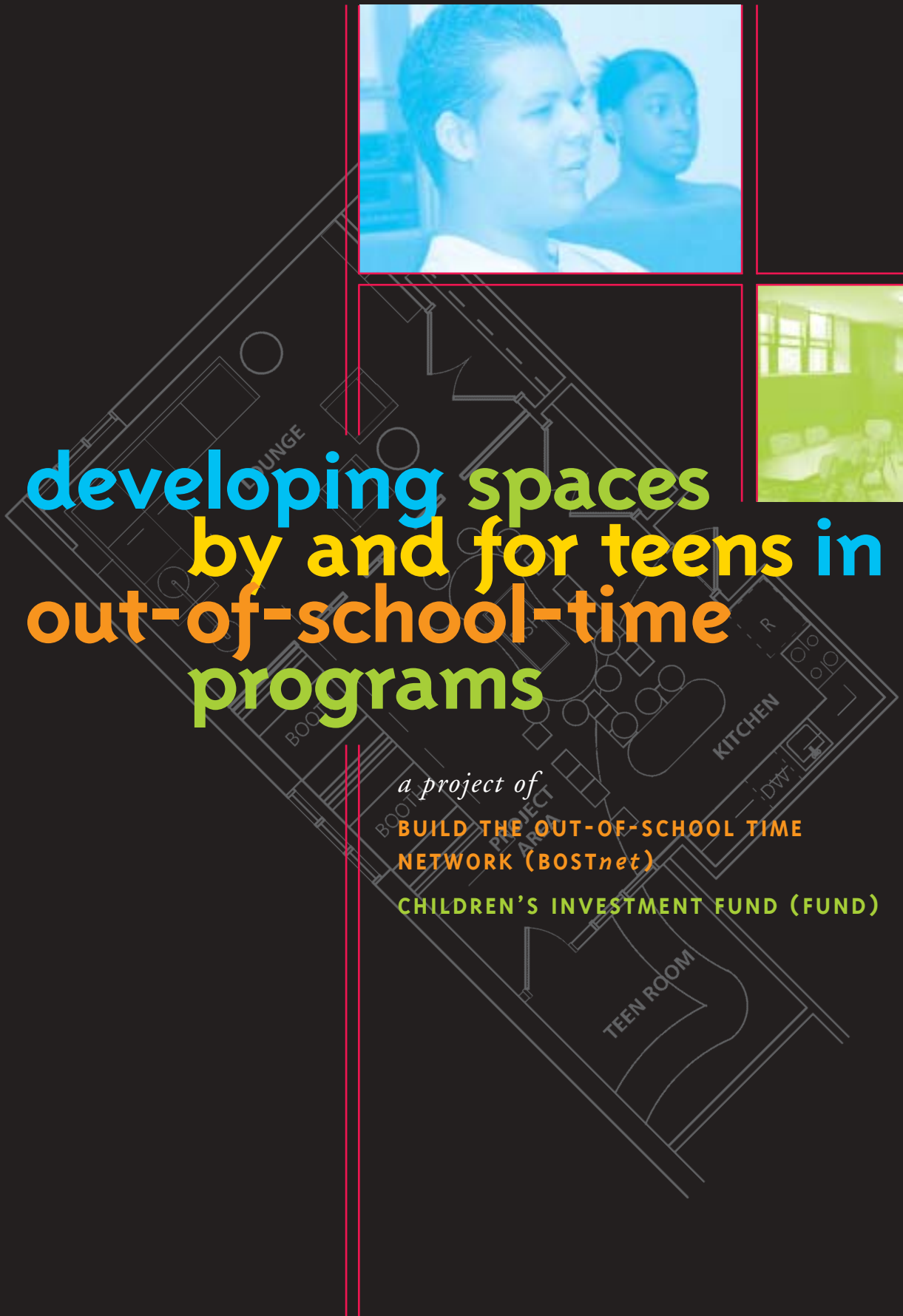# developing spaces by and for teens in out-of-school-time programs

a project of

BUILD THE OUT-OF-SCHOOL TIME NETWORK (BOST*net*)

