMUNITY DESIGN STUDIO (GCCDS)

- Established in August 2005 by David Perkes, Associate Professor at Mississippi State University (formerly of the Jackson Community Design Center).
- Practice size: 14 architects, planners, intern architects/planners, supplemented by Design/Build studios from Mississippi State University.
- Professionals: Architects, Planners & Students of Architecture and Planning
- Clientele: Biloxi and Hancock Counties and the City of Mosspoint. Design services are largely for low income housing and various community services.
- Type of work: Any work where Architects/Planners can offer their expertise to assist in rebuilding efforts associated with the devastation caused by hurricane Katrina.
- Funding source: Various grants from foundations as well as state, federal and city funding. One paid position sponsored by Americorps and one design fellow sponsored by Design Corps.

Approach to Community Service

The Gulf Coast Community Design Studio was formed specifically to assist in providing architectural and planning expertise in the aftermath of Hurricane Katrina. The Studio services the needs of the three Counties which were most directly affected by the hurricane and has been instrumental in the initial damage assessment, planning and redevelopment of these areas.

As the district moves into reconstruction the Studio focuses on assisting local residents in housing reconstruction which is largely federal government funded. The aim of the Studio is not just to provide housing, but also to involve the local community in its own redevelopment, encouraging citizen participation in its projects as much as possible. Students are also part of this effort, working with the Studio on projects which are small and contained enough to be completed in the amount of time they have available, as well as being within their level of expertise.

Figures 14-16: Images of Thinh Pham and her new house in East Biloxi (Gulf Coast Community Design Studio, 2008)[38]

Thinh Pham's House (2008)

- Client: Thinh Pham and her family (residents of Biloxi).
- Program: Thinh's house was destroyed by the flood during hurricane Katrina. Her new house had to meet the parameters of new flood levels as well as meeting her personal living space requirements.
- Project funding provided by federal government grant monies, home constructed by volunteers organized by Project Rehab and the East Biloxi Coordination Center.

5.3   UNIVERSITY-BASED COMMUNITY STUDIOS

Background

Architecture and Planning Schools within American Universities first began to question the traditional studio model of teaching during the 1960s; around the same time that Community Design Centers began to emerge. As an alternative to the studio model, Architecture Schools began working within their communities, particularly within inner city neighbourhoods to assist lower income groups with design and planning services. By the1980s these studios had virtually disappeared – the few notable exceptions being the Community Design Centers that had established themselves somewhat autonomously to Universities.

In 1996, the Boyer report[39] was released at an American Institute of Architecture conference in Minneapolis. The report had been commissioned by a number of professional organisations[40] and was a study into the profession of Architecture and education of Architects. The reports authors "found a lack of understanding between architects and the public" [41]. They determined that this was the result of three main factors:

- *"The profession's failure to understand and respond to the core concerns of American families, businesses, schools, communities, and society.*
- *The tendency of architecture schools to focus on credentials at the expense of preparing architects for their larger public-service role.*
- *The general failure of American schools and colleges to make knowledge of architecture and design an essential part of liberal education for all students."* [42]

In response to these failures the report recommended Architectural education be restructured around seven key goals – the last being "Service to the nation" [43]. This goal focused on Architectural schools placing greater importance in civic activism and engagement, and by so doing they would achieve what the authors saw as one of the primary goals of architectural education: "to prepare future practitioners capable not only of creating beauty, but also able to communicate, clearly and convincingly, its value to the public." [44]

The report's encouragement of greater civic engagement revived the profession's interest in Community-Based Studios and by 2000 "almost every member school of the Association of Collegiate Schools of Architecture had reinserted some aspect of community-based education in their curricula"[45].

Samuel Mockbee and the Rural Studio

Discussion of community-based Studios in United States Universities would not be complete without acknowledging the important contribution to this field of Samuel Mockbee and the students of Rural Studio at Auburn University. The studio, established in 1992, started with one man, 12 students and a vision for changing architectural education. Mockbee believed that the "paper architecture"[46] of traditional design studios was outdated and that students should be charged with possessing a "moral sense of service to the community"[47]. Towards this aim he established a design/build studio in Hale County, rural Alabama, taking typically middle-class students into one of the most impoverished areas of the United States. The design/build projects which emerged from the studios relationship with the community were exemplars of architecture's ability to simultaneously meet social and environmental outcomes as well as being widely acclaimed architecturally.

The work of the studio is well documented and has received significant publicity both from the architectural press and general media. Partly for this reason and partly because former teachers and students of the studio have gone on to champion its causes, the Rural Studio has been highly influential in encouraging other architecture schools to engage in community studios.
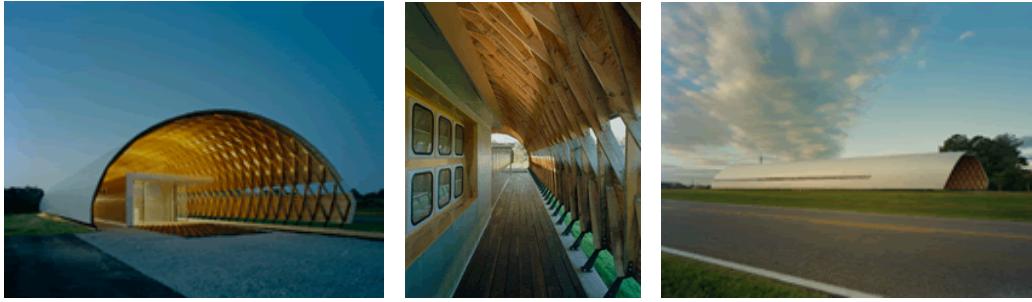
Figures 17-19: Images of Rural Studio's Hale County Animal Shelter, Greensboro Alabama (Hursley, 2006)[48]

5.4   PROFILES OF UNIVERSITY-BASED COMMUNITY STUDIOS

University-based studios are profiled slightly differently to other practices in this report as Studio focuses appear to vary with each semester. For this reason the following profiles are project specific rather than Studio specific, but regardless illustrate different approaches and a number of associated issues.

These profiles have been compiled from presentations given by Studio participants at the Structures for Inclusion (9) conference held in Dallas, Texas from March 20-22, 2009.

STUDIO 804, UNIVERSITY OF KANSAS
"Sustainable Prototype"
• Client: 5.4.7 Arts Center,
• Project Location: Greensburg Kansas
• Program: The "Sustainable Prototype" was designed and built by students as an Arts Center, but as the first completed public building following the Greensburg tornado, the Center acted as a community facility for various programs.
• Details:
    • Fabrication off-site in a factory by students.
    • Assembled on site in a 6 week period by students.
• Recognition:
    • 1st LEED platinum building in Kansas

Figure 20: Greensburg Kansas post tornado (Studio 804, 2008)[49]
Figures 21: "Sustainable Prototype" Arts Center (Studio 804, 2008)[50]

Approach to Community Service
The students of this studio arguably gained as much from participating in this project as the recipient community. As the first community building erected in the town, (opened exactly one year after the tornado), the facility was much needed and has been greeted with great enthusiasm It has also set the tone for a higher standard of redevelopment within Greensburg through its significant environmental initiatives. However as an isolated project, designed, documented and manufactured predominantly off-site, within the time and limitations of students expertise, it is difficult to assess the extent of community involvement in the project or how effectively the building will meet the community's long-term needs.

DESIGN/BUILD STUDIO AT THE SCHOOL OF ARCHITECTURE, UNIVERSITY OF TEXAS, ARLINGTON, IN CONJUNCTION WITH BUILDINGCOMMUNITY WORKSHOP

"Congo Street Initiative"
- Client: Residents of Congo Street, East Dallas, Texas.
- Program: To restore/reconstruct 6 owner/occupied homes on Congo Street – "the all colored alley". Idea to assist community in remaining on Congo Street while dilapidated homes renovated or rebuilt. First a "holding house" designed and built by students on a vacant block of land, then each resident temporarily takes up residence there while their home is either rebuilt or renovated.
- Details: Designed and built by students in conjunction with bc WORKSHOP (a local design not-for-profit) and the local community.
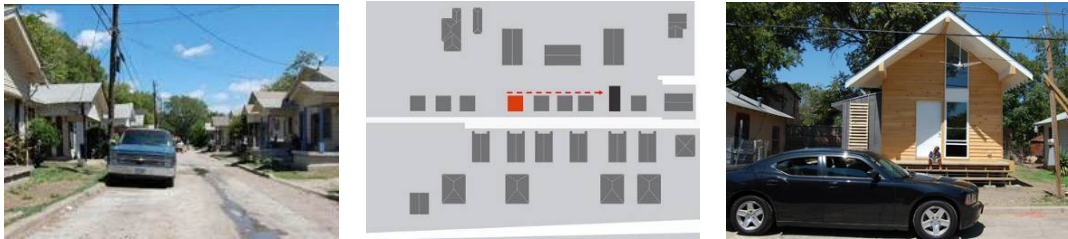
Figures 22-24: Images indicating (left to right) Congo Street[51], the migration plan[52], and the completed "holding house"[53] (buildingcommunity workshop, 2008)

Approach to Community Service

This project appears to have evolved from a single design/build studio into the comprehensive redevelopment of a local neighbourhood. The effectiveness of this studio can be directly attributed to Brent Brown – architect, academic and founder of buildingcommunity Workshop in Dallas[54]. His experience and professional oversight has ensured that the program of redevelopment on Congo Street can continue beyond the limitations of a one semester student studio project.

Unlike the Studio 804 project, the students in this studio worked intensively with the local community to establish their needs and then to design not just buildings, but also a program which suited residents desire to remain within their community. The idea of building a "holding house"[55] on Congo Street to temporarily lodge residents while their own homes were being refurbished or rebuilt is as creative a concept as the design work itself. By engaging the community throughout the design process, and then rebuilding the new houses alongside them, the community and the students have formed strong relationships and are both empowered by their efforts in the project.

5.5 COMMERCIAL PRACTICES PROVIDING PRO-BONO SERVICES

Background

Commercial architectural practices (and individual practitioners) have likely been providing some level of pro-bono service to communities for as long as the architectural profession has existed. The extent to which this has occurred is difficult to accurately ascertain as pro-bono service by architects has largely gone undocumented. This is likely due to pro-bono practices historically being discouraged or (at best) ignored by professional organisations for reasons that appear to be related to it competing unfairly with fee paid work (refer *7 Common Misconceptions about Pro-bono within the Profession on page 40)*. Perhaps surprisingly this seems to have been the case even when these activities have occurred within professional organisations themselves (refer also *5.7 Other Models in the United States on page 23*). As a result until recently, proponents of pro-bono appear to have taken one of two positions – outward civic activism and professional rebellion or closet activism, neither scenario satisfactorily providing a forum for collegiate discussion or sharing of lessons learnt.

Wider professional acceptance and uptake of pro-bono by commercial practices in the United States is a recent phenomenon and can be traced (most directly) to the establishment of the 1% program,

an initiative of Public Architecture, a not-for-profit organisation based in San Francisco. The important role Public Architecture have played in both encouraging and enabling the wider profession to engage in community service was openly acknowledged by the American Institute of Architects at the AIA Convention in San Antonio, May 2007:

> "*The American Institute of Architects is privileged to confer the 2007 Institute Honor for Collaborative Achievement on Public Architecture. As a call to arms for all architects, they have elevated the awareness of pro bono work from personal option to professional imperative. Their every effort is distinguished by unflagging attention to providing the highest levels of design excellence in service to the public interest.*"[56]

Perhaps the most significant contribution of Public Architecture has not even been "elevating" the professions awareness of pro-bono[57], but rather by seeking (and gaining) support of the AIA they have created a forum within the wider profession to discuss and resolve associated practice issues in a collegiate manner. As such the recent history of Public Architecture and its 1% program, is, in a sense the only documented history of commercial practices providing pro-bono service to the community.

Pro-bono comes out of the closet

> "*Ten years into my practice, Peterson Architects, I found myself in a position which many architecture firm principals do: yearning to provide a more balanced experience for myself and my staff, beyond our largely high-end residential projects and clientele. I wanted to address issues that would have an impact on a larger segment of our community. My first and most obvious thought was for our office to enter a design competition…[however] I couldn't stop thinking about the hundreds upon hundreds of proposals, representing countless ideas and thousands of hours of work that goes into each competition. So much of this work ends up on storage room shelves or in rarely seen portfolios. Is this the most effective use of our collective time and energy?*"[58]
> *John Peterson, Public Architecture*

These thoughts translated into Peterson Architects deciding to initiate a project immediately outside their offices in San Francisco's South of Market (SOMO) area. As the project evolved and the firm became more involved with city officials and the local community, the pro-bono project began to generate fee-paid work and "more opportunities than any other project our firm has taken on to date"[59]. In describing the process however, Peterson said "it exposed the profound lack of resources and support for pro-bono practice within the architecture profession"[60]. From this, in 2002, the not-for-profit Public Architecture was born, and soon after "The 1% program".

Public Architecture is a not-for-profit organisation self-described as a "model", "method" and "motivator"[61] whose principal mission is to "put the resources of Architecture in the service of the public interest"[62]. In 2005 *The 1% Program* and website was created by Public Architecture, to challenge architecture and design firms to pledge a minimum of 1% of their time to pro-bono service. The organisation's primary role (to date) has been promoting the cause and connecting firms with not-for-profit organisations in need of design assistance (much like a dating agency).

One per cent is not a large contribution - based on a 40 hour work week one per cent is equivalent to 20 hours per year per person – or 4.8 minutes of an 8 hour day[63] however looked at quantitatively the potential contribution is significant:

> '*If every architecture firm in the U.S. were to give one per cent of their time, it would add up to –*
> *5,000,000 hours -*
> *the equivalent of a 2,500 thousand person firm working full-time for a year*"[64]

To date (27 July 2009) 602 Architecture and design firms across the U.S. (large and small) have joined the program, pledging 205,500 hours of pro-bono service[65].

The American Institute of Architects (AIA) and the release of Pro-bono Guidelines

The American Institute of Architects celebrated its 150th birthday in 2007 and chose to celebrate the occasion with the "Blueprint for America" an initiative to provide community service to more than 160 communities across the nation. Although the organisation had offered communities pro-bono services before (largely through the Regional Urban Design Assistance Team refer *5.7 Other Models in the United States on page 23*) this was the largest undertaking coordinated by the Institute. Projects were due to be completed in 2008 and ranged from a Bus Stop Extreme Makeover in Oklahoma City/Wichita to Sustainability Legislation in Ohio. Fifteen million dollars of funding for the initiative were coordinated (and contributed to) by the Institute; the largesse of this physical "gift to the nation"[66] indicating the organisations genuine commitment to recent changes in their code of ethics and making a dramatic and renewed statement about their seriousness in engaging with the community into the future. (For further information regarding this initiative refer *Appendix G page 14*)

In July 2008 the American Institute of Architects released *[Draft] Institute Guidelines to Assist AIA Members, Firms and Components in Undertaking Pro bono Service Activities*[67]. The guidelines were written to encourage architects "to engage in providing pro bono services as part of their contributions to the highest aspirations of the architecture profession and the Institute in service to society"[68]. However prior to this there were no Institute guidelines or practice notes for Architects providing these services, despite clear liability issues and obvious implications for the public's perception of the architectural profession. With few modifications these guidelines were reissued in February 2009 as *Institute Guidelines to Assist AIA Members, Firms and Components in Undertaking Pro Bono Service Activities*[69] (see *Appendix G).*

While Public Architecture clearly had some influence on the American Institute of Architects deciding to formalise their position on pro-bono, changes within society at large, and changing leadership (and constituency) within the AIA also appear to have influenced the organisations willingness to consider formalising a policy on pro-bono. The last two years have seen more progressive AIA national presidents (Marvin J Malecha and Marshall E. Purnell, respectively) as well as a grassroots response by the profession to the general lack of federal government funding for public projects. Highlighting this was the theme of the U.S. Pavilion for La Biennale di Venezia[70], (unrelated to the AIA), which focused on "the increasing interest in civic engagement in American architectural practice"[71]. The exhibit featured 16 groups with a strong social agenda actively engaged within their communities. The curators' stated:

> *"we like to label this exhibition the first architectural endeavour of the Obama presidency. It is a call to arms for architects across the country to seek our new forms of practice and to recognise that traditional methods of architecture need to adapt to meet contemporary life"*[72].

5.6 PROFILES OF COMMERCIAL PRACTICES PROVIDING PRO-BONO SERVICES

Three architecture firms are profiled in this section. All three firms are nationally recognised, multi-award winning design firms and each of the three firms have a slightly different approach to providing pro-bono and community services. Two of the firms (Lehrer Architects and Frederic Schwartz Architects) have a strong commitment to civic activism and public projects but would be reluctant to hear their work promoted as "pro-bono". The third firm, Perkins + Will, are active on the Public Architecture board, as well as being sponsors and contributors to the 1% program.

It is worth noting that although Perkins + Will are profiled as an example of how firms can implement the 1% program, the sheer size of the organisation means that they are not entirely reflective of how a typical firm participates in the program. Currently the vast majority of participants in the 1% are of small to medium size and honour their commitment to the program, typically, by assisting clients at the front end of a project. This community service may take the form of an initial site visit or preliminary planning advice, through a pledge that may be a small as a few hours a month. Anecdotal evidence from architects of smaller practices indicates that this type of service can be invaluable to a client who may never have met an architect before or thought to use their services.

Irrespective of atypical size, Perkins + Will's profile is included for the following reasons:
- There are no economies of scale within the 1% Program –the larger the firm the greater the financial and resource commitment. This means that it is no easier for a large firm to implement the program than it is a small firm.
- In a sense Perkins + Will's commitment set a challenge to the rest of the profession: if a firm of this size and influence could commit then so too could any other firm and many (large and small firms) were encouraged to join as a result.
- The implementation of the 1% program within a firm this size requires (arguably) a greater degree of rigour with regards to practice management issues than maybe the case within smaller firms. As a result their experiences in this area are invaluable to the rest of the profession.
- Though large as an organisation Perkins + Will currently implement the program through a 1% commitment by each of their different offices. Each office varies in size from around 15 to 200 people which offers some insight into the diversity of experiences of different sized firms.
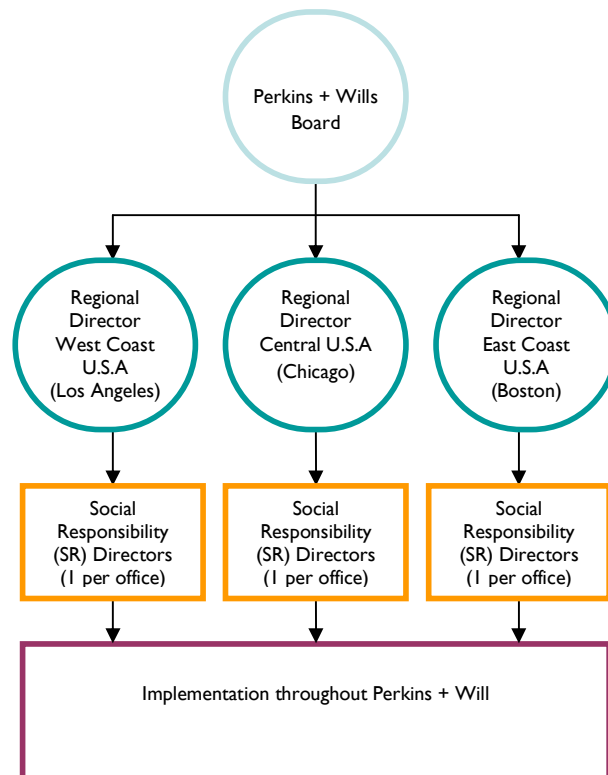
PERKINS + WILL

- Established in 1935
- Practice size: 1700 Architects with offices throughout the United States and Internationally.
- Professionals: Architects, Interior Designers, Urban Designers
- Clientele: Various, but predominantly corporate and institutional
- Types of work: Corporate, Commercial, Civic, Transportation, Healthcare, Education
- Recognition: Multi-award winning for design and architectural work and also as an employer.
- Funding source: Fee-paid

Approach to community service

Perkins + Will's "Social Responsibility Initiative" was borne out of a 3 day leadership group meeting, attended by 200 of the firm's directors and associates in New Orleans in April 2007. Though the location had originally been chosen so as to bring the office's tourist dollars to a city in much financial need; the event turned into an intensive three day program which included design charettes with 2 local schools to assist them in preparing concepts for reconstruction funding.

Collectively the firm's efforts over the three days externalised a growing feeling that it was time for a social responsibility program in the office. After considering the various options available, it was decided to join the 1% Program which was soon implemented firm-wide through an in-house management structure (see diagram below), policy guidelines and contracts adjusted by legal staff.

To Perkins + Will's providing community service is a corporate social responsibility. Their "SR" projects are annually budgeted, managed and resourced in the same manner as any other project in the office. They also became the first large firm to join the 1%, immediately taking an active role as a financial sponsor and (through their own standing within the profession) helping further legitimise and promote the program.

Figure 25: Perkins + Will's Social Responsibility Program Management Structure

See also Perkins + Will's *Social Responsibility Initiative Annual Report,* **Appendix F**

LEHRER ARCHITECTS

- Established: by Michael Lehrer in 1985
- Practice size: 10 Architects
- Professionals: Architects (only)
- Clientele: Various
- Type of work: Institutional, Residential, Urban Design, Commercial
- Typical project value: Under $5 million
- Design Recognition: Multi-award winning office
- Funding source: Fee-paid

Approach to community service

> *"Engagement with community and the pleasure of making a difference in society is what architecture is all about. It is what drives the architect… Architects materialise ideas. We are reality and vision based; that is, we are wired to see problems and oppositions as opportunities for optimistic and beautiful outcomes. That's our job. That is what we do. It is this wiring that makes us important players in a good society… Of course, we must be present to be seen… People get it when you get them"[73].*
> *Michael Lehrer, Lehrer Architects*

Michael Lehrer's calls his approach to community service in architecture "loving community" [74]. Being a good citizen is as inseparable to his identity as an individual as it is to his work as an architect. He sits on the board of Homeless Healthcare of Los Angeles, LAUSD's School Construction Bond Oversight Committee, Harvard Graduate School of Design Alumni Council as well as having held leadership positions within the American Institute of Architects in Los Angeles. He also offers his studio space in Silverlake Los Angeles for community meetings and regular life-drawing classes.

Though Lehrer Architects has various clientele and different types of work, Lehrer brings the same approach to all his projects – first and foremost meeting the client's functional requirements within budget, before looking to add an element of "joy" which uplifts a building into architecture. For Michael this is does not necessarily add additional cost to a project (the feature could be the strategic use of a certain colour paint), but is about knowing what to hold on to and what to let go of in a project.

This approach also permeates into the management of his office. He would never outwardly state he provides pro-bono services, yet he is willing to accept a reduced fee on certain projects (such as the Downtown Dropin Center and James M. Wood Community Center) to ensure they go ahead. (He was also pleased to be named a sponsor of the James M. Wood Community Center, though he maintained it was not necessary).

Lehrer's approach is probably typical of much pro-bono work undertaken by architects prior to the 1% program's "outing" of pro-bono - given by professionals who are active within their community and keen to volunteer their time professionally as well as personally, but also very quiet about their activities.

Figures 26-27: Images of Lehrer Architects' Downtown Dropin Center (Lehrer Architects LA, 1998)[75]

Downtown Drop-In Center, **Skid Row, Los Angeles (1998)**
Client: City of Los Angeles
Program: Temporary Shelter for homeless people
Budget: c. $1 million

Figures 28-29: Images of Lehrer Architects' James M. Wood Community Center (Lehrer Architects LA, 2001)[76]

James M. Wood Community Center, **Skid Row, Los Angeles (2001)**
Client: City of Los Angeles
Program: Community Center for homeless people
Budget: c. $1.5 million

FREDERIC SCHWARTZ ARCHITECTS

- Established: 1985
- Practice size: 15 architects
- Professionals: Architects (only)
- Clientele: Various
- Type of work: Institutional, Residential, Commercial, Retail, Interiors, Planning
- Design Recognition: Multi-award winning.
- Funding source: Fee-paid

Approach to community service

Frederic Schwartz has a high profile design practice but also provides community service as he sees the need. As the sole director of his office he is able to take on any project he wants - including advocacy, pro-bono or reduced fee projects - should he feel the cause is right.

One of the causes which Schwartz has devoted himself to is the 9/11 memorial site. Schwartz lived through the horror of the event and for one week after September 11 dedicated his office to the project. Though not officially commissioned as part of the redevelopment process, Schwartz attended all the public hearings and joined other architects in lobbying the Lower Manhattan Development Corporation to improve the design of the site. Though never engaged in any official capacity, Schwartz was effective in being heard and forced designers of the site to consider strategies previously not part of the design.

Schwartz's efforts in attempting to improve the Ground Zero memorial site are typical of his willingness to be an advocate for a number of architectural causes where-ever he sees the need. He has been involved in a number of 9/11 memorials and in the replanning of New Orleans following Hurricane Katrina.

Schwartz sees community service as an integral part of architectural practice. Though he would not actively publicise the fact he does do pro-bono work, it is clearly known by his corporate clients and he is outwardly critical of architects who do not do the same.
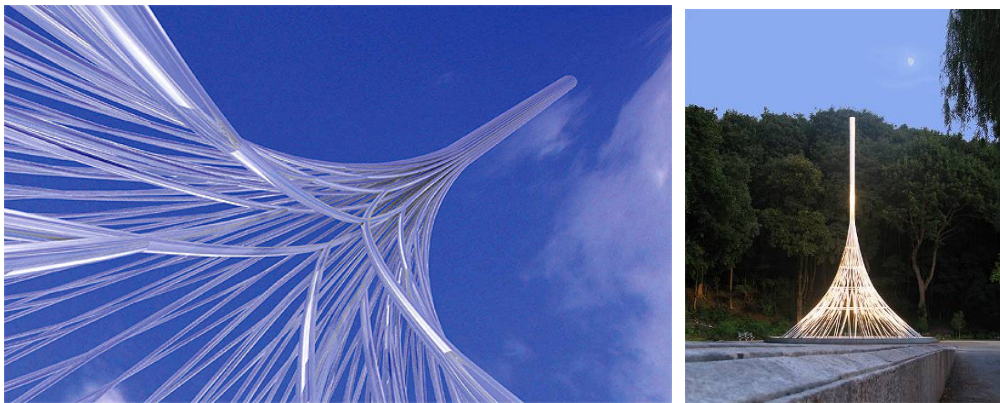
Figures 30-31: Images of Westchester 911 Memorial (Schwartz, 2006)[77]

"The Rising", Westchester 9/11 Memorial, Westchester New York (2006)
- **Program:** Memorial to commemorate the 109 people from Westchester County who lost their lives on 9/11.
- **Client:** Westchester County ran a design competition for the memorial which Frederic Schwartz Architects won. It then became clear that the County did not have sufficient funds for the project. Schwartz offered his services pro-bono and assisted the county in negotiating reduced fees for sub-consultants. It is unlikely the project would have gone ahead otherwise.

5.7 OTHER MODELS IN THE UNITED STATES

Community Service provided through the American Institute of Architects

Prior to the official recognition of pro-bono through changes to the code of ethics and the release of national guidelines, the American Institute of Architects provided community service activities largely through initiatives coordinated independently by its chapter offices. These initiatives, like others within the profession, do not appear to have been comprehensively documented prior to the 2007 "Blueprint for America" initiative, but regardless involved Institute members giving their time in community projects.

Two programs currently run by the Institute which design professionals can provide pro-bono services through are the Regional Urban Design Assistance Team (R/UDAT) and the Sustainability Design Assessment Team (SDAT). For further information on both these services see *Appendix G, pages 15 to 18*.

Individuals providing Community Service and Pro-bono in a voluntary capacity

In the United States the main professional organisation through which pro-bono services are volunteered is Architecture for Humanity.

ARCHITECTURE FOR HUMANITY
- Established: by Cameron Sinclair and Kate Stohr in 1999
- Based: San Francisco U.S.A
- Organisation size: network of 40,000 professionals affiliated with 70 chapters in 28 countries around the world.
- Professionals: Predominantly individual architects, some work by architectural firms and other disciplines[78].
- Clientele: Community groups, Aid organizations, Housing developers, Government agencies, Corporate divisions, and Foundations
- Type of work: Advocacy, Development Services and Design and Construction Services[79].
- Typical project size: Varies from schools, orphanages, community, and arts centers to housing (249 completed projects).
- Funding model/source: Not-for-profit. Rely on donations, grants, sponsorship and volunteers[80].

Approach to community service:

> *"Buildings not only have a physical footprint - they have an ethical footprint."*[81]

Architecture for Humanity is a large organisation with broad interests both locally and internationally. Local chapters (within the United States) appear to function in much the same way as a traditional Community Design Center would with a focus on community projects, while most international projects are staffed by volunteer design fellows who live in the overseas location from concept to completion of the project. International development projects focus on the areas of: "disaster mitigation and reconstruction", "poverty alleviation", "design for at risk populations", "addressing climate change through sustainable design"[82].
Architecture for Humanity also sponsors the "Open Architecture Network"[83], an online network of drawings, practitioners and architectural resources. The network is dedicated to sharing ideas, resources and knowledge.

Hybrid & other hard to categorise models

The following profiles have been included as both organisations offer interesting (albeit) less-conventional practice models.

