WISDOM FROM THE FIELD: PUBLIC INTEREST ARCHITECTURE IN PRACTICE

A Guide to Public Interest Practices in Architecture

Roberta M Feldman
Sergio Palleroni
David Perkes
Bryan Bell

ACKNOWLEDGEMENTS

So many individuals and organizations contributed to this research project. It goes without saying, the Fellows of the American Institute of Architects have made this research possible. We are honored to have received the 2011 Latrobe Prize, and encouraged to see that the FAIA has committed funds to the study of public interest design. The practitioners and partners we interviewed were generous and open in sharing the stories of their careers and public interest practices, as were the workshop participants. Our Advisory Committee has served as our conscience, not only advising on the research but assuring that we understand the importance of the task we have set for ourselves.

The Loeb Fellowship supported Bryan Bell's survey research. We would like to thank Dr. Patrick Moynihan of the Harvard Institute for Quantitative Social Science and Dr. Howard Gardner of the Harvard School of Education for their support on the surveys. Dasha Ortenburg also provided valuable assistance in conducting the surveys. We add our thanks, as well, to the AIA for their assistance in the distribution of the survey.

We have received generous financial support from The Richard H. Driehaus Foundation, a foundation that should to be recognized as well for its continued support of public interest design initiatives. Each of our home entities has provided additional funds and in-kind support.

We would like to thank Portland State University for helping to negotiate the rights of publication and legal process of this grant, as well as manage its accounting. In particular we are extremely grateful to Sam Lowry for shepherding this grant forward beyond any call of duty.

We appreciate Mississippi State University College of Architecture, Art and Design's support of the Gulf Coast Community Design Studio, which is the setting for David Perkes's work on this research and a collaborative practice environment for work since the aftermath of Hurricane Katrina that continues to show the value of community partnerships.

The University of Illinois, College of Architecture and the Arts has given its generous support to the Latrobe project and the City Design Center, the context in which Roberta Feldman has engaged in community design for the past two decades.

Few research projects are accomplished without the skillful assistance of other researchers. Deirdre Colgan, our lead consultant, artfully conducted many of the interviews; and Erika Warhus, then research assistance Portland State University, came through with anything the team asked of her.

Public interest design practices were found, by the Latrobe Prize research team, to not only address a community's immediate needs, but often build the assets and capacities of that community. Worksite at Butaro Hospital Doctor's Housing, MASS Design Group.

FORWARD

We embarked on this investigation of public interest practices in architecture to learn from others who were engaged in these practices, and to communicate as faithfully as possible what we learned to the architectural profession. From the start, as a research team, we knew we could not claim to be either totally non-partisan or objective in our views on the subject. We all share a common conviction, gained through our own, decades long practices in this field, that design can and should have social benefits and outcomes for our society. We also believe that public interest design is becoming a viable and important form of practice in architecture. As the surveys we conducted show, it is of interest to a surprisingly large and diverse segment of the architectural community. This evidence was particularly encouraging and verifies the increasing interest we have noticed in publications and among practitioners and students in the field. Despite the perspective we brought to this research, we strived to be respectful and rigorous in the implementation of the research methodologies used this study, methodologies we all four have used, to different degrees, in our individual careers as practitioners, advocates, and academic researchers.

One of the qualities of public interest practices is the desire to be transparent and committed to the communities one serves. Such is the spirit in which we undertook this research project and evidence we collected. Indeed, we feel particularly responsible to the study's value because of our interest and convictions that the evidence we gathered, and those who so generously offered them in service to others that makes us particularly responsible to the study's value. Our attitude is reflected in the report that follows. We have used, to the fullest extent possible, the words of the practitioners interviewed, and built our observations and conclusions from this evidence.

In a significant way, our experience in this field also served us well. It certainly helped to advance the interviews to greater depth, and to understand the information they provided more fully. This depth allowed us to engage issues of practice that would have remained unexplored. But the findings were also surprising to us. We come away with the realization that we can no longer generalize about a single model of public interest design practices. Public interest work is being conducted by both small and large firms with equal conviction and ingenuity and through approaches and strategies that we feel have the potential to transform the field. These are some of the most creative practices in the field. It's our distinct honor and pleasure to share this knowledge with our fellow practitioners. Our hope is that this report and its recommendations, drawn from the evidence, will help to encourage others to join our field.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS
FORWARD
1 **EXECUTIVE SUMMARY**

14 **INTRODUCTION**
- Transforming Architectural Practices
- Research Objectives
- Study Overview
- Methods
  - *Surveys*
  - *Interviews*
  - *Workshops*
  - *Analyses and interpretation of the findings*

20 **SURVEY RESULTS AND FINDINGS**
Bryan Bell
- Definition
- Current Practice and Economic Recession
- Ethics
- The Practice of Public Interest Design
- Challenges to the Practice of Public Interest Design
- Support for the Practice of Public Interest Design

27 **INTERVIEW FINDINGS, THE PRACTITIONER'S PERSPECTIVE**
Roberta M Feldman and Sergio Palleroni
- What is Public Interest Design?
- How are Current Public Interest Practices Operating?
  - *For-profit practices with public interest pro bono initiatives*
  - *For-profit integrated practices*
  - *Independent non-profit corporation*
  - *Foundation initiatives*
  - *Developer*
- What Strategies Have Proven Effective?
  - *Focus on social, economic, political and environmental impact*
  - *Engage the community*
  - *Identify projects*
  - *Expand disciplinary and professional boundaries*
  - *Overcome funding limitations*
  - *Advocate for equity*
  - *Educate the profession*

What has been Learned from Practitioners from Other Countries?
How can Public Interest Design Practices be Sustained and Expanded?
Educate the profession
Educate architecture students
Recognize the valuable roles of peer networks
Overcome identified challenges of lack of "time and money"
Pursue broader scale, systemic solutions
Recognize projects and practitioners
Educate the public about the value of architecture
Strengthen the profession's ethical standards and communicate the profession's higher aspirations
Support of the AIA

76 **THE PARTNERS' PERSPECTIVE:**
David Perkes
Public Needs
Practical Needs
Practical Knowledge of the Partner's Work
Design Expertise that Advances the Partner's Mission
Flexible Practice Approach
Community Design Skills
Effective Collaboration
Commitment to the Community

94 **CONCLUSIONS**

98 **RECOMMENDATIONS**
Embrace and support a transformed profession.
Communicate the profession's public service values.
Facilitate best public interest practices and strategies.
Expand existing and attract new funding sources.
Educate students and professionals about public interest design.

104 **APPENDICES**
1. Advisory Committee
2. Practitioners Interviewed
3. Partners Interviewed
4. Workshop Participants
5. Survey Questionnaire
6. Practitioner Interview Questionnaire
7. Partner Interview Questionnaire
8. Survey Findings Report

143 **ENDNOTES**

EXECUTIVE SUMMARY

INTRODUCTION

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.[1] CIVIL RIGHTS LEADER WHITNEY YOUNG TO THE 1968 NATIONAL AIA CONVENTION.

Whitney Young issued a challenge to the architectural profession to address society's unmet social, economic and environmental needs. Currently, a public interest design movement is taking shape in practices across the U.S. and in other countries to meet these public needs. This movement has its roots in the architectural profession, stemming from a wide spread desire to solve problems at a scale that is bigger than an individual project. Such public interest practices identify and initiate projects that address complex, long-term societal problems and have broad public benefit. The outcomes of the projects are greater than improvements to a single building or specific landscape. They bring about changed values, increased awareness, and raised aspirations.

Public interest design is transforming architectural practices. Conventional architectural practice depends upon clients to pay for needed professional services, thus limiting the architect's obligation to address public needs unmet by the private market. Much of the work of public interest design practices is to figure out ways to serve people who cannot afford the services of our profession and to address systemic problems in the built environment that create the needs in the first place. In other words, the transformation of architectural practice to a more public interest model can be seen as a wide-spread response to the nagging concern that the conventional model of practice responds solely to the paying client, thus limiting the profession's capacity to address the problems of our time.

Research Objectives and Methods

Addressing public needs is the motivation of public interest design, or in other words the "why" of the work documented in this report. The "how" of the work, the practice models and methods used to address these needs is the focus of this research. The aim of the research is to increase the effectiveness and expand the impact of public interest work through a better understanding of public interest models and methods.

Five research questions were considered:
1. What is public interest design?
2. What are the needs that are addressed by public interest practices?
3. How are current public interest design practices operating?
4. What strategies have proven effective?
5. How can public interest design practices be sustained and expanded?

To answer these questions, the research team used three strategies, surveys, interviews and workshops, to collect the relevant information from three perspectives: those of public interest practitioners, their partners, and general architectural practitioners. The research team conducted a survey of a representative random sample of 383 AIA members; interviewed 100 recognized public interest practitioners and 50 of their partners working in the U.S. and abroad; and finally held three workshops with the research's Advisory Group members, community representatives, and public interest architectural professionals to elaborate upon the study's objectives.

SURVEY RESULTS AND FINDINGS

Bryan Bell

The Latrobe Survey was distributed to a representative random sample of AIA members.[2] Three hundred and eighty-three members responded. The topics covered in the survey included:

> Reasons for entering the profession of architecture
> The impact of the economic recession
> The practice of public interest design
> Ethics of public interest practices
> Challenges and support for the practice of public interest design

Reasons for entering the profession of Architecture

> 30% of the respondents gave "Putting creative abilities to practical use" and "Improving quality of life in communities" as their first and second reasons—in either order. It is reasonable to conclude that 30% of practicing architects entered the profession to engage in public interest design under this broad definition.
> 81% stated that their interest in improving quality of life in communities has "increased greatly" (44%) or "increased somewhat" (37%) since entering school for architecture.

Impact of the economic recession

> 56% of respondents considered some other architectural fields—outside of the traditional practice of architecture—in their long-term career goals due to the economic recession.

The current practice of public interest design

> 80% of respondents felt that they were currently practicing public interest design when it was characterized as putting their creative abilities to use to improve quality of life in communities.
> 44% were practicing public interest design as part-time volunteers.
> 27% were practicing public interest design paid full-time.
> 41% were practicing public interest design in their place of employment.
> 90% of respondents thought it is possible to create designs of the highest quality while practicing public interest design.

Ethics in public interest design

> Only 16% felt that architecture profession does not have an ethical basis or felt strongly that it does not have an ethical basis.
> 59% responded that there was a need to better define the architecture profession's principles of appropriate moral conduct.
> 77% of respondents believed that the following statement represents a valuable mission for public interest design:
Every person should be able to live in a socially, economically and environmentally healthy community.

> 75% believed that the following principles represent an ethical basis for the practice of public interest design:
Advocate with those who have a limited voice in public life.
Build structures for inclusion that engage stakeholders and allow communities to make decisions.
Promote social equality through discourse that reflects a range of values and social identities.
Generate ideas that grow from place and build local capacity.
Design to help conserve resources and minimize waste.
> 58% responded that if a field of public interest design existed, that an ethical violation could result in removal of a professional from the field.

Challenges to and support for the practice of public interest design

> 87% responded that the availability of jobs in public interest design was a factor in getting ahead and succeeding in a career in public interest design.
> 71% responded that the lack of jobs in public interest design that pay a good salary or wage was a factor in inhibiting getting ahead and succeeding in a career in public interest design.
> 72% responded that the lack of availability of on-the-job training in public interest design was a factor in inhibiting getting ahead and succeeding in a career in public interest design.
> 53% responded that the lack of necessary education was a factor in inhibiting getting ahead and succeeding in a career in public interest design

These survey findings can facilitate better ways to support design in the public's interest, understand the interest of architects to practice public interest design, find means to overcome the obstacles to doing this work, and determine what support mechanisms could effectively assist their pursuing this work as part of their professional practice.

INTERVIEW FINDINGS: THE PRACTITIONER'S PERSPECTIVE

Roberta M Feldman and Sergio Palleroni

Note: In the full report, the practitioners' words were used as much as possible to describe the findings. In this Executive Summary this strategy was forgone for purposes of brevity.

What is Public Interest Design?

Although public interest design is known by various terminology and meanings, there appears to be some consensus among the interviewed practitioners. "Community design" and "public interest design" were the most frequently used terms. "Serving the under served," that is, those people and communities that cannot afford to pay for architectural and related services, and "design for the broader public good" are consistent public interest design values that were expressed.[3] Public interest practitioners are guided by the conviction that access to design is not just a privilege—it is a public right.

How are Current Public Interest Practices Operating?

Public interest design professionals rely on more varied and complex business models and a wider range of practices than conventional architectural firms employ to meet public needs. Similarly, public interest designers' roles are generally hybrid and fluid, responding pragmatically to the needs of the project. This flexibility in business operations allows practitioners to be more innovative in their protocols, procedures, economic models, and relationships to ensure the viability of their practices. The needs that public interest designers address require this flexibility.

This report documents the various business models of public interest work and at the same time acknowledges that the distinction is blurred and dynamic. In particular, there are two distinct models followed by for-profit practices: those that provide pro bono services and those that can be called "***integrated practices***" in which a public interest social mission is aligned with most, if not all of the firm's for-profit work. The non-profit business models are divided into three types based on affiliations: ***independent non-profit corporations, university-based programs, and foundation initiatives***. Finally, there are examples of both for-profit and non-profit companies that are developers as a way to expand the opportunity and impact of the public interest practitioner's work.

For-profit practices with public interest pro bono initiatives provide anywhere between 1% to 10% of their work without charge. In contrast, the for-profit integrated practices receive payment, although payment may be delayed and/or reduced. They may also engage in pro bono work. Most integrated practices also engage in conventional for-profit architectural work, although this represents 50% or less of their practice. For both types of for-profit practices, public interest design projects are identified and accomplished through bridges between design professionals and the communities that are served, whether by service on non-profit organizations' boards, other long-term connections with non-profits, and/or through matching programs such as Public Architecture's 1% Program. While most projects are by request from a community non-profit corporation, integrated practices, as a result of their deep community engagement and understanding of community needs, may initiate a project with a community.

Projects often are challenging to complete, require additional skills and often collaboration with other professionals, and take considerably longer than conventional projects; yet practitioners stated that their designs are improved in the process. Practitioners who provide pro bono services are realistic about the financial challenges. It is important to point out the obvious: These practices are using a "Robin Hood" model to balance volunteer work while running a for-profit business. Professionals in integrated practices are cognizant as well of their financial dependency on ongoing governmental and philanthropic funding for community development projects.

Non-profit corporations, such as those that are independent provide opportunities for additional funding sources and a broader range of projects than for-profit practices. The non-profit status allows fund raising from foundations, private donors and governments to address such massive problems as humanitarian crises, natural disasters, and environmental degradation as well as challenges the more

normative community design serves. All of these practices employ innovative and hybrid practices to offer a range of services including consultancy and research, public tools to inform and embrace planning and policy-making, and cross-professional models of design.

Independent non-profits, exemplified by Architects Without Borders (AWB) and Architecture for Humanity (AFH), what we call, the "franchise" model, provide opportunities for pro bono work worldwide. The franchise operates with a degree of independence, yet gains guidance in project operations and legitimacy of their larger organization's identity and efforts.

U.S. universities have become increasingly engaged in their communities, local, municipal and regional, to focus on common concerns. Not surprisingly most university-based public interest design and research centers are in architectural programs. These non-profit programs educate students about socially responsible design practices, provide under served communities with design and planning assistance and design/built projects, and broader constituencies with master plans and research. They draw on the multidisciplinary resources of the university to accomplish projects consistent with public interest objectives. Funding is through in-kind and at times direct funds from their universities as well as governmental and philanthropic sources, and client fees. Successful university-based centers have resolved the unfounded contention that they are in competition with firms in their region. Rather, as several of the interviewed practitioners noted, these university programs can create work for these firms.

The presence and impact of foundations on the public interest design field has grown dramatically in the last few years. The key national players, Rockefeller, Ford, Kellogg, Surdna, Enterprise Community Partners, and The Richard H. Driehaus Foundation are supporting design as an essential service to communities including support for: training designers and communities to engage in more significant exchanges; direct financial support for design services; conferences, exhibits, awards; and educational initiatives including internships to support young practitioners' internships in CDC's and housing agencies nationally. Kellogg, Ford, Packard, Rockefeller, and Gates, to name a few, have provided support for public interest design services in international development projects that aim to make basic needs such as water, energy, infrastructure and public buildings available to the focus populations of the foundation. Similarly, foundations such as Ford, Kellogg, Surdna, and until recently Harpo, have engaged public interest designers to assist U.S. communities rebuild after disasters, or address problems of development, poverty and the environmental degradation.

Development of one's own work, whether for- or non-profit, expands the role of public interest design practitioners to realize work that traditional developers and public entities would not undertake. Though the venture can be risky, this avenue can introduce new building typologies and lead to changes in codes and regulations that allow for future projects by others based on the precedent.

What Strategies have Proven Effective?

The evidence suggests that public interest design practice strategies can be best described as multiple and fluid, responding to the needs of accomplishing a project. Public interest practitioners are pragmatists, creatively using and devising strategies to solve problems that often push the boundaries of conventional practice. Irrespective of their business models they draw widely on diverse strategies to meet project objectives and to garner available or potential financial, material, political and community resources. The following are the seven strategies most frequently described by the interviewed U. S. practitioners.

Focus on social, economic, political and environmental impact. Public interest practices address challenges in the communities and contexts in which they work holistically whether it be ongoing consequences of poverty, environmental degradation, and other built environment inequities as well as singular, but devastating humanitarian crises resulting from extreme weather, earthquakes, war, and other disasters. To engage effectively in these complex challenges, public interest designers need to consider the social, economic, political and environmental conditions of the places in which they work, especially unfamiliar cultures and places.

Engage the Community. Meaningful, respectful collaborations with community stakeholders are a hallmark of public interest design. Non-profit organizations are the typical representatives of the community. There are many practitioners, however, that deem direct community involvement of community stakeholders in all aspects of the projects as essential, from setting priorities, to engaging in project

design, development, construction, management, and budgeting. Community collaboration is facilitated by the continuity of relationships over time, building trust and mutual understanding between practitioners and community members. Community participation has been shown to improve the project outcomes and a project's financial viability. And importantly, participation can support community empowerment; that is, the ability of the community to act of its own behalf in present and future projects.

Identify projects. Requests for services typically come from the non-profit community organizations practitioners have worked with in the past or referrals from these organizations. A smaller but significant number of projects are initiated by the practitioner in response to their understanding of a pressing public interest need in a community. Creating prototypes, of a design or policy guidelines, for instance, is another effective entrepreneurial strategy that are informational and inspirational demonstrations of state of the art practices.

Expand disciplinary and professional boundaries. Most practitioners found they needed to expand their conventional professional roles and services to include planning, research, advocacy strategies, and others to meet the public needs of a project. This required cultivating new skills and strategies and building relationships with experts in other fields, representatives of various non-profits, and/or government officials to facilitate projects. Working in collaborative teams not only improves projects, it allows practitioners to engage in larger scale work. Collaborations with governmental entities are often necessary and productive to address ongoing community needs and disaster relief. In the U.S., federal and local governments' financial investment in social issues has been a boon for public interest practices, providing an important source of commissions.

Overcome funding limitations. Approximately half of the interviewed practitioners contribute their public interest design services; the other half receives either full payment, reduced or delayed payment from the client. Given the scope of public needs, the challenge is to find additional financial resources. For all the non-profit initiatives, some mix of funded and donated services makes their work possible. As mentioned above, foundations provide a substantial amount of these additional funds as well as government programs, for instance: the NEA with its increased focus on public interest design; the Department of the Interior in programs offering assistance to Native Americans; and the GSA through its programs focused on greening and updating aging infrastructure of public buildings, roads and bridges. Private donations also represent a share of funding both for the designers' fees as well as building construction. Product and development sales, while not frequent, are another means to earn income.

Several younger firms are supporting themselves financially as non-profit/for-profit hybrid practices offering a broader range of paid services than conventional firms that also better responds to complex public needs. As noted above, the non-profit status provides access to a broader range of funding streams as well.

Advocate for equity. All public interest design practitioners are advocates for serving the under served and the public good by the clients they work with, the collaborations they build, the additional resources they may bring to a project, and the resulting projects. Almost half of the practitioners explicitly stated that they engage in advocacy practices. They educate and promote public interest design values through public information tools, public events, and even theater pieces to assert the democratic rights of the community to meet, gather and express an opinion about their public design needs. Populist, down-up actions are highly effective and can have profound civic impact on a client community and the general public to challenge the unjust status quo.

Research also forms a core advocacy tool promoting socially equitable solutions to designed environments. Research problems are varied from community needs assessments, building and site conditions, performance of innovative materials, equipment and systems, to the impact of and creating new public policies, and others. Advocacy research can be in response to community needs or governmental programs, but can also be proactive, assisting a community, city or province to identify emerging issues, strategies to address the issues, and involve public process to elicit community input on pending legislation and policies.

Educate the profession. Educational opportunities for both professionals and students to learn about public interest practice have until recently been very limited in the U.S. Despite widespread interest indicated in this study's survey, the profession as a body has lagged in addressing the broader and more inclusive agenda promoted by public interest design. This is not to say that the profession has not reacted to the growing interest and need with an

increasing number of conferences, seminars, education programs, and initiatives offered by the AIA, including funding of this study. Unfortunately, this response is too little given the needs. To fill this gap, public interest design professional have taken responsibility to educate professionals as well as non-profits, service organizations, and foundations. Practical skills are being learned through participation in initiatives such as Public Architecture's 1% Solution; a firms' support for an employee's interest in a specific project or initiative through donated hours; and internship and continuing education programs. Organized groups such as Architects Without Borders and Architects for Humanity have been built around an increasing desire among young design professionals to offer assistance in international disasters, or proactively intervene in a community at risk's behalf.

What has been Learned from Practitioners from Other Countries?

This study has focused on the field of public interest design in the U.S.; however several practitioners whose work is outside the U.S. were interviewed to understand how these practices were operating. While the sample is small, some preliminary knowledge was gained. U.S. practices share much in common with international practices in the way they are constructed, and many of the protocols, bylaws, and methods by which they are conducted. They differ because the practitioners work in different historic and current cultural and political conditions, all which significantly impact the relationship of architects to their communities, the state, and the role of their professional academy.

Because the public sector and governments outside of the U.S. contribute greater funding for public works projects, architects in these countries rely on a portfolio of public work, mostly social housing in combination with private commissions. Public housing commissions in most European countries require the architect's social engagement with the communities in the design process, thus training a large segment of the profession in public interest design. The European Union (EU) provides another source of commissions in the public interest work in economic infrastructure and cultural programs. In many European countries, particularly Spain and Portugal, the professional organization, the Academia de Arquitectura, advocates for a public interest agenda for architecture. Spain's in particular, professional academy's advocacy for public interest projects dates from the building guilds in the tenth century. The professional academy's offices in each city are seen as an important public forum for public discussions on the future of their cities and communities, a role they have played for since the mid-twentieth century. As a result architects and their institutions are perceived as proponents of the public interest, having deep ties to public processes and democracy.

How can Public Interest Design Practices be Sustained and Expanded?

The interviewed practitioners were asked for their suggestions on how to sustain quality design in the challenging and complex practice of public interest design. They , the interviewed practitioners suggested several strategies to increase their firm or organizations', as well the profession's involvement in public interest design, some of which were discussed above.

Educate the profession. A consistent recommendation is the education of professionals and interns to support successful careers and to expand public interest design in the architectural profession. More specific recommendations included: internship and fellowship opportunities for young professionals can learn about public interest design; making connections with existing non-profit organizations such as AFH and AWB; and more "how to" information through professional networks and organizations.

Educate architecture students. Another key recommendation offered by the interviewed practitioners is student education through academic institutions. Several schools of architecture are working to build a curriculum around public interest design, for instance, at University of Detroit Mercy.

Recognize the valuable roles of organizations and networks of peers. The importance of support organizations and collaborations with other professionals was duly noted in the practitioner interviews. Again, they explained, such groups as AFH and AWB provide considerable resources and assistance as well as learning experiences for volunteers who work on public interest design projects around the world. They noted that the 1 % Program of Public Architecture has been invaluable to both the community entities in need of services and architects who have given freely of their services to meet these needs. It also provides a shared identity for architects in the field. The Institutes started by Design Corps to train professionals

in the public interest practices draw learning objectives directly from the Latrobe survey findings from AIA members to form their curriculum. Other organizations were mentioned, such as the Association for Community Design and the Social Economic Environmental Design Network, community design centers, and informal networks that provide peer mentors to share skills and strategies as well as encouragement.

Overcome identified challenges of lack of "time and money." The interviewed practitioners found the lack of funding and the considerable additional time it takes to work on public interest design projects particularly frustrating. The lack of adequate compensation, especially considering the time and the thoughtful and thorough work required, is a difficult challenge. Financial challenges impact the availability of jobs in public interest design, hence succeeding in a career in public interest design. However, the interviews show that there are many professionals who are successfully practicing this work full-time, and who find that the opportunities are highly underdeveloped. Sharing these as case studies of best practices, with detailed evidence of professional practice such as fee sources, roles played, and contracts used could go a long way to develop these potential fee-based jobs. It is also noteworthy that many of the interviewed practitioners expressed appreciation for the many foundations and government agencies that provide funds for public interest design.

Pursue broader scale, systemic solutions. While public interest design in its various forms has shown growth over the last ten years, the overall scale of the work remains small. Several of the interviewed practitioners proposed that the challenge is to move from small, individual projects to larger scale, systemic problems. One strategy the suggested is to shift the focus from an individual project to the entire community, addressing the full range of projects that are necessary. Systemic design of neighborhoods, and even cities, that includes consideration of public policies and programs, participatory processes with design decision-makers, and research, offers the opportunity for a profound transformation of the designed environment as well as a financially viable way of making a living.

Recognize projects and practitioners. The marginalization of public interest design in the architectural profession is a nagging issue among many public interest architects. Public recognition is essential. It not only serves to give due recognition to the professional, but to inform and inspire other professionals and the general public. The marginalization in the field, some public interest design professionals argue, is permeated, unfortunately, by the myth that public interest design objectives compromise design quality. Good design and meeting the public needs is not only possible, but is a necessary objective of public interest design.

Educate the public about the value of architecture. Architects often lament that people, including those involved in the building and development processes, don't understand or appreciate the value added by architects to a project. So do some of the interviewed practitioners. Public interest design has the capacity to help solve this problem largely because of the community-engaged processes.

Strengthen the profession's ethical standards and communicate the professionals' higher aspirations. Public interest designers believe that they contribute to strengthening architecture profession's ethical standards through their work. Survey respondents indicated that architecture does have an ethical basis, but most responded that there was a need to better define the architecture profession's principles of appropriate moral conduct. In contrast, when asked about the mission and ethical standards for public interest design, most respondents agreed with the statement: *"Every person should be able to live in a socially, economically and environmentally healthy community."* Most survey respondents further indicated that the following principles represent an ethical basis for the practice of public interest design:[4]

Advocate with those who have a limited voice in public life.
Build structures for inclusion that engage stakeholders and allow communities to make decisions.
Promote social equality through discourse that reflects a range of values and social identities.
Generate ideas that grow from place and build local capacity.
Design to help conserve resources and minimize waste.

Support of the AIA. Several of the U.S. interviewed practitioners called for AIA support as means to expand public interest practices. The types of support mentioned varied from formal recognition programs, to a public interest design presence in the structure of the AIA formal committees.

THE PARTNERS' PERSPECTIVE

David Perkes

Architecture normally attends to needs. Both conventional practices and public interest practices respond to needs identified in a building's program, what this research calls, ***project needs***. However, regardless of how they are identified, because projects needs are specific to the project they are not the focus of this research. Public interest practices are shaped by two other categories of need, ***public needs and practical needs***.

Public interest practices share their missions with a multitude of other organizations to address societal needs not addressed through the capitalist system. Such public needs are products of the all-too familiar social, economic and environmental problems that plague our time. Public needs include affordable housing, sustainable land use, disaster recovery, employment security, healthy environments, equitable policies, preserved buildings, and other such issues that shape the mission of many non-profit and governmental organizations. These public needs are always at a larger scale than an individual client's property, budget, and program. They are the work of many people, are supported by taxes and philanthropy, and are shaped by policy.

Public interest practices engage with partner organizations in ways that are particular to the limitations and unusual methods of addressing public needs. Practical needs inform the methods that are used by practitioners in effective partnerships; for instance, remaining flexible in the timing of compensation to fit the flow of funds from varied public financing sources; working with large and varied community groups; advocating for disadvantaged people; assisting in grant applications; and other such activities that are required to get a project done. In short, the public needs can be thought as the "why", the project needs as the "what," and the practical needs as the "how."

Fifty partners, recommended by practitioners were interviewed to help explain the public interest services to satisfy needs that are particular to public interest practices, public needs and practical needs. Because the practitioners recommended the partners to interview, these partners were mostly satisfied with the services they received. Therefore, as intended, the interviews offer valuable insight into successful partnerships. Each partner was asked to choose a project that they had worked on or are currently working on in collaboration with the practitioner. In most cases the practitioner has completed more than one project with the partner, and many cases the partner and practitioner have been working together for many years, illustrating the value and effectiveness of long-term professional relationships. The partner interviews were selected so that in many cases more than one partner is interviewed for a given practitioner. The intent was to research and explain a few practices in detail.

Public Needs

Public needs require collective effort and funding that typically comes from taxes or philanthropy. Public needs are the subject of many government programs and policies. They are the founding reason for the vast non-profit sector of the U.S. economy. When questioned about the needs that are met by public interest design, the partners' list is open ended. But one thing stands out. Public interest design professionals do not work alone; they work in partnership with many other people that are also working on public needs, and the needs that they are working on are determined by the needs that make up the work of their partners. For these 50 partners they were: affordable housing, community revitalization, homelessness, community education, justice, cultural education, public safety, settlement development, historic preservation, waste reduction, children support services, sustainable development, disability services, employment services, and community development. And there are other public needs that are being addressed by public interest practices that are not represented on the partner's list such as, job security, healthy food, public transportation, health care, and others.

Practical Needs

Even though practical needs are particular to a project, when considered together, they can be grouped into a short list is common to many public interest practices. The ways architects respond to the practical needs of their partners are described below.

Practical knowledge of the partner's work. The partners commonly reported an appreciation for an architect who understands how their organization works, and especially how the project is shaped by the complexity of non-profit business. For instance, the architect should understand

the practical needs of the competitive financing system, including: the competitive application process; the time lag for securing funding; and the application requirement for architectural services before there are funds for the project.

Partners particularly appreciated architects who understood and could carry out their mission and promote community acceptance. In practice, affordable housing, for instance, not only ***deserves*** design as good as market rate housing, it ***depends*** upon good design to combat community resistance to an affordable housing project. Public interest designers also support community acceptance by engaging the community in the design process. In addition to designing projects, public interest practitioners' knowledge of both the operation and culture of an organization is an asset to their work with the organization.

Design expertise that advances the partner's mission. Public needs require multi-faceted skilled designers because the needs are not simply technical. An interviewed partner in a non-profit organization with a mission to help homeless people talked about the need for a facility that not only meets programmatic needs, but also creates an uplifting environment that communicates someone cares about the needs of the users, thus supporting the organization's mission. Another spoke of how a more progressive design not only creates a more livable and energy efficient project, it also raises the status of the project, which increases the organization's capacity to get support and funding. And another partner understood why and appreciated that the public interest architect went beyond supporting the building program of the partner organization, in particular: initiating new ideas for neighborhood development that create communal space; and micro enterprise and local business opportunities that seek to formalize the day-to-day activities of making and selling food, art and other products; thus playing a key role in creating the vision of the project and advancing the organization's mission.

Flexible practice approach. Partner organization leaders that were interviewed often expressed their gratitude to their public interest practitioner's practice flexibility including: in payment schedules including deferred payments, and acceptance of reduced fees or providing pro bono services; providing services beyond conventional architectural services such as working on projects that have an unusual construction approach as with volunteer labor; and many other particular practical methods to respond that the needs of a partner organization. Multiple partners working on a project, or overlapping projects, funded by a variety of funding sources is a more typical business model for public interest design practices than is the conventional model of direct client payments to an architect for professional services. Flexibility is required to operate with such a range of components. However, the complexity of the project administration is offset by a cooperative effort and relationships of trust and mutual interest that eases the day-to-day communication.

Nonprofit design organizations, like community design centers, generally have more flexibility than architectural firms. Many have a portion of their funds that can be used in the early stages of a project. Other design centers take advantage of student studios to provide preliminary design services without needing to be paid. Such flexibility enables the practitioner to work with partner organizations early on. As the project takes shape the community design architect often assists the partner to secure grants funding for the project, which includes funds to pay for design services.

Community design skills. Community design is a familiar term that is part of the name of many public interest design organizations. A large number of these design centers are associated with universities. Partners recognized the value of community design skills because of their well-proven way to engage the people who have interests in a particular issue or project. Community design centers often have an important role to bridge between people in a neighborhood, institutional stakeholders and city leadership, largely to achieve equity in design decisions. For instance, in land-use decisions there are likely to be disagreements between those with political and economic power and those without. Community design has a long legacy of work to support more equitable decision-making, especially for those people who normally have less power and are left out of the process, which requires effective communication skills with stakeholders in under served communities.

Effective collaboration. Several of the partners that were interviewed noted the mutual partnership where both their organizations' and the public interest design practitioner's missions largely overlap. From the partner's viewpoint, the public interest design organization looks very different from a standard architectural firm. While a standard firm is seen as a business that provides professional services, a public interest design organization is seen as a community

partner. Many of the clearest examples of such community partners are affiliated with universities that are perceived by the public as already having a service mission.

There are many examples of effective collaboration between an organization and public interest practitioner in the partner interviews including: those based on common project goals, the business relationship, and sharing ideas, especially between funders and practitioners; among the varied professionals to bring the diverse knowledge and resources into the complicated and often confusing work of, for instance, non-profit development; and more generally, among community design and affordable housing practitioners to advance public interest design, because both the public needs and the methods to address them are complex and require innovative efforts.

Commitment to the community. Like the non-profit organizations that they serve, public interest practitioners depend upon community trust. A practitioner's commitment to the community is manifest by long-term service and advocacy. Many of the partners interviewed expressed their appreciation of public interest practitioners for such service as: serving on boards; providing professional assistance to the organization; and providing pro-bono services or services within the framework of a contract that go well beyond what they are being paid for. Summarizing the partner comments, there are two aspects to building trust between a design practitioner and a community: 1. deliver what is expected and agreed upon, as in any conventional business relationship; and 2. more particular to public interest work, prove by actions that you are committed to serve the community, and in particular for the long-term.

CONCLUSIONS

The field of architecture will improve the built environment's social, environmental and economic conditions more effectively if a significant segment of practice is engaged in work that directly addresses needs that go beyond the interest of individual clients. Such public interest practices have been shown in this study to have the capacity to identify and initiate projects that have broad public benefit and are able to address complex, long-term problems through design, leadership and education. Architectural practice will become more transformative and able to meet the growing needs of our society, when the architect's knowledge and skills are expanded beyond the limitations of current practice's programs, fee structure, and property lines of an individual client's project.

The research of this study shows that public interest practices are addressing a range of needs in architectural firms and other design organizations globally and throughout the U.S., and that a public interest design movement is rapidly growing both in the U.S. and abroad. Public interest practices, given their dynamic and responsive ways of working, are particularly useful models to help lead a transformation of architectural practice. In other words, the lessons learned from the examples in this report not only apply to other public interest practices, they can be seen as a path for the general architectural profession to become more economically resilient, socially relevant and professionally responsive to the needs of the public.

While the need and desire to do public interest work is high, the path to do such work is unclear for many practitioners. The one hundred case studies that are documented in the interviews show that there are multiple paths and opportunities. The breadth of approaches this report documents is a product of the innovation needed to make a public interest practice succeed. It is a result of changes in practice itself in response to changing needs and should be seen as a positive aspect. As practitioners are given the opportunities and channels to share the lessons learned, from successes and failures, public interest design as a recognized type of architectural practice will take shape. Even though the protocols, models of practice, and business models will inevitably vary, the outcomes should be expected to be the same and should be evaluated for their effectiveness. What's more the values that drive public interest practices need to be articulated and discussed so that the motivations for this work are more apparent and easily communicated, and become a way to bring diverse practices together. The skills required for public interest work are currently in the hands of practitioners and can be identified and taught. Despite its diversity, public interest design profession can and should be defined and the projects should stand up to a professional standard.

The AIA can be a key organization to develop professional tools and provide recognition that would help advance public interest design professionally. Even though the practitioners and their partners describe the value of public interest practice, the general public has a narrow view of the architecture profession and is not aware of the work

that is being done by many practitioners to address public needs. Work can be done to educate the public regarding the greater value that architecture is capable of bringing. Design has a much broader reach than the traditional public view that architects only design buildings. Many public interest practices address design beyond buildings. The interviews describe the broad range of outputs in design and show how many public interest designers work in multiple disciplines and a variety of scales. This diverse and wide ranging design output should be highlighted and recognized by the profession so that the public can gain a more up-to-date perception of the role and value of design.

Advancing the role of public interest design in the profession of architecture involves educating students, interns, the general architecture profession as well as the practitioners that are engaged in public interest work. The path for the architecture profession will become more flexible and resilient by learning from public interest design. The AIA can provide needed leadership so that the work of public interest practitioners is promoted and the impacts of this work are better communicated to the public.

Recommendations for Growing the Field of Public Interest Design in Architecture

There are three paths forward for the profession of architecture: to remain the same size, to grow, or to decrease. The recent recession gives only too clear a picture of this third option.

This 2011 Latrobe Prize research is part of the effort to grow the field of architecture. The original call for this research, by the jury of the prize, sought areas of growth that will address the challenges of the future:
Many of the assumptions that have long guided the field of architecture no longer seem relevant to the challenges we now face not only as a profession and discipline, but as a civilization. Nor can we assume that the practices that have guided architectural practice in the 20th century will serve us in the 21st…

The Latrobe research shows that there is a widespread and diverse field of public interest practices already underway. Public interest practices are operating at a range of scales and broad spectrum of design and planning—from long-standing under served communities and unmet needs to humanitarian crisis—addressing a range of issues from those of individual clients to that of entire geographic regions. Public interest practice strategies are more synergetic, flexible, and economically resilient than we had even imagined.

This emerging field also responds to the challenge made by the Fellows for the research
to help us understand and deal with the dramatic social, economic, environmental, challenges faced in the world on a daily basis:

The 2011 Latrobe Prize jury seeks research that will help us understand and deal with the dramatic social, economic, environmental, and technological changes that have occurred in the wake of the Great Recession.

The profession agrees that there is also a need for the public services described in this research: Seventy-seven percent of survey respondents agreed that the mission of public interest design is that every person should be able to live in a socially, economically healthy community. Interviewee expressed the view that public interest practices are guided by the conviction that access to design is not just a privilege—it is a public right. There is a strong and articulate sense of civic responsibility among the interviewed public interest practitioners. Many argued that engaging under served communities and under served needs is ethically just.

This brings us to the fifth of the Latrobe research questions: ***How can public interest design practices be sustained and expanded?*** The following recommendations are a combination of wisdom from the field and from the four authors drawn from this research and their own experience. These recommendations are a combination of strategies that can be adopted and goals that can be pursued by the AIA and other stakeholders of public interest design.

The recommendations and associated action items are:

1. Embrace and support a transformed profession.

- AIA develop a public interest design presence in the formal structure of the organization and conventions.
- NCARB and NAAB integrate public interest design knowledge in the professional licensing and accreditation processes.

2. Communicate the profession's public service values.

> AIA support reassessment of standards of ethics and practices in the architectural field.

> AIA and allied organizations work with popular media to tell the story of the design profession's public service values and initiatives.

> ACSA and leading universities emphasize the social impact of design in exhibits and lecture series.

3. Facilitate best public interest practices and strategies.

> AIA create a Knowledge Community around public interest design.

> AIA endorse and disseminate "WISDOM FROM THE FIELD: PUBLIC INTEREST ARCHITECTURE IN PRACTICE, *A Guide to Public Interest Practices in Architecture*."

> AIA, NCARB, and ACSA work together to assist in the creation of a significant number of practical intern opportunities in public interests practices.

4. Expand existing and attract new funding sources.

> AIA provide funds to support public interest design.

> AIA Grassroots advocate Congress for financial sources designated for public interest project design fees (such as pre-development funds from HUD).

> ACSA advocate Congress for a student loan forgiveness program in exchange for public service by architecture graduates.

> NCARB expand education and practice grant program to include public interest practices.

5. Educate students and professionals about public interest design.

> AIA support existing and further development of public interest design continuing education programs and on the job training programs.

> ACSA, NAAB, and NCARB expand the framework of practice models and educational objectives aligned with public interest design in university curricula and intern training.

INTRODUCTION

16 Transforming Architectural Practices
17 Research Objectives
17 Study Overview
19 Methods

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.[5] CIVIL RIGHTS LEADER WHITNEY YOUNG TO THE 1968 NATIONAL AIA CONVENTION.

"The 2011 Latrobe Prize jury seeks research that will help us understand and deal with the dramatic social, economic, environmental, and technological changes that have occurred in the wake of the Great Recession. . . .

Many of the assumptions that have long guided the field of architecture no longer seem relevant to the challenges we now face not only as a profession and discipline, but as a civilization. . . Nor can we assume that the practices that have guided architectural practice in the 20th century will serve us in the 21st." 2011 LATROBE PRIZE ANNOUNCEMENT

Whitney Young issued a challenge to the architectural profession to address society's unmet needs. Currently, a public interest design movement intended to address these needs is taking shape in practices across the U.S. and in other countries. This movement has its roots in the architectural profession, stemming from practitioners' wide spread desire to solve problems at a scale that is bigger than an individual project. These public interest practitioners identify and initiate projects that address complex, long-term societal problems and have broad public benefit. The outcomes of their projects are greater than improvements to a single building or specific landscape because they bring about changed values, increased awareness, and raised aspirations.

Since the 1990's the work of public interest design practitioners have been featured with increasing frequency in the mass media, mainstream publications, and major museum exhibits. Projects are found in professional publications such as *Architectural Record*, *Metropolis*, and *Residential Architecture*, but also, and interestingly, in mass media sources such as the *New York Times*, *Wall Street Journal*, *Time*, *Newsweek*, and innumerable local newspapers and magazines, as well as major exhibits such as Design for the Other 90% and the Venice Biennale. This public recognition gives evidence of the impact these public interest projects have had in serving the under served and the broader society. In fact, the Latrobe Prize research survey shows a greater involvement by architects than might be expected:

81% of surveyed architects reported that they are currently engaged in public interest design.[6]
77% had worked pro bono or for a reduced fee.
41% were practicing public interest design in their place of employment.
81% of survey respondents indicated that their interest had increased since entering architecture school.

This significant interest is also evident in the curriculum of architecture schools nationally and internationally. In the U.S. alone, according to the ACSA, currently more than 70% of schools of architecture have in-house design build programs, most with a social agenda to provide services to communities in need.[7] More significantly, in terms of our research, there are fifteen programs in public interest design, most founded in the last two years. The interest in public interest design, as our evidence suggests, is both long-standing and reflects a groundswell of recent interest in practitioners, schools of architecture and the communities they serve.[8]

Public awareness of the impact of buildings on the broader society is increasing. Many often discussed problems include energy waste, green-house gas production, human health concerns, local unemployment, and habitat loss which are direct products of building design, material selection and building construction. Such problems affect people well beyond the building's owners and users. Building energy codes, land-use zoning and other regulatory systems are evolving from protecting the user to mitigating the building impacts on the public and the environment. In addition, anyone who is paying attention to our cities can't help but be struck by manifestations of growing economic inequality.

