

**a) Major project activities.** *AIGA respectfully requests a grant of \$75,000 from the NEA towards Design Pro Bono, a campaign that will serve to stimulate community action by recognizing outstanding communication design that enables nonprofit organizations to build their capacity for social change and make engagement in pro bono design an established ethic of the design profession.*

AIGA's Design Pro Bono is a multifaceted outreach campaign that will engage a wide audience to reinforce that effective, innovative communication design and design thinking are integral to solving complex human and community problems and to encourage social responsibility amongst designers. The initiative will be launched in January 2011 with a framework that will provide tools and resources for designers and nonprofit clients to collaborate on meaningful projects. It will inform community organizations of the value of working with designers in a strategic role. It will also begin to establish standards—and a sustainable ethos—within the profession for pro bono work for the public good.

The focus of this grant will be the “recognition phase” of the Design Pro Bono campaign, which is critical to gaining broad interest, enthusiasm and awareness of this pioneering movement among designers and community organizations. Beginning in June 2011, Design Pro Bono will recognize socially responsible projects in which design encourages human-centered, innovative solutions to create substantial, systemic change. During this phase, AIGA will work to identify, document, recognize and disseminate the work of talented designers who are helping to advance the contributions of nonprofits in their communities. By profiling Design Pro Bono success stories, AIGA aims to reinforce the ability of designers to work towards solving social problems using creativity, visualization skills and design thinking. AIGA firmly believes that today's designers have the skills to not only deliver in the areas of branding, visual identity, logos, websites, print and electronic communications, but also have the expertise to advise on institutional messaging, user experience, program development and organizational strategy.

From June 2011 to December 2012, Design Pro Bono will profile and conduct thorough studies of 45 exemplary design projects from the nonprofit sector, which will address nonpartisan issues of concern to the American public. Building on the momentum from the Design Pro Bono identity campaign launched in early 2011, AIGA will issue a semi-annual call for project submissions. An appointed advisory committee will select 15 nonprofit- and -designer collaborations each six months, for a total of 45 to be profiled over the 18-month duration of the project.

The outstanding examples of Design Pro Bono work from the nonprofit sector will be documented by AIGA through a Design Pro Bono web presence, which will include detailed case studies and image galleries that demonstrate the goals and successes of each project. AIGA will work with each nonprofit organization to document performance metrics and attempt to link these outcomes directly to their engagement with the design process. Three case studies per round will be selected for video profiles: interviews of designers and nonprofit executives discussing the impact of their collaboration. Selected design and nonprofit teams will then be invited to speak at AIGA's national design conferences in 2011 and 2012. We anticipate that resulting projects will address such important community issues as the clean water crisis, sustainable food, childhood obesity and local volunteerism—all topics that have been addressed at AIGA's *Aspen Design Summit*.

**b) Goals.** Design thinking—the utilization of empathy, creativity and multidisciplinary collaboration to solve complex problems—has the ability to directly enhance the quality of our lives, and AIGA aims to demonstrate that through Design Pro Bono. Design Pro Bono will expand on the success of recent AIGA social responsibility initiatives, serving as an extension of its mission to actively communicate the value of design to the public. Moreover, Design Pro Bono addresses AIGA’s goals of finding ways for designers to assume a broader role in society, with an emphasis on digital content, as set forth in AIGA’s *Mandate for 2014*, which was developed by the membership to address design’s relevancy for the future.

The broader campaign will engage the design profession in adopting a new ethic of pro bono work on an ongoing basis, which will include: equipping educators with the means to incorporate the ethics of pro bono work into curricula; a “mark” for designers who pledge at least five percent of their time to Design Pro Bono; and a means of connecting designers and nonprofit organizations on appropriate projects. The ultimate goal of Design Pro Bono is to establish pro bono work as an accepted norm of the profession, akin to the legal profession; and in the process, to demonstrate that designers should be central to a community and its development rather than on the margin, making the benefits of design thinking visible to the public and reinforcing design’s place in society.

**c) Schedule.** The timeline for the recognition phase of Design Pro Bono is as follows: March 2011, first call for submissions; June 2011, Design Pro Bono online presence launched, panel selection made; September 2011, AIGA profiles 15 successful Design Pro Bono projects and issues a second call for submissions; October 2011, design/nonprofit pairs from first round to present case studies at the AIGA Design Conference; December 2011, panel selection made; March 2012, AIGA profiles the next 15 successful Design Pro Bono projects and issues third call for submissions; June 2012, panel selection made; September 2012, third round of designer/nonprofits profiled; October 2012 panel selections made from second and third round to speak at the AIGA Design and Business Conference.