HESTER STREET COLLABORATIVE (HSC)

- Established by Leroy Street Studio (LSS) in 2002 to meet community needs which were outside the scope of an architectural project.
- Practice size: One architect full-time as part of a multidisciplinary team of 5. Hester Street collaborates with Leroy Street Studio (approximately 26 architectural staff) as necessary for additional architectural input.
- Professionals: Multidisciplinary including designers, fabricators, artists, educators, administrators
- Clientele: Community groups
- Type of work: Education, Neighbourhood initiatives, Exhibitions & publications
- Architectural work: Design/build participatory projects by Hester Street Collaborative supplement architectural work by Leroy Street Studio
- Funding type/source: Not-for-profit. Volunteers, government, corporate, foundation support

Approach to Community Service

The Hester Street Collaborative focuses on working with communities to improve local parks, public spaces, schools and housing developments. It does this by providing design education and workshops within schools, by working on neighbourhood initiatives with communities, and by working in tandem with Leroy Street (Architectural) Studio to add an extra element of joy and community ownership to architectural projects.

HSC Model

The Hester Street Collaborative is similar to a Community Design Center in that it is multidisciplinary and has a local community focus; however it also differs significantly due to its close relationship with the Leroy Street (Architectural) Studio. Though independently run, the Collaborative and the Studio share the same office space, two directors, and often work on projects together.

Having a not-for-profit partner appears to have significant advantages for the Leroy Street Studio. It engenders strong links between the commercial practice and the local community, as well as giving LSS the opportunity to enhance a number of their projects by increased community participation and ownership. In discussing HSC's work, co-founder Morgan Hare emphasizes the additional layer of "joy"[84] which comes from having local children and the communities engage with their projects in a manner often missing from the program and budget of architectural work.

Figure 32 (left): The gateway to the outdoor classroom at M.S. 134 created in a design build studio with students (Leroy Street Studio and Hester Street Collaborative, n.d)[85]

Figure 33 (right): Design charettes with students informed Leroy Street Studio's architectural work in the Robin Hood Foundation's public school library initiative (Leroy Street Studio and Hester Street Collaborative, n.d)[86]

DESIGN CORPS

- Established: by Bryan Bell in 1991
- Based: Raleigh, North Carolina U.S.A
- Practice size: 2 full-time architects, (currently) 4 design fellows, and intermittent studio groups.
- Professionals: Architects, recent graduate and students of architecture.
- Clientele: Broad practice focuses on "those currently underserved by traditional architecture practices"[87], primarily small rural communities of low-income families.
- Type of work: Project work is predominantly Community Design, Planning and Migrant Housing[88]. Design Corps also provides advocacy and education through publications and the Structures for Inclusion annual conference series.
- Typical project size: Project sizes vary depending on whether they are undertaken by students during a summer studio (in which case they may be as small as a bus shelter), to larger programs such as projects undertaken as part of the Migrant housing program.
- Funding model/source: Not-for-profit. Summer studios are funded by students who attend. Design fellows are funded by Americorps, a national volunteer organization. Design Corps projects typically receive construction funding from state or federal programs and fees are also provided as part of this. Design Corps has also received five grants from the National Endowment for the Arts (NEA) to support their work.

Approach to Community Service

Bryan Bell has dedicated his career to community service and professional advocacy on this subject. Through the two books he has edited on this topic[89], and the annual conference series he holds in conjunction with a not-for-profit or University partner, Bell appears to be at the epicenter of the "public-interest" architecture network in the United States.

As a practitioner, Bell's focus is clearly on the "underserved"[90]. Design Corps take an active approach towards their work in communities, often instigating projects that had not even been conceived. Project work undertaken by Design Corps typically includes extensive community consultation from brief preparation through to completion, the practice also assisting clients in applying for grants and administering project funding.

Figure 34 (left): Photo of devastation following 2004 hurricanes in Florida (Design Corps, 2004.)[91]
Figure 35 (right): Design Corps 5 person migrant farm worker housing unit (Design Corps, 2004.)[92]

Florida Migrant Housing Program
- Client: Florida Legal Services
- Program: Housing shortages for around 300,000 migrant farm workers were exacerbated in 2004 following a severe hurricane season in Florida. After extensive consultation Design Corps worked with a farmers, government and non profit agencies to develop a number of prefabricated housing units which could quickly (and cheaply) respond to the farm workers needs whilst also providing resistance against future hurricanes.

Design Corps Model

Design Corps presents a valuable model for Architects providing community service both in terms of its operations and the types of projects it undertakes.

Although the practice operates as a professional architectural office, it has minimal running costs as it operates with skeletal permanent staff, supplemented by (externally funded) graduates and (self-funded) students. This enables Bell to retain effective quality control over all projects, while at the same time offering staffing flexibility based on individual project requirements.

The project work Design Corps undertakes is also interesting to look at as it is as geographically broad as it is specific. In much the same way Community Design Centers concentrate their efforts on the needs of their local community (and may take on a number of functions in order to serve this), Design Corps has project work in a number of States, but concentrates on the needs of low income (often migrant) farming communities. The commonality between these communities means that Design Corps is able offer specific architectural advice and expertise and continually build on this, whilst at the same time expanding its services to more communities.

5.8   OVERVIEW OF HOW ARCHITECTS PROVIDE COMMUNITY SERVICE IN AUSTRALIA

For similar reasons as existed in the United States prior to the American Institute of Architect's official championing of pro-bono; a "cone of silence" has existed - and to some extent still exists over the provision of community service by the architectural profession in Australia. As a result existing models and practices have not been discussed or well documented. For this reason this section is intended more as an overview than a comprehensive study. Part of the intention of this report is to raise awareness about this issue and it is hoped this will lead to greater collegiate discussion by the profession and subsequently more practitioners coming forward to discuss their experiences.

Community service by architects in Australia has historically revolved more around the initiatives of individuals than organised professional bodies. At the public forefront of NSW architects seeking to confront this issue and make community service actively part of their work are Paul Pholeros - whose pro-bono work with indigenous communities through Health for Habitat commenced in 1985, and Col James who has dedicated his career to social housing and associated issues. Though each has a different focus, both architects have found creative ways to financially support their altruism - Col James as an academic at Sydney University, and Paul Pholeros by concurrently managing a commercial private practice. Undoubtedly there are many more (lesser profile) examples of architects managing this balance and further research needs to be done to reveal practice innovations in this area (refer *Recommendations and Strategies for Moving Forward* on *page 43*).

Universities within Australia have also begun to offer community-based studios, though again this appears to be more driven by the interests of individual staff members and students than a faculty-wide approach to architectural education. The Architecture school at RMIT in Melbourne has a strong community based studio (affiliated with Architects Without Frontiers) lead by Esther Charlesworth, and Anna Rubbo of University of Sydney has lead a multidisciplinary program known as Global Studio for several years in conjunction with Columbia University (in the United States) and the University of Rome (in Italy). The community-based work of these studios is not isolated within Australia, yet historically they have been poorly documented from both an architectural and educational standpoint. A recent series of symposiums lead by a research unit at RMIT known as C.O.D.E (Community Oriented Design Engagement) has begun to address this issue[93] and the profession should encourage further research in this area.

The two significant exceptions to this individual approach to community service are Architects Without Frontiers or A.W.F (established in 1998) and the Australian chapter of Emergency Architects (established in Sydney in 2005). Though the mission and internal structure of the two

organisations may be different, both are not-for-profit management structures open to students and professionals interested in providing community service through a coordinating agency. Emergency Architects has 10 corporate sponsors which supplement the work of individual volunteers, while Architects without Frontiers mainly relies on the voluntary time of individual professionals. The two organisations traditionally have an overseas focus for their work[94] although both have recently begun to take on local work.

The Australian Institute of Architects and Pro-bono

The architectural profession's interest in providing community service is in its infancy in Australia and as such widespread acceptance and understanding of pro-bono does not currently exist. This has been somewhat exacerbated by the fact that the Australian Institute of Architects have not had a clear position on the issue. Prior to this year there was no documented reference by the Institute on the subject of pro-bono, and the circumstances in which it was raised (with regards to architects assisting councils on federally funded stimulus package projects)[95] appeared more speculative than pro-bono.

This attitude may be changing following the devastating bushfires in Victoria earlier this year, evidenced by a collaborative program between the Victorian Government Architect (Geoffrey London) and the Australian Institute of Architects Victorian Chapter. Under a scheme known as the Architects Bushfire Homes Service[96], 19 firms recently unveiled designs which will be offered to displaced residents rebuilding homes. Clients will receive one free consultation with the design architect and amended drawings. While this service has limitations it is an indication that the Australian Institute of Architects recognises there is a place for pro-bono in the profession and that there are firms willing to provide it.

5.9   AUSTRALIAN PROFILES

Architects without Frontiers and Emergency Architects have been profiled below as they are currently the two main not-for-profit organisations within Australia providing pro-bono services by Architects.

ARCHITECTS WITHOUT FRONTIERS (AWF)

- AWF was established by Melbourne academic Esther Charlesworth in 1999.
- Organisation size: AWF has 3 directors and c.200 members with around 20 of these actively involved in project work at any one time.
- Professionals: Architects and other design professional, students of Architecture and related disciplines.
- Clientele: Broad focus on assisting communities in need. Recently the organisation has chosen to focus on the Australia and the Asia-Pacific region but has previously worked internationally.
- Type of work: Various community facilities including Schools, Clinics and Hospitals, Community and Cultural Centres, Housing, Sanitation facilities and Environmental initiatives.
- Funding model/source: AWF directors and project staff provide their services to AWF part-time and pro-bono. Funds are also raised through AWF membership, grants and donations.

Approach to Community Service

> *"The mission of Architects without Frontiers is to engage the Australian design profession in pro-bono projects that improve the living conditions of communities in need, irrespective of race, religion, creed or political affiliation."[97]*

AWF is an Australian not-for-profit agency with chapters in Sydney and Melbourne. They see themselves as having two main roles: providing design services to "disadvantaged communities" [98] (to date largely overseas) and promoting "socially responsible design" [99] within the design profession. They also cite a commitment to the United Nations Millenium Goals, environmental sustainability,

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capacity building, and community participation, respecting cultural protocols, design integrity, education and awareness[100].

The organisation is run by three (voluntary) directors and projects are staffed via a membership database of design professionals and through a student design studio run within RMIT (Melbourne). Clients must be a not-for-profit or community group and must apply to AWF for consideration.

AWF provides clients with a number of design and technical services from brief preparation and concept sketches through to construction documentation. Each project commitment may include one or more phases of a project depending on what services have been requested. Following an initial site visit projects are typically undertaken remotely by design professionals and students located in Sydney or Melbourne - with varying degrees of involvement by AWF throughout the duration of the project.

AWF do not provide funding for the construction of a project or provide site supervision but work with community partners and site-based project managers and builders to see projects through to completion.

Figure 36-37: Existing building at Kompian District Hospital (David Mills for AWF, n.d)[101]

Figure 38-39: Model indicating proposed hospital redevelopment (model made and photographed for AWF by Sarah Presland, 2009)[102].

Kompiam District Hospital, Enga Province, Papua New Guinea (Current)
- Project Description: Upgrade from a 38 to 70 bed hospital including ICU, HIV, paediatric and maternity wings. Hospital currently services 40,000 inhabitants in a remote location.
- Project commenced in 2006 with project partners Engineers without Borders.
- Project architect for the project has changed a number of times. Design phase of the project was undertaken by Catherine Love and Dennis Small. Most recently the project has been taken on pro-bono by Nettleton Tribe Architects (Sydney) who have resourced the project internally and are currently preparing construction documentation for the project.

EMERGENCY ARCHITECTS (EA)

- Australian chapter of Emergency Architects was established by Andrea Nield in 2005 following the South-East Asian Tsunami. (International organisation was founded in 2001 and is based in France).
- Organisation size: 12 board members, 3 full-time staff, c.280 (individual) registered volunteers (from Australia and New Zealand) and 10 corporate sponsors.
- Professionals: Architects, Planners, Urban Designers, Engineers, Interior Designers, Landscape Architects, and Project Managers
- Clientele: Governments and not-for-profits agencies (internationally). Australian chapter has a focus on the Asia-Pacific region.
- Type of work: International disaster relief and reconstruction. Regions Emergency Architects (Australia) have been involved in include: Solomon Islands, Aceh, Timor and Australia. Project work includes assisting in the planning and rebuilding of housing, schools and other community facilities.
- Funding model/source: Not-for-profit. Emergency Architects' Board provide their services pro-bono and the organisation also has a number of pro-bono support staff and administrative volunteers. The CEO and one Administrator both have paid full-time positions. Project work is undertaken entirely by professional and student volunteers. Administration and other operational costs are primarily funded through grants and fundraising.

Approach to Community Service

> *"Emergency Architects foundation labours alongside people who have lost everything, helping them get back to a semblance of normal life. We send experienced architects and other built environment specialists to disaster areas to work alongside aid agencies, local communities and governments, and funding institutions to rebuild devastated areas in a sustainable way."*[103]

Emergency Architects' mission is to use their expertise to assist communities following a natural or humanitarian disaster. They work internationally, approaching local governments after disasters to offer their services alongside other humanitarian groups and government relief efforts.

Emergency Architects believe in a two phase approach to disaster relief which first includes site assessment, evaluation, stabilization and provision of temporary shelter; followed by planning and assisting communities with long term reconstruction. Disaster relief efforts are managed from beginning to end by EA, typically a number of teams (all pro-bono volunteers) being sent to disaster areas to assist with each of the different project phases.

Emergency Architects aim is to assist communities in helping themselves. They focus on capacity building of local communities, using and (where appropriate) improving on local building technologies to design and build exemplars which can be either replicated or adapted as required. To date this has seen Emergency Architects (Australia) involved in building exemplar schools in the Solomon Islands (post 2007 tsunami/earthquake), reconstruction of schools, housing, and port infrastructure in Aceh (post 2007 tsunami/earthquake), rehabilitation of the Maliana Municipal Gymnasium (post 2004 civil strife) in Timor; and recently assisting the Narbethong and Kinglake communities with reconstruction efforts within Australia (post 2009 Victorian bushfires).

Figure 40 (left): Exemplar school building designed by Emergency Architects in the Soloman Islands (EA, 2008)[104]
Figure 41 (right): House designed by Emergency Architects for Sigli Housing reconstruction project, Aceh (EA, 2008) [105]

6. WHAT CHALLENGES ARE INHERENT TO COMMUNITY SERVICE WORK AND HOW ARE THESE CURRENTLY ADDRESSED?

6.1 PRACTICE MANAGEMENT ISSUES ASSOCIATED WITH PRO-BONO PROJECTS

The management of a pro-bono project is virtually identical to the management of a fee-paid project. The two significant differences appear to be that pro-bono projects:
- Typically have a much longer program than fee-paid projects due to delays in fundraising and community consultation; and
- Typically the project architect will not manage or engage other consultants though they may still assist the client in providing them with the names of suitable consultants, and assist in informally gauging pro-bono interest as appropriate.

As regards all other aspects of running a project, the needs of a pro-bono or community service project are the same.

Unfortunately one of the greatest problems arising out of professional blindness to this sector of practice is the informality with which some of these management aspects are handled. The following table describes some typical practice management issues on a paid project and the potential pitfalls implicit in these factors being unresolved or ignored in pro-bono work:

PRACTICE ISSUE	POTENTIAL PITFALLS
Need to have or establish an agreed project director	Many community service projects have a number of stakeholders whose needs form the basis of the project and must be met within project parameters. This may mean the project also has an infinite number of clients, particularly when professional services are being provided pro-bono and there is no single (ultimately answerable) entity paying an architect's fees. In these situations it can be difficult for an architect to define the project parameters when there are a number of competing interests at stake. An agreed project director from within the community is immensely important on these projects and if one does not initially exist an architect should assist the community in selecting one. The project director must have the backing of the community and the ability to assist the architect in negotiating competing interests. Without an agreed project director it may be difficult for an architect to move a project forward or the architect might find themselves making inappropriate decisions on behalf of the community in order to move the project forward.
Need for client/architect agreement clearly spelling out terms of engagement.	The same pitfalls exist as on a fee-paying job where there are no clearly documented terms of agreement however there is the additional problem of an architect (who does not have this agreement) not having any limitations as to the extent of their service.
Need to establish and agree on a program and detailed design brief.	There are typically more unknowns in designing a community service project than in a fee-paid project - in some instances the project may not even exist prior to the architect initiating it! For this reason it is critical that an architect prepare a detailed design brief which establishes (in addition to all the functional requirements of the facility), who will own, operate and maintain it. If funding has to be secured in order to establish the facility in the first place, there is a good chance that money for ongoing maintenance will likely be an issue. An architect working on the project must be cognisant of this (if it is an issue) and design accordingly. Together with the client/architect agreement, it is also important to have a detailed design brief and program agreed to by all parties in order to assist the architect in managing the project and minimising scope creep.

Need to manage risks and liabilities (and associated need for insurances).	Risks and liabilities undertaken on community service work are the same as on fee-paid work and as such architects need to ensure their work is adequately covered by professional indemnity insurance, workers compensation and other standard practice insurances. The medical profession have "good Samaritan" legislation to assist in the legal protection of their pro-bono efforts, but this is not known to exist for other professions.
Need to manage project costs	A community service project needs to be budgeted and project costs managed even more diligently than on a fee-paid project as the commercial challenges and financial strains on architects income can be significant and need to be monitored (for further discussion on this topic refer to *page 32*). The issue of whether or not pro-bono projects should be invoiced appears to be open for debate (for further discussion on this topic see *page 41*).
Need to resource a project appropriately	Appropriate resourcing of community service activities and pro-bono projects is a significant practice issue as (unlike fee-paying clients who are typically more educated with regards to selecting architects), unskilled clients are typically grateful for whatever professional expertise they can secure and may not question the qualifications of the architect making the service offer. This means that the onus is on the firm, university or individual providing the service to ensure that they have sufficient expertise in the area of work they are undertaking to deliver the project with the same due diligence as a fee-paying job. This is a particularly pertinent issue with regards to the involvement of young professionals who may be more naive with regards to the requirements and liabilities involved in running a project, and may be offered exciting pro-bono opportunities long before the same opportunities are offered on fee paid work.
Need for professional courtesy	Pro-bono projects are much more prone to changes in project leadership than fee-paid projects. This is mainly due to the stop-start nature of many community funded projects and changes in practitioner's ability to commit to the project over time; though sometimes there may be other reasons that bear further consideration. While in some instances interesting cross-professional relationships may be fostered as a result, whenever an architect takes over a pro-bono project they must give due consideration to professional courtesy. This means meeting or corresponding with the previous architect with regards to the background to the project as well as the reasons for why they are no longer involved in the project. Copyright and moral rights legislation also applies.
Need to establish a protocol for payment of disbursements	If a protocol is not established for payment of disbursements an architect could find themselves bearing significant additional costs beyond agreed Probono professional services.
Need to establish a protocol for engagement and management of consultants and commissioning of site studies.	As on a fee-paid project, site studies will need to be commissioned and consultants will need to be engaged for specialist advice. A protocol needs to be established with respect to the architect's role in these engagements, addressing such issues as how communications and any associated liabilities are managed.

How this challenge is currently met.

The professionalism with which practice issues are managed in pro-bono work appears to be directly influenced by the type of model providing the service. Community Design Centers are dedicated to the provision of community service and therefore approach all practice issues as a commercial practice would. Commercial practices are dedicated to the provision of professional services and as such are completely cognisant of all practice management issues involved in running projects. In both models this means that pro-bono or community service work is budgeted, resourced, insured and managed no differently to any other fee-paid project.

The management of practice issues are generally made much more difficult when architects provide their services voluntarily (outside of architectural practices) or when pro-bono and community services are provided through Universities. Typically this is because neither of these models have adequate experience dealing with these issues and as a result manage them on an ad-hoc basis rather than professionally.

Another factor which makes practice management issues harder to regulate within volunteer organisations is the significant commitment required of an architect's personal time. Architects who are volunteering to assist these organisations as individuals typically provide these services in their "spare time". As most professionals would attest to, architectural projects are not particularly well suited to being completed in one's "spare time", and so if they are taken on as such there is a focus on design work being completed, with less time available for ensuring adequate project protocols.

6.2 COMMERCIAL CHALLENGES AND FINANCIAL CHALLENGES TO AN ARCHITECT'S INCOME

The most obvious challenge to architects wanting to engage in community service work on an ongoing basis is finding a means to provide this service sustainably with respect to the commercial challenges of running a practice and the financial challenges to an architect's income. The vast majority of architectural practices are commercially operated and therefore operate as both small businesses and professional offices. Unlike other professionals who may have several clients a day (often repeat business) an architect may provide full-service to only 2-3 clients a year, rarely repeat business. If one of these clients is being serviced completely pro-bono or even at a reduced-fee, the practice or, in the case of the single practitioner, the individual architect's income is substantially reduced. This is only compounded by the fact that architects are commensurate to other professionals, typically underpaid considering the knowledge and skills required to provide architectural services.

If pro-bono work is to be undertaken at all it needs to be undertaken with the same due diligence as a fee-paying project – particularly as it carries the same risks and liabilities. For this reason, an architect who agrees to perform pro-bono services must ensure that they have adequate funding to cover the full cost of their services. If these costs are not budgeted and an architect undertakes a pro-bono project, the commitment may be more than the architect can sustain and the service may have to be terminated. This can be as disheartening to the client as the project not proceeding at all. (In some cases it can be more disheartening as once the project has commenced hope is engendered within the community, and if the architect can not complete the project it is likely another architect will have to be found, and this in turn causes delays and possible changes to the design).

How this challenge is currently met.

There are significant differences in providing pro bono architectural services as an individual in a voluntary role, and providing the same services, within a community design studio or architectural firm as a paid architect. Put simply, if pro-bono services are provided by an architect as a normal part of their (paid) working day, the challenge to an architect's income is not even an issue. However models which rely on architects volunteering their personal time outside of their regular work-day do not directly address the issue of financial strain on individual volunteers or adequately ensure participants commitment is maintained at manageable levels. For these reasons organisations staffed

predominantly by individual volunteers (such as Architecture for Humanity, Architects without Frontiers and Emergency Architects) will always struggle with regards to meeting resource requirements.

Both Architecture for Humanity and Emergency Architects, who have professionals overseas in the field for significant lengths of time, do offer some remuneration to architects in the form of stipends equivalent to local wages, however only Emergency Architects attempts to cap the period of this service by dividing projects into distinct phases and resourcing accordingly. None of the organisations provide funding for project work undertaken in the United States or Australia as they would argue this defies the definition of pro-bono.

Despite the pro-bono offer of services by professionals there are other necessary costs implicit in running a project and if these are to be borne by the individual these costs can be substantive. One young architect interviewed (running an Architecture for Humanity chapter in the United States) could barely afford to pay for her own meals, let alone meet project expenses. There are also architects in Australia who have gone into financial ruin while attempting to complete pro-bono projects. In some cases students and architects working for these organisations have paid their own costs in visiting project sites, though all three organisations now claim to cover these costs internally. These situations do not benefit the architects involved, the profession at large or the wider community and bear serious consideration by the not-for-profit organisations engaging them in project work.

Of the three volunteer organisations, Emergency Architects appear to have gone the furthest towards managing difficulties surrounding this issue. Though admitting that most of their individual volunteers are younger than 30 or older than 50 (that is "not within the mortgage belt"), the majority of project costs outside of the professional's time are borne by the organisation. They also have full-time support staff which enable the agency to retain head-office control of projects at all times. This means if volunteers are no longer in a position to provide their services they are more easily replaced than if all project knowledge is retained by pro-bono project staff (which is largely the case with the other two agencies).

When an architect's time is paid, but the project itself is pro-bono, the strain on an architect's individual time and income is transferred to the practice or organisation. The two models which provide community service in this manner are Community Design Centers and pro-bono provided by commercial practices. Again there appear to be major differences in how well the two models handle the issue of on-going funding for their community service projects.

Community Design Centers are not-for-profit agencies and as such are able to make the provision of community service their core business. While this means they have great expertise in this field and unparalleled relevance within their communities, like other not-for-profits they are to a large extent dependant on funding from corporate benefactors, foundations, other not-for-profits, and government agencies. This places pressure on CDC's to have highly developed in-house fundraising capabilities, as well as making them largely dependant on a favourable economic cycle to survive.

As discussed in *Community Design Centers: Endurance and Sustainability* (page 8), the endurance of many Community Design Centers has been difficult to sustain over time. It would appear this is at least in part due to the difficulties faced by these Centers in securing ongoing revenue streams. The two longer term Centers which have been profiled in this report, (PICCED and AND), are both fortunate in that they have dependable on-going financial support. For PICCED this support comes from Pratt University, whom they have relied on at times to support their cash flow, and for AND this support comes from on-going funding from the City of San Francisco. Both Centers admit that without these arrangements the financial viability of their Centers would be constantly in question. (This is particularly the case in harder economic times when the Centers become more relevant but access to corporate and private funding is also reduced).

Of all the models, Commercial practices are most easily able to sustain longevity with respect to on-going funding and resourcing of their pro-bono projects and other community service activities. This

is because these practices never budget to operate at 100% efficiency, and some of their overhead costs (for example for research and training) can be amalgamated into work on pro-bono projects. In addition, these firms are also businesses and have business models which seek to make a profit – a percentage of which can go into community service activities. In short by having a broader funding base and retaining their commercial viability, they also retain their ability to provide and fund pro-bono projects in a sustainable way.

6.3   ENSURING THE LEGITIMACY OF PRO-BONO CLIENTS AND PROJECTS

When an architectural firm, individual architect, student of architecture or academic agrees to giving their time to perform a community service, the client and the project for which the services are to be provided must be worthy of receiving these services. This may seem almost too obvious a provision to mention, however if the client or the project is not legitimate this changes the very nature of the service being provided and brings into question a whole series of other ethical issues such as should the work in fact be fee paid or is the offer of pro-bono devaluing architectural services (for further discussion on this issue see page 41).

Although there are ethical issues associated with the legitimacy of clients and projects in fee-paying work, these issues are heightened when a fee is not charged. This is because the architect does not receive any financial compensation for their efforts. In a pro-bono project the architect's interest is more directly invested in seeing the project developed, built and occupied by the community - the knowledge of having assisted in a venture that otherwise may never have had professional input or may never have gone ahead being the most likely return on the investment.

For these reasons it is of the utmost importance that both clients and projects nominated for community service are adequately screened prior to being undertaken.

The American Institute of Architecture's guidelines[106]identify four categories of clientele: economically disadvantaged, not-for-profit, faith-based organisations and start-up organisations. The parameters which characterise each are broadly defined within the guidelines but allow a significant amount of discretion on the part of the architectural practitioner (particularly in the case of start-up organisations whose validity as an entity can be hard to assess).

Though somewhat related to the legitimacy of the client, the legitimacy of the project also needs to be separately assessed. Unless the architectural firm, individual architect, student of architecture or academic is also contributing to the enterprise as a developer of the project in some way (as in the case of design/build projects), questions need to be asked as to whether the project has funding or has a good chance of receiving funding in order to be built. If there is no chance of project funding then time invested in the project can be wasted.

Consideration should also be given as to the genuine need for the facility, who will operate it and how it will be maintained. If there is no genuine need or the operator is not legitimate, pro-bono services given to a project may be wasted. There is anecdotal evidence of a number of buildings which have been lovingly designed (pro-bono), documented, and built which, five years on, remain empty, are abandoned, or whose original function is misappropriated. Maintenance is also a particularly important consideration as (no matter how considerate the design) if the facility is not maintained it will be more prone to failures also increasing the architects liabilities.

How this challenge is currently met

As discussed the American Institute of Architecture's recent guidelines[107] encourages practitioners to investigate the legitimacy of their clients and projects, but does not (as yet) have a specific checklist of formal qualifying criteria. This informal approach is fairly consistent with the practices of the architects interviewed for this study. It would seem that most practitioners in this area first determine whether the client is of low income and then use personal discretion for assessing whether or not a client and project qualifies for pro-bono services. The two exceptions to this appear to be Public Architecture's 1% Program and the approach of the firm Perkins +Will.

Public Architecture focus' their pro-bono efforts on 501(c)(3) (U.S. government tax registered) non-profit organisations. Although there does appear to be some discretion with regards to how participants in the 1% Program can meet their pledge, Public Architecture encourages participants to engage with registered charities as "these organizations have been relieved of their tax burden in recognition of the societal benefit that they provide"[108].

Perkins + Will also have a formal process in place for vetting potential pro-bono clients and projects. Assessment is based on the following specific criteria:
* The client and any other project sponsors must be reputable non-profits and the project itself must serve disadvantaged communities.
* The client and the project must be consistent with the firm's organisational philosophy.
* The project must utilise existing skills and in-house expertise.
* The project must be local to a Perkins + Will office. Though a preference rather than a specific criteria (they do have at least one international pro-bono project) this qualification is based on the firms desire to keep the cost of travel disbursements (covered internally) down.
* If possible the project should have opportunities for design and innovation.
In addition to this criteria Perkins + Will also have exclusionary criteria including:
* No employee shall be harmed (or has the potential to be harmed) in carrying out the work
* No unusual risks

These basic guidelines enable the firm to implement their Social Responsibility strategy in an equitable way across the organisation, and ensure that the clients they provide pro-bono work for (and the projects they work on) are in keeping with the firm's organisational goals and strategy.

6.4   ETHICAL ISSUES ASSOCIATED WITH PAID COMMISSIONS ARISING OUT OF PRO-BONO WORK

Although the purpose of pro-bono is not to turn community service into a paid work opportunity, a number of pro-bono projects do lead to future paid-work commissions. In most cases these engagements are for separate projects which do have the funds to pay an architects fee, or they arise indirectly out of connections made through community service projects. In these instances future engagements are clearly acceptable and indeed are one of the many benefits to architects providing community service. However in some instances the separation of fee-paid and pro-bono roles are not so clear and this raises a number of ethical issues for the profession including:
* Is a project ever truly pro-bono in the first place if it turns into a paid work commission?
* Should architects be free to pursue paid work opportunities arising directly out of pro-bono commitments?