CHILDREN'S INVESTMENT FUND (FUND)

developing spaces by and for teens in out-of-school-time programs

based on lessons and practices from ten years of the Facilities Initiative of Children's Investment Fund and Build the Out-Of-School Time Network

BOSTnet
Build the **Out-of-School Time** Network

Children's Investment Fund

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ABOUT BUILD THE OUT-OF-SCHOOL TIME NETWORK (BOST*net*)

Build the Out-of-School Time Network's (BOST*net*) mission is to enhance the quality and increase the capacity of the out-of-school time field and ensure that all families have access to a rich network of out-of-school time opportunities that challenge, reward, and inspire children and youth.

For twenty years, BOST*net* has linked families, program providers, and policy makers to build a network of resources that support increases in the quality and accessibility of out-of-school time opportunities for all children and youth, regardless of income or abilities.

BOST*net*'s annual *Guide to Boston's Before and After School Programs* is the leading information resource for families who need to find out-of-school time services in their neighborhoods. **For more information, visit www.bostnet.org, or call 617.720.1290.**

ABOUT CHILDREN'S INVESTMENT FUND

Children's Investment Fund (Fund) was founded to ensure that children and youth have the opportunity to learn in safe physical environments designed to support their healthy growth and development. The Fund offers loan and grant financing and technical assistance to non-profit providers planning a facilities project. It supports the improvement and expansion of facilities for early education, out-of-school time, and youth programs. Over the years, the Fund has become known for working hand-in-hand with program directors to realize their vision of attractive, child-friendly and functional facilities. **For more information, visit www.cccif.org, or call 617.727.5944.**

MORE ON THE FACILITIES INITIATIVE

BOST*net* and the Children's Investment Fund established the Facilities Initiative in 1997, to address the absence of capital and planning support for out-of-school time program physical spaces. For a decade, the Initiative has supported renovations and construction projects for out-of-school time program providers throughout Boston. Both extensive field experience and research convinced BOST*net* and the Fund that the physical environment retains a powerful influence on improved youth development and education in out-of-school time programs. The Facilities Initiative combines capital grants with technical assistance on how to successfully complete a capital project as well as assistance in understanding the role of the physical environment in improving program quality.

The Initiative also provides funds for planning, which allows providers to hire architects or conduct feasibility studies to better prepare for a renovation or construction project. Furthermore, most Facilities Initiative projects have been able to use Facilities Initiative grants as seed money to leverage additional resources from other sources—nearly $2.75 for every dollar invested by the Facilities Initiative. In nine funding cycles, the Initiative provided $3.4 million to over 100 providers in Boston—programs of every size in community-based and faith-based organizations, schools and other public buildings.

acknowledgements

introduction

THERE IS ONE CRITICAL DIFFERENCE between space developed for teen programs and space designed for younger children. *If you build it, they won't necessarily come.* Teens and older youth have more autonomy and independence regarding how and where they spend their out-of-school time. Their parents no longer transport them. There may be limited school or program-sponsored transportation—or they may choose not to use it. Experienced teen program personnel know that the key to attracting and sustaining teen participation is to involve them in all aspects of program design.

This includes planning and developing the space where the program operates. *Developing Spaces By and For Teens* grew out of the work of the Facilities Initiative—a ten year collaboration between BOST*net* and the Children's Investment Fund in Boston, Massachusetts. The Facilities Initiative was launched to expand the availability of out-of-school time care in Boston. Originally we worked with organizations starting, expanding or improving programs for elementary and middle school children. Several years ago, in response to inquiries from organizations working with older youth, we expanded the Facilities Initiative to include funding and technical assistance to teen programs.

This guide is written to share information and lessons learned from helping finance, design and develop high quality space for programs for teens and older youth.