**d) Key individuals, organizations, and works of art.** Exemplary pro bono design work to be profiled by AIGA will be selected by an advisory committee of design thought-leaders, visionaries and practitioners who have demonstrated a commitment to social responsibility, including but not limited to: Michael Bierut, Pentagram; Charlie Cannon, RISD; Valerie Casey, Designers Accord; Gaby Brink, Tomorrow Partners; William Drenttel, Design Observer; Robert Fabricant, frog design; Emily Pilloton, Design Revolution; Clement Mok, Office of Clement Mok; and Manuel Toscano, Zago. AIGA is in conversation with designNYC, a successful local pro bono program based in New York City, to provide the infrastructure for matching nonprofits with designers across the country.

**e) Target population.** The program’s target audience includes: designers (21,500 AIGA members in 65 chapters across the U.S., 350,000 nonmember U.S. professionals practicing design); leaders from the nonprofit sector (NGOs, government agencies); press (industry trade, general media); educational community (design students, educators); external partners (trade associations, strategic partners); and the general public. AIGA’s unique competitive advantage is that we represent a network of designers in virtually every U.S. state to mobilize designers and activate communities locally. Finally, AIGA will invite other professional disciplines of design to endorse and promote the program, and will share its policies, practices and web presence with their respective members.

**f) Plans for promoting, publicizing and/or disseminating.** AIGA is the most influential voice in the communications design profession. We will use this influence to the fullest to educate designers about the need to become involved in pro bono work, and inform the public about how nonprofit organizations benefit and improve our collective quality of life. Initially, Design Pro Bono will be marketed through direct mail and outreach to key demographics through existing partners and AIGA channels, including [www.aiga.org](http://www.aiga.org), social media platforms, RSS and email campaigns. Manuel Toscano—principal of Zago and Helsinki Group, and a designer who has made a significant impact in the social sector—will develop the Design Pro Bono identity and design print collateral, electronic media and web presence branding on a pro bono basis. The “recognition phase” of the program will focus on publicizing the outcomes of individual high-quality design projects through case studies, which include an image gallery, editorial review and metrics to demonstrate the value of design on each particular challenge. Advertising and content sharing will be sought through media partnerships, while one-on-one media outreach will focus on such publications as *GOOD* and the *Chronicle for Philanthropy*. AIGA will also launch a social media campaign to promote the benefits of pro bono design and spotlight the results through case studies and videos.

**g) Plans for monitoring and assessing.** AIGA plans to use both quantitative and qualitative measurements to track the reach and impact of Design Pro Bono. We will track the effectiveness of the campaign’s outreach and education through monthly web traffic statistics (page views, unique visitors), media placements (print, web, blogs, social media) and the number of designers and nonprofits who engage with the program by registering their interest online. Ongoing surveys of participating designers and nonprofit institutions will provide qualitative analysis of project satisfaction and success, while the “recognition phase” case studies will quantify and publicize the long-range impact on individual nonprofit programs and the communities that benefitted. Over time, we expect to see the number of engaged design professionals and submitted case studies increase, signifying the gradual integration of pro bono work into the professional design ethos.

**h) Plans for making the project accessible.** AIGA makes every effort to be ADA-compliant, ensuring that its programs are accessible to the widest possible audience. The standards of accessibility for AIGA’s online content—the means by which the promotion, selection and recognition of Design Pro Bono will take place—are similarly set high. For example, AIGA works with a transcription service to create closed-captioning and posts PDF transcripts for videos of industry leaders’ presentations on [aiga.org](http://aiga.org).

**i) Budget.** AIGA has already received a commitment from Sappi Paper’s Ideas That Matter program to underwrite the branding and initial launch of the Design Pro Bono initiative. If AIGA receives less than 50 percent of the requested amount from the NEA for the “recognition phase,” AIGA will continue to seek additional support from corporate and foundation sources (such as Taproot, an advisor on this project), as we are committed to the project and see the recognition phase as critical to engaging the public in this new dialogue about the power of design to create transformative change for the greater good.

**a. Major Project Activities** – This grant is for a research project that is part of our Changing Landscapes exploration. Our working title for this project is *Elemental*. We will address the difficulties of building homes in a literally changing landscape: rural Alaska. The cost to build a modest house in rural Alaska is over \$400 per square foot; according to the National Association of Home Builders the average cost elsewhere in the country was \$82 per square foot in 2009. The challenges are many. The ever shifting permafrost on which the houses are built challenge conventional ways of constructing foundations. Extreme cold weather means energy efficient design is essential, especially given the high cost of shipping fuel to these areas. Building materials must be shipped in, at great expense. Rural areas lack a resident labor force familiar with traditional construction technologies. Ideally houses should be built with simple techniques which local people can learn.

We are proposing a project focused on finding solutions for building affordable housing in rural Alaska. The project has several components. The first is a **public round table** discussion that will include internationally known designers, native artists and local experts on building and energy efficiency. They will be concentrating on the problems of coastal regions in southwestern Alaska; however the subsequent planning process will focus on one community which will serve as a case study for development elsewhere. Although we are still researching we are currently planning on using the village of Hooper Bay for our case study.