How this challenge is currently met.

The American Institute of Architects raises this issue within their guidelines[109]though falls short of imposing any specific limitations. Instead the AIA recommends that clients be advised if there is a potential for the project to turn into a paid-work opportunity, and for the architect to inform the client of the various processes that are open to them for engaging an architect in a future paid commission.

With regards to the approach the various models have taken to dealing with this issue, it would appear that ethical issues regarding what is pro-bono and what is paid are most blurred with the Community Design Center models. This seems to be because Community Design Center's are themselves not for profits and need an income to sustain them. While they may provide pro-bono services initially to clients, if the Center does not have significant external funding, these costs are often required to be recouped later when or if the project goes ahead. Though the Center's interviewed for this report appear to make the delineation between paid and pro-bono work clear to clients, the fluid roles filled by some of these Centers (sometimes architect, project manager, client representative and part developer all-in-one), can be confusing to clients and do make these ethical issues important to resolve unequivocally.

6.5 PERSONAL CHALLENGES ARISING OUT OF COMMUNITY SERVICE WORK

Community service work, though rewarding, is also personally challenging for many architects who engage in it. While some undertake it for this very reason, others find working with (typically) unskilled clients and community groups somewhat daunting.

Although not all pro-bono projects involve large community groups, the ones that do require architects to have strong communication and advocacy skills. The ability to effectively negotiate between disparate views and experience in conflict resolution is also often useful in order to effectively manage community consultation processes.

Apart from working with community groups, there are other aspects of community service work which may require an architect to operate outside their traditional comfort zone. This includes being open to more unconventional collaborative partners,[110] using creative skills to solve process as well as design problems, and learning how to proactively approach clients to offer professional services rather than vice versa.

As well as expanding an architect's skill set, community service can also test many of an architect's traditional skills. The ability to work creatively within a limited budget, an accurate knowledge of construction methods and associated costs, and due diligence to ensuring projects are designed with longevity, adaptability and low maintenance in mind, are all much more important when clients have very limited budgets.

There are many advantages to architects undertaking work which personally challenges them - including excellent training opportunities, however it must be acknowledged that these challenges are not for everyone and an architect should undertake a thorough assessment of a project and its many facets before agreeing to take it on.

6.6 CHALLENGES SPECIFIC TO PROVIDING COMMUNITY SERVICE TO INTERNATIONAL CLIENTS

As much of the developing world fights global poverty on a scale most in the developed world can not even comprehend, it becomes a natural if not instinctive impulse for many professionals to direct their interest in community service work overseas. While there can be no doubt as to the nobility of this cause and the need for architects to make appropriate professional contribution in this area, the field of international development is rife with complex social, cultural and political issues and should not be entered into lightly.

Individuals or organisations who provide community service internationally without the benefit of experience (or experienced partners) must be cognisant of the fact that random interventions which are not thoroughly thought through can jeopardise the personal safety of volunteers and create more harm than good for local "benefactors". Government aid agencies and affiliated non government organisations (such as Australian Volunteers and Australian Business Volunteers) have spent decades strategically targeting their aid efforts and developing carefully designed strategies for sending volunteers overseas. These programs screen participants, offer intensive cross-cultural training courses, and carefully assess risks to the personal safety of anyone wishing to undertake international development work.

While it is beyond the scope of this report to comprehensively outline all the challenges relevant to architects providing international aid, the following issues should be given due consideration prior to architects agreeing to carry out community service work overseas. (It is worth noting that many of these issues are not dissimilar to considerations that should be given prior to agreeing to undertake work locally, however assessment of an overseas project is made all the more difficult as it is likely to be made remotely without full understanding of local context or conditions).

CHALLENGE	POTENTIAL PITFALL
Need to ensure legitimacy of client and project	Not dissimilar to the issues outlined in *6.3 Ensuring the legitimacy of pro-bono clients and projects (p.34)*, except that extra caution must be exercised with regards to overseas work because the local context is a foreign one and not all social/cultural/political factors may be accurately understood. One example given was of a health facility recently completed in good faith by a pro-bono architect, only to be taken over by a local war-lord as his home.
Occupational health and safety strategies for construction work	Design/build studios in developing countries may not be subject to the same statutory requirements for OH&S as exist in developed countries. While this may be the case, if a more relaxed approach is taken to occupational health and safety standards, the safety of local workers and/or volunteers may be put in jeopardy and the education benefits of best practice are not passed on.
Need to understand the local social, political, cultural and environmental context	International community service work is made all the more difficult as additional time and energy must be devoted to understanding the local context in order to ensure the project achieves its intended outcomes. Examples were given of projects completed with the best of intentions but which were never occupied or abandoned as they did not accurately meet local need.
Need to understand the local design context	In order to design an appropriate facility which can be built, a designer must spend time gaining an appreciation for the materials that are available locally, the skills of local builders and appropriate building technologies. In addition, if Australian or International building standards are not to apply, a thorough understanding must be had of local design codes and building standards.
Need to ensure meaningful community involvement in the project	If the local client or community does not engage in the project in a meaningful way it is unlikely that they will take ownership of the facility, or that it will provide desired long term outcomes.
Need to ensure effective communication protocols are in place	If a project is designed and documented remotely effective communication protocols must be in place to ensure that the facility actually meets the client's needs. Pro-bono clients are often reluctant to outwardly object to proposals and this problem can be further amplified by cultural factors and/or a total reliance on electronic communication (rarely effective at discerning the subtle hints which are more obvious with face-to-face contact).

How this challenge is currently met

As part of this research project, three organisations engaging architects to provide international aid work were reviewed. These were Emergency Architects (Australia), Architecture for Humanity (United States) and Architects without Frontiers (Australia). Although there are a number of University-based studios also committed to overseas work, the approach of different Universities appears to depend on the individual leading the studio, and is therefore difficult to comment on broadly, however this is not to say that the issues these studios face are any less difficult than their professional counterparts.

Emergency Architects has established contracts with clients, partners and pro-bono consultants, insurance coverage for all volunteers and manages the initiation stage of a project (wherein the legitimacy of the project is attested to) prior to resourcing a project. By offering to provide community service mainly to established not-for-profits and government agencies, the organisation controls the manner in which work is brought in and this alleviates many of the legitimacy issues faced when working through unknown agendas of small, localised community groups. Emergency Architects also spends significant time in the field undertaking site analysis and interviewing community groups to glean local knowledge on social, cultural and environmental issues as well as local building techniques. This ensures that when architects return home they have a solid foundation from which to base their designs and plan for construction, as well as having had time to form personal relationships with local clients which make remote communication easier.

Architects without Frontiers (AWF), though established for over 10 years, still appear to be in the formative stages of development with regards to having an over-arching strategy for managing pro-bono projects through the organisation. None of the directors are full-time and as such have significant personal time pressures in managing AWF. They are looking at implementing standardised processes for project initiation and planning, resourcing of projects and engagement of consultants; but it appears that much of this responsibility is currently borne by individual project volunteers (who do have access to AWF databases for project assistance where available). AWF also have a far more relaxed management approach to Emergency Architects in that once an architect takes on a pro-bono project, they appear to run the project almost independently of AWF. This makes it difficult for AWF to manage scope changes or undue pressure on professional's time. Another significant difference in the two organisations is that while Emergency Architects offer their services to known agencies, clients come directly to AWF, leaving the responsibility of assessing the client's legitimacy for pro-bono services entirely up to AWF. Insurances for volunteers are negotiated on a case by case basis - the organisation carrying insurances where the individual is not covered.

Despite their significant size (80 chapters in 25 countries with more than 4650 volunteer design professionals) Architecture for Humanity appear to have the least rigorous management approach of the three volunteer organisations. When interviewing staff at their head office in San Francisco it was stated that Chapters of the organisation had been opening without head office's prior knowledge - though they were trying to cut-down on this. The chapters themselves function completely independently, though international projects have some overview by head office. Practice issues such as managing scope changes, engagement of consultants, insurances and disbursements all appear to be managed on an ad-hoc case by case basis, in most instances the decision as to whether or not these apply falling with volunteer project staff. Not all projects or project volunteers are insured by the organisation and (with the exception of projects run by head office), individual chapters select clients worthy of volunteerism at their own discretion.

While both Emergency Architects and Architects Without Frontiers apply some rigour to reviewing design, documentation and construction drawings; Architecture for Humanity appear to leave much of this decision making to those in the field - their reasoning being that only those in the field can know what resources they have at their disposal in terms of local building technologies. There is at least one significant problem with this - that the demographic most attracted to this sort of work as well as most able to volunteer for several years (unpaid) in the field are young professionals who typically need some form of mentoring, or at least quality assurance applied through management overview. Architecture for Humanity (head office) do state that they screen professionals and

resource projects appropriately, however when the organisation is so large, there is no formal review process for projects, and their chapters are allowed to operate autonomously, the rigour of this process appears doubtful.

The three organisations also have very different approaches to the construction phase of a project. Emergency Architects focuses on larger projects and tend to build exemplars and prototypes with a view to assisting locals in meeting their own needs with some assistance from architects who have a supervisory role during construction. Architects without Frontiers concentrates on the design end of (typically) one off projects, partnering with local builders or site based project managers to realise their projects during construction. Whereas Architecture for Humanity seems to vary its approach on a case by case basis - the architect in the field typically responsible for the entire project and often staying 2-3 years overseas to design, document (where appropriate), and then manage the project during construction.

Overseas work is (quite obviously) fraught with difficulties which appear to be in dire need of some overview and professional regulation. If organisations staffed by voluntary professionals are challenged by meeting the needs of their international clients, then University lead studios (mainly made up of inexperienced students) are even less equipped to deal with these issues.

6.7 CHALLENGES FOR UNIVERSITY-BASED STUDIOS IN APPLYING THE RURAL STUDIO MODEL TO AN URBAN ENVIRONMENT

Following the death of Samuel Mockbee and inspired by the work of Rural Studio, a group of Los Angeles students, professionals and academics came together to discuss why they had not been able to implement local projects with the same effectiveness as Rural Studio. The group called themselves cityworkLosAngeles and began a series of discussions around the question "How can we apply the Rural Studio's successful philosophy to an urban setting"[111].

The challenges highlighted by the group were organised into broad categories and tabled in an article by Elizabeth Martin and Leslie Thomas[112]. Issues were broadly categorised into those relating to design, construction and they included:
* Difficulties programming community service work around academic timetables
* Difficulties in enlisting practicing professionals (architects and engineers) to provide design and documentation oversight (including certification) due to fear of errors and omissions liability.
* Difficulties for students in meeting the (significant) demands of community based studios while completing other subjects
* Difficulties for academic administrators in negotiating the value of full-time studios with colleagues.
* Difficulties for academics and students participating during construction due to liabilities and insurances.
* Difficulties resourcing projects appropriately - academic staff did not always have the appropriate skills to manage a design/build project or if they did they could not always see the project through or do so on their own.
* If the University did manage to find a contractor willing to partner with them to manage the delivery of a construction project, the contractor could not cover the risk or liabilities associated with having students involved in construction.

Other issues tabled by the group and discussed by Martin and Thomas included:
* The cost of real estate in urban areas being too expensive for potential clients
* "The culture of litigation in the urban environment"[113] or the risk of the happy client turning into a potential adversary.
* The cost of living in urban areas being too high to expect students to further extend their academic financial commitment to work on lengthy community service projects.

The problems identified by cityworksLosAngeles were numerous and lead to them concluding:

> *"The attempt to merge activism and design in an urban setting is fraught with complications. Many of the activities involved in the Rural Studios ten years of noble and elegant projects are thwarted when brought to the environment of the megalopolis"* [114]..

How this challenge is currently met.

CityworksLos Angeles decided to solve the issues raised above by merging their efforts into "one big urban studio: in order to provide support for members of the community trying to work in the pro-bono arena both in design and construction" [115]. While this decision promised much in the way of resolving these issues by fostering partnerships between academics and the practicing profession, between the time this article was published (2008) and the time I travelled to the United States (March 2009), this organisation had apparently ceased to exist.

While this does not bode well for more collegiate discussion and resolution of these issues, individual studios do appear to have found some effective strategies for resolving some of these issues. The work of Design Corps, the Gulf Coast Community Design Studio and the collaborative work of the bcWORKSHOP & Design/Build Studio at the School of Architecture, University of Texas, Arlington, each present effective examples of how professionals and student studio groups can work together to deliver community service projects. The key to each of these successful relationships appear to be that experienced professionals with specific local knowledge team up with students and young professionals on an ongoing basis. This allows the professionals to gain a realistic understanding of what can and can not be achieved by (largely) inexperienced students within the limitations of a semester, and also for them to carry appropriate insurances.

These type of professional/university partnerships appears to be a win-win situation for all involved as the professionals are able to facilitate lasting relationships within communities (as their projects can always be staffed by eager students) and the students are delighted to have the opportunity to work on real projects and see their time and effort going to some effect. There are also benefits to the profession at large as the professionals running these projects are well versed in practice management issues (and so pass good practices onto students) and the students gain practical skills which assist them in their future careers.

7. COMMON MISCONCEPTIONS ABOUT PRO-BONO WITHIN THE PROFESSION

The provision of pro bono architectural services is a highly charged topic within the profession. This is mainly due to misconceptions about what pro-bono is and isn't, and its perceived impact on the profession. A good example of this was a recent article published by Architectural Record suggesting recession hit -unemployed architects could consider devoting some time to community service while looking for work. This seemingly obvious solution to the issue of unemployed architects deskilling, initiated a lengthy online blog by architects - one suggesting: "if enough unemployed architects volunteer to do for free what they used to get paid to do we can put the entire industry out of work"[116].

The following is a summary of the misconceptions that have been encountered during this research.

Misconceptions 1& 2
"Architects providing pro bono services are unfairly competing with fee paid work"
"Providing pro bono services is the same as any other work for free"

Providing pro-bono in a disciplined manner to underserved segments of society is not the same as other types of unpaid work. Ensuring that there is not any unfair competition between paid work and unpaid work by architects is an important issue for the profession. However the real misconception with regards to pro-bono is not that pro-bono can compete with paid work, but that unpaid work masquerading as pro-bono could. Put simply, if a client can afford to pay an architect's fees then the work should not be offered pro-bono. True pro-bono should only be provided where a client has no money, or an architect offers their services to a community who were never looking to engage an architect in the first place. Neither scenario competes with fee-paid work as in neither case were there any fees on offer to begin with.

Interestingly, anecdotal evidence[117] seems to suggest that when effectively managed pro-bono work can actually reduce the amount of unpaid work an architect engages in. This is somewhat explained when one considers an architects charge-out rate. If this amount includes a set percentage of overhead and part of this is absorbed by pro-bono, there is less overhead available for an architect to engage in other unpaid activities such as "free work" undertaken under the guise of marketing or even unpaid architectural work involved in entering competitions.

The potential for pro-bono to compete with fee-paid work therefore only occurs when the term "pro-bono" is misappropriated. Unfortunately in Australia, until guidelines are in place which provides a clear definition of what does and does not constitute pro-bono, confusion will continue to abound in this regard.

Misconception 3:
"Architects providing pro bono services are under selling the profession"

This misconception is underpinned by the belief that pro-bono devalues the work of architects by allowing the community to think they can receive architects services for free. In actual fact pro-bono has the opposite effect. By promoting the skills and abilities of architects to the wider community, pro-bono actually adds value to the profession by engendering goodwill and selling the benefit of its services.

So as to deliberately ensure architectural services are not devalued in the eyes of the community, Public Architecture encourages architects providing pro-bono through the 1% program to regularly invoice their services. If individuals or firms are uncomfortable with listing their costs in this manner, another approach is to invoice against an agreed amount of hours. This protocol has at least three benefits - it reminds a client of the value of the service they are receiving, it educates a client by listing exactly what it is the architect is doing, and thirdly it promotes awareness as to the true cost of an architects fee so there are no surprises should the architect be engaged on another project or should the project turn into fee-paid work.

Misconception 4:
"Providing pro bono services reduces the income of (already impoverished) architects"

It is not the intent of this report to argue that architects, personally, should go unpaid for providing pro-bono architectural services. While a number of organisations have been described which involve architects providing community service as individuals in a voluntary capacity, this model does not appear to be a satisfactory approach for a mature implementation of pro-bono throughout the entire profession. These organisations can only be staffed by a small percentage of the profession who have excess time and/or money to devote to charity and for this reason they are not the focus of this report.

In addition, given the current financial climate, it is worth refuting some of the comments[118] which surrounded the release of the American Institute of Architects pro-bono guidelines. While it is an indisputable fact that many architectural practices (world-wide) have been hit by the global economic crisis and are having to cut-back staff in order to remain commercially viable; it is also true that many firms who have retained some savings have been able to retain staff by having them work on pro-bono projects. Possibly in view of this, the Institute guidelines also allude[119] to the possibility of young graduates (who have even less of an opportunity for getting paid work in the current marketplace), being taken on for mentoring on pro-bono projects in order for them to receive the training and skills they will need once the economy recovers.

Misconception 5:
"There is no place for capital A "Architecture" within community service work and so architects should not get involved"

This is an interesting issue as it goes to the very heart of what Architecture is, and what the profession means to the professionals who practice it.

As it has been argued earlier in this report, as long as architects seek the privileges of licensed professionals they have an implied duty to provide pro-bono to those who can not afford their services. For this reason alone architects should consider providing community service.

Assuming one accepts this, there does appear to be an issue with the quality of design being provided on some pro-bono projects. For this reason whether or not what is built for the community constitutes "good" or "bad" architecture; or in fact is not "Architecture" at all but is simply a building, are all valid questions for professional debate.

In discussing this with numerous architects engaged in this type of work there appear to be two dominant opinions on this issue. These are:
- That there is no room in most rudimentary pro-bono budgets for "Architecture" and architects wanting to engage in this sort of work for creative reasons should not do so if they think there is.
- A good designer will find creative opportunities in any project and is able to imbue a space with joy on even the slimmest of budgets.

While there can be no doubt that these two positions are completely contradictory, there does appear to be a significant difference between the design quality of those projects undertaken by Community Design Centers and Volunteer agencies (typically less concerned with design outcomes) and those which have been undertaken pro-bono by commercial design practices (traditionally more design focussed). This seems to suggest that bringing pro-bono practice out into the open and encouraging its provision by all architects (instead of limiting it to those with more of a social agenda) will lift design standards and expectations more generally in this area.

8. RECOMMENDATIONS AND STRATEGIES FOR MOVING FORWARD

Recommendation 1: It is recommended that the NSW Architects Registration Board (as the certifying authority in N.S.W) consider including an aspirational statement in the *NSW Architects Code of Professional Conduct* encouraging the provision of pro-bono services and other community service activities by architects.

Recommendation 2: It is recommended that the Australian Institute of Architects (as the nation's foremost professional body) consider including a specific statement in the *RAIA Code of Professional Conduct* encouraging the provision of pro-bono services and other community service activities by its members.

Commentary on Recommendations 1 and 2.

> *"…It is inherent in the definition of a profession that a code of ethics governs the activities of each profession. Such codes require behaviour and practice beyond the personal moral obligations of an individual. They define and demand high standards of behaviour in respect to the services provided to the public and in dealing with professional colleagues. Further these codes are enforced by the profession and are acknowledged and accepted by the community".*
> *Australian Council of Professions, Definition of a profession [Part 2][120]*

Pro bono work has been an important part of many professions public service role since the inception of the profession itself, often invoked in their professional code of ethics. Codes of ethics, practice or conduct, are typically the main means by which professionals voice their values collectively. They are also the foremost statement through which the profession is given the opportunity to outline its aspirations to the community.

In a (2006) lecture[121], Victoria Beach analysed the ethical codes of the American Medical Association (AMA), the American Bar Association (ABA), the American Institute of Architects (AIA) and the National Council of Architectural Registration Board (NCARB). To each provision within the codes she applied a ranking – "Joe" for everyday ethics, "Schmoe" for legal-minimum ethics, and "Pro" for those ethics which were above and beyond the everyday/legal minimums, or in other words what she saw to be the true domain of professionals. In her assessment she found that while the AMA and ABA codes dealt predominately with issues of professional ethics, the codes of the American Institute of Architects and the NCARB (the national board for registering architects) concentrated mainly on "schmoe ethics" - or as she surmised "basically, it seems all you need to do to be an ethical architect, is stay out of jail"[122].

In 2007 the American Institute of Architects revised its codes of ethics to include aspirational statements with regards to the provision of community service by architects. The Australian Architectural profession should recognise their professional obligations in this regard and do the same.

Recommendation 3: It is recommended that the Australian Institute of Architects consider releasing a policy statement on their position with respect to pro-bono and other community service activities provided by Architects.

Recommendation 4: It is recommended that the Australian Institute of Architecture consider releasing a practice note for the purposes of:
- Defining pro-bono and other community service activities by Architects
- Encouraging the provision of this work
- Addressing the personal, professional, ethical and practice issues associated with this type of work.

Commentary on Recommendations 3 and 4.
While pro-bono and community service activities are appropriate and noble aspirations for the profession to adopt, there are misconceptions about pro-bono and significant challenges for architects providing these services. Within Australia these misconceptions are not being widely addressed and the challenges are being met by individual architects and organisations without advice, oversight or partnership from professional bodies. Though this sector of the profession is currently small, the goodwill it generates is making a significant contribution to the standing of the profession within the wider community. For this reason it needs wider professional support, understanding and commitment. It also needs regulation, if for no other reason that it currently occurs within public view and it has as much potential to promote as to harm the standing of the profession at large.

The American Institute of Architects released pro-bono guidelines earlier this year[123]. The intent of these guidelines was to encourage the provision of pro-bono as well as to provide guidelines for use by practitioners. While they do not go far enough in addressing some of the specific personal, professional, ethical and practice challenges faced by practitioners in this area, the guidelines are a start and do at least address some of the broader issues.

> **Recommendation 5:** It is recommended that the Australian Institute of Architecture formulate a workgroup, council or committee (as appropriate), to take a professional lead with regards to advising on community service issues within the profession. The group should have representation from relevant not-for-profits, universities and professionals working in the community service area and meet for the purposes of informally discussion, policy development in this area, and to consider options for raising awareness throughout the profession.

Commentary on Recommendation 5.
Although the American Institute of Architecture's pro-bono guidelines may lack specificity, professional debate on the topic of Architects providing community service is very much alive within the United States. Between the Association of Community Design[124], Public Architecture's membership services[125] and the Structures for Inclusion annual conference[126] run by Design Corps (the de-facto forum for students); knowledge in the area of community service in architecture is constantly growing. Though the groups may be disparate, each has a mission which is partly educational and is strengthened by an informal network of academics, practitioners and students who move fluidly throughout this sector.

In Australia this sector is currently so small that there is an excellent opportunity to create a committee with representation across the not-for-profit, academic and professional sectors. The collegiate network formed by this committee would enable informal sharing of information, ease of policy development, and could promote education and further research into relevant areas. Active incentives for greater professional engagement could then also begin to be considered (including whether pro-bono service could in fact begin to count for continuing professional education points as is offered by the Royal Institute of British Architects[127]).

9.   CONCLUSION

Community service is a noble and necessary aspiration for the architectural profession and architects who wish to incorporate initiatives into their practice should be encouraged and supported by the profession for doing so. In the United States there are a number of models which offer architects different strategies for achieving this. Though each model operates slightly differently, and each has its strengths and weaknesses; as a group they offer a number of options for professionals seeking to provide community service in some way.

Many of the misconceptions and challenges faced by those providing pro-bono could be resolved if greater leadership and overview were to be taken by professional bodies in over viewing the sector. Should the above strategies move forward and the Australian Architectural profession decide to actively engage with and regulate this sector, the benefits to both the profession and the community are significant.

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[71] William Meeking, founder of The Architect's Newspaper and co-curator of the exhibition along with Aaron Levy, Executive director of Slought Foundation, and Andrew Sturm, Director of Architecture for the PARC Foundation. See <http://labiennale.us/overview.php>, viewed 01/04/09,

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[91] Figure 34: Image courtesy of Design Corps.

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APPENDICES

A. Acknowledgements
B. Travel Itinerary
C. Questionnaire given to architects
D. Public Architecture, *The 1% Architect User Guide*
E. Public Architecture, *The 1% Second Annual Firm Survey*
F. Perkins + Will, *Social responsibility Initiative, Annual Report No 1*
G. American Institute of Architects, *Institute Guidelines to Assist AIA Members, Firms and Component in Undertaking Pro Bono Service Activities*

APPENDIX A. **Acknowledgements**

APPENDIX B.   **Travel Itinerary**

TRAVEL ITINERARY

DESTINATION	PROGRAM
March 7 – 11 Los Angeles	Met with: • Michael Lehrer, Lehrer Architects LA • Ward Thompson and Leigh Christy, Perkins and Will, Los Angeles Office
March 11 – 19 New York	Met with: • Rick Bell, American Institute of Architects, New York Chapter • Michael Bogdanffy-Kreigh and Rebecca Reich, Pratt Center for Community Development • Ron Shiffman, former Director of the Pratt Center • William Meeking, Editor in chief for the Architects Newspaper and curator of the US Pavillion for the Vienna Architect Bienale • Frederic Schwartz, Frederic Schwartz Architects Attended "Into the Open: Positioning Practice" US Pavillion for La Biennale di Venezia, 11th International Architecture Exhibition (2008) at Sheila C. Johnson Design Center, Parsons The New School for Design, New York (March 4-May 1 2009).
March 19 – 23 Dallas	Attended conference: Structures for Inclusion 9 (SFI9). Presentations made by numerous professionals, community and university based design studios including: • Peter Fattinger, Vienna University of Technology • Simon Mance, Studio 804 • Benje Feehan, University of Austin Texas and buildingcommunity Workshop • Brad Deal, Alley Flat Initiative • Dan Stanislaw, Design Corps Summer Studio Presentations also by: • Peter Gluck, Peter L Gluck and Partners • Morgan Hare, Hester and Leroy St Studios • John Carey, Public Architecture Also met with: • Bryan Bell, Design Corps • Architects from the Gulf Coast Community Design Studio
March 23 – 28 San Francisco	Met with: • Margie O'Driscoll, American Institute of Architects, San Francisco Chapter • John Peterson, Public Architecture and Peterson Architects • Alison Williams and Ben Fischer, Perkins and Will, San Francisco Office • Rosemary McNulty, Asian Neighbourhood Design • Stacey Jed, Architects for Humanity

APPENDIX C.   **Questionnaire given to Architects**

HOW CAN ARCHITECTS INCORPORATE COMMUNITY SERVICE INTO THEIR PRACTICE?

I am an architect based in Sydney, Australia and have recently been awarded a Byera Hadley Travel Scholarship from the NSW Architects Registration Board to investigate "How can architects incorporate community service into their practice".

The aim of this study is to investigate, collate and evaluate existing strategies available for architects wanting to incorporate community service into their architectural practice. The study will examine models for community service in the United States and consider, as a point of comparison, the existing approaches to community service in architecture in Australia.

During March I will be travelling to the U.S. to meet with architects involved in this type of work to learn more about their work, the type of practices they are associated with, and to investigate the associated practice issues.

The three main models I have identified are:
• Community Design Centers
• Pro-bono work within Commercial Practices
• University based Community-based studios.

I will be looking at examples of each model, exploring:
• History/Background of the practice
• Type of model (one of the three models identified above, hybrid or different model altogether)
• What is the practice's funding model? (e.g. commercial or not-for profit or part-fee paying for different stages/projects)
• Who are the practices clientele?
• What is the criterion for taking on work for different clients?
• Do the clients approach the practice for assistance or does the practice approach clients?
• What are the issues involved with working with "unskilled clients"?
• What sorts of projects are undertaken by the practice?
• Is the pro-bono work limited to certain stages of a project or the whole project?
• What is the typical project value of the work?
• What other professionals are involved in this type of work?
• What is their role?
• How does this role interface with Architects/Architecture?
• How is a community work "the same" or "different" to commercial architectural practice?
• What particular architectural or design skills are different or more important to this type of work?
• How are insurances, scope management, "fee" management issues handled with non-fee paying clients?
• Is there any unfair competition between commercial fee-paid work and community service work?
• What is the role of post-occupancy evaluation/lessons learnt and how do these feed back into community design and processes?
• What are the successes and challenges of the practice/chosen model
• How could more architects provide community service sustainably?
• How important is marketing and promotion to business sustainability?
• What are the benefits to architects providing this sort of work?
• What are the challenges to architects providing this sort of work?

APPENDIX D. **Public Architecture, *The 1% Architect User Guide***

This document is included in this report courtesy of Public Architecture.

ARCHI-
TECT,

may we have a moment of your time?

1% of your time, to be exact.

You could have been
anything.
You chose to be an
architect.

Why?

Doctors save lives.

Architects _____.

Quality of life
is related to
quality of space.
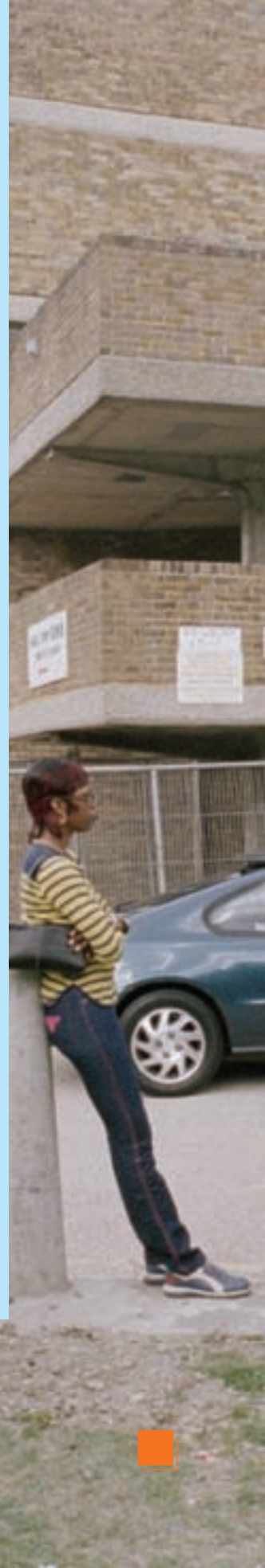
Quality of space is available to those who have:

a) money
b) need

I believe that
the benefits of design
are not just for the wealthy.