► We include general guidelines applicable to most programs.

► We present strategies and models for building or enhancing teen program space.

► We share tips from architects experienced at working with teens on design teams.

► We show how the Facilities Initiative has been influenced by current research that helps shape program content and an understanding of trends in the field—research that confirms that high quality space leads to higher staff engagement, which in turn leads to better outcomes for teens.

And throughout this guide, we include voices from programs that designed and developed high quality spaces with teen input—for the most important lesson is that involving teens and youth in planning, designing, raising funds, and advocating for their vision is critical to the success of your facility project. We remember —and urge you to remember as well—the motto of a group of teens in Chicago: **"Nothing about us, without us."**

Lessons from the Facilities Initiative

Several key principles emerged from successful Facilities Initiative projects for older youth. These include:

1. A recognition of the critical role of the teen voice in shaping successful projects,

2. An understanding that planning and design processes require extended periods of time and attention,

3. The importance of a strong commitment to completion among program leadership and other stakeholders.

INCLUDE TEENS IN PROJECT PLANNING AND IMPLEMENTATION

Designing space for older youth is different from similar projects for their younger peers because teens have a greater say in how and where they spend their time, both in and out of school. It is imperative to consider this increased autonomy from the initial planning stages and to develop strategies for building teen engagement into the process of planning your project. For example, one Boston area program, Zumix, developed an educational component integral to their design process. They paired teen council members with their architect to conduct site visits to other teen centers and community centers. There they examined the elements of good design and also noted where the design might have been improved. This component was built into the planning timeline and was one factor in architect selection.

Other projects have used the artistic talents of their teen participants to help shape the "look and feel" of their renovated space. The Blackstone Community Center Teen Program, for example, supports the artistic talents of their teen participants while improving the interior of their renovated space. With wall space dedicated to mounted writing and art display surfaces, their interior spaces incorporate both flexibility and an ongoing venue for teen input.

ALLOW SUFFICIENT TIME FOR PLANNING AND DESIGN

The Facilities Initiative projects are varied in size and history. Yet, in every case, the program has needed to assess its organizational capacity and goals before pursuing a renovation or construction project. Planning is crucial and is too often overlooked or given little attention. Before launching a building renovation or a major furnishings purchase, there are a number of critical steps:

► Reflect on your current program capacity;

► Examine your program mission and its related activities;

► Assess how to meet the needs of participating teens, staff and volunteers.

In our experience, a small program with part-time staff that operates in shared space is unlikely to be able to support a major capital campaign. Similarly, a program that services a wide variety of community needs, yet has not developed a strong out-of-school time program, may not have the necessary experience to effectively consider its space needs. Even a national organization's affiliate with some degree of fundraising support must analyze staff capacity in order to find time and energy to manage tasks related to a renovation.

Two examples from recent Facilities Initiative projects that illustrate the need for early planning:

► One program found that time spent pursuing municipal permits and approvals disrupted the project's timeline and staff members' focus on the building project.

► In another case, planning discussions identified noise and distraction issues in a multi-purpose space used for out-of-school time programming. The space was "big enough" and yet poor acoustics interfered with program activities.

SECURE A COMMITMENT TO COMPLETE THE PROJECT

We found high levels of staff turnover in many out-of-school time and teen programs. With this in mind, we recommend building a broad level of support to ensure project continuation should any part of the team leave his/her job. Simply, a facilities renovation is not a short-term project. While a few individuals may spearhead it, the project needs broad support from program personnel, community members, and teen leadership in order to withstand setbacks that may occur should there be staff attrition.

The Facilities Initiative often requires an express commitment from not only the program director or agency executive, but also from other relevant stakeholders. A successful capital project requires reaching a critical mass of supporters, which may be program directors, school principals, community members, pastors, and the school district to ensure that everyone supports the capital project.