TRANSFORMING ARCHITECTURAL PRACTICES

Public interest design is transforming architectural practices. Conventional architectural practice depends upon clients to pay for needed professional services. Clearly this traditional client-architect model has limitations since the architect's obligation is to the interests of an individual client, not the needs of the broader society. In his 1968 address to the AIA, Whitney Young pointed to this obligation as an "*easy way to cop out*." He stated, "*You have a nice, normal escape hatch in your historical ethical code or something that says after all, you are the designers and not the builders; your role is to give people what they want*." We should carefully consider the provocative words of a civil rights champion suggesting that "*giving people what they want*" is not necessarily socially or civically responsible.

In conventional practice a client brings their particular needs to the architect, what is typically described as programmatic needs. In public interest design these needs are set within a larger mission of meeting broader societal needs, what can be called "public" because they require collective effort and because they are paid for, not by individual clients, but in the U.S. by taxes or philanthropy. They are the motivation for the vast non-profit sector of the U.S. economy and are the work of many government programs and policies. Public needs include projects such as affordable housing, sustainable land use, disaster recovery, employment security, healthy environments, equitable policies, preserved buildings, and other such issues that shape the mission of many non-profit and governmental organizations.

To say a need is public is not to say that all of the people in a given community prioritize this need or agree on how the need should be addressed. A need is public if it is valued and being worked on collectively by enough people to surpass the interests of a few individuals. A need is public in the same way that the terms public housing, public health and public education are used. Similarly design related needs are public when they are not adequately addressed by the private market. These are needs that significant segments of society cannot afford on their own. Much of the work of public interest design practices is to figure out ways to serve people who cannot afford the services of our profession.

The understandings of public needs provide the foundation of the aims of public interest design practices: First to extend the benefits of design to those that are impacted by the built environment but can't afford to hire an architect; and second, to address systemic problems in the built environment that create the needs in the first place. Neither of these objectives fit the conventional client-driven model of architectural practice and both are motivated by a belief that the benefits of design should be extended beyond a limited number of people. This latter democratic goal of public interest design practices can be thought of as "public" in that quality design should be accessible to all people.

Public interest practices that are able to work beyond the limitations of an individual client are needed for the profession to be socially and civically responsible; it is also needed to address the problems that have resulted from the contradictions built into our capitalist economic system. In other words, the transformation of architectural practice to a more public-interest model can be seen as a wide-spread response to the nagging concern that the conventional model of practice responds solely to the paying client, thus limiting the profession's capacity to address the problems

of our time, but, as Whitney Young suggested, might in fact be connected to the roots of these problems.

The term public interest design conveys the work of the public realm and the belief that design is a public right. It is important to note that the 2011 Latrobe Prize itself is a formative part of the advancement of the emerging Public Interest Design movement and the evolution of architectural practice fueled by a wide-spread desire to better serve the public.

RESEARCH OBJECTIVES

Addressing public needs is the motivation of public interest design, or in other words the "why" of the work documented in this report. The "how" of the work, the practice models and methods used to address these needs, is the focus of this research. With all of the attention to public interest design, the emphasis has been on the resulting projects. While these building, plans, and initiatives are inspirational, the ways in which practitioners are accomplishing this remarkable work remains an open question. The FAIA 2011 Latrobe Prize research fills this gap.

The intent of the 2011 Latrobe Prize research is to document practice strategies of recognized public interest architects both in the U.S. and abroad. In particular, this research investigates the following questions:

1. What is public interest design?
2. What are the needs that are addressed by public interest practices?
3. How are current public interest design practices operating?
4. What strategies have proven effective?
5. How can public interest design practices be sustained and expanded?

STUDY OVERVIEW

To answer these questions, the research team performed a survey of a representative sample of 383 architects and interviewed 100 practitioners and 50 partner organizations. The evidence from the survey demonstrates there is wide-spread, ongoing interest and commitment in public interest work the profession. Over 80% of the representative sample of architects surveyed indicated that they are currently engaged in some type of public interest practice. This professional commitment is manifested in the interviews by a wide range of diverse, innovative practices. On the one hand, there are those practitioners who have provided their architectural services free of charge, addressing public needs for many years. On the other hand, there is a growing group of practitioners who are experimenting with new practice methods and who talk about their work in ways that is formulating a public interest design movement. This group of practitioners is generally aware of each other's work and has been strengthened by several social networks and regular conferences. These emerging practitioners are shaping a distinct, mission-driven, segment of the design professions, whose practices are both for-profit and non-profit business models. This report documents these two manifestations of public interest work and at the same time acknowledges that the distinction is blurred and dynamic. Similarly, what we might call "public interest design," is a term that is now being applied as an overarching term which until a few years ago was called "community design," "design build," "design advocacy," "alternative practice," and a number of other labels.

Nevertheless, the different models of public interest design practices are defined based more on how they are paid than by the type of projects that they do. First, there is a division between for-profit and non-profit firms. There are two distinct public interest design models followed by for-profit practices. There are many firms that provide pro bono services, and there are other for-profits firms that have what can be called integrated practices, in which a public interest social mission is aligned with most, if not all of the firm's for-profit work. The non-profit business models are further divided into three types based on affiliations: independent non-profit corporations, university-based programs, and foundation initiatives. Finally, there are examples of both for-profit and non-profit firms that are developers as a way to expand the opportunity and impact of their work. The different business models and the strategies to address the needs of communities are described in the following pages.

The aim of the research is to advance public interest practices in architecture. The research is action oriented. It is not a static overview of the history and current status of public interest practices; it is motivated by the desire to increase the effectiveness and expand the impact of public interest work. The driving question of the research is: What can be done to make public interest design a more significant part of the architecture profession? Our conclusion is that while the need and desire to do public interest work is high, the search for an ideal path to do such work

is problematic. The one hundred case studies that are documented in the interviews show that there are multiple paths. This complexity is a product of the innovation needed to make a public interest practices succeed. It is a result of changes in practices that are responses to complex and changing needs and resources to accomplish projects. In other words, at this point much of the energy of public interest design is entrepreneurial, and attempts to standardize these diverse practices are at odds with the rewards of innovative problem solving that is a real value for architects. Therefore, if this report is seen as a guide to public interest practices in architecture, it is not a guide pointing to a single path. The way forward will be best served with many people sharing their successes and failures so that multiple paths are made clear for those that follow.

We admire the commitment and innovation of the people that are doing public interest work; with great respect and appreciation we acknowledge that they are our peers. As peers, all those interviewed were asked the question: What can be done to make public interest design a more significant part of the architecture profession? Similar questions to identify barriers to public interest design were asked of the general sample of architects in the AIA sponsored survey. The responses point to actions that lead to the list of recommendations that conclude this report. While the recommended actions would increase the effectiveness of public interest practices, innovation and risk taking should not be replaced by formula.

The motivation for practitioners to do public interest work is ingrained in a person's desire to help other people and make a positive contribution to society. This report supported by the FAIA Latrobe Prize is presented as both a practical guide and a vehicle to inspire architects to be courageous and to work harder and with more compassion to improve people's lives.

METHODS

Three methods were used for this research: surveys, interviews and workshops. In social science research this is called triangulation, which gives greater confidence in the findings.

Surveys

Bryan Bell, one of the research team members, as part of his Loeb Fellowship and in conjunction with the Harvard Institute for Qualitative Social Science conducted the surveys. Results are based on a representative random sample of 383 AIA members through an on-line survey using the Harvard University Key Survey tool. The survey was distributed via e-mail by the AIA through a random sample of 5,000 members of the American Institute of Architects on July 15, 2011. The survey response rate was 7.6%, which is consistent with similar AIA surveys of this type and method. The demographic data supports that this is a representative sample.

Interviews

Roberta Feldman and Sergio Palleroni, assisted by Deidre Colgan, conducted interviews via telephone with 100 public interest architectural practitioners working in the U.S. and abroad. Seventy-eight percent of the sample was from the U.S., and 16%, international to inform potential practice alternatives. The sample of practitioners was selected using a snow ball technique drawing on the research team's professional networks. An initial group of leading public interest design practitioners was identified by the research team, and these practitioners, in turn, were asked their suggestions for public interest design practitioners to interview. The practitioners also were asked about their career paths; how they identified clients, needs and projects; their organizational structure; their collaborators; their funding sources; their operational strategies; how they share their practices strategies and outcomes with others; what facilitates and impedes the successes and failures of the projects; and how public interest design might become a greater segment of architectural practice. (See Appendix 6 for the practitioner interview questionnaire.)

An attempt has been made to use the words of the practitioners as much as possible in the report of the practitioner interview findings. It would have been preferable to include the words of all 100 impressive practitioners that were interviewed in this report. However, because of space and funds that limited the number of interviews that could be transcribed, representative cases were used as entry points to describe the findings that were gleaned from all of the practitioner interviews.

In addition, fifty individuals representing partners and collaborators of the interviewed practitioners, referred by the practitioners, were queried for feedback on the effectiveness of the processes and resultant projects to meet their

needs. (See Appendix 7 for the partner interview questionnaire.)

The research questions were investigated using an action-research methodology. Action research seeks to increase understanding while providing information that may positively impact the problem or challenge. Often, as is the case in this research, this positive impact begins with the research method. Through interviews and workshops with public-interest design practitioners, their partners, funders and other architectural professionals and students, awareness and encouragement of public interest practice is increased and professional and educational networks are created and strengthened.

Specifically, the needs that can be addressed by public interest practices and the operation of various practices were identified using three research strategies: surveys, interviews and workshops to collect the relevant information from three perspectives: those of public interest practitioners, their partners, and general architectural practitioners.

Workshops

Three workshops, two at Tulane University, New Orleans, Louisiana, another in Austin, Texas were held with Advisory Group members, community representatives and public interest architectural professionals. The questions addressed in the workshop were: types of public interest practices, the needs they are meeting and unmet needs, funding sources, operational issues, interaction with traditional client-driven professionals, and the conditions necessary to create a significant public interest segment of the profession.

Analyses and interpretation of the findings

Individual members of the Latrobe team took responsibility for analyzing and interpreting particular sections of this report: Bryan Bell for the AIA membership survey findings, Roberta Feldman and Sergio Palleroni for the practitioner interview findings, and David Perkes for the partner interview findings. The remaining sections were authored by the team. Survey data was analyzed calculating frequency of responses. The U. S. practitioner interviews were analyzed for the most frequently mentioned content for each question. No preconceived ideas about the findings guided the team's interpretations; rather, what is called a "grounded theory" approach in social science was employed to develop the categorization and models of practices that were revealed in the interview findings.

The Advisory Committee and participants in the three workshops were consulted for their expert review and guidance regarding the findings as they emerged.

Bryan Bell

SURVEY RESULTS AND FINDINGS

21 Definition
21 Current Practice and Economic Recession
22 Ethics
22 The Practice of Public Interest Design
24 Challenges to the Practice of Public Interest Design
24 Support for the Practice of Public Interest Design

DEFINITION

Public interest design is a term that includes a general category of work that is known by many names including ***community design, social design, humanitarian design, and pro bono***. The primary characteristic is that the work serves the public in some way, and that is not created for private interests alone. For the purpose of the survey, ***Public Interest Design*** is defined as putting creative abilities to use to improve quality of life in communities. This wording is borrowed from terminology used in the 1994 report "Building Communities" by Ernest Boyer and Lee Mitgang. The following results take this broad definition and give it more specific mission, principles and ethics.

The "reasons given for entering the profession" are the most revealing results of the survey to gauge general professional interest in the practice of public interest design. This question is identical to one asked in 1994 by Ernest Boyer and Lee Mitgang in ***Building Community: A New Future for Architecture Education and Practice***, funded by the Carnegie Foundation.

Two of the choices offered formed the working definition of public interest design for this survey: "Putting creative abilities to practical use" and "Improving quality of life in communities."

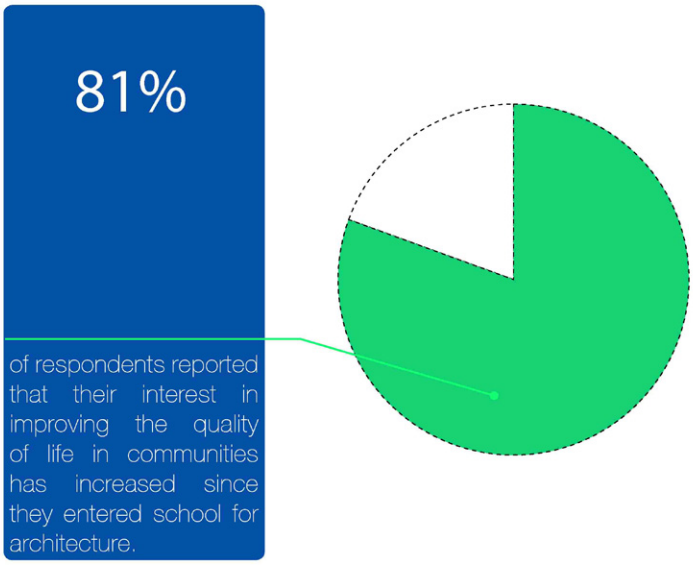
Although these choices are provided separately, it is statistically possible to determine how many respondents gave these as their top two choices in either order. When combined, these two choices reveal that 30% of the respondents gave "Putting creative abilities to practical use" and "Improving quality of life in communities" as their first and second reasons.

For historic comparison, we can use the 1994 results of ***Building Community*** for the same question to compare with the 2011 results. The size of the samples was the same. However, the Boyer Report was a survey of architecture students and the Latrobe research is a sample of practicing professionals, so an accurate trend is not possible. The question does refer to "entering the profession" which both samples had completed.

In the 1994 survey of students, the first reasons given for entering the profession were:

- 44% responded that their first reason was "Putting creative abilities to practical use" (12% below 2011).
- 17% responded that their first reason was "Improving the built environment" (4% above 2011)
- 22% responded that their first reason was "Improving quality of life in communities" (6% below 2011)
- 2% The prestige of the profession (0% difference to 2011)
- 1% Good salary prospects (0% difference to 2011)
- 4% responded "Other." (10% below 2011)

It is a relevant here to note the finding that 81% of the practitioners indicated that their interest in improving quality of life in communities has "increased greatly" (44%) or "increased somewhat" (37%) since entering school for architecture. A follow up question would ask about reasons for their increased interest. This information also challenges a common preconception that the professional idealism such as serving communities is greater when we are younger.

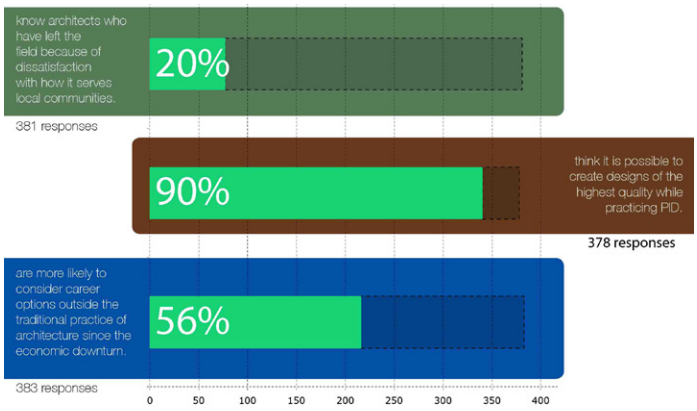


Another relevant finding is that 20% of respondents knew architects who left the field of architecture because of dissatisfaction with how it served local communities, showing that failing to accomplish this goal is a clear and tangible loss for the profession.

CURRENT PRACTICE AND ECONOMIC RECESSION

The economic recession has had an impact on the long-term career goal of the respondents: 33% answered that they were less likely to consider the traditional practice of architecture as their long-term career goal.

The biggest change resulting from the economic downturn was that 56% considered some other architectural fields outside of the traditional practice of architecture in their long-term career goals. (List of answers provided in Appendix I.)



The economic recession does not seem to have had caused changes in the three public interest design activities included on the survey.

> 41% responded "by a little" or "not much" change in pro bono architectural services
> 50% responded "no change" in pro bono architectural services
> 33% responded "by a little" or "not much" change in full-time community service
> 61% responded "no change" in full-time community service
> 27% responded "by a little" or "not much" change to entering competitions
> 64% responded "no change" to entering competitions

It should be noted that only 3% or respondents identified themselves as "unemployed" and 6% as "employed part-time." It is possible that the change in these public interest design activities would be much greater in a sample with higher rates of unemployment.

ETHICS

Respondents felt that architecture does have an ethical basis, with 83% responding that they feel that it does or feel strongly that it does. Only 16% felt that it does not have an ethical basis or felt strongly that it does not have an ethical basis. Even so, 59% responded that there was a need to better define the architecture profession's principles of appropriate moral conduct.

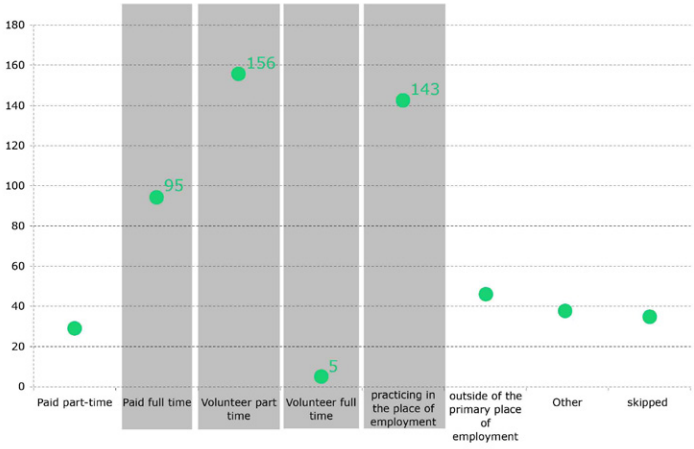
The challenge of fee-based practices in architecture is that taking social positions can be perceived as leading to a loss of work by alienating those potential clients who don't agree with that position. Is being value neutral a beneficial position in attracting more traditional clients? Is this generally neutral value harmful to the profession overall, as it publicly conveys less ethical standards and possibly less social relevance?

THE PRACTICE OF PUBLIC INTEREST DESIGN

There is a widespread and diverse provision of community service in the architecture profession:

> 77% responded that they had worked for a pro bono or for a reduced fee. (See reasons given in Appendix II.)
> 44% were practicing public interest design as a part-time volunteer
> 27% were practicing public interest design as paid full-time
> 8% were practicing public interest design as paid part-time
> 41% were practicing in their place of employment

An important finding of the survey is that 90% of respondents thought it was possible to create designs of the highest quality while practicing public interest design. This would suggest that the quality of the service is equal to traditional full fee-for-service practice. This also clearly should dispel a common preconception that there is a tradeoff between good deeds and good design.



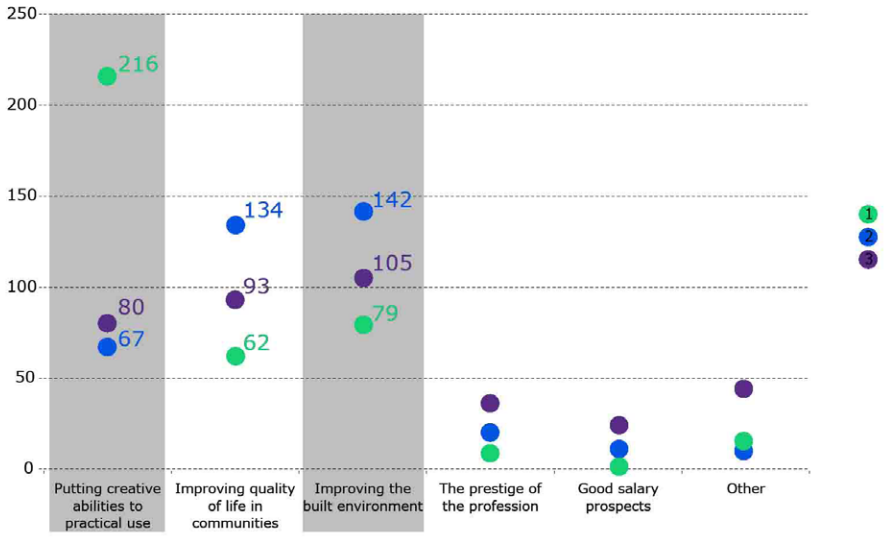
30%
of respondents ranked

"Putting creative abilities to practical use"

&

"Improving quality of life in communities"

as their top two reasons for entering the profession of architecture.



The most perplexing finding of the survey was that 80% of respondents felt that they were currently practicing public interest design characterized as putting their creative abilities to use to improve quality of life in communities. This response can be interpreted in several ways including:

- That putting creative abilities to use to serve communities is a fundamental basis of all architecture.
- That there is a general misunderstanding of what public interest design is and what serving communities means.

The new use of the term public interest design certainly lends itself to broad interpretation, even with the working definition provided in the survey. Like the period of a decade ago when green design had no accepted standard, there was also less value in the term. As LEED became an accepted quantitative grade for "good" green design, the understanding of what constituted green design became much clearer. The meaning also became clearer and the value of green design escalated to a multi-billion dollar industry.

The critical moment for this choice for public interest design is now. Should it be a general term for a broad field as reflected in the 81% response? Or should public interest design represent specific standards of performance, clear methods of accountability, tools for communication, and ethics of practice? Several key findings of the survey provide direction.

There was strong consensus on a specific mission and ethical standards. The wording presented in the survey is taken from the Social Economic Environmental Design Network which has been using a consensus-based process since 2005 to formulate a set of ethical standards for community-based practices.

77%

believe that this statement is a valuable mission for the practice of Public Interest Design :

Every person should be able to live in a socially, economically and environmentally healthy community.

381 responses

379 responses

75%

believe that these principles, together, represent an ethical basis for the practice of Public Interest Design :

Advocate with those who have a limited voice in public life.

Build structures for inclusion that engage stakeholders and allow communities to make decisions.

Promote social equality through discourse that reflects a range of values and social identities.

Generate ideas that grow from place and build local capacity.

Design to help conserve resources and minimize waste.

- 77% of respondents believed that the following statement represents a valuable mission for public interest design:
  Every person should be able to live in a socially, economically and environmentally healthy community.
- Only 4% disagreed with this specific mission.
- 75% believed that the following principles represent an ethical basis for the practice of Public Interest Design:
  Advocate with those who have a limited voice in public life.
  Build structures for inclusion that engage stakeholders and allow communities to make decisions.
  Promote social equality through discourse that reflects a range of values and social identities.
  Generate ideas that grow from place and build local capacity.
  Design to help conserve resources and minimize waste.
- 5% preferred "Other principles." See Appendix 3 and 4.

There was a strong response that there should be a standard of practice.

- 58% responded that if a field of public interest design existed, that an ethical violation could result in removal of a professional from the field.

In the work of Harvard Professor Howard Gardner who has pioneered the study of ethics and excellence in many professions, (and who suggested this question be included in this survey), this question determines whether this field meets a professional standard or is just a general term for broad activities. The responses suggest that the professional architects feel that public interest design is a profession with the capacity to be self-regulated and based on standards of conduct (either distinct or a subset of the licensed profession of architecture).

CHALLENGES TO THE PRACTICE OF PUBLIC INTEREST DESIGN

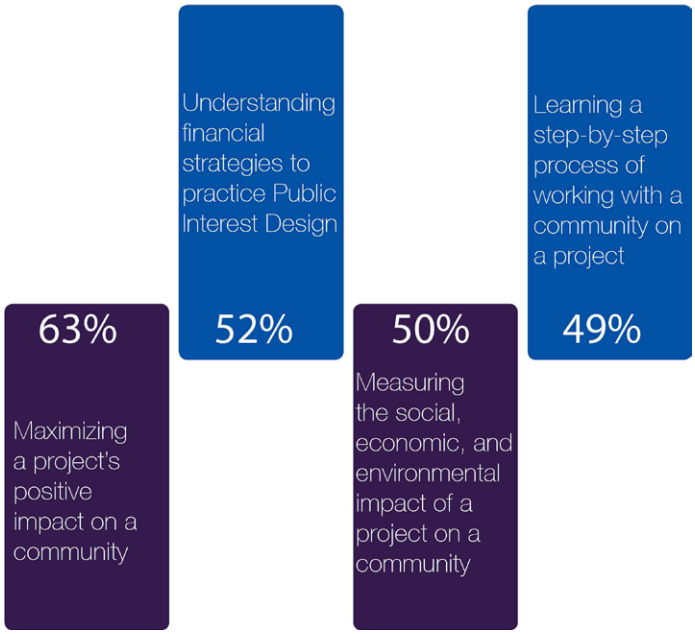
Specific obstacles were identified that respondents felt would be a factor in getting ahead and succeeding in a career in public interest design. Responses are a combination of "very likely" and "somewhat likely."

- 87% responded that the availability of jobs in public interest design was a factor.
- 71% responded that the lack of jobs in public interest design that pay a good salary or wage was a factor.
- 72% responded that the availability of on-the-job training in public interest design was a factor.
- 53% responded the lack of necessary expertise and training was a factor.

These responses suggest that on-the-job training, and training in general, and developing actionable tools to provide support for the practice of public interest design among practicing architects are important to overcome obstacles in getting ahead and succeeding in a career in public interest design.

SUPPORT FOR THE PRACTICE OF PUBLIC INTEREST DESIGN

To understand the curriculum that would provide greatest support for the practice of public interest design, specific learning objectives were posed: "If there were training in public interest design available to you, which of the following learning objectives would you value?" Response rate shown is a combination of "value highly" and "value somewhat"

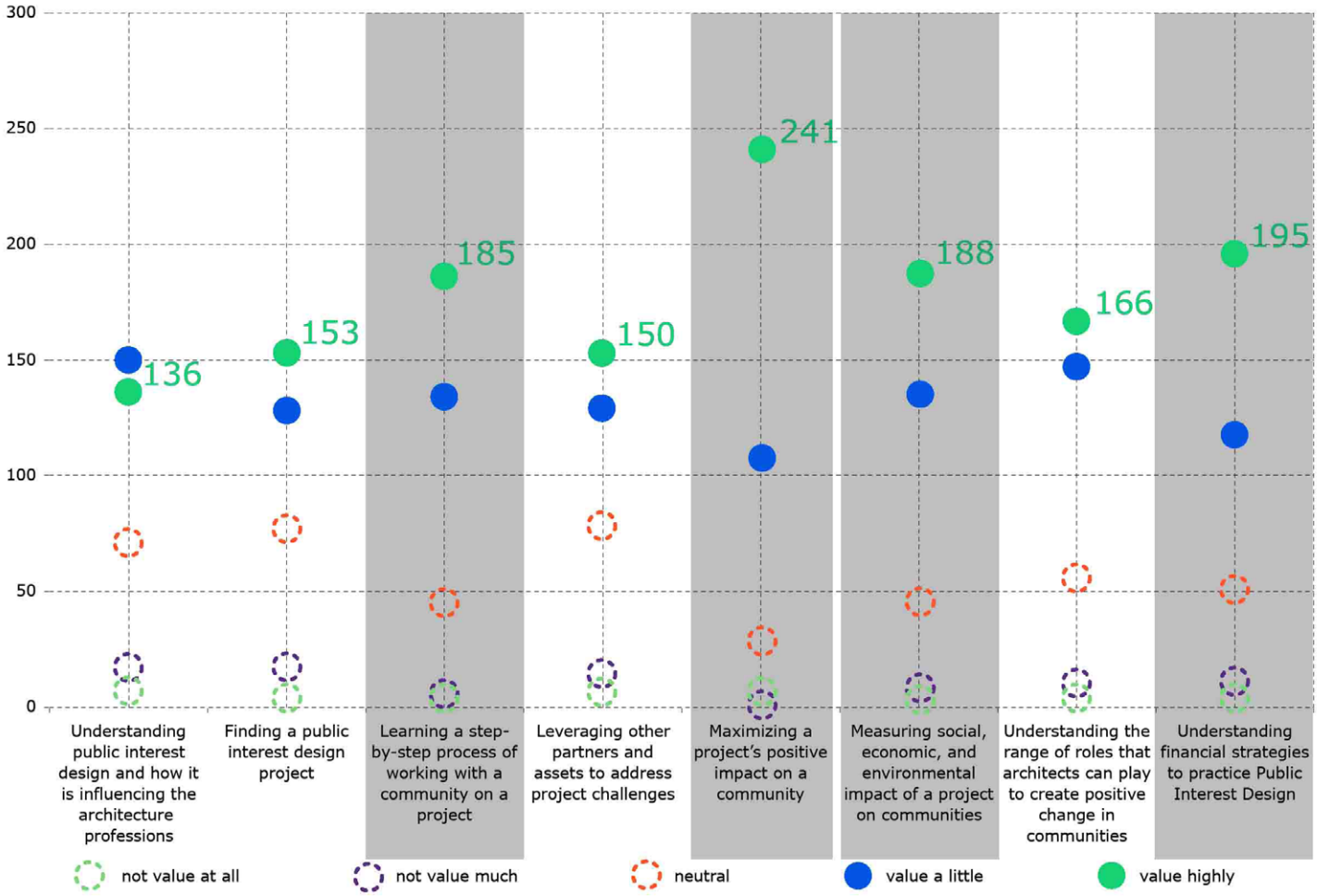


- 75% of respondents would value "Understanding public interest design and how it is influencing the architecture profession.
- 74% of respondents would value "Finding a public interest design project."

- 85% of respondents would value "Knowing a step-by-step process of working with a community on a project."
- 74% of respondents would value "Leveraging other partners and assets to address project challenges"
- 91% of respondents would value "Maximizing a project's positive impact on a community."
- 89% of respondents would value "Measuring social, economic, and environmental impact of a project on communities."
- 83% of respondents would value "Understanding the range of roles that architects can play to create positive change in communities."
- 82% of respondents would value "Understanding financial strategies to practice Public Interest Design."

The value of specific expertise and supporting skills were posed: "Which of the following skills or knowledge, if any, do you think would help you overcome any challenges to put your creative abilities to practical use to improve the quality of life in communities?" Response rate shown is combination of "very helpful" and "quite helpful."

- 77 % of respondents would value "Knowledge of financial models to support a practice in Public Interest Design."
- 81 % of respondents would value "Knowledge of public and foundation funding sources."
- 69% of respondents would value "Knowledge in grant writing and administration."
- 57% of respondents would value "Having access to foundation search services and grant databases."
- 58% of respondents would value" Leadership and team building skills."
- 45% of respondents would value "Understanding of non-profit sector as clients."
- 47% of respondents would value "Understanding government and policy making."
- 57% of respondents would value "Understanding surveying methods and other data collection tools (such as GIS)."



- 62% of respondents would value "Knowledge of real estate development."
- 67% of respondents would value "Knowledge of community organizing and group motivation strategies."
- 66% of respondents would value "Knowledge of general business and management practices."

The value of ALL of these learning objectives reveals a great need and value to the profession in providing training as a means to increase the practices of public interest design.

Note that the full report of all of the findings from this survey is in Appendix 8.

Roberta M Feldman and Sergio Palleroni

INTERVIEW FINDINGS, THE PRACTITIONER'S PERSPECTIVE

28 What is Public Interest Design?

29 How are Current Public Interest Practices Operating?

51 What Strategies Have Proven Effective?

67 What has been Learned from Practitioners from Other Countries?

69 How can Public Interest Design Practices be Sustained and Expanded?

HOW are public interest design practitioners accomplishing the objectives of this emergent field? How are they transforming the architectural profession to move beyond the needs of the individual client to meet the public needs of the broader society? This is the foundation for the questions posed to 100 recognized practitioners. The interviews were informative and inspirational. Each could stand on its own as evidence of creative and flexible models of practice. Collectively they suggest the rich, varied ways of understanding the operations and protocols of public interest design. A decision was made to organize the insights offered according to the five research questions posed at the onset of this report:

1. What is public interest design?
2. What are the needs that are addressed by public interest practices?
3. How are current public interest design practices operating?
4. What strategies have proven effective?
5. How can public interest design practices be sustained and expanded?

This report of the practitioners' perspectives focuses on U.S. practitioners, followed by a brief description of what additional was learned from those practitioners whose firms were located outside of the U.S.

WHAT IS PUBLIC INTEREST DESIGN?

Public interest design is known by various terminology and meanings. For greater clarity, the interviewed public interest design practitioners were asked what terminology they use and what they mean by these terms. The most frequently used terms by the U.S. practitioners were "community design," a term that has been used since the '60s, and the more currently used term, public interest design," each term by a third of the practitioners. The most common definition, given by three quarters of the practitioners is serving the under served, that is, those people and communities that cannot afford to pay for architectural and related services. Over half of the interviewed practitioners also explained that public interest design refers to design for the broader public good.[9]

Serving the under served

Public interest practitioners are guided by the conviction that access to design is not just a privilege—it is a public right. According to Julie Eizenberg, she and other people in her firm, Koning Eizenberg Architecture, believe that all "***people are entitled to it***." Guided by a commitment to social justice and equality, public interest practitioners contend that poor and rich alike deserve equal services. Raul Pantaleo emphasized:

[W]e are….trying to build up a society that's more equal…. We are not so radical that we are against profit. It's not that point. We think that a society more equal would be a better place to live in.

Not only do the under served deserve access to design, the under served are as concerned as paying clients about the quality of design. Lawrence Scarpa, Principal, Brooks + Scarpa, observed:

I just think that our attitude generally is that because people are poor…. it doesn't matter what you build for them. They'll live in anything. But what I found out is…. [that] they really respond when they have a quality place—like natural light, air, well-designed space—and they take better care of it. Our goal was to treat them no differently than we would treat someone who had money.

Designing for the public good

> For me it's a personal thing. It's a way of life. This is, you are your brother's keeper. We're all in this together, and being individuals is part of the betterment of our community and a society as a whole is what it's all about. MARK JOLICOEUR, PERKINS + WILL

A more general notion of "design for the broader public good" was mentioned by more than half of the practitioners interviewed in their definitions of public interest design. For instance, Allen Plattus, Director, Yale Urban Design Workshop and Center for Urban Design Research noted:

Generally speaking I think it means your client, either directly or indirectly, is ultimately a broader community, literally, whether that's a whole city or town or a neighborhood, or a neighborhood organization. It [public interest design] emphasizes the fact that whatever work you're doing, the

ultimate audience, the ultimate client, even if they're not directly playing the bills, is that broader community.

For Lawrence Scarpa, by "***giving back to the community and not just taking from it...we make our cities better.***" Plattus raises the ante when he questions:
[W]hat is the role model [for the architect]? Is it just to slog away being a kind of reasonably successful local practitioner doing some buildings you're proud of, and some things you do just because you need the money? Or is there a higher goal here? If you can start getting more architects to answer this question when people ask them what they do as architects; to not answer apologetically, but to say, "I do a lot of work in the public interest."

Working for the public good means assuring that broad social, environmental and economic impacts of the design environment are considered. Stewart Cowan, Partner, Autopoiesis:
Public interest architecture heals community. Reconnects us. Creates a more vibrant experience of place, of life. Enables our daily movements throughout our towns and cities to have more grace and vitality. Then from an environmental perspective, doing all of this with more resiliency against climate change and other environmental shocks - water scarcity, energy scarcity, and so forth; preserving ecosystems, services, restoring habitat. All of those things contributing to broader social and environmental benefits, to me, are the key for public interest architecture.

HOW ARE CURRENT PUBLIC INTEREST PRACTICES OPERATING?

To meet the needs of the under served and to serve the broader public good, public interest design practitioners rely on more varied and complex business models than conventional architectural firms. Most public interest practitioners engage in more than one business model either sequentially or concurrently throughout their career. Public interest designers' business models and roles may vary but in general can be described as hybrid and fluid, responding pragmatically to the needs of the project. Erin McGurn's various professional roles that "***evolved***" over time are an example. McGurn started her career as, in her words, a "***normal architect***." A family trip to Zambia—her husband was born in Zimbabwe—led her "***into the bush***." There she developed relationships with students and parents of several schools that persisted through letters and sending supplies such as books long after she returned to the U.S. Approximately a year later, she received a letter that one of the schools had suffered significant storm damage. McGurn was impelled by a pressing need. She knew she had the "skills" to assist; that she could "***do something meaningful.***" McGurn:
When we started this we really didn't know what we were getting ourselves into frankly, and it was just sort of out of an impulse.

Colorado Court, Brooks Scarpa Architects

While continuing to work in a for-profit firm focusing on "high end residential," McGurn and her husband travelled to Africa to reconstruct the damaged roof on a school.

McGurn's involvement increased as did her public interest design skills:
Over time, as we got more familiar with the various players and the way things work culturally… we started doing more research about how other people do these kinds of projects and what are the ways they're most successful. Frankly, it was about this engagement and involvement, and it seems quite obvious once you start doing it.

After contributing pro bono humanitarian design services in Africa on an ad hoc basis, McGurn founded the non-profit design organization, Scale Africa, to increase the breadth and impact of her work. The formation of a formal non-profit provides easier access to funding and political connections to accomplish the work, a strategy that several of those interviewed practitioners used. Shortly, thereafter, McGurn started a "***socially oriented***" for-profit firm:
Then just last year I started Scale Studio so I could align my professional interests and begin to pursue what we're now calling public interest design in a much more meaningful and holistic way…. Scale Studio, is a for-profit business, and we really have the same goals and values [as Scale Africa].

Scale Studio has worked on several schools since its inception, but it is one school where they worked most extensively that has been the most successful. In fact, its success has created overcrowding:
Kids are willing to walk… further to go to this school because it's so much better…. [T]hey're kind of abandoning schools around them.

In responding to this new challenge, McGurn and her collaborators in Scale Africa have created a master plan for the renovation of schools in the nearby communities.

Like McGurn, flexibility in business operations allows public interest design practitioners to be more innovative in their protocols, procedures, economic models, and relationships to ensure the viability of their practices. The needs that public interest designers address require this flexibility.

Brent Brown similarly started three entities to accomplish different public interest objectives. He founded his own for-profit firm; he then established the non-profit, Building Community Workshop; and later created the Dallas City Design Studio, an office of the city of Dallas. In a similar vein, Pugh Scarpa's for-profit firm's engagement with public housing led the firm to create a non-profit entity. For them as for Brown, the non-profit entity facilitates creating a broader impact, addressing a greater set of needs. It also allows both firms to operate more efficiently when engaging in various types of public interest practices.

Brown, McGurn and Scarpa are among the vast majority of interviewed U.S. practitioners that have relied on more than one public interest practice model. For the sake of clarity, however, the various models prevalent in the interviews are described separately below.

It is noteworthy that of the U.S. practitioners that were interviewed, more than half of the practitioners are principals in for-profit firms. The remaining 44% head non-profit practices. There are two distinct public interest design models used by the for-profit practices: first, firms provide pro bono services, either through a formal or ad hoc program; second firms have what this research calls integrated practices, in which a public interest social mission is aligned with most, if not all of the firm's for-profit work. The not-for-profit practitioners that were interviewed represent three different business models: independent non-profit corporations, university-based programs, foundation initiatives, and developers. Finally, there are examples of both for-profit and non-profit firms that are developers as a way to expand the opportunity and impact of their work. There is one other public interest practice models that the team is aware of but did not interview the relevant practitioners: Designers who choose to pursue public interest design in a governmental position. While a legitimate and potentially powerful practice model, this model is infrequently pursued, hence was not documented.

For-profit practices with public interest pro bono initiatives

Of the several for-profit architecture firms that were selected to interview, two had formal pro bono initiatives. Both are large international firms: Perkins + Will and Cannon Design. Both of these firms' pro bono programs have a name, an articulated mission, project vetting process, and project evaluation procedures.

Perkins + Will have the longest running initiative, the Social Responsibility Initiative. According to Perkins + Will's corporate website:

Since 2007, Perkins + Will have more explicitly committed our resources to serve society through an extensive pro bono program. Through our public interest work, we seek to address basic human needs - food, shelter, health, education and empowerment. Since our initial experience working hands-on in New Orleans after hurricane Katrina, our Social Responsibility Initiative has expanded our pledge to Public Architecture to commit 1% of our billable resources to support pro bono initiatives.
Every year, Perkins + Will will contribute the equivalent of a 15-person firm working full-time to provide pro bono services to organizations in our communities who would otherwise not have such access. We have empowered all of our offices to engage in their communities on a local level. With a global perspective supported by local engagement, social responsibility is a core value of our firm and integral to everything we do.[10]

Perkins + Will's Social Responsibility Initiative is a formal pro bono program within their for-profit architectural firm that provides professional services to clients who cannot afford them. In addition, Mark Jolicoeur, Principal, Chicago office, explains, the Social Responsibility Initiative's value to the firm "***is to provide ways to create bridges between our staff and the community that we're serving***." Jolicoeur:
What we have found is our effort is not just about providing design services for a building somewhere. That's a nice thing, but there is a very strong benefit to what the staff, of all age levels, takes away from contact, connection, and getting to know the people they're serving.

Jolicoeur noted that the firm engages in sweat equity activities as well, having created a "Service Plus" group:
The distinction we make has to do with projects where we're providing our professional services versus hands on donation of sweat equity which is what Service Plus is all about.

Perkins + Will sees their pro bono initiatives as integral to the core values of their firm. Jolicoeur:
It is part of the culture that we want to create, absolutely, because it is a bonafide initiative of the firm which is sanctioned by the board of directors and fully endorsed by our president and CEO, Phil Harrison. We're one of the leading Sustainability firms in the country, and that's part of our culture…. Similarly, social responsibility is something we're breeding within the firm, absolutely.

To accomplish their goals, Perkins + Will has formal criteria for selecting projects. Staff members of the initiatives attend regularly scheduled meetings where proposed projects are vetted by the Social Responsibility Committee (an amazing group of passionate professionals). These projects are identified by employees of the firm who have relationships with non-profit organizations or through Public Architecture's 1% Program, launched by Public Architecture in 2005. The 1% Program, created to encourage and support pro bono design, according to Public Architecture, "connects nonprofit organizations in need of design assistance with architecture and design firms willing to donate their time on a pro bono basis."[11]

Many members of Perkins + Will, including senior professionals serve on non-profit organizations' boards or have some other relationship with a community in need. For instance, Jolicoeur:
I'm a board member at Erie Neighborhood House in Chicago, which is a 143 year old immigrant resource center…. We provide early childhood, teen, adult and immigration programs. There was a need for redevelopment of three of our classrooms there, and as an architect… I said I can help out here. This is what I do, and it really just blossomed from that comment. Next thing I know, at the time, I was personally doing all the planning and everything after hours here at the office, and really giving them everything they needed; then asking for assistance in the office as needed. What I found is how interested and excited and enthused the staff are to lend a hand.

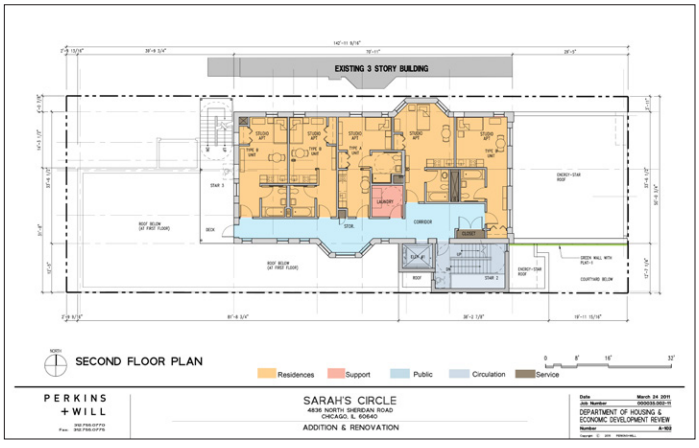
By formalizing the pro bono activities, Perkins + Will engages their firm's full resources in pro bono projects. Jolicoeur:
[W]hat has been very uplifting about what we have created is how multi-disciplined what we're doing has been…. Our architects,interiors discipline, branded environments, and marketing expertise are all involved and have enthusiastically embraced the social purpose objectives.