I act on this belief in my practice
by _____.

1% of an 8-hour day
is 4.8 minutes.

If every architecture professional in the U.S.
were to give 1% of their time, it would add up to
5,000,000 hours –

the equivalent of a 2,500-person firm
working full-time for a year.

The 1%, a program of Public Architecture, asks architecture and design firms nationwide to dedicate 1% of their time to pro bono service.

The 1% connects nonprofits in need of design assistance with firms willing to give of their time.

With 1% we could _____ .

Pro bono means "for good."
For the public good.

Building stronger communities –
it's the reason many of us were drawn to design.

Nonprofits share in this commitment.
Yet few share the benefit of good design.

As architects, we are uniquely positioned to help.
To put our beliefs to work.

Please join us.
Log on to www.theonepercent.org.
Pledge your 1%.

A better world.
1% at a time.

THE
1%

What is pro bono?
The 1% program defines pro bono service to be professional services rendered: a) without expectation of a fee, or b) with a significant reduction in fees for organizations that support stronger communities. Pro bono service can take many forms; it is any contribution of designers' knowledge, skills, judgment, and creativity that serves the public good.

The 1% focuses primarily on 501(c)(3) nonprofit organizations as appropriate pro bono clients. These organizations have been relieved of their tax burden in recognition of the societal benefit they provide. According to the IRS, 501(c)(3) nonprofits include organizations with missions that are charitable, environmental, health-related, religious, educational, and scientific, among others.

How design makes nonprofits stronger. Three examples.

"When I was in school, we were taught that this was our job: to build buildings for society."

Opposite
Along Roxbury Street, there are recessed front porches combined with alternating sloping rooflines, as well as changing color and material palettes.

Above
The collage of changing shapes, colors, and material textures creates a sense of identity for each house as the project weaves into the neighborhood of single-family homes.

>> Our firm has always done volunteer work in Seattle, so when a young staff member brought us the project for Habitat's Roxbury Estates, it was an easy decision. Plus, this project was not just a house, but a small community. We wanted to see if we could push the design, make it a little more modern, a little more sustainable.

Because most of our work is high-end residential, involving more sophisticated materials and techniques, we welcomed the opportunity to reconnect with the fundamentals of construction. Working on Roxbury Estates, we learned a lot – for example, about making a satisfying composition from catalog windows.

Pro bono work reminds us that great design involves mastering constraints. We're much more agile designers for it, and that, ultimately, is the greatest benefit.

Rick Sundberg
Olson Sundberg Kundig Allen Architects
Seattle, Washington

"You shouldn't have to feel like you're going to jail just to get a PAP smear. Getting access to decent healthcare is not a crime."

Fougeron Architecture
+ Planned Parenthood

>> After hearing about shootings at family planning clinics across the nation, I wanted to respond. So, I asked Planned Parenthood Golden Gate if they could use an architect. They asked if I knew anything about security. I said, "I can learn."

And I did, but I felt strongly that access to low-cost healthcare shouldn't feel demeaning. Design must take care of necessities, but it can also reflect the tempo of the staff's day and how they think of their role in society.

As we've done more projects for Planned Parenthood – over twenty – we've shown them other ways architects can help: with site selection, fundraising, and securing donations of materials and furnishings. A lot of people are willing to help, if you ask.

For me, one exciting outcome is that Planned Parenthood has become an avid supporter of good design and of the idea that design makes a significant organizational difference. They let us push the envelope, and now they expect their projects to win awards.

Anne Fougeron
Fougeron Architecture
San Francisco, California

"It's the satisfaction of working with a client whose political mission you believe in and want to contribute to."

Tod Williams Billie Tsien Architects + The L!brary Initiative

>> For younger architects, pro bono projects like the libraries sponsored by the Robin Hood Foundation can be an entrée into public or institutional work. Even for experienced architects, like us, pro bono projects can be real stepping-stones.

The Robin Hood Foundation was interested in innovation, which might have been scary for another client. They allowed us to experiment with ideas and details, like the oversized, sculptural lampshades that we had wanted to do ever since we designed a traveling show for the Noguchi Foundation.

Personally, it's satisfying to see kids and parents enjoying something you had a hand in – making them think of reading as a joyful thing and the library as a refuge. It's something we're always thinking about: how to leave something behind that makes the world a better place. It's an opportunity to change people's lives, which is the reason why many of us got into architecture.

Billie Tsien
Tod Williams Billie Tsien Architects
New York, New York

Make the world a better place.
Improve your business at the same time.

Pro bono service is vital to the health of our communities, yet it is often seen as a one-way street.

Approached strategically, it can benefit your firm in the following five ways.

THE
1%

>01. Creative Opportunities

>02. Recruitment & Retention

>03. Local Involvement

>04. Community Relations

>05. Personal Satisfaction

>01. Creative Opportunities

>> **Pro bono projects provide opportunities to exercise your firm's best creative abilities.** They also provide opportunities to tackle challenges introduced by an atypical project type. Many firms report that their most creative work emerges from the positive friction introduced by new project types and unfamiliar programs, often involving pro bono projects. These pro bono projects can become portfolio pieces that help firms gain entry to new design markets.

Raise Expectations
Set high design expectations for your client, your project, and your design team. Begin with the idea that each pro bono project will be an important addition to your firm's portfolio. Be deliberate in selecting a client who appreciates and shares your goals for excellence.

Set Creative Goals
Outline the creative opportunities that your firm would like to target. Be specific. Identify the parameters of projects that will allow you to flex the creative muscles you are interested in strengthening.

Be Selective
Articulate to your staff how decisions about taking on pro bono projects will be made. To vet project opportunities, consider forming a committee that is representative of your firm's structure and values.

The New Orleans Public Library Alvar Street Branch was renovated and redesigned pro bono by the Minneapolis-based firm of Meyer Scherer & Rockcastle. It was the first public library damaged by Hurricane Katrina to reopen after the storm.

Photo courtesy of MS&R

>02. Recruitment & Retention

>> **Pro bono projects give firms a chance to engage and inspire every employee, design and non-design staff alike.** Pro bono projects may also lend themselves to mentoring relationships between junior and senior staff as well as afford more direct client interaction for junior staff. People want to work for firms that demonstrate a commitment to socially-relevant work.

Look for the New
Select pro bono efforts that can provide a break from a long-running project or your usual project types. Aside from being of interest to you and your staff, pro bono projects can hone new skills.

Encourage Participation
Develop methods for staff to determine selection criteria and actually participate in choosing your firm's pro bono projects. Projects that advance your employees' ideological beliefs will prove to be excellent motivators and deliver real satisfaction.

Celebrate the Process
Bring your staff together at key points in each project to celebrate successes and milestones. Use these gatherings as opportunities to remind everyone of your firm's commitment to social values and desire to make tangible contributions to the public good.

The 39571 Project in Delisle, Miss., is an 11,500 sq ft community center that was designed pro bono by New York-based SHoP Architects in the months following Hurricane Katrina.

Photos courtesy of SHoP Architects

>03. Local Involvement

>> **Local pro bono projects can strengthen ties and build relationships in your community.** Additionally, many pro bono projects provide opportunities for collaboration with artists, government agencies, suppliers, and even other firms. Your employees may also appreciate seeing and experiencing tangible results from their work, which can be difficult for midsize and large firms commissioned to do work far from where they practice.

Identify Local Needs
Look around your neighborhood or city. Consider projects that are of particular importance to your immediate community. Often the best and most relevant opportunities are found in one's backyard.

Be a Voice
Seek out opportunities to interact with your local community or government. Encourage members of your firm to participate on local boards or commissions. Within these contexts, seize opportunities to talk about how thoughtful design can positively impact local issues.

Create Participation
Identify, contact, and enlist business leaders, community activists, government officials, and others that have a vested interest in the project as well as the surrounding neighborhood. Consider hosting forums to discuss issues that the project raises as well as potential strategies for moving forward.

The Skyscraper Museum in New York includes an exhibition gallery, bookstore, and mezzanine for staff offices. It was designed pro bono by the New York office of Skidmore, Owings & Merrill.

>04. Community Relations

>> **Advocating for a cause is an effective way to demonstrate your firm's values and sends a signal of a healthy and mature business.** When people see your firm mobilizing its talents for the public good, they will seek out your services and share your story with others. Cause-based projects also generate outside interest from media, future clients, and the community.

Document the Process
Before you begin, consider what visual and informational elements you may need down the road to help tell the story of the project. Never underestimate the power of before-and-after comparisons.

Be an Advocate
Become an advocate for your client's mission or cause. Meet with their development staff and offer to help get their message out to your professional community. Consider hosting informational or fundraising events in your office and invite your professional network and community leaders.

Communicate the Story
At a minimum, send press releases to relevant media and add updates about the project's progress to your website. Develop a streamlined project page that utilizes compelling visuals and headlines to describe the project and its impact. Familiarize yourself with key talking points that are easy for you to deliver.

Project FROG, now an independent company, grew out of the pro bono design work of MKThink, an architecture firm based in San Francisco. Project FROG provides an alternative to the temporary trailers used as classrooms by schools across the country.

Image courtesy of MKThink

>05. Personal Satisfaction

>> **Pro bono projects create opportunities for designers to make a difference in people's lives as well as experience the impact that difference makes.** Pro bono projects can end up being some of the most rewarding work that you are involved in, connecting you with the most noble values of our profession. Just as pro bono work is an investment in the community, being a part of positive change offers a deep sense of personal satisfaction for you and your staff.

Seek Personal Interests
Choose organizations and projects that have personal meaning for you and resonate with the larger values of your firm and its leaders.

Reflect on Growth
Think about your own personal development as well as that of your firm. In many cases, realizations stemming from pro bono projects will inform and shape future work.

Become Invested
Allow yourself to delve deeper into the causes you have chosen to work for. Consider how your background as a design thinker – structurally, procedurally, organizationally – can add value to those causes and your intellectual journey.

Heavy Trash, an anonymous group of designers and planners, installed a 2,000-pound staircase to restore public access to a park that the City of Los Angeles had fenced off.

Photo courtesy of Heavy Trash

Determining goals, expectations, and infrastructure.

The culture of nonprofits, combined with many firms' catch-as-catch-can attitude toward pro bono work, can lead to challenging management environments. The following two sections present a basic model for how to make pro bono service a successful and sustainable part of your practice.

I. To do internally

Get Buy-in Include all principals and decision-makers in your consideration of what causes, organizations, and projects to commit to. This is important so that the firm presents a united front and brings its full expertise to the project.

Assess Resources Review current and upcoming projects to determine your firm's available talent and bandwidth. Take an honest, but generous look at your current workload and finances to determine the number of hours that you can realistically commit to each project.

Determine Best Fit After you have determined the resources you can commit, select projects that fit within your firm's parameters. Whether doing initial needs assessments or providing full architectural services, selecting projects that fit your resources will minimize staffing issues down the road.

THE
1%

II. To do with your nonprofit client

Assess Client Commitment
Assess the client's ability to realize the project and address any of your concerns up front. Do their resources match their goals and timeline? Will the primary decision-makers be around for the duration of the project? If you determine that the client's goals are unrealistic, consider either forgoing the project or assisting the them in setting more realistic goals.

Your investment is valuable. Establish a clear budget and schedule, and track resources spent on the project. Develop a contingency plan for issues such as who will cover costs in the event that the project exceeds the agreed upon budget.

Identify Key Decision-makers
Establish a relationship with the decision-makers on the client side. Arrange a meeting with those individuals to develop clear goals for the project. Are there others who need to be included in initial discussions to ensure the project goes forward smoothly?

Understand Liability
The single-most important thing that your firm can do to limit its liability is to choose your clients and projects carefully. The second is to sign a written contract before work begins. Although a pro bono project may not involve any exchange of money, all parties need to make clear, in writing, their mutual expectations and understandings. Not all states require design professionals to sign contracts for pro bono work; however, doing so will help to define responsibilities during the project. A contract is ultimately advantageous for all parties.

It is important to understand that while there are no special exemptions from liability for pro bono projects, there are reasonable requests that you can make to limit your firm's exposure. The following issues are among those to discuss with your firm's attorney and your client when drafting a contract.

- Scope of Services
- Waiver of Claims
- Indemnification
- Reimbursables
- Cost Overruns
- Copyright
- Termination

Budget & Invoice as Usual
Produce invoices as you would for any project and submit them to your client. If you are doing the project gratis, you should still create an invoice that tracks the hours spent against the time budgeted, but reflects a zero balance. If you are doing the work for a reduced rate, show both the market value and your reduced rate on the invoice.

For further information on these topics, go to www.theonepercent.org.

Sustainability.
Better than good enough.

Sustainability is usually discussed solely in environmental terms. Green design advocates and guidelines, such as LEED, have been powerful forces in advancing the sustainable design agenda. However, without a just, equitable, and enriching cultural life, a purely environmental solution is not sustainable.

Truly sustainable efforts depend on a broad strategy that balances environmental and social sustainability. Environmental efforts independent of, or at odds with, basic human needs such as health, justice, and pleasure, will be short-lived at best.

Public Architecture and The 1% program encourage both environmental and social sustainability as basic tenets of pro bono projects and service.

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Program support provided by the National Endowment for the Arts. www.nea.gov

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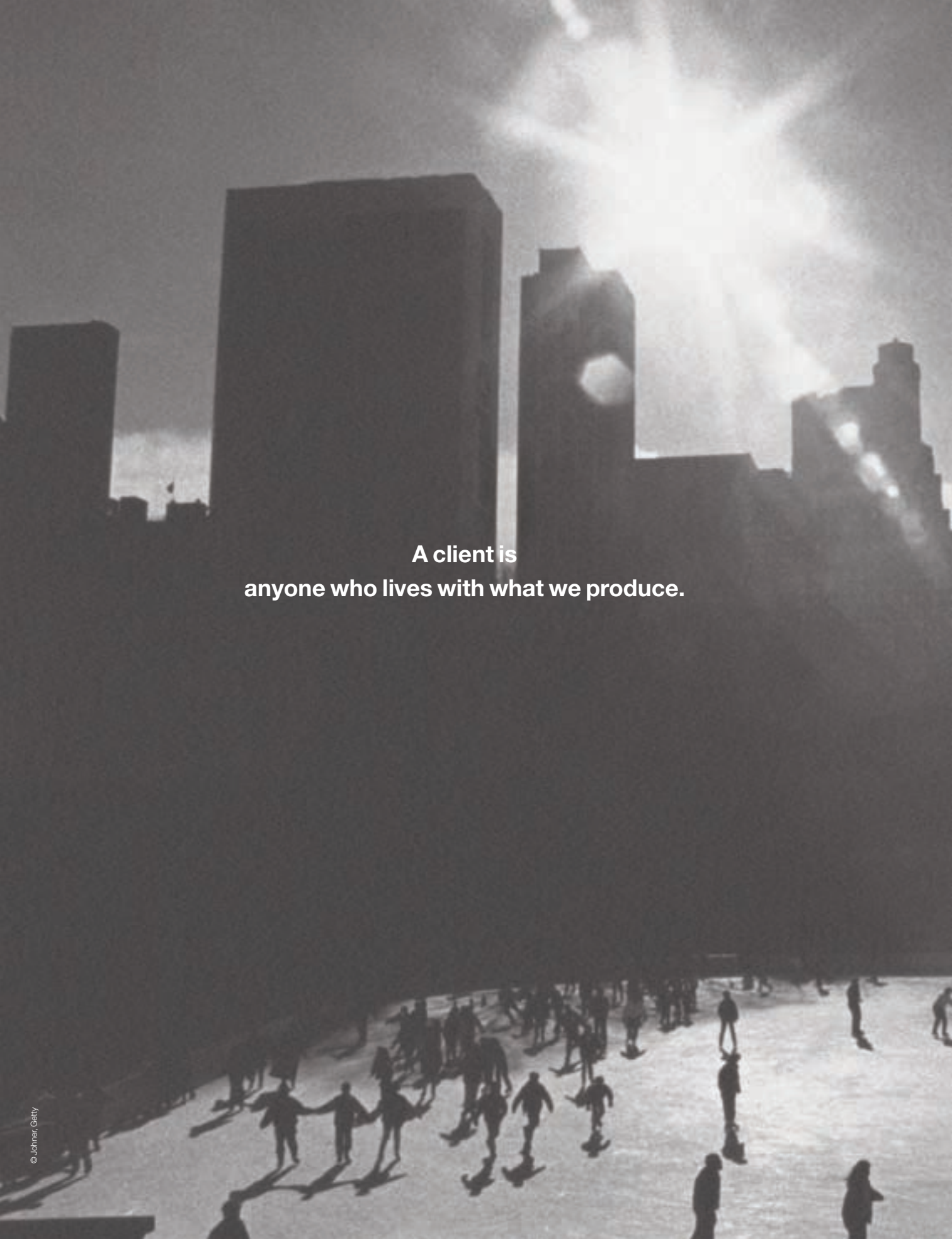
I became an architect because
I believe quality of space is related to quality of life.

**Doctors save lives.
Architects enrich them.**

A client is
anyone who lives with what we produce.

Good design is fundamentally democratic.

1% of an 8-hour day is
4.8 minutes.

**Please turn the page
and give us 1%.**

ARCHI-TECT,

Meet your nonprofit client.

Put your beliefs to work for the public good.

1. **Go to www.theonepercent.org.**
2. **Register your firm.**
3. **Match up with a nonprofit.**

THE **1%** **A better world. 1% at a time.**

APPENDIX E. **Public Architecture,** *The 1% Second Annual Firm Survey*

This document is included in this report courtesy of Public Architecture.

Second Annual Survey of Pro Bono Service by U.S. Architecture Firms Completed

San Francisco, CA, August 27, 2008 – Architects throughout the country are increasingly putting their skills to work for the public good, according to a recent survey of 350 firms by nonprofit Public Architecture.

For the second year in a row, the survey queried architecture and design firms that have pledged a minimum of 1% of their billable hours to pro bono service via Public Architecture's flagship program, "The 1%." Public Architecture's goal is to direct at least 1% of every firm's time to pro bono service.

"With the support of firm recruitment partners such as the American Institute of Architects, we've assembled a critical mass of firms," says John Cary, Executive Director of Public Architecture. "The range of work being undertaken by these firms is a testament to the need for and power of design."

The firms surveyed this year ranged from sole practitioners to some of the largest firms in the country, such as HKS and Perkins+Will. To date, Public Architecture has recruited nearly 400 firms, of which 350 had signed on by the time the survey was issued. The most recent major addition to The 1% firm roster is HOK, a 2,600-person firm based in St. Louis with nearly two dozen offices worldwide, including 15 in the U.S.

"If every architecture professional in the country were to pledge just 1% of their time to pro bono service, it would be the equivalent of a massive firm like HOK working fulltime for the public good," says architect John Peterson, founder of Public Architecture. "One need only look at the sheer productive capacity of large firms like HOK and Perkins+Will to understand what a commitment of this scale from the profession as a whole could mean for our communities and country."

In an effort to measure trends, the 2008 firm survey was nearly identical to the one that Public Architecture administered a year ago.

Key 2008 Findings:
- virtually every firm reported exceeding the goal of 1%;
- more than two-thirds of firm respondents devoted 2% or more of their time to pro bono service over the past year;
- 68% named "social relevance" as the most important variable in choosing pro bono projects;
- 73% cited "community benefit" as having the highest impact on pro bono work; and
- "financial constraints" and "available staff time" remain the greatest obstacles to engaging in more pro bono work.

Perhaps the most compelling aspect of the survey was the long list of projects that respondent firms noted taking part in or completing over the previous year. The greatest percentage of firms undertook projects related to education and schools in under-served or under-resourced communities—building additions, classroom and library renovations, and athletic facility design.

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Barbara Franzoia
Tel 415-291-0243
barbara@publicarchitecture.org

The firm of William McDonough + Partners described its environmental strategy work for Brad Pitt's Make It Right Foundation, centered in the Lower Ninth Ward of New Orleans. Other firms worked with established nonprofits, such as Habitat for Humanity to advance actual projects as well as broader changes to individual Habitat chapters' green and sustainable design efforts. Sustainable design was also a common thread in many firms' community work with local AIA components via the national organization's Sustainable Design Assistance Teams.

"In all, these projects represent the many applications of design, the power of pro bono service, as well as the range of needs to be addressed in communities across the country," adds Peterson. "Much work remains, but one can only be encouraged and inspired by the joint efforts undertaken by firm participants of The 1% program."

[end]

About Public Architecture | www.publicarchitecture.org

Established in 2002 by architect John Peterson, Public Architecture is a national nonprofit organization based in San Francisco. Public Architecture acts as a catalyst for public discourse through education, advocacy, and the design of public spaces and amenities. "The 1%" (www.theonepercent.org) is a national program launched by Public Architecture in 2005 that challenges architecture firms to pledge 1% of their billable hours to pro bono work. If every architecture professional in the U.S. dedicated just 20 hours annually, it would add up to 5,000,000 hours each year—the equivalent of 2,500-person firm working fulltime for the public good. During 2008, The 1% program has been supported by a range of sponsors and partnerships, including The American Institute of Architects (AIA), the National Endowment for the Arts (NEA), and leading firms such as HKS, McCall Design Group, and Perkins+Will.

###

The 1% Second Annual Firm Survey

Survey conducted by Public Architecture

Firms surveyed: 345
Response rate: 29%
Survey open date: 7/7/2008
Survey close date: 8/6/2008

*The following graphics are representative
of key data collected from the survey.*

What inspired you to join The 1% program?

To give back to community
For creative opportunities
To recruit and retain staff
As part of marketing efforts
Personal satisfaction
To bring architecture and design to communities without acces
To Help local nonprofits function more effectively
Other

In relation to regular fee-based work, the amount of pro bono done by our firm in the last 12 months is:

Other
1%
Greater than 2%
2%

Which of the following types of pro bono work has your firm done in the last 12 months?

Facilities Needs Assessment
Capital Campaign Materials
Building & Space Identification
Interior Design & Brand Integration
Accessibility & Code Compliance
Healthy & Sustainable Environments
Facilities Renovation
Other
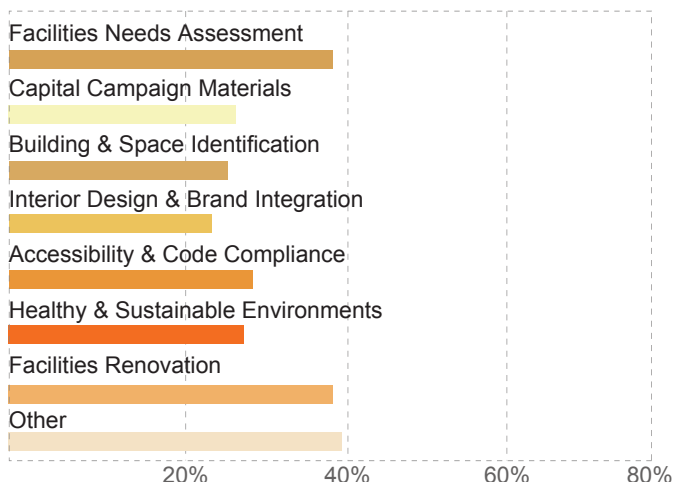
What types of projects would your firm most like to do more of?
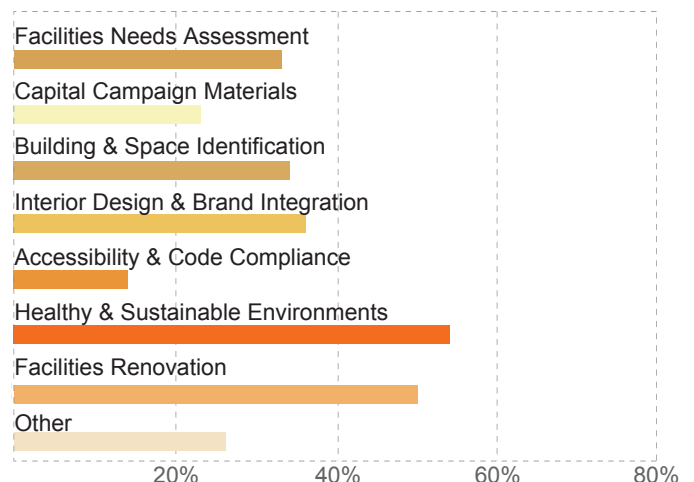
Facilities Needs Assessment
Capital Campaign Materials
Building & Space Identification
Interior Design & Brand Integration
Accessibility & Code Compliance
Healthy & Sustainable Environments
Facilities Renovation
Other

www.theonepercent.org

THE 1%

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AS A CATALYST FOR PUBLIC DISCOURSE THROUGH EDUCATION,
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What are the most important variables in selecting pro bono projects?

- Design opportunity
- Personal connection
- PR value
- Project type
- Social relevance
- Viability of execution
- Other
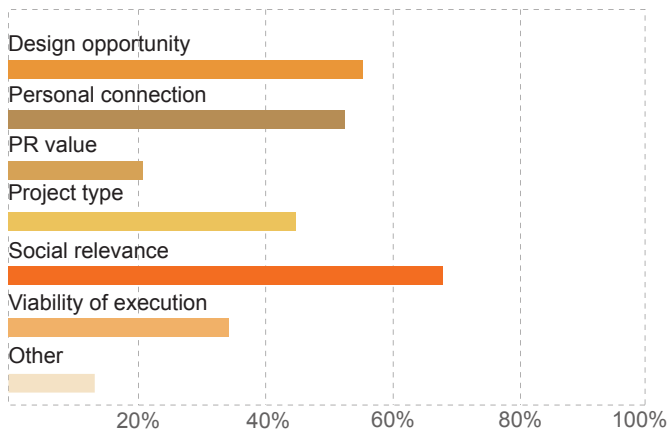
What are the top three issues limiting the quality or quantity of your firm's pro bono work?

- Available staff time
- Buy-in by firm decision-makers
- Client options
- Financial constraints
- Liability concerns
- Project options
- Selection process
- Staff interest
- Understanding pro bono client needs and culture
- Other
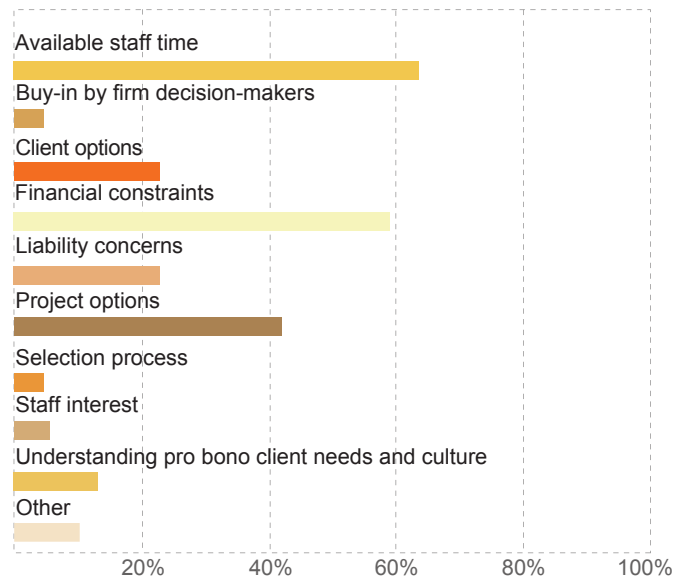
Rank the following according to their impact on increasing the quality or quantity of your firm's pro bono pursuits.

	(Greatest impact) 1	2	3	(Least impact) 4
Better project opportunities	45%	38%	4%	11%
Ability to track pro bono service with in firm	7%	18%	20%	39%
Measurable impact of pro bono service on our firm	10%	31%	30%	21%
Public recognition & marketing opportunities	22%	43%	21%	11%
Knowledge of pro bono work by other firms	6%	14%	27%	41%
Community benefit	73%	17%	6%	1%

For more information, contact:

John Cary
Executive Director
Public Architecture
415-861-8200
jcary@publicarchitecture.org

www.theonepercent.org

THE 1%

APPENDIX F.   **Perkins + Will,** *Social Responsibility Initiative, Annual Report No 1*

This document is included in this report courtesy of Perkins +Will.

PERKINS
+WILL

SOCIAL RESPONSIBILITY INITIATIVE /

ANNUAL REPORT Nº 1

MAY 2009

Ideas + buildings
that honor the broader
goals of society

PERKINS+WILL IS COMMITTED TO ENGAGE ITS PROFESSIONAL RESOURCES AND LEADERSHIP TO BENEFIT THE SOCIAL NEEDS IN THE BUILT ENVIRONMENT WHERE DESIGN CAN MAKE A DIFFERENCE. WHILE ENCOURAGING VOLUNTEERISM BY OUR EMPLOYEES IN OUR LOCAL COMMUNITIES, PERKINS+WILL WILL DONATE 1% OF ITS TIME AND UNIQUE INTELLECT TO INITIATE AND EXECUTE PROJECTS AND BUILDINGS THAT SERVE THE BROAD SOCIETY WHO OTHERWISE WOULD NOT HAVE ACCESS TO OUR PROFESSIONAL SERVICES.