Key members of the round table will form a design team to undertake a series of **community based participatory design work sessions** with the people of the chosen community. The final activity will be the creation of a masterplan that will serve as a blueprint for re-building the chosen community. The plan will identify where, when and how the development will be implemented and will be the basis for future ADF projects. Our future plans include a rural Alaskan studio to design and enable construction of housing.

Another task will be providing a **tool kit** for use by other communities wishing to follow the example set by our research project. The kit will provide step by step instructions on how to set up and facilitate community design sessions, and include appropriate presentation materials that can easily be customized. The State of Alaska Department of Community Development has excellent information on every Alaskan community with images that are a great starting place for any planning process.

This project will coincide with the True North **exhibit** at the Anchorage Museum which we will use as a platform to display ongoing work of the research team as well as provide an overview of the state of housing in rural Alaska. We will design and build an outdoor exhibit space on the museum lawn for our display space; our initial idea is to re-create the shell of a typical village house. This will attract the attention of all who pass by the museum. Portions of the exhibit will be digital allowing us to change content to show the work products of the onsite work sessions. This will allow the public, Alaskans and tourists alike, to learn about life in rural Alaska and follow the progress of the design team.

**b. Outcomes & Measurements – Livability:** Our goal is improving living conditions for Alaskans, particularly inhabitants of rural villages. We are looking for solutions to coastal communities affected by climate change. We have decided the best approach is to focus on one region with similar issues, and choose one village as a case study.

As stated above *Elemental* will focus on the coastal villages of southwestern Alaska. This area includes Newtok, Hooper Bay and Kipnuk. These communities face a variety of challenges to development: climate change; energy prices; disintegration of aging rural infrastructure; emigration to the city; epidemic alcoholism, drug abuse, suicide and domestic abuse; declining oil field production; declining federal subsidies; and the

environmental impacts of abandoned military sites. All of these problems contribute to eroding communities and negatively impact the subsistence lifestyle and the crucial fishing industry.

We are interested in some larger questions such as how to create community, and how buildings, singly and collectively, can be responsive to cultural and economic needs and rethink how communities are developed and sustained. Topics to be investigated include: renewable energy, cultural preferences and prerogatives, arts and culture movements, new and traditional economic opportunities, and construction technologies.

**Engagement** – The participatory design process will provide the citizens of Hooper Bay an opportunity to have a voice in the future of their village. This can be very empowering as well as enlightening. We are particularly excited to have the opportunity to include local artists and designers in the project. These people will be advocates and leaders in using the tool kit to replicate our case study planning and construction project in other communities, further engaging more of the public.

**c. Schedule** - The round table will coincide with the opening of the True North exhibit at the Anchorage Museum in May 2012. The on site workshops will occur once a month in May, June and July of 2012. Each will occur over the course of two days. The final design session and presentation of the master plan will occur in September of 2012.

**d. Key Individuals** - For the round table we have gathered together an exciting group of people with a vast array of experience in housing, participatory design, energy efficiency, community planning and native culture.

**Alejandro Arvena** is director for Elemental, a partnership that develops housing projects using a collaborative design process that includes many architects. **Juhani Palassma** is a world renowned architect, historian, professor and critic who has focused his work on the design issues of northern climates. **Sami Rintala** is a Finnish architect known for his art installations and the innovative buildings he designs and builds with students in a workshop setting. **Bill Reed** is an architect who is nationally recognized as a leader in sustainable design.

We are including a line-up of native Alaskan artists who are very committed to rebuilding rural regions. **Jack Dalton** is a storyteller and artist who was raised in (b) (6) Alaska, but whose family is from and maintain roots in (b) (6). He is an important part of this project and will be present at all events. **Susie Silook** is an ivory sculptor from (b) (6), Alaska who brings a unique perspective to our round table. **Andrew MacLean** is an award winning filmmaker from (b) (6), Alaska and will help document the process.

We will complement the designers and native artists with some local Alaskan experts. Not all are artists but we feel their knowledge is essential. **Ann Fienup-Riordan** is a well known anthropologist whose work centers on Yupik culture. **Jack Hebert** is a builder and is the director of the Cold Climate Housing Research Center (CCHRC) in Fairbanks, AK. His organization has been a leader in promoting energy efficient design. Alaska Housing Finance Corporation (AHFC) has been another leader. We are including an economist from AHFC, **Scott Waterman**, who is their State Energy Programs Manager.

All of these individuals have been contacted about this project. Many have expressed interest and agreed to participate however not all can commit to events so far in the future, especially the on site work sessions. Jack Dalton, Jack Hebert, and Sami Rintala have committed to attending all sessions. We will need to define exact dates and topics for each worksession to best match the other individuals who can attend. Design Forum members will also travel to the on- site sessions to participate, facilitate and coordinate events.

There are many potential partners for this project. Our primary consortium partner in Renewable Energy Alaska Project (REAP). CCHRC is another important partner. They are currently experimenting with some housing prototypes Anaktuvuk Pass. The Anchorage Museum is another partner, which allows us to document the project and share information on design and planning with the public.