References to these core principles will be repeated and further developed throughout this guide. We believe they influence project planning, implementation and completion and urge you to consider them as you examine and plan your own project.
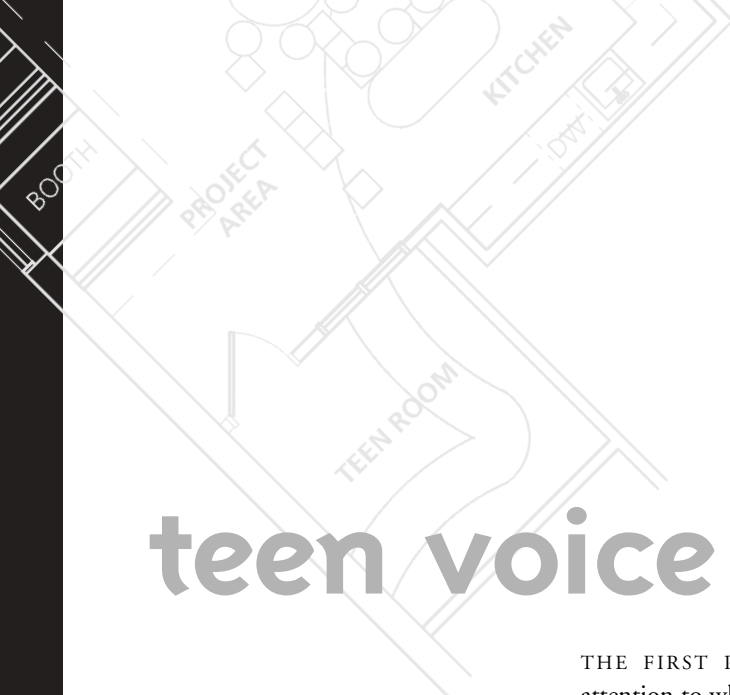
teen voice

THE FIRST PRINCIPLE IN PLANNING SPACE for teen programs is to pay attention to what teens want. Unlike their school age counterparts, teens desire—and are generally given—a greater voice in where and how they spend their time. Successful teen programs build in opportunities for genuine input and offer choices for development of creativity, leadership, and autonomy. In the same way, successful teen spaces are designed with similar teen input.

When teens have a voice in the design and planning process, there is greater investment in the space for the teens involved, but also for those that come in the future because they recognize and respect what their peers created. Every space evolves as programs and participants change; therefore, it is important to consider how teens can continue to be involved in assessing and modifying the space over time.

► **FACILITIES INITIATIVE SPOTLIGHT**
The City School · BOSTON, MA

"With a grant from the BOST*net* and Children's Investment Fund Facilities Initiative, the City School was able to create a vibrant and welcoming space on street level which has allowed us to connect with the community in a new way and it enhances the desire of teen participants to enter our program and to stay involved. In this new space we are able to host a bigger variety of programming and have multiple programs or events happen at one time."

MIRIAM MESSINGER, Executive Director

Ask teens what they want in a space. Since they will be the primary users, the design needs to reflect teen identity, interests, and culture. In addition to providing information you need, you will also be able to convey to funding sources "this is what the teens want."

Gregg Crouteau, Executive Director of United Teen Equality Center (UTEC) in Lowell, Massachusetts, states that their teen center was steered by program participants from the beginning: "Young people are involved in the whole process so they are totally invested. From the get-go, they've helped push the location and site selection as well." Other experienced professionals explain that spaces have little meaning until individuals feel some connection to them. Successful teen clubs and centers are perceived "as belonging to the teens that come there because it embodies their cultural symbols through the murals on the walls and the décor of the room."

Developing Spaces by and for Teens in Out-of-School Time Programs

(Henderson, K. & King, K., 1988). When including teens in the planning of spaces, or even programs, it is important to give them a real voice. Token gestures will be recognized as such, and will work against teen involvement.