Once potential projects are identified, the committee vets the projects. Mark Jolicoeur:
We are very intentional and deliberate about our vetting process. We have decided that our resources are valuable and there are many organizations out there. We want to provide our resources to the best benefit of the institutions and organizations. Sometimes we have to say no. There haven't been a lot of those instances, but we do need to move in measured steps. Some of the things we need to verify are: Are they a bonafide 501C3? Are they, in fact,

well managed? Do they have a track record? What is their mission? Doing they have funding? We seek to provide our services to organizations that are open and are not proselytizing or restrictive to who they serve.

Jolicoeur explains that once a project is selected, they provide whatever professional architectural or design services they need:
We're working with them each step of the way. It's not uncommon… [when we first] come in, we will do programming; we will take a look at facilities as possibilities; we will vet opportunities with them; schematic design level work; do some marketing material for them. Then they'll [organization] go out and do their fund raising. That's part of what their job is to do. They have to go out and make sure they can secure the funds and take it to their next step.

These types of projects can take years, according to Jolicoeur:
We have a project we're doing for Erie Neighborhood House, a new immigrant resource center in Little Village. It was originally planned to be a complete gut renovation of a building, but when the economy tanked the way it did, that possibility really waned; it went away. Erie, and I'm on the board there, we needed to reevaluate. Subsequently, we have provided an analysis of building utilization for two of Erie's primary facilities and developed an initial plan for selective renovations to increase each of the buildings space utilization. However, on each of these projects, we [Perkins + Will] are not only doing the design work but we're going and doing all the permitting work with the city.



Sarah's Circle, Perkins and Will

In the Erie project, Jolicoeur explains how the assets of the professionals in the Perkins and Will firm were called upon:
This is what I love about my organization. We have different expertise, Kay Lee may lead the project team and then we'll bring in someone like Paul Hagel, who by virtue of being one of the leaders in our interior practice, is over at the city all the time. He knows those people, and we'll pull him in and say, "Paul, help us out on this," and he'll get involved and work with the team. We're able to draw on those resources.

The team working on the project extended itself well beyond professional services to assure the success of the project. Jolicoeur encouraged team members to "challenge the [building] industry" to step up as well:
So the staff starts calling our suppliers. The next thing you know, we're getting all the vinyl base provided. We've got all of our high quality, sustainable, renewable, rubber flooring provided gratis. There was that big… sustainable show in Chicago last fall. I can't remember the manufacturer or which furniture line, [they] have on display there, so one of our team members asked them, "The furniture, what are you going to do with it?" They said, "We don't really know what we're going to do with it." We said, "Would you give it to Erie Neighborhood House?" They said, "Yes." The next thing you know, we've got furniture for our [Erie House] entry lobby. It's interesting how it can start to blossom. We're providing professional services as typical, then we're able to provide this value added by going to these different organizations and looking for materials. We're finding there is a lot of enthusiasm there also.

The success of a pro bono project, Jolicoeur proposes, ***is treating them like any other project that is being managed in the office.***" Jolicoeur further explains:
They need to be taken as seriously as anything else. They can't be second-class citizens so to speak. It's a challenge.

Perhaps most importantly, Jolicoeur proposes that the success of the Initiative can be judged by its continuity and sustainability in an environment where 99% of the work is for-profit:
We needed to really get what we're doing up and running and figure this out ourselves and have a system in place. Needless to say, we're still a business. We still all want to take home a paycheck. There's a balance that needs to be derived and I will tell you, it's… a balance that needs to be managed. It doesn't do any good to go broke and not to be able to help anybody else in the future.

Jolicoeur understands that the need for services requires other architects and design professionals to become involved. He intends, given the stability in the Initiative, to promote this type of work:
Now that this is up and running, I would like to reach out and get involved and start to promote this; because first of all we're not the only firm doing it. We're not pretending that to be the case. We want this to be about the wonderful ways our industry can help in society. In fact we believe that design makes for a better world.

Cannon Design has recently organized a formal pro bono program, The Open Hand Studio. Though similar in objectives to those of Perkins + Will, Cannon Design has expanded their objectives to include working with other public interest design organizations, as noted in their ***Open Hand Studio Annual Report Y2010***:
COMMITMENT
The Open Hand Studio commitment is pledged in three fundamental ways:
Providing staff with access to a continually evolving information network of design organizations and volunteer opportunities focused on improving the built environment.
Hosting periodical outreach activities and events benefitting the communities in which we work.
Providing architectural and engineering services on a pro-bono or reduced fee basis for not-for profit and community-based organizations with a demonstrated need.[12]

For Cannon Design, the value of their community engaged program, according to John Syvertsen, Senior Principal, is to improve their own practice and to draw on the younger generation of architects' interests in socially engaged professional work. Syvertsen:
The huge, I think, and wonderful benefit that accrues to us as a result of that [Open Hand Studio] is that our work is better. Our people are energized. People enjoy being in an environment where that is occurring, and they would just as soon stay in a place where that occurs. From a recruitment and retention standpoint, it's compatible with many of the values that particularly young practitioners bring to the practice now.

Cannon, like Perkins + Will, also has committed 1% of their billable resources to Public Architecture's 1% Program. Cannon Design also treats their pro bono projects the same as any of their for-profit projects, not only in terms of services rendered but contracts and invoices. Syvertsen:
Any real architectural project we take on we have a contract for; we have a payment schedule for; we send invoices to them to say here's what you owe, and you pay zero.

In contrast to Perkins + Will and Cannon Design, the smaller firms that were interviewed found it more economically difficult to accomplish pro bono work because their financial capacity is considerably less than large practices. Nevertheless, the smaller firms we interviewed are strongly committed to pro bono work, and appear to be contributing even more of their time, some up to 10%. The means they use to select projects, the services provided, and the impact of their work is similar to the larger firms; although generally not organized in a formal process. Cast Architecture is a case in point.

Cast Architecture, a small firm of eight people opened in 1998 in Seattle, dedicates approximately 5% of their time annually to pro bono projects, including their participation in the 1% Solution. Matt Hutchins, a principal, explains that Cast selects pro bono projects that "***can have the most beneficial impact for the community or a neighborhood.***" As the larger firms, Case Architecture chooses projects based on personal relationships. Cast's first pro bono project, P-Patch, a Seattle neighborhood community garden commonly tended by 100+ families is a case in point. Hutchins:
So we started that project [P-Patch] in 2002 primarily because one of our former principals was a gardener and was part of this collective of individuals that were gardening in this community garden.

Cast Architecture provided design and build services, with other gardeners pitching in to build the project. Cast along with the gardeners raised the funds and materials for the project: $15,000 from Seattle's Department of

Neighborhoods matched by community donations, and lumber donated by the head of a lumber company, who also was a participant in this community garden.

Hutchins, as did all of the interviewed practitioners, finds that the satisfaction experienced in these projects, no matter how difficult, inspires individuals to further engage in public interest work. Hutchins:
Seeing this particular community come together [to construct P-Patch] was such a powerful experience that afterwards we got together and we were like, we've got to do that again…. This gives us a chance to go out into the community and use our skills for public good.

In addition, the P-Patch project shaped the firms' strategy for future pro bono commitments—be persistent, and keep the projects small and local:
We've attempted to have at least one pro bono project in the pipeline at all times.… We've primarily done local projects because the projects we take on tend to be fairly small and they tend to be very localized in a neighborhood.... The pro bono process takes a lot out of you, so you have to have personal involvement and investment to keep chugging along when it's difficult.

While the pro bono projects of the larger firms are more extensive, the smaller firms tend to focus on projects that are smaller scale as well as located in their city or region. For CAST, like Five-Dot, Latent Design, and Brent Brown, and the practitioners in other young firms that were interviewed, pro-bono, and the good will and publicity it garners can be a benefit and a marketing opportunity for an emerging firm.

Funding programs that support local community work also provide opportunities to serve neighborhoods that otherwise would not benefit from an architect's services. Cast, Shed, Five Dot and Steve Badanes' Neighborhood Design Build Program, at the University of Washington, among practitioners interviewed, have all relied on Seattle's unique Department of Neighborhoods Matching Fund grants. This program illustrates how small amounts of funding can not only impact significant change but also promote the careers of young public interest design professionals getting a start in their communities.

The Department of Neighborhoods Matching Funds (NMF) program emerged at a crucial moment in Seattle's history. The city's neighborhoods and activists had come together in the 1980's to stop development plans that threatened popular institutions such as the Pike's Street Market and a growing grass movement of pea patch gardens that were being implemented in left over urban space. As a response the NMF program was created in 1988 to provide neighborhood groups with City resources for community-driven projects that enhance and strengthen their own neighborhoods. In the words of the Seattle Neighborhood Department:
Seattle's uniqueness and quality of life is tied to strong neighborhoods and active residents.

The brainchild of Jim Diers, its director for more than fourteen years, all awarded grants are matched by neighborhoods' or communities' resources of volunteer labor, donated materials, donated professional services and/or cash. This community match is at the heart of the NMF Program. NMF also promotes collaboration between the City and the community. Community building is core to a project's success. The process of bringing people together and building relationships is as important as project results.

According to the Department of Neighborhoods:
Since 1988, the Fund has awarded more than $49 million to more than 4,000 projects throughout Seattle, generated an additional $72 million of community match, and engaged more than 86,000 volunteers who have donated over 574,000 hours.

The funding has been especially important for projects that emerged from community needs and concerns, especially since the award does not require a city referendum or decision for approval, just community consensus. The communities gain a sense of empowerment and the city benefits as a whole because of the participation of its citizens and the contribution of their resources.

For many young firms this funding has been a gateway to getting their first projects realized, projects which emphasize public participatory process required for city funding. But these types of funding opportunities that support community needs are not common. Rather, in pointing out the obvious: All of the for-profit interest practices we interviewed are using a "Robin Hood" model to balance pro bono work while sustaining a firm's financial viability. Patrick Tighe, the principal of another smaller firm, explains:
I know in my own case we have all kinds of projects in the office, and it's a good balance for us to participate in public interest architecture in addition to some of the higher end

Sierra Bonita Affordable Housing, Patrick Tighe Architecture

projects that we have….I fit it [public interest work] in between other jobs that were paying at the time, so it was doable….It has to be at a time where either we can subsidize that project with other projects or maybe in other cases there were fees involved….As the owner of a firm, it's also a business decision, and we just have to be careful on what we take in so we don't lose money, because at the end of the day, I am running a business.

For-profit integrated practices

Patrick Tighe understands the financial challenges of pro bono public interest practices. So does Erin McGurn. Recall that McGurn founded Scale Studio, a "socially oriented" for-profit firm, so that she could make a living while practicing "***public interest design in a much more meaningful and holistic way.***" Similarly David Baker, of David Baker and Partners Architects, explains:
People have to be able to make a living…. If you try to sustain something completely on a volunteer effort—eventually people have kids and they want to have a place to live and they want to eat, so they're not going to continue with too much pro bono. I think pro bono is going to be limited to something like 1%…. It's not a sustainable model to make a whole practice that doesn't have some kind of economic backing.

David Baker and several of the public interest architects that were interviewed have reconciled the economic demands of sustaining a for-profit practice with their social mission in most if not all of their for-profit work—what this research refers to as for-profit integrated practices. Like the principals of other for-profit integrated practices interviewed, Baker's practice is small—presently 15 architect staff—and the clients are typically non-profit development corporations or organizations.

Baker explains that a good part of his work is socially oriented, with affordable housing the firm's expertise:
Certainly the majority of our practice is high density urban housing, and mixed use. At least 50% of it is with nonprofit developers doing affordable housing.

Baker understands that the firm's profits are less than conventional firms, but the work is more "rewarding:"
We're making a living at it. I think there are other sectors of architecture that theoretically pay better…. I'm just saying I think you can accept a certain lower monetary compensation working in something that's more rewarding…. We do work in an area that is constrained in terms of the fees you can charge, so we probably make less money than we would if we specialized in luxury, high end, super expensive resorts or something like that…. We're not doing this for the money…. It's amazing to do affordable housing to really help people in really profound ways where they may be at risk of death even. You're helping people get their lives back together, particularly in the formerly homeless housing that we get to do quite a bit of…. You get to make

a difference in people's lives. You get to give back isn't the right term, but you get to be generous with your life and I think that you get rewarded for that. So it all works out really well.

Baker's firm also does a small percentage of pro bono work, for instance:
Part of a project we did had a component that was going to [be constructed by] Habitat for Humanity. We donated

David Baker, with Amit Price Patel, an architect at David Baker + Partners, and Laura Shipman, a Rose Fellow assigned to their office by the Enterprise Partners Foundation

the schematic design and we did that with the interns, the younger architects in the office, and they made it part of their intern requirement. They designed it, functioned with minimal direction from us, and then we helped Habitat do the working drawings for the project.

While engaged in public interest work, David Baker and Partners emphasize that his firm is equally focused on design innovation, as stated in their firm's website:
We are skilled in navigating the personal, political, and commercial dynamics of bringing new architecture into diverse urban environments. Our work combines social concern with a signature design character, resulting in distinctive, high-quality buildings that foster a strong sense of community.[13]

As has been noted with other public interest practitioners, Baker argues that high quality design is as important a concern for people without economic resources as it is for those with:
People, whether they have millions of dollars or whether they are formerly homeless, there isn't that much difference in what they want or what they need.

For Baker, high-quality design also includes the participation of artists and artisans, often from the community, adding an economic development element to the projects:
We just finished a project called Richardson Affordable Apartments. It's in a very tense area of San Francisco. It's 100% formerly homeless…. It has retail. One of the retail spaces has a business that's called Bake Works. It's a nonprofit company. It employs people with disabilities in a retail situation. We got to incorporate public art in it. We got to use local artisans, some of whom we've worked with for years and years to do a lot of the finish work and the case work, and even the furniture… from a local nonprofit that is basically a place with people with mental disabilities who work in art. We got some fantastic art for them.

It also includes the participation of accomplished professionals. Baker:
We have urban architecture on the roof. We had Andre Cochran, who is one of the top landscape architects in the country, who we've worked with for many years, do the landscape. It's just gorgeous. It's just a wonderful project.

In addition to merging public interest objectives with design innovation, Baker is equally concerned with designing for the public good:
I'm more interested in diverse urban environment and improving that both for people that need help and also just for what's… good for the general urban quality of life…. The thing is with multifamily when you're in the city is that's really like a building block of a community. So really, the challenging part is making all the common areas, all the public areas interface to the city as a whole. [T]hat's where you get to the creative stuff and all the really wonderful stuff.

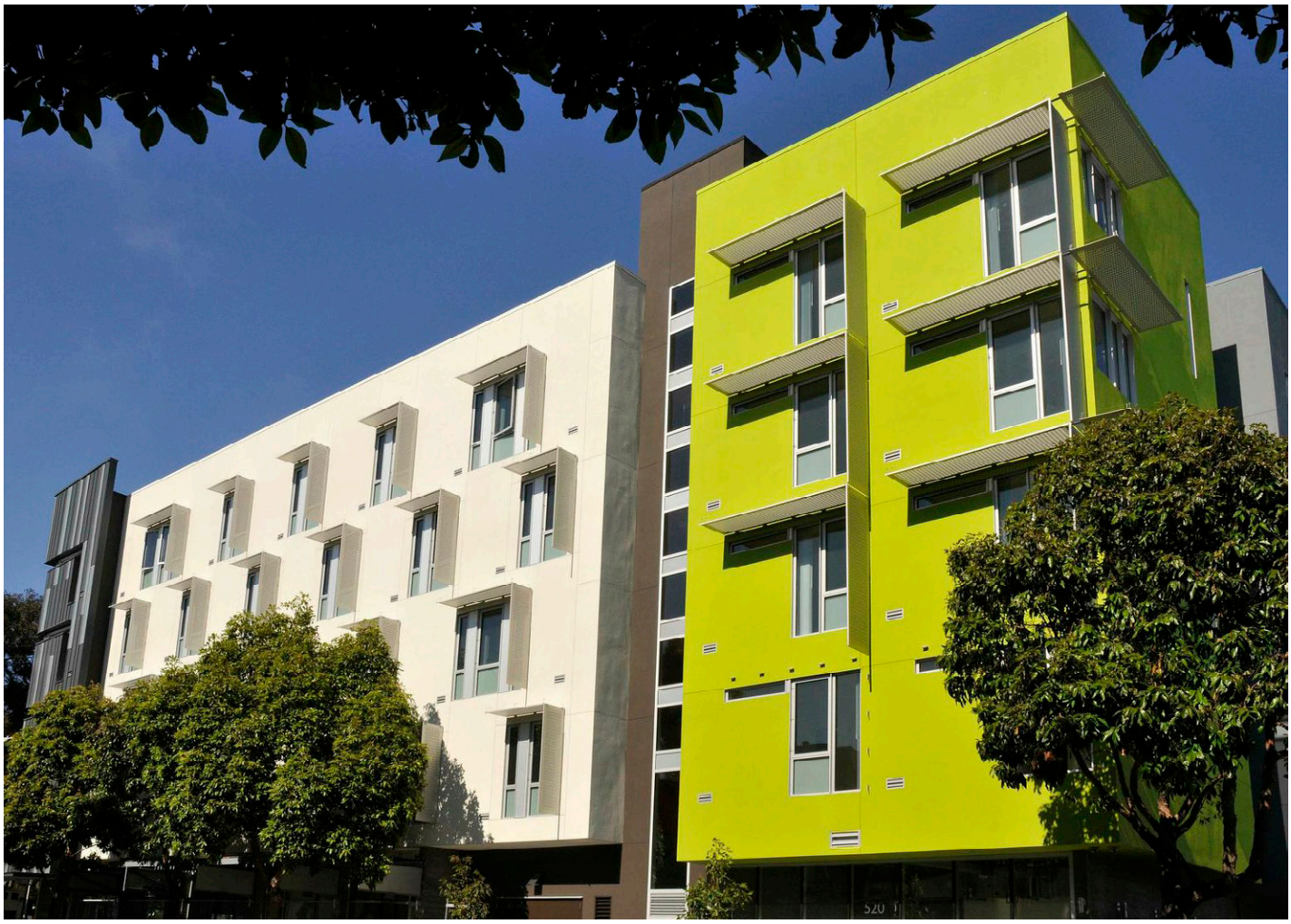
Interestingly, Baker noted that he particularly appreciates the non-profit clients he works with, largely because they share his values and his desire for design innovation:
I think basically all of the nonprofit developers we work with tend to be really great because of their motivation…. They're trying to make a living but they're not doing it to get rich. They have other goals, which are to serve humanity. So that's great working with people like that…. I think we have favored working with nonprofits solely because it's so great. They tend to be creative. They've been more open to green architecture I think that the private sector. They're just more engaged in the world…. I think ultimately you get something that's so much better and more fun to work on.

Peter Landon, Landon Bone Baker, also has sustained the firm he founded by focusing on a considerable percentage of the work on affordable housing and community-based projects. From the onset Landon set out to engage in public interest design in the context of a for-profit firm. When he graduated from architecture school, he explicitly searched for internships where community engagement, especially in communities of need, was central to the firm's work:

I just wanted to somehow bring that [community engaged work] into the work I was doing…. I interviewed with Ben Weiss, and the minute I met Ben he started talking about that and acting like someone who could actually do that kind of work, but do it within a more corporate or connected world instead of doing it on the sidelines.

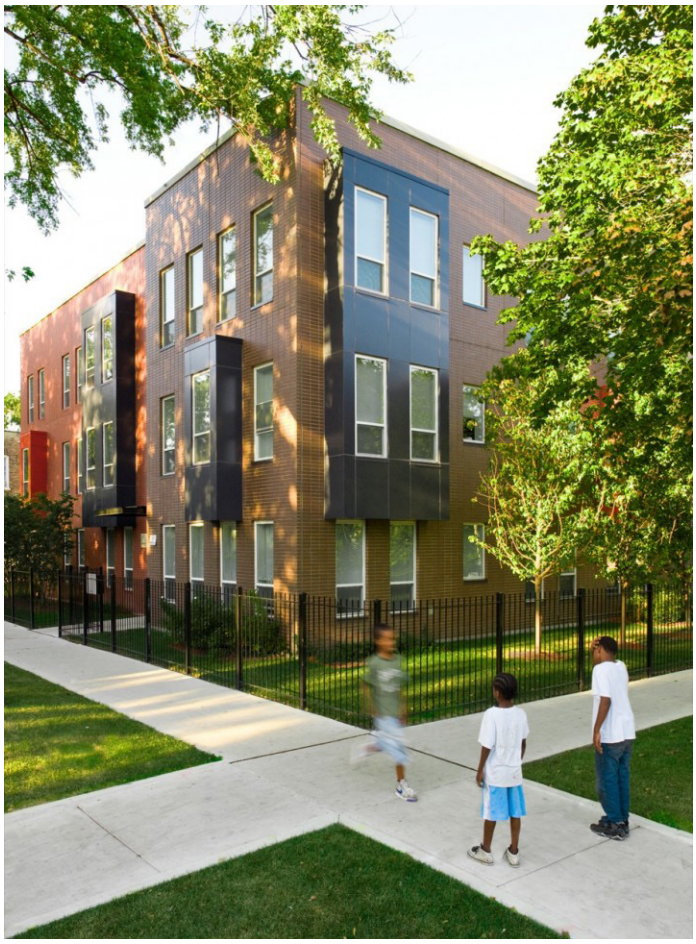
Through his internship work on affordable housing projects and the relationship he built with a non-profit developer, Landon started his own for-profit firm with the "goal of doing that kind of work." Landon, like other for-profit integrated practices, does work for private clients as well; for Landon, primarily in the early years. Interestingly, the higher-end customized residential design informed Landon's design for affordable housing projects, and in turn his firm's work on affordable housing projects informed the higher-end projects:

We did summer homes and houses…. We would do a lot of built-in furniture, and we'd make the light fixtures and stuff like that; and then we'd bring what we learned in the summer homes to the affordable housing part [of our practice] and really go back and forth. We felt what we learned in affordable housing world we could bring to our summer home and our retirement stuff and our houses. We also did a lot of additions to places in the city for friends and other clients, and a lot of those people didn't have a lot of money but they had enough money to do a rehab of a house or maybe an addition. That started the more custom design, interior build out that we've done that ultimately resulted in this Knot Head furniture company we started. We do furniture for SROs and other of our [affordable] housing projects.



Richardson Apartments. David Baker + Partners

Peter Landon explained the firm's business model and their flexible approach to fees:
What we try to do is we try to approach these jobs… with the business model that we get paid for what we do…. We do the best we can. We try to get a reasonable fee and we try to make sure that the whole process works…. It

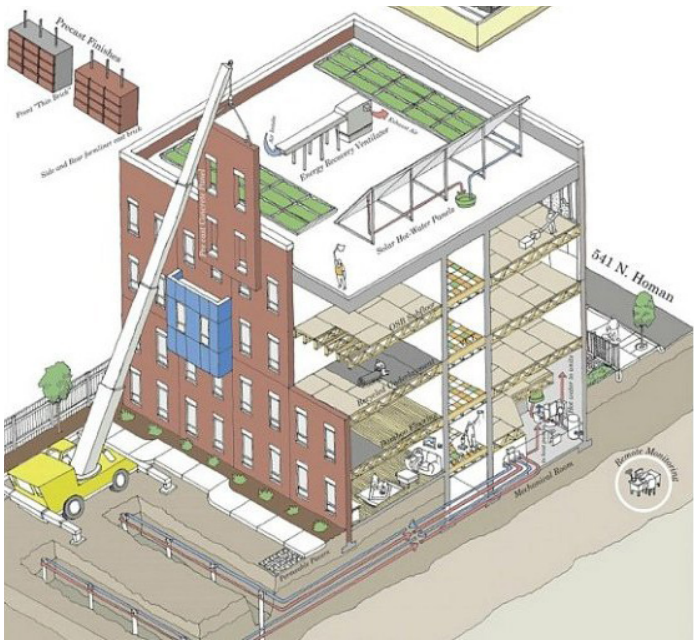


Rosa Parks Public Housing, Landon Bone Baker Architects

might be that somebody who can't really afford a $100,000 project [hires us], but they can really only afford a $50,000 project and the fees that would go along with that. That's maybe more appropriate too. That's kind of the way we think of it.

In some instances, the firm may start a project pro bono or at a reduced fee, to assist in getting a project off the ground, and then fee based work follows if the project moves ahead.

As with Landon Bone Baker, for-profit integrated practices generally develop a client base through deep and long-standing relationships with community residents and non-profit organizations. Projects may be initiated by the community and/or the architectural practice that identifies a need and brings a proposal, most often informally, to a community non-profit. In addition to their building projects, Landon Bone Baker were instrumental in founding and implementing two community service programs, one Architreasures, an arts-based community development organization that creates partnerships between artists and architects and low-income community youth and adults to design and build public spaces, and an independent non-profit, and Shade Lab, an educational program about environmental sustainability for high school students in the low-income communities in which they work. Landon explains that these programs not only educate community residents and students but also provide embedded knowledge about the community in which they are engaged, ultimately improving the firm's work:
We can focus on the kind of information we have found that we need to have in order to do better work. At the same time, the students…learn from being able to participate in a real project…. I can't deny that we're donating money to support it…but we can actually see that has direct impact on the work we do and so it becomes part of the overall process of our office.



Affordable Chicago Apartment Achieve Environmental Economies of Scale, Rosa Parks, Landon Bone Baker Architects

Landon, however, stressed the centrality of their contribution as providers of conventional, high-quality architectural services to these communities in need:
[T]here's such a strong need, a big need for us as just being architects and just doing a good job with the architecture.

Both Peter Landon and David Baker are cognizant of their current financial dependency of ongoing governmental funding for affordable housing and community facilities to support the public interest work that they find so satisfying. Baker:
[It] depends on the choices society makes. If they're going to put some money towards affordable housing, then there's a way that you can function as a sustainable business.

Baker explains that his firm weathered the financial crisis of 2008 because of ongoing affordable housing development:
Then when that [housing bubble] collapsed, we had our first two major affordable, nonprofit clients walk in the door and say, "Hey, do you want to take a look at this project? Can you turn it around really fast, and let's go for it?" We [now] had two projects that if we hadn't had them, I don't know what would have happened. They were two large projects that went forward at absolutely top speed and they just filled in totally for all the market rate work, which had all died.

Independent non-profit corporations

The independent non-profit corporation is an alternative to a for-profit model that opens up other sources of funding. It often is used as well in the context of a broader range of projects than conventional practices. Some of the independent non-profits are "franchised," such as Architects without Borders (AWB) and Architecture for Humanity (AFH). The franchise, in the case of both organizations, operates with a degree of independence though supporting the national and international campaigns of the parent organization. The franchise organizes financial and professional support to support local projects to address local needs. The parent organization provides guidance in project operations that is particularly important to less experienced public interest designers. The national networks in both AWB and AFH help to brand and legitimize local efforts and to connect local practitioners with international and national projects. The opportunity for designers to be involved in international relief work is the foundation of both organizations, though, as mentioned, both are now significantly involved in the communities of their chapters. For instance, AWB focuses on addressing local community needs as part of its mandate and was built from a network of architecture professionals interested in offering assistance when few firms had their own public interest programs.

One of the earliest and sustained independent non-profit public interest design corporation is Development Workshop, incorporated in both France and Canada. John Norton, President and architect, describes Development Workshop as a humanitarian and development organization:
We support, in various ways, communities, and governments for that matter, to address the problems they're facing; and to see in what way we can improve the built environment they live in; and improve income generation. A lot of our work addresses reducing the impact of natural and man-made disasters.

These disasters, Norton notes, have resulted in "***environmental degradation, mismanagement of natural resources, and poverty migration***," the areas of focus of the Workshop. Addressing these massive changes, Norton argues, requires innovative models of practice:

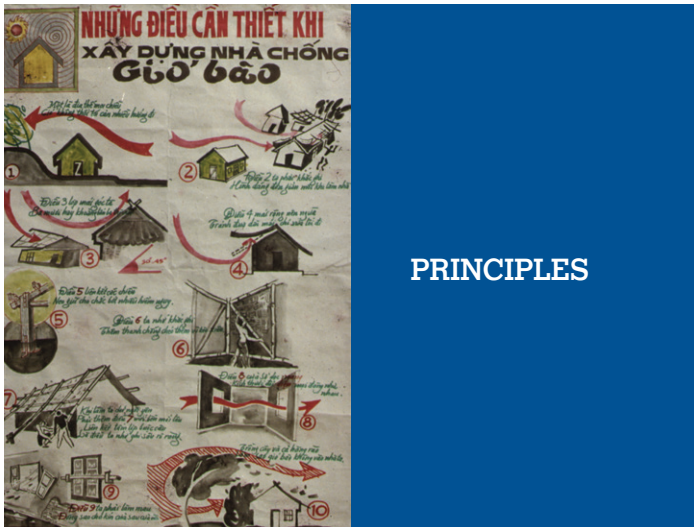
We look at the world as a changing environment. The way people have worked for thousands of years is being put to the test, in this and the last century, in a way it never has been before. Very good practices are being challenged because the resources, the concentration of people in large cities, and so on, are making it difficult to keep doing things the way you used to do them. So we match existing factors with some new ways of working.

Specifically, the Workshop has created methods to cultivate the local community's capacity and resiliency to address their own problems using the human and material resources available in that community. Norton:
We worked with communities. We discussed people's needs. We did workshops with communities, which we still do today. A huge amount of our work has to do with training and developing skills; and then the people within the community built and developed their own structure and met other needs. We acted as enablers. The focus of our work… has always been capacity building. That's really what we do. We help communities resolve problems and develop the skills they need to make conditions better.

For instance, Norton gave an illustration of this strategy:
We work on prevention of natural disasters. We work to prevent the damage caused by typhoons on houses. We encourage people to take preventative measures to strengthen their homes before disasters happen.

Norton became involved in such pressing problems in architecture school at London's Architecture Association:
There I had the freedom to choose how we wanted our education to develop, and to study with a number of like minded colleagues and two of whom became the cofounders of Development Workshop. We all thought it was important to look at what was happening to less privileged communities, and communities in poverty anywhere in the world; to learn how people build and plan, and to address how they face their problems.

During his time at the AA, Norton gained remarkable experiences that proved seminal in his future career. In 1973, Norton worked with Hassan Fathy in Egypt to study indigenous building practices and climate design, resulting in a nationwide survey. According to Norton, the survey "***looked at how indigenous human settlement practice could be applied to the needs of an emerging country like New Guinea***." As a result of the dissemination of this



Emergency preparations converted to a song for the community, Vietnam, John Norton

research in publications and exhibits, the Iranian government asked Norton and his colleagues for assistance:
We were invited to go and work in Iran on a very large [program] where we applied all these lessons to how nomads being forced to settle could adapt their environments in a sustainable manner.

The work in Iran was pivotal, an opportunity for Norton and his colleagues to apply the research they had been conducting to design and planning:
We worked… [on an] integrated rural development program up near the Iran frontier trying to help nomads who had been forced to settle… to help them cope with settled living…. We were involved in developing skills about building, about planning, about sanitation, about energy…. Building capacity and building local infrastructure, public baths, dispensaries, school;,all the infrastructure, using local materials and using local skills. We were teaching people how to build. These were people who had traditionally always lived in tents.

Up to this point, Norton and his colleagues had no business model or legal status:
We were just doing it. We knew what our social model was, and we were fortunate in those days to get paid for doing it…. In those early years, although we had an organizational identity. It wasn't so important to have registration or those things that these days form the foundation of organizations. You could publish. You could be recognized. It was a lot less formal than it is now.

Development Workshop was first incorporated as a not-for profit in Canada in 1979, then as an NGO in France, which is their base. Norton explains that "***Europe is a good springboard for the places we work.***" This is in part due to the long-standing support of EEU countries for humanitarian work through foreign aid or direct assistance. In contrast to the U.S. the not-for-profit organizations such as Norton's can receive direct contracts with EEU governmental entities.

The Development Workshop, which began as four people, today has a small staff at their headquarters, and on-site teams, who work with a local partner:
Today we are extremely decentralized. We have, in human resources terms, a very small office in France…. Our in-country teams run everything on a day-to-day, week-by-week basis…. That's important. Where we can and where the local politics allow, we… [work] with our local partner, a local NGO…. That's very much a model of how we work.

The Workshop has oversight of the projects, but the teams at the project locations operate the projects. Norton:
I'm not really that involved in the day-to-day. I'm involved in the strategy as to where we go and how we go there. The local teams operate their programs, and they negotiate their own work terms.

Today, as in the past, Norton and his colleagues work in collaboration with specialists in diverse fields. For example, in addition to designer and planners they work with professionals with expertise in energy and labor intensive communication systems. Many of their early collaborators are still working with the organization today. Norton explains that longevity of the staff's employment as well as working in a place "for a long time," is key to the Workshop's sustainability.

I have people who work with me and have worked in the same organization for nearly 40 years…. Lessons learned means we're not constantly doing what most organizations do, which is they are constantly hiring new people with no knowledge…. I also believe strongly in the long term involvement and long term participation of our team, so in the future they are the ones that will carry this forward.

Virtually all of the work in the Workshop is by request, either through entities they have worked with in the past or by reputation. Requests come from state and local governments or a commune. Norton:

The oddity of our work is that we have tended to be invited to go to places, and that is through reputation. We can choose from the various places what interests us and which fit our skills; and in some cases, it's through partners we have. It's usually somebody saying would you be able to come do something because they know about what we're doing somewhere else. We very seldom bid for projects….[N]owadays we tend to be quite focused on going to places we feel we really have a contribution to make or we really know the conditions. I'll say it's important to us in as much as we tend to have very specialized knowledge about the places we work in, and that's important…. We keep getting repeat clients, so we seem to not be able to move from certain areas.

The clients are the local communities, while larger governmental entities and organizations finance the project. For instance, Norton explains:

Our project with Burkina Faso is mainly funded by the European Union direct to the Development Workshop. We sign, nowadays, partnership protocols with communes, the commune being the smallest local government unit, and that's the level we work at.

Their status as a European NGO allows the Workshop to raise funds from foundations and private donors in addition to governmental entities. Yet most of the funds come from governments, from the countries in which they work, as well as from other nations that support such work. Norton:

We have a very large amount of support, serious contributions, from the government in all our work.

They also ask the local communities in which they work to contribute:

We're looking for 10-15%, sometimes more, and it's substantial. We expect people to participate. We're not there to hand out.

Like Norton, Stewart Cowan cofounded, with Kathryn Langstaff Autopoiesis, an independent non-profit corporation that addresses "massive changes." In this instance, in the context of those occurring in the U.S., Autopoiesis merges two public interest values. The first, for Cowan is:

Public interest architecture is about serving a much broader range of clients that perhaps wouldn't normally be able to afford service.

And the value is:

[A] significant re-imagination of the role of architecture in a low carbon world, in a post fossil fuel world.

Cowan articulates a vision for a higher quality of life that will result from combining these two missions together:

We're not only in a short-term real estate downturn; it's really a permanent transformation. This means that more and more of what architects do will really be socially mediated. They'll be re-imagining lifestyles and the physical armature to support those lifestyles. Some of the first clients may very well be from visionary, social sectors that may not have lots of money. And the early firms that are willing to do highly creative things around re-imagining city blocks as carbon neutral, or re-imagining districts as eco districts or as sharing districts—having people to actually share their resources, their skills, and connect more deeply with each other,…. that's a very exciting role for architects, along with obviously industrial designers, landscape planners, the design professions broadly.

Cowan, like Norton, argues that these types of changes require new, innovative models of practice in the architectural profession.

It's only the very visionary firms willing to donate time or find a way to do projects on a smaller budget one way or another that are pioneering those kinds of benefits. I think we'll see a much broader transition in the entire profession

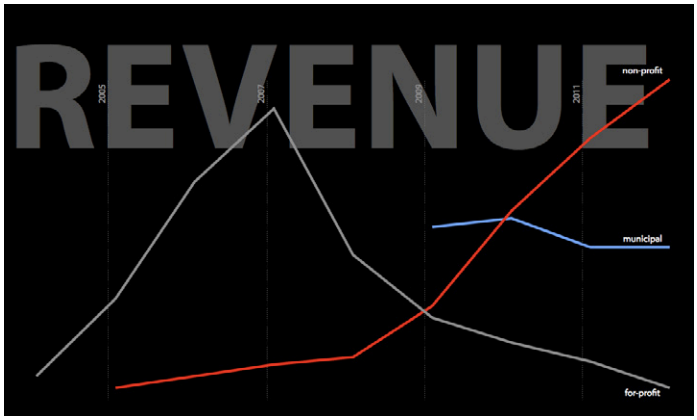
as we start to monetize social and environmental benefits. All the players will realize this is a very good use of architecture firms. Let's hire them to create this new kind of social and environmental value out of the built environment…. So I really see public interest architecture as a vanguard of where the economy will move as we start to get policies that make more sense, as we start to address climate change, and so forth.

Autopoiesis provides design, strategic consultancy and research services to their clients. Apart from consulting in the public sphere, Autopoiesis also works with non-profits, neighborhood organizations and local, state and federal governments on energy and sustainability initiatives, often with a social component. Typical of this work are a recent consultancy and economic plan to create an independent energy district in one of Portland Oregon's most economically diverse neighborhoods, one with sixty percent renters. This plan would allow residents to reduce energy costs and take control of its energy policies. As Cowan explains, this kind of work comes from a trajectory that began in the sciences:
Autopoiesis is set up as a bio-cultural restoration firm. What we do is work at the intersection of science, design, and finance, and design in a very broad, ecological, design sense working at scales from buildings out to districts in bioregions. It's a unique business model…. We do a lot of research. We do a lot of planning projects. We do a lot helping arrange financing, and then when we are involved on the design side; it's in support of a project architect typically. The projects that we tend to get that would come to us first rather than a typical architecture firm tend to be pretty innovative and out of the box anyway.

While these two above examples of independent non-profits have been expansive in the services they provide in comparison with a conventional architecture firm, there are several interviewed practitioners that founded independent non-profit corporations that provide more normative services, with a mission to serve the under served. A case is the work Building Community Workshop, based in Dallas, Texas. Building Community Workshop (bcW) was in the words of its founder, Brent Brown, "incubated" out of a private architectural practice that he had established in Dallas, Texas. Though practicing in a traditional model in this early period of his practice, Brown was already providing public design services pro bono to clients in need:
Public design work was of ever increasing interest to me, and I felt the need to expand my practice's activities beyond facilitation and move into a position of direct community advocacy. The initiation of this advocacy would be executing a built project, which meant taking on risk.

Brown's first step into a more public interest practice was made possible through the creation of a donor-advised fund at a local community foundation. At a time Brown had not yet set up his non-profit entity, he was able to receive donations for non-profit work funneled through this foundation with a minimal 'service fee' charge for the accounting and paperwork. The donor received tax credits from the foundation for the donation,. Though not commonly used by architects doing public interest work, donor advised funds are a common mechanism by which individual or one-off projects are often supported in the non-profit world. For Brown, the donor-advised fund allowed him to receive philanthropic funds to support capacity building efforts for public design in Dallas, as he maintained his private practice. In his words:
I was building a case for bcW in Dallas by establishing relationships with public design professionals and sharing public design work from across the country.

Brown established himself as a non-profit public interest firm for the first Congo Street project, Holding House, adopting the name of his donor-advised fund, community



BC Workshop

WORKSHOP. This first project for the residents of Congo Street would eventually grow to become a block long community redevelopment project. Brown:
No money had been raised, and no donor was identified for this house; what I knew was that in order for the project to be successful, the structure of how we went about working had to be beyond questioning. The decision to formally establish the non-profit and ultimately no longer take private commissions was a personal choice, and one that was

Congo Street Project overview, BC Workshop

based on an ethical intent to not confuse private benefits with public good.

Joining a public interest design practice within the activities of a traditional practice is possible, and was a common model in most architecture firms interviewed. Yet Brown believes that this model relies on a ***patronage client mode***, doesn't provide opportunities for alternative funding, and puts limitations on his work and its impact and scope. Brown:
Establishing the donor-advised fund and then the non-profit opened up a new support stream for us. Financially, bcW sits today in similar financial situation to how my practice performed a decade ago. Unknowingly, this shift—which began in 2007 and was fully completed in 2009—occurred alongside an economic recession during which public design and the potential for philanthropic support was increasing. We coupled the earned income model from a traditional practice with the contributed model of a non-profit, thus building a more evolved practice that married discovery to practical application.

Today, bcW is a hybrid practice with more than 24 active projects. bcW offers a range of services, from research-based advocacy, creating public tools to inform and embrace planning and policy making, and providing public interest architectural design services to clients across Texas.

Finally, an independent non-profit model that has provided opportunities for considerable pro bono work worldwide is what this research has called the "franchise" model, exemplified by Architects Without Borders and Architecture for Humanity. Rachel Minnery, co-founder of Architects Without Borders, Seattle chapter, explains that she had been active in disaster assistance through the national AIA's National Disaster Assistance Committee, now under Community Resilience, to respond to the Katrina's devastation to the Gulf coast, as well as train architects in disaster response. A Seattle architect contacted the Executive Director at AIA Seattle, asking how he and other architects might assist in responding to the disaster in Haiti. Minnery:
The Executive Director at AIA Seattle said I'll pair you up with Rachel Minnery. All it takes is one conversation like that. We gathered 50 people at a meeting…. [W]e were seeking out how we would like to define this group of people that wanted to provide these services…. We chose Architects Without Boarders, one because it is an international organization, and we also had the most support from them in terms of establishing ourselves as a non-profit…. We just had this one conversation that turned into a meeting with 50 people showed up that turned into the

formation of a 501C3; and here we are, 2012, seven years later and it's still going. That's pretty remarkable.

Minnery explains how Architects Without Borders operates:
I used to call it project matchmaking because we've got something like 500 people in the pool of volunteer architects and designers for AWB, but at any given time, you'll have maybe three projects. Something is going to be sparked in one of those 500 people. That is really cool, and I think that the Open Architecture Network is kind of another example of how that really works.

Minnery explains her belief that this model assists in expanding architects' understanding and involvement in public interest design:
If we start on a bigger basis, and architects start having more experience with what that feels like to be generators in projects, maybe we can change the approach of how we provide service to others.

University programs and initiatives

Over the past few decades, U.S. universities have become increasingly engaged in their communities, whether local, municipal or regional, to focus on common concerns. One key concern is the designed environment. Not surprisingly most university-based public interest design and research centers are in architectural programs. These programs and initiatives educate students about socially responsible design practices, provide under served communities with design and planning assistance and built projects, and engage in research consistent with public interest objectives.

Among the most familiar programs is Auburn University's Rural Studio, founded in 1993 and directed by Sam Mockbee, with D. K. Ruth, until his death in 2001; now directed by Andrew Frear. Over nearly two decades, Auburn architecture students have lived in Newbern, a rural Alabama community, providing design/build services to meet local needs.