**e. Target Population** – There are several sets of target populations. The **first** are those most immediately affected, the citizens in the case study community which will be held in the village and involve all citizens. The target village we are currently looking at, Hooper Bay, has a population of approximately 1,160. **Second** are people living in the coastal regions of western Alaska. The plans and design ideas generated by the case study project will be directly applicable to villages in the area. **Third** are local Alaskans who are experts in related fields or interested in the issue of affordable housing. This group includes the Alaskan round table and design team participants as well as many of others who regularly attend our events. They may attend the round table, follow the progress of the design workshops, visit the exhibit and be involved with the execution of the master plan in future years or implementation of the tool kit for planning project in other communities. **Fourth** are Alaskan villages in other regions, who will use of the planning toolkit to improve their communities.

**f. Plans for promoting, publicizing, disseminating** – We use our website, emails and facebook as a main means for communicating information to our audience. We will create a website for the project that will be updated as the summer progresses. Tweets, blogs and facebook updates will keep our audience aware of events. A lot of the publicity and exposure will be through the True North exhibit at the Anchorage Museum. We will publicize the exhibit to the mailing list of the Anchorage Museum, and it will be featured in tourist literature for the 2012 season.

**g. Plans for documenting, evaluating and disseminating** - The exhibit at the Anchorage Museum will be dynamic, with content changing to reflect the latest work products of the design teams. The website will also reflect these changes, and memorialize them. We plan on filming the process as well, and clips maybe include on the website and embedded in the exhibit. The master plan for the case study community will be used as a tool to implement of the plan. It will both provide a blueprint and attract potential funders. The toolkit will become a program administered by our partner, REAP and publicized by AHFC and CCHRC.

**h. Plans for making the project accessible** – The exhibit and round table location will be fully accessible. The onsite work sessions will also be in an accessible facility.

**i. Budget** – If we receive less than our requested amount we would rethink several aspects of the project. First would be to reduce the scope of the exhibit. We may not include multimedia displays, or may not be able to have a separate outdoor structure. Another possibility is to exclude the filmmaking documentation. A third would be to reduce the number of visits to the case study community, or run the sessions consecutively to reduce travel expenses.

**Affordable Housing Design Leadership Institute**

**A. Major Project Activities**

Enterprise Community Partners will conduct its third annual Affordable Housing Design Leadership Institute (AHDLI) in Chicago, IL in July 2012. The two-and-a-half-day symposium seeks to improve architectural design practices in low- and moderate-income communities. Modeled after, and with support of the Mayors' Institute on City Design, seven recognized design innovators will collaborate with seven community-based developers to solve real-time design challenges facing affordable housing projects at a critical point in the architectural design phase. The design innovators and housing leaders will be selected through an invitational application process. Community-based developers must have projects that pose substantial design challenges that lend themselves to constructive and creative advice.

The first Affordable Housing Design Leadership Institute, hosted by the McKnight Foundation in Minneapolis in July 2010, brought world-renowned designers, including architects Julie Eizenberg, David Baker, and Larry Scarpa and landscape architect David Rubin, with developers who had projects that posed substantial design challenges. The second AHDLI will be held in October of 2011 and is being hosted by the Harvard Graduate School of Design. The Institute is becoming pre-eminent laboratory for innovation and showcase for excellent design in affordable housing.

Prior to the event, Enterprise will assist each housing leader in creating a large-scale visual display of its design successes and challenges. The displays will be exhibited during the opening night of the event, which will be open to the public and include a lecture by a community design leader. Invitees from the Chicago Community Development Organizations will include affordable housing leaders and funders, low-income community leaders and members of tenant organizations.

During the following two days, the design innovators (resource team) and housing leaders will meet in a charrette with the primary purpose of completing an in-depth critique of each of the eight design presentations by the affordable housing leaders. Critiques will be interspersed with short presentations by the design innovators. The program will conclude with a summation of the lessons learned on major themes that arose in the Institute. Follow-up from the session will be provided based on needs identified at the Institute. Previous follow-up methods include Enterprise Green Communities Grants, Rose Architectural Fellowship charrettes and partnerships, and collaborations amongst participants and Enterprise networks. In addition, we will publish 'lessons learned' from the Institute, to be disseminated on our website and throughout the Enterprise design and development network.

**B. Outcome(s) and Measurements**

The Arts Endowment outcome our project directly addresses is Livability. The Enterprise National Design Initiatives encourages strong partnerships between community organizations, design innovators, and communities by incorporating sustainable and healthy design practices, meaningful social/civic participation and high quality of building design. This Institute is a vital part of our larger strategy to bring quality, inclusive design to low-income communities. Lessons learned from the Institute will directly inform and shape our evolving role as a leader in this field.