- Mission Statement

FIRMWIDE /

ADVISORY BOARD / SOCIAL RESPONSIBILITY

MEMBERS /

BEN FISHER

EVA MADDOX

TOM REISENBICHLER

ALLISON WILLIAMS, CHAIR

NATIONAL DIRECTORS /

JOHN FULLER

MARK JOLICOEUR

WARD THOMPSON

↗

Ideas + buildings
that honor the broader
goals of society

INTRODUCTION / FIRMWIDE

In April 2007, the leadership group of Perkins+Will, consisting of its Principals and Associates Principals plus members of the current Leadership Institute class, convened in New Orleans for 4 days. The primary purpose in selecting New Orleans for this biannual event was to witness and understand the devastation that occurred in New Orleans as a result of Hurricane Katrina in 2005 and bring our professional resources to serve in some small yet significant ways toward recovery. As a firm already committed to environmentally sustainable design practices, this retreat confirmed our equal commitment to engage and initiate as socially responsible professionals across social and economic strata, to address critical issues within our own local communities. The experience served as the foundation to formalize a corporate plan for social responsibility within Perkins+Will.

In May 2007 the Board of Directors appointed a task force to assess current activities informally underway in the firm and outline corporate protocols and guidelines to be used throughout the firm. That document establishes the framework for a national dialogue and empowers each local office to organize and put into action social responsibility as an integral ethic of our core philosophy, our professional practice and our individual accountability. As a guideline document it advocates that we focus the majority of our efforts on local conditions and encourages integration within our own communities. As a firm with global presence, we also consider international pursuits with careful exception.

MISSION STATEMENT FOR SOCIAL RESPONSIBILITY

Perkins+Will is committed to engage its professional resources and leadership to benefit the social needs in the built environment where design can make a difference. While encouraging volunteerism by our employees in our local communities, Perkins+Will will donate 1% of its billable time and unique intellect to initiate and execute projects and buildings that serve the broad society who otherwise would not have access to our professional services.

IMPLEMENTATION

Subsequent to the establishment of the Social Responsibility Initiative an implementation structure was organized by geographic region as a means to promote consistency of approach, communication and responsibility. Each of the three regions Eastern, Central and Western is lead by a National Director and each office has an Office Leader who is responsible for establishing Local teams for the Initiative and administering the office's budget.

This report documents the extraordinary efforts that have been achieved within the first full year of the Social Responsibility Initiative as delineated in the variety of project types, project scale and diversity of groups and organizations that have benefited.

The aggregate effort provided by Perkins+Will for 2008:

- Professional Services: 6,241 hours
- Boards and Community out-reach: 1,208 hours
- Total Pro Bono Services: 7,449 hours

The total 2008 hours account for approximately 25% of our 1% commitment and represents the efforts of the initial launch of the program. Our goal for 2009 (the second full year) is to increase the total hours to be in the range of 65% to 75% and reach our primary goal of 1% no later than 2010.

As the program ramped up, protocols and procedures were instituted that will allow greater efficiencies in program administration through better cost accounting and proper allocation of hours to each project. Additionally we have now identified a greater number of suitable and deserving non-profit clients whose projects are just beginning. We anticipate increased staff availability in 2009 to even more effectively serve these clients.

During our inaugural year existing relationships with non-profit organizations were strengthened and many new relationships with other organizations were established to move forward into our second year of the Social Responsibility Initiative. Projections for calendar year 2009 are even higher for the provision of professional services.

THE 1% / FIRMWIDE

The 1%, a program of Public Architecture, connects nonprofits with architecture and design firms willing to give of their time pro bono. Launched by Public Architecture in 2005 with the support of a grant from the National Endowment for the Arts, The 1% is a first-of-its-kind effort to encourage pro bono service within the architecture and design professions.

If every architecture professional in the U.S. committed 1% of their time to pro bono service, it would add up to 5,000,000 hours annually. One-percent of an 8-hour work day is 4.8 minutes. Over the course of a traditional 2,080-hour work year, it amounts to just 20 hours per person.

ARCHITECTURAL RECORD ARTICLE / FIRMWIDE

Opportunity is the key to hiring and retaining talented staff; Practice Matters , *March 2008*
... Perkins+Will has long held annual retreats to promote firm cohesiveness, but this year [2007] there was a twist. The four-day event was in New Orleans, where staff donated their time and energy to recovery, planning, design charrettes, tree planting, and housing construction. Staff participan Leigh Christy concluded: "Everyone in attendance declared this a personally rewarding and uncomfortably eye-opening event. I highly recommend it to anyone who cares about society and the built environment." The firm's social responsibility is also reflected in their participation in "1%," a program of Public Architecture, which connects nonprofit organizations in need of design assistance with architecture and design firms willing to work pro bono...*(Exerted from the original article)*

THE TAPROOT FOUNDATION / FIRMWIDE

Nonprofits have the greatest potential for addressing our society's most challenging social and environmental problems, but often lack the operational resources to be effective. The Taproot Foundation exists to close this gap and ensure all nonprofits have the infrastructure they need to thrive.

We do pro bono.
Every year, hundreds of nonprofit organizations rely on the Taproot Foundation's award winning Service Grant program to provide millions of dollars worth of pro bono marketing, HR, IT and strategy management consulting services that better equip them to tackle our society's toughest challenges.

We inspire others to do pro bono.
We partner with corporations, universities and trade associations to infuse the pro bono ethic into every business profession – increasing the resources available to the nonprofit sector. By 2020, we strive to have all business professionals consider pro bono work an integrated and esteemed part of their careers.

Why "Taproot"?
A "taproot" is the core root of a plant (picture a turnip). It gathers nutrients from lateral roots and delivers them to a plant to enable it to flourish.

DISASTER RELIEF / FIRMWIDE

The catastrophic disasters in China (earthquake), Myanmar (cyclone) and Iowa (tornadoes) prompted an appeal for donations from all staff to which the firm would match on a 1:1 basis. Donations would be made to the American Red Cross. The Social Responsibility Initiative team was then tasked with local coordination and was lead by Mark Jolicouer in Chicago. Final donations totalled $16,000 and with Perkins+Will's matching contribution, the total exceeded $32,000.

PUBLIC ARCHITECTURE / FIRMWIDE

Established in 2002, Public Architecture puts the resources of architecture in the service of the public interest. They identify and solve practical problems of human interaction in the build environment and act as a catalyst for public discourse through educations, advocacy and the design of public space and amenities.

We're a Model
Public Architecture is a new model for architectural practice. Supported by the generosity of foundation, corporate and individuals grants and donations, Public Architecture works outside the economic constraints of conventional architectural practice providing a venue where architects can work for the public good.

We're a Method
Rather than waiting for commissions that represent well-understood needs and desires, we take a leadership role identifying significant problems of wide relevance that require innovative research and design. We seek needs and desires that are palpable, but poorly defined, in circumstances where both client and financing must be imagined in new ways.

We're a Motivator
We do not just do our own projects; we encourage architecture firms nationwide to formalize their commitment to the public good. While many--perhaps most--architects give of their expertise from time to time, the profession as a whole has not structured its pro bono endeavors as clearly as has, say, the legal profession. "The 1%" program, through which firms pledge one percent of their billable hours to pro bono service, aims to institutionalize and celebrate pro bono practice in architecture.

Allison Williams is a Board Member of Public Architecture.

ARCHITECTURAL RECORD ARTICLE / FIRMWIDE

Professionalizing pro bono practice, *October 2008*
... Although many firms do pro bono work, very few have instituted policies and formal structures to support and guide this work. One firm that has been rigorous about formalizing its pro bono program is Perkins+Will, which crafted a firm- wide policy on pro bono with the aid of Public Architecture back in 2006 In 2007, the firm developed a firmwide Social Responsibility Initiative (SRI) mission statement and structure, including an SRI committee in each of the firm's 22 offices in North America. These local committees are overseen by senior staff or principals representing three geographic regions. Individual offices take the lead in identifying local projects, and then office-designated leaders submit regular information and updates to the principal responsible for their region. Each submits a quarterly SRI report to the firm's governing board. These include the total annual budgeted hours per office, as well as each office's progress to date in achieving that amount.

Some of Perkins+Will's pro bono design projects presently include transitional housing for homeless families in Seattle; a national training center for a children's health nonprofit in Los Angeles; site selection for a nonprofit working to stop human trafficking in Houston; and master planning for a homeless and runaway youth facility in Minneapolis.

Asked to identify the single-most unique element of the SRI program, Mark Jolicoeur, the principal responsible for offices in the central region of the U.S., settled on the firm's internal communication about the program. Perkins+Will established an SRI intranet site for the entire firm, where individual offices can track their pro bono projects, and SRI teams can learn from each other. The Chicago office is currently working on a central physical space where employees can post information about their community-based activities. Jolicoeur says, "This connection will have a positive impact on the overall collaboration that we need to accomplish high-quality work for all of our clients."

Even with a firm the size of Perkins+Will, there is still a limit to what the firm can take on. According to Jolicoeur, "There is occasionally a tension between projects we know are good projects, and projects that fit our mission statement for SRI. We try to look critically at whether each new project helps us achieve our written SRI mission statement." One reason to have a formal structure for a firm's pro bono work is to credibly reject projects as well. "We're simply trying to direct the firm's resources in a targeted way that best fits the firm's stated mission."

Perkins+Will is also a member and financial sponsor of The 1% program. This is the firm's second year of participation, and data being collected through the SRI program will be reported internally. Additionally, the 1 percent goal has been incorporated as part of the firm's 2009 budgeting process. The opportunity to measure and assess the firm's pro bono contribution will help communicate the extent of the firm's commitment and provide a baseline on which to improve in future years.... *(Exerted from the original article)*   7

"OUR SOCIAL RESPONSIBILITY INITIATIVE IS ALLOWING US TO SERVICE NON-PROFIT CONSTITUENTS IN COMMUNITIES LOCAL TO OUR MANY OFFICES, IMPACTING THE LIVES OF THOSE WHO OCCUPY AND PASS THROUGH OUR DESIGNS. THE IMPACT OF OUR EFFORTS TRANSCENDS THE PHYSICAL ENVIRONMENT, AS OUR DESIGNS ARE ABLE TO UPLIFT EFFICIENCY, ATTITUDE AND MORALE; POSITIVES THAT TRULY HONOR THE BROADER GOALS OF SOCIETY."

—John Fuller

EASTERN REGION /

JOHN FULLER / NATIONAL DIRECTOR

OFFICES / OFFICE LEADERS
ATLANTA / CHRIS SCIARONNE
BOSTON / SUSANNA BAKER
CHARLOTTE / RTP / DAVID HARRISON
HARTFORD / RON QUICQUARO
MIAMI / TERRENCE RUFFIN
NEW YORK / KAREN BROWN
WASHINGTON D.C. / AMY AVERILL + LAUREN FRANK

Ideas + buildings
that honor the broader
goals of society

UNION SQUARE MAIN STREETS / BOSTON

In the summer and fall of 2008 we worked with the non-profit group Union Square Main Streets through the Community Design Resource Center of Boston to translate proposed zoning initiatives for the City of Somerville into graphic documentation. We built a 3D model of the new zoning and participated in a design charrette with local architects who had volunteered to design buildings on proposed parcels. Following the charrette, we compiled all of the work into the model and prepared images that were used to illustrate the potential new character of the neighborhood to the local residents at a community meeting. The goal of the zoning changes is to develop successful community and economic revitalization for the residents and businesses in the area. The graphic work we prepared helped local residents understand the changes and better able to voice their opinions and concerns. The feedback from that community meeting was incorporated into the final design deliverables prepared by us and presented to the City of Somerville Aldermen.

DESIGN COPS / MIAMI

Design Corps is a certified 501(c)(3) non-profit organization founded in 1991, to provide affordable architecture services to solve daily needs and crises of people through community-based design.

The national director of the Design Corps, Bryan Bell, was asked by Florida Legal Services to design a modular migrant unit (with the help of AmeriCorps Fellows) that responds to the 2004 hurricanes that wiped out a great deal of migrant housing. This unit withstands 130 mph gusts and is tough and modern. It also exceeds the minimum 50 square feet per migrant by 400%. They have been priced and are ready to be manufactured in a few days. Currently, none of these units exist in Florida, but Consolidated Citrus is interested in purchasing many of these units.

Our role in this project is to evaluate the current modular home design and add input and direction to make it more sustainable. Also, we are designing a site plan of approximately 100 housing units. We estimate this sustainability upgrade and site planning to take 250 hours. Our assistance with some site planning and sustainability studies for the modular units will make these into a much more livable and sustainable community. Other agricultural businesses in the state might follow this direction and begin to upgrade the migrant worker housing for the entire state.

This project was delayed during contract negotiations and the client fell through, but we are still trying to work with the Design Corps and other groups to help the situation with migrant worker housing in Florida.

ATLANTA CELEBRATES PHOTOGRAPHY / ATLANTA

"Atlanta Celebrates Photography (ACP) is a non-profit arts organization dedicated to the cultivation of the photographic arts and the enrichment of the Atlanta art community. ACP hosts an annual, citywide photography festival in October … [and] sponsors additional community programming and opportunities specifically for the professional development of photographers."

The New York-based husband and wife team of Bradley McCallum/Jacqueline Tarry was awarded one of the major commissioned pieces for ACP's annual festival in October 2008. For their installation, the artists chose to work with the iconic but abandoned water tower in Atlanta's historic Old 4th Ward neighborhood, home of many of the leaders of Atlanta's Civil Rights movement, including Dr. Martin Luther King Jr.

McCallum and Tarry's concept is to create an immersive sound and video experience within the shell-like base of the masonry water tower. We provided architectural support for this temporary installation, helping to design and detail the space consistent with the artists' vision.
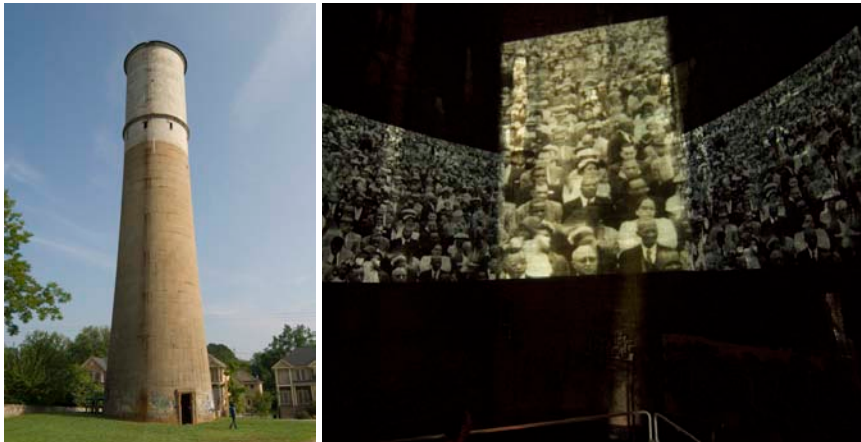
FRIENDS OF ROOKERY BAY / MIAMI

We have been asked to participate in a project that will enhance Florida's natural environment, decrease our dependence of fossil fuels and provide an opportunity to establish ourselves as a leader in a potentially large new market, the retrofitting of existing buildings to the LEED EB standard.

We have been approached by The Friends of Rookery Bay, a coalition of environmental organizations including the Nature Conservancy and the Audubon Society, to help create, together with a prestigious exhibit design firm and the scientists at Rookery Bay National Estuarine Research Reserve (NEER), an exhibit in their Environmental Learning Center in Naples. The exhibit will explain the concept of LEED EB and LEED for Homes, using the existing facility at Rookery Bay as the example and showcase of the ideas.

Rookery Bay NEER is one of twenty-five NEERs in the United States. These facilities are associated directly with state's Environmental Protection Agencies and funded by the National Oceanographic and Atmospheric Agency (NOAA). The Rookery Bay NEER is a holding organization for about 700,000 acres of the most valued wetland estuarine acres in Southwest Florida. Beyond stewardship of the land through science-based Best Management Practices (BMP), Rookery Bay is tasked with public education and their Environmental Learning Center (ELC) is host to thousands of visitors every year. The intention is to use the ELC to disseminate LEED information to many diverse groups of stakeholders. We would be assisting Rookery Bay in its mission of education and empowerment of the local community towards environmental knowledge and providing a service that is aligned with the integrated effort of our SDI and SRI initiatives. In addition, the opportunity exists to spread our expertise on a statewide and national level.

As mandated by the Governor, existing state facilities are to begin compliance with the principles of LEED EB. We would be creating guidelines and a work plan (incorporating our Green Operations Plan) to be implemented by the Rookery Bay staff at their facility. We have been promised that these guidelines will be directly migrated to the GMT NEER located south of Jacksonville. Gary Ltyton, director of Rookery Bay NEER, and Bob Bollard, head of Fish and Wildlife Services, will serve as advocates of the guideline and present it directly to the Governor. We will also have the opportunity to present the work on a national level to the remaining NEER directors (there are 25 NEERs in the country) and other NOAA facilities managers who have also been mandated to start the same process.

Our pro bono effort will free up funds that are being held in Tallahassee and must be matched to be released. These matching funds will be used to partially fund the exhibits and to retrofit the building. We have a commitment from Brian Coldwell of RCI Engineering to assist with the MEP engineering aspects of the project and hope to enlist the Florida Solar Energy Center (FSEC) to help with the LEED EB guidelines on a regional level as well as with the LEED for Homes exhibit, as the FSEC's Eric Martin is one of the LEED for Homes coordinators in Florida.

THE LATIN AMERICAN COALITION / CHARLOTTE / RTP

In 1990 Rev. Salvador Negrin with 35 others recognized the growing needs of the Latino community and founded the Latin American Coalition. As Charlotte's oldest and largest Hispanic service agency, the Latin American Coalition is the first point of contact for Latino families in need. The LAC opens their doors to all who require assistance and is dedicated to serving Mecklenburg County's 75,000 Hispanic families with the services that allow them to overcome language, economic, educational, and cultural barriers while offering the wider community opportunities to learn about and connect with the Latino population.

Charlotte's growing Latino population has dramatically increased service and spatial demands on the Latin American Coalition. The LAC is currently housed in a nondescript office building where they have been continually taking over vacant tenant spaces as leases are not renewed. Today, the facility is a fragmented collection of spaces, bursting at the seams, with no consistent identity to illustrate the LAC's emerging presence and maturity within the city. Realizing that the current facility did not allow for future growth and lacked an iconic presence in the city, the LAC engaged Perkins+Will Charlotte (through the Design+Society Research Center at UNC Charlotte) to explore how a new headquarters building could make a lasting imprint on the city.

Perkins+Will was tasked with delivering a schematic design package for a new headquarters building that will be the centerpiece of the Latin American Coalition's 2009 capital campaign. We met with the board of directors in September to establish their goals and vision for the new facility. The common theme from the board meeting was that the study should result in an iconic, sustainable architectural solution that represents Latin American culture. The LAC views sustainability as not only the right thing to do, but as an opportunity to set apart their capital campaign from others by raising the bar for the city as a whole.

Perkins+Will went through a programming process with the group, coming up with must-haves, nice-to-haves, and wish list items, which was then used to assess various properties in their target area of location. At the end of this process, the project team produced three boards for the president of the coalition to present to her board of directors. This has subsequently lead to their moving into a selected property this May. The Coalition is currently using these boards in order to raise money for a renovation of this building.

Floor One Demo to Achieve
Recommended Alterations

Floor Two Demo to Achieve
Recommended Alterations

Floor One Recommended Alterations

Floor Two Recommended Alterations

1 Resource Center / Lobby

2 Multipurpose

3 Job Classroom

4 Technology Center

5 Open Office

YES YOUTH CENTERS / CHARLOTTE / RTP

The RTP office completed construction documents for the YES Youth Center in Raleigh, NC. The Youth Employed & Succeeding (YES) program is for young adults with social and economic disadvantages. The program helps provide the tools they need to focus on academic and career success. The Youth Center will benefit over 100 youth by providing a safe environment for them to work with experienced staff. The 1600 sf center will also include a computer lab, resource library, and group activity room.
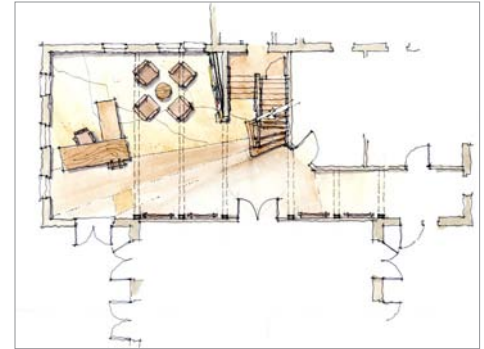
THE VILLAGE FOR FAMILIES AND CHILDREN / HARTFORD

Our 2008 SRI project, the Village, offered a new range in diversity to our community related work. A well known Hartford based non-for-profit, the home offers shelter and rehabilitation for abused children and broken families. Out of the number of buildings on campus needing renovation work and repair, we chose the interior renovations to "the Brainerd House", the main building on the Village campus. This project offered us the most exposure in the Hartford area and appeared to make the largest positive impact. As we worked through the options to redefine the interior lobby of this historic building, our ideas were received with great enthusiasm. We eventually developed an option that reconfigures the entire lobby space and reinvents how the Village presents itself to the community and welcomes newcomers. The design approach "unearths" the original building's historic nature and veils it in modern, sustainable materials and technologies. New reception, waiting and circulation areas are coupled with exhibit areas as part of the interior renovation.

At the completion of the design phase, the notion of increasing the scope of the project to the exterior became the expanded direction of the project. Currently, our team is developing concepts for an exterior entrance piece. With the new development, this expanded design phase and scope will take us through 2008 and into 2009 when we will complete the construction documents phase and see the project through construction.

SUMMER SEARCH / BOSTON

We provided interior design services for Summer Search's new offices in Jamaica Plain, MA. Summer Search is a national non-profit that helps disadvantaged students become successful leaders. The organization develops programs that help low-income young people graduate from high school, go to college, gain successful careers and give back to society. For their new offices in Jamaica Plain, we developed a plan which incorporated their needs for expanded services including larger meeting areas, additional staff workstations and greater flexibility for future growth.

CAMP TWIN LAKES / ATLANTA

Camp Twin Lakes "provides places and paths for children with serious illnesses and life challenges to experience the joys of childhood and grow in their confidence and capabilities."

We began working with Camp Twin Lakes in December of 2007 to design several components identified as priorities in the camp's master plan. These included: an accessible ½ mile trail around one of the lakes, design of 6 interpretive stops based on the idea of procession from ground to sky and incorporating the 5 senses, design of a 400-seat shaded outdoor amphitheater and a free-standing bathroom facility.

A local general contractor, RJ Griffin and Co., was extremely helpful in providing pricing feedback and a range of pre-design services at no cost to the camp.

The trail is currently being built with volunteer labor, anticipated to be complete in the spring of 2009. The amphitheater and bathrooms are currently on hold as the benefactor re-assesses their ability to provide the necessary financial gift.

For 2009, we will continue working with Camp Twin Lakes. Their next priority is replacing two 15-year old swimming pools and master planning a 200-acre site that they recently acquired from the State of Georgia for a second camp facility.

**RAIN (Regional Aids Interfaith Network) /** CHARLOTTE / RTP

The Charlotte Interiors Group offered their space planning services to RAIN administrative offices in uptown Charlotte, NC. Just as their mission statement, RAIN 'engages the community to transform lives and promote respect and dignity for all people touched by the AIDS crisis through compassionate care, education and leadership development.' Their administrative offices provide practical, emotional and spiritual support to individuals living with HIV/AIDS. With a growing staff, limited space and little privacy, the office needed help to function efficiently. Working closely with the client we reconfigured furniture and partitions, relocated offices and files to create a space which worked more efficiently. As a result, the office has a more effective working environment. .

PEACHTREE PINE HOMELESS SHELTER / ATLANTA

Our work with the Metro Atlanta Task Force for the Homeless began in 2005 when we helped facilitate a design charrette with local architecture students for new bunk bed modules for the shelter. Over the last 3+ years, we have performed interior design, code analysis, space-planning, operational planning, building envelope due diligence, fund-raising graphics, coordination with testing agencies and permit drawings for a proposed coffee shop. We received generous pro bono help from our friends at HESM&A Consulting Engineers.

The façade restoration and window replacement were completed in the summer of 2008. The shelter is housed in a 95,000 square foot former car dealership built in the 1920's and provides a wide range of services to as many as 1,000 men.
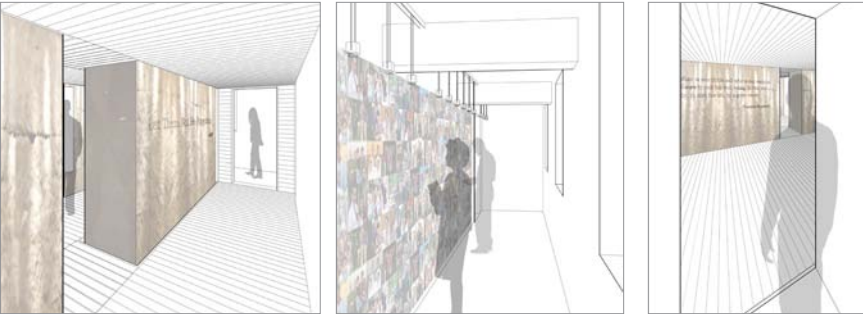
HALL OF HEROS, NEW YORK POLICE MUSEUM / NEW YORK

In January, we began working with the New York Police Museum redesigning their Hall of Heroes exhibit which honors New York City police officers who have died in the line of duty. A pro bono contract for the project was drafted by us and reviewed by Brodie Stephens (San Francisco Office), Alan Fleishacker (Houston Office) and our New York operations director (Daryl Bodewin). After the museum reviewed the contract with their lawyer, they signed it and allowed us to continue with design.

In March and in June the design team was asked to attend the Police Museum's monthly board meeting where our design was presented. The board members were thrilled with the design and were ready for us to proceed with construction drawings.

During the design process, we asked Structure Tone, Inc., Robert Silman Associates, Lumen Architecture, PLLC and Walker & Zanger, Inc. to join our team. To date, we have received professional services and product materials as either a donation or at a discounted rate. The museum also asked us to create promotional materials such as brochures and booklets for their fundraising efforts.

Below is an excerpt from the project narrative for the Hall of Heroes written by Anthony Fieldman:

"The Hall of Heroes commemorates those who have given the ultimate sacrifice – their own lives – to protect and serve their city and country since the first NYPD officer fell in the line of duty in 1854.

The exhibit honors these officers with a memorial that is appropriately monumental and dignified and is designed to offer areas for quiet, contemplative reflection. The mood is like that of a hall of worship; hushed by the power of light, darkness and silence that enshroud and separate it from the spaces around it. The entrance and exit spaces that 'bracket' the Hall of Heroes are designed to create the space for visitors to make the transition between solemnity and hope."

NEW YORK YOUTH SYMPHONY / NEW YORK

We started working with the New York Youth Symphony in January, who contacted us through the website, theonepercent.org. They have outgrown their current office space and would like to find a larger space where they have room to grow. Our first step after meeting with them was to put together a program of both their current and future needs and determine the square footage they should be looking for in a new space. This summer they worked with a real estate agent to find a space that fits the square footage criteria, but were having a hard time finding something within their budget. After the financial crisis happened in the fall, their search went on hold. Once they do find a space in the future and have signed a lease, our intentions are to work with them on space planning and selection of finish materials.

DOUGLASS COMMUNITY CENTER / WASHINGTON DC

Our efforts this past year with the District of Columbia Building Industry Association's (DCBIA) annual community improvement day are coming to a close on September 13th. DCBIA is a non-profit professional association representing the commercial and residential real estate industries. The community improvement day concludes a year long process in which those professionals come together to renovate a facility in need. Nearly 25 volunteers from our office, joined with several hundred from the community, will work together to complete this year's project.

This year the Douglass Community Center was chosen as the DCBIA annual project. As in 2007, the DC office served as a large contributor to the renovation efforts. The center needs major help to continue serving the growing mixed-income neighborhood. Renovations include a new roof and remediating the large amount of water damage to the interiors. Currently the center serves as a space for numerous sports camps, book clubs, cheerleading practice, and even has hopes of expanding the hours for seniors in the area.

The DC office SRI committee collaborated with other design professionals in order to lead the interior renovations for the building. The concept for the space was driven by the goals of identity, functionality, and definition. In addition to general building repairs, graphics and color will be used to give the center a sense of identity and connection to the children that use the space. Modular storage units will be created to improve the storage of supplies and equipment, and a Calder inspired mobile and new cove lighting will define the central multipurpose room. Inspirational quotes from figures such as Martin Luther King, Jr. and Frederick Douglass will be painted around the large multipurpose room to anchor the space and provide an overall sense of unity and pride for the renovated community center. We are looking forward to seeing the space come to life over the next few weeks!

UGANDA CHRISTIAN UNIVERSITY LIBRARY / ATLANTA

Mike Reid traveled to Mukono Uganda in February of 2008 and met with university officials. Schematic design was presented to the University in May and approved in June. We are now completing design development documents for hand-off to a local architect in Uganda who will work in a design-build capacity with the contractors. Construction is anticipated to begin in summer of 2009.

"IT IS NOT JUST ABOUT DOING GOOD. IT IS ABOUT CREATING THE MEANS FOR OTHERS TO DO BETTER."