Mockbee explained the Studio's objectives at the first Structures for Inclusion Conference in 2001:
The main purpose of the Auburn Rural Studio is how architectural practice might be challenged with a deeper democratic purpose of inclusion. Our focus in on the role an architect should or would play in providing quality of life to all citizens, both under served and over privileged.[14]

Under the direction of Mockbee, the Rural Studio's student work— houses and community facilities—are familiar because of wide media coverage. The types of projects have expanded under Frear's leadership. While students continue to work on community-based, modest-scale projects, Frear is also working on larger-scale design and planning projects that require specialized expertise that cannot be fulfilled by students:
I'm working on three things at the moment that have completely nothing to do with students. I've offered the city a seven year, nine phase plan for a Boys and Girls Rec Center so that they can line money up, put it in their budget as a phased project. They said this is fantastic…. Then at the same time we're working with them on establishing a parks and recreation board to manage five city parks in a town of 2,200 people… We're helping our local city instigate zoning regulations and building permits. It's because I have access to the professionals that know about that stuff and have a framework that can help them with it…. All of that [work] has just come by just… responding to opportunities and questions. I don't know that any of it has necessarily been a deliberate sort of trajectory. It's really, all of the little towns in a 25-mile radius are coming to me now and asking for help.

During Mockbee's directorship, all funds and materials for the program were raised by faculty and students through donations and grants. Frear explains a change in the university's financial commitment when Mockbee died:
Then the university…ironically decided to support the program. We went to them and said look, prior to that it had all been soft money…. [W]e want to use his death to go on a campaign here. They turned around to us and said how much do you want? Within 15 minutes, we had to come up with a number, that being an architect, was predictably way too low, but they covered our overhead and maintenance, they pay gasoline and rent and stuff, and some of the salaries, but everything else, bricks and mortar is completely soft money, grant money, donations, totally, 100%.

The Rural Studio not only provides services and built projects that otherwise would not be constructed—"none of these projects can happen without us"—but by living in the community, the Rural Studio supports the local economy. Frear:
[W]e bring dollars into the economy, whether it's in the form of student money at the gas station, or student money on rental, or even some money we find to put into projects.

Patty's house, BIloxi, MS, David Perkes, Bryan Bell and Sergio Palleroni and GCCDC

While sharing similar values and goals, not all of the university-based public interest design programs are initiated and structured the same, nor is their work the same. Another dominant model, for instance, is the Yale Urban Design Workshop and Center for Urban Design Research which was created by Yale University in response to the impact of the distressed neighborhood surrounding the New Haven campus. Plattus, the director, explains its impetus in the early 1990's:

[E]lite institutions think of themselves in a global context, not in a local context. I happened to arrive at Yale at a time when that was changing, and it changed very dramatically all at once after a really grisly, on campus murder of a student. The Yale Corporation and the board of trustees that governs Yale woke up to the fact that if they didn't get more… constructively involved in New Haven, the university was going to start to suffer. It was going to be harder and harder to recruit faculty and students…. I was one of

two faculty members who were appointed to a corporation committee to look at ways that Yale could increase its involvement and its sense of citizenship in New Haven.

The formation of the Workshop in 1992 occurred at a particularly auspicious time. Plattus:
It just was a whole bunch of things came together at that moment. Yale's commitment to do this; a change of president at Yale to a president we have had ever since who was very committed to this; and also at the moment in the first Clinton administration, Henry Cisneros at HUD, if you remember, a willingness to fund university/community partnerships.

Based in the Yale School of Architecture and sited in a storefront two blocks from the school, the Yale Urban Design Workshop provides planning and design assistance using community-based participatory processes that includes community and governmental stakeholders. The program provides economic development strategies, comprehensive plans, and community visions of various types and scales of public spaces. Since its inception the Workshop participants involve disciplines from the entire campus. Plattus:
So this all came together and immediately it involved colleagues from around campus. We had this really wonderful, interdisciplinary team that included people from the law school, the business school, the forestry school, the school of public health. It was a really galvanizing period.

The participation of faculty from various disciplines contributed to the Workshop's success by expanding the range of design and research services that were offered, and providing funding opportunities that might otherwise not be available.

The Detroit Collaborative Design Center at the University of Detroit Mercy School of Architecture created an alternative financial model to add to governmental and philanthropic funding sources of funding. The Detroit Collaborative generally charges for their services, however, using a sliding scale, typically at 50% of conventional professional fees. The executive director, Dan Pitera, describes why:
We're funded primarily… about 50% through philanthropy and about 50% through project fees…. In that case you could say in a traditional practice, we may not be sustainable, but we found how to make it where we can be sustainable in a nonprofit environment.

Irrespective of the charge, Pitera explains that the clients are given an invoice that shows the actual, full amount for the cost of services; for instance, for a pro bono project:
[W]hen we generate an invoice, we zero it out but we still show the value. We do that also with regular projects. If we discount 50%, when we do a proposal, we do a proposal based on what our rates would be in more traditional firms, and then we discount it in the proposal. When we bill, we bill with the actual rate and we discount it down. When they see a for-profit firm start charging them and come in with a [full] rate, they're not shocked at these amounts.

The Detroit Collaborative Design Center may provide initial uncompensated assistance, for instance, predevelopment services, to put a community non-profit in the position to raise funds for professional fees and project construction. Pitera:
[We] generate paid projects for for-profit professional architecture firms…. [T]he clients wouldn't normally come to an architecture firm…. We will partner [with the professional firm.] We use the argument: Look, we're generating this work for you. You never would have this. We have actually done all the upfront pre-development work that is financially impossible; all the community processes; the stuff in the business model [that] doesn't work for you, we can do…. Our up front work has actually created opportunities to generate this work for you.

Alan Plattus similarly argues that the Yale Urban Design Workshop is not in competition with for-profit professional firms but rather can assist and is an asset in building their business:
We were sensitive from the very beginning that we not be seen as a group that was in competition with local professionals for work. We have had pretty successful experiences both collaborating with local professionals who, now, all the time call us up and say will you go after this project with us? They think of us as somebody who adds a certain amount of experience and value to a team on certain kinds of projects. There's that, and also the kind of work we do turned out to be work that created projects for people where maybe one didn't exist…. You just have to develop relationships of trust and collaboration and keep working at them over time.

A design center's relationships with a university can be both beneficial and constraining. Dan Pitera illustrates how:

St Joseph Rebuild Center, New Orleans, Dan Pitera

I've been given so much leeway, everything from the liability insurance, but also in terms with how we engage with community and how the design center organizes and facilitates [its work] however we wish. That has been a wonderful advantage not to have to worry about that. The [mid-level] university's administration,—the budget office and things like that, the actual folks—they often times don't have the same vision. The leadership above them, the president and the vice president, they don't let the vision flow down to the people that are actually doing the day to day [administrative work] that aren't part of the School of Architecture, aren't part of academia, and aren't a part of the design center. They… do not understand why we do what we do and why it's important for the university to do it. They can impede the process…. [W]e can spend so much time and energy trying to explain things to the[mid-level] administration that takes away from the work itself. That being said, I would… say the positives outweigh the negatives in the university.

Directors of other university-based programs similarly noted both the advantages and disadvantages of their association with the institution. Most advantageous are the ability to leverage academic resources such as facilities, student labor, faculty compensated time, including other multiple disciplines, contributed faculty time, direct financial support, opportunities to collaborate on grants with other programs and academic departments, and access to targeted grants. The most constraining are conflicting visions of the university's administrator, from the university president to the dean and department head, the university's bureaucracy, competition to apply for grants with other departments and programs, indirect costs associated with particular grants that must be shared with the university, and changing leadership and mission of the university administration. For public interest design projects that are completed as part of the students' coursework, the requirements of the coursework pedagogy and content, and the limited timeframe of the academic calendar can be considerable constraints.

The most successful university-based programs appear to be those where all of the administrators, from the president to the head of the architecture unit, share a common vision, and this vision is integrated not only in outreach programs, but in the curriculum itself. Pitera observes:

Our design center is just part of the DNA… of the School of Architecture. [It] is what makes what we do possible. And the new dean is the same way…. We're trying to revamp an entire curriculum towards public interest architecture, so it's only further becoming part of what makes this place [the Detroit Collaborative] unique at our School of Architecture.

Foundation initiatives

The presence and impact of foundations on the public interest design field has grown dramatically in the last few years. The key national players, Rockefeller, Ford, Kellogg, Surdna, Enterprise Community Partners, and The Richard H. Driehaus Foundation all have a long history of supporting the need of communities. Only recently, they have moved to support design as an essential service to these communities. This represents a growing awareness of the broader value of public interest design as a community process which has many positive outcomes for the community, though its tacit deliverable may be the design of a building. A well constructed design process can contribute to a community's understanding of its needs, the assets it has to solve these needs, and the opportunity to establish a plan of action to address these needs. The Enterprise Community Partners is one of the few foundations that have supported this community-building aspect of design, largely through the Community Development Corporations (CDC's) they work with.

Enterprise's support of many of the interviewed practitioners working through CDC's comes through multiple initiatives: design initiatives that help train both designer and communities to engage in more significant exchanges; direct support for design services in the housing projects they are funding; and through their Rose Fellowships which places a highly select group of young practitioners in CDC's and housing agencies nationally. The visibility of their projects, and the Rose Fellowship in particular, as well as their strategic investments in housing have been transformative for the many of the practitioners we interviewed, not just the CDC's. In part, the Enterprise's contribution to the field of public interest design is its sustained focus on community based design and its mission driven support of public interest design as a broad agenda essential to building "***vibrant communities***," For Swenson, VP of National Design Initiatives for Enterprise, this also means encouraging a more interdisciplinary model of public interest design:
I think that while I see myself very much a part of a smaller community design movement, I also see myself as part of a larger community development movement. So for me the world of partners includes the whole affordable housing movement; all of the developers and financers and policy agents, as well as members of the environmental movement and social justice movement. So I do think that within our world, we do have a smaller subset of what I usually refer to as a community design…, I guess the prize that I have my eye on is expanding that radically and inspiring the next generation to be more interdisciplinary, more engaged, and essentially using all of their talents, both design, project management, development, finance, everything it takes to be able to bring the highest quality of sustainable design to low income communities. (pg 1).

Cardiac Hospital, Dalfour, Sudan, Raul Pantaleo and Studio TAM

Foundations such as Driehaus, Surdna, Rockefeller, and Lemelson, have played an essential role in public interest design as well. These foundations support the public and professional awareness of design in the public interest through support of a range of conferences, exhibits and educational initiatives. These have been essential in making the public more aware of the benefits that public interest design can have to their communities and interests, as well as educated practitioners interested in the field. An example is the Richard H. Driehaus Foundation that has had a long history of support for the "encouragement of quality architectural and landscape design." Under the leadership of Sunny Fisher, its Executive Director, the foundation has supported design initiatives that improve the public and democratic access to high quality design. Driehaus has often provided early strategic support to conferences and research initiatives (in full disclosure made possible part of the work in this project) which has helped both to validate the work and open the door to other funders.

A significant area of support for design services to development projects has grown in recent years with the acknowledgement that design adds value to these projects. Much of this type of funding by Kellogg, Ford, Packard, Rockefeller, and Gates, to name a few, has been for international development projects that typically aim to provide for basic, needs such as water, energy, infrastructure and public buildings, for the focus populations of the foundation. Gates' support of health initiatives has provided directly, or through the organization Partners in Health, funding to projects undertaken by several of the practitioners interviewed. Often in combination with international development funds, from agencies such the World Bank, IMF or with regional and foreign national development assistance funds, these foundations fund projects like Raul Pantaleo's Cardiac Hospital in Darfour. These projects often develop out of long-term associations between practitioners and foundations. Until recently U.S. practitioners have not generally benefitted, either because of the U.S.'s problematic relationship to the UN and other development agencies that are partners in these efforts, or U.S. practitioners' lack of knowledge of the opportunities.

Several of our interviewed practitioners, among them Cruz, Pantaleo, Norton, Liu and Mauricio Corbalan have either worked directly with foundations or local agencies which have been the recipients of these funds to address international development. In these projects these architects have played multiple roles, from Corbalan's advocacy, and community education and training sessions to build the capacity of local residents to deal with contamination issues in their communities, to Perkins + Will's design services to USAID work in Haiti.

Much of today's international work is advanced by multiple funders and expert groups to achieve the scale and depth necessary for more permanent solutions. This increased complexity has opened opportunities for U.S. firms' involvement. A unique case is the work of Teddy Cruz on the borderlands of the U.S. and Mexico. His work with the communities in San Diego and Tijuana has involved both local non-profits, city officials in both cities, and international foundations on issues of migration, housing, and shared environmental issues. His work, and that of his newly formed Center for Urban Ecologies, has been supported through his partnership with Casa Familiar. Local funding sources support Casa Familiar's efforts to serve families and communities in the San Diego region with housing, economic development and social services. Cruz's work with Casa Familiar also has included other local stakeholders, among them Oscar Romo, a local leader in environmental issues of the estuary and its impact on poor communities. Romo's and Cruz's combined efforts have grown around a series of housing proposals that explore new housing strategies and the political and social scenarios necessary for their implementation. These scenarios have helped Casa Familiar to consider new roles as a developer, for instance, bundling tax credits for several smaller projects into one larger project to qualify for developer tax credits. Cruz:

Our projects primarily engage the micro scale of the neighborhood, transforming it into the urban laboratory of the 21st century. The forces of control at play across the most trafficked checkpoint in the world has provoked the small border neighborhoods that surround it to construct alternative urbanisms of transgression that infiltrate themselves beyond the property line in the form of non-conforming spatial and entrepreneurial practices. A migrant, small scale activism that alters the rigidity of discriminatory urban

US/Mexico Border, Estudio Teddy Cruz

planning of the American metropolis, and search for new modes of social sustainability and affordability. The political and economic processes behind this social activism bring new meaning to the role of the informal in the contemporary city. What is interesting here is not the 'image' of the informal but the instrumentality of its operational socio-economic and political procedures. The counter economic and social organizational practices produced by non-profit social service organizations (turned micro-developers of alternative housing prototypes and public infrastructure at the scale of the parcel) within these neighborhoods are creating

alternative sites of negotiation and collaboration. They effectively search to transform top-down legislature and lending structures, in order to generate a new brand of bottom-up social and economic justice that can bridge the political equator.

With the last series of elections, new political leaders in both San Diego and Tijuana have asked Cruz to help them to set up offices within both municipal governments to address the larger scale issues faced by what is essentially now a transnational metropolis. Although there are two distinct political governances, they share a set of conditions, including a contaminated estuary.

The rethinking of the civic and political discourses that architects are promoting has caught the attention of international foundations, principally the Ford Foundation. Through his Center for Urban Ecologies, and funded by the Ford Foundation, Cruz has promoted a series of exchanges on the issues faced in this border region. Framed as exchanges of a Political Equator, these sessions have brought designers and activists worldwide to contribute their thoughts and ideas, and share their experiences about their own areas of conflict. Participants are put in direct contact with the social, political and environmental conditions that define this region, and the projects that are addressing them, by literally immersing the participants in sites of interventions on both sides of the border. Typical immersions take participants through the water pipes which undocumented immigrants use to illegally cross the border, or a discussion hosted in the midst of an informal settlement in Tijuana. The importance of context and the possibilities for action that these exchanges bring to life help the participants, many who are facing similar problems in their own practices, to better learn from and contribute to the work Casa Familiar and Oscar Romo are conducting with Cruz. The two scales of direct engagement of this work are unique in their staging, but are shared by many public interest projects by the practitioners of this study. Public interest designers operate both to serve the architectural needs of clients and also to address the education and capacity building of the broader community.

A growing number of the university programs interviewed are taking advantage of these new international opportunities. Much of today's international work is based on knowledge exchanges, a particular asset of U.S. universities. Foreign governments are interested in establishing long term relationships, as they try to build the capacity of their universities and practitioners in development work. Such a project brought Mauricio Corbalan in Buenos Aires, one of the interviewees, two national universities in Argentina, and teams at the Universities of Texas, Oregon, Rhode Island School of Design, Massachusetts Institute of Technology, and Harvard together to clean up the estuary of five countries that border the Rio Parana. The World Bank, giving one of its largest loans in history, as well as multiple U.S. and European foundations are participating. The U.S. and Argentine universities' initial proposal generated an international RFP for architectural and urban design services that could benefit the citizens of the economically marginalized communities along the thirty kilometers of projected infrastructure projected for Buenos Aires. Though not all projects achieve this scale, this project is typical of the increasing involvement of U.S. practitioners and universities in development projects that involve multi-disciplinary teams and entities, and serve the public needs of developing countries.

Foundations also are providing critical support for the growing needs for design intervention in the U.S. The growing awareness that the U.S. has become a place of inequality and unequal access to services, education and housing has been a wake-up call to many foundations. Until recently much of the foundation and charity efforts of U.S. foundations were directed to the poor, who generally were perceived to be outside our borders and the benefits of our strong democratic institutions. With the growing awareness of local and national needs U.S. foundations have been shifting their missions to address local needs, a move that is benefiting the field of public interest design. Foundations such as Ford, Kellogg, Surdna and until recently Harpo, have helped communities rebuild after disasters and address problems of development, poverty and the environment. One of these foundations' focus has been to support community design. Design services, such as those contracted with Dan Pitera by the Harpo Foundation to provide housing for disaster victims, and funding received by members of this research team to rebuild housing in the Gulf Coast are typical of the increasing investments by foundations in the broad range of skills that public interest design practitioners bring to projects. The added value of designers working in this practice model is evident not only in the dramatic increase of funding for these services but also in the increased reliance on having public interest design practitioners manage these projects and their multiple contributors. In addition, public interest designers have benefited from the coalitions that have been formed

between foundations and local governments around issues of housing, poverty and environmental degradation as in the work of practitioners interviewed in Detroit (Detroit Collaborative, Pitera and Studio Gang), Chicago (Landon Bone Baker, Cannon, Perkins and Will), Oakland (Pyatok), Portland (Nancy Merryman), and the San Diego/Tijuana Border (Teddy Cruz).

Developer

Becoming a developer of one's own work expands the role of the architect allowing some of the practitioners interviewed to realize transformative work in the public interest. The financial model was not the principal issue that inspired these practitioners but rather, more importantly, the possibility to act proactively to make possible projects that no traditional developer or public entity would undertake. In addition, assuming the developer role allowed these practitioners to be more involved in the many exchanges that characterize public interest work.

Practitioners like Kevin Cavanaugh of Architecture Building Culture, in Portland, used the developer model as the only avenue he saw that could realize projects he had promoted for years. Though the venture to become a developer is risky, for ABC taking this avenue resulted in a series of projects that are creating new typologies for the city. In at least two cases, ABC's developments have led to changes in city codes that allow for future projects by others based on the precedent. Cavanaugh describes this model as:
Wearing many hats and all...which in combination make these sometimes unaccepted new ideas sometimes possible.

In Cavanaugh's practice at ABC, he typically serves as developer, designer, long-term owner and property manager:
A combination of activities that allow us to decide which risks we want to take, and be more creative about how we serve our clients…

But this model is, in his words, "***not for the fainthearted***." In a national real estate environment that is slowly recovering from the worst downturn in eighty years, the risks of investing in the market are considerable. But for Cavanaugh, the risks are somewhat mitigated by the efficiencies and flexibility that assuming additional roles allow. Cavanaugh continues:
By serving as our own developer, we can decide which risks we want to take. By owning the buildings after they are complete, we [can] bring the discipline of reasonable operating costs to the design process. And by serving as the property manager, we can generate feedback for our future development/design projects.

In a sense the developer model that Cavanaugh and other public interest architects are using was pioneered by traditional developers as they changed the American landscape in the last century. By managing design and development processes they were able to develop new protocols and introduce ideas and typologies for which there were no precedents; the shopping mall, to cite one example. The difference is that now, Cavanaugh and also Brown and even Gerding Edlan, a development company that was interviewed, are using this vertically integrated process to create new possibilities for public interest design.

In the case of Cavanaugh, projects such as the Burnside Rocket are achieving LEED Platinum status while offering artists mixed use residences with share work spaces at affordable rates. The building, completed in 2010, helped open the doors to other similar affordable units to overcome regulatory codes which had stymied residential development along an important urban corridor in the city of Portland which offers many pedestrian amenities and services to residents on limited budgets. In Cavanaugh's view, codes and other regulatory frameworks meant to serve the public good, often tend to dampen innovative ideas which could benefit the community as whole, and can be more effectively overcome by assuming the role of developer.

WHAT STRATEGIES HAVE PROVEN EFFECTIVE?

> You used every mechanism that was possibly available to you to keep doing what you're doing.
>
> (GAIL VITTORI, CENTER FOR MAXIMUM POTENTIAL IN BUILDING)

The interview evidence suggests that public interest practice strategies can be best described as multiple and fluid, responding pragmatically to the needs of accomplishing a project. Public interest practitioners are pragmatists, creatively using and devising strategies to solve problems that often push the boundaries of conventional practice. Irrespective of their business models they draw widely on diverse strategies to meet project objectives and to garner available or potential financial, material, political and

community resources. What follows are a series of suggestions offered by the interviewed practitioners that are both emerging and established strategies. Each in a sense is both a strategy and response to an opportunity to address particular needs. These strategies are: focus on social, economic, political and environmental impact; engage the community; identify projects; expand disciplinary and professional boundaries; overcome funding limitations; advocate for equity; and, educate the profession.

Focus on social, economic, political and environmental impact

Public interest practices are informed by their focus on and understanding of the societal injustices prevalent in the communities and contexts in which they work. These can be ongoing challenges such as homelessness, housing affordability, lack of adequate and well functioning schools, parks and playgrounds, the absence of retail facilities for good quality food and household goods necessary for everyday life, and so many others, to humanitarian crises resulting from extreme weather, earthquakes, war, and other disasters. Whether designing for the under served or for the general public good, the public interest design interviewed practitioners are guided by the principle of democratic design, that all people deserve design quality that is equal to those who pay for their services.

To engage effectively in addressing societal injustices, the interviewed practitioners contended that public interest designers need to understand and consider the social, economic, political and environmental conditions of the places in which they work. Unfamiliar cultures and places require extensive research on local conditions as well as on precedents completed under similar conditions. Recall that McGurn began her public interest design work in Africa:
When we started this we really didn't know what we were getting ourselves into frankly…. Over time, as we got more familiar with the various players and the way things work culturally … [we] started doing more research about how other people do these kinds of projects and what are the ways they're most successful.

Research is a central activity among many of the interviewed practices. Research is considered an effective strategy to increase the practitioner's ability to address a design issue or project. Fisk:
In our work the starting place is gathering as much knowledge as possible about the people and the place, and also thinking forward so that the resulting designs are ones that have some currency but they also have some durability.

An equally informative process for gaining knowledge about local conditions is through community engagement.

Engage the community

Meaningful, respectful collaborations with community stakeholders are a hallmark of public interest design. McGurn:
The most important thing we talk about is the participation of everyone in the process. Rather than us delivering a product, we are working together as a group to achieve something that is a reflection of their culture, their values, the site and the climate, where the buildings are existing; and that we're taking into consideration, especially where we're working, a very rural area of [Zambia]. Both the democratic government and the tribal system… work in parallel with each other ideally, but in these rural areas, this tribal system supersedes a lot of what the government can impose on people. We're really trying to bring in all of those parties because there's collective ownership.

McGurn continues by explaining that collaboration not only benefits the community stakeholders, but the practitioner as well:

Share-It Square, Mark Lakeman

We also get a lot of information from them too about building technologies, so it really is something where we're all learning from each other and participating in the process…. We don't want to give the impression that we're imposing anything on people or that we have all the knowledge that we need to get this done; that it really is a collective effort.

Virtually all of the practitioners this study interviewed specifically stated that they are committed to and invested time in building and supporting community engagement in their public interest projects. The means used are varied and took on different partnership strategies. One of the most typical is to work directly with a non-profit community organization. Most often they are the client and serve as the representative of the community stakeholders. Several practitioners emphasized the importance of treating the non-profit client the same as the for-profit client. For example Matt Hutchins, Cast Architecture:
We approach these [public interest] projects in very much the same manner as our paying clients because it again gives them a level of service they deserve that is on par with the level of service we provide everyone.

The capacity of the non-profit community development corporations and non-profit organizations is crucial to the success of a project. In pro bono projects, Hutchins proposes that a strong community "client" can be key to the success of the project:
We look for a strong group of people [community organization] that are going to put the project over the top, because they [public interest projects] tend to be very difficult to fund; very difficult [because] it takes a long time to build a consensus and build the momentum to get these kind of public interest projects completed. So we have to have a really strong commitment from a core group of people that are going to assist us because our role in the pro bono process is a small one. They really have to do a lot of water carrying in order to get the project complete.

Hutchins further explained that his firm selects pro bono projects using the same criteria they use for paying clients:
Do they have the sort of commitment to the project, do they have clear decision making ability, and what is the real feasibility. We've rather not sew our pro bono seeds on barren ground. The community itself is the backbone of any one of these pro bono projects.

Many public interest architects will only take on work if a vital non-profit organization is a collaborator in the projects, architects like Minnery and Norton.

Community participation and collaboration is facilitated by the continuity of relationships over time, building trust and mutual understanding among the practitioner and community members. Fisk:
The experience of staying put and being in a general location for a period of time gives people confidence that you're not coming in and out….People have gotten to really know us from foundations, to public, to towns, to communities, to whatever….There is a very fundamental thing of trust.

Continuity of relationships may be sustained through non-profits, for instance in the case of Perkins + Will's Social Responsibility Program that evolved from a long association to school design that dates back more than half a century. Over the years, architects working with Perkins + Will have interacted with members of school boards, and education initiatives in their communities. In other instances, a number of interviewed public interest design practitioners chose or are invited to become a member of the community. They live in the community for an extended period of time. Their understanding of community needs and resources, and relationships of trust and camaraderie comes from a deep embeddedness that cannot be achieved through other participatory methods. Academic design-build programs have been a model of this kind of strategy. Becoming part of the community for these programs is an essential strategy for both understanding community needs and for moving the students from their own sphere of interests, into the conditions and mindset of the client communities that they need to address. The Rural Studio is a well known proponent of this, but the design build programs of several universities associated with the American Indian Housing Initiative (Penn State, University of Washington, University of Texas, among others), and the many university initiatives from school ranging from MIT to University of Texas that travelled to address the needs of communities after Katrina are a case in point. For each the experience of living in the conditions of the clients was essential to understanding client needs, and pedagogical strategies in each addressed this goal of engagement.

Community participation in all aspects of the projects from setting priorities, engaging in the design, development,

construction and management, budgeting, and addressing codes and policies are generally managed by public interest practitioners. The collaborating non-profit organization may also play a powerful role by organizing community residents, business owners, and other stakeholders for a community participation process.

Participation is particularly important to communities that have been left out of these processes because of poverty, discrimination and other socially unjust situations. Participation builds relationships of trust between stakeholders and the public interest designer. Several practitioners observed that community participation around a built project destined for that community has a powerful draw, and can serve as an effective community organizing strategy. Community participation also has been shown to improve the project outcomes. The community's contribution to a project, such as sweat equity, can make a project financially viable. And importantly, participation can support community empowerment; that is, the ability of the community to act of its own behalf in present and future projects. Plattus:

We could talk about the ethical value of doing it [community participation] and that it's the right thing to do. It produces an empowered community. These are all true. Community empowerment is a huge part of what we do. We like to think that when we walk away from a project, the groups that we worked with have an increased capacity to do things and a confidence that it's possible for them. So many of the groups that we work with in this field have never been involved in development or building something and assume that's for rich and powerful people, not for them.

While counter-intuitive, successful participatory processes are not necessarily based only on successful outcomes. Public interest design efforts are not always successful, but with meaningful participation, Fisk explains:

[Y]ou're willing to make mistakes, and that the mistakes are shared. That people are part of understanding why [the project] didn't that work and why this did work….The [transparency] of everything that you're doing in a community feedback environment, we felt is very, very important.

Community participation begins with stakeholders that understand all of the aspects of the project. There are times where it becomes the public interest designers' responsibility to educate the community to inform its design-decision making, as well as inform the designers about local conditions and needs, and any other parts of the project they are involved in. Eizenberg:

You can't engage people unless you give them enough information to understand what's happening.

Norton's comments further emphasize how many public interest design practitioners use community participation processes to building people's capacities to engage in projects. Norton:

A huge amount of our work has to do with training and developing skills; and then the people within the community build and develop their own structures….We acted as enablers. The focus of our work then and today has always been capacity building. That's really what we do. We help communities resolve problems and develop the skills they need to make conditions better.

Christine Gaspar, Executive Director of the Center for Urban Pedagogy (CUP), explains that the goal of design in public interest architecture is not only a designed, built structure, it is educating people using design as well. CUP creates visualization tools to demystify design, development and public policies to "***improve public participation in shaping the city and shaping the places we live***." Gaspar continues:

For us at CUP it's not just about having the designer work on this project; it's about making sure the people that are on the ground in the community, that are really struggling with that issue, come to the table and bring their knowledge of the issue and bring the challenges they've seen; and that their constituents are going to look at the project and give us feedback and make sure it's doing the thing it's meant to do and it's going to meet the need on the ground.

South Armour Square United participatory workshop, City Design Center

Eisenberg notes, however, that participation is a "kind of a mutual education.

Participatory education goes two ways. The practitioner learns, as well, about the community. Norton speaks to the importance of learning from the people you are working with:
We all thought it was important to look at what was happening to less privileged communities, and communities in poverty anywhere in the world, to learn from how people build and plan, and to address how they face their problems.

Community participation is widely used to identify a community's needs. Evidence strongly suggests that the community knows their needs; however, the public interest practitioner can assist community stakeholders in widening their concerns, for instance, about environmental sustainability. Dornstadt, owner of Latent Design, an integrated for-profit practice, was hired to design a new community center to provide after-school programming for women age 18 and under in Chicago's Roseland neighborhood. After holding several participatory programming workshops to establish general programming requirements, the participants—young women, parents or guardians, and representatives of the organization that would operate the center—moved onto the design the spaces within the center. It was the design for the science curriculum where the architect and community participants were at odds:
When we got to science, everyone wanted lab coats and Bunsen burners. This is not my idea of the best way to teach science. I suggested that the building be a science lab about environmental sustainability. They [the participants] saw the building in a completely different way.

Latent Design created, pro bono, an educational curriculum for a two-week design/build "***boot camp… where the girls did statistical analysis of area, surveyed residents, and created a playground on land donated to the organization.***" While the initial funds came from the organization, Latent Design assisted them to raise the material costs, and a grant to continue curriculum development, this time on public health. Now the community has "***taken ownership***" of the project and no longer requires the architects' input.

Community participation may not, however, always be an appropriate goal of all public interest projects. McGurn describes her quandary when working in "***less privileged communities and community in poverty,***" especially asking women to participate in time consuming tasks when their family's subsistence is dependent upon them:
I'm always a little reluctant to get women so involved in the construction process because that means that you're creating sort of a gap in care- taking for their family, carrying water for home, subsistence farming, and all of these other things that are so essential. Sometimes when you're doing this you feel like you're creating other problems by being so participatory, so we really try to be sensitive to that and try to give people choices.

Identify projects

Our philosophy is we have to be invited in to do the projects, so 99% of our projects come to us. But we need to be known before they can be invited, and so we sit on boards; we give talks for a variety of different reasons; we are constantly in the community.… People then come to us and say can you do this or can you do that? We say, "Yes, let's talk some more," and then we talk and they say, "Would you be able to come in and do that kind of process for us? It is a little bit of both in terms of how we get it. We have to be invited in, but we do what we call social marketing. We don't have brochures and advertisements. By getting ourselves out there and talking about these issues, in general people know who we are. Now it's becoming where we don't even have to do much of that. We get calls quite a bit that people are interested in our work because we are so closely tied to the idea of Detroit and this revitalization thing. (Dan Pitera)

Dan Pitera, as most of the practitioners interviewed, has found that community engagement is one of the more successful means of identifying projects. Half of the U.S. practitioners interviewed receive requests for services generally from non-profit and governmental entities with which they had long term relationships, or entities that have learned about the firm or program from these entities. Minnery:
First of all we have to be asked.… We always have, in both respects, partnering organizations.… So locally it would be a local building department that calls and says we could really use your help. Internationally, it's another NGO that says we've got a relationship with the local government. We would like to offer this service, can you?

The Rural Studio, Andrew Freer explained, also finds projects by committing its services to one location over the long-term:
I think if the Studio had any success, it's survived for nearly 20 years. It's stayed in one place. It's set itself up as a neighbor. People know us in the street. They say hello to us; they start to trust us…. All of that has just come by just getting your head down and responding to opportunities and questions. I don't know that any of it has necessarily been a deliberate sort of trajectory. It's really, all of the little towns in a 25-mile radius are coming to me now and asking for help with their parks. They have one politician who talks to another, and it's just a network, and they can see the value.

It is unusual for a public interest practitioner to bid for a project; rather, they are invited because of their special skills. Norton:
The Angolan government heard about our work in Vancouver in '96 [at a conference] and invited us to go to Angola to address their human settlement problems…. It's usually somebody saying would you be able to come do something, because they know what we're doing somewhere else…. We very seldom bid for projects. We go into places because we've been asked to do it, and nowadays we tend to be quite focused on going to places we feel we really have a contribution to make or we really know the conditions…. I'll say it's important to us in as much as we tend to have very specialized knowledge about the places we work in, and that's important.

It is interesting, however, that approximately one third of the projects were initiated by the practitioner in response to their understanding of a pressing public interest need. In addition to being invited to work on a project, Norton's work is also entrepreneurial, steered by his and other Development Workshop professionals' understanding of a particular need:
[It] is really essentially through reputation and we can choose from the various places of interest to us and which fit our skills, and in some cases it's through partners we have….But we also talk to people saying we also know about this particular situation so we could make a mutual contribution.

Creating prototypes is a particularly effective entrepreneurial strategy. It illustrates the value added by public interest design to address critical social, economic and environmental injustices. Norton, for instance, created a prototype, or what he called "pilot buildings" to influence governmental programs and policies on sustainable design. Norton:
We carried out research on some pilot buildings we had done in the Cairo Building Research Center on climate design performance of buildings to look at how traditional buildings performed. We also did a very detailed assessment of a number of concepts of urban planning and the climate design.

Norton and his colleagues continued to study the indigenous built environment in the Middle East to learn how to adapt these environments in an environmentally sustainable manner. As a result of research publications on this pilot study, they were invited to Iran by the government where they "***actually applied and practiced these ideas in real time***."

The Co-directors of the Center for Maximum Potential Building Systems propose that all of their projects are implemented with the intent that it will serve as a prototype. Plinny Fisk, Co-director, notes:
Our role, very appropriately as a nonprofit, is to understand the potential for the projects that we do as being prototypes for other places.

One prototype, Fisk explains, in the form of architecture and engineering policy guidelines completed for Austin, TX, then "***ricocheted into 30 plus cities and communities***." Another project they consulted on, a hospital designed to promote principles of sustainability and health, according to Gail Vittori, Co-director of the Center for Maximum Potential Building Systems, also was intended as a prototype:
[The hospital was] the first Lead certified Platinum building in the world—to say here's a hospital and yes it can be done; and here it is to inspire other hospitals; to say wow, we need to step up. If they can do it, we can do it.

Prototypes, Vittori reminds us, are not only informational and inspirational demonstration of state of the art practices, they serve to keep public interest design issues "part of the conversation in the future."

Expand disciplinary and professional boundaries

Among the U.S. interviewed practitioners, half explained that their public interest projects required conventional architectural design strategies, and many, design/build skills. To these, the interviewees explained that they had

expanded their roles and services to fit the nature of the public interest projects and their guiding values, including: planning, research, and advocacy strategies, as well others relevant to the project. Christine Gaspar, of CUP warns, however, that architectural culture has led, all too often, to architects, including public interest architects, thinking that they can "***go it alone***."

One of the really critical things in the [public interest] projects I particularly respect is people that don't just try to go it alone. This is actually a criticism I've had for a long time

AIDS housing, Conneticut, Kathleen Dorgan/DAP

of some of the work that was being called public interest architecture. In particular, I think as architects... in a lot of good ways we're taught to approach all these other fields and think we can integrate people from other fields, and I think that's really healthy. At the same time when we go into practice, we often think we can do the work of other fields, and I don't think we can.

The public interest design practitioners interviewed, even though they expanded their skills beyond conventional practices, found that they did not necessarily have all the skills necessary for a project. They explained how they build collaborations with varied people to fill the gap in necessary expertise to facilitate projects. Most worked with other professionals and other non-profits, with many also working with government officials, as is evident in the report thus far. For instance, Norton, when working in Vietnam:

We were working with some of the leading people of the day in collaborative work to help communities solve problems,.... people who specialized in labor intensive communication systems and Chinese models of participation; people who were specialists in energy. It was a very interesting group to be working with.

Extant theories on how to build strategies of collaboration have informed some of the work of practitioners such as Pitera, Dorgan, and Pyatok in the U.S. and Pantaleo, Norton, Liu and Pantaleo, with practices outside of the U.S., who cite influences from Paolo Freire (1961) and Moshe Safdie (1963). More prevalent among those who were interviewed were strategies that expand professional and disciplinary boundaries that emerged from the experiences and challenges of public interest design practice. These range from requirements to address the complex needs of communities, to the way firms conducted their own practices to respond to their partners' needs. Kathleen Dorgan a long-time practitioner in what she calls "***community design***," describes the knowledge she gained after years in practice:

The impact of what you can do regulatory, what you can do with incentives... and the nuances of that has changed over time. Where power is, how change happens and things like that have changed.... I understand how much change is a matter of different people in different places coming to common understandings and working together. (pg 3)

The same experience has led Dorgan to rethink her practice from one weighed down by permanent employees, to one that is more flexible, with less overhead, in which she forms collaborations with other architects and professionals from other fields as appropriate to address the particular project. Dorgan:

I call myself a virtual firm, so I don't have a practice where there's conventional, standing staff. It's a network of relationships of people and practice where we work together, and that's a model that has evolved over time for me.

This flexibility provides for an effective and economically sustainable practice.

In addition to not having all the necessary capabilities, Kathleen Dorgan asserts "working in larger collaborative teams makes a better project." Stuart Cowan, of Autopoiesis gives an example of one reason why:

So often the intervention is going to not be necessarily designing a huge new space but re-imagining the existing spaces and connecting with broader design team; so maybe architects will be working with anthropologists and ethnographers who are actually walking around with people

every day trying to understand what's really working with their life and what's not.

For several of the practitioners interviewed, the advantages, likewise, of these collaborations allow practitioners to engage larger scale work. For instance, collaborations with governmental entities, often necessary and certainly productive to accomplish public interest work, may result in large scale, complex projects. Here's Plattus's "***extreme***" case:

We were asked by the city of New London to revisit the plan for the Fort Trumble neighborhood, which you probably know is where Kilo versus New London originated, the really bloody case that went up to the Supreme Court challenging the right of imminent domain that produced a huge backlash across the country. All those people, including Suzette Kilo, are still alive and well and living in new London. The city officials who brought us in did it precisely because they thought that we could help get people beyond the fights they had…. It left a lot of people who had been pushed out of homes on the Fort Trumble Peninsula basically saying, "We hope nothing ever happens on this site because a vacant site should be a monument to the injustice that we suffer." And that's what we had to work with there.

Orphanage and Children's Center, Port-au-Prince, Haiti, U.S. Green Building Council, HOK, design partner

Collaboration with government entities is a growing in the U.S. Both disaster relief and initiatives to engage more public interest practices have been created to facilitate collaboration with outside consultants and firms, including through: the NEA, HUD, GSA and the development of government agencies such the Inter-agency Commission on tribal housing which brings together the eleven different programs dispersed throughout the federal government.

Several practitioners that were interviewed have benefited from these initiatives. Disaster relief in the Gulf Coast has involved fourteen of the interviewed practitioners and, despite early inaction by the federal government, has led to greater collaboration between government agencies. A case in point is the GCCDC which is working on reconstruction housing thanks to funding from local sources, non-profits, and the Department of Homeland Security, Department of Energy, Small Business Administration, HUD and even the National Endowment for the Arts. In fact these inter-agencies collaborations are now being extended to foreign projects as part of U.S. policy and involving firms with public design specialization. Haiti work by HOK and the University of Minnesota's efforts in the same country represent some of the multiple efforts currently at work and not just with interviewed firms. For U.S. agencies this represents a cost effective strategy for diplomacy and effective action.

International work requires collaboration and multiple agendas. McGurn's work in several African nations required an active focus on the social and political agendas as her group worked with a broad coalition of governing entities. Recall, in Zambia, for instance, McGurn was careful to develop collaborative relationships with the democratic government, but especially leaders in the tribal system. The outcome of such a broad approach is a more permanent solution that reflects on U.S. sensitivity to the values of local partners and governments.

In the U.S., the investment by local city, county, and state governments in social issues has been a boon for public interest practices. Investments from block grants that redistribute funds from federal cutbacks and local investment in the face of the cutbacks have become an important source of commissions for the interviewed firms. Used to operating in the complex world of public commissions, public interest design firms are more prepared with the broader range of services required to address complex social issues. Today commissions from schools to housing also have more complex client briefs and conditions to address, and often are products of complex mechanisms of funding. Most of the firms interviewed have become proficient at these conditions, and even specialist at looking at funding streams that include sweat equity and social capital. A case in point is the earlier case study of the matching grant program in Seattle. Like many cities in the U.S., Seattle has seen both economic and social benefits that come from programs that require a sweat, or professional equity

component to the city's match. Seattle is unique in the U.S. in the scale and diversity at which this program has been applied.

Overcome funding limitations

The interviews with the public interest design practitioners reveal an interesting distribution of how the architects' time is compensated, in particular for all of their current public interest projects including: for more than half, pro bono; for nearly half, full payment and grants; and less frequently, reduced payment from the client, funds from private donors, and delayed payment. The challenge is to find forms of payment and compensation that provide support and respect for the practitioners. For instance, pro bono work should not be devalued because the architect is uncompensated. Gaspar, of CUP:

When it's not possible to get the funding, it's still good to think about it [the design work] in terms of what is the value of the things they're providing too; even if we're going to treat it as a service that's being provided for free—just to recognize it has a value.

CUP, however, does not ask people to work pro bono. Four full time staff, and other collaborators get paid but at a reduced rate. Gaspar:

[W]e actually pay everyone on things we work on, often very below market rate. We think it's important for a number of reasons, partially just so they are getting by. We want to make sure they do have money and we think it's important to say this work is worth paying for. Even though they're giving us a discount [working for reduced pay] and that's kind of a donation, were still going to treat it as a relationship where we're going to make demands of them.

Most public interest design practitioners, whether for- or non-profit, work with non-profit organizations that have demonstrated the capacity to access government and foundation funds to support the design, development and construction of a project. This was a common relationship with the smaller firms in this study as well as even the large firms such as Perkins + Will who develop long term relationships with public and non-profit entities, in their case, primarily in the education field. In a typical scenario for Perkins + Will, employees participate on a school board, or for bond measure, as concerned citizens sharing their knowledge to help promote education in their communities. In all cases, including these, the employees do not have the expectation that they will in turn receive a commission, however, the knowledge and skills they provide can help facilitate a communities' ability to resolve needs and come up with a strategic plan for fundraising, or a school bond measure in this case.