The Institute’s impact will be felt across the nation, as affordable housing leaders bring lessons on achieving design excellence to their communities, and the proceedings will be disseminated to a wide audience of designers and community developers. During the grant period, we will measure success in the improved quality of design in Institute projects, in the satisfaction of Institute participants, and in the local development practice changes. Enterprise will remain in contact with past participants, providing them technical assistance, links to resources, and providing them with grant opportunities and connections to a larger network.

This 2012 session will be the 3<sup>rd</sup> annual for Enterprise. The first institute and the enthusiastic interest for the upcoming second Institute have demonstrated that this model works: community developers are returning to their communities with fresh ideas for existing projects, as well as a wide view of design for their upcoming projects. They have the support of the Enterprise network, engage community residents and become advocates for excellence in design.

**C. Schedule of Key Project Dates**

March 15, 2012	Nomination of affordable housing developer participants
March 29, 2012	Invitations to housing leaders to apply
May 15, 2012	Applications due
May 31, 2012	Seven affordable housing leaders selected and invited
July 2012	Public session: lecture, exhibit and dialogue
July 2012	July 2012 Institute: charrettes, lectures and summary session
August 30, 2012	Proceedings published on Enterprise’s website

**D. Key Individuals, organizations, and works of art**

The Institute will be moderated by Katie Swenson, Vice President of National Design Initiatives at Enterprise Community Partners. The seven design innovators will be chosen from local Chicago leaders and world-renowned voices in the allied design disciplines, including architecture, landscape architecture, and affordable housing design and finance.

Design innovators from the first two Institutes include:

- David Rubin, ASLA - Partner, The Olin Partnership, Philadelphia, Pa.
- Lawrence Scarpa, FAIA - Principal, Pugh + Scarpa, Santa Monica, Calif.
- David Baker, FAIA - Founder, David Baker + Partners, San Francisco, Calif.
- Julie Eizenberg, FAIA - Principal, Koning Eizenberg Architecture, Santa Monica, Calif.
- Daniel Hernandez, AIA - Director of Planning, Jonathan Rose Co., New York, NY.
- Deidre Schmidt – Executive Director, Affordable Housing Institute, Boston, Mass.
- Dana Bourland, AICP – Vice President, Enterprise Community Partners, Columbia, Md.
- Chris Velasco – President, PLACE, Minneapolis, Minn.
- Maurice Cox – Professor, University of Virginia School of Architecture, Charlottesville, Va.
- James Stockard, Lecturer in Housing Studies, Harvard University, Cambridge, MA

These key leaders have committed their continuing support and leadership on the evolution of the Institute. Biographies are attached. In March of 2012, 15 to 20 affordable housing leaders will be nominated by the Institute moderator and resource team, and invited to apply, based on the volume of their affordable housing production and their commitment to excellence in community

design, sustainability and resident engagement. A selection committee comprised of the moderator and two of the resource team members will choose the eight participants. The American Institute of Architects, both national and local, and the Association of Collegiate Schools of Architecture are supportive and will contribute to the session planning and publication of proceedings.

**E. Target Population**

One primary set of beneficiaries will be the leadership, staff and residents of the seven community development organizations represented. It is estimated that collectively they will serve 3,000 to 5,000 residents. A second set of beneficiaries will be an estimated 70 community residents and community development practitioners who attend the session. A third target population will be staff of the approximately 3,500 nonprofit housing organizations that are active in the U.S. and the architects who work with them—who we will reach and educate through the publication of proceedings.

**F. Plans for promoting, publicizing, and/or disseminating the project, as appropriate**

The public lecture and opening exhibit will be publicized with a minimum of 200 mailed or emailed invitations. The publication of the proceedings will be publicized through press releases sent to industry newsletters and websites, as well as links on other major websites.

**G. Plans for documenting, evaluating, and disseminating the project results, as appropriate**

We will primarily measure success by meeting our targets for numbers of participants, achieving substantive problem-solving results from the Institute, and producing a proceedings report. Our objective is that the website and report will be viewed by at least 3,000 visitors and will provide a substantial learning resource for the design and community development industry as indicated by discussions and feedback on the website.

**H. Plans for making the project accessible**

All events will be conducted in accessible facilities. For the public event, we will have sign-language interpretation, as well as individual interpreters of graphic presentations. The website featuring the proceedings publication will include duplicated text and audio-visual features.

**I. Budget**

Support from the National Endowment for the Arts in full is essential for Enterprise to put an Institute of this size and scope. Our funding partners agree with us that the success of this project depends upon the support of the NEA -- for financial backing as well as the vital symbolic reasons. A commitment from the NEA would highlight the critical importance of architectural excellence in all of our civic projects, and especially in affordable housing in our low-income communities.

## National Building Museum

### *Unbuilt Washington* Exhibition – Details of the Project

#### A. Major project activities.

The National Building Museum will present an exhibition titled *Unbuilt Washington*, featuring unrealized proposals for noteworthy architectural and urban design projects in Washington, DC, and its environs from the 1790s to the present. The exhibition will include original drawings, full-size reproductions, computer renderings, and models. To complement the main exhibition, the Museum will also organize two related exhibitions at other venues, as described below.