- Ward Thompson

WESTERN REGION /

WARD THOMPSON / NATIONAL DIRECTOR

OFFICES / OFFICE LEADERS

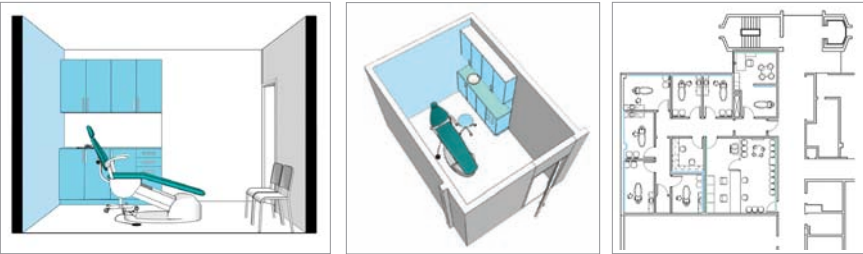**LOS ANGELES /** LEIGH CHRISTY

SAN FRANCISCO / SETH MEISLER

SEATTLE / KELLY SCHNELL

VANCOUVER / SUSAN OCKWELL

↗

Ideas + buildings
that honor the broader
goals of society

VENICE FAMILY CLINIC & DENTAL CLINIC / LOS ANGELES

The mission of Venice Family Clinic (VFC) is to provide free, quality health care to people in need. It was launched in 1970 by volunteer physicians. Today, Venice Family Clinic is the largest free clinic in the nation.

VFC provides comprehensive primary health care, a range of specialty care and supportive services to nearly 22,000 patients in about 117,000 visits annually at six locations on the west side of Los Angeles County. VFC is the principal provider of free primary health care services to low-income, uninsured and homeless individuals in Los Angeles County's West Health District. VFC also enjoys a formal affiliation with the David Geffen School of Medicine at UCLA. VFC provides training in community primary and specialty care to more than 350 residents and medical students annually.

The Venice Family Clinic urgently needed to add a dental clinic to their existing facility along Pico Avenue. We were pleased to include the Venice Family Clinic within our SRI program. As a well established, non-profit organization, access to funds and the likelihood of the project proceeding to occupancy are very high. The size of this project (1500 SF) and the tenant improvements allow our Interiors team to take ownership of the project.

CLINICA ROMERO / LOS ANGELES

Clinica Romero was established in 1983 by a small coalition of Salvadoran refugees and volunteer physicians. It is named for the martyred Salvadoran Archbishop who spoke out for the rights of the poor and marginalized. Its mission is to provide quality affordable health care, advocacy and health education to the uninsured and under-served communities of greater Los Angeles. Clinica Romero has two clinics and a community center. It provides comprehensive health services to more than 18,000 patients per year covering more than 63,000 visits from both sites.

Clinica Romero presented proposals for two separate projects. The more pressing need was for a building utilization analysis of a building they owned currently being rented to another non-profit. Clinica's hope was to provide a community center and administrative offices within this building to free up space within their existing clinics. Their request was for a study to investigate two alternative approaches: remodel and upgrade the existing building or demolish it and build a facility specifically designed for their needs.

Our work on this SRI project began in September 2008 with a thorough site investigation to compensate for the lack of existing drawings. The two-story, 5,750 SF building was built in 1964 and was designed as physician offices. It is a bit quirky with virtually no outward facing glazing. Natural light is brought into the building by means of small light well/courtyards. On-grade parking is provided at the rear of the building. Coincidently, the building is directly across the street from one of our recent projects, the House Ear Institute.
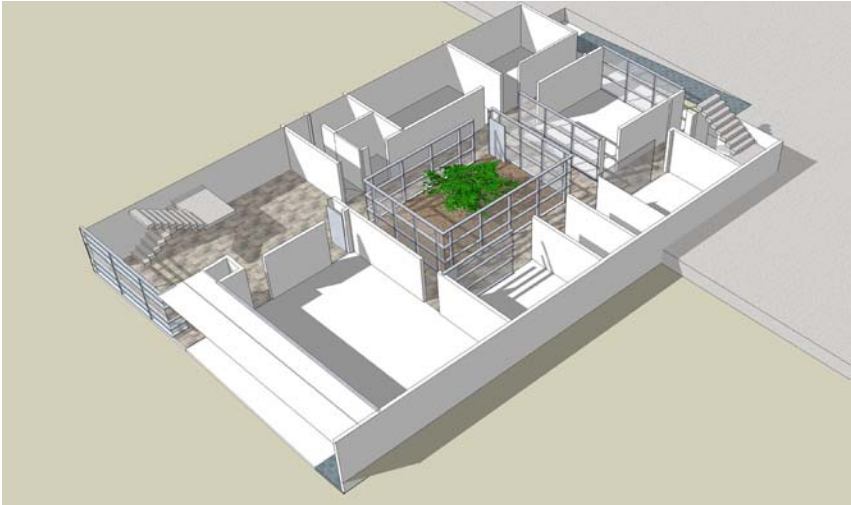
SOMArts CENTER / SAN FRANCISCO

Our first project was with our neighbor, The SOMArts Center. This organization, owned by the City of San Francisco is a cultural center with exhibition, theater and studio spaces housed in an historic South of Market factory building. The site includes extensive gardens with unusual landscape and hardscape features. We began the effort by meeting with Ernest Rivera, the acting executive director, and with representatives of the San Francisco Department of Public Works to define the scope of our involvement. Many potential projects were proposed, but it was decided to start with the exterior upgrade design in 2008 and the interior exterior upgrade design in 2009. The following scope was agreed upon by SOMArts and us for the exterior effort:

- branding and logo design for the organization
- exterior entry and wayfinding signage
- redesign of the exterior facade finishes
- exterior lighting design
- canopy designs for the business and theater entries
- display window design for the Brannan Street facade

The work began with our team doing measured drawings of the compound and a photographic survey of the facility exterior and site. Conger Moss Guillard, a local landscape architecture firm was approached and agreed to join us in the effort and contribute landscape design. A half-day visioning session was planned with the acting executive director and the board of directors, but prior to the meeting, it was decided to postpone it until the permanent director was hired. The team felt it was important to include the permanent director as an integral part of forming the identity and vision of the center.

In November, the SomArts team met with new director, Lex Leifheit, three staff members, two members of the board of directors and Tom Peterson from SF Public Works for the vision session. The goal was to help them rethink their mission, identity and future goals. In addition, we hoped to understand how the organization operates and the best ways to work together in the future. The meeting was successful and we left with a strong idea of what SomArts stands for and what they hope to achieve in the next five and ten years. We identified the first steps: developing options for a new graphic identity (logo/branding) and options for the façade incorporating the new identity. Final presentation renderings of the exterior and site to aid SOMArts with fundraising were planned for April 2009. A first scheme presentation meeting was held in January 2009. Additionally, we decided to explore ways in which sustainable strategies/systems may be implemented into the design and the building including the introduction of photovoltaics.

LU'S PHARMACY FOR WOMEN & THE VWHC WOMAN'S HEALTH & WELLNESS CENTRE / VANCOUVER

In late summer 2008, our office had an offer from the UBC school of architecture to join them in contributing to a Centre for Women's Health and Wellness in the heart of Vancouver's Eastside. Women living and working in this rough neighborhood face many difficulties and one of them is access to healthcare. At Lu's, women will be able to receive the specialized attention, care and support that they need. Women will be able to have their prescriptions filled and get advice from a pharmacist, access primary care offered by a nurse practitioner, buy over-the-counter products, access health information and workshops and use the space to gather and meet. Naturopaths and therapists involved have made an overwhelming enthusiastic commitment to donate their time, as have the other practitioners.

The pharmacy will be run as a social enterprise generating income for the non-profit organization that owns and operates it, the Vancouver Women's Health Collective. Lu's will be at the storefront of 29 West Hastings, a building owned by the Central City Foundation. For the past 100 years, the CCF has been active in the Downtown Eastside supporting community initiatives.

The design for the renovation of the existing, but long abandoned butcher shop was undertaken by the UBC school of architecture with the goal of using sustainable and recycled materials while maximizing the functional use of the space in a manner that only good design can achieve. Our office was asked to assist with project management during the construction phase as well as tendering and sourcing possible material and labor donations.

DESIGN FOR THE CHILDREN / SEATTLE

With the bulk of our 2008 SRI budget remaining, we began the hunt for another project with priority being placed on choosing a project with strong opportunities for innovation in design and/or sustainability so that we could integrate the Social Responsibility Initiative with other initiatives within the office. In October, we came across a competition entitled "Design for the Children". The competition is sponsored by Fight for the Children as well as the local Seattle chapters of AIA and Architecture for Humanity. The program calls for the design of a small, flexible pediatric clinic to be built in East Africa and used for the treatment of children and mothers affected by diseases such as HIV and malaria. Emphasis is placed in the competition guidelines on providing a solution that is environmentally responsive and sustainable. This project piqued the interest of the entire office and it seemed to integrate well with the Sustainable Design and Excellence in Design initiatives.

We kicked off the competition in November with a two-day design charrette. Five people in the office worked together to come up with multiple design concepts. These ideas were then presented to the rest of the office during an afternoon critique session and one of the concepts was selected for further development. A team of three people is currently working to finalize the competition entry and we expect to use nearly all of our remaining 2008 hours on the completion of this project. The favored concept incorporates passive solar strategies, a rainwater collection system and utilization of local craft and materials. The design is modular and simply detailed so that it may be easily expanded and applied to multiple sites. Staff members of Fight for the Children will eventually work with local residents at the proposed site in East Africa to build a clinic based on the winning design. This project has proven to be incredibly challenging, thought-provoking and inspiring. A great deal of learning has already come out of the research and design process.

MUSEUM OF THE TENDERLOIN FOR THE TENDERLOIN HOUSING CLINIC / SAN FRANCISCO

The Tenderloin Housing Clinic (THC) is an organization which seeks to preserve and stabilize low-income housing for the Tenderloin and surrounding communities. They focus particularly on residential hotels, assisting tenets to assert their legal rights, providing culturally competent supportive services and creating employment and leadership opportunities for formerly homeless tenets. The THC has leased fifteen buildings and turned them into supportive housing sites. In the first floor of one of their leased properties, the historic Cadillac Hotel, THC has decided to open a museum of the Tenderloin neighborhood which will include both historical and cultural displays and events. The Tenderloin is a fifty square block downtown residential community which began shortly after the California Gold Rush of 1849 and has since housed waves of immigrant populations. It has also been known for its nightlife and vibrant artistic community.

Since meeting with Randy Shaw the THC director, the State of California Historical Recourses Commission has granted the Tenderloin "Historical District" status which means the project planning will proceed. The SRI group met to begin planning a visioning session with THC to kick off the project. A list of programming issues and images are being compiled and the SRI group met with Randy Shaw in September to discuss the next steps.
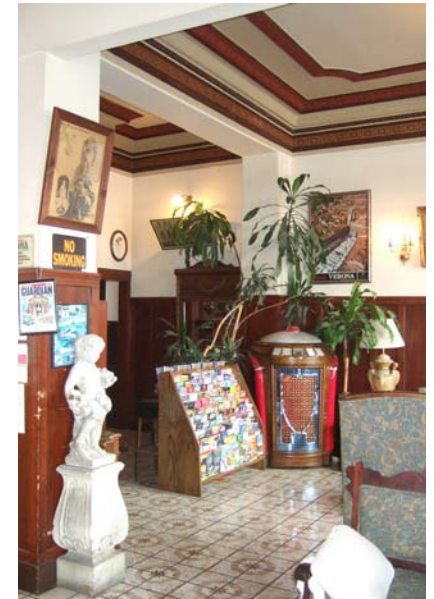
A WORLD FIT FOR KIDS / LOS ANGELES

A World Fit for Kids (WFIT) was founded in 1993 to develop and manage physical activity and youth development programs for under-served youth within Los Angeles County. Its mission is to "prepare young people for fit and fulfilling lives". Their work shows demonstrated results in improved fitness as well as better grades, reduced drop out rates and increased community service and employment for teens.

WFIT is growing and becoming well known at local, regional and national levels. Their dream is to expand the Los Angeles based program through the creation of a national training center. Our debate in taking this project on was whether they could fund such an ambitious goal. Our committee decided WFIT may be at a "tipping point" of their growth and development and that our work may put them over the top on their road to reaching their dream.

Our work with WFIT began in April 2008 with a day long visioning session from which goals and objectives were agreed, a space program basis determined and a general location for their site acquisition search to begin. We held iterative design reviews over a few months culminating in a conceptual prototype design being completed at the end of July. WFIT felt a full soccer pitch should be a part of their National Training Center. As a result, the site required (3.7 acres) is substantial compared to the gross building area of 38,816 SF.

WFIT enthusiastically embraced the concept of sustainable design. We have agreed conceptually that the building will consider the 2030 challenge when final site specific concept design begins as we adapt a prototype design to an actual design. WFIT specifically wishes to use photovoltaic panels and have agreed to avoid the use of PVC products in all but the most unavoidable circumstances.

WFIT is currently using our prototype design to lend credibility to their effort to generate interest with prospective donors and governmental funding sources. The actor, Kevin Sorbo, is spokesperson and chair of A World Fit for Kids. No suitable site has been identified to date.

Our remaining scope under our present agreement is to assess possible sites when identified, make presentations to potential donors and adapt the prototype to the finally selected site. At this point, the timing and scope of future SRI services will be agreed.

"THE INAUGURAL YEAR OF OUR FORMALIZED FIRMWIDE COMMITMENT TO SOCIAL RESPONSIBILITY HAS BEEN A TREMENDOUS SUCCESS AS DEMONSTRATED BY STAFF INTEREST AND ENTHUSIASM. WE HAVE ENGAGED OUR EXPERTISE IN A VARIETY OF PROJECTS IN SUPPORT OF THOSE WHO COULD NOT OTHERWISE AFFORD OUR SERVICES."

- Mark Jolicoeur

CENTRAL REGION /

MARK JOLICOEUR / NATIONAL DIRECTOR

OFFICES / OFFICE LEADERS
CHICAGO / LAURA ZIMMER
DALLAS / KELLY WHITNEY
HOUSTON / MELISSA CRISPIN
MINNEAPOLIS / MEREDITH HAYES GORDON

Ideas + buildings
that honor the broader
goals of society

WORKING IN THE SCHOOLS (wits) / CHICAGO

In August 2008, WITS approached our Branded Environments group for help with the redesign of the organization's identity. The original WITS logo, a simple illustration of a colorful school bus paired with child-like lettering of the WITS name, had great sentimental value to many of the long-term board members and they were reluctant to make a change. However, the organization had grown and matured from its early days and now needed a more polished, professional logo that better represented the organization and its mission to promote literacy and the love of reading. Importantly, the WITS staff recognized that while WITS is a children's organization, its key audiences are not the students it services, but the corporations, foundations, individual donors and volunteers being recruited and solicited.

Drawing upon the wealth of background materials and research findings provided by WITS, our team launched the project with a three-day design charrette, exploring a wide range of design directions and culminating in an initial client presentation of seven distinct concepts featuring a range of color and type treatment options. Working closely with the WITS staff, we provided the breadth of design options needed to satisfy the expectations and concerns of the board members. Following several rounds of refinement, a final version was selected and approved with enthusiasm by WITS staff and board members alike.

We completed the redesign effort with the development of a Corporate Identity Standards guide, specifying usage guidelines for font, palette and layout of the logo and providing a recommended design layout for a new letterhead system. Lastly, we provided design consultation to the WITS staff in the redesign of the organization's web site, helping in the evaluation and selection of the chosen concept and providing design direction to ensure the successful transition of the new identity to the online medium.

The new identity as well as the organization's new marketing materials and web site was launched in the fall of 2008 in conjunction with the beginning of the school year and the WITS volunteer program season.
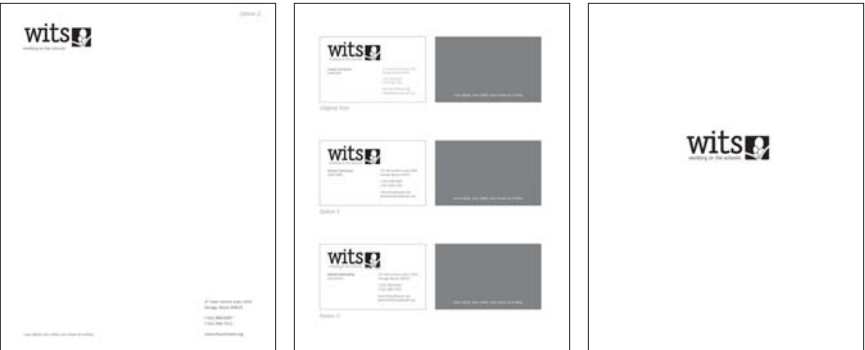
LITTLE VILLAGE IMMIGRANT RESOURCE CENTER / CHICAGO

An innovative alliance is underway in South Lawndale (Little Village), Chicago's most populous immigrant neighborhood. Leveraging seed funding awarded to the Little Village Community Development Corporation (LVCDC) and Erie Neighborhood House (ENH), these civic leaders are spearheading a vitally important project to empower immigrant residents that have had to fend for themselves in their efforts to integrate into society.

In the short-term, Erie Neighborhood House and the Little Village Community Development Corporation will develop a new space – LVIRC – in Little Village, a neighborhood in Chicago's South Lawndale community. LVIRC will offer immigrant families educational programs, technology access and training, legal and citizenship assistance and links to essential community resources and institutions. In addition to providing essential educational and social services, the center will connect this traditionally insular community to services throughout Chicago. In the long-term, LVIRC will empower adults to embrace lifelong learning, attain economic self-sufficiency and foster civic participation.

We will provide integrated services including planning, program verification, architecture, marketing materials, LEED certification, branded environments and wayfinding at a significantly reduced fee.

MEDISEND / DALLAS

MediSend is a 501(c)(3) nonprofit, humanitarian organization that provides healthcare products, services and support to hospitals in developing countries worldwide, including medical aid, healthcare education and technology to people in need. MediSend's global mission includes educational and training programs in biomedical technology and healthcare technologies as well as the distribution of medical supplies and biomedical equipment in long-term and disaster relief programs.

Currently functioning as a bio-medical training school and medical equipment warehouse facility for faculty and 12 students, Medisend has utilized the 63,000 SF facilities for several years. With their international success and projected growth, Medisend is renovating their facility to adapt to a working model which will support up to 60 students. The renovation will reinforce the educational goals of Medisend. Medisend recently reorganized the medical equipment warehouse to more efficiently store their growing inventory of medical equipment. This effort in efficiency generated "found space" within the facility allowing for an expansion of their clinical-education components to a level equivalent to many leading healthcare environments.

The non-clinical scope consists of:
- Cosmetic renovation of the administration suite to function as future offices for up to 10 faculty members.
- Administration suite to be relocated to the second level, providing offices, media lab, work area, conference room and renovated restrooms for 9 administrative professionals.
- New code-compliant, re-heat kitchen / café capable of serving and seating up to 50 faculty and students at one time.
- Renovation and expansion of existing restrooms and lockers to provide updated and ADA accessible facilities.
- A new elevator for ADA access to the second level administration suite.

The clinical scope consists of:
- Two new patient assessment bays where students will learn to assess patient acuity.
- A healthcare technology teaching lab where up to 24 students can learn the primary principals of treating patients in a pre- or post-operative condition.
- A new 1,200 SF teaching OR, complete with all equipment and med-gas connections.
- A new 25 seat classroom where students will learn to utilize modern medical equipment and procedures.
- Three expanded and fully renovated biomedical training labs where students will learn to install and repair new or damaged medical equipment.

SKATE PARK, LITTLE VILLAGE ENVIRONMENTAL JUSTICE ORGANIZATION / CHICAGO

In 2007, Little Village Environmental Justice Organization (LVEJO) youth group hosted the first annual SK8 Jam during the block party on their street. Over 80 neighborhood youth came out and participated in the event. The youth were very excited by the turn out and decided to host a second event in 2008 to highlight the need for a skate park in Little Village, specifically in the proposed Celotex Park. The event took place in August with over 150 youth attending and 35 skaters competing. A petition was started for the park and more than 100 signatures were collected to include the skate park in the overall design. The Chicago Park District does not have funds for all of the needed park structures, therefore we are working with the youth to search for funding opportunities for the skate park.

LOCKER ROOM RENOVATION, ACE TECH CHARTER HIGH SCHOOL / CHICAGO

ACE Tech Charter High School was founded in 2004 to introduce inner-city youth to architecture, construction and engineering (ACE) careers. This focus is critical as such youth are under-represented within the ACE disciplines and are excluded from the benefits of ACE career participation.

In short, ACE Tech's mission allows the school to serve both its student body and the prospective needs of the ACE employment industries. This focus has enabled ACE Tech to evolve into a school where the academic meets the practical. Students engage in curriculum which provides ample in-class and hands-on based instructional content within the ACE disciplines. This curriculum also addresses the obstacles which traditionally prevent our students from pursuing ACE careers.

We have been providing miscellaneous planning studies over the past 4 years and are currently providing full services for an interior renovation project to their locker room facilities.

WEST SUBURBAN PADS / CHICAGO

This project is our first 1% solution project in which we were contacted by an organization via the One Percent Solution website. We will be providing full services for this interior renovation project. The PADS organization is a near western suburban communities homeless shelter and transitional housing organization. West Suburban PADS exists to serve individuals and families who are homeless or at-risk of homelessness, with dignity and respect, through shelter, housing and supportive services. Programs range from basic food and shelter to support services, case management, temporary housing for working families, couples and single adults and the prevention of homelessness. They work to transition homeless individuals and families secure an affordable, permanent residence.

The current scope is focused on an administrative area and client case-study area in the working class neighborhood of Maywood, Illinois.

PERSPECTIVES CHARTER SCHOOLS / CHICAGO

Perspectives Charter Schools is a growing network of high performing public schools. Chartered in 1997 as one of the first five charter schools in Chicago, Perspectives has earned its national reputation as a model of how a small school with innovative, effective education can transform urban schooling. Currently, Perspectives is expanding by opening three new schools located on the far south side of Chicago in an underserved and low economically developed area.

We are providing master planning, programming and design services for this renovation project at a significantly reduced fee.

MIDTOWN GREENWAY COALITION / MINNEAPOLIS

The Midtown Greenway Coalition would like to propose a change to the walkway above the greenway (central bike path through the city of Minneapolis) between Portland and Chicago Avenues. The coalition would like to bring attention to this area and provide the surrounding neighborhood with a walking path. We provided pro bono planning and design to Midtown Greenway Coalition per their SRI program. The first step in this process was gathering community input at a picnic that the coalition hosted last fall. This input was used to create a series of sketches that described what the area could look like. These sketches have gone through further community review and are in the process of being finalized. The sketches will be used to approach the city about the possibility of building the designed project.

THE GROWING PROJECT AT THE MICOLE BIRDWALK / CHICAGO

The Growing Project (Project) at the Micole Birdwalk will present sustainable food systems within a broader ecological framework. The Project aims to inspire visitors to draw their own connections between food, self, and environment with the ultimate goal of encouraging more people to support sustainable food systems and grow food using means available to them.

The central feature of the Project will be three areas of low-tech, thoughtfully designed containers in which a selection of edible and medicinal plants are grown to exhibit targeted ecologically qualities and benefits. Based on the space's existing use and maintenance patterns the three growing areas will include:

1. Commonly available, annual, produce plants. Examples include varieties of lettuces and tomatoes.
2. Plants that give clear formal expression to growth cycle phases
3. Plants native to the region

Each container will be designed as a self-watering system, similar to an EarthBox. While the specific information included on each container will vary, all are to include opportunities to observe and consider:

- The relationship of plants to soil (i.e., acknowledging ways the plant's form relates to the soil type, ways the plant relates to the soil from seed to dormancy and as compost, etc.)
- Uses of plants by land, humans, animals, insects, bacteria, and other plants
- Connections between plants included in the containers and those within spaces nearby such as the park, museum grounds and rooftop, and other areas within sight

These parameters are in place to guide, but not limit, each visitor's experience and interpretation of the Project. They are also kept open-ended to allow the museum to develop unique education and outreach programs for all ages that connect sustainable food systems with the museum's mission of raising ecological awareness and understanding.

The nursery would give visitors an opportunity to relax and enjoy the prime viewing location on the Birdwalk while nurturing various trees that would be planted at sites throughout the city through existing and newly established partnerships with various civic and community organizations.
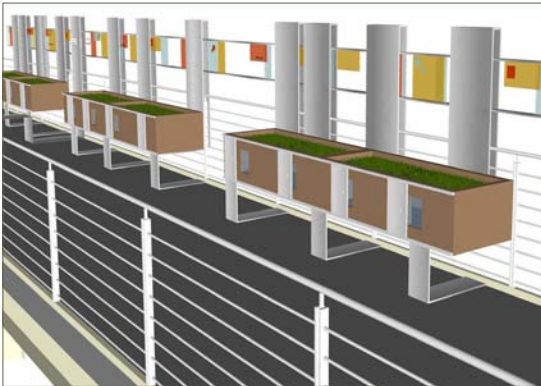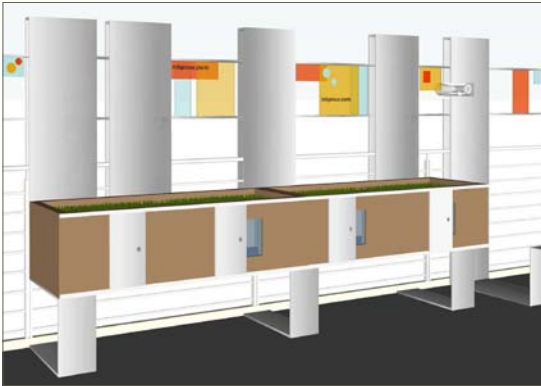
THE BRIDGE FOR YOUTH / MINNEAPOLIS

We are providing strategic planning, capacity analysis, space utilization, programming and conceptual planning to The Bridge for Youth pro bono. Our work with The Bridge continues in the space utilization and programming phases. The Bridge for Youth assists homeless and runaway youth primarily in Hennepin county, but also throughout the Minneapolis metropolitan area. The organization currently resides in two old homes as well as a newly renovated low rise building situated at the corner of 22nd Street and Emerson Avenue in Minneapolis. With a new director in place, it was clear that the organization needed some high level strategic planning before the utilization of space could be examined. A strategic planning workshop helped focus on the goals of the organization and pushed us into the capacity analysis and space utilization phase. The newly renovated building included a great deal of space that was not being used as the group did not understand how it could best suit their needs. We are currently in the process of developing a detailed program to accommodate the goals that the group identified. Additionally, we will work on conceptual planning to give the campus direction and aid the organization in its fundraising efforts.

PROJECT TEAMS /

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Ideas + buildings
that honor the broader
goals of society

EASTERN REGION /

Atlanta Celebrates Photography /
Bradley McCallum
Jacqueline Tarry

Camp Twin Lakes /
Katie Anderson
Jeff Chermely
Liz Ann Cordill
Mehmet Dogu
Erika Morgan
Christopher Sciarrone
Cyrus Thairu

Design Corps:
Terrence Ruffin

Douglass Community Center /
Richard Adams
Ursula Albertini
Amy Averill
Mike Considine
Matt DeGeeter
Tama DuffyDay
Lauren Frank
Moira Gannon
Jamie Huffcut
Jon Hoffschneider
Susan Ives
Regina Kinney
Harris Lokmanhakim
Emily Oline
Haley Russell
Rosa Zlotkovsky

Friends of the Rookery Bay /
Camila Querasian
Terrence Ruffin
Ryce Stallings

Hall of Heroes, New York Police Museum /
Karen Brown
Victoria Dower
Anthony Fieldman
Mike Kihn
Victor Kung
Manche Mitchell
Dutch Osborne
Justin Roznowski
Adam Stocki
Minho Yang
Chris Youssef

The Latin American Coalition /
Tod Dalton
Eduardo Dorta
David Harrison
Rachel Myers
Eugene Wright
Laurie Smith

New York Youth Symphony /
Karen Brown
Paul Eagle
Lulua Khambaty

Peachtree Pine Homeless Shelter /
Pat Carroll
Andrew Crenshaw
Kara Cristaldi
Meena Evans
Damien Linnen
Bruce McEvoy
Doug Rogers
Christopher Sciarrone

RAIN (Regional Aids Interfaith Network) /
John Morris
Maggie Richardson

Summer Search /
Bryony Darcy
John Fuller
Bruce Rhoades

The Villages for Families and Children /
Beth Daitc
Rick Karl
Ronald Quicquaro
Shannon Riley

Uganda Christian University Library /
Mike Reid
Stephen Trimble

Union Square Main Streets /
Susanna Baker
Patrick Cunningham
John Fuller
Jaun Ruiz-Hau

YES Youth Center /
John Paul Dolan
Emily Schneider

↗

Ideas + buildings
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WESTERN REGION /

A World Fit for Kids /
Henry De Jesus
Michael Hendron
Marcelo Igonda
Cheryl Jacobs
Bill Schmaltz
Ward Thompson

Clinica Romero /
Richard Hanson
Marcelo Igonda
Stuart Lord
Bill Schmalz
Ward Thompson

Design for the Children /
Grace Duffet
Max Foley
Daniel Toole

Lu's a Pharmacy for Women & The VWHC Woman's Health and Wellness Centre /
Alex Minard
Susan Ockwell

Museum of the Tenderloin for the Tenderloin Housing Clinic /
Sally Curtis
Seth Meisler
Hien Nguyen
Susan Pratt
Scott Williams

SOMArts Center /
Rosannah Harding
Drake Hawthorne
Gretchen Mokrey
Carolina Ramirez

Venice Family Clinic – Dental Clinic /
Jennifer Chang
Clara Igonda
Ed Kimoto
Angela Kunz
Neville Salvador

Ideas + buildings
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goals of society

CENTRAL REGION /

The Bridge for Youth /
Janice Barnes
Meredith Hayes Gordon
Alissa Kingsley
Tony Layne
Julie MacLeod
Steve Miller

Little Village Immigrant Resource Center /
Matt Booma
Kay Lee
Tom Mozina

Locker Room Renovation, ACE Tech Charter High School /
Barbara Burnette

MediSend /
Justin Parscale
Zach Wideman

The Growing Project at the Micole Birdwalk /
Gerardo Fitz-Gibbons
Patrick Grzybek

Midtown Greenway Coalition /
Ian Babenroth
Krisan Osterby
Jerry Worrell

Perspectives Charter School /
Mike Dolter
Mark Jolicoeur

Skate Park, Little Village Environmental Justice Organization /
Gelacio Arias
Daniel Ferrario
Jeff Saad

West Suburban PADS /
Mark Jolicoeur
Leila Kanar
Aaron Manns
Mike McClimon
Bryce Tolene
Rick Young

Working in the Schools (WITS) /
Amy Bushnell
Lisa CoghlanDolan
Erinn Dornaus
Samar Hechaime
Chris Mueller

Ideas + buildings
that honor the broader
goals of society

APPENDIX G. **American Institute of Architects,**
Institute Guidelines to Assist AIA Members, Firms and Component in Undertaking Pro Bono Service Activities
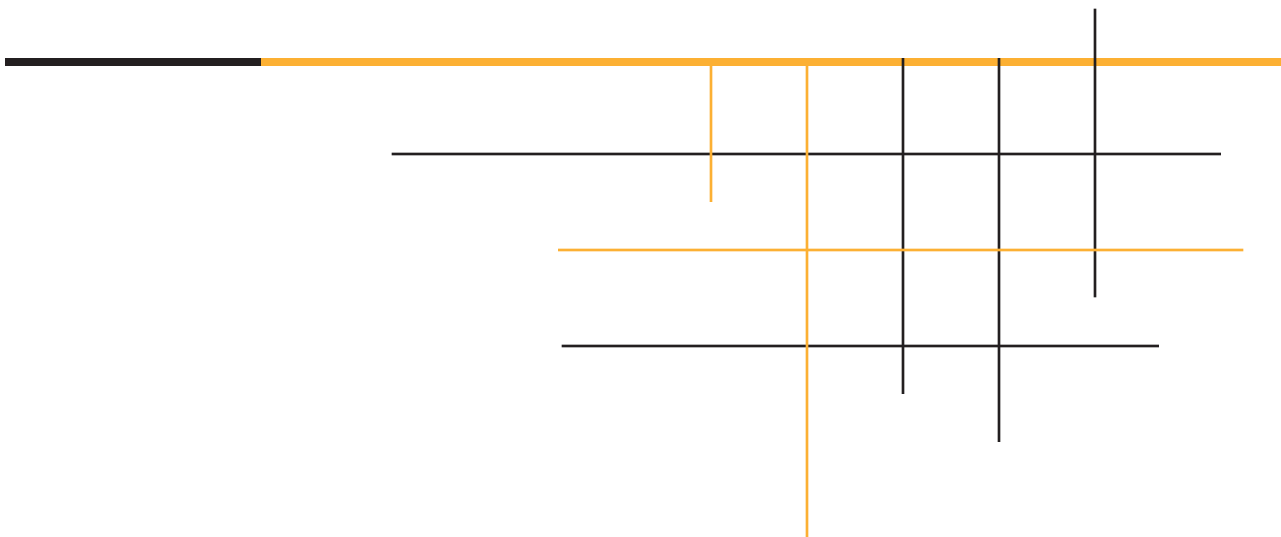
This document is included in this report courtesy of the American Institute of Architects.