Common among the practitioners interviewed was a more direct role in which the practitioner is called upon or volunteers to assist an organization in fund raising. Cowan of Autopoiesis:

This is a little bit different angle on public interest architecture, if you will. I think another key role can be simply helping a client that is trying to do something really extraordinary.... They don't have the money to do it; they just need help, and that's where a savvy firm can help connect them with maybe enough design time to at least turn it into

Alternative path to demolition

Demolition housing recovered as affordable housing, Nick Zabawsky

some very exciting schematics that may help them in the next round of fundraising…. [The firm] may help to connect clients with potential funding partners, both banks, foundations, out of the box federal programs… and just really help a client get up to speed in the whole design and development process. And that's something that you can do in a few hours that can have enormous payback.

Granting institutions are another key source of funds, including those national foundations already named in the report, and local community based foundations that fund local initiatives such as the work of CUP in New York, TASK architects in Seattle, and Cruz in San Diego. There are foundations that also assist new non-profits by serving as their fiscal agent. Recall that the financial operations of Building Community Workshop were managed for three years by the Dallas Foundation. For Brown and his colleagues, the administrative help the foundation provided early on, when they were understaffed and building capacity, allowed them to concentrate on other pressing issues in founding a new center.

Governmental agencies and programs have funded considerable public interest designers' programs and initiatives, including compensation in recent years for services that have been increasingly outsourced by the U.S. government. In addition to the NEA, which has for some time funded public interest design services, a broad range of government agencies have begun to engage public interest design as noted in the report thus far. Again, some examples of these programs range from the Department of the Interior, in programs offering assistance to Native Americans, to the GSA as it continues its programs that are focused on greening and updating aging infrastructure of public buildings, roads and bridges. A government program which has had a significant impact on public interest design, and in particular on several of the community design centers and university programs cited in this study, were HUD's and the Fannie Mae Foundation's university/community partnership grants which funded these programs' predesign guidance to community partner's projects. These funding programs had the impact of building the capacity of several of the recipient programs as well as the community partners.

Private donations represent a substantial share of funding both for the designers' fees as well as building construction and other public design initiatives. McGurn has financed all of Scale Africa's staff costs through donations, although raising these types of funds takes considerable time, typically the Executive Director's time.
It really is still a bit of a black hole in terms of where do I go and who am I asking, and what's the most effective use of my time?

Product and development sales, while not frequent, are another means to earn income. CUP sells products it has created, such as its affordable housing toolkit. These sales provide some income to offset the cost of research, design and production, but also go to the core CUP's position that design and research has a value that needs to be appreciated by the society. However small the portion of sales provide, the need to acknowledge this value and its social capital contribution in monetary terms is an issue that most practitioners and partners faced.

For all the community design programs interviewed some mix of funded and donated services make their work possible, as explained above for Dan Pitera, of the Detroit Collaborative Design Center. This model of partial compensation gives CDC's a step up on traditional firms engaged in public interest work. This concern about the distribution of pro bono design resources is at work in large firms as well, as Syvertsen at Cannon Design explains:
It is, and the dilemma we've talked about is, we would go to a client and offer to do something without a fee but would be taking work away from somebody for whom there may have been fee available, and that's a problem. I think we have a very, very, very specific and very clear and thorough go/no go process for this work, and we get together as a group and review possible projects, and we vet the daylights out of them. One of the criteria we consider is that it really needs to be the case that if it were not for us, it would not be possible for this work to be done.

Center for Urban Pedagogy, CUP, housing rights guidebook

Several younger interviewed practitioners are finding ways to support themselves financially through non-profit/for-profit hybrid practices that offer a range of paid services. Their broader brief of services helps them to better respond to the complex needs of communities, some unpaid, but their non-profit arm allows them to access a broader range of funding streams. Among these firms are Studio Teddy Cruz, Five Dot Design, Cast Architects and bcWorkshop, to name a few.

Advocate for equity

Our overall mission is to use the power of design to improve public participation in shaping the city and shaping the places we live.

CHRISTINE GASPAR, CUP

All public interest design practitioners are advocates for serving the under served and the public good by the clients they work with, the collaborations they build, the additional resources they may bring to a project, and the resulting projects. Almost half of the U.S. interviewed practitioners explicitly stated that engage in advocacy practices to educate and promote public interest design values. At CUP, as noted already in this report, art and design professionals collaborate with community-based advocates, planners and policymakers, and CUP staff to create accessible, visual explanations that demystifying urban policies and planning mechanisms that impact communities. They have tackled such complex issues as zoning law, food access

Riachuelo contamination and health initiative, Buenos Aires, Argentina, Mauricio Corbalan, and Garage Lab

and affordable housing to put "power" in the hands of the community so that they can better advocate for their own needs. Gaspar:

I see design as a tool of power, and that we as designers have the opportunity to dislocate or relocate that power. We can put that power in the hands of communities and help them use it…. CUP…[is] helping communities have these visualization tools that they can then use to advocate for themselves.

CUP's visual advocacy tools have been used widely in New York City, and are now being adopted in other U.S. cities. Gaspar:

[For our] Policy Public series—which is the series where we have advocacy groups or community groups apply to us with policy issues they have been trying to explain to their constituency—… we just finished one [visualization

Bank of Ethical Lending, Venice, Italy Raul Pantaleo and Studio TAM

tool] on the redistricting process that happened after the census. It's a national issue that has local implications, but we treated it as a national issue with the organization we're working with. That's being distributed nationally.

Teddy Cruz's work in the borderland of San Diego, and Mauricio Corbalan's work in Buenos Aires, Argentina create a series of "***theaters***" (Corbalan) of action. Through public events, cultural events, and even theater pieces—Corbalan put the Parana River on trial—issues of inequities are aired and discussed even when the media or political institutions are unwilling or unable to address the issues. The outcome of such actions can be quite effective since they circumvent the normal channels of communication and media which may have a stake in maintaining the status quo. Such populist, down-up actions are highly effective and can have profound civic impact on the client community. They rely on evoking the democratic rights of the community to meet, gather and express an opinion.

Raul Pantaleo of Studio TAM in Venice Italy is another advocate of actions that help organize communities around their civic rights and their rights as members of a community. The role of the architect in his view of society is: "***To be a good architect you must be a good citizen first***." His office operates both on public and private commissions as well advocacy that often generate new work. The public commissions come from the Italian government through open competitions for housing and other public works. Despite the recent economic problems of Italy, the government is still one of the most significant sources of work for architects. Public and transparent competitions are considered a right of architects throughout much of Europe. The other source of public work for Pantaleo comes from his active involvement in the Venetian state. As a citizen of Venice, he was concerned that the city was becoming so privatized and exclusive that the average citizen was no longer able to access loans at an affordable rate. What began as a neighborhood discussion grew to become a city-wide discussion on changing lending and banking practices. The lack of response from the established banks led the now citizens committee to legally apply for the charter to form a popular bank, the Italian equivalent to U.S. credit unions, and construct the bank's first building. Pantaleo received this commission and now, for two other branches. In the spirit of its charter the bank branches are not located in expensive locals but rather in places the average citizen might visit in their daily lives, such as across from the hub of Venice's public transportation. Pantaleo has added elements to the banks such as a porch/loggia which is both accessible from the street and also, in a pinch, can even

Community members at CUP workshop

serve as a place to sleep if you are waylaid in your travels and don't have money for a room.

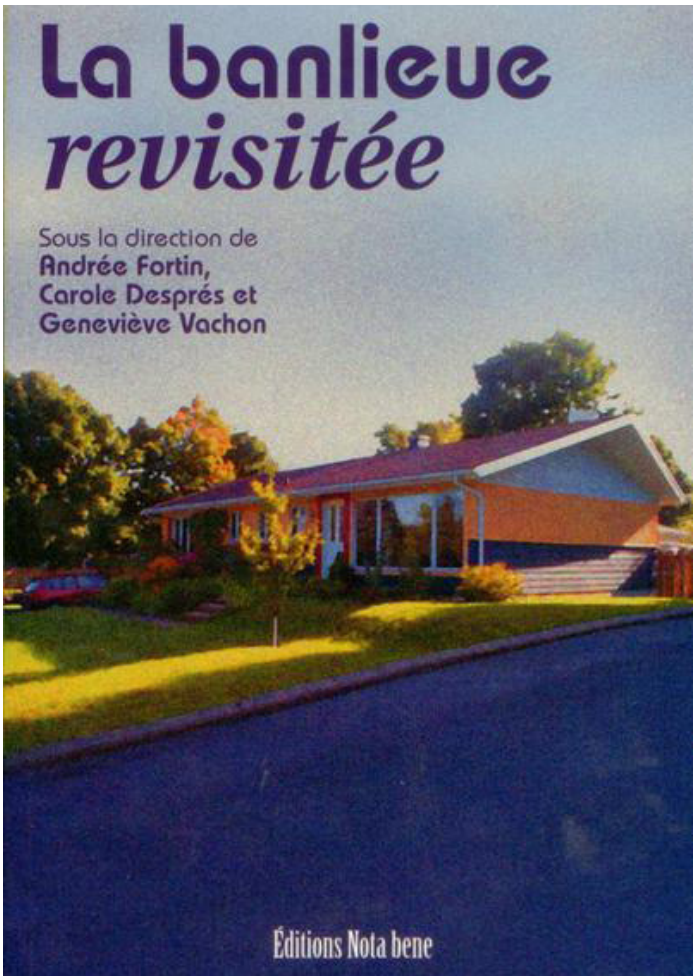
Research is a central advocacy activity in many of the practices of the U.S. interviewed practitioners. The research problems are varied from community needs assessments, building and site conditions, performance of innovative materials, equipment and systems, to the impact of and creating new public policies. Research is of particular importance to community development corporations, other non-profits, and university programs that often deal with the projects as opportunities to create assets for the community and for practice in general. Research also forms the core of activity to advocate for socially equitable solutions to designed environments. As noted earlier, this research study is exemplary of "action research," which seeks to increase understanding while providing information that may positively impact the problem or challenge, in this case advancing public interest design.

CUP engages a particular form of this research, participatory action research" which directly involves the representatives from the impacted community. Gaspar:
[W]e were working directly in the communities that we were studying, but we were also working actively to change the conditions we were studying.

For CUP and Teddy Cruz, participatory action studies research the social assets and practices of a community. With this knowledge, potential scenarios and protocols are proposed for use by architects, developers, and the client to engage public needs. Cruz's now famous diagrams of alternative paths toward action and development are based on mapping of community assets and opportunities, and propose new strategies for addressing the community's needs. These diagrams assist the architect assume the role, in Cruz's words, of "***curator of the process***," a role that allows both for the architect's deeper engagement and multiple benefits for the community. This research also helps the clients understand the broad outcomes that are the benefits of this public interest design process, not only the buildings that are needed.

John Liu in Taiwan, a professor and practitioner who has had a significant influence in public interest practices, has operated much in the same way as Cruz and CUP. In addition to researching both the environmental and social conditions that inform practice, he has inserted cultural issues faced by the complex mix of cultures that inhabit Southeast Asia. Liu in Taiwan has created strategies and community processes that are the result of years of research into the cultural values of his native Taiwanese clients (the Hakka). The research reveals different cultures' ways of seeing the world, and how architecture can create opportunities for the native clients to overcome a inequitable historic conditions in their communities. Atkin, Oshin and Schade, working in the U.S. with Native Americans in New Mexico uses a similar practice model to unbox and give power to these clients to challenge historically, discriminatory environmental conditions.

Lastly, the research of Carol Despres and the Interdisciplinary Research Group on Suburbs, Université Laval, in Quebec City, Canada, illustrates a form of advocacy based research for more socially just environments. Despres describes her work heading this group:
For the last 20 years, we always have been trying to have a component of our research project dealing with affordable



"The Suburbs Revisited" one area of public interest research by Professor Depree and research team at Laval University, Quebec, Canada

housing, accessible housing, and access to services for less mobile populations such as elderly and handicapped people or teenagers. I would say that the value of my work is to provide the less equipped population to do their own research, or investigation, or proposal to provide them with solid reflection on their needs; and sometimes proposals to help them also deal with city officials or act as an intermediate between the official voices and their own.

This model is based on European models of research institutes that focus on a broad agenda of public needs from the institutional to the instrumental. These research institutes are funded by federal and provincial mandates to address an emerging agenda and can either become embedded in a university, such as Despres's at Laval University, or independent. Each has a mandate to focus their work on particular issue(s), but often, since many of these centers outlive the political administrations that founded them, they are expected to evolve their mandates to address the needs in the society that are in their area of expertise. Despres explains how her mandate has worked:
Sometimes it could be small municipalities that contact us saying: "We heard about your work on accessory dwellings. We have the same needs. Could you come and help us change the regulations." So it could be as basic as that.

Despres explains that her program also initiates research projects:
Our work on elderly in the suburbs for the last seven years, we initiated that. We had worked with a few municipalities before on accessory apartments and intergenerational housing, so we did a research project on the basis of our concrete experience dealing with some real families and helping them to design accessory dwellings. We really do a back and forth between action research and design research. We nourish the whole process.

Action research can also be proactive, helping a community, city or province to identify emerging issues, ways to address the issues, and even involve public process to elicit community input. Despres explains how this form of participatory action research can facilitate the implementation of legislation and policy:
In our case we're able to say what we've been working on for the last 10 years has been influencing the orientation of the public transportation master plan, then the Ministry of Municipal Affairs' orientation, and the city of Quebec.

Educate the profession

I think quite honestly a lot of the work, especially in the early years, was just kind of diving in and going forward and doing it. PLINY FISK

In the U.S. educational opportunities for both professionals and students to learn about public interest practice have until recently been very limited. Despite the widespread interest in public interest design indicated in this study's survey, the profession as a body has lagged in instituting significant progress in the way practice is conducted to address the broader and more inclusive agenda promoted by public interest design. This is not to say that the profession has not reacted to the growing interest and need with an increasing number of conferences, seminars, education programs, and initiatives offered by the AIA, including funding of this study. Unfortunately, this response is too little given the needs. Because of this lack of an overall education policy or initiative, the education of professionals has come from the public interest design professionals themselves, as well as non-profits, service organizations, and foundations whose interest is in serving design needs in their focus communities.

Quite interestingly, for practitioners, their first public interest design initiatives and the practice strategies they used typically were, in the words of John Norton:
Haphazard, not a thought through business model. We were just doing it…and we were fortunate in those days to get paid for doing it.

Pliny Fisk remarked similarly:
I think quite honestly a lot of the work, especially in the early years, was just kind of diving in and going forward and doing it.

Strategies learned in architecture schools and conventional firms serve as a foundation of core of skills. Yet many of the strategies public interest professionals utilize are learned by engaging in public interest projects. Nearly all U.S. practitioners interviewed noted that their strategies changed over time with experience in public interest

design. Effective strategies and skills are cultivated or accumulated and adjusted, project-by- project. Pliny Fisk:
It's a learning system. This isn't one stop here and let's go on there. You're actually building on things you've done before.

Practical skills are best developed from experience working on projects. In a firm, the opportunity to develop public interest design skills may come from addressing a range of needs; participation in prescribed initiatives such as Public Architecture's 1% Solution; a firms' support for an employee's interest in supporting a specific project or initiative through donated hours; to a firm's adoption of a code of ethics or public interest initiative. The need to attract and retain the best young recruits also was cited in many of interviews with the for-profit firms as reasons for their engagement in public interest design.

One effective means of creating a significant shift in practices is to start with interns. The interest among young practitioners in public interest design is evident in this study's surveys. It is also evident in the age make-up of the volunteer organizations that engage in public interest design. Though there was common agreement for the need for more internships in this field, the lack of funded opportunities to train them was also noted by most practitioners interviewed, and are currently highly limited. Though university programs provide opportunities for students to engage in a range of practices, these opportunities satisfy only a fraction of the interested students. The Center for Maximum Potential Building Systems, in Austin, TX, has an intern program that attracts people from local, national and, according to Fisk, "***over 50 universities around the world***." Fisk:
One thing we have an opportunity to do is provide an education and an immersion context that I think really fundamentally gets people to think in a way that's different than what happens at almost any school of design that we know….It immerses people in asking…questions and thinking in a way that's very different. I think it is transformative.

Fisk proposes that short internships are not effective educational experiences:
[We] changed our intern policy since [on] one or two of those occasions…interns could be here three months, and we began to realize in three months you barely begin to realize what we're doing. Six months is a whole lot better, but even then the people that really gain [the most] around here are here for a year or two or three or four. Then they begin to understand what we don't admit at times has become a pretty deep thinking process that hasn't all been written down.

The Rose Fellowship also adopted a long immersion strategy, a paid internship awarded annually by Enterprise Community Partners. The fellowship provides an opportunity to work in a community development corporation or a public interest design firm for three years. The length of this generous residency was strategically planned to allow the young practitioners time enough to foster the skills that Fisk thought necessary, and potentially see a project through from start to finish. The Rose fellowship draws a highly competitive pool of the best in the next generation, and each, reflecting their promise, is charged with significant responsibility in a project. As Katie Swenson, the director of the program describes:
I know that for at least the Rose Fellows, many of whom apply and certainly the ones who are selected, there is not just a generalized desire to take an abstract architectural concept and apply it to an abstract community concept. That's not going to make it over the line in terms of being a Rose Fellow. That's a nice idea, but there has to be a sincere connection to a place and the issues about place, plus a skill set to deploy creative solutions to make that match.

Swenson came up through the ranks of being a Rose Fellow herself, in her experience:
It was a combination of diving deeply into a city, two very specific neighborhoods, that group of people, that organization; and really diving deep into that work for a three year period of time. In the meanwhile, making trips to the Association for Community Design conference, or Structures for Inclusion, or a retreat with my co-fellows. It was the first time getting together with that first group of nine fellows in D.C. on my first day as a Rose Fellow that was a life changing moment. Like, oh, there is a network of other people out there that are interested in what I'm interested in. I found my [career] track.

Over the course of the Rose Fellowship, Swenson has observed changes in the attitudes and aspirations of the younger designers:
What I see in this next generation is they're less concerned with this movement or that movement. Those in the 20 something generation that have the passion for this work seem to take it for granted that they are going to commit their lives to a triple bottom line approach—a social, environmental, and economic approach—and they're not

SEED Certified project, Durham Performing Arts Center, Szostak, Inc

looking for a club to join to do that. They're looking for good work to do and a way to do that work.

A final form of education in public interest design emerges from the most historically embedded form of education of an architect, mentoring. Public interest practitioners generously share their time and expertise to mentor their colleagues. Tighe, working on an affordable housing project, explains why he sought the advice of Larry Scarpa, an architect with considerable experience with these types of projects:

Larry is a bit of a mentor. He's been very helpful to offer advice and suggestions along the way, which I think that's important. These [affordable housing] projects are tough to do, so it's nice to have a network of people that can help.

There are databases of networks that have been established, the SEED Network the most prominent, that are constructed as to offer mentorship through the experience of others. Leaders in public interest architecture also publish and lecture widely to share their commitment and experiences with their professional colleagues and younger designers. Minnery:

The presentations and speaking to people, and the writing,… that can go a long way. Just last week I spoke to a women in a design leadership group…. We had a really great discussion and those women are all going to end up talking to their colleagues and friends. Word of mouth I think is the best way…. The more experience we have to talk about, the more interest we get from the architectural community and the public.

In addition, Minnery has taken groups of professionals with her on disaster assessments for first hand experiences:

When we've taken groups out to Haiti or even SW Washington to do flood assessments, those are not only great learning experiences for us,… but those are opportunities for us to share those experiences with others.

Organized groups such as Architects Without Borders and Architects for Humanity also provide professionals with the opportunity for direct experiences to engage in public interest design. Minnery explained, "***With Architects Without Borders, I used to call it project matchmaking***." The need for structured opportunities for architects to rethink their traditionally prescribed role in the realization of public interest projects, to think of themselves of as 'generators' of projects, proactively offering solutions to the needs of communities, is a re-occurring theme in the interviews. Architects Without Borders, Architecte Urgentiste, and other volunteer organizations working worldwide, have been built around this desire and motivation by an increasing number of architects to offer assistance in international disasters, or proactively intervene on behalf of a community at risk. The unintended benefit has been that these very same volunteers have become motivated, or "empowered" in the words of Minnery, and have taken this more activist attitude back to the their places of work and communities. These organizations have tapped into this benefit by both offering more opportunities to work locally in the U.S., and through the opportunity offered through competitions to win commissions for public interest design work. The benefit of structured public interest design experiences also has a collateral development: As many practitioners in this study noted, there is a growing awareness of the impact of good design to society. Design initiatives with a broad agenda, such as Frog Design, IDEO, and Fuse box, to name a few cited in the interviews, have helped advance the value of design to all of society and in development and

emergency work. They also have been highly successful at capturing media attention for this movement.

The result is that a generation of young architects is being trained and motivated to change their practices by donating design, and often build services. Through these experiences they engaged with projects that have broader and more innovative agendas than those they would typically experience in traditional practices. In particular, the diverse geographic locales and local cultures of international aid work demands strategies that are non-normative. One quarter of the interviewed practitioners stated that they have done projects abroad that required research to understand the local culture, the materials and construction methods, and various levels of governmental powers and procedures. Recall that McGurn began her public interest design work in Africa:

When we started this we really didn't know what we were getting ourselves into frankly…. Over time, as we got more familiar with the various players and the way things work culturally….[We] started doing more research about how other people do these kinds of projects and what are the ways they're most successful.

For many entering the field of public interest design, the stories that underlie projects are a significant attraction to the field. These stories include an evident and well articulated human need which architecture must serve, a need, as the interviews of this study make clear, that is often perceived as lacking in practice.

WHAT HAS BEEN LEARNED FROM PRACTITIONERS FROM OTHER COUNTRIES?

This study has focused on the field of public interest design in the U.S. To this study we have added the work of sixteen practitioners whose firm or program are located outside the U.S. From this evidence the research team hopes to get a perspective on how practices that address public needs are conducted in foreign countries., as well as learn possible models and strategies that could be relevant to U.S. public interest practices. In retrospect the research team realized that this goal may have been too ambitious, and that to do these practices justice is a study, if not many, in themselves.

The distribution of who was asked to be part of the international sample was determined from a list of practitioners that were suggested by some of the U.S. practitioners and non-profits and university programs that were interviewed, in particular those who are engaged in international public interest design practices. From that list, we interviewed the practitioners as time allowed, and responded to the request for an interview. Though several of the U.S. practices interviewed had significant portfolios of work in foreign countries , they were not considered relevant to this part of the study since all worked with local partners who acted as intermediaries to address local conditions.

The work of each of these practitioners from outside the U.S. has been noted throughout this study thus far, and some like Norton and Despres, whose comments were relevant to multiple issues explored, are often quoted. This section is therefore not an opportunity to further bring their voices into this study but rather to summarize some observations from how these practices differ from U.S.-based work.

U.S. practices share much in common with international practices in the way they are structured and operate, including many of the protocols, bylaws, and methods. The ways they vary are a result of differences in their historic, cultural and political conditions, all of which significantly impact the relationship of architects to the communities and the state, and the role of their professional academy. Though it is impossible to generalize from a study of twenty-two practices, it is still possible to draw some observations that can be used as a comparative framework. Also all but one of these international practitioners, the researcher, Despres at the University of Laval, Canada, work in multiple countries, which made their observations more broadly applicable than their number might lead us to assume. In fact, practicing in many foreign countries is a situation that is more common for practitioners internationally, even those involved in smaller firms. The most extreme case is Norton, whose international development and emergency relief projects have engaged him in work in over thirty different countries in five decades of practice. It's not only architectural commissions that bring practitioners to other countries to engage community needs. Corbalan, in Argentina, has engaged in community charrettes and strategic programming with communities in Korea, Central Africa, Europe, as well as Latin America. John Liu in Taiwan conducts a form cultural research and design practice that is being asked to represent native communities in diverse areas of Southeast Asia. Despres, the only member of foreign interviewees who worked strictly in her community, Quebec Province, is a researcher whose

work is policy based, but who, as noted in the strategies section of this report, often uses her research as form of activism in service of community needs.
One important difference between U.S. practitioners and those from other countries comes from the greater role of the public sector and governments as the principal funders of housing, schools, urban infrastructure, and public interest projects in many foreign countries. According to Pantaleo, Studio Alas in Argentina, and Liu in Taiwan, a city's budget for public works may be considerably higher than in the U.S., and is an important funding source for their projects. With broad programs and larger investments in public works, these countries, for instance as in the case of Pantaleo's work in Italy, have developed a public process of commissioning, often through public competitions that allow younger firms to enter the field. Investments in housing and other public interest works is much higher the countries of the international practitioners interviewed since taxes in most of their countries are higher than in the U.S., and military expenditures are lower and hence, less competition for these financial resources.

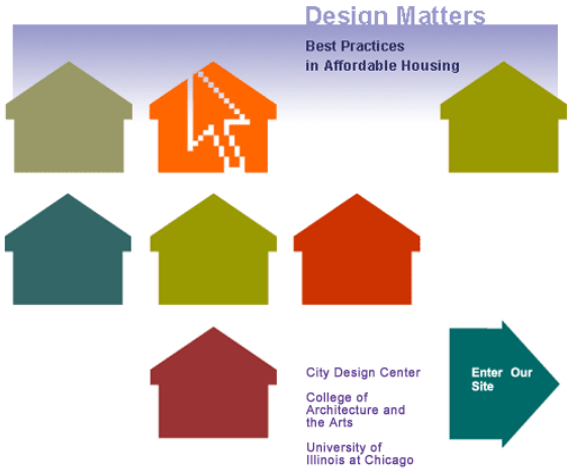
Pantaleo notes that until recently, when Italy's economic situation worsened, most architects in that country relied on a portfolio of public work, most of it housing in combination with private commissions. Public housing design in most European countries comes with requirements for social engagement of the communities in the design process. This public engagement has helped to train a large segment of the profession in the practice of public interest design, such countries as France and England, where Norton has worked, and also Taiwan, Japan, and Latin America where the other firms interviewed reside.

In Europe a third source of commissions in the public interest comes from the European Union that invests in a range of economic infrastructure, and cultural programs in its member states. It also invests in innovative curriculum which addresses, as the Union agrees, are currently unmet. A case in point is the Erasmus Mundus Program that is constructed to take advantage of the strengths of institutions in different countries. The Masters in International Cooperation: Sustainable Emergency Architecture is part of the Erasmus Mundus European Cooperation Programme, considered to be one of the most prestigious programs in the world. This program and is open to, and competitively draws student candidates from throughout the world. For the European Union, these programs also help to support the need for trained professionals to address their local concerns.

The hubs for the different Erasmus programs (economic development, sustainable cities, and emergency architecture, to name a few) are in different European countries, with the MArch in International Cooperation and Sustainable Emergency Architecture located in Barcelona at the IUC (International University of Catalonia). This Master's degree prepares future architects and professionals to deal with regional planning and emergency construction projects worldwide. This program emerged out of a policy decision among European countries that this need is currently unmet by existing professional training programs. Graduates according to the program's mission are:
We train professionals who can arrive at these "non-places" and use specific tools to apply the appropriate strategies to help develop communities affected by extreme poverty, as well as human and natural disasters.

Students take advantage of the expertise of eleven different universities, from Darmstads' technological innovations in construction and sustainability, to Rome's policy and rural community expertise.

In many European countries, particularly Spain and Portugal, where Nieto and Sobejano work, another of the international firms interviewed, the countries' professional organization, the Academia de Arquitectura, plays an important advocacy role for both the professions' open access to all public works, legal processes and documents as well as educational programs that support a public interest agenda for architecture. Spain in particular, has a very strong



Design Matters– Best Practices in Affordable Housing, Internet Catalog, City Design Center

professional academy whose advocacy for public interest projects dates from the building guilds in the tenth century. According to Nieto Sobejano, the professional academy's offices in each city are seen as an important public forum for public discussions on the future of their cities and communities, a role they have played for since the mid-twentieth century. As a result architects are perceived as both proponents of the public interest and as an institution as having deep ties to public process and democracy.

HOW CAN PUBLIC INTEREST DESIGN PRACTICES BE SUSTAINED AND EXPANDED?

All of the practitioners that were interviewed we asked to give their recommendations for sustaining and expanding the field of public interest design. Foremost, virtually all noted that to sustain quality design in the challenging and complex practice of public interest design, the professional must have a commitment and persistence. Norton:
I think one has to be committed to work like this…. It's eventually rewarding. You've got to be sure you want to do it… and [be] very patient.

The practitioners that were interviewed also were asked what facilitates and impedes public interest practices, both for the practitioner and for the profession. They also were explicitly asked: ***What is necessary for a firm or organization to increase its capacity to engage in public interest practices? How can you increase the architecture profession's involvement in public interest architecture?*** Practitioners' answers to these questions converge and they echo, as well, several of the strategies discussed above.

Educate the profession

A consistent recommendation given by the interviewed practitioners is education including education of professionals and interns, as well as architecture students, to support successful careers and to expand public interest design in the architectural profession.

Internship and fellowship opportunities are a limited way that young professionals learn about public interest design. In fact 72% of survey respondents noted that the lack of availability of on-the-job training in public interest design was a factor impeding the practice of public interest design.

Scarpa describes the benefit of the on-the-job training offered by the Rose Fellowship not only the young architect, but for the host nonprofit organizations' appreciation of the value of design as well:
What the Rose Fellowship has done is also a great thing, where they actually put architects in with nonprofits. I've heard this a million times, what a great experience it's been for the nonprofits and what great things architects do. But they only know because the Rose has provided a vehicle to get those people in there. They would never do that otherwise, but once they're in, they tend to keep looking for architects.

A few interviewed practitioners suggested looking to other models of career support, such as those of other professions. Casius Pealer of Oyster Tree Consulting suggests that the National Association for Public Law could be such a model:
[I]t's a group that provides career advice and resources for young lawyers that want to do public interest careers…. Schools and law firms come together and pay money to be part of it. I don't know how the details are all structured…. [M]aybe it could be something that's AIA related. Just see if we can get 100 large firms and 50 schools to contribute something small enough individually but large enough collectively to have two staff people start working on this.

Throughout the interviews, practitioners noted the strong interest of young practitioners. Facilitating these interests contributes substantially to public interest design. Syvertsen explains that nourishing these interests through Cannon Design's pro bono program as well as making connections between these young professionals and those in extant organizations is important to promoting the field.

One clear means to educate practitioners as well as students about public interest design practices, according to several of the interviewed practitioners, is to disseminate information about how to engage in these practices. Scarpa:
I get this all the time when I go around and speak about our work. You'd be surprised how many architects come up to me. I think there's a tremendous interest, and it's a growing interest to do this, but they're like, "How do we get involved with stuff like this?" That's a direct question. "What can I do?" They just don't know the vehicle to be involved.

Even those practitioners involved in public interest design would benefit from more "how to" information. McGurn:

[New] business models are really emerging and more information about how those things are structured, from potentially a tax basis and legal basis, and other investment vehicles that could potentially fund your non-profit arm, would be very valuable. I feel like with some transferable models, or what you guys are doing transferring data about how other people figure this out, that is apparently valuable.

Students at work in Mexico on Yaqui Micro-credit Housing, BASIC Initiative

Educate architecture students

I think it starts with the schools…. I tell deans, when I lecture around the country, there's no reason why each flagship university in each state does not have a design center…. [T]hey're out there addressing policy and codes and design, and issues in the communities at all levels, local, state, regional. We're not players in decision making about the environment, so I think the professions have to figure out how to do that, and I think the schools are the key to doing that…. The professional organizations don't generate content. They certainly are important players in creating connections, creating linkages, particularly between policy and politicians and content, but the schools of the professions is where content is generated, so that's where we have to look first. (Luoni)

Luoni's contention that a key to promoting and sustaining public interest design is through academic institutions was mentioned by many other interviewed practitioners. Brown was particularly adamant:
I'll tell you, the only way this is ever going to win a war, and I think of it that way, is that we need more people out of the system of academia that have had exposure to community based practice, or led, or designed, right, and those that are practicing.

In several schools of architecture, there even is an effort to build a curriculum around public interest design, for instance, at University of Detroit Mercy. Pitera:
We're trying to revamp an entire curriculum towards public interest architecture, so it's only further becoming part of what makes this place unique at our School of Architecture.

Recognize the valuable roles of organizations and networks of peers

The importance of support organizations (39%) and collaborations with other professionals (33%) also was duly noted in the interviews with practitioners. Minnery:
I don't think anyone does anything alone. I think there are inspired people, but without opportunity and support, I don't think anything happens.

Architecture for Humanity, for instance, provides considerable resources and assistance to architecture and design volunteers who work on public interest design projects around the world. Volunteering in the work of these programs provides a context to learn public interest design strategies and skills. Dornstadt notes that she learned "***how to vet projects through volunteering***" for Architecture for Humanity. McGurn cites the Public Interest Design Institute, as a "***good introduction to strategies and inspirational.***" These Institutes were started by Design Corps to train professionals in the public interest practices not taught in traditional architecture programs. The learning objectives for them are drawn directly from the Latrobe survey findings on the information AIA members identified as needed to successfully practice public interest design.

The 1 % Program of Public Architecture has been invaluable to both community entities in need of services and architects who have given freely of their services to meet these needs. It also provides a shared identity for architects in the field. Hutchins:

I think it's helped primarily in knowing there are lots of other people out there doing what we're doing. We sort of started fairly naively just understanding this is a good thing and let's do it. Now we realized that the motivation is there industry wide, and the 1% has sort of opened my eyes to the fact that there is a whole network of architects that were trying to understand how to bring this aspect of public interest work into their business. It's given us a lot of resources and a lot of colleagues that we didn't realize we had.

Eisenberg notes, in addition, that Public Architecture gives public recognition to public interest design:
The other part of what… Public Architecture does that benefits everybody is makes this sector of work more conspicuous in the public realm and starts to add value.

Other organizations that were mentioned as providing invaluable support and networks were the Association for Community Design and the Social Economic Environmental Design Network.

Formal organizations, community design centers, and informal networks provide peer mentors, share skills and strategies and encouragement. Dorgan explains:
What facilitates the most is the teams of people you're working with. When I was at the design center, there was a great group of people on staff and on the board that really help with us, and were technically good, and contributed to community goals, and worked tirelessly [inaudible] to connect with a similarly motivated group of people nationally, and I learned from and get encouragement and support from. There's no doubt that's been major to me. Certainly the Loeb Fellowship is another thing that built some of that same kind of supports and information.

Overcome identified challenges of lack of "time and money"

The challenges mostly are time and money. It's like the old story; I think that's the obstacle with everything. I wish it were something more easy to overcome, but those are largely the obstacles. (Scarpa)

Lack of funding and the considerable additional time it takes to work on public interest design projects is particularly frustrating to the interviewed practitioners. More than half of the U.S. practitioners interviewed indicated that financial issues were the key challenge in public interest design. The lack of adequate compensation, especially considering the time and the thoughtful and thorough work required, is a particularly challenging. Tighe:
Architecture design takes a long time. Sometimes people don't necessarily understand how much time and effort goes into getting a project through plan or getting a set of construction drawings put together.

Scarpa finds similar challenges:
The previous nonprofit I founded was called Livable Places, and we did policy work as well as buildings…. We hired an architect for the first building I did, and I received some financial compensation for it. If you look at what I received relative to what it would have cost to hire someone to do that, it was maybe a 10th of the market value. I lost money, a lot of money, but that was never the intention, to make money. The intention was to contribute, but to soften the blow as much as possible.

Eizenberg explains the potential impact of the uncompensated time conundrum on the quality of the design:
We can give you a decent affordable housing project. But if you're looking for affordable housing projects, as a type, that keep moving forward and getting better, that takes research and thinking time to address more inventive ways of getting them built… All of those things are not considered to have value at the moment. You either do it out of the goodness of your heart, or your practice is getting income from somewhere else and you can afford to then allocate resources that aren't in proportion to the work involved; or you've got a standardized approach to a building type.

The challenge of inadequate or lack of funding in sustaining and expanding practices was recognized by a third of the U. S. interviewed practitioners. Tighe:
I think the biggest challenge is just being able to afford to do them. It helps when there are other projects in the office that are paying staff, and then the public interest work, which isn't funded as well, can benefit from that. I think that's the biggest challenge, finding the resources to pull it off. I think the desires are to do it so we'll continue to do it. If we were to do more, I would just need to be able to offset it with other projects that would bring in more money really. If there was a way to fund some of these projects and ultimately fund some of the design work too, that would be a huge bonus in public interest design. The responsibility doesn't come down to the practitioner. There is the satisfaction of doing the project, but it would be helpful if there was some way of providing some assistance,

maybe it's financial assistance, to the firms that participate in this kind of work.

Financial challenges impact the availability of jobs in public interest design, hence succeeding in a career in public interest design. The survey observed: 15

> 87% responded that the availability of jobs in public interest design was a factor.
> 71% responded that the lack of jobs in public interest design that pay a good salary or wage was a factor.

These responses suggest that one large obstacle is the lack of work or at least paid work in this area. However, the interviews show that there are many professionals who are successfully practicing public interest design full-time, and who feel that the opportunities are highly underdeveloped. Sharing these as case studies of best practices, with detailed evidence of professional practice such as fee sources, roles played, and contracts used could go a long way to develop these potential fee-based jobs.

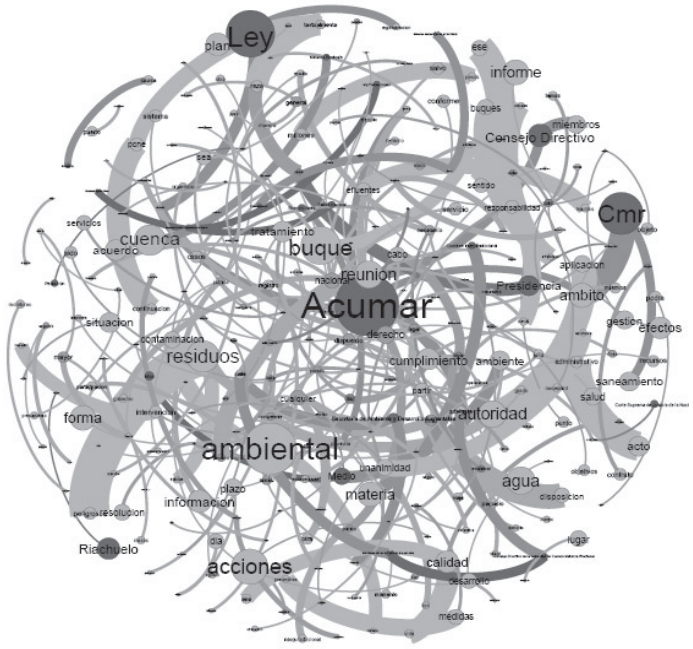
> 82% of respondents would value "Understanding financial strategies to practice Public Interest Design."
> 77% of respondents would value "Knowledge of financial models to support a practice in Public Interest Design."

It is also noteworthy that many of the interviewed practitioners expressed appreciation for the many foundations and government agencies that provide funds for public interest design either directly to the practitioners or to the community or other organization the practitioner is working with. One example are seed funds that provide an opportunity to develop a public interest program. Despres noted the importance of the Province of Quebec's seed funds for young faculty for her program:

What's nice is that they [Province of Quebec] have these starting grants, some for faculty teams. For instance, if you're two or three young professors, you have it for two years instead of four. They test you if you're good. It's the same thing for artistic creation, that have these grants for starters and seniors. You can say it's a lot of paperwork to do but at least the money is there… I am doing it, and I can get money.

Pursue broader scale, systemic solutions

While public interest design in its various forms has shown growth over the last ten years, the overall scale of the work remains small. The challenge is to move from small,



Safe Water Infrastructure and Public Policy, Riachuelo. Argentina/Brazil/ Uruguay, Mauricio Corbalan/ Urban Lab

individual projects to larger scale, systemic problems. Swenson:

One of the things… I would urge you all to be thinking about is the issue of scale. I think sometimes because we are so interested in being community based or locally driven, we tend to focus on small projects, and I agree with that completely; however, we have to find a better way.

Syvertsen suggested that one of the ways is to pursue systemic problems; that is, shift the focus from an individual project in a community to the entire community, addressing the full range of projects that are necessary. Conan sees an opportunity for systemic design of neighborhoods, and even cities, in light of what he believes will become a "***permanent transformation***" of the designed environment:

We're not only in a short-term real estate downturn; it's really a permanent transformation. This means that more and more of what architects do will be socially mediated. They'll be reinventing, re-imagining lifestyles and the physical armature to support those lifestyles. Some of the first clients may very well be from visionary, social sectors that may not have lots of money. The early firms that are willing to do highly creative things around re-imagining city blocks as carbon neutral, or re-imagining districts as eco districts or as sharing districts; and having people to actually share their resources, share their skills, connect more deeply with each other, have a higher quality of life using less carbon, using less stuff, that's a very exciting role for architects, along

with obviously industrial designers, landscape planners, so the deign professions broadly. I think architects will have a particular and very exciting role in actually re-imagining and reconfiguring buildings, blocks, districts, cities.

Ecological Footprint for the Twin Cities, MN, Perkins + Will

Interestingly, Scarpa has found that by expanding his practice to address systemic problems through public policies, he has discovered a financially viable way of making a living:
I've always thought, at least when I started this, and this is maybe because I'm an architect and I build buildings, that I would be able to show how to do this; by example, by building demonstration projects…. The first nonprofit that we founded was [based on] our idea that we would do these projects and generate developer fees, that would then pay for policy work to make big, systemic changes…. [I]n fact it turned out to be exactly the other way around in that our policy work sort of carried our development projects; and actually we found that we were using our policy end of things to make changes so that we could build these buildings. The policy part actually carried the development part.

Kathryn Baker, Landon Bone Baker, argues for expanded roles as well:
[I]t feels like as architects we've gotten less engaged in the projects, and developers maybe make too many of the calls and not us…. [We need] to go back to taking a leadership role. I guess I'd like to see that in the schools, emphasizing how your design education can put you in a leadership position; and then even going beyond that and getting people with a design background into public policy, making policy instead of having lawyers or other professions being the ones deciding things.

Other expanded roles assumed by the interviewed practitioners include: working in professional firms offering other services in the context of public interest design –for instance, Casius Pealer who worked for a law firm focused on affordable housing development—conducting participatory processes with communities and other design decision-makers, conducting research, and fundraising.

Key to assuming broader scale and systemic solutions is to reconsider what is a relevant design issue. The vast majority of interviewed practitioners rejected more limited notions to include all scales of the environment, as well as the social, economic, political, environmental, cultural, and historic conditions that impact this environment. Pealer argues that more inclusivity about what constitutes "design" is a more productive, relevant position for the field:
I do think fundamentally there's two ways to think about having relevance. One way can be we are an elite group of people who have specialized knowledge that everyone else should come talk to us about, and the other is we are a broadly diverse group of people who still have specialized knowledge but who bring a lot of these different perspectives and there are lots of us.

Recognize projects and practitioners

The marginalization of public interest design in the architectural profession is also a nagging issue among public interest architects. A third of the interviewed practitioners identified recognition as a key strategy for expanding the field. For instance, as Baker notes for affordable multifamily housing:
I think something we encounter is if you're a really good designer, why are you working within multifamily housing, which is not as aesthetically highly regarded by the architectural world. They tend not to see public apartment buildings in Architectural Record very often.