As a global symbol of democracy and a center of political power, Washington has inspired a large number of notable architectural proposals. The main exhibition will explore how the city might be different today if some of these projects had been built, and will address the reasons—whether political, economic, cultural, or technical—that these proposals were never executed. The exhibition will challenge common assumptions about the physical character of Washington, and in so doing, will illuminate the complex processes underlying the creation of buildings and cities, reveal the influence of unbuilt projects on subsequent designs that *were* realized, and demonstrate that past proposals may offer important lessons for the design of future projects.

The Museum is collaborating with the Washington Architectural Foundation (WAF), its primary consortium partner, the American Institute of Architects (AIA) and the Washington Chapter/AIA (AIA/DC) to organize the adjunct exhibitions and complementary programming. One adjunct exhibition will trace the history of the *Progressive Architecture* Awards for unbuilt work, and will be displayed at the 2012 AIA National Convention, to be held in Washington. The other exhibition will present contemporary projects submitted to AIA/DC's Unbuilt Awards program, and will be on view at the new Center for Architecture being planned by the WAF and AIA/DC.

The main exhibition at the Museum will be divided into thematic sections as follows:

- **The Search for Appropriate Form**

Throughout Washington's history, architects, politicians, and private patrons have struggled to reconcile lofty design ideals with practical constraints and current cultural expectations. This section will present projects that illuminate ongoing debates—some petty, some profound—about the character of public and private buildings in pre-modern Washington.

- **Changing Attitudes Toward the Cityscape**

The principles underlying the urban design of Washington have continuously evolved and, in some cases, changed dramatically. This section will present proposals for urban plans and infrastructure projects that reveal shifting attitudes regarding the city's public realm, the balance between local and national interests, and transportation networks.

- **Emergence of the Modern City**

The modernist revolution in design, coupled with rapid demographic changes, posed direct challenges to the prevailing neoclassicism of mid-20<sup>th</sup>-century Washington. This section will present unbuilt projects from the mid-to-late 20<sup>th</sup> century that shed light on the city's gradual and occasionally tumultuous incorporation of modernist architecture and planning, and will examine the powerful role of design review agencies in the outcomes of key projects.

- **Polemics**

Washington has often served as a canvas for proposals in which architecture is used as a tool for expressing socio-political views, or as a foundation for proposals testing broad planning and design theories. This "sidebar" section will present a cross-section of such projects.

- **21st-Century Washington**

Washington has undergone a remarkable transformation in the recent past. The regional economy has diversified, decrepit urban neighborhoods have been revitalized, and some local architects have developed national reputations. The final section of the main exhibition will focus on recent unbuilt proposals that reflect the city's increasingly cosmopolitan culture, the growing importance of private development, and the rise of sustainable design.

The adjunct exhibitions are as follows:

- ***Progressive Architecture Unbuilt Awards***

Hanley-Wood, publisher of *Architect* magazine, which administers the venerable *Progressive Architecture* Awards for unbuilt projects, will cooperate on a retrospective exhibition of those awards, to be presented at the AIA headquarters and the 2012 AIA convention.

- **Washington Chapter/AIA Unbuilt Awards**

AIA/DC has initiated an annual Unbuilt Awards competition. The Museum, AIA/DC, and the WAF will collaborate on an exhibition based on that program to be displayed at the new Center for Architecture being developed by the AIA/DC and the WAF. This exhibition will expand on the material presented in the last section of the main exhibition.

The WAF will also work with the Museum to develop teaching materials based on the main exhibition's content for use in the *Architecture in the Schools* program, which brings volunteer architects into local elementary and secondary classrooms. These teaching materials will encourage the students to understand the concept of hypothetical, alternate histories, using examples from the built environment. Other complementary programming will include:

- a panel discussion on *The Future of the National Mall*, organized in association with the National Capital Planning Commission, Commission of Fine Arts, and other agencies;
- a lecture series focusing on the work of iconic architects who helped shape Washington, such as Daniel Burnham, John Russell Pope, and Robert Mills;
- walking tours, led by the exhibition curator, focusing on sites of unbuilt projects;
- a supplement to the current *Washington: Symbol & City* School Program, encouraging students to explore the concept of symbolism in Washington's monuments and memorials.

## **B. Goals.**

The Museum expects exhibition visitors to gain an understanding of the following points:

- that the characteristic architectural and urban form of Washington—and, by extension, of any city—is the result of a complex and unpredictable series of decisions and events;
- that unexecuted architectural proposals have often exercised significant influence on the design of buildings that *were* subsequently completed; and
- that unexecuted proposals from the past may offer lessons for the design of future projects, potentially leading to improvements in the built environment.

The project supports the NEA's goal stating: "Artists and arts organization have opportunities to create, interpret, present, and perform artistic work." This exhibition will present original drawings and reproductions of proposed architectural projects and will interpret those renderings to shed light on the complex factors that influence the design of our built environment.