INSTITUTE GUIDELINES

to Assist AIA Members, Firms and Components

in Undertaking *Pro Bono* Service Activities

THE AMERICAN INSTITUTE OF ARCHITECTS

Table of Contents

THE AMERICAN INSTITUTE OF ARCHITECTS encourages all of its members, their firms,

and state and local components to engage in providing *pro bono* services as part their contributions

to the highest aspirations of the architecture profession and the Institute in service to society. Through

participation in whatever format they may choose, every member of the AIA can support and further

the values of the Institute in terms of its advocacy for sustainable design and practices, diversity, and

elevation of the stature of the profession of architecture in the eyes of the public.

Pro bono projects often focus on the "front-end" phases of the design process including site and context analysis.

Pro bono projects often focus on clarifying the goals of a community as gleaned from a consensus of residents.

Pro bono **services are defined as services of a professional nature** that are typically provided by a registered/licensed architect, members of an architectural firm (including interns), AIA components, colleges and/or community-design centers but for which those individuals or entities involved receive no financial compensation.

These guidelines have been written with the expressed intention of providing encouragement, guidance, and recommendations for the management of the provision of *pro bono* services by members of the Institute, firms, and AIA components who are presently, or contemplating becoming, engaged in providing such services. They also provide guidance in evaluating when these services are deemed in the best interest of the architect, firm, or AIA component, as well as their "community clients".

Through their *pro bono* efforts, architects and allied design professionals have the opportunity to bring a unique combination of a knowledge-base and design skills to address and solve a wide range of issues that face our communities. The ability to provide these professional quality services is greatly enhanced by the expertise that architects possess in managing resources (human & financial), time schedules, and understanding the complexities inherent in the required procedures as dictated by state and local governmental agencies and departments.

Architects also bring unique abilities and methodologies through which to apply this knowledge base and set of skills. These include, but are not limited to:

● conducting environmental, context, site, and historic structures studies;

● translating a client's needs and aspirations into a set of goals and objectives;

● developing a spatial program that serves the client's needs in both the short and long term;

● making building and ADA code requirements and other applicable standards understandable to community clients and applying these to the potential solutions to the project;

● engaging the community clients in planning and design exercises, thus allowing them to gain "ownership" of the process and products; developing through various design processes (example: community charrettes and design workshops; visioning sessions) alternative design solutions; developing the graphics that provide a "vision of what might be;"

● developing budgets for physical improvements to existing structures or to new construction;

● assisting with the writing of grant applications;

● connecting clients w/ constructors; and assisting community-based clients with working with the public media to help promote the project, as well as help to raise funds.

Since the 1960s, a growing percentage of the AIA members, firms, community-design centers, and university-based programs have worked in collaboration with a diverse range of community partners. By working in collaboration with community partners our profession has the ability to truly position architects, their firms, and AIA components as committed "civic leaders" in their communities who are guided by the principles inherent in the statement: "We do it WITH THEM, not for them!" Many of these community partners are not-for-profit agencies, organizations and community groups, who provide critical health and human services to sectors of our society that traditionally have been under-served by our profession.

2.1. LEGAL AND LIABILITY CONSIDERATIONS: Architects, firms, and AIA components have the ability—through their _pro bono_ service activities—to apply their unique creative problem-solving and management skills to address and help solve a wide range of issues that face our country's communities. However, the provision of _pro bono_ services has legal implications (including potential liability) which may impact the reputation of architects or their firm in their community. _Pro bono_ services may also affect the public's perception of the value created by the architecture profession through the commitment of the local AIA component and its members to help improve the quality of life of a community. Moreover, applicable law and regulations in certain jurisdictions may limit or (in some instances) even prohibit the provision of services identified here as _pro bono_ services. Architects should therefore obtain appropriate legal advice to ensure that they understand and comply with any laws or regulations that may apply, including state licensing laws.

Architects may find themselves faced with a situation in which their professional judgment tells them that they do not have the qualifications to offer competent services for a specific problem that has emerged as the project has progressed. Three common examples are:

1. A situation that requires the expertise of a structural engineer;

2. The presence of hazardous material (ex. Asbestos) that, by law, requires both the evaluation and remediation by a certified professional or company.

3. The requirement to have a specified historic building analyzed and evaluated for its historic significance in order to be eligible to apply for tax credits.

In these cases, the architect, through _pro bono_ service can offer great value through facilitation and coordination. As with other professional circumstances, the architect should: inform the community client of the situation; explain the implications or the issues involved; recommend the correct course of action or alternative courses in terms of bringing in competent consultants; contact the parties and explain the situation; and arrange along with the client to have those interested at the next meeting or workshop. In addition, it is important that the architect explains to the community client that these other parties have no obligation to offer their services _pro bono_ and the client will need to negotiate with each on the specifics of the scope of their services, schedule, and financial remuneration (exceptions are representatives of government entities).

2.2. CONTRACT/LETTER OF AGREEMENT: As with any project undertaken by an architect or a firm, it is critical that a legally enforceable Owner-Architect Agreement or Letter of Agreement be executed at the outset of undertaking a _pro bono_ project. Often _pro bono_ projects are the first step in an ongoing process involving programming, grant writing (i.e., providing the required technical information such as a preliminary environmental assessment, schematic design, or preliminary cost estimate), feasibility studies, and analysis of alternative sites. An agreement that details what services are being provided should be developed—preferably using the most applicable AIA contract document such as the _B-101 or B-102_

Standard Form of Agreement Between Owner and Architect or a Letter of Agreement. It is advisable for any architects entering such an agreement to have their legal counsel or insurance carrier review the document.

It should be noted that in many cases an architect engaged in a *pro bono* project may very well find that her/his client has never worked with an architect before and is unfamiliar with the process. It is the responsibility of the architect to take on the role as an educator in these circumstances and take the *pro bono* client through the process in a step-by-step manner. Also, most *pro bono* projects involve clients from the public or not-for-profit sector, and their representatives are volunteering their time and expertise as well. As a result, the chain of responsibility for decision making may be unclear or multilayered and needs to be either developed or clarified at the outset of the project.

One of the most valuable *pro bono* services that architects can provide is scheduling . . . for both the overall projects and single activities.

2.3. A COMMUNITY OR NOT-FOR-PROFIT ENTITY-DRIVEN SCHEDULE: For architects who have not participated in community-based work, it is imperative to understand that the great majority of *pro bono* projects often follow a schedule that is quite different from the type an architect may be used to, especially as it applies to corporate or commercial work. Many *pro bono* projects involve funding cycles that are dependent on set dates for submission of grant applications. Volunteer boards (whose final sign-off on grant applications is almost always required) often do not meet in the summer months or December and these gaps can really affect a schedule. Many *pro bono* projects involve public funds (e.g., funds from the U.S. Department of Housing and Urban Development or the state Department of Natural Resources); partnerships with public agencies or educational institutions; and the formal approval of a city council mayor, college dean, or provost is often required. In addition, many grant programs require that funds be expended within a certain time frame and may only be used for certain budget line items. Thus, establishing a schedule or critical path must be one of the first action items on the agenda of a *pro bono* project.

2.4. ACCOUNTING/INVOICING/DISCOUNTING FEE: Every *pro bono* project must be carried out with the utmost care for accounting, invoicing, or any other financial matters. It is critical that an architect engaged in *pro bono* or reduced fee services work out the details of all financial transactions prior to the commencement of any work. The AIA recommends that prior to engagement, an architect or firm consult with an accountant or accounting department.

2.5. AIA COMPONENTS' PLANNING FOR POST *PRO BONO* PHASES OF PROJECTS: In undertaking a *pro bono*, community-based, service project—such as those executed under the *AIA 150—Blueprint for America* initiative—both state and local component components should carefully consider how they will handle future phases of these projects if and when they may lead the commissioning of a registered architect. Activities that govern component members during and after the *pro bono* phases must be made clear—and be put in a written memorandum. These should be approved by the committee who is charged with the *pro bono* project or by the entire component membership.

2.6. INVESTIGATION OF THE HISTORY OF *PRO BONO* PROJECTS AND THE ELIGIBILITY OF COMMUNITY CLIENTS: It is important that a member of the AIA, acting independently, firm or an AIA component, contemplating becoming involved in the provision of *pro bono* services, investigate the history of the project to determine if an architect or a firm was previously involved and what the circumstances were behind that individual or entity no longer being involved. In addition, it is recommended that the financial status of the community entity be taken into account when determining whether to provide *pro bono* services. (See Section 3.2.) Experience has proven that it is far better to confront and resolve financial issues and/or potential misunderstandings at the outset of a project than to proceed with the project and encounter serious problems when the project is well along in the planning and/or design process(es). Both of these steps should help architects and components to make informed decisions about how to best channel their *pro bono* services.

2.7. POTENTIAL COMMISSION: There are a number of scenarios that might be considered for how a services provider is treated where a project could eventually lead to a paid commission. These include:

● free to pursue the commissioned phases, following standard ethical procedures;

● prohibited for a set amount of time from pursuing a project that has emerged from the *pro bono* phases (R/UDAT and SDAT uses this method); or

● prohibited from pursuing a project that has emerged as a direct result of the pro bono services.

Under any of these scenarios, it is recommended that the AIA member or component discuss with the community entity at the outset of the project the possibility that a *pro bono* service could lead to a project requiring the commissioned services of a registered architect. It is further recommended that the community entity be made aware of various procedures through which the services of architectural firms are solicited (RFI, RFQ, or RFP); short-listed, interviewed, selected, and finalized in a contract for services. Recommending a procedure that allows all the members of a component to pursue the commissioned work enables the component to avoid the possibility of members (and the community client) finding themselves in an awkward, possibly contentious, situation.

2.8. SELECTION OF FIRM EMPLOYEES: It is incumbent upon the firm's owners to carefully plan their firm's involvement in providing *pro bono* services. As such, it is recommended that the firm select employees who are best suited to a specific service. For emerging professionals, a *pro bono* project can also

A firm has many options when selecting which employee or employees might best represent them on *pro bono* projects.

serve as a great training opportunity and will help to instill a commitment to service in the next generation of professionals. Moreover, a *pro bono* project can promote a mentoring relationship by pairing a seasoned professional with an emerging professional. This also reinforces the IDP requirement of the intern being "under direct supervision of a licensed architect." This may be particularly critical when the *pro bono* service requires professional skills such as code analysis, ADA standards, survey of structural integrity, etc. Finally, it is recommended that the firm check with its insurance carrier to make sure that their current policy covers such involvement, and if not, that the policy be expanded to include this coverage.

3.0.	Impetus for Issuing These Guidelines

3.1. LACK OF CURRENT AIA GUIDELINES: To date, the AIA has never had guidelines governing its members' activities as they relate to *pro bono* services. It was not until 2007 when the *AIA Code of Ethics and Professional Conduct* until Ethical Standard 2.2 was amended to address public service. Even without these documents, AIA members have provided these services through their professional practice or the service activities of their respective state and/or local AIA components.

3.2. OTHER PROFESSIONS AND PROFESSIONAL ORGANIZATIONS: It is important to note that other major professions, either through the good works of individuals or through their respective professional organizations (e.g., American Bar Association, American Medical Association, American Dental Association, American Veterinary Association), have a long history of providing *pro bono* services to society. The professional organizations who govern the ethical conduct of their respective members have formalized the guidelines for their members' involvement in providing *pro bono* services through such entities as legal services agencies, medical clinics for the indigent, dental clinics for children, and animal clinics. For example, the American Bar Association (ABA) has long advocated that lawyers do *pro bono* work. As far back as 1908, the ABA Canons of Ethics recognized the inherent duty of a lawyer to provide legal representation to indigents in criminal cases. In 1969 the ABA adopted Ethical Consideration 2-25 to the *Model Rules of Professional Conduct.* This implored "every lawyer, regardless of professional prominence or professional work load, [to] find time to participate in serving the disadvantaged." In 1993 the ABA House of Delegates adopted proposed Model Rule 6.1. on Voluntary *Pro bono* Publico Service, which states that, "A lawyer should aspire to render at least 50 hours of *pro bono* publico services per year."

3.3. THE INSTITUTE'S AIA 150 BLUEPRINT FOR AMERICA: This initiative, undertaken during 2007, has engaged thousands of AIA members in community-based projects through their participation in local partnerships that are addressing local quality of life issues. These projects involved *pro bono* services offered on the part of local components. It is expected that many of these projects will potentially lead to

Many AIA members partnered with allied professionals to provide significant *pro bono* services.

The AIA has a long history of providing services to communities to assist them in their revitalization efforts.

projects that will require the professional services of an architect. Prior to issuing these guidelines, neither the Institute nor the Blueprint for America program had a formal document to guide the involvement of AIA members who may be asked to, or who seek to, undertake this work. *(See Appendix A: AIA150 Blueprint for America program.)*

3.4. R/UDAT PROGRAM: The AIA has a long history of its members providing *pro bono* services at the national, state, and local component levels. Starting in 1967 the Regional/Urban Design Assistance (R/UDAT) Program has assisted 140 communities to address urban and regional planning, development, and design issues. The visiting R/UDAT teams are chaired by an AIA architect and composed of AIA architects and other professionals representing disciplines that are required to successfully address specific issues encountered in each community. Teams employ a wide range of citizen participation techniques, thus assuring a process that is driven by a combination of a community's aspirations and goals for its future. The teams use various communication skills to give imagery to these as well as developing implementation strategies. *(See Appendix B: The R/UDAT Program.)*

3.5. SDAT PROGRAM: Commencing in 2005, the AIA responded to the national movement toward developing and implementing strategic plans to assure a sustainable future with the advent of the first Sustainable Design Assistance Team (SDAT). This program employs multidisciplinary teams to assist local communities in analyzing their current conditions as they relate to sustainable practices, energy/ resource consumption, and the public policies that affect them. The teams, working in partnership with both the local public and private sectors, develop a strategic plan that lays out a series of programs whose implementation will assure a sustainable future for that community. *(See Appendix C: The SDAT Program.)*

3.6. POTENTIAL PITFALLS AND LIABILITIES: Architects, their firms, or AIA components, if not experienced in providing *pro bono* services run the risk of pitfalls and/or liabilities that are inherent in such activities. Often, these are associated with misconceptions or miscommunications associated with the status of documents produced, reimbursable expenses, encroachment on the practices of local firms, and the interface with professional practice, should the project move into the next phase requiring the services of a registered architect.

4.1. *PRO BONO* **SERVICES OFFERED BY A REGISTERED ARCHITECT:** These are professional services provided by a registered/licensed architect but for which the architect neither seeks nor receives any financial remuneration. *Pro bono* services leverage the specific skills of the professional architect to provide services to those groups that would not otherwise be able to afford to pay for them, including state or local laws (such as state licensing laws) that may limit or even prohibit the provision of pro bono services in this manner.

4.2. *PRO BONO* **WITH REIMBURSEABLE EXPENSES COVERED:** These are professional services provided by a registered/licensed architect for which only reimbursement for out-of-pocket expenses incurred by the architect or architecture firm (see section 4.6) other than labor is sought and received. These might include but are not limited to costs for production of documents, photographic documentation, travel, and those specifically included in the Letter of Agreement/Contract.

4.3. **REDUCED/DISCOUNTED-FEE SERVICES:** As clearly stipulated in a Letter of Agreement/ Contract, these are professional services provided by an architect for which the architect either discounts or reduces the fee that she or he would normally charge for the scope of work. This can be accomplished by either an agreement on the reduced fee or by the architect returning a portion of the fee as a donation. It is recommended that both the architect and the entity receiving her or his services consult their respective tax accountant and attorney to guarantee the agreed-upon arrangement is legal under IRS tax codes and other applicable laws, including state or local laws (such as state licensing laws) that may limit or even prohibit the provision of pro bono services in this manner.

4.4. **SERVICES THROUGH AIA COMPONENTS:** Architects have traditionally been involved in offering their individual professional/community services through the collective effort of their state and/or local AIA components. This has included activities like a component-sponsored Explorer Post, work on a "home building blitz" for the local chapter of Habitat for Humanity, production of a guidebook to their city, walking tours of historically significant architecture, as well as providing speakers for a local high school as part of the component's Architects in Schools program. In these cases, the individual architect is acting as a member of the AIA component and, although her or his name may appear in a publication, announcement, or media release, the credit for the "good deeds performed" accrue to the component, not the individual or their firm.

4.5. **SERVICES THROUGH AN ARCHITECT'S FIRM:** Architects have offered their individual professional/community services through the collective efforts organized by their office. Examples include such activities as an office-sponsored Explorer Post; work on a "home building blitz" for the local chapter of Habitat for Humanity, or a walking tour or a reception for a visiting AIA committee. In these cases, the individual architect is acting as an employee of the firm. Billable hours that a firm's employee spends in volunteer or service activities are typically credited to the firm, not the individual.

4.6. SERVICES OFFERED BY INTERN ARCHITECTS: Often, intern architects are involved in providing *pro bono* services through a wide range of opportunities that are provided by the Institute, such as the Young Architects Forum (YAF). Other opportunities are provided through the intern's employer. The activities of intern architects must be under the direction of a licensed architect.

4.7. COMMUNITY SERVICES: These are professional services that an architect provides as engaged citizen to an organization in his or her community. These might include serving on the board or committee, or being an active member of a community service club, a faith-based organization, a youth program, a cause-oriented not-for-profit organization, a volunteer public safety entity, cultural organizations, and education-related organizations. *(See Appendix D: Examples of Community Service Organizations.)*

4.8. FREE SERVICES/MARKETING ACTIVITIES: These are professional services that an architect volunteers without any financial remuneration to assist a community organization or as an advocate for a specific cause, but with the expectation that these activities may lead to a paid commission in the future. The architect makes it very clear that if a project moves forward to a point where the professional services of a registered/licensed architect are required, then she or he expects to, at the very least, be considered for the paid commission. These services are NOT considered to be *pro bono* due to the fact that they are offered with the long-term goal of securing a paid commission. (Architects should also consult their attorneys to determine whether state or local law, including state licensing law, may have a bearing on the provision of services under these circumstances.)

5.0.	Universities and Community-Based Studios

5.1. HISTORY: Starting in the 1960s, both university-based and community-based design studios were formed to respond to the pressing need for professional expertise by many inner-city neighborhood groups and coalitions for planning and design services. During this same time, faculty and students in the academy were questioning the relevancy of the traditional studio model when the "real learning" was taking place in the streets. By 1980 many schools had unfortunately totally dropped or reduced this approach to design education. However, the Boyer Report, authored by Drs. Ernest Boyer and Lee Mitgang in 1996, included a chapter titled "Service to the Nation," which revived the concept of service-learning/community outreach as an integral component of a viable architecture curriculum. In the dozen years since the report was first issued, the National Architectural Accrediting Board (NAAB) has developed, refined and applied various criteria relating to community-based, service learning in their accrediting process. *(See Appendix E:* The Boyer Report: Building Community Through Education.*)*

By the year 2000, almost every member school of the Association of Collegiate Schools of Architecture had reinserted some aspect of community-based education in their curricula. Graduate programs in urban design were on the increase. This resurgence was greatly aided by the international recognition of Auburn University's Rural Studio, co-founded by Samuel (Sambo) Mockbee, FAIA, recipient of the 2004 AIA Gold

Medal. In addition, the incorporation of design-build/in-the-field studios in many other schools' curricula (a concept first implemented at Yale University in the mid 1960s and given more recent national exposure by the Yestermorrow School in Vermont, which was founded by Steve Badanes and John Lyle et al. in the mid 1980s), has expanded the nature of *pro bono* services into the realm of constructed buildings, park structures, and playgrounds. *(See Appendix F: Association for Community Design Listing of Community Design Studios.)*

5.2. FACULTY MEMBER ENGAGEMENT: Over the years, tenured or adjunct faculty members—both AIA members and non-members—have participated in providing *pro bono* or reduced fee services as through in-situ planning, urban design, and design-build. Going forward, involvement by AIA architects as teachers/practitioners may be one of the best ways to help narrow the gap between the theory learned in the academy and the practice of architecture in the field. A real opportunity exists for AIA architects to be seen by students as role models who are committed as educators/practitioners to serve society in ways not traditionally associated with private-sector practitioners. This is an additional opportunity to engage architects who have chosen to practice in the public and not-for-profit sectors, thus exposing students to another exciting and rewarding career path.

Many universities have extensive experience in operating service-learning/community-assistance studios.

5.3. ARCHITECTURE STUDENTS: Architecture students have the opportunity to be involved in providing *pro bono* services, either through their school's American Institute of Architecture Students (AIAS) chapter or through an academic studio or elective course. The best example of this is the AIAS's Freedom by Design program, a national program through which student chapters are engaged with local partners in promoting barrier-free environments through the removal of architectural barriers in their communities, most often their school's "home town." The students are required to form partnerships with local contractors and material suppliers and are responsible for raising the required funds or in-kind contributions needed to execute the removal of barriers. They are also required to work under the direction of a registered architect, preferably one who is a member of the AIA.

6.0.   Qualifications to Receive *Pro Bono* Services

An architect has the right and freedom to decide what group, agency, or organization may receive her or his professional services through any of the means enumerated in sections 4.1–4.6. The individual, family, or group receiving *pro bono* services are traditionally those that fall into one of four categories.

6.1. ECONOMICALLY DISADVANTAGED: These are individuals, families, or organizations who do not have the financial means to pay the fees normally charged for professional services. Often this designation is determined by criteria established by various governmental agencies that offer public assistance like housing vouchers and food stamps.

6.2. NOT-FOR-PROFIT: These are community organizations that operate on a limited budget, have no or few paid employees, and rely almost exclusively on volunteers to operate and offer their respective services. Examples include a local preservation foundation, rails to trails organization, scouts, youth sports, and civic theater. Most nonprofit organizations have been granted exemption from federal taxes by the Internal Revenue Service. Many of these organizations refer to themselves according to the IRS Code section under which they receive exempt status (i.e., 501(c)(3) organization).

6.3. FAITH-BASED ORGANIZATIONS: Many architects have provided *pro bono* services to the religious or faith-based organizations to which they belong.

6.4. "START-UP" ORGANIZATIONS: Quite often an organization is in need of professional services when it is in the formative stage(s). The services required may include: obtaining not-for-profit status; setting up an accounting system; strategic planning for both the short and long-term goals of the organization; writing grant applications in order to establish a financial base on which the organization can then operate; and evaluating an existing building for use by the organization (i.e., code analysis, space planning and conceptual design, and cost estimate). In this case, it is recommended that architects make it very clear at the outset of their involvement that the provision of these *pro bono* services are understood to be marketing initiative and that the expressed goal is to be seriously considered for a paid commission to provide architecture services when, and if, the organization reaches that point in its operations.

7.0   Benefits of *Pro Bono* Work

The AIA firmly believes that its member architects will gain a great deal from their involvement in *pro bono* services, regardless of the format or context in which they choose to participate. These benefits include the following:

7.1. PERSONAL SATISFACTION: Any architects who have been involved in providing *pro bono* services can attest to the personal satisfaction that they feel in being able to apply their knowledge and skills related to their professional career to "good causes." For many interns, engagement in these services adds to

their job satisfaction, increases the esteem with which they hold their firm or individuals within the firm that they see as role models, and increases their active involvement (as associate AIA members) in the community service activities of their local AIA component.

7.2. FUTURE BENEFITS: Many AIA architects can relate how their involvement through *pro bono* services did, in fact, lead to a future paid commission, often not one related to the original client that received the *pro bono* services. Many of the members of boards of not-for-profit organizations are in positions of influence in their communities and, in these positions, can often recommend what architect or architecture firm should be considered for a commissioned project (or simply hired outright). Finally involvement in *pro bono* service activities can provide substantial, positive relations for a firm, AIA component, or individual architect. Architects should be mindful, however, of state or local laws (including state licensing law) that may come into play in these situations, and should consult a lawyer for appropriate legal advice.

Pro bono projects can truly elevate the standing of the AIA and the architectural profession within our nation's communities.

7.3. ADVANCE THE PROFESSION: Lastly, when executed with care and commitment to quality (see section 8.0), any successful *pro bono* work advances the stature of the architecture profession, thus benefiting all architects. It is hoped the designation of AIA or FAIA after an architect's name in any public media event related to her/his *pro bono* services will also accrue to the importance of the Institute. It is simply a win-win situation for all who are involved, but especially for those receiving the *pro bono* services.

8.0.	Criteria for Measuring the Quality of *Pro Bono* Services

In order to maintain, even strengthen, the public perception of the value that architects bring to a project through their professional expertise, it is imperative that the architects apply the same commitment, thoroughness, and quality in their *pro bono* services that they would provide if they were receiving a full fee. Anything less will diminish the stature of the profession and the AIA. It is better for architects not to engage in offering *pro bono* services if they cannot adhere to this criterion.
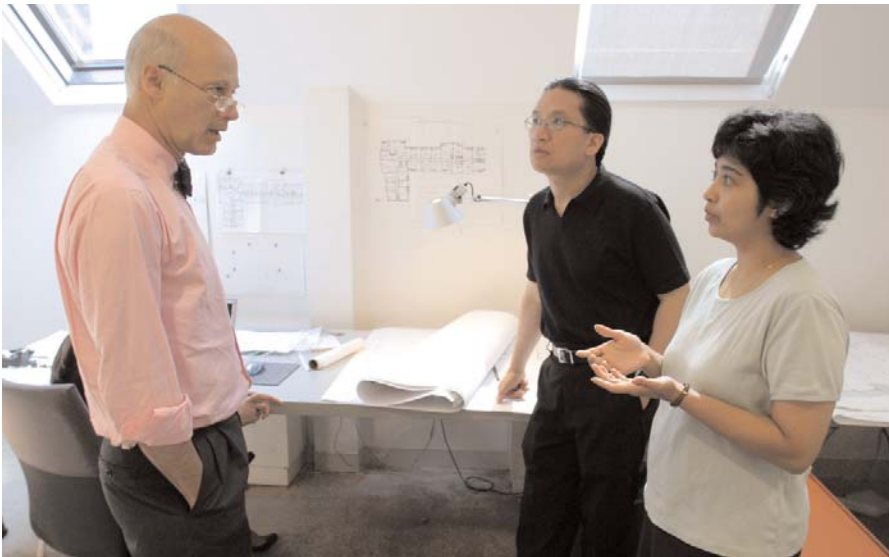
Engagement in pro bono activities allows architects of any age and experience level to contribute, and in many cases, to have meaningful interaction as part of their respective involvements.