Several practitioners have overcome this lack of recognition by disseminating their work through sources other than the familiar outlets of the architecture profession, including lectures, exhibits and books about their work or collections about a group of practitioners' work. Public recognition is essential. It not only serves to give due recognition but to inform and inspire professionals and the general public. Pantaleo explains:

So we started to be known for this very, very marginal work, but very rooted in the transformation of the society… [through] publications, a lot of important publications. We became sort of a good example for the young people that it's possible to make it work out of, to make a job out of your dreams somehow.

The marginalization in the field, some public interest design professionals argue, unfortunately, is permeated by the myth that public interest design objectives compromise design quality. Tighe contests this notion:
I don't differentiate between the two, designing for under served and designing for the rich people. I think good design is good design, and the same rules apply to any project really. So for us, we're a design firm. Our focus is high design, and that's what we do whether it's an affordable housing project for a nonprofit, or whether it's a private residence for someone who is very well off. It doesn't really matter.

In the end, according to Tighe,
What matters is that the design is good. Actually designing for public interest architecture, the design is probably more important because there are fewer resources, and the design really becomes a way to make an impact.

Educate the public about the value of architecture

Architects often lament that the public, including many of those involved in the development process, don't understand or appreciate the value added by architects to a project. So did some of the interviewed practitioners. For instance Brown:
People don't know what the heck architects do. They darn sure don't know what the definition of green design is. People, everyday folks, clients don't even know what architects do.…[T]hey're not informed about how to be a client because most of what we do is this piece of a puzzle that happens; but people don't think, do you really need an architect or is that just a luxury?
Yet Brown recognized that public interest design practices serve to solve this problem, largely because of their engaged processes.
Public design is the hope for architecture to actually re-engage in an expansive role of service rather than contracting. We've been contracting for a century. It's time for expansion.

Strengthen the profession's ethical standards and communicate the professionals' higher aspirations

Public interest design can contribute to strengthening the architecture's ethical standards, as well as its own field. Pealer explains:
The case you're making when you're trying to get the money is that the professional services you're talking about offering are truly necessary. There is a real public need for these services, and because there's a need for them, there's a need to provide some support to insure they're available to people who wouldn't have them otherwise. So I think that it's an important argument for the profession to be able to make…. It has repercussions for the profession and their role and our role in society. That's a big task, the point being I think it starts with a focus on what is the real need for this. Are there communities that can't afford these services that need them, or are the services really extra fancy bells and whistles, in which case, that's how everybody is going to look at them.

Recall that survey respondents felt that architecture does have an ethical basis, with 83% responding that they feel that it does or feel strongly that it does. Fifty-none percent responded that there was a need to better define the architecture profession's principles of appropriate moral conduct. In contrast, when asked about the mission and ethical standards for public interest design, 77% of respondents believed that the following statement represents an appropriate mission for public interest design:
Every person should be able to live in a socially, economically and environmentally healthy community.

Seventy-five percent believed that the following principles represent an ethical basis for the practice of public interest design:[16]
Advocate with those who have a limited voice in public life.
Build structures for inclusion that engage stakeholders and allow communities to make decisions.
Promote social equality through discourse that reflects a range of values and social identities.
Generate ideas that grow from place and build local capacity.
Design to help conserve resources and minimize waste.

Support of the AIA

AIA support as means to expand public interest practices was emphasized by a quarter of the U.S., practitioners interviewed. According to Casius Pealer:
A lot of what you're talking about with this Latrobe effort is how do we broaden, how do we make the AIA bigger, how do we broaden what we're looking at?

The types of support mentioned varied from formal recognition programs, to a public interest design presence in the structure of the AIA formal committees.

David Perkes

THE PARTNERS' PERSPECTIVE

78 Public Needs

80 Practical Needs

81 Practical Knowledge of the Partner's Work

83 Design Expertise that Advances the Partner's Mission

84 Flexible Practice Approach

87 Community Design Skills

88 Effective Collaboration

92 Commitment to the Community

Architecture normally attends to needs. However, public interest practices are shaped by need in more ways than the formula of conventional practice. In conventional practice a client brings needs to the architect. For example, a developer wishes to build an apartment building; a school district needs a new school; or a city needs a new fire station. Such needs define the project and are described by the building's program. Accordingly, this category of needs can be called ***project needs***.

Public interest projects generally have project needs. In some cases these needs are given to the design practitioner by a "client;" in other cases the project needs are derived from working with community members; and in still other cases the projects needs are defined by the practitioner, typically working with other partners. These project needs function to direct the design in public interest work as with most any project in a conventional architectural practice. However, regardless of how they are identified, because projects needs are specific to the project they are not the focus of this research. Successfully addressing project needs is a necessary part of any architectural practice. In short, solving project needs is what the client pays for.

Public interest practices are shaped by two other categories of need. What is more, if project needs can be thought of as being at a middle scale, these other categories are best understood as one at a larger scale and one as a smaller, more detailed scale.

At the larger scale, public interest practices share their missions with a multitude of other organizations to address general, societal needs. Such general needs are products of the all-too familiar social, economic and environmental problems that plague our time. These societal needs include things like affordable housing, sustainable land use, disaster recovery, employment security, healthy environments, equitable policies, preserved buildings, and other such issues that shape the mission of many non-profit and governmental organizations. The needs of this category are much larger than any project and are the results of systemic problems, many of which stem from the limitations of a market driven economy. For example, an estimated 12 million renter and homeowner households pay more than 50% of their annual incomes for housing; and a family with one full-time worker earning the minimum wage cannot afford the local fair-market rent for a two-bedroom apartment anywhere in the United States. Thus millions of people don't have enough income to pay for adequate housing because the market sets its lowest housing cost out of reach. Therefore, non-market housing is needed, and is the work of thousands of governmental and non-profit organizations. Many public interest practitioners are working alongside such mission-driven organizations to address the need of affordable housing and other such general needs. These societal needs are always at a larger scale than an individual client's property, budget, and program. They are the work of many people, are supported by taxes and philanthropy, and are shaped by policy. Accordingly, this category of needs is called ***public needs***.

I-Sah'-Din'-Dii Housing Development, Mescalero Apache Reservation, NM, Atkin Olshin Schade

At the detail scale, public interest practices find ways to work with partner organizations that are particular to the limitations and unusual methods of addressing public needs. For example, a non-profit housing developer, working to compensate for the market's limitations, must make use of a complicated bundle of financing methods, such as low-income tax credits, state and federal grants, local tax benefits, philanthropic support, etc. These financing methods determine the project schedule and the associated schedule of revenue. Therefore, the non-profit developer needs an architect that not only provides design services, but they also need an architect that understands the financial factors of their work and has the business flexibility needed to support the mission of the organization. Other particular needs include, working with large and varied community groups; designing to advance the partner's mission; advocating for disadvantaged people; assisting in grant applications; and other such activities that are required to get a project done. Accordingly, this category of needs is called ***practical needs***.

Most projects done by public interest practitioners address the three categories of need—public, project and practical. For this research, because the project needs are particular to the project and familiar to all architects, they are not discussed in detail. Instead the public and the practical categories of need are considered because they shape public interests practices and offer insight into the way architects address needs that are more general that a particular project. In short, the public needs can be thought as the "why", the project needs as the "what," and the practical needs as the "how." Understanding the reasons why the work is done and how it is done are useful to instruct and advance the work of public interest design practices in architecture.

During the interviews the practitioners were ask to list a few of the partner organizations they serve and to provide contact information of representative partners. From the recommended partners, fifty people were interviewed. It is important to consider the selection results. As with any practice, public interest practitioners provide services for a range of partners. In a conventional practice these partners are typically referred to as "clients." Because of the variety of ways these organizations work with pubic interest designers it is preferred to call them "partners." In many ways the practitioners provide the same type of professional service, satisfying project needs for these partners as is the case for clients in conventional practice. However, they also provide services to satisfy needs that are particular to public interest practices. Considering such unique activities, especially from the perspective of the partner organizations, will help to explain the public and practical needs that are addressed by public interest practices.

PUBLIC NEEDS

Public needs require collective effort and funding that typically comes from taxes or philanthropy. Public needs are the subject of many government programs and policies. They are the founding reason for the vast non-profit sector of the U.S. economy. The mission of any non-profit organization points to public needs. To say a need is public is not to say that all of the people in a given community value the work to address the need, or agree on how the need should be addressed. A need is public if it is valued and being worked on collectively by enough people to surpass the interests of a few individuals.

During the practitioner interviews, as noted in the section above, the term "public interest" was offered for comments. All of the practitioners have various terms that they use to describe their work and to most, when asked to comment on the term "public interest" indicated that it is a new term for them. Many practitioners interviewed attempted to work through the philosophical aspects of the notion of "public." And some wondered out loud, "how can we know if something is in the public interest?" This question is worthy of much discussion and is certainly not limited to architecture. However, in this research, instead of idealizing the definition of "public interest," a more pragmatic approach was taken. An interview method was used to provide practical examples of the public interest design practices in the words people use to describe their work. This approach is in keeping with the language of most of the design professionals and the partner officers that were interviewed. The practitioners and partners describe the work that they do and the reasons they do it in the context of their desires to make a difference in the world. Many said something like "it doesn't matter what it's called," suggesting that the actions and outcomes are more valued than the words. When Brent Brown, the director of the BC Workshop, a non-profit design firm in Dallas, was asked what he calls their work he said, "I call it architecture," and went on to explain that for him an architectural practice should be driven by an effort to address the needs of the community.

Therefore, with such a pragmatic approach, the list of the public needs that are addressed by practitioners is open ended. But one thing stands out. Public interest design professionals do not work alone. As discussed in other sections above, they work in partnership with many other people that are also working on public needs. The public needs they are working on are determined by the needs that make up the work of their partners.

As described above the practitioners were asked to provide a few partners to interview. Below is the list of partner organizations that were interviewed and the public needs being addressed:

Latin United Community Housing Association
Affordable Housing

Bikerdike Redevelopment Corporation
Affordable Housing, Community Revitalization

La Cassa Norte
Affordable Housing

Claretian Associate
Affordable Housing, Community Revitalization

Chicago Architecture Foundation
Community Revitalization

Chicago Community Development Corporation
Affordable Housing, Community Revitalization
West Hollywood Community Housing Corporation
Affordable Housing

West Hollywood Community Housing Corporation
Affordable Housing

Skid Row Housing Trust
Homelessness

City of Santa Monica
Community Revitalization

Children Museum of Pittsburgh
Community Education

Center for Court Innovation
Justice

Local Initiatives Support Corporation
Affordable Housing

East Bay Housing Organizations
Affordable Housing

Over the Rhine Community Housing
Community Revitalization

University of Montana
Cultural Education

United Indians of All Tribes Foundation
Cultural Education

Minneapolis Planning and Economic Development
Community Revitalization

City of Minneapolis
Community Revitalization

Franklin Area Business Association
Public Safety

Housing Network of Rhode Island
Affordable Housing, Community Revitalization

Housing and Urban Development
Affordable Housing, Community Revitalization

All Growth International
Settlement Development

Richard H Driehuas Foundation
Historic Preservation, Affordable Housing

Casa Familia
Affordable Housing, Community Revitalization

Harry Thompson Center of New Orleans
Homelessness

Young Nation
Community Education

Southwest Housing Solutions
Community Revitalization

CICS Urban Park
Waste Reduction

Community Corporation of Santa Monica
Affordable Housing

Livable Places
Affordable Housing

Youth Care in Minneapolis
Children Support Services

Immigrant Law Center of Minnesota
Justice

The Link
Justice

City of Lakes Community Land Trust
Affordable Housing

Pomegranate Center
Community Collaboration

National Center for Appropriate Technology
Sustainable Development

Arkansas Natural Resource Commission
Sustainable Development

City of Bella Vista
Community Development

Downtown Little Rock Partnership
Community Development

Center for Ag and Rural Sustainability
Sustainable Development

Habitat for Humanity
Affordable Housing

McKnight Foundation
Affordable Housing, Community Development

Dive Heart
Disability Services

Sarah Circle
Homelessness

Ethiopian Community Association of Chicago
Cultural, Employment Services

Oregon Solutions
Sustainable Buildings

Danville Business Alliance
Community Development

There are other needs that are being addressed by public interest practices that are not represented on the partner's list such as job security, healthy food, public transportation, health care, and others. But in all cases, considering the work of the partner organization is the best way to identify the needs that are being addressed by public interest practices.

PRACTICAL NEEDS

Practical needs inform the methods that are used by practitioners in effective partnerships. Even though these methods are particular to the project, when considered together, the methods can be grouped into a short list of abilities that are common to many public interest practices. The ways architects respond to the practical needs of their partners include:

> Practical knowledge of the partner's work
> Design expertise that advances the partner's mission
> Flexible practice approach
> Community design skills
> Effective collaboration
> Commitment to the community

The following pages explain these six ways public interest practices address practical needs.

Because the practitioners recommended the partners to interview, the fifty interviews were with mostly satisfied partners. Therefore, as intended, the interviews offer valuable insight into successful partnerships. Each partner was asked to choose a project that they had worked on or are currently working on in collaboration with the practitioner. In most cases the practitioner has completed more than one project with the partner. In many cases the partner and practitioner have been working together for many years, illustrating the value and effectiveness of long-term professional relationships. The partner interviews were selected so that in many cases more than one partner is interviewed for a given practitioner. The intent was to research and explain a few practices in detail.

Shade Lab educates community residents about environmental sustainability, Landon Bone Baker

PRACTICAL KNOWLEDGE OF THE PARTNER'S WORK

The partners commonly reported an appreciation for an architect who understands how their organization works, and especially how the project is shaped by the complexity of non-profit business. This is especially true for affordable housing organizations. Eighteen affordable housing organizations were interviewed. Without exception, each organization talked about the challenges of financing affordable housing. In nearly every part of the U.S., the cost of housing development, including land, construction, financing and professional services, exceeds the return from renting or selling the housing unit at an affordable rate. For this reason affordable housing is a public need. Thousands of non-profit organizations are in the business of working with various financial subsidies to develop housing that is affordable. The work of financing affordable housing is complicated and often counters a logical development process. One organization director interviewed said it simply:
We are a very small developer. So for us it's a chicken and egg scenario. We don't have an internal pool of capital waiting to buy our next acquisition. We need to get acquisition money and then once we have site control we can start applying for financing and other grant sources.

She continued to say how she appreciated the architectural firm they work with because "***they understand our business***."

What are the practical needs of a non-profit housing developer that ought to be understood by architects working on an affordable housing project? One need stems from the competitive financing system. Since affordable housing depends upon some type of public funding, financing is typically secured through a competitive application process. The most common instance is a competition for low-income housing tax credit.

One of the practical consequences of the low-income housing tax credit system is timing. The time between the application and the announcement of whether a project will receive tax credits is long, in most cases many months. In addition, the application requires architectural services before there are funds for the project. A public interest practitioner working on an affordable housing project helps the non-profit developer by understanding what is required in the application, and, in many cases, providing architectural services to define the project sufficiently for the tax credit application. In an unlikely way, architects working with affordable housing developers often take a bigger risk that those who work on market rate housing projects.

One of the interviewed firms that work well with affordable housing developers, according to the interviewed partners, is the Chicago firm . Charlene Andreas, the Building Development Director for Latin United Community Housing Association, works with Catherine Baker at the firm. Charlene praised the knowledge that Catherine and others in her office have of the complicated business of affordable housing. She states:
They know how the fee impacts the project and know that we may not be able to pay the fee until the closing of the project.

Michael Burton, the Asset Management Director of another Chicago housing developer, Bikerdike Redevelopment Corporation, also expressed appreciation for how Landon Bone Baker understand the business of tax credit housing. On the Rosa Park project they produced the drawings needed for the low-income housing tax credit application. After the application submission the firm waited for months for Bikerdike to receive the tax credits and then resumed the design. Landon Bone Baker was able to work with this schedule because they are experienced with low-income housing tax credits and know what is needed to get the project started.

Sol Flores the executive director of La Cassa Norte, a Chicago non-profit housing organization, described how Landon Bone Baker helped them develop the design that was used to seek funding without being paid. Sol explained how they need an architect to work with them from the very beginning, before they had any funds:
We needed an architect to take a risk and a chance on us.

Angela Hurlock, the executive director of Claretian Associates, described working with Jeff Bone at Landon Bone Baker on four housing projects and currently, on an extensive neighborhood redevelopment project, the 92nd Street Corridor. She praised Bone for his ability to work with the community and to understand the mission of Claretian Associates. She explained how their organization is "very relational" and that they appreciate working with an architect who understands their vision. She said:
They get it. They get who we are and know what is important to us.

Angela summarized Landon Bone Baker's understanding of their mission:
They are almost an extension of who we are.

Community acceptance is another practical need that is addressed by public interest practitioners. Proposed affordable housing developments are typically opposed by neighboring property owners. The phrase "not in my backyard" is so common place that the term "nimbyism" no longer needs defining. The public interest practitioner helps with community acceptance by doing good design. In practice, affordable housing not only ***deserves*** design as good as market rate housing; it ***depends*** upon good design to be accepted by the community.

Fox Courts Apartments, Pyatok Architects Inc.

Eric Muschler is a program officer with the McKnight Foundation in Minnesota. A primary interest of the McKnight Foundation is affordable housing, with three focus areas: first, public will, meaning the acceptance of affordable housing as a community asset; second, innovation; and third, the acceleration of production and preservation of affordable housing units. Munchler explained how the foundation board had noticed that other parts of the country have more creative affordable housing than Minnesota. They realized that they needed to act to advance the standard of affordable housing in their state. They identified design as an overarching issue to support affordable housing acceptance by the public. Eric connected with Katie Swenson, the Vice President for Design at Enterprise Community Partners, to explore how Enterprise could work with the McKnight Foundation to help them realize this mission.

The first initiative of the McKnight Foundation in collaboration with Enterprise was to place an Enterprise Rose Fellow in Minneapolis. The Rose Fellow, Abbie Loosen, was hosted by Project for Pride in Living. With the support of the Rose Fellow, Enterprise and the McKnight Foundation completed two other projects. First, they worked directly with the firms that designed most of the affordable housing built in Minnesota to raise their design standards. They invited the firms to a series of lunch presentations in which an example of an affordable housing project from another state was presented alongside a project in Minnesota. The material of the meetings was compiled into a publication call "***Design Beyond the Façade***." Following this activity, Swenson received assistance from the McKnight Foundation to organize the first Affordable Housing Design Institute. Development teams of three proposed projects were brought together with national architectural experts to advance the projects and highlight the role of design in affordable housing. The partnership between the McKnight Foundation and Enterprise Community Partners benefitted both organizations, with, according to Munchler, the value of Swenson's architectural expertise, and the financial support of the McKnight Foundation.

Public interest designers also support community acceptance by engaging the community in the design process. Michael Pyatok is a leader among affordable housing architects because he works effectively with community members to produce progressive, well-loved projects. Theresa Brice from LISC in Phoenix, Arizona worked with Pyatok when he was the director of the Stardust Center. The Center had initiated development plans for six sites owned by the city for transit oriented development. Brice described how Pyatok ran a series of community charrettes to explain the benefits of higher density and mixed-use projects in a city that is well known for low-density sprawl to gain community support for the project.

In addition to designing projects, public interest practitioners' knowledge of both the operation and culture of an organization is an asset to their work with that organization. Daniel Glenn is an architect of Native American heritage. He has been successful at providing design services for Native American organizations. When Director of Physical Facilities at Montana State University on one project, and the Asset Manager for United Indians of All Tribes Foundation on another project, Glenn's understanding of Native American culture enabled him to effectively engage

the various stakeholders in a participatory design process. Glenn succeeded to connect sustainable design to the values of Native American culture to produce buildings that benefit from his knowledge of the partner organizations.

DESIGN EXPERTISE THAT ADVANCES THE PARTNER'S MISSION

Public needs require multi-faceted skilled designers because the needs are not simply technical. Facilities for previously homeless people provide a good example for the needs for design expertise. While some people might suggest that this is extravagant, non-profit organizations with a mission to help homeless people talk about the need for a facility that not only meets programmatic needs, but also creates an uplifting environment that has a positive effect on people, thus supporting the organization's mission.

Mike Alvidrez is the executive director of Skid Row Housing Trust, a homeless service provider in Los Angeles, a city famous for its large number of homeless people. Alvidrez has worked with Koning Eizenberg Architects on many building projects since 1994 because he recognizes the benefit of good design to his non-profit organization. Alvidrez spoke eloquently about the benefits of design. He explained how good design creates an environment that encourages people to take advantage of the facility's resources. He explained how good design facilitates the resident's use of the various social, health and counseling services offered by the organization. When describing the recently completed Abby Apartments, he states "***you feel good when you are in the building***." Like many people that struggle to get help, people that are homeless have had negative experiences with institutions, places and programs such as health clinics, courts, foster care, etc. The buildings that represent these institutions too often communicate, "we don't care about you" to the public. Alvidrez explains that these institutional buildings have failed and drive homeless people away from services. In contrast Alvidrez praised the design expertise of Koning Eizenberg to make places that communicate "someone thought about your needs."

Rick Abramson, an architect, serves on the board of directors for the West Hollywood Community Housing Corporation. When the organization decided to do more urban, mixed-use projects, Alvidrez reports that the board realized that the architects that they had used in the past did not have the expertise for a mixed-project being considered for a prominent site on a commercial street. Abramson recommended hiring Patrick Tighe, an award winning architect with experience in commercial projects, although, at that time, no experience in multi-unit or low-income housing projects. As a result of working with Tighe, they came to realize that a more progressive design not only creates a more livable and energy efficient project, it also raises the status of the project, which can increase the organization's capacity to get support and funding. Abramson is a good example of the many architects that volunteer on non-profit boards and advocate for design. In addition, he advocates for the participation of the architect in earlier development activities, for instance, including the design professional in the project programming. He states that an architect can bring "what is possible" to a process that often only works with "what is known."

Linda Baird is the Program Coordinator for the Youth Justice Board at the non-profit organization, Center for Court Innovation. She also works with the Center for Urban Pedagogy (CUP) in New York City. Recall from above, that CUP has a reputation using graphic design to make complicated policy issues accessible to the public. Linda initiated a project with CUP to use innovative design to advance Youth Justice Board's mission. CUP worked with a graphic designer to create a comic book illustrating how "Chris" negotiates the complicated New York youth justice system. Baird commented that the project was an "***incredibly successful way to communicate to young people***."

Agros Agricultural Community, Nicaragua, Five Dot

Cathy Delph, Director of Resource Development for All Growth International discussed the effective long-term partnership with Five Dot. For over six years All Growth International has depended upon Five Dot to provide well-informed planning assistance in the design of villages for poor Nicaragua rural families. Delph expressed her

appreciation for Five Dot's technical knowledge and also for their support of her organization's mission. She states, "*Five Dot always gives good advice*" and adds that sometimes, "*All Growth hasn't taken their advice, but should*."

The architect Teddy Cruz is well known for being an energetic advocate for both critical design and social justice. Cruz has worked on eight projects with David Flores, the Community Development and Design officer for Casa Familia, a comprehensive social service and housing organization that works near the border in San Diego, California. One current project is a housing development with "senior gardens," another, described as "living rooms at the border," centers on an unused Catholic church building. In both cases the project design initiates new ideas for neighborhood development that create communal space with micro enterprise and local business opportunities that seek to formalize the day-to-day activities of making and selling food, art and other products. Flores described Teddy's role as the one to "*protect the design*," explaining the need to "*remain critical to why we went down this road in the first place*." In this way the public interest designer goes beyond supporting the mission of the partner organization and has a key role in creating the vision of the project and advancing the organization's mission.

FLEXIBLE PRACTICE APPROACH

Partner organization leaders that were interviewed often expressed their gratitude to their public interest practitioner's flexible practice approach. Examples of practice flexibility include deferred payment of fees, reduced fees or pro bono services; services beyond conventional architectural services; working on projects that have an unusual construction approach such as projects built with volunteer labor; and many other particular practical methods to respond that the needs of a partner organization.

The financial capacity of non-profit organizations varies widely depending on the size of the organization. On the one hand, many large non-profit organizations that have missions that address the public needs have assets that they can use to pay for architectural services. Simply being non-profit does not mean that an organization needs the professional services of a public interest designer. On the other hand, there are many small non-profit organizations that do not have the assets to hire an architectural firm. These small non-profit organizations can benefit from individual architects or architectural firms that provide reduced fee or pro bono professional services.

Several architectural firms that provide pro bono services were interviewed. Multiple partners of two of the firms were interviewed. The two firms manage their pro bono services differently, but the results and the benefits to the non-profit recipients are nearly the same. The two firms selected in the partner interviews are Perkins + Will in the Chicago office, and Meyer, Scherer and Rockcastle in Minneapolis.

As discussed in the practitioner interview section, Perkins + Will has a formal pro bono program called "Social Responsibility Initiative." They have a standardized application and vetting procedure to select qualified projects, use standard contracts, and strive to run the projects with the same professionalism as for their paying clients. In the interviews the clients referred to their architect as Perkins + Will. The three partner organizations and projects are: Dive Heart, a scuba diving program for people with disabilities; Sarah's Circle, a women's support services and transitional housing facility; and the Ethiopian Community Association of Chicago, the organization's offices with a community center.

Meyer, Scherer and Rockcastle (MS&R), on the other hand, is informal in their approach to pro bono services. Paul Mellblom, a principal of MS&R, describes the pro bono work that he does as being service work, often done after hours. The selection of projects is not formalized and, in the case of the interviewed clients, originates from personal relationships; for example, Mellblom had a relationship with the organization's leader that led to the project involvement. The projects do not have contracts and the client realizes that their project will not get the same attention as MS&R's paying clients. The interviewed partners speak of Mellblom, not Meyer, Scherer and Rockcastle, as their architect. The four partner organizations and projects were: Youth Care of Minneapolis, Camp Sunrise master plan; Immigrant Law Center of Minnesota, organization office space; The Link, organization office space; and, City of Lakes Community Land Trust, organization office space.

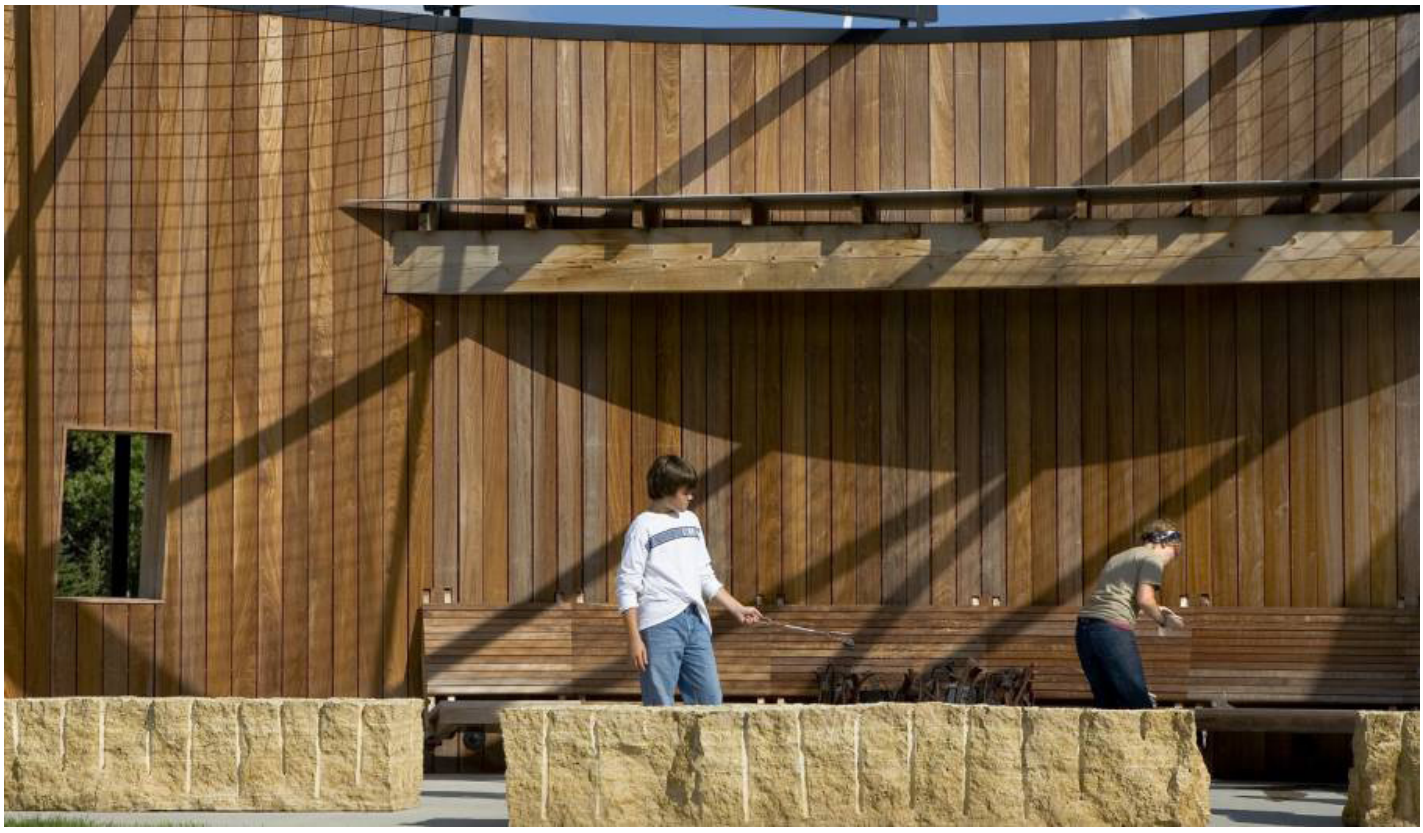
Regardless of the different management approaches, all seven clients interviewed expressed appreciation and praised their architects. In all cases, the clients acknowledged that their organization benefited beyond simply getting new space. Pro bono professional services to

non-profit organizations are service to the community, by increasing the organization's capacity to provide needed social services, and, in the case of Mellblom's work, improving an existing building's reuse, buildings that in some cases had been vacant for years.

Paul Mellblom's informal methods to assist small local non-profits include help beyond standard architectural services. Mellblom helps inexperienced non-profit organizations make decisions about whether to buy or rent; he looks at buildings with them and helps them decide which building to buy; he helps them plan their organization's growth; he provides connections to other professionals; he finds discounted building materials; he helps them work with the neighborhood and with the city. In short, Mellblom's role is more a skillful and trusted advisor than a conventional architect. Paul spoke of this role in his interview. He said: *Pro bono clients are often overwhelmed—a lot of my skill goes into helping people manage themselves internally so they can do what they need to do to get the job done—I take on a role of more of an adviser then I do with paying clients.*

Mellblom's pro bono clients all expressed their gratitude for this type of help. They all praised him for being "***knowledgeable***," "***calm***" and being a "***great listener***." It is clear that the relationships are built around Paul's ethics of service. He shared his belief that he feels a moral duty to help those that need help most. Mellblom embodies the ethics of public interest design and his method of expanding his role is common to many examples of public interest practices.

Recall from above, Mark Jolicoeur, Principal at Perkins + Will's Chicago office, who described their national Social Responsibility Initiative that seeks to shape the culture of the firm, in all its offices, to be more service oriented; to make social responsibility "***bred***" into the firm in the same way sustainable design (LEED) has become part of the firm's values. Perkins and Will was one of the first national firms to join Public Architecture's 1% program, and they have become a leader in doing high quality design for pro-bono clients. Jolicoeur stated that the firm's policy was that the pro-bono clients should get the same professional services as the firm's paying clients. This policy is echoed by the partner organizations that praised the quality of work. As with Paul Mellblom's practice, it is instructive to look at the benefits beyond receiving free professional services.



Schaar's Bluff Gathering Center and American Indian Firepit, Hastings MN, Paul Mellblom, and MS&R

Cathy Ragner, the Executive Director of Sarah's Circle, talked about the benefits of the pro-bono services that her organization received working with Perkins + Will. The project is a renovated building to be used by the organization with a program that includes offices, meeting rooms and housing for women that have been homeless. As with other supportive housing projects five funding sources are pieced together, Ragner explained that a key component of acquiring the project funding was the "***instant credibility***" the project gained by the design being done by a well-known architectural firm. What's more, she explained they were able to "***show our smarts***" by pointing to the amount of money they saved by not paying professional fees. In this way, pro-bono professional services are leveraged to get more support. Ragner also expressed her gratitude that the architect was willing to accompany her when asking for funding.

Alvar Street Library, New Orleans, Paul Mellblom, MS&R

Perkins + Will's pro-bono services also helped garner community support for the project. Ragner explained that even though the project had support of the city alderman, the project site was "***surrounded by opposing neighbors***." She reported that the reputation of Perkins + Will and the promise of a beautiful building helped to reduce the neighbor's opposition. Recognizing the resistance to a supportive housing project for homeless women, she said;
We know what we are bringing in—but the design not only passed city code—but it is a beautiful design.

Clearly the reputation of Perkins + Will has value for a project that needs community support. The status of the project is further communicated by the endorsement of the project by Perkins + Will that selected the project as one of their Social Responsibility Initiative. Cathy recognizes the value of a firm's reputation when she states:
Their name's on it—so they want to do an excellent design.

The work of Perkins + Will and Meyer, Scherer and Rockcastle illustrate how pro bono service activities are being used as a framework to address the practical needs of public interest projects. In both cases, in addition to receiving professional services without fees, the partnership between the architect and the non-profit organization brings expanded benefits. In many cases, providing pro bono services is as important manifestation of the architect's commitment to the public value of the project as well as the as free service to the organization. The architect's skill and reputation increase the capacity of the non-profit organization and enable a project to be realized that wouldn't happen otherwise.

Another practice flexibility is flexibility in the payment schedule. Charlene Andreas, the Building Development Director for Latin United Community Housing Association explained the dilemma of a small non-profit affordable housing organization. They need an architect to do design work on a project in order to gain funding and community support; but this work needs to be completed before they secure funds to pay the architect. Many housing developers committed to doing work that benefits the community understand the value of having the architect involved in predevelopment decisions to look at the best way to use a site, or the best way to meet the needs of the community. However, affordable housing developers are often able to have an architect involved because they are not able to pay for design fees. Charlene said it bluntly: "***If we don't get to closing we can't pay the architect's fee***." The flexibility of firms such as Landon Bone Baker to defer fees until closing, or take a risk that they might not get paid for pre-development work at all is of great benefit to small non-profit housing developers

Nonprofit design organizations, like community design centers, generally have more flexibility than architectural firms. Many community design centers have a portion of their funds that are not project specific that can be used in the early stages of a project. Other design centers take advantage of student studios to provide preliminary design services without needing to be paid. Such flexibility is important in public interest design because it enables the practitioner to work with partner organizations early on.

It is not unusual for a community design center to work with a partner in the early stages of a project before they have funds to pay for their design services. As the project takes shape the community design architect often assists the partner to secure grants funding for the project, which includes funds to pay for design services.

Dan Loacano is the Program Manager for Southwest Housing Solutions, a large non-profit organization that serves southwest Detroit. Loacano has worked with Dan Pitera at the Detroit Collaborative Design Center (DCDC) on several projects. Their partnership is a good example of how public interest design organizations like DCDC work with and get paid for this work with non-profit partners. Southwest Housing Solutions started working with DCDC because both organizations were working in a neighborhood in Detroit at the foot of the Ambassador Bridge called Mexican Town. The state of Michigan had invested 200 million dollars on the bridge to make a more pedestrian friendly international crossing, which brought attention to needs and development opportunities of the adjacent neighborhood. Loacano sought a partnership with DCDC because of their approach to community engagement and they were already doing some work in Mexican Town.

Loacano's account of their working relationship with DCDC depicts the type of multi-project partnership that is common to effective public interest design organizations. The first project they worked together on was a master plan that they named the "Vista Plan" for a twenty-block area of Mexican Town with funds that both Southwest Housing Solutions and DCDC had raised from the Kresge Foundation, LISC, and other sources. The second project Loacano described is a wellness center, an adaptive reuse of a building in the twenty-block area, near the foot of the bridge. Southwest Housing Solutions purchased the building and is using the public interest design services of DCDC to engage the community in a programming and design effort. In this case DCDC's services are being paid by Covenant Care and Southwest Housing Solutions. In Loacano's works, "*I am still looking for another $9,000*" to pay DCDC for their design services. The third project does not directly serve Southwest Housing Solutions, but it is a project that funds DCDC to work in their community and thus benefits them indirectly. The project comes from a Serdna grant for a project DCDC named "Impact Detroit." The same twenty-block area of Mexican town planned in the Vista project is the focus area of the Serdna project. The proposal is to create a resource center that connects young professionals with community organizations. As Loacano explained, since Southwest Housing Solutions is working to develop some property in the twenty-block area, and his organization needs, say a lawyer, they can use the resource center to find a lawyer that provides professional services, and at the same time provides the lawyer a learning experience in community development by working with Southwest Housing Solutions. So the twenty-block area becomes a "*real life*" community workshop.

Multiple partners working on a project, or overlapping projects, funded by a variety of funding sources is a more typical business model for public interest design practices than is the conventional model of direct client payments to an architect for professional services. In other words, the normative two-party business model of the architect and client is replaced by a three-party or more arrangement including the architect, the project partner, and one or more funding partners. Flexibility is required to operate with such a range of components. However, in the case of Southwest Housing Solutions and the Detroit Collaborative Design Center, as with other successful public interest partnerships, the complexity of the project administration is offset by a cooperative effort and relationships of trust and mutual interest that eases day-to-day communication.

COMMUNITY DESIGN SKILLS

Community design is a familiar term that is part of the name of many public interest design organizations. A large number of these design centers are associated with universities. Of the 100 practitioners interviewed 18 are directors of community design programs affiliated with a university.

Community design skills are valuable in many public interest design efforts because they are a well-proven way to engage the people who have interests in a particular issue or project. Community design centers often have an important role to bridge between people in a neighborhood, institutional stakeholders and city leadership. The public need that drives most community design efforts is equity. For instance, in land-use decisions that have consequences beyond an individual's property there are bound to be disagreements between people. Often these disagreements are between those with political and economic power and those without. Community design has a long legacy of work to make decision making more equitable. This is done by strengthening the role of those that, normally, have less power in decision making and are left out of the process.

Greenway System, Minneapolis, MN, Ignacio San Martin and the Metropolitan Design Center UMN

Community design centers bring people together in a positive setting to help them publicly address problems and issues that would otherwise most likely be decided by a small group of like-minded people.

A prime example of the role of community design is explained in the partner interviews. Diane Hofstede serves on the City Council of Minneapolis. She described the ongoing partnership between the city, a multitude of community groups and the University of Minnesota. The partnership originated with a proposed stadium project. The university, seeking the support of the neighborhood, created "the alliance" between the city and the university. However, residents in the neighborhood were concerned about the alliance as a concentration of power without neighborhood input and sought a larger role in the decision making process. The alliance partnered with the University of Minnesota's Metropolitan Design Center. Ignacio St. Martin formed the Center for Community Engagement that led the neighborhood planning process. The planning effort led to a productive partnership between all of the surrounding neighborhood associations, three business associations, several University of Minnesota departments, city departments, police and fire precincts. This type of community design work requires dozens of community meetings and a longterm efforts to engage stakeholders in the planning decision making. The role of the design center is to move the discussion along by providing needed information, collecting and using input from the many stakeholders, and using the process of considering design options to shape a plan. Community design includes both design and communication skills. And, while there are many architects and planners who have design skills, effective communication skills with stakeholders in under served communities are rare.

Councilwoman Hofstede has been pleased with St. Martin's skill at working with the community. She explained how Ignacio did research to understand the fabric of existing neighborhoods, looking at what exists and what it could be. She was impressed that he looked at the original landscape of wetlands along the Mississippi river front and helped the community see the existing assets. While the first project was the proposed stadium, the work went beyond the stadium project. The interests of the community partners led to work on a central commercial corridor and other business and transportation issues.

Hofstede described Ignacio St. Martin as is "***extremely capable and energetic,***" praising him for his ability to bring various people into the process. She stated, "***He is never deterred by large obstacles***," which is an important capability for community design work. Another Minneapolis leader who was interviewed, Mike Christenson, Director of the city's Department of Community Planning and Economic Development, characterized the plan as "***revolutionary***." Christenson described Ignacio as being "***very entertaining.***" He said that being able to present well is an important ability for community meetings, adding "***the guy in front needs to be funny***" to be able to hold the attention of a group. St. Martin's communication skills were appreciated by the partners as an important part of the community design process.

EFFECTIVE COLLABORATION

Collaboration is a skill that is often needed in public interest design projects, as previously noted by the interviewed practitioners in this report. Several of the partners that were interviewed described the relationship between them and the design organization as being a mutual partnership in which the missions of both organizations largely overlap.

This overlap points to an important dimension of nearly all public interest practices: They are mission driven and their missions aim at addressing public needs. Therefore, from the partner's viewpoint, the public interest design organization looks very different from a standard architectural firm. While a standard firm is seen as a business that provides professional services, a public interest design organization is seen as a community partner. Many of the clearest examples of such organizations are affiliated with universities, an affiliation which assists in this collaboration because a university design program is typically perceived by the public as having a service mission.

A good example of a university-based public interest design center, as seen by other organizations as a community partner, is the Detroit Collaborative Design Center (DCDC), some of whose collaborations was described above. Eric Howard is an artist, and the Director of Young Nation, a small Detroit-based organization with a mission to reduce legal and physical risks of young people by creating places for youth artists to create and view art. Their most recent project with the Detroit Collaborative Design Center is the Alley Project, a public space for street art. Young Nation has a relationship with DCDC that goes well beyond receiving professional services. Howard explained that even though DCDC had a formal relationship with his organization and successfully delivered planning and design on the Alley Project, he considers Dan Pitera a mentor. Howard described how he and Pitera learn from each other in a mutually beneficial relationship. He thoughtfully explained his ideas about working in the community. He stated: *"Your purpose is where your passions intercept other people's needs."*

He observed that his organization, Young Nation, and the Detroit Collaborative Design Center share the same values and have built their relationship at the shared intersection between passion and need.

Another Detroit Collaborative Design Center project illustrates the effective integration of design and collaboration. Don Thompson is the Executive Director of the Harry Thompson Center in New Orleans, a non-profit organization affiliated with the Jesuit Order. The Harry Thompson Center's mission is to provide daytime support services to people that are homeless. After Hurricane Katrina the number of homeless people in New Orleans grew to over 10,000 and the Catholic Church in partnership with the Harry Thompson Center decided to place a day facility in the parking lot behind the church. Because the Detroit Collaborative Design Center is part of the University of Detroit Mercy, which is a Jesuit institution, they were asked to provide architectural services for the project. In the interview, Don Thompson described the partnership with Pitera and the other people at DCDC:
Our religious connections brought us together, but it's not what kept us together.
What kept up together was their skill set.