### **C. Schedule.**

The exhibition will open in early fall of 2011 and run for approximately nine months, to include the 2012 AIA convention. Education programs will occur throughout the exhibition's run.

### **D. Key individuals, organizations, and works of art.**

The exhibition curator is G. Martin Moeller, Jr., senior vice president and curator at the National Building Museum, and author of the 2006 edition of the *AIA Guide to the Architecture of Washington, DC*. Ford Peatross, director of the Center for Architecture, Design and Engineering at the Library of Congress, is supporting the project as a key lender. The lead participant at the WAF is Mary Kay Lanzillotta, who coordinates the *Architecture in the Schools* program.

Key artistic works in the exhibition include original drawings of proposed architectural projects, many of them by highly influential architects such as Benjamin Henry Latrobe and Daniel Burnham. Photographic reproductions, digital renderings, and models—including some from the collection of the National Building Museum—will complement the original drawings.

### **E. Target population.**

The exhibition will attract a diverse audience, including design professionals and area residents and tourists interested in Washington's built history. Educational programs will reach elementary and secondary school students across the region. Estimated visitorship for the main exhibition is 45,000-54,000 people, plus an additional 15,000-20,000 who will see the exhibitions at the AIA headquarters, AIA/DC facilities, and 2012 AIA convention in Washington.

### **F. Plans for promoting, publicizing, and/or disseminating.**

The Museum develops comprehensive marketing and communications plans for all its exhibitions. Promotional tools will include electronic media such as a website, listserves, and e-newsletters. Groups with an interest in Washington history, architectural history, and architectural drawing will be targeted through direct communications. The Museum anticipates significant editorial coverage in the local general press and history-oriented publications.

### **G. Plans for monitoring and assessing.**

The Museum assesses public reaction to its exhibitions and programs through comment books, visitor surveys, and feedback mechanisms on its website. During and after each exhibition, the Museum reviews comments and considers improvements to current and future presentations.

### **H. Plans for making the project accessible.**

The Museum upholds federal and local standards of accessibility including the 1990 Americans with Disabilities Act (ADA) and is an equal opportunity employer.

### **I. Budget.**

The total cost for the exhibitions is \$321,825. The Museum will seek the balance of funding from foundation grants, association and corporate sponsorships, and individual gifts. It will also match the grant in part with staff time and overhead expenses covered through operating funds.

**a) Major project activities.**

Project H Design requests funding for the second year of Studio H, a community design/build and public education program in Bertie County, North Carolina. Studio H's two core activities are: 1) The construction of contextually responsive and socially transformative community architecture projects, designed and built by Bertie County high school students, and 2) an immersive design and construction curriculum within the Bertie County public education system, through which the architectural projects are researched, prototyped, and developed prior to summer construction.

Currently in its first year, Studio H offers high school elective credit and 17 college credits to junior-year students over the course of the academic program, taught by Project H Design's Emily Pilloton and Matthew Miller. Within the classroom (3 hours/2 blocks per school every day of the week), our 16 students learn basic design thinking, 2d and 3d design skills, wood and metal shop fabrication, human-centered research strategies, and more. These skills are all put towards the full-scale community architectural project, built over the summer term. Over the summer, Project H serves as the general contractor, with students guaranteed a summer construction job if they pass the academic course. This coming summer (our first summer build), we will construct a 2000-square-foot farmers market pavilion for the Town of Windsor. The second year, for which we are requesting funding, we will construct 4-5 additional smaller farmers market pavilions in towns around the county to create a more connected network of farmers market spaces. We work in close partnership with each of the town councils and additional community partners who will own and manage the markets once built. The architecture will be iconic "functional sculpture," serving as an artistic beacon to house new innovative programming in a poor, rural, and disconnected county.

**b) Outcome(s) and Measurements.**

Livability: Studio H contributes to the livability of Bertie County by constructing the spaces in which new socially innovative programming can take place, and ensuring that such structures are high-quality architectural landmarks that bring creative capital and artistic value to the community. In an aging community, seeing such structures built by the hands of youth will carry additional power and proof that the next generation is the biggest asset in the community's progress. Bertie County is the poorest, most sparsely populated, and most racially divided county in North Carolina. Because of its demographics, agricultural economy, and disproportionately high obesity rates, the farmers markets built in the first two years are responsive public offerings (farmers markets were identified as a desirable and much-needed project by both students and community members through an inclusive design research process we will continue to use to identify future projects). Based on the measured impact of our previous initiatives in Bertie County over the past two years, we know that these large-scale architectural initiatives will strengthen the community by providing engaging communal space and marketplaces that encourage entrepreneurship and healthy food consumption. Over the course of multiple years, we anticipate that each subsequent annual built project will feed off of the previous, resulting in a strong network of architectural infrastructure and innovative social programs. Above all, we hope that the collaborative process of designing and building such new structures with multiple stakeholders in Bertie County will grow creative capital and spark progress in additional economic and social sectors.