EXAMPLES OF TEEN INVOLVEMENT IN DESIGN

FULL → Have teen planning and design committees that work with staff, help select and hire the architect and contractor, and report directly to the Board or the Executive Director

○ Have teen planning and design sub-committee of adult committees

○ Have a few teens on the planning and design committees

○ Conduct teen surveys and interviews through out the project for input related to key decisions during the different stages of a development project

○ Conduct teen surveys and interviews at existing programs, on the phone, and in other community or school settings before initiating a space project

○ Conduct teen-only focus groups of 6-8 teens led by a facilitator

○ Keep teens informed about decision-making and the design process through meetings and newsletters

LEAST → Take teens on tours of the construction site

TEEN INVOLVEMENT

There is a spectrum of successful teen involvement that ranges from partial to full involvement. The level of involvement depends on the project scope, your program's focus, mission, and capacity. Ideally, teens are fully involved in every aspect of decision-making for their programming and space.

THE DEVELOPMENT PROCESS: FIVE STAGES

There are five stages in the development process for a new or renovated facility, and in each stage you can find a real role for teens to help move your project forward:

1 THE CONCEPTUAL PHASE: This is a visioning phase, a time to consider how new space will help further the mission of your organization. Create a Teen Planning Committee to determine whether the project will meet a need that is presently unmet because of space constraints—serving more teens, offering more hours of service, offering a wider range of activities.

2 THE FEASIBILITY PHASE: At this point, you will need to determine whether the project makes sense financially, whether the site is suitable for the project you envision, and whether you have the organizational capacity to manage it. This is often the time when programs hire an architect to review their concept, look at proposed sites and develop construction estimates. It also requires a careful look at budgets and financing—both for expanded operations and to cover the cost of the facility project. This is a critical time to have the teens involved because in many cases, this is when a project gets modified and they should have an equal voice in making trade-offs and choices.

"ONE OF THE KEY THINGS in designing spaces for teens is getting the involvement of the teens to participate in the program. We like to set up a design team made up of the users. And in the case of the teen space, we find it critical to have the input of the teens and their unique perspective on how the space is going to be used."

Felice Silverman, Architect
SILVERMAN TRYKOWSKI ASSOCIATES

3   THE IMPLEMENTATION PHASE: This phase is when financing, budgets and the final decision to proceed are juggled as you move towards launching the project. Ensure that young people share in your success, struggles, and the anticipation of the project's planning and completion.

4   THE CONSTRUCTION PHASE: This is the most exciting and potentially difficult phase—it is wonderful to see walls going up or being moved and the new space taking shape, but there are often daily decisions, problems, and inevitable setbacks. Include a few teens on your construction committee (in general, you want to keep this committee small). Organize routine tours of the construction site for your members.

5   THE OPERATIONS PHASE: After the ribbon-cutting and move into the space, be sure to plan for on-going maintenance and repairs. This is an area where teen commitment to the process will pay off in respectful treatment of the facilities and furnishings. Have a teen facility committee that reports needs, makes decisions around priorities, and works with the administration about the facility needs of the building. This is something that any program can implement whether you are making a facility change or not.

INVESTING IN TEEN VOICE

Most teen program staff do not have experience and knowledge about constructing new spaces or renovating existing spaces. Staff require training and guidance to understand the complex process of planning and building a physical spaces. The same is true for the teens that will be involved in the planning and design process.

In order to participate in the planning and design of a space, teens, staff, and board members should be trained in the different aspects of planning and design. Make sure you plan time for trainings, whether doing an in-house training using this guide, or having outside trainers. Without proper understanding of the different aspects of planning, designing, and constructing physical environments, teens will not be fully engaged, which could lead to lack of participation and investment in the project.

EXPECT AND PLAN FOR CHALLENGES

Naturally, incorporating teen voice in planning and design will produce some challenges. Below is a brief list of challenges experienced by several Facilities Initiative project teams:

► Membership in the teen advisory group may change frequently;

► An inclusive process requires additional time;

► Reaching consensus in teen groups may be challenging; and

► Adults involved in the process need to set aside their preconceptions regarding teens' preferences and listen to the teens themselves.

In most cases, program leaders and architects were able to address these challenges by establishing strong communication avenues, building trust between the teens and adults, and demonstrating a genuine interest in teens' ideas and contributions.

Zumix, Inc. · EAST BOSTON, MA

Zumix is a youth development program in East Boston, Massachusetts with a mission of empowering youth who use music to make strong positive change in their lives, their communities, and the world. Zumix serves 350 youth per year in their after-school and summer cultural programs. Currently, Zumix is in the middle of a capital campaign project to renovate a beautiful 1923 Firehouse to a new arts space. As a youth empowerment program, they have involved youth in all aspects of the design program. Youth are represented through a Youth Advisory Board and are involved in:

► Program Design
► Architectural Design
► Hiring of the Design Team
► Fundraising

The Youth Advisory Board works with the staff and consultants to frame programs for the new space, frame and implement Zumix's capital campaign, and are involved in different design "charrettes" (an intensive, multi-disciplinary planning process designed to enable discussion between stakeholders, including users, community groups, developers, and neighbors, in designing projects) with the architect along with board members, community members, and staff.

"THE CONTENT OF THE DESIGN will be positively affected by the involvement of the youth. It will be more complete and a better project. If you want youth to come to something you need them to buy in as soon as possible. Ownership of the eventual space is a critical element."

Gail Sullivan, Architect
STUDIO-G-ARCHITECTS

feasible planning
and design

AS THE TEEN PROGRAM CLIENT, you bring an understanding of the programming and space needs for your program. The architect brings his/her expertise in designing teen spaces and her architectural expertise. The architect and the program staff and teens may not "speak the same language" so it is important to establish clear communication lines. This section looks at Project Design and Planning, which includes building a team and fundraising.

GOALS FOR DESIGN

When designing/planning teen spaces, program providers may want to consider a design strategy that includes the following:

1. CREATE A HOMELIKE ENVIRONMENT
○ Provide ample natural light
○ Use residential-style doors and windows
○ Create a sense of welcome at the entrance
○ Use indirect lighting as main ambient lighting
○ Avoid institutional looking finishes, textures, and colors

2. ENCOURAGE CREATIVITY
○ Give consideration to interior colors and textures
○ Consider wall murals
○ Integrate teen input within the design process
○ Provide space to display youth artwork
○ Provide performance space

3. ENCOURAGE AUTONOMY
○ Provide independent access to: snack bar, toilets, games, computers, TV, friends, and quiet space
○ Create space for group interaction

4. INCLUDE APPROPRIATE SPACE FOR STAFF/ADULTS
○ Provide space to think, plan, and meet; host visitors; and store equipment, personal belongings, records and valuables
○ Arrange space to facilitate family engagement during meetings, special events, and family-centered activities

5. MAINTAIN A SAFE AND HEALTHY ENVIRONMENT
○ Give consideration to supervision structure and sight lines
○ Plan for space that is easy to clean and maintain
○ Make entrances well-lit and easily accessible
○ Maintain a Universal Design approach to space
○ Provide sufficient space for freedom of movement
○ Provide more storage than you think you need

Project Design

The activities and goals of your teen center should drive your design. Before undertaking a renovation or construction project, think carefully about the activities that occur in your space. Programming drives design so your activities, staffing, use of volunteers and other factors related to your mission should dictate the size and character of the space.

HELPFUL TIP

An architect will help you with figuring out the details of your design such as:

○ Storage space
○ Signage and furniture
○ Accessibility
○ Heating and air conditioning zones
○ Layout based on square footage and accessibility

The architect can only do this if you have a clear vision of your program's goals and clearly defined activities. Without a definition of your program and activities, the architect will be less effective.