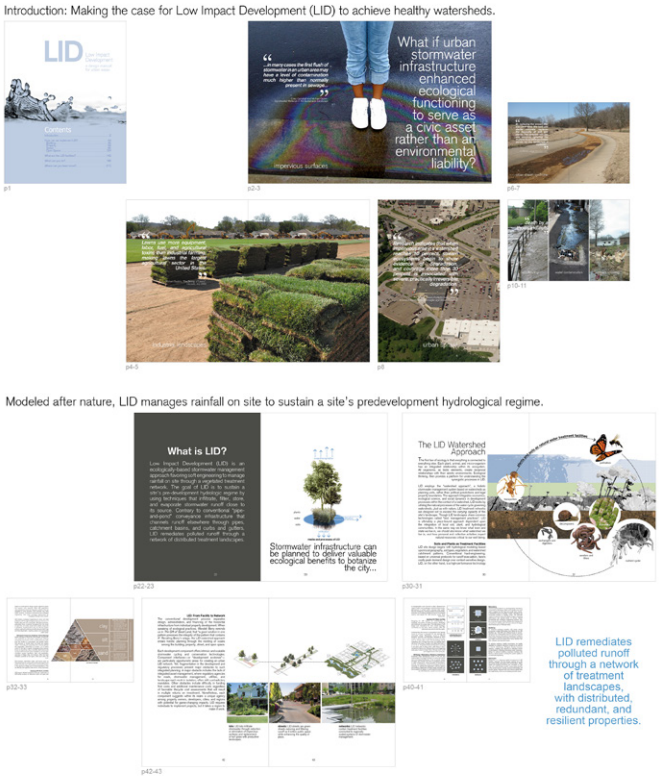
He described the design process as "***very relational***." He praised DCDC for being great listeners, asking a lot of questions and striving to find out what the client wants. In the course of the project Thompson learned a lot about design and its vocabulary. He said of DCDC:
It was a real pleasure to be a part of it and to spend time with people that love what they do.

The words Thompson used to describe the building design are the same words he used to describe the partnership. He described them both, again as "***relational***" and spoke of how he came to understand the importance of the connection between the parts of the building. As he spoke of the importance of the spaces between functions it was apparent that the same ethics of collaboration that DCDC uses to work with partner organizations shapes their design approach and in the end creates a place that encourages social interaction.

Another university-based design center that was included in the partner interviews is the University of Arkansas Community Design Center, led by Steven Luoni. Several partners were interviewed that worked together on a low-impact development guide for the Arkansas Plateau. The project brought together other university professors, state and local government, and Habitat for Humanity. One of

LID/Porchscapes, with Habitat for Humanity, Steve Luoni, University of Arkansas Community Design Center

the partners interviewed is Dr. Marty Matloc, a professor of ecological engineering and the director of the Center for AgricultuE and Rural Sustainability at University of Arkansas. According to Matloc the project started with a plan to make a sustainable Habitat for Humanity development and expand the model to a regional policy and practice effort. The 14 home green Habitat for Humanity project required so much work to receive variances that Luoni and Matloc decided to take on the policies that they found to be a greater barrier to innovative design than were the technical issues. The work was largely funded by the Arkansas Natural Resource Commission and resulted in changes to local development policy and the creation of a book written for a non-technical audience about low-impact development methods.

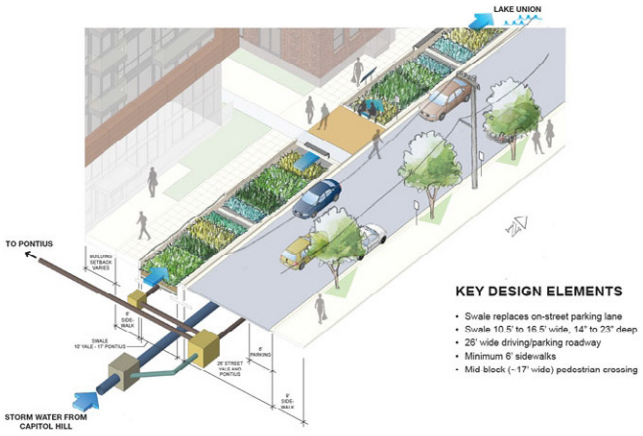


Low-Impact Development Book, with Habitat for Humanity, Steve Luoni, University of Arkansas Community Design Center

As an engineering faculty, Matloc comes from a discipline that sees problems as mainly technical. He expressed his appreciation for Luoni and the Community Design Center for leading the project in ways that were more open ended and brought various disciplines together. Matloc described the work with Luoni as "***the most vibrant and rewarding work of my career***." He said that Luoni and the work of the Community Design Center have "***set a new bar for aggressive mission-based work***." Matloc attributed the success of the project to the collaboration between academic and community leaders. He explained that the normal culture of universities devalues community-based work as being less rigorous than more academic research. However, working with the Community Design Center has been a formative professional experience for him to see how engineers and architects can learn to work together. The collaborative team struggled to overcome differences in problem solving methods. He explained that "design" does not mean the same thing for architects and engineers. He appreciated the opportunity to have engineering students work with architecture students, and acknowledged the benefit of collaboration between disciplines.

There are many other examples of collaboration in the partner interviews. Milenco Matonovic is the Executive Director of the Pomegranate Center, a non-profit organization in the state of Washington with a mission to foster collaborative culture. The Pomegranate Center works with communities to organize and build gathering places. They are successful at including the community at all phases including construction, and they are effective at using the activity of making a gathering place to strengthen community collaboration. Their strategy is to do a participatory design and build in a short amount of time. The entire typical project period, including construction by community members is usually only a few months. Matonovic is clear about the organization's experience of the value of momentum when working with the community. He explained that "***momentum is a very precious commodity***." He has seen community projects fail because the energy of gathering a group is dissipated if nothing is accomplished right away. He claims that losing momentum with a group of community members results in people becoming cynical because they don't see the results of the work.

Matonovic worked with Roger Tucker at the Seattle non-profit design firm, Environmental Works, on a project for a Washington community called Wide Center. The project was a plan for an adaptive reuse of a Lutheran Church that had been donated to the community after it lost its congregation. The project was to be the Wide Center Community Cultural Center. In the partner interview, Matonovic described the working relationship with Tucker as "***jazz-like***." He elaborated on his choice of term by explaining that his organization and Roger Tucker with Environmental Works knew their own strengths and the strengths of each other. He said they worked very well together knowing when to lead and knowing when to let the other person lead. The



Swale on Yale, Environmental Works

collaboration was structured somewhat by the business relationship. The community had a steering committee that hired both Pomegranate Center and Environmental Works. Matonovic explained that such a parallel relationship worked well for collaboration.

Sunny Fisher is the Executive Director of The Richard H. Driehaus Foundation, which is a funding organization that aims to create healthy neighborhoods and affordable housing, preserve historic buildings, and support community design. According to Sunny, she has been in conversation with Monica Chadha, a Chicago architect, around issues of public needs and design for many years. Sharing ideas is a framework for collaboration, especially between funders and practitioners. When Monica decided to move her own practice to do more public interest work she was able to get a grant from the Driehaus Foundation to create "Connect to Action," which is an initiative to connect people in the design disciplines with what is going on in the community, and also evaluate the impact of design. Collaboration between funding organizations and practitioners is an important part of public interest design, not only because it builds financial capacity, but the conversations around the collaboration influence the funding organizations and strengthens the connection between design professionals and other community partners that are working to address public needs.

Recall Kathy Dorgan, whose work was described above in the practitioners' interview section. Dorgan is an architect that has created a unique practice based on collaboration. She typically works with affordable housing agencies bringing knowledge of community design and development into projects. Even though her role may sometimes be called "consultant," in practice she is more of a collaborator to bring knowledge and resources into the complicated and often confusing work of non-profit development. For example, Dorgan works with Elizabeth Debs in an organization called the Housing Network of Rhode Island. The two have worked together for over seven years. Their collaboration began with work on housing legislation, and working to help communities see the benefits of affordable housing. Currently they are working together at Roger Williams University in a community development program. They have created the Partnership for Community Development with the goal of bringing leadership into the field of affordable housing development. Dorgan is a teacher and curriculum advisor for a professional certificate program as well. In the interview Debs expressed her appreciation for Dorgan's "***wide and deep understanding of the social context of affordable housing***." Debs explained that Dorgan's experience as an architect working on affordable housing projects not only make her a good teacher but makes her an effective collaborator.

A common skill of effective public interest practitioners is exemplified by Dorgan: the ability and determination to use knowledge to build practice communities. Dorgan has

The Seattle Times
HOME/REAL ESTATE

The Seattle Times ◆ Seattle Post-Intelligencer — SECTION E — Sunday, June 11, 2000

Housing the Northwest

Projects in city and suburbs, from low-income to luxury, are on today's public tour

By Elizabeth Rhodes
Seattle Times staff reporter

As the Seattle area grows, the number of new apartments and condo units is likely to eclipse by far the number of new single-family houses. That's because of the high cost of scarce land, plus government policies meant to encourage density.

Thus the future means more people - from the very poor to the very rich - will not live in a detached house surrounded by a yard, but in a larger development surrounded by neighbors. Will they like it? Architects predict they will - if the housing they offered is interesting and attractive.

To encourage quality higher-density housing, the Seattle chapter of the American Institutes of Architects and the Seattle Times today sponsor the fourth annual Housing the Northwest tour showcasing noteworthy multifamily design. It's free and open to the public from noon to 5:00 pm today (Sunday) only. At least one living unit in each of the seven projects will be open. The buildings were selected by local housing experts from a dozen King County projects.

Architects Philip Christofides and Margo Arellano, of Arellano/Christofides, chaired the panel. "Everyone recognizes that given its size and importance, Seattle is a city that's not dense enough", Christofides observes. "The projects were selected to show different directions that density can take. It need not take one approach."

Indeed, this year's notable multifamily buildings include a recycled Craftsman house pleasingly combined with new construction, a couple of renovated hotels, a suburban "urban village" and a subsidized apartment building plus child-care center.

"I think what was real interesting was that we has such a variety of projects: low and high income, urban and suburban, rehab and new construction, flats and townhouses - and they were all appropriate given their respective contexts," Christofides says. "It proves there's no one 'right' way to achieve density."

Also on the selection committee were Sharon Lee, executive director of the Low Income Housing Institute; architect Bob Hull, principal with Miller/Hull; Ed Weinstein, principal with Weinstein Copeland Architects; developer Bruce Lorig, partner Lorig Associates, and Stephen Antupit of the city of Seattle's Strategic Planning Office.

Hopelink Place • 10116 SE Sixth Street, Bellevue

20 subsidized rental units
Architects: *Jan Gleason, Roger Tucker and Bill Singer of Environmental Works Community Design Center*

What grew into subsidized apartment buildings plus a large childcare center, play area and adult classroom and job-training area, began modestly. Formerly a sewage-treatment site, the property still housed extensive foundation debris when the City of Bellevue donated it to Hopelink for this project. Now Hopelink Place's parking lot sits atop the debris, a money-saving design decision that didn't require the material's removal. The housing is in two buildings, situated to capture maximum sunlight. Between them is a landscaped courtyard, the main public space. Units range from 500 square foot, one-bedroom flats to 1,100 square foot three-bedroom townhouses. Additionally the two-bedroom townhomes can be combined with an adjacent apartment to create housing for larger families. Tenants, who are all formerly homeless families, pay up to 30% of their income as rent.

Environmental Works.Seattle Times - Housing the NW_eworks

created and sustained a practice around this skill. She is well known among community design and affordable housing practitioners as a person that brings people together and works to have people to share their knowledge with others. A culture of collaboration is important to advance public interest design, because both the public needs and the methods to address them are complex and require innovative efforts. Such complex needs require the combined power of people working together.

COMMITMENT TO THE COMMUNITY

Like the non-profit organizations that they serve, public interest practitioners depend upon community trust. A practitioner's commitment to the community is manifest by long-term service and advocacy. Such service takes many forms. Often public minded architects serve on boards and frequently add to their board service by providing professional assistance to the organization. In many cases community commitment is demonstrated by architects that provide pro-bono services or services within the framework of a contract that go well beyond what they are being paid for.

Many of the partners interviewed expressed their appreciation for a practitioner that demonstrates a commitment to the community. Summarizing the partner comments, there are two aspects to building trust between a design practitioner and a community. One aspect is common to all professionals, to deliver what is expected and agreed upon. The other aspect is more particular to public interest work, to prove by actions that you are committed to serve the community. The two examples below highlight this second aspect of trust building.

Theresa Brice is the Executive Director of the Phoenix office for Local Initiatives Support Corporation (LISC). Brice worked with Mike Pyatok while he was at Arizona State University's Stardust Center. She praised Pyatok's commitment to the community:
"He is not just a fabulous architect—he is a passionate advocate for low income people and affordable housing."

As the Stardust Center was being established, Pyatok worked to build relationships between the university and the community. Pyatok's ability to create community trust is summarized in Brice's statement:
"Michael's role is to be a champion for the community, regardless of who his boss is."

Amy Fishman, Executive Director of East Bay Housing Organization (EBHO) in Oakland, California also expressed her appreciation for the community commitment of not only Pyatok but of other architects that work with Pyatok Architects. The East Bay Housing Organization is a broad, member-based advocacy organization that campaigns for people who need affordable housing. As a membership organization, EBHO is an informal structure for bringing together expertise. Pyatok has been involved with the organization for many years helping to educate how affordable housing is an important investment in the community both economically and socially. Peter Waller, a principal at Pyatok Architects became a board member of the East Bay Housing Organization and has provided pro-bono professional services to over a dozen housing initiatives. Other than working with EBHO on a National Endowment for the Arts grant project, Pyatok Architects has not had a formal agreement with the organization.

According to Fishman, Pyatok's role in the organization is to be a visionary. She explained how Mike is well known in the community as a "maverick" who will testify at city council to promote affordable housing. But he has also created a public interest design practice that is able to support a principal like Peter Waller to have a long-term role to provide technical assistance. Fishman explained that "strong leadership brings people together," suggesting that with a well-known commitment to the community professional contracts are unnecessary.

Rural Studio's longterm relationship with community results in housing and community projects such as Akron Boys and Girls Club 2.

Among university community design program directors, Tom Dutton with Miami University's Center for Community Engagement, is highly respected for his proven commitments to the community. Dutton has been working in

Over-the-Rhine, one of the Cincinnati's poorest neighborhoods for more than three decades. The Center for Community Engagement enables Miami students, faculty and staff to collaborate with community leaders and organizations to revitalize the neighborhood through a range of initiatives. Dutton:

The work has had profound impact on both the Over-the-Rhine community and Miami students…. Students are changed by the relationships they make with community residents through the engagement and service they provide.

Two Over-the-Rhine community partners were interviewed, Mary Burke-Rivers and Bonnie Nieumeir, both from Over-the-Rhine Community Housing. Mary Burke-Rivers began to work with Tom Dutton 18 years ago when she came on the board of Over-the-Rhine Community Housing. Dutton was then on the board as well. Over the years she has worked with Dutton and the students in the Center for Community Engagement on around ten design-build projects and around the same number of non-building projects. The latest design-build project is office space for the Miami Center for Community Progress. The students live in the community for the semester and spend part of their time working with a local architecture firm and part of their time working on design-build projects. Burke-River explained that the projects are done without a formal contract. The trust in Dutton and his ability to immerse the students in the community results in a relationship that works well because Dutton has been a part of the community for so many years, and in Burke-Rivers words "***has always supported the community***."

Bonnie Nieumeier is the community liaison for Over-the-Rhine Community Housing. Her role includes coordinating the residential student program for Miami University and assigning students to community service. Bonnie has worked with Tom Dutton since 1981 when the Over-the-Rhine neighborhood initiated a neighborhood plan. Dutton came to the community meetings and ended up assisting with the planning work. Since that time the program has evolved to include students not only from architecture but from the university in general. The aim of the residential student program is to immerse students in a low-income community in order to help them see the city from the point of view of the people who live there. Nieumeier stressed that it takes time to build trust and that it started with Dutton's demonstrated commitment to the community. Nieumeier :

Tom first builds relationships, which is key to that trust that you build with a neighborhood so that you know that he really wants to walk side-by-side.

Nieumeier continued to share her appreciation for Dutton:

He [Dutton] allows people to have their voice and empowers us (to do) what we need to do rather than what he thinks is needed.

Dutton's long-term commitment to the community shows that it is possible to address real needs and to shape the values of students, but it takes time and dedication to build such reciprocal relationships.

CONCLUSIONS

We believe the field of architecture will improve the built environment's social, environmental and economic conditions more effectively if a significant segment of practice is engaged in work that directly addresses needs that go beyond the interest of individual clients. Such public interest practices have the capacity to identify and initiate projects that have broad public benefit and are able to address complex, long-term problems through design, leadership and education. Architectural practice will become more transformative when the architect's knowledge and skills are focused on societal needs and are not constrained by the programs, fee structure, and property lines of an individual client's project.

The 2011 Latrobe Prize research shows that public interest practices in architectural firms and other design organizations are addressing a range of needs globally and throughout the U.S. These service efforts stem from a widespread, ongoing professional commitment to meet society's needs. This commitment can be seen in a variety of service-oriented activities and donated professional services that are familiar aspects of architectural practice.

We recognize that public service has always been a part of the architecture profession. We conclude, however, that something new is happening. We see evidence that a design movement defined by an aim to address needs that are not met by conventional practice is growing and taking shape. This movement is happening both within conventional architectural firms and in independent design practices. The one hundred practitioners that we interviewed are examples of this movement. We are well aware that our interview list represents a small portion of the practitioners whose work could have been included in this research. We also recognize that the label "public interest design" is a recent invention and time will tell whether or not the term has lasting use. Regardless of the label used, practitioners are working with new methods and are applying innovative strategies that operate in ways that are basically different than traditional architectural practices.

In addition to our conclusion that a public interest design movement is taking shape, we offer a more forward looking claim. We suggest that public interest practices, given their dynamic and responsive strategies and protocols, are particularly useful models to lead a transformation of architectural practice. We predict that practitioners in the future will be more successful as they adapt to changing business conditions and overcome the limitations of traditional client-based practice to be able to address the urgent social, economic and environmental problems of our cities, landscapes and communities. In other words, the lessons learned from the examples in this report not only apply to other public interest practices, they can be seen as a path for the general architectural profession to become more economically resilient, societally relevant and professionally responsive to the needs of the public.

We claim that public interest design is a path for transforming the profession of architecture in part because of the large number of emerging design professionals that are looking for responsible practices and the emergent, innovative design practices that directly address society's needs. We expect architectural practice will make progress as long as there are committed professionals, both incoming and experienced, who are working to address these social, economic and environmental needs.

We conclude that while the needs and desire to do public interest work is high, the path to do such work may appear unclear. The one hundred case studies that are documented in the interviews show, rather, that there are multiple paths. This complexity is a product of necessary innovation for public interest practice to succeed. It is a result of changes in practice itself in response to changing needs. The multiplicity of paths should be seen as a positive aspect of this field. In other words, at this point much of the energy of public interest design is entrepreneurial. Attempts to standardize these diverse practices are at odds with the rewards of innovative problem solving that is a real value for architects. Therefore, if this report is seen as a guide to public interest practices in architecture, it is not a guide pointing down a single path. The way forward will be best served with practitioners sharing their successes and failures so that multiple paths are made clear for those that follow.

We suggest that a public interest design profession can and should be better defined. We don't presume to know how such a design profession fits within or alongside the general profession of architecture, in part because the profession of architecture is not static and is being transformed along with the emergence of this new design field. Nevertheless we make two claims that lead to some of the recommendations that follow: first, public interest practice methods form a professional curriculum; and second, public interest design outputs form results that should stand up to a professional standard.

Public interest design as a recognized type of architectural practice will take shape as more practitioners share the lessons learned from successes and failures,. Even though the business models will inevitably vary, the outcomes should serve society and be evaluated for their effectiveness. What's more, the values that drive public interest practices need to be articulated and discussed so that the motivations for this work are more apparent and become a way to bring diverse practices together. The skills required to be an effective public interest design practitioner have been explained in this report. Sharing these strategies and improving public interest design skills will require multiple educational efforts and in-practice approaches, some of which are suggested in the recommendations that follow.

Despite its youth, one of our primary conclusions is that, taken as a whole, public interest practices are sufficiently developed to produce a body of practical knowledge. In other words, the skills required for public interest work are in the hands of practitioners and can be identified and taught so that the motivations that drive a person to engage in public interest design will be equipped with the tools to do the work more effectively.

We conclude that advancing the role of public interest design in the profession of architecture involves educating students, interns, the general architecture profession as well as the practitioners that are engaged in public interest work. Students that are entering the field of architecture are being taught that architecture has public responsibilities. Schools of architecture and its allied disciplines are teaching students that local design choices are related to global problems such as inadequate housing, air and water pollution, climate change, health problems from industrialization, biological species extinction, and other challenges. Service-learning teaching and design studio projects that collaborate with outside user groups that could not otherwise afford design services are common. Students and graduates of such progressive teaching believe that their design careers can address society's problems and are looking for alternatives to traditional architectural practices. Even though students are being taught about the social and environmental impacts of architecture, generally they are not yet being taught methods of practice that can address such concerns. We are encouraged by the emergence of several teaching initiatives around the country and expect that universities will begin to respond to the growing interest in socially, environmentally and economically responsible design.

Much of the training and development of public interest design is not happening in schools; more often it happens in the first few years of practice. We see that public interest design work is expanding not only in response to needs, but because of the growing number of people entering the profession who want to address societal problems and want to improve the lives of people in need. Currently, there are very few internship and fellowship opportunities for emerging professionals that want to pursue public interest design. The Enterprise Rose Fellowship has been discussed above and is leading the profession to support the development of a new type of design practitioner. Other community design organizations are able to hire and train interns; however, the demand far exceeds the opportunities. To offer one example, the Gulf Coast Community Design Studio has a one-year Public Design intern program, which combines paid practical work with course credit service learning. Recently, when they announced they are adding another intern to the program they received over 150 qualified applicants for one intern position. Similar accounts of demand are reported by all of the community design organizations that were interviewed. There is clearly a need for more intern opportunities and for the development of training programs and coordinated efforts to help advance this emerging design field.

Practitioners that are engaged in public interest work as well as those that are looking to expand their work to include such projects benefit by learning from other practitioners. Such peer learning is important to develop professional standards and to create a segment of the architecture profession made up of experienced public interest design practitioners. Many of skills and strategies that would make up such peer learning are described in this report. There are a few existing programs and organizations that foster peer learning including, the Association for Community Design, the SEED Network with the annual Structures for Inclusion Conference, regional Public Interest Design Institutes, Public Architecture with Design Access, the Enterprise Rose Fellowship with various peer learning efforts, Architecture for Humanity and Architecture Without Borders, and others. These mission-driven organizations will continue to provide forums and for peer learning. In order to significantly expand public interest design's outreach, however, other national architecture organizations should be enlisted, such as the AIA, the Association of Collegiate Schools of Architecture and NCARB, as well as parallel organizations such as the APA and ASLA. The recommendations that follow identify ways that the AIA

and other professional organizations can take a more active role in advancing public interest design.

To further public interest design in the architectural profession, the professional standard needs to be articulated with the same deliberation as the language found in the AIA Code of Ethics. Practitioners that were interviewed indicated that the standard includes but also goes beyond this code. We expect that a professional standard for public interest design will take shape and envision the organizational work needed to create the particular language. We see the need for professional advancement of public interest design and make several recommendations for specific AIA's support.

Even though the practitioners and their partners describe the societal value of public interest practice, we believe the general public has a narrow view of the architecture profession and is unaware of the work that is being done by many practitioners to address public needs. Public awareness of the negative impact of buildings is increasing, however, such as green house gas production, energy waste, human health concerns, and habitat loss that are direct products of building design, material selection and building construction. Such problems affect people well beyond the building's owners and users. Building energy codes, land-use zoning and other regulatory systems are evolving from protection of the user to mitigation of building impacts on the public and the environment. Nevertheless, we believe that the public's view of architecture is limited to technical aspects of buildings. Certainly work can be done to educate the public regarding the greater value of architecture. Furthermore, design has a much broader reach than the traditional public view that architects only design buildings. Many public interest practices address design at a larger scale ranging from urban design and landscape to systems, products and communication tools. The practitioners and their partners that were interviewed describe the wide range of design impacts and show how many public interest designers work in multiple disciplines and at a variety of scales. The impact of public interest design should be highlighted and recognized by the profession so that the public can gain a more broad and up-to-date understanding of the role and value of the field.

The Great Recession has been a vivid reminder that the resources of clients are always limited and appear to be decreasing. Such limitations are manifested in the steep drop in demand for architectural services. There are many converging trends that are decreasing client's financial resources, including a market that is increasingly dominated by financing, revenue shortages that are decreasing public funds for projects, and the pressure of a global economy on local resources impacted by decreasing employment and increasing energy costs. Market driven architectural practice sinks and rises in direct proportion to its dependency on the resources of clients. This research shows that there are diverse ways public interest design practitioners are working beyond the limitations of the resources of individual clients in order to address public needs. Within the context of the diversity of public interest design practices, the various business models, partnerships and methods of payment can be summarize in three general working arrangements: first, by partnering with an organization that is addressing public needs so that the professional services enable a larger mission; second, by collaborating with multiple partners to expand the impact of the professional services to address larger-scale needs; and, third, by initiating actions that builds partnerships and lead to work on needs that otherwise would not be addressed.

We believe that the path for the architecture profession to become more flexible and resilient is by learning from public interest design. We feel that the values of this work are already in the profession but need have a more prominent role in how professional ethics are discussed and taught. We admire the innovation of the people that are doing public interest work; with great respect and appreciation we acknowledge that they are our peers. As peers, all those we interviewed were asked the question: What can be done to make public interest design a more significant part of the architecture profession? Similar questions to identify barriers to public interest design were asked of the general sample of architects in the AIA sponsored survey. The responses point to actions that lead to the list of recommendations that follow.

RECOMMENDATIONS

99 Embrace and support a transformed profession.

100 Communicate the profession's public service values.

101 Facilitate best public interest practices and strategies.

102 Expand existing and attract new funding sources.

102 Educate students and professionals about public interest design.

There are three paths forward for the profession of architecture: to remain the same size, to grow, or to decrease. The recent recession gives only too clear a picture of this third option when the unemployment rate for recent architecture graduates reached 13.9%18 and when 56% of AIA members surveyed said they had considered some other fields—outside of the traditional practice of architecture—in their long-term career goals.

This 2011 Latrobe Prize research is part of the effort to grow the field of architecture. The original call for this research, by the jury of the prize, sought areas of growth that will address the challenges of the future:
Many of the assumptions that have long guided the field of architecture no longer seem relevant to the challenges we now face not only as a profession and discipline, but as a civilization. Nor can we assume that the practices that have guided architectural practice in the 20th century will serve us in the 21st…

The Latrobe research shows that there is a widespread and diverse field of public interest practices already underway. Eighty-one percent of survey respondents reported that they are currently engaged in public interest design—"Putting creative abilities to practical use to improve quality of life in communities." Forty-one percent are practicing public interest design in their place of employment.

Public interest practices are operating at a range of scales and broad spectrum of design and planning—from long-standing under served communities and unmet needs to humanitarian crisis—addressing a range of issues from those of individual clients to that of entire geographic regions. Public interest practice strategies are more synergetic, flexible, and economically resilient than we had even imagined.

This emerging field also responds to the challenge made by the Fellows for the research
to help us understand and deal with the dramatic social, economic, environmental, challenges faced in the world on a daily basis:
The 2011 Latrobe Prize jury seeks research that will help us understand and deal with the dramatic social, economic, environmental, and technological changes that have occurred in the wake of the Great Recession.

The profession agrees that there is also a need for the public services described in this research: Seventy-seven percent of survey respondents agreed that the mission of public interest design is that every person should be able to live in a socially, economically healthy community. Interviewees expressed the view that public interest practices are guided by the conviction that access to design is not just a privilege—it is a public right. There is a strong and articulate sense of civic responsibility among the interviewed public interest practitioners. Many argued that engaging under served communities and under served needs is ethically just.

This brings us to the fifth of the Latrobe research questions: ***How can public interest design practices be sustained and expanded?*** The following section is a combination of wisdom from the field and recommendations of the four authors drawn from this research and their own experience. The five recommendations are a combination of strategies that can be adopted and goals that can be pursued by the AIA and other stakeholders of public interest design.

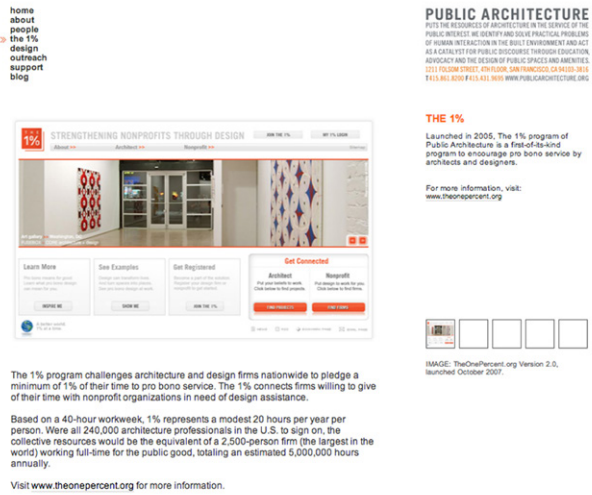
The recommendations are:
1. Embrace and support a transformed profession.
2. Communicate the profession's public service values.
3. Facilitate best public interest practices and strategies.
4. Expand existing and attract new funding sources.
5. Educate students and professionals about public interest design.

1. EMBRACE AND SUPPORT A TRANSFORMED PROFESSION.

Public interest design is a model for making practice more resilient and flexible. As models of practice increase, the client base expands and fee sources grow. As has been demonstrated through the recession by many of the public interest practices described in this research, having this flexibility creates resiliency and opportunities for growth. Being able to take a variety of responses to a wide-ranging need for services is a valuable strength for professionals. Firms that can offer broad skills and operate under new business models can more effectively address a greater range of public needs. Learning from the diverse strategies documented in this research will allow architecture practices to move from traditional models into various and flexible models that will grow the profession. Many public interest practitioners interviewed emphasized the broad range of expanded roles that allowed them to succeed in this area of work. These roles, many of which are not used

in conventional architectural practices, would benefit from recognition and support.

The AIA should recognize the value of expanded practices as part of the profession of architecture. The types of support mentioned in the research range from formal recognition programs, to a public interest design presence in the structure of the AIA formal committees. Becoming a formally recognized part of the profession will provide a significant boost for public interest design practices. While the many individual projects, firms and people provide valuable examples, these do not represent a systemic change. Overall, the AIA could support a stronger presence of public interest design in the profession. The institutional support of all of the design professions to public interest practices, with architecture leading the way, will make the current spectrum of initiatives into effective and permanent change.



Public Architecture's 1% Solution

Embracing public interest practices is one means to increase diversity of the profession as the nation becomes more diverse. Currently licensed architects are not a representative cross-section of the national demographics. To be a part of the future, the profession should adopt practices that increase the diversity of those providing services. Public interest practices also serve a broader cross section of the pubic than traditional architectural services. This expansion in service could make clear the relevance of architecture to the broader public, potentially contributing to an increase in the diversity of those becoming licensed. Embracing public interest practices can also attract more of the many young professionals of the millennial generation who are considered to seek "mission-driven" careers.

The emergence of public interest design provides an opportunity to evaluate the current AIA ethical code. It also allows an opportunity to state the highest aspirations of the profession. Public interest design can contribute to strengthening architecture's ethical standards, as well as its own field. Survey respondents felt that architecture does have an ethical basis, with 83% responding that they feel that it does. But 59% responded that there was a need to better define the architecture profession's principles of appropriate moral conduct. Public interest practices allow for the AIA to meet the commitment in their statement of ethics: ***improve the lives of people***. Public interest practices also allow architecture to reach this unrealized potential. Architecture should do more than build safe buildings. The profession should articulate higher aspirations of public service such as those missions of public interest law and public health.

Many practitioners cited the need to establish a trusting relationship with the public. However, it should be noted with some concern that public interest practices do not have a standard of ethical practice and protocols. Public interest design practitioners should establish proven procedures that assure the interests of the public is not violated. The nature of such methods should be drawn from the protocols used in other public interest professions. In general, these include informed consent, transparency and accountability.

Action items:

- AIA develop a public interest design presence in the formal structure of the organization and conventions.
- NCARB and NAAB integrate public interest design knowledge in the professional licensing and accreditation processes.

2. COMMUNICATE THE PROFESSION'S PUBLIC SERVICE VALUES.

Changing the current public perception of what design can accomplish is an important goal for the growth of public interest design. In the last decade, a combination of exhibits and publications such as ***Design for the Other 90%, The Power of Pro Bono, Beyond Shelter: Architecture and Human Dignity, Studio at Large: Architecture in the Service of Global Communities, Expanding Architecture: Design as Activism, Design Like You Give a Damn: Architectural Responses to Humanitarian Crises***, to name some, and exhibits such as

the Venice Biennale and those at universities and local AIA chapters have showcased the valuable work of public interest design. Professional as well as mass media publications have featured public interest design projects, for instance in *Architectural Record's* March 2013 article, "Beyond Architecture," that describes the role of an expanded architectural profession in "This century's biggest architectural challenge… the developing world." These and other sources have brought specific projects, individuals, and organizations to the attention of the design fields and to the general public. We acknowledge the value of this work in growing the field and recommend the support for continuing these professional and public information services through the AIA, national museums, and through finding new venues to reach a broader section of the public.

One way for design to be more relevant to the public is to consider what the types of issues are included in the work of design. The benefits of architecture could do so much for so many more. Architecture can play a direct role in addressing critical social, economic and environmental issues that the public faces around the world. The process of creating the built environment can allow communities and individuals to improve and celebrate their lives. It can help solve their struggles by reshaping their existence. Defining architecture in terms of the issues it addresses is one way to communicate the public value of design, which is in addition to the private benefits of architecture for individuals, corporations and organizations.

Showcasing examples of projects that expand the issues addressed by design can improve the public's perception. Another way is to reveal the ways design addresses critical societal issues. The work of Lisa Abendroth in her research into Social Economic Environmental Design (SEED) has identified design projects that address over seventy-five separate issues. Every time a community understands architecture can help address their most critical issue, architecture's relevance increases, which in turn increases the range of work that is addressed by designers.

Action Items:

- AIA support reassessment of standards of ethics and practices in the architectural field.
- AIA and allied organizations work with popular media to tell the story of the design profession's public service values and initiatives.
- ACSA and leading universities emphasize the social impact of design in exhibits and lecture series.

3. FACILITATE BEST PUBLIC INTEREST PRACTICES AND STRATEGIES.

The use of the term Public Interest Design lends itself to broad interpretation. Like the situation a decade ago when Green Design had no accepted standards, there was also less value in the term "Green." Public interest design appears to be in similar situation. It is time to gain clarity and standards, as well as professional and public understanding of illustrative examples.

While public interest design has shown growth over the last ten years, as given evidence by the publications and exhibits, the overall scale of the work remains small. The challenge is to move from individual efforts to systemic solutions. Systemic solutions include broadening professional standards to include public interest practices, and education that includes learning objectives specifically for public interest practices. Efforts to expand public interest practices should pursue both individual efforts and systemic solutions.

One way to facilitate best public interest practices is to disseminate the Latrobe Research. This includes the AIA endorsement and support to distribute WISDOM FROM THE FIELD: PUBLIC INTEREST ARCHITECTURE IN PRACTICE, A Guide to Public Interest Practices in Architecture, to be published in both web and print media. The guide should also be disseminated through allied organizations including the Association of Collegiate Schools of Architecture, NCARB and the Association for Community Design. In addition, disseminating best practices includes presentations of the Latrobe research at the 2013 AIA convention, as well as other possible venues such as the Large Firm Roundtable, Affordable Housing Knowledge Community and other AIA related stakeholders' events.

Another way the AIA could support best practices is to provide necessary professional tools. One needed tool is model legal contracts for public interest projects, such as the AIA currently does for traditional practice. Such professional tools would address unmet needs and support partnerships in this emerging area of work. Professional contracts to fit the partnership relationships with public interest practices would outline roles and responsibilities and clarify liability issues between public interest practitioners, partners, users, funding organizations, universities, and other entities.

Action items:
- > Embrace and support a transformed profession.
- > Communicate the profession's public service values.
- > Facilitate best public interest practices and strategies.
- > Educate students and professionals about public interest design.

4. EXPAND EXISTING AND ATTRACT NEW FUNDING SOURCES.

One of the key challenges of public interest design, not surprisingly, is the lack of adequate funding. Although the interviews demonstrate that there are significant numbers of public interest design professionals who have overcome these financial constraints and are practicing full-time, these challenges impact the availability of jobs and a career in the field. Practitioners have been creative in overcoming funding limitations through non-conventional business models that expand funding sources; engaging with multiple partners, overlapping projects and funding by multiple sources; and adjusting payment schedules to meet the realities of funding streams rather than work completed. Yet the funds still come up short to address pressing unmet public needs.

One high impact solution to the identified PID challenge of "lack of money" would be for the AIA to create a modest fund designated for PID projects and ultimately fund some of the design work too. Even a small fund of early expenses could leverage a huge bonus in public interest design work if the full financial burden doesn't come down to the practitioner. This pool of start-up funds could assist in the critical pre-development stages and would go a long way to creating paid design services until the project reached the full development phase. Another source of modest funds could be NCARB. As are other areas of architectural education and practice, public interest practices also should be included in NCARB's grant programs.

Clearly all of the necessary funding of public interest design services cannot come from the AIA or NCARB. The current, largest source of funding in governmental, especially federal funds. Increased funding for public works projects and the services provided by professionals for these projects, is a necessary component to meet the compensation challenges of public interest design practices.

Medical students are offered public service loan forgiveness to partially pay for their medical education if they work a prescribed number of years serving communities under served by the medical professional. Similarly, public needs would be well served, as would those of architecture students, if the federal government extended its public service loan forgiveness program to architecture students who would after graduation serve unmet public needs.

Action items:
- > AIA provide funds to support public interest design.
- > AIA Grassroots advocate Congress for financial sources designated for public interest project design fees (such as pre-development funds from HUD).
- > ACSA advocate Congress for a student loan forgiveness program in exchange for public service by architecture graduates.
- > NCARB expand education and practice grant program to include public interest practices.

5. EDUCATE STUDENTS AND PROFESSIONALS ABOUT PUBLIC INTEREST DESIGN

Architecture students and young professionals show an increasingly strong interest in public interest design. Students and interns that understand the values of public interest work and are well educated in practical and leadership skills are needed for this growing field. Ways to support these students and interns include: strengthening and expanding existing educational programs, internships and other educational opportunities, developing new initiatives, offering IDP credit for such work, and encouraging ACSA and NAAB to support university curricula that address public interest design skills.

Along with emerging design professionals, current practitioners would benefit from learning the particular skills and business models of public interest design. One action that would support successful careers in this area is to provide and promote Continuing Education opportunities in public interest practices. As indicated in the survey findings, on-the-job-training and continuing education are a preferred education approach, and for one example, the method used in the Public interest Design Institutes, as described earlier. Such professional training should be supported and expanded.

Action Items:

- AIA support existing and further development of public interest design continuing education programs and on the job training programs.
- ACSA, NAAB, and NCARB expand the framework of practice models and educational objectives aligned with public interest design in university curricula and intern training.