**Learning:** Studio H is structured around the public high school course in which students learn the skills necessary to build the full-scale summer project. One part shop class, one part design studio, the Studio H environment is experimental, tactile, and iterative. For students like ours who are performing far behind the state standard, a design-based education provides a more engaging framework through which to apply core subjects and see tangible, built results of which students can be proud. Beyond a simple shop class, though, Bertie County is our classroom, as all of our built projects are researched and developed as catalysts for the broader community. Studio H is currently the only design instruction offered within the Bertie County School system, and the only face-to-face dual enrollment program in which students concurrently earn high school and transferable college credit. The educational experience continues over the summer, as students learn valuable production and job skills on the project site. We view the Studio H academic component as a way to build creative capital from the inside out, pushing relevant skills and citizenship beyond the classroom walls and into the community.

**c) Schedule of key project dates.**

This timeline is based on the current school and construction schedule followed during Studio H's first (current) year of operation:

**January 2012:** Spring semester classroom instruction begins, research begins

**February 2012:** Design begins, construction site(s) identified, land donated by town(s)

**March 2012:** Students present design development to the public and key partners

**April 2012:** Final review of design by experts and key partners (Town Councilmen, etc)

**May 2012:** Construction documents submitted to building inspector for approval

**June 2012:** End of spring semester, construction begins June 1 with students

**August 1, 2012:** Construction completed, final punchlist, approvals, and walk-through

**August 15, 2012:** Ribbon cutting, farmers markets open to the public

**August 31, 2012:** Evaluations and metrics-to-date made public

**d) Key individuals, organizations, and works of art**

In essence, the project's artists are the 16 high school juniors who will be enrolled in both the academic and summer build program. Additional partners include the Bertie County School District; the Towns of Windsor, Aulander, Colerain, and Powellville; Bertie County Chamber of Commerce, Roanoke-Cashie River Center; and Pitt Community College. The school district's partnership has facilitated curricular alignment, along with their provision of facilities (though they cannot contribute financial support at this time). The town and county entities, including the towns' respective mayors and councilmen, are already committed stakeholders and have helped to make this first year's farmers market build in Windsor possible. Pitt Community College is our college partner through which our students earn 17 transferable college credits over the course of the year ((b) (6)).

All listed partners are wholly committed to Studio H, have already demonstrated support during the first year of the project's operations, and have clearly expressed their continued support.

**e) The target population**

Our target population is comprised of two groups. First, our sixteen enrolled students per year are both beneficiaries and key contributors. As we are currently in our first full year of Studio H, we have working relationships with the student population already. Our second and equally as important target population is the citizens of Bertie County, particularly those living in and around the town centers of Windsor, Aulander, Colerain, and Powellsville, where the additional farmers market hubs will be located. Specifically, we hope that the lower-income African American families who make up two-thirds of the county's population use the markets as functional, inspiring spaces in which to both buy and sell fresh local produce to benefit their family finances and personal health. Based on twice-weekly market events, we estimate a total of 6,000-7,000 individuals benefiting per year. We have worked with Bertie County residents for over two years already, and have planned for strategic events throughout the Studio H timeframe at which to invite public review and critique for the construction project.

**f) Plans for promoting, publicizing, and/or disseminating the project**

We plan to reach our community of local supporters through a series of public review events, documentation in partnership with the local Bertie Ledger-Advance newspaper, the use of our 10-foot-by-31-foot billboard, and a full branding/advertising campaign for the farmers markets. Beyond Bertie County, we publicize our work via 215,000+ Twitter followers, a Facebook page, and 10,000+ newsletter subscribers. Currently, a documentary film about our first year of Studio H is in production, to be released Spring 2012, which we anticipate will bring interest and attention to our Year 2 (2012) Studio H project. Lastly, we document our progress twice-weekly on the [www.studio-h.org](http://www.studio-h.org) blog.

**g) Plans for documenting, evaluating, and disseminating the project results**

Our students complete quantitative and qualitative surveys biannually, and we intend to employ a similar surveying method with members of the community. We can also measure educational impact based on the districts' standard metrics (truancy, passing rates, etc), and record the numbers and demographics of visitors to the farmers markets. All data will be made publicly available at the end of the project.

**h) Plans for making the project accessible to individuals with disabilities**

Project H is currently in compliance and will continue to comply with all federal regulations for accessibility. This includes district and state-mandated school facility and classroom instruction standards for students with disabilities, and specific scrutiny given to the architectural design of our built projects to ensure their compliance with the Americans With Disabilities Act (ADA).

**i) Budget**

If we were to receive less than our requested amount, we would hope to compensate through additional service fees, or by asking additional previous donors to match our estimated grant revenue from non-NEA sources. Our project priorities would continue to be the in-school design curriculum, and the execution of a constructed summer project. If our funding were significantly less, however, we would be able to shorten the duration of the summer building phase or scope of the architectural project so as to lessen construction and summer salary costs.