Define your goals for the facilities project. Do you want to expand the range of activities, expand capacity to serve additional teens, or improve health/safety standards? Or would you just like to have a more attractive, more welcoming space? Articulate why new or improved space is needed and how it will serve the needs of all users. What do the teens in your program recommend that would support their interests and involvement? What programming currently exists and how do you anticipate growth?

Establish your "wish lists" at the early stages of the planning process, since it gets increasingly difficult and costly to add them as the project takes shape. Involve all the stakeholders, since each group may have a slightly different view of what you need. Build support on your board of directors, and be sure that the organization is willing to commit the time and resources needed. The initial vision should be broad but sufficiently specific that it can guide the rest of the planning. Initially, ask how your project:

► ADVANCES YOUR MISSION? How will this project help you carry out your organizational mission? Will it help you build upon your existing skills and expertise?

► MEETS A NEED? Will the project address some space or programmatic need that you currently cannot meet? Is there an unmet need articulated by your community, your staff, or your teens? Is there a market for it? Will the new space or new programming be used? Make sure there is demand for what you plan to create.

► WILL BE MANAGED? Do you and your organization have the capacity to complete the project? If not, what other types of skills or assistance might you need? Who will manage the project on a day-to-day basis?

▶ WILL BE SUSTAINED? Do you have the capacity to staff and provide meaning-ful long-term activities in the new space? Has the board and leadership thought about how to manage the increased costs such as more staff, higher utility bills, and building maintenance? Be sure to look beyond the construction phase to operating in a new facility.

FUNCTIONALITY

Given an opportunity for a new space, there is a tension between wanting to satis-fy all your dreams about the "ideal" program space for each activity versus the reality of having to allocate space equitably. New space design requires decisions: do you need multiple smaller spaces for more programs, or a larger space for fewer programs? To address this challenge, many program leaders opt for creating multi-use space. A large multi-use space may be equipped with moveable walls and fur-niture to balance the need for flexibility and privacy. A careful assessment of needs often results in a combination of multi-use space and dedicated program space and may allow for reaching the optimum number and variety of program activities.

LOCATION

The location of your teen program must be accessible to those who use your pro-gram. This will be determined by the neighborhood or community you serve, the availability of affordable facilities suitable for your use, and the type of program you operate. The space should be accessible to teens with different abilities. The geographic location should consider:

▶ Traffic patterns in the area
▶ Access to transportation and parking
▶ Safety of the neighborhood, including whether certain areas are considered off-limits by your teen users
▶ Security concerns and compliance with fire, building and other regulatory codes
▶ Proximity to the high school or teen work and training sites in the community
▶ Compatibility of surrounding uses with your program

Choosing the right location for a teen program is one of the most crucial decisions in the design process. If your program is located inside a large building with mul-tiple use groups, plan ahead for safe access to bathrooms, public entrances and the potential impact of a teen program on other tenants. When teen space is part of a multi-user space, consider foot traffic and circulation patterns within the building, access to windows and natural light, acoustic separation and noise control, and whether the space can be adequately supervised.

In selecting a site, be sure to assess environmental concerns: asbestos, lead paint, radon or other potential hazards. Determine whether the building is in a flood-plain or whether there are conservation restrictions on the site. Remediation of these conditions will add substantial costs to your project budget.

FURNISHINGS, FIXTURES AND EQUIPMENT

The contents of the space can transform an empty room into an attractive and func-tional environment. Too often, programs focus on "getting the building built" and give too little attention to the items that will define space such as furniture and

fixtures, equipment, storage spaces, signage, and materials. It is important to plan these elements carefully. The architect may have an interior designer on staff that will work with a group of teens and staff members.

► FURNITURE: Durability is key. Do your homework and meet with vendors that your architect recommends. Ask for referrals to local programs that use their products so you can interview those programs and see the furnishings after a couple of years of use. Teens put furniture durability to a rigorous test, so make sure you buy furniture that will last. Cutting expenses here will cost you more in the long run than investing in high quality furnishings initially.

► FLOORING: Choose practical and comfortable flooring. In some cases, it can be used to define separate activity areas within a larger space. Again, choose materials appropriate to the use of a given space. Choose material with low maintenance needs and durability.

► STORAGE: If you have not allocated 10% of the net floor area of the space for storage, plan to buy storage cabinets that meet the storage needs of each activity area. Some may be open shelves; other may need to be secured with a lock and key. Lack of storage will quickly result in a messy and disorganized appearance in even the newest and most beautiful space.

LAYOUT

After determining the required equipment and materials, develop a logical layout plan on paper. Your architect may provide this, but it is often most effective to have staff and teens do their own planning using inch graph paper and furnishing templates of the appropriate size. Templates can be made from construction paper, purchased at office or architectural supply stores, or can be created with a simple computer assisted design program. The lower cost design programs for use in home renovations work well for planning room arrangements.

In developing layout schemes with the architect, you might want to consider the following:

► INTERIOR FLEXIBILITY: Consider how to allow "personalization" of the space so that as user groups change, so can the space, for example, through movable walls and specified mural areas.

► SECURITY AND LAYOUT: When designing teen space, create space that is "transparent." This can be done with plenty of windows in the designated teen space so that it is visible from the outside. This helps provide teens with the needed independence (through their own space without constant physical staff presence) they often crave, while providing adults the visibility we need to make sure they are safe.

- ► LIGHTING: Plan for abundant natural light and views, supplemented by efficient lighting. Plan for appropriate exterior lighting.
- ► ACOUSTICS: Plan for a mix of quiet and active spaces. Minimize noise transmission to other building tenants and neighbors.
- ► ENTRANCE INTO SPACE: Provide separate access to the outside or other unsupervised parts of the building.
- ► STAFF SPACE: Provide private storage, access to technology, comfortable seating and work areas, with good sight lines to activity space. Make the spaces comfortable for the staff that works in them, but also teen friendly, so that teens are not hesitant to approach staff.

Environments for teens should match teens' physical sizes and abilities including characteristics such as height, grip, reach, and field of vision. In particular, layout should reflect an openness and accessibility to teens with all levels of physical ability such as light switches within easy reach, windows that are easy to open, wide hallways and pathways between furniture.

ADULT SPACE

Remember that one of the most important features of a teen space is the adults connected to that space. Repeatedly, teens point to the importance of working with adults who respect them, are attentive to their strengths and challenges, and relate to the complex aspects of teens' lives. Space designed for teen programming should accommodate opportunities for teens to interact and socialize with adult program leaders and mentors, as well as provide appropriate planning/meeting space for staff. Furthermore, other adults are involved with teens as well. Consider opportunities to bring parents and family members into the space and plan for those functions too.

► FACILITIES INITIATIVE PROGRAM HIGHLIGHT

East Boston YMCA · EAST BOSTON, MA

East Boston YMCA recently renovated an abandoned building in Boston, Massachusetts into a youth center. It was a historic building so they were faced with some limitations in renovations, including lack of a gym. The focus of the center is fitness and exercise. The center consists of two rooms offering Dance, Dance Revolution (DDR) and Kilowatts (a body-strengthening routine and equipment). Upstairs in the same building is a family use area including a climbing wall and wellness center.

"When I saw Dance, Dance Revolution (DDR)," said Wendy Zinn, then executive director, "I thought we should get one for the Y because every time I go to an arcade, that's the most popular thing. Kids are constantly using it." The director turned to the youth to advise about bringing in these new ideas: "I don't know anything about video games, but I can see how the kids are getting a workout. When asked, the teens agree that exercising while playing video games would be "cool." Program leaders comment that "they're having fun, they're playing video games... they don't even know they're working out!"

The Design Process

TRADITIONAL STAGES OF THE DESIGN PROCESS

1