The AIA encourages all of its members, members' firms, and state and local components to engage in providing *pro bono* services as part their contributions to the highest aspirations of the architecture profession and to support the AIA in service to society. Through participation in whatever format they may choose, every member of the AIA can support and further the values of the Institute in terms of its advocacy for sustainable design and practices, diversity, and elevation of the stature of the profession of architecture in the eyes of the public. The AIA is committed to the philosophy that a commitment and personal engagement in providing *pro bono* services is for everyone. This means a nationally known architect with 40 years in the profession who is founding principal of a 1,000-person firm with offices worldwide and a member of the AIA College of Fellows; or a middle-aged architect with 20 years in the profession who is a senior partner and project manager in a 10-person firm (i.e., AIA Architect member for 15 years); or a young, sole practitioner in small-town America (i.e., AIA Architect member for five years); or a young emerging professional who is beginning his/her internship (i.e., associate AIA member for two years); or a third-year student of architecture and member of the American Institute of Architecture Students can provide *pro bono* services. In fact, this may be one of the most suitable activities to promote cross-generational collaborations within a firm or AIA component or between an architect and community partners.

Fact Sheet — AIA 150 *Blueprint for America*

WHAT: AIA 150 — *Blueprint for America* is the cornerstone of the American Institute of Architects (AIA) 150th (1857–2007) anniversary celebration. Composed of more than 160 community service projects partially funded by the national AIA, the *Blueprint for America* brought architects and a diverse array of community partners together to address community issues related to the built environment. Stressing citizen involvement through participatory methods such as charrette workshops, the initiatives and projects undertaken focused on improving the quality of community livability and quality of life through growth management, historic preservation, neighborhood revitalization, public transit-oriented develop-ment, and sustainability, among others.

WHEN: The AIA 150 *Blueprint* projects were planned during 2006, undertaken throughout 2007, and were documented throughout 2008. Many projects were substantially completed by National Architecture Week, April 2008, when the GoogleEarth site containing their documentation of both process and product was launched. Once all projects are completed and documented, case studies will be selected from exem-plary individual *Blueprint* projects, compiled, categorized and shared with those interested in implementing similar programs in their communities. The completed piece, titled *Blueprint for America Mosaic: A Gift to the Nation,* is scheduled for completion in late 2008.

WHERE: Below is a sampling of *Blueprint* projects. To access a listing of all projects and their status, visit *www.aia150.org*.

- Bus Stop Extreme Makeover (Oklahoma City/Wichita)
- Statewide Disaster Preparedness Program (Tennessee)
- Summer Design Camps (Houston/Wyoming)
- Brooklyn Expressway Corridor (New York City)
- 3-D Planning Models (Colorado Springs/Indianapolis)
- Affordable Housing Modules (New York state/Southeast Wisconsin)
- Capitol Mall Improvement (Arizona)
- Downtown Revitalization (San Diego)
- Regional Community Design Studio (Memphis)
- Columbus Indiana Architectural Archives & Exhibit (Indiana)
- Historic Neighborhood Revitalization (Dayton)
- Sustainability Legislation (Ohio)

WHY: AIA 150 — *Blueprint for America* projects demonstrate how the public can work with architects to create beautiful, safe, livable communities. By sharing their knowledge and experience, architects offer communities the opportunity to celebrate their heritage while addressing emerging challenges and trends. They have also proved that state and local AIA components can take a civic leadership role and be both catalysts and facilitators for positive change in their respective communities.

The Regional/Urban Design Assistance Team (R/UDAT)

What is a Regional/Urban Design Assistance Team (R/UDAT)?

R/UDAT (pronounced ROO-dat) is a grassroots approach to help communities meet challenges and ensure a livable community. The program tackles development issues such as the loss of major employers, traffic congestion, unfocused growth, crime, loss of open space, unaffordable housing, abandoned industrial buildings, environmental problems, vacant storefronts, and loss of community identity.

It combines local resources with the expertise of a multidisciplinary team of nationally recognized professionals. This approach—which can address social, economic, political, and physical issues—offers communities a tool that mobilizes local support and fosters new levels of cooperation. A R/UDAT is a very visual process, identifying and making visible clear and accessible ways to encourage community change. It's fast-paced, exciting, energizing—and it works!

The R/UDAT program is offered to communities as a public service of the American Institute of Architects (AIA). It brings more than 40 years of experience in managing this process—experience and expertise that are available to your community throughout the process. The R/UDAT Task Group, made up of volunteer AIA members and others with extensive R/UDAT experience, administers the program with assistance from professional staff from the AIA Center for Communities by Design.

What can R/UDAT do for your community?

Communities across the country are constantly changing. A R/UDAT can help you to respond to these kinds of issues, develop a vision for a better future for your community, and implement a strategy that will produce results. Because the R/UDAT process is highly flexible, it is effective in communities as small as villages and urban neighborhoods and as large as metropolitan regions.

Why does the R/UDAT process work?

The process works because it relies on three simple principles:

Quality

R/UDAT members are highly respected professionals selected on the basis of their experience with the specific issues facing your community. The energy and creativity generated by a top-notch, multidisciplinary team of professionals working together can produce extraordinary results.

Objectivity

The R/UDAT process ensures that all voices are given a fair hearing and that options are weighed impartially. The lack of bias, professional stature of the team members, and *pro bono* nature of the work generate community respect and enthusiasm for the process. Because team members bring new eyes and voices to a community, they frequently have the advantage of seeing issues with greater objectivity.

Participation

The R/UDAT process encourages the active participation of all sectors of the community. The team members who will visit your community will seek the opinions and comments of the public as well as community leaders and interested groups. A common sentiment expressed after a R/UDAT is: "This experience really brought the community together. People who never talked before are now working together."

What is the structure of the R/UDAT process?

The R/UDAT process is flexible and unique, but there are typically four parts or phases, some of which occasionally overlap.

Phase 1: Getting Started

A local leader or citizen initiates the process by calling the AIA and asking for help. A steering committee is formed, representing a variety of residents, local government, businesses, institutions, and community groups. The committee gathers community support and prepares an application. A representative from the Committee on Design Assistance visits the community, suggests revisions to the application, and prepares an evaluation report for the AIA and the community. Upon review and approval of the application, the AIA makes a formal commitment to your community.

Phase 2: Getting Organized

The R/UDAT team leader selected for the project meets with the community steering committee. This visit introduces the team leader to the community and its concerns and sparks broader community interest and participation in the process. Preparations begin for the team visit, including initial steps that will facilitate the eventual implementation of an action plan.

Phase 3: Team Visit

The team leader, with the aid of the Committee on Design Assistance, selects a multidisciplinary team of 6 to 10 professionals who visit the community for four intense, productive days. After listening to the concerns and ideas of residents, community leaders, and interested groups and viewing both the study area and the surrounding community, the team prepares and publishes a report that is presented in a public meeting on the last day.

Phase 4: Implementation

The community analyzes the team recommendations, identifies priorities, undertakes immediate objectives, and prepares an action plan. Some team members return a year later to evaluate progress and advise on implementation.

How long does the process take?

The first two phases, which are critical to the overall success of the R/UDAT effort, typically take 3 to 6 months to complete, depending on how quickly the community can organize. Phase Three, the Team Visit, normally takes place 6 months after your initial phone call. Phase Four, Implementation, can take as long as needed to meet local needs and priorities, although the follow-up visit usually occurs a year after the team visit.

For more information about the R/UDAT program or the Center for Communities by Design, go to *www.aia.org/about/initiatives/AIAS075265*

The Sustainable Design Assessment Team (SDAT)

The Sustainable Design Assessment Team (SDAT) program focuses on the importance of developing sustainable communities through design. The mission of the SDAT program is to provide technical assistance and process expertise to help communities develop a vision and framework for a sustainable future. The SDAT program brings together multidisciplinary teams of professionals to work with community stakeholders and decision-makers in an intensive planning process. Teams are composed of volunteer professionals representing a range of disciplines, including architects, urban design professionals, economic development experts, land use attorneys, and others.

Today communities face a host of challenges to long-term planning for sustainability, including limited resources and technical capacity, ineffective public processes and poor participation. The SDAT approach is designed to address many of the common challenges communities face by producing long-term sustainability plans that are realistic and reflect each community's unique context. Key features of the SDAT approach include the following:

● Customized Design Assistance. The SDAT is designed as a customized approach to community assistance which incorporates local realities and the unique challenges and assets of each community.

● A Systems Approach to Sustainability. The SDAT applies a systems approach to community sustainability, examining cross-cutting issues and relationships between issues. In order to accomplish this task, the SDAT forms multidisciplinary teams that combine a range of disciplines and professions in an integrated assessment and design process.

● Inclusive and Participatory Processes. Public participation is the foundation of good community design. The SDAT involves a wide range of stakeholder viewpoints and uses short feedback loops, resulting in sustainable decision-making that has broad public support and ownership.

● Objective Technical Expertise. The SDAT is assembled to include a range of technical experts (planners, architects, economists and others) from across the country. Team members do not accept payment for services in an SDAT. They serve in a volunteer capacity on behalf of the AIA and the partner community. In addition, Team members are required to refrain from accepting business in a partner community for two years after an SDAT program. As a result, the SDAT has enhanced credibility with local stakeholders and can provide unencumbered technical advice.

● Low Cost. By employing the SDAT approach, communities are able to take advantage of leveraged resources for their planning efforts. The AIA contributes up to $15,000 in financial assistance for each project (most projects require between $20,000−30,000 total). Therefore, communities are able to take advantage of a partnership in order to engage in intensive planning. In addition, the SDAT members volunteer their labor and expertise, allowing communities to gain access to technical expertise that would normally be cost prohibitive. Finally, the SDAT process employs a compressed schedule and the

application of innovative public participation techniques to leverage resources effectively and produce timely results.

- Results. The SDAT combines multidisciplinary expertise with highly interactive, participatory public involvement processes to condense normal planning tasks (which typically take months) into a three-day period. The intense process and compressed schedule allows a community to capitalize on SDAT information quickly and build momentum for implementation of its plan. The SDAT includes the delivery of a formal report and recommendations as well as a follow up assessment.

Communities that have participated in the SDAT program include the following:

Alexandria Township, N.J.
Oklahoma City
Northampton, Mass.
Pittsfield, Mass.
Forest City, N.C.
Cache Valley, Utah
Reno-Tahoe-Carson Region, Nev.
New Orleans
Longview, Wash.
Guemes Island, Wash.
Syracuse, N.Y.
Northeast Michigan
Lawrence, Kans.
Hagerstown, Md.
Tucson
Englishtown, N.J.
Dubuque, Iowa
Culver City, Calif.
Central City, La.
Albany

For more information about the SDAT program or the Center for Communities by Design, go to
www.aia.org/about/initiatives/AIAS075265

The Boyer Report: Building Community Through Education

Contributed by AIA Communications and Knowledge Resources Staff

Reprinted from the Best Practices Database.

Associate members face similar challenges as they further their professional development and represent another valuable source of shared experiences that would benefit the membership. To inspire those who have lived these experiences and capture those ideas in print, the nacq is pleased to present in each quarterly issue one publication drawn from the Best Practices archives. For more information regarding submission criteria contact bestpractices@aia.org.

ARCHITECTURE IN DAILY LIFE

"Never in history have the talents, skills, broad vision and ideals of the architecture profession been more urgently needed," according to the nation's foremost authority on education, the Carnegie Foundation for the Advancement of Teaching.

"Name any significant environmental, social, political or economic challenge facing the nation, and lurking in the background, hardly noticed and rarely discussed, is the arcane matter of architecture," says Lee D. Mitgang, coauthor of a Carnegie Foundation study that culminated with the publication of *Building Community: A New Future for Architecture Education and Practice.*

First published in 1996, *Building Community* is commonly referred to as "the Boyer Report," in memory of coauthor Ernest L. Boyer, late president of the Carnegie Foundation, who died before the report's publication. The report offers a blueprint for improving the nation's built environment by proposing changes in the education of architects and the public.

CHALLENGES AND OPPORTUNITIES

The study is concerned with the challenges and opportunities of architecture education and practice in the United States, calling for renewed focus on the public benefits of architecture—the creation and preservation of wholesome neighborhoods, safe streets, productive workplaces, a clean environment, and cohesive communities. But the report is not written solely for architects and educators. *Building Community* is for anyone who is concerned about "whether beauty still has a place in American society; whether U.S. cities will be centers of civilization or decay; and whether American children will inherit a wholesome physical environment that promotes health and prosperity." While the authors found much to celebrate in the way architects are educated, they also found a lack of understanding between architects and the public. This lack of understanding is the result of several factors:

- The profession's failure to understand and respond to the core concerns of American families, businesses, schools, communities, and society.

- The tendency of architecture schools to focus on credentials at the expense of preparing architects for their larger public-service role.

- The general failure of American schools and colleges to make knowledge of architecture and design an essential part of liberal education for all students.

ARCHITECTS IN SERVICE TO THE NATION

Throughout the study, the authors argue for an increased presence of architects in daily American life to meet the challenges confronting families, neighborhoods, and society. At the core of the profession is public trust, say the authors. If architects and those who educate them drift too far from this trust, they risk earning the contempt—or, even worse, indifference—of the public. "The knowledge and talents of architects could contribute vitally to rebuilding our sense of community, yet we are concerned that the voices of architects are not being heard often enough, either in public policy circles or on college campuses," says Mitgang.

"In the case of architecture education it isn't enough for [graduating] students to [be] able to create beauty," he continues. "They should leave school prepared for more than simply competent, profitable practice. They should be prepared for the broader professional mission of promoting the value of beauty in society, for connecting buildings to human needs and happiness, and for creating healthier, more environmentally sustainable architecture that respects precious resources." In short, the authors call for architects to prepare for lives and careers of greater civic engagement.

A NATION OF ARCHITECTURAL ILLITERATES?

The study also considers the risk of a public that lacks a basic understanding of architecture. From grade school through college, state the authors, knowledge of architecture should be an essential part of liberal education for all.

"Most youngsters will be lifetime users of buildings, and beholders and inhabitants of the built environment," write Mitgang and Boyer. "But, like the rest of the public, most spend their school days and indeed their lives seldom if ever considering the permanent and profound impact architecture has on their own personal health, productivity, and happiness, and on community life. In short, too many Americans will spend their lives as architectural illiterates."

The problem is exacerbated in institutions of higher learning, where architecture schools, ironically, are often physically and socially isolated from the larger college or university in which they are located. Architecture students and faculty have few opportunities to interact with their counterparts in other disciplines or to participate in the social and cultural mainstream of university life.

"There are architecture students and there are university students," the report succinctly notes. "Schools of architecture can no longer afford to be strangers in their own settings; they could reach out to students in other disciplines. Making connections between architecture and other fields to strengthen communities

must begin on the campus itself." And as is the case at most elementary and secondary schools, "at hardly any university is knowledge of architecture considered a basic element of the liberal education of all students, whatever their future plans," the authors found.

On a hopeful note, the report points to the education practices of a number of architecture schools as models of excellent teaching and learning for collegiate and professional education of all kinds. The authors note that the design studio tradition—with its close engagement of students and teachers, and where discovery, application, and integration of knowledge are creatively pursued—can be a model for many other academic disciplines, as well as for elementary and secondary education. "Architecture education at its best," say the authors, "is a model that holds valuable insights and lessons for all education."

FOR MORE INFORMATION

Originally published in 1996, *Building Community: A New Future for Architecture Education and Practice* was reprinted in 2002. See also "Participating in Architecture Education," by Eugene Kremer, FAIA, *The Architect's Handbook of Professional Practice,* 13th edition, chapter 7, page 177.

Both books can be ordered from the AIA Store.

Examples of Community Service Organizations

American Association of Retired Persons

American Cancer Society

American Red Cross (local chapters nationwide)

American Society for the Prevention of Cruelty to Animals (local chapters)

American Youth Soccer Organization (local chapters nationwide)

Architects Without Borders

Arts Council of Adams County (PA)

Arts to Grow (Jersey City, NJ)

The Boy Scouts of America (local councils and troops)

Boys and Girls Clubs, Inc. (local clubs)

Camp Shiloh (Woodridge, NY)

CANSTRUCTION® (100 competitions nationwide)

Center for Creative Nonviolence (Washington, DC)

City Harvest (New York City)

Disability Resource Center of Southwest Michigan

Focus: HOPE (Detroit)

Girl Scouts of the U.S.A. (local councils and troops)

Governing boards of colleges and universities

Governing boards of faith communities (e.g., church vestry or synagogue board of directors)

Habitat for Humanity International

Hope Alliances (Round Rock, TX)

Hyde Park Art Center (Chicago)

Iowa Citizens for Community Improvement (Des Moines, IA)

Public Citizen (Washington, DC)

Public Interest Research Groups (state-based organizations, federated as U.S. PIRG)

Reins of Life, Therapeutic Horseback Riding of Michiana (Indiana)

Rotary International Inc. (local clubs)

Southwestern Virginia Second Harvest Food Bank (Roanoke, VA)

United States Tennis Association

Volunteer Center of Person County Inc. (NC)

Whitman-Walker Clinic (Washington, DC)

YMCA/YWCA (local chapters)

Association for Community Design (ACD) Listing of Community Design Studios

CALIFORNIA

Asian Neighborhood Design
Est. 1973
1021 Mission Street
San Francisco, CA 94103
Phone: 415-575-0423
Fax: 415-575-0424
Email: info@andnet.org
URL: http://www.andnet.org

Cityworks LosAngeles
Est. 2002
Los Angeles, CA
URL: http://www.cityworkslosangeles.org

Community Design Center
Est. 1967
1705 Ocean Avenue
San Francisco, CA 94112
Phone: 415-586-1235
Fax: 415-586-0935
Email: hn3782@earthlink.net

Designmatters @ Art Center
Est. 2001
Art Center College of Design
1700 Lida Street
Pasadena, CA 91103
Phone: 626-396-2418
URL: http://www2.artcenter.edu/designmatters

Eco Surfaces Mfg. LLC
Est. 2005
1435 South Lyon Street
Santa Ana, CA 92656
Phone: 949-246-4177
Fax: 714-439-1001
Email: johncollins@ecosurfacesmfg.com
URL: www.ecosurfacesmfg.com

Project FROG
Est. 2005
The Embarcadero
Pier 9, Suite 111
San Francisco, CA 94111
Phone: 415-288 3387
Fax: 415-288 3383
Email: hess@projectfrog.com
URL: www.ProjectFROG.com

Public Architecture
Est. 2002
1211 Folsom Street, 4th Floor
San Francisco, CA 94103
Phone: 415-861-8200
Fax: 415-431-9695
Email: info@publicarchitecture.org
URL: http://www.publicarchitecture.org

Urban Ecology
Est. 1975
414 13th Street
Suite 500
Oakland, CA 94612
Phone: 510-251-6330
Fax: 510-251-2117
Email: urbanecology@urbanecology.org
URL: http://www.urbanecology.org

COLORADO

RK-TECTS
Est. 2005
2890 Brighton Blvd. Unit 443
Denver, CO 80216
Phone: 303-293-3076
Email: public@rk-tects.com
URL: http://www.rk-tects.com

CONNECTICUT

Citizens for Deep River Center
Est. 2005
PO BOX 984
DEEP RIVER, CT 06417
Phone: 860-526-2232
Email: KDESIGN@SNET.NET

Dorgan Architecture and Planning
Est. 1988
10 Eastwood Road
Storrs, CT 06268
Phone: 860-487-6740
Email: info@kdorgan.net

WASHINGTON, D.C.

CUAdc—The Catholic University of America Design Collaborative
Est. 2005
The Catholic University of America
School of Architecture and Planning
Washington, DC 20064
Phone: 202-319-5755
Email: jelen@cua.edu

GEORGIA

Center for Community Design and Preservation
Est. 1997
325 South Lumpkin Street
Founders Garden House—Univ. of GA
Athens, GA 30602-1861
Phone: 706-542-4731
Fax: 706-538-0320
Email: pcassity@uga.edu
URL: www.sed.uga.edu/pso

Community Housing Resource Center
Est. 1994
659 Auburn Avenue, NE Studio 153
Atlanta, GA 30312
Phone: 404-658-1322
Email: info@chrcatlanta.org
URL: http://www.chrcatlanta.org

The Community Design Center of Atlanta Inc.
Est. 1974
1083 Austin Avenue
Atlanta, GA 30307`
Phone: 404-523-6966
Fax: 404-523-0741
Email: cdcatlan@bellsouth.net

ILLINOIS

Archeworks
Est. 1994
625 N. Kingsbury
Chicago, IL 60610
Phone: 312-867-7254
Fax: 312-867-7260
Email: info@archeworks.org
URL: www.archeworks.org

City Design Center at the University of Illinois at Chicago
Est. 1995
820 W. Jackson Blvd, Suite 330
Chicago, IL 60607
Phone: 312-996-4717
Fax: 312-996-2076
Email: cdesignc@uic.edu
URL: http://www.uic.edu/aa/cdc

INDIANA

Ball State College of Architecture and Planning Community Based Projects (CBP) Program
Est. 1969
Muncie Urban Design Studio
Est.1980
(Both at) AB 508Ball State University
Muncie, IN 47306
Phone: 765-285-1350
Email: cap@bsu.edu
URL: www.bsu.edu/cap

Indianapolis Center
Est. 2001
50 S Meridian St
Suite 302
Indianapolis, IN 46204
Phone: 317-822-6167
Email: capic@bsu.edu
URL: www.bsu.edu/capic

LOUISIANA

CITYbuild Consortium of Schools
Est. 2005
Sid Richardson Memorial Hall, Tulane Architecture
6823 St. Charles Ave.
New Orleans, LA 70118
Phone: 504-314-2327
Fax: 504-862-8798
Email: info@citybuild.org
URL: http://www.citybuild.org

Community Design Assistance Center (CDAC)
Est. 2000
Louisiana Tech University, School of Architecture
P.O. Box 3147, Hale Hall 311
Ruston, LA 71272
Phone: 318-257-2816
Fax: 318-257-4687
Email: ksingh@latech.edu
URL: http://www.latech.edu/tech/liberal-arts/
architecture

**Office of Community Design and Development
(OCDD)**
Est. 1999
Louisiana State University, School of Architecture
136 Atkinson Hall
Baton Rouge, LA 70803
Phone: 225-578-8347
Fax: 225-578-2168
Email: ocdd@lsu.edu

MARYLAND

Neighborhood Design Center
Est. 1972
1401 Hollins Street
Baltimore, MD 21230
Phone: 410-233-9686
Fax: 410-233-9687
Email: http://www.ndc-md.org

MASSACHUSETTS

Community Design Resource Center of Boston
Est. 2005
100 Massachusetts Avenue, Room 517
Boston, MA 02115
Phone: 617-585-0198
Email: info@cdrc-boston.org
URL: www.cdrc-boston.org

MINNESOTA

Metropolitan Design Center
Est. 1988
University of Minnesota
89 Church St SE
Minneapolis, MN 55455
Phone: 612-625-9000
Email: mdc@umn.edu
URL: www.designcenter.umn.edu

MISSISSIPPI

Carl Small Town Center
Est. 1980
Giles Hall
College of Architecture, Art, and Design
Mississippi State, MS 39762
Phone: 662-325-2207
Email: emailus@carlsmalltowncenter.org
URL: http://carlsmalltowncenter.org

Public Design Center
Est. 2005
PO Box 455
Mississippi State, MS 39762
Phone: 662-643-4129
Email: inquiries@publicdesigncenter.com
URL: http://publicdesigncenter.com

MONTANA

Architecture for Humanity
Est. 1999
23 1/2 North Tracy Avenue
Bozeman, MT 59715-3556
Phone: 646-765-0906
Email: mail@architectureforhumanity.org
URL: http://www.architectureforhumanity.org

NEW JERSEY

RMJM Hillier
Est. 1966
500 Alexander Park
Princeton, NJ 08543-6395
Phone: 609-452-8888
Fax: 609-452-8332
Email: info@rmjmhillier.com
URL: www.rmjmhillier.com

NEW YORK

AAP Career Services
Est. 1998
AAP Career Services, 240 E. Sibley Hall
Cornell University
Ithaca, NY 14853
Phone: 607-255-4634
Fax: 607-254-1714
Email: msl25@cornell.edu
URL: www.aapcareer.cornell.edu

Pratt Center for Community Development
Est. 1963
379 DeKalb Avenue
Brooklyn, NY 11205
Phone: 718-636-3486
URL: http://www.prattcenter.net

Rochester Regional Community Design Center
Est. 2003
The Hungerford Complex
1115 East Main Street
Rochester, NY 14609
Phone: 585-271-0520
Email: info@rrcdc.org
URL: www.rrcdc.org

NORTH CAROLINA

Design Corps
Est. 1999
302 Jefferson Street
Suite 250
Raleigh, NC 27605
Phone: 919-828-0048
Email: bryan@designcorps.org
URL: http://www.designcorps

OHIO

Adrian Crisan
Est. 2005
2970 Highwall Way
Columbus, OH 43221
Phone: 614-581-8731
Email: principal@studioa.org
URL: www.studioa.org

Neighborhood Design Center
Est. 1982
415 East Main Street
Columbus, OH 43206
Phone: 614-221-5001
Fax: 614-221-5614
Email: center@neighborhooddesign.org
URL: neignborhooddesign.org

OREGON

National Charrette Institute
Est. 2002
3439 NE Sandy Blvd. #349
Portland, OR 97232
Phone: 503-233-8486
Email: info@charretteinstitute.org
URL: charretteinstitute.org

PENNSYLVANIA

Community Design Center of Pittsburgh
Est. 1975
The Bruno Building
945 Liberty Avenue—Loft #2
Pittsburgh, PA 15222
Phone: 412-391-4144
Fax: 412-391-1282
Email: info@cdcp.org
URL: http://www.cdcp.org

Community Design Collaborative
Est. 1991
117 S 17th Street Suite 210
Philadelphia, PA 19103
Phone: 215-587-9290
Email: cdesignc@cdesignc.org
URL: http://www.cdesignc.org

GreenPlanners
Est. 1978
514 Wellesley Rd
Philadelphia, PA 19119
Phone: 215-805-8330
Email: paul5glover@yahoo.com
URL: http://www.paulglover.org/greenplanners.html

Hamer Center for Community Design
Est. 1999
105 Stuckeman Family Building
Penn State University
University Park, PA 16802
Phone: 814-865-5300
Email: hamercenter@psu.edu
URL: http://www.hamercenter.psu.edu

PennPraxis
Est. 2001
409 Duhring Wing
School of Design, University of Pennsylvania
Philadelphia, PA 19104-6311
Phone: 215-573-8719
Fax: 215-573-9600
Email: harrisst@design.upenn.edu
URL: http://www.design.upenn.edu/pennpraxis

TENNESSEE

East Tennessee Community Design Center
Est. 1970
1300 N. Broadway
Knoxville, TN 37917
Phone: 865-525-9945
Email: david@etcdc.org
URL: http://www.etcdc.org

Nashville Civic Design Center
Est. 2001
138 Second Avenue North
Suite 102
Nashville, TN 37201
Phone: 615-248-4280
Email: info@civicdesigncenter.org
URL: http://www.civicdesigncenter.org

TEXAS

Austin Community Design & Development Center
Est. 2005
3036 South First St Suite 200
Austin, TX 78704
Phone: 512-447-2026 x24
Fax: 512-447-0288
Email: michael.gatto@foundcom.org
URL: http://www.acddc.org

PhotoCrete USA
Est. 2002
4568 FM 1187
Burleson, TX 76011
Phone: 817-561-2001
Email: leann.reynolds@sbcglobal.net
URL: www.photocreteusa.com

Row House Community Development Corp.
Est. 2003
3409 Dowling St.
Houston, TX 77004
Phone: 713-521-2600
Fax: 713-521-1298
Email: antoine@rowhousecdc.org
URL: www.rowhousecdc.org

UTAH

ASSIST Inc.
Est. 1969
218 East 500 South
Salt Lake City, UT 84111
Phone: 801-355-7085
Fax: 801-355-7086
Email: future@xmission.com
URL: http://www.assistutah.org

VERMONT

Vermont Design Institute
Est. 1993
416 Pine Street #E-2
Burlington, VT 05401
Phone: 802-355-2150
Email: vtdesign@sover.net
URL: www.vermontdesigninstitute.org

VIRGINIA

Charlottesville Community Design Center
Est. 2004
101 East Main Street
Charlottesville, VA 22902
Phone: 434-984-2232
Fax: 434-971-7420
Email: info@cvilledesign.org
URL: http://www.cvilledesign.org

Community Design Assistance Center
Est. 1988
101 South Main Street (0450)
Blacksburg, VA 24061
Phone: 540-231-5644
Fax: 540-231-6089
Email: egilboy@vt.edu
URL: http://cdac.arch.vt.edu

**Norfolk Neighborhood Design and
Resource Center**
Est. 2004
111 Granby Street
Norfolk, VA 23510
Phone: 757-664-6770
Fax: 757-441-1301
Email: andrew.northcutt@norfolk.gov
URL: www.norfolk.gov/planning/comehome

The Brick Industry Association
Est. 1963
11490 Commerce Park Drive
Reston, VA 20191
Phone: 703-674-1549
Email: jbeske@bia.org
URL: www.gobrick.com/planning

WASHINGTON

environmental WORKS
Est. 1970
402 15th Avenue East
Seattle, WA 98112
Phone: 206-329-8300
Fax: 206-329-5494
Email: info@eworks.org
URL: http://www.eworks.org

WISCONSIN

Community Design Solutions
Est. 2000
UW-Milwaukee
2131 E. Hartford Ave.
Milwaukee, WI 53211
Phone: 414-229-6165
Email: susatrop@uwm.edu

Design Coalition Inc.
Est. 1972
Design Coalition Inc.
2088 Atwood Avenue
Madison, WI 53704
Phone: 608-246-8846
Email: Contact@DesignCoalition.org
URL: http://www.DesignCoalition.org