APPENDICES

105 Advisory Committee

106 Practitioners Interviewed

108 Partners Interviewed

110 Workshop Participants

112 Survey Instrument

120 Practitioner Interview Questionnaire

125 Partner Interview Questionnaire

129 Survey Findings Report

Appendix 1:

Advisory Committee

Brent Brown, Brown Architects
Maurice Cox, University of Virginia
Stephen Kieran, Kieran Timberlake
Reed Kroloff , Jones Kroloff
Nancy Merryman, Merryman Barnes Architects.
John Peterson, Public Architecture
Dan Pitera, Detroit Collaborative
Katie Swenson, Design Enterprise Community Partners
James Timberlake, Kieran Timberlake

Appendix 2:

Practitioners Interviewed

Steve Badanes, University of Washington
Sierra Bainbridge, MASS Design Group
Catherine Baker, Landon Bone Baker
David Baker, David Baker + Partners
Bryan Bell, Design Corps
Phil Beyl, GBD Architects;
Jamie Blosser, Atkin Olsen Shade
John Blumthal, Yost Grube Hall
Brent Brown, BC Workshop
Brian Carlton, Carlton Hart
Brian Cavanaugh, Architecture Building Culture
Monica Chadha, Converge Exchange
Mauricio Corbalan, M7red
Stuart Cowan, Autopoiesis
Teddy Cruz, Estudio Cruz
Katherine Darnstad, Latent Design
Carol Despres, Univeristy of Laval
David Dixon, Goody Clancy
Kathleen Dorgan, Dorgan Architecture and Planning
Sarah Dunn, Archeworks/Urban Lab
Tom Dutton, Center for Community Engagement in Over-the-Rhine
Estudio ALAS, La Plata, Argentina
Julie Eizenberg, Koning Eizenberg
Roberta Feldman, U of Illinois at Chicago
Martin Felsen, Archeworks/Urban Lab
Joyce Fernandez, Architreasures
Pliny Fisk, Center for Maximum Potential Building Systems
Tom Forman, Chicago Associates Planners and Architects
Anne Fougeron, Fougeron Architecture
Anne Frederick, Hester Street Collaborative
Andrew Frear, Rural Studio
Christine Gaspar, Center for Urban Pedagogy
Daniel Glenn, Glenn and Glenn
Mathias Heyden, ISPARA
HOK
Jeff Hou, University of Washington
Bob Hull, Miller Hull Architects
Matt Hutchins, CAST Architecture
Stephanie Ingram, Fivedot
Mark Jolicoeur, Perkins + Will
Joseph Krupczynski, U.Mass - Deisgn Center
Phil Kupritz, K2
Mark Lakeman, City Repair/Communitecture
Pete Landon, Landon Bone Baker

John Liu, Taiwan University
Stephen Luoni, U of Arkansas Community Design Center
Ignacio Martín, Metropolitan Design Center, U of MN
Chris Matthews, Michael Van Valkenburgh
Erinn McGurn, Scale Africa and Scale Studio
Brian Meissner, ECI/Hyer
Paul Mellblom, Meyer Scherer & Rockcastle
Nancy Merryman, Merryman Barnes
Rachel Minnery, Architects without Borders, Seattle
Eric Naslund, Studio E Architects
Mike Newman, Shed Studio
Enrique Sobejano, Nieto Sobejano, Madrid and Berlin
John Norton, Development Workshop France
Sergio Palleroni, BaSic Initiative/Mobile Classrooms
Raul Pantaleo, TAMassociati;
Casius Pealer, Affordable Housing Institute
Danilo Pelletiere, National Low Income Housing Coalition
David Perkes, Gulf Coast Community Design Studio
Geoff Piper, Fivedot
Dan Pitera, Detroit Collaborative Design Center
Alan Plattus, Yale Urban Design Workshop
Mike Pyatok, Pyatok Associates
Rashmi Ramaswamy, Shed Studio
Dan Rockhill, Studio 804
David Rubin, Olin
Elva Rubio, Gensler; Lawrence Scarpa, Brooks + Scarpa
Jeffrey Scherer, Meyer Scherer & Rockcastle
Suzanne Schnell, Archeworks
Terry Schwarz, Cleveland Urban Design;
Collaborative, Kent State
Bill Singer, Environmental Works
Achva Benzinberg Stein, City College Architecture Center
Katie Swenson, Design Enterprise Community Partners
John Syvertsen, Cannon Design
Leslie Thomas, Art Works Projects
Patrick Tighe, Patrick Tighe Architecture
John Tomassi, John Tomassi Architecture
Roger Tucker, Environmental Works
Charles Vinz, Rebuild Foundation
Gail Vittori, Center for Maximum Potential Building Systems
Dan Wheeler, Wheeler Kearns Architects
Craig Wilkins, Detroit Community Design Center

Appendix 3:

Partners Interviewed

Ric Abramson, West Hollywood Development Corporation
Mike Alvidrez, Skid Row Housing Trust
Charlene Andreas, Latin United Community Housing Association
Linda Baird, Center for Court Innovation
Roger Borgenicht, Assist, Inc
Teresa Brice, Local Initiatives Support Corporation
Mary Burke-Rivers, Over-the-Rhine Community Housing
Michael Burton, Bickerdike Redevelopment Co
Jameel Chaudhry, University of Montana-Campus Architect
Mike Christenson, Minneapolis Department of Community Planning and Economic Development
Elizabeth Debs, Housing Network of RI
Kathie Delph, Agros International
Sunny Fischer, The Richard H. Driehaus Foundation
Amy Fishman, East Bay Housing Organization
David Flores, Casa Familiar
Sol Flores, La Casa Norte
Norine Hill, United Indians of all Tribes Foundation
Diane Hofstede, City of Minneapolis - Council
Jay Hollingsworth, United Indians of all Tribes Foundation
Erik Howard, Young Nation
Angela Hurlock, Claretian Associates
Ann Kauth, CICS-Irving Park School
Sue Keintz, Community Corporation of Santa Monica
Ryan Lehman, Livable Places
Dan Loacano, Southwest Solutions
Craig Luedemann, YouthCARE
Milenko Matanovic, Pomegranate Center
Marty Matlock, Center for Agricultural & Rural Sustainability
Eric Muschler, McKnight Foundation
Bonnie Neumeier, Miami University Center for Engagement
Ian Parr, Diveheart Board of Directors
Melissa Pfeiffer, Immigrant Law Center of Minnesota
Sharon Priest, Downtown Little Rock Partnership/ McArthur Park Development Group
Kathy Ragner, Sarah's Circle
Tony Ramick, Arkansas Natural Resources Commission
Krisann Rehbein, Chicago Architecture Foundation
Deborah Renshaw, The Link
Brian Smith, Chicago Community Development Corporation
Daniel Splaingard, Bickerdike Redevelopment Corporation
Barbara Stinchfield, City of Santa Monica
Christopher Suneson, Planning and Code Enforcement , City of Bella Vista, AK
Melissa Terry, National Center for Appropriate Technology

Don Thompson, Harry Tompson Center
Jeff Washburne, City of Lakes Community Land Trust
Mary Watson, Ventura Village/Peavy Park
Jane Werner, Children's Museum of Pittsburgh
Debby Wieneke, Habitat for Humanity of Benton County
Dennis Wilde, Gerding-Edlan
Jim Wilson, Danville Business Alliance
Kinnard Wright, HUD - Dept. of University Planning & Development
Erku Yimer, Ethiopian Community Association of Chicago
Nick Zabawsky, Orion Management Company

Appendix 4:

Workshop Participants

Tulane Community Workshop

Lauren Anderson, Neighborhood Housing Services
Shelley Boles, Joan Mitchell Center
Dine Butler, United Labor Unions Local 100 / SUN
Michael Cohen, Hollygrove Design Initiative
Julia Donahue, Louisiana State University Health Sciences Center
Monica Gonzalez, Enterprise Community Partners
Michael Grote, Gulf Coast Community Design Studio / Alembic Development Co.
Bobby Hensley, Biloxi Housing Authority
Nora Hickson, New Orleans Neighborhood Development Center
Jonathan Leit, Alembic Development Co.
Casius Pealer, OysterTree
Wade Rathke, ACORN International
Kimberly Rosa, Gulf Coast Regional Council
Anthony Thompson, Kingdom Community Development Corporation
Daphne Viverette, City of Moss Point, Mississippi

Tulane Professional Workshop

Dan Etheridge, Tulane University
Andrew Baque, Manning Architects
Mike Grote, Gulf Coast Community Design Studio
Doug Harmon, Tulane University
Patrick Jones, Eskew, Dumez, Ripple
Peggy Landry, Manning Architects
John Peterson, Public Architecture
Emilie Taylor, Tulane University
Ken Schwartz, Tulane University
Katie Swenson, Enterprise Community Partners
Leah Watters, South Coast Design/Build

Austin Workshop

Leann Andrews, University of Washington
Blair Arnold, University of Texas
Ryan Behring, Humphrey and Partners
Stephanie Behring, Humphrey and Partners
Mark Coudert, City of Austin
Katie Falgoust, Goodwill
John Folan, Carnegie Melon University
Cinda Gilliand, SWA Group
Priya Iyer, Detroit Community Design Center

Britton Jones, Mississsippi State University
Elizabeth Jones, bcWorkshop
Sarah Keel, Community Design
Jill Sornson Kurtz, Rebuild Consulting
Gloria Lee, University of Texas
Greg Van Mechelen, Van Mechelen Architects
Sarah Nawghton, Gulf Coast Community Design Studio
Juan S. Ramirez, Columbia, South America
Dan Shaw, University of Washington
Justin Tursin, Dallas City Design Studio
Jane Winslow, University of Texas

Appendix 5:
Survey Instrument

SURVEY ON PUBLIC INTEREST DESIGN PRACTICES IN ARCHITECTURE

Dear Survey Participant,

We're conducting this survey to obtain feedback on public interest design practices in architecture. The goal of this important study is to find better ways to support design in the public's interest, and to overcome the obstacles to doing this work. With your help, we hope to identify areas that we need to improve or add to these services.

Public Interest Design is a term being used in this survey to include a general category of work that is known by many names including community design, social design, humanitarian design, pro bono. The primary characteristic is that the work serves the public in some way, and that is not created for private interests alone. Much work traditionally done in an architecture firm - such as schools, libraries, hospitals and churches - is considered Public Interest Design. Public interest work can be either for financial compensation or on a volunteer basis.

The survey will take about 15 to 20 minutes to complete and your responses will remain strictly anonymous. The results will only be reported in aggregate format and will be used to educate those interested in this area of professional practice. **Please complete this survey by no later than April 5, 2011.**

This research is supported by the 2011 AIA Latrobe Prize and is being conducted by Bryan Bell, Dasha Ortenberg and Betsy Ramaccia of Design Corps. Please contact our office (bryan@designcorps.org and 919-637-2804) at any time if you have questions about this research or have technical problems accessing the survey. This survey was submitted to the Harvard University Internal Review Board Office and was cleared as meeting ethical and professional.

INTRODUCTION

Thank you for participating in this Survey. Public Interest Design is a term being used in this survey to include a general category of work that is known by many names including community design, social design, humanitarian design, and pro bono. The primary characteristic is that the work serves the public in some way, and that is not created for private interests alone. Much work traditionally done in an architecture firm does serve the public and is included such as schools, libraries, hospitals and churches. Public interest work can be either for financial compensation or on a volunteer basis.

SURVEY OF ARCHITECTURAL PROFESSIONALS

PROFESSIONAL DEMOGRAPHICS

1. Which of these degrees have you earned (if any)?

(please select ONE that is the most recent)
Currently enrolled and attending an accredited Architecture program
Bachelor of Architecture (B.Arch.)
Master of Architecture (M.Arch.)
Do not have or pursuing a degree in Architecture [Terminate]

2. Which one of the following best describe your current professional role?
Licensed or registered architect
Retired
Unemployed
Previously licensed or registered, but now lapsed
Intern
Student (Not yet enrolled in the Intern Development Program) [Terminate]
None of the above

If full time student or other, then "Thank you" and exit poll.
If intern, ask:
a. Do you plan to become licensed?
b. If not, why not? OPEN ENDED FOLIO

If intern, then ask:
Are you enrolled and active in the Internship Development Program?
a. Yes
b. No

Do you plan to be enrolled and active in the IDP program in the future?
a. Yes
b. No
If not, why not?

3. What year did you first become licensed to practice architecture? [pull down: 2011, 2010, ,…,1981, more than 30 years ago]

4. In what year did you graduate from your professional degree program? [pull down: 2011, 2010, ,…,1981, more than 30 years ago]

5. Please provide the name of the school you attended for your professional degree:

6. Are you currently employed full-time, part-time, retired, or not employed?
I am employed full-time
I am employed part-time
I am retired
I am not employed

7. How would you describe the type of firm/company with which you are currently employed or most recently worked for? (Select the one best option.)
Architecture—sole practitioner
Architecture firm

Multidisciplinary design firm/ architecture as lead
Multidisciplinary design firm/ architecture not lead
Corporate business
Government agency
Construction
Interior design
Landscape
Urban design
University/college
Library or association
Other, please specify: _____

8. Does your firm or organization where you currently or previously worked have multiple offices? ❑ Yes ❑ No

9. How many people are currently employed full-time at your office or where you most recently worked (please include all employees not just architects)? Please select one response.

Solo practitioner
2 to 4
5 to 9
10 to 19
20 to 49
50 to 99
100 to199
200 to 299
300 or more

10. Is your firm located in a urban, suburban, or rural location?
a. Urban
b. Suburban
c. Rural

11. Are you currently practicing Public Interest Design in any way (includes part time or as a volunteer)? Based on the description first provided in this survey or click here to review definition

Yes
No

12. If yes, then ask In which of the following ways are you practicing Public Interest Design? (Select all that apply)
Paid part-time
Paid full time
Volunteer part time
Volunteer full time
I am practicing in my place of employment
I am practicing outside of my primary place of employment

CAREER INTERESTS

13. Please rank the three most important reasons for you to enter the architecture profession:
a. Putting creative abilities to practical use:
b. Improving quality of life in communities:
c. Improving the built environment:
d. The prestige of the profession:
e. Good salary prospects:
f. Other (please specify):
g Other (please specify):
I Other (please specify):

14. Public Interest Design can be characterized as putting your creative abilities to practical use to improve the quality of life in communities. Since entering school for architecture has your interest in improving quality of life in communities changed ?
a. Increased greatly
b. Increased somewhat
c. Stayed the same
d. Decreased somewhat
e. Decreased greatly

15. Which three of the following choices do/did you consider to be the most important factors in choosing a job after graduation?
a. Work location (city etc):
b. Based on design being done by office:
c. Based on characteristics/skills of office leadership:
d. Based on friends or people who worked there:
e. Based on salary and benefits of the position (insurance etc.):
f. Be able to practice public interest design:
g. The stability/security of the position:
h. The availability of the position (first offer, job I already had etc.)
k. Other (please specify): OPEN ENDED
l. Other (please specify):
m. Other (please specify):

FUTURE CHOICES

16. If there were training available in public interest design, which of the following learning objectives would you value? Please rate the following using a scale from 1 to 5, where “5 is Value Highly” and “1 is Not at all Value”
a. Understanding public interest design and how it is influencing the design professions
b. Finding a public interest design project
c. Knowing a step-by-step process of working with a community on a project
d. Leveraging other partners and assets to address project challenges
e. Maximizing a project’s positive impact on a community
f. Measuring social, economic, and environmental impact on communities
g. Understanding the range of roles that architects can play to create positive change in communities
h. Understanding financial strategies to practice Public Interest Design

17. If the following supporting tools were available to you, would you take these opportunities to become involved in Public Interest Design? Please rate where 5 is Very Likely and 1 is Not Likely at All.
a. Continuing education course credits in public interest design
b. An on-line tool to help you through the process of a public interest design project,
c. An on-line experienced professional mentors to support your public interest design project from conception through operation,
d. A certificate were available to you now in Public Interest Design that taught current best practices,

CHALLENGES

18. For each item below, please tell me how likely—if at all—it would be a factor for you in getting ahead and succeeding in a career in public interest design? Where 5 is Very Likely and 1 is Not Likely at All.
a. The availability to you of jobs in public interest design
b. The availability to you of on-the-job training in public interest design
c. The lack of jobs for me in public interest design that pay a good salary or wage
d. The lack of necessary expertise and training for me [CREATE FOLO ASKING FOR SPECIFIC TRAINING DEFICIENCIES, ANOTHER ASKING FOR WHERE MIGHT THEY PURSUE FURTHER LEARNING (the question below)?]

19. How would you like to gain additional expertise and training in Public Interest Design?(Check all that would be of interest)
a. Full time program at a college/university
b. Part time program at a college/university independent service programs
c. Through independent training sessions organized by and located at a university
d. Multi-day national conferences
e. Single day local conferences (no overnight stay required)
f. On-line webinars
g. Books on the subject
h. Magazine articles
i. Others (please specify):

20. Which of the following skills or knowledge, if any, do you think would help you overcome any challenges to put your creative abilities to practical use to improve the quality of life in communities?
❑ Would have been very helpful in the practice of Public Interest Design
❑ Would not have been helpful in the practice of Public Interest Design
❑ Don’t know if it would have been helpful or not in the practice of Public Interest Design

OR using the scale

Please rate the selections where, 5 is “Would have been very helpful and 1 is “Would not have been helpful.”
a. Knowledge of financial models to support a practice in Public Interest Design
b. Knowledge of public and foundation funding sources
c. Knowledge in grant writing and administration

d. Having access to foundation search services and grant databases
e. Leadership and team building skills
f. Understanding of non-profit sector as clients
g. Understanding how to assess need and establish results such as surveying methods and other data collection tools such as geographic information systems
h. Understanding government and policy making
i. Understanding surveying methods and other data collection tools (such as GIS)
j. Knowledge of real estate development
k. Knowledge of community organizing and group motivation strategies
l. Knowledge of general business and management practices
m. Please list any another skills that you feel would have been very helpful in the practice of Public Interest Design
Other OPEN ENDED
Other OPEN ENDED
Other OPEN ENDED

21. Would you say the recent economic downturn has made you more or less likely to consider the traditional practice of architecture as your long-term career goal, or has it made no difference in your long-term career goals?"
(IF MORE/LESS): Would you say that's much (more/less) likely or somewhat (more/less) likely?

22. Has the recent economic downturn made you more likely to consider other architectural fields—outside of the traditional practice of architecture—in your long-term career goals, or not?
(IF YES): What would those other fields be? Please name up to three."

23. For each of the following, can you tell me how much it is—if at all—a way you've changed your professional activity because of the recent economic downturn, where 5 is "a great deal" and 1 is "not at all"?
a. Pro-bono architecture services
b. Full-time community service
c. Entering competitions

24. Do you think that the ability to practice the highest quality design is a negative factor in your choosing to pursue public interest design?
a. Yes
b. No

25. Do you think that the ability to practice the highest quality design is a dissuading factor in your choosing to pursue public interest design?

26. Do you personally know any architecture professional who's left the field because they've become dissatisfied with how its served local communities, or not?
a. Yes
b. No

ETHICS

27. Do you feel that the current practice of architecture has an ethical basis, that is, does it have agreed principles of appropriate moral conduct?
Strongly agree that it does have a ethical basis
Agree that it does have a ethical basis
Disagree that it does have a ethical basis
Strongly disagree that is does have an ethical basis

28. If disagree or strongly disagree:
Is there a need to better define the architectural profession's principles of approprite moral conduct?
Yes
No

29. If disagree or strongly disagree to 32: Do you believe that the following statement effectively represents a valuable mission for the practice of Public Interest Design?
Every person should be able to live in a socially, economically and environmentally healthy community.
a. Yes
b. No
c. Uncertain
d. Would prefer another statement (include any other statement)

30. Do the following principles together represent an ethical basis for the practice of PID?
Advocate with those who have a limited voice in public life.
Build structures for inclusion that engage stakeholders and allow communities to make decisions.
Promote social equality through discourse that reflects a range of values and social identities.
Generate ideas that grow from place and build local capacity.
Design to help conserve resources and minimize waste.
a. Yes
b. No
c. Uncertain
d. Would prefer other principles (includes any others)

31. If a field of Public Interest Design existed, do you feel that there could be an ethical violation that would result in removal of professional status from this field?
a. Yes, there should be the possibility of the removal of a professional from the field of Public Interest Design for any ethical violation.
b. No, there should not be the possibility of removal of a professional from the field of Public Interest Design for any ethical violation.

32. Have you ever worked pro bono or for reduced fee?
a. Yes
b. No
If yes, what was your motivation for doing a pro bono or reduced fee project? OPEN

GENERAL OPEN ENDED

33. If you could give the architectural professional and academic leaders any advice on the subject of Public Interest Design, what would it be:

DEMOGRAPHIC INFORMATION (ABOUT YOU)

34. What is your age?
Below 20 years old
20 to 24
25 to 29
30 to 39
40 to 49
50 to 59
60 to 69
70 and above

35. What is your gender?

36. What is your race? [Use the Census options and list as a selection]

37. Which state is your permanent place of residence? [Pull-down]

38. Would you like information about future training or question in regard to Public Interest Design? ❑ Yes ❑ No

39. Would you be willing to assist further in answering related questions? ❑ Yes ❑ No

40. If you answered "YES" to any of the two preceding questions, please provide your name and contact information:

Name (required): _____
Email (required): _____
Phone (optional): _____

Appendix 6:
Practitioner Interview Questionnaire

All numbered questions should be asked, except if the interviewees have given responses in prior questions that provide relevant answers. During the pilot it was noted that many interviewees expand upon questions giving information that is, in effect, responses to other questions that would be asked later in the interview. There is no need then, to ask these latter questions. Similarly, probes are questions that should only be asked if the interviewee has not addressed the issue in their response to a number question.

One key issue that the questions address is the career path of the interviewee over time. In particular, the interviewee is questioned only about their initial and current practice. However, in the piloting, interviewees offered considerably more information about their career path. It was decided that the interviewee should not be stopped from giving this further information; rather be encouraged to elaborate if they volunteer to give their entire practice biography.

Note that the bolded titles indicate the categories of the introductory material and questions to follow.

When using a free conference calling service, you will need to take a break after question #1, once the interviewee has given their permission to record the interview, to start the recording. Once the recording has started, repeat question #1 so that the question and response is on the recording.

Introduce yourself
(Give your name and role in the project)

Give a brief description of the research project:
Roberta Feldman, Sergio Palleroni David Perkes and Bryan Bell, are interviewing architects who are engaged in public interest work. They are seeking to understand:

- The needs addressed by public interest architects;
- The business and organizational practices; and
- How public interest architecture may become a more significant segment of architectural practice.
-

Permissions
1. May I have your permission to record this interview?
2. Please state your name, your firm/organization/program [affiliation], and position.
3. May we use the information you give us in the interview and your name and affiliation in AIA and

other publications?

What is public interest architecture?

4. People use different terms to describe public interest architecture. What term do you use?
5. How would you describe public interest architecture to someone with no knowledge of the field?
6. What is the value of public interest architecture?

Career Path

7. We are interested in your career path in public interest architecture. When did you first get involved?
8. Why did you get involved?
9. Describe your first project or initiative.

    Probes:

    a. What was the impetus for the project/initiative?

        Probe:

        a1. For instance, was it a request for assistance, or did you initiate the project?

    b. What were the project's/initiative's objectives?

    c. How did you meet these objectives?

    d. What was your business or organizational model?

        Probe:

        d1. For-profit (traditional firm, community design firm; research and consulting firm) or non-profit program/organization (independent, university-based), government agency, foundation, developer, product development

    e. Did you receive financial compensation for the work?

        (If yes)

        e1. Where did the monies come from?

    f. Were you insured?

        (If yes)

        f1. Who covered the insurance?

    g. Who if any were your partners and collaborators working on the project?

    Probe:

        g1. Other professionals? Government representatives? Non-profit organizations? Community organizations?

    h. Did you work with the people who would be impacted by the project/initiative?

        (If yes)

        h1. How?

Continuity of public interest practice

10. Since your first project/initiative has your work in public interest architecture been continuous or sporadic?
11. Have you worked full time or part time in public interest architecture?

    (If part time)

    a. What else do you do?
12. How do you decide to work on a particular public interest project/initiative?
13. Have you turned down projects/initiatives?

    (If yes)

    a. Why?
14. What has been the geographic locale of your work?

    Probe:

    a. Why?
15. Has the way you practice changed over time?

    (If yes)

    a. How?

    b. Why?

Representative current project

16. Let's talk about a representative public interest project or initiative you are working on now. Please describe this project.

    Probes:

    a. What was the impetus for the project/initiative?

        Probe:

        a1. For instance, was it a request for assistance, or did you initiate the project?

    b. What were the project's/initiative's objectives?

    c. How did you meet these objectives?

    d. What was your business or organizational model?

    Probe:

        d1. For-profit (traditional firm, community design firm; research and consulting firm) or non-profit program/organization (independent, university-based), government agency, foundation, developer, product development, independent volunteer?

    e. Did you receive financial compensation for the work.

        (If yes)

        e1. Where did the monies come from?

    f. Were you insured?

(If yes)

f1. Who covered the insurance?

g. Who if any were your partners and collaborators working on the project?

Probe:

g1. Other professionals? Government representatives? Non-profit organizations? Community organizations?

h. Did you work with the people who would be impacted by the project/initiative?

(If yes)

h1. How?

Overall accomplishments/impact

17. How do you assess the impact of a project/initiative?

Probes:

a. On the people impacted by the project?

b. On the geographic locale?

c. Other social, environmental, economic, and/or political criteria?

d. Formal and/or informal methods of assessment?

Probe:

(For people who engage in public interest architecture part time)

a. Is there a spill-over from your public interest practices into your other work?

Lessons learned

18. Overall, what facilitates a public interest practice?

19. What are the challenges or obstacles?

Increasing public interest practices

20. What is necessary for a firm or organization to increase its capacity to engage in public interest practices?

21. How can you increase the architecture profession's involvement in public interest architecture?

Wrap up

22. Do you have anything you would like to add?

23. Before we end this interview, I just need a bit more information from you. Do you have recommendations for other public interest architectural practitioners we might interview.

24. We also are contacting partners and collaborators of some of the public interest practitioners we are interviewing. Would you share some names and contact information on a recent project that we might interview.

25. Would you share documentation (e.g. images, reports, publications and websites) of your first and a current project or initiative? A research assistant from Portland State will be contacting you to explain how to submit these materials.
26. Do you have any questions for us?
27. May we stay in contact?

Thanks

Appendix 7:
Partner Interview Questionnaire

All numbered questions should be asked, except if the interviewees have given responses in prior questions that provide relevant answers. During the pilot it was noted that many interviewees expand upon questions giving information that is, in effect, responses to other questions that would be asked later in the interview. There is no need then, to ask these latter questions. Similarly, probes are questions that should only be asked if the interviewee has not addressed the issue in their response to a number question.

Note that the bolded titles indicate the categories of the introductory material and questions to follow.

When using a free conference calling service, you will need to take a break after question #1, once the interviewee has given their permission to record the interview, to start the recording. Once the recording has started, repeat question #1 so that the question and response is on the recording.

Introduce yourself
(Give your name and role in the project)

Reference information
(Give the name of the practitioner who referred the individual to be interviewed.)

Give a brief description of the research project
Roberta Feldman, Bryan Bell, Sergio Palleroni and David Perkes are interviewing architects and their partners who are engaged in public interest work. They are seeking to understand:

- The needs addressed by public interest architects;
- The business and organizational practices; and
- How public interest architecture may become more a more significant segment of architectural practice.

In this interview we are particularly interested in understanding the relationship between the public interest design practitioner and their partners; that is, the people they work for and with to accomplish projects and initiatives in the public interest.

Permissions
1. May I have your permission to record this interview?
2. Please state your name, your firm/organization/program/government agency,

and position.

3. May we use the information you give us in the interview and your name and affiliation in AIA and other publications?

Background on organization/program

4. Would you describe your organization/program/government agency.

Probe:

a. Are you a non-profit or for profit entity?

b. Do you work directly with the people who are impacted by your /organization's/program's initiatives?

c. (If yes)

How?

5. What is the focus of your organization/program's/agency's work?

6. What is the geographic locale of your work?

Probe:

a. Why?

Relationship with design practitioner

7. How long have you been working with (give name of practitioner)?

8. What first brought the two of you together?

9. Approximately, how many projects or initiatives have you worked on together?

Representative current project

10. Let's talk about the most recent project you worked on together. Please

11. Describe this project.

Probe:

a. What was the impetus for the project/initiative?

11. What were the project's/initiative's objectives?

Probe:

a. Were there any indirect goals or needs that you hoped to satisfy?

12. What brought you and (name of practitioner) together to work on the project

Probe:

a. For instance, did you approach (name of practitioner)? Did she/he approach you? Did someone else bring you together? Was it a formal RFQ or FRP that brought you together?

b. What was your business relationship with (name of practitioner)?

Probe:

a1. Client/designer contract; informal relationship, other?

c. Was (name of practitioner) financially compensated for their work?

a2. (If yes)

Where did the monies come from?

13. Were there any other collaborators working on the project?

Probe:

a. Other professionals? Government representatives? Non-profit

b. organizations?

14. What strategies were used to meet the project's/initiative's objectives?

Probe:

a. What was your role in meeting the project/initiative's objectives

b. What was (name of practitioner's) role in meeting the objectives?

Overall accomplishments/impact

15. Overall, considering the design process and resulting (give type of design environment, e.g., building, streetscape, toolkit, etc.), how successful was the project/initiative?

Probe:

a. What facilitated the success of the project/initiative?

b. What were the challenges?

16. Did you use a formal method to measure success?

a. (if yes)

What is the method?

Probes:

a1. On the people impacted by the project?

a2. On the geographic locale?

a3. Other social, environmental, economic, and/or political criteria?

a4. Formal and/or informal methods of assessment?

Assessments of practitioner/partner relationship

17. Overall, how was your relationship with (name of practitioner)?

18. In general, what, if anything, would improve the relationship between a design practitioner and their partners?

Present and future design needs

19. Will you be pursuing this kind of relationship/collaboration with a design practitioner in the future?

20. What are your organization/program's/agency's current and near future design needs?

21. What are the obstacles, if any, to addressing these needs.
22. How can architects better serve these needs?

Wrap up

23. Do you have anything you would like to add?
24. Do you have any questions for us?
25. May we stay in contact?

Thanks

Appendix 8:

Survey Findings Report

Survey results are based on a representative random sample of 383 AIA members through an on-line survey using the Harvard University Key Survey tool conducted by Bryan Bell with guidance of Dr. Patrick Moynihan of the Harvard Institute for Quantitative Social Science. The survey was distributed via e-mail by the AIA through a random sample of 5,000 members of the American Institute of Architects on July 15, 2011. The survey response rate was 7.6% that is consistent with similar AIA surveys of this type and method. The demographic data confirms that this is a representative sample Data is summarized in the aggregate, excluding references to any individual responses. The aggregated results of our analysis will be shared with the American Institute of Architects, at training sessions on Public Interest Design, and with others interested in providing services to educate people about this type of professional practice.

For the purpose of this survey *Public Interest Design* is defined as putting creative abilities to use to improve quality of life in communities. This wording is borrowed from terminology used in the 1994 report "Building Communities" by Ernest Boyer and Lee Mitgang. The following results take this broad definition and give it more specific mission, principles and ethics.

1. Entering the Profession

Respondents were asked to provide the top three reasons that they entered the profession of architecture—identically to the question asked in 1994 in *Building Communities* by Ernest Boyer and Lee Mitgang.

A. First reasons
   a. 56% responded that their first reason was "Putting creative abilities to practical use."
   b. 21% responded that their first reason was "Improving the built environment."
   c. 16% responded that their first reason was "Improving quality of life in communities."
   d. 2% The prestige of the profession
   e. 1% Good salary prospects
   f. 4% responded "Other."

B. Second reasons
   a. 17% responded that their second reason was "Putting creative abilities to practical use.
   b. 37% responded that their second reason was "Improving the built environment."
   c. 35% responded that their first reason was "Improving quality of life in communities."

d. 5% The prestige of the profession
e. 3% Good salary prospects
f. 3% responded “Other.”

C. When asked which three of the following choices were the most important choices for selecting a job after graduation, the following multiple responses were given:
   a. 76% due to work location
   b. 66% due to the work being done in office
   c. 42% due to characteristics/skills of office leadership
   d. 35% due to the salary and benefits of the position
   e. 28 due to stability/security of the position
   f. 26% due to the availability of the position
   g. 12% due to the ability to practice public interest design

2. Current Practice and Economy

A. Would you say the recent economic downturn has made you more or less likely to consider the traditional practice of architecture as your long-term career goal, or has it made no difference in your long-term career goals?
   a. 10% responded “More likely”
   b. 33% responded “Less likely”
   c. 57% responded “No difference”

B. The recent economic downturn caused consider some to consider other architectural fields—outside of the traditional practice of architecture—in their long-term career goals, or not?
   a. 56% responded “Yes”
   b. 44% responded “No”

If yes, what would those other fields be? (See open-ended responses in Appendix 1.)

The recent economic downturn changed your professional activity in the following activities:

a. Pro-bono architecture services
   10% responded “by a great deal”
   25% responded “by a little”
   16% responded “not much”
   50% responded “no change”

b. Full-time community service

5% responded “by a great deal”
16% responded “by a little”
17% responded “not much”
61% responded “no change”

c. Entering competitions

9% responded “by a great deal”
14% responded “by a little”
13% responded “not much”
64% responded “no change”

3. Ethics

A. Does the current practice of architecture have an ethical basis—does it have agreed principles of moral conduct?
   a. 28% feel strongly that is does have an ethical basis
   b. 55% feel that is does have an ethical basis
   c. 14% feel that it does not have an ethical basis
   d. 2% feel strongly that it does not have an ethical basis

B. Is there a need to better define the architecture profession’s principles of appropriate moral conduct?
   a. 59% responded “yes.”
   b. 40% responded “no.”

C. 20% of respondents knew architects who have left the field of architecture because of dissatisfaction with how it served local communities.

4. T**he Practice of Public Interest Design**

A. 80% of respondents felt that they were currently practicing Public Interest Design characterized as putting their creative abilities to use to improve quality of life in communities.

A. Types of practice of Public Interest Design provided:
   a. 44% were practicing Public interest Design as part-time volunteer
   b. 27% were practicing PID as paid full-time
   c. 8% were practicing PID as paid part-time

B. Location of Public Interest Design work:
   a. 41% were practicing in their place of employment

b. 11% responded "Other."

C. 90% of respondents thought it was possible to create designs of the highest quality while practicing Public Interest Design.

D. 81% stated that their interest in improving quality of life in communities has "increased greatly" (44%) or "increased somewhat" (37%) since entering school for architecture.

E. 77% responded that they had worked for a pro bono or for a reduced fee. (See open-ended responses in Appendix 2.)

F. Mission and principles

a. 77% believed that the following statement represents a valuable mission for public interest design:

Every person should be able to live in a socially, economically and environmentally healthy community.

b. 75% believed that the following principles represent an ethical basis for the practice of Public Interest Design:

Advocate with those who have a limited voice in public life.
Build structures for inclusion that engage stakeholders and allow communities to make decisions.
Promote social equality through discourse that reflects a range of values and social identities.
Generate ideas that grow from place and build local capacity.
Design to help conserve resources and minimize waste.

c. 5% preferred "Other principles." (See open-ended responses in Appendix 3 and 4.)

G. 58% responded that if a field of Public Interest Design existed, that an ethical violation could result in removal of a professional from the field.

H. Challenges

For each item would be a factor for you in getting ahead and succeeding in a career in public interest design?

a. The availability to you of jobs in public interest design

43% "Very likely"
44% "Somewhat likely"
8% "Not so likely"
4% "Not at all likely"

b. The lack of jobs for me in public interest design that pay a good salary or wage

30% "Very likely"
41% "Somewhat likely"
21% "Not so likely"
8% "Not at all likely"

c. The availability to you of on-the-job training in public interest design

24% "Very likely"
48% "Somewhat likely"
25% "Not so likely"
4% "Not at all likely"

d. The lack of necessary expertise and training for me

11% "Very likely"
43% "Somewhat likely"
35% "Not so likely"
11% "Not at all likely"

I. Training

If there were training in public interest design available to you, which of the following learning objectives would you value?

a. Understanding public interest design and how it is influencing the architecture profession

36% would value highly training in this learning objective
39% would value training in this learning objective a little
19% would be neutral in the value of learning this objective
6% would not value training in this learning objective

b. Finding a public interest design project

40% would value highly training in this learning objective
34% would value training in this learning objective a little
20% would be neutral in the value of learning this objective
6% would not value training in this learning objective

c. Knowing a step-by-step process of working with a community on a project

49% would value highly training in this learning objective
36% would value training in this learning objective a little

12% would be neutral in the value of learning this objective
3% would not value training in this learning objective

d. Leveraging other partners and assets to address project challenges

40% would value highly training in this learning objective
34% would value training in this learning objective a little
20% would be neutral in the value of learning this objective
5% would not value training in this learning objective

e. Maximizing a project's positive impact on a community

63% would value highly training in this learning objective
28% would value training in this learning objective a little
7% would be neutral in the value of learning this objective
1% would not value training in this learning objective

f. Measuring social, economic, and environmental impact of a project on communities

50% would value highly training in this learning objective
36% would value training in this learning objective a little
12% would be neutral in the value of learning this objective
4% would not value training in this learning objective

g. Understanding the range of roles that architects can play to create positive change in communities

44% I would value highly training in this learning objective
39% would value training in this learning objective a little
14% would be neutral in the value of learning this objective
4% would not value training in this learning objective

h. Understanding financial strategies to practice Public Interest Design

51% would value highly training in this learning objective
31% would value training in this learning objective a little
13% would be neutral in the value of learning this objective
4% would not value training in this learning objective

J. Supporting skills and knowledge

Which of the following skills or knowledge, if any, do you think would help you overcome any challenges to put your creative abilities to practical use to improve the quality of life in communities?

a. Knowledge of financial models to support a practice in Public Interest Design

33% responded this would have been very helpful
43% responded this would have been quite helpful
17% responded this would have been a little helpful
5% responded this would have been minimally helpful
1% responded this would not have been at all helpful

b. Knowledge of public and foundation funding sources

38 % responded this would have been very helpful
43 % responded this would have been quite helpful
16% responded this would have been minimally helpful
3% responded this would have been minimally helpful
1% responded this would not have been at all helpful

c. Knowledge in grant writing and administration

34% responded this would have been very helpful
35% responded this would have been quite helpful
24% responded this would have been a little helpful
5% responded this would have been minimally helpful
2% responded this would not have been at all helpful

d. Having access to foundation search services and grant databases

29% responded this would have been very helpful
41% responded this would have been quite helpful
22% responded this would have been a little helpful
6% responded this would have been minimally helpful
2% responded this would not have been at all helpful

e. Leadership and team building skills

23% responded this would have been very helpful
35% responded this would have been quite helpful
30% responded this would have been a little helpful
9% responded this would have been minimally helpful
2% responded this would not have been at all helpful

f. Understanding of non-profit sector as clients

27% responded this would have been very helpful
46% responded this would have been a quite helpful

18% responded this would have been a little helpful
6% responded this would have been minimally helpful
2% responded this would not have been at all helpful

g. Understanding government and policy making

21% responded this would have been very helpful
36% responded this would have been quite helpful
31% responded this would have been a little helpful
10% responded this would have been minimally helpful
2% responded this would not have been at all helpful

h. Understanding surveying methods and other data collection tools (such as GIS)

21% responded this would have been very helpful
36% responded this would have been a quite helpful
31% responded this would have been a little helpful
10% responded this would have been minimally helpful
2% responded this would not have been at all helpful

i. Knowledge of real estate development

22% responded this would have been very helpful
40% responded this would have been quite helpful
25% responded this would have been a little helpful
11% r responded this would have been minimally helpful
1% responded this would not have been at all helpful

j. Knowledge of community organizing and group motivation strategies

22% responded this would have been very helpful
45% responded this would have been quite helpful
25% responded this would have been a little helpful
6% responded this would have been minimally helpful
1% responded this would not have been at all helpful

k. Knowledge of general business and management practices

26% responded this would have been very helpful
40% responded this would not have been helpful
26% responded this would have been a little helpful
6% responded this would have been minimally helpful
2% responded this would not have been at all helpful

l. Please list any another skills that you feel would have been very helpful in the practice of Public Interest Design. (See open-ended responses in Appendix 5.)

IV. DEMOGRAPHICS OF SURVEY RESPONDENTS

1. Age in years:
    a. Under 20: 0%
    b. 20-24: 1%
    c. 25-29: 12%
    d. 30-39: 27%
    e. 40-49: 24%
    f. 50-59: 23%
    g. 60-69: 11%
    h. 70 and above: 2%

2. Gender:
    a. Male: 68%
    b. Female: 32%

3. Race
    a. White: 85%
    b. African-American: 3%
    c. Asian Indian: 2%
    d. Chinese: 2%
    e. Japanese: 2%
    f. Other: 9%

4. Residence
    a. Country: 98% permanent place of residence was United States
    b. State: Every state was represented except Maine, West Virginia and Wyoming

5. Licensure by year
    a. Respondents were “first licensed” in every year between 1981 and 2011and 10% were licensed in “1980 or before.”
    b. 18% of total respondents were not-licensed

6. Degree
    a. 1% held PhD's in Architecture
    b. 41% held Masters of Architecture
    c. 48% held Bachelors of Architecture
    d. 17% held Bachelors of Science in Architecture
    e. 11% held Bachelors of Arts in Architecture
    f. 16% held degrees in "other"

7. Schools
    a. 89 out of 113 architecture schools in the U.S. were represented by respondents.

8. Employment
    a. 90% were employed full-time
    b. 6% were employed part-time
    c. 1% were retired
    d. 4% were unemployed

9. Employment location
    a. 76% were employed in an urban location
    b. 22% were employed in a suburban location
    c. 2% were employed in a rural location

V. APPENDICES

Appendix 1: Alternative practices

Has the recent economic downturn made you more likely to consider other architectural fields—outside of the traditional practice of architecture—in your long-term career goals? What would those other fields be? Please name up to three. ***What would those other fields be? Please name up to three.***

Industrial Design Lawyer
Real Estate, Journalism, Business
Multifamily housing Urban planning
Project Management Energy
Project Management Consulting Project Management for Owner Side Project Management/Design Consulting to developers

Niche specific architecture Professor, Seminars, Workshops
Law, public administration
Public sector planning. Philanthropy.
Consulting
Construction Management working with a governmental body such as the Division of the State Architect in Los Angeles or a City Planning Dept.
Real estate development and non-profit
Government based career
Development, investments, providing facilities for health care tourism and housing in third world countries for people who can afford to retire here.
Development
Project management in another industry Consulting (Spec Writer, code reviewer or document reviewer) Sales
Real estate development, construction, teaching
Sales and support of "green" building products. There isn't any money in the field at my level of experience and education.
Public interest design
Sustainability management, LEED consultant
Art
Teaching, Consulting, Training

Appendix 2: Pro bono or for a reduced fee.

Have you ever worked pro bono or for a reduced fee? If so, what was your motivation for doing so?

Simply because it's the right thing to do.
To help a cause I believed in
Public project for benefit of the community
Community development

Need of client, it is part of what our firm does and I have worked on a volunteer organization for organizations I belong to
IDP hours
My Christian faith and my parents example.
Church Project I really believed in. Funds needed to hire an architect to produce as-builts of existing buildings were out of reach.
Use of creativity which I wasn't getting at my job
Self-fulfillment
To get future work with the client
Community related
Strong desire to give back to the community
Project quality and client quality
To get additional work or exposure
Help local churches
Volunteerism is good for the community as a whole, just trying to do my part.
It is a right thing to do.
Experience and learning the field
To provide access to high quality design services

Appendix 3: Public Interest Design Mission

Would prefer another statement (include any other statement):

Every person MUST BE PROVIDED THE OPPORTUNITY to live in a socially ...

And safe.

What should be

list of principles for an ethical basis for the practice of

Appendix 4: Public Interest Design Principles

What should be added to the list of ethical principles for the practice of Public Interest Design

Ideas & buildings that honor the broader goals of society
Practice tolerance. Nurture compassion.
Contemporary Design to become the vernacular vs replication of forced past styles
None
Use the design process to help communities understand who they are, what they value and how good design can help create better communities
Sustainable buildings and sites.
None
Ideas & Buildings that honor the broader goals of society
And does not require the architect and consultants to lose money providing such services. If there is no money then we should get a substantial tax break.
Promote practices that will represent proper allocation of public and private funds.
No
Strive to design towards net zero
Teach the community to analyze and prioritize their needs and to understand that good design is necessary to improve quality of life.
In California inclusion is out of control; it is used to stop and delay projects, hence driving up costs and making PID more difficult to implement, damaging the community process and compromising the ultimate outcome.
The statements sound good, except for the 4th - I don't understand the principle.

Appendix 5: Skills and knowledge

List other skills that you feel would have been very helpful in the practice of Public Interest Design.

The likeliness of Design influencing real change in public design vs. economics driving limited change.
Precedents or case study models we could follow and use as a guide during public interest projects. In addition, a standardized ranking system to measure the effectiveness of projects. (similar to LEED)
Ability to understand and articulate value of good design
Knowledge of the local market forces in the area of the project.
None to add.

Funding Source
How to qualify for no money down and/or low interest loans. How to get investors to pay for the project with little or no risk to the architect.
Understanding how to schmooze with local officials to win contracts. the bottom line is usually politics.
Understanding the referendum process as applicable to PID - knowledge of design strategy

ENDNOTES

1 Whitney Young's keynote speech to the 1968 National AIA Convention is printed in the September 1968 issue of the AIA Journal.

2 Results are based on a representative random sample of 383 American Institute of Architects (AIA) members through an on-line survey using the Harvard University Key Survey tool conducted by Bryan Bell with input from Dr. Patrick Moynihan of the Harvard Institute for Quantitative Social Science, Dr. Mary Waters of Harvard Department of Sociology, Dr. Howard Gardner of Harvard Department of Education and James Chu of the American Society of Architects. The survey was distributed via e-mail by the AIA through a random sample of 5,000 members of the AIA on July 15, 2011. The survey response rate was 7.6% which is consistent with similar AIA surveys of this type and method.

3 The total number of responses may be greater than the number of interviewees because an interviewee may give more than one response. As a result, the percentages of interviewees giving a response may add up to greater than 100%.

4 The wording for a mission and principles that was presented in the survey is taken from the Social Economic Environmental Design Network which has been using a consensus-based process since 2005 to formulate a set of ethical standards for community-based practices.

5 Whitney Young's keynote speech to the 1968 National AIA Convention is printed in the September 1968 issue of the AIA Journal.

6 In the survey we used the following definition of public interest design:—"Putting creative abilities to practical use to improve quality of life in communities." This definition was drawn from the 1994 Boyer report.

7 This statistic was verified with Ted Kavanaugh at Dalhousie University, who completed this survey for ACSA.

8 This statistic was verified with Ted Kavanaugh at Dalhousie University, the researcher who conducted this survey for ACSA.

9 The total number of responses may be greater than the number of interviewees because an interviewee may give more than one response. As a result, the percentages of interviewees giving a response may add up to greater than 100%.

10 Perkins + Will's corporate website, http://www.perkinswill.com/purpose/social-purpose.html

11 Public Architecture, The 1% Program, http://www.theonepercent.org/

12 Cannon Design, Open Hand Studio: Annual Report Y2010, p. 3

13 David Baker and Partners Architects's website, http://www.dbarchitect.com/

14 Mockbee, Samuel, "The role of the citizen architect." In Bryan Bell (Ed.), Good Deeds, Good Design: Community Service Through Architecture, 2004, Princeton, NY: Princeton Architectural Press, p. 153

15 Responses are the sum of the frequencies of "very likely" and "somewhat likely."

16 The wording for a mission and principles that was presented in the survey is taken from the Social Economic Environmental Design Network which has been using a consensus-based process since 2005 to formulate a set of ethical standards for community-based practices.

18 Whoriskey, Peter. Washington Post, January 4, 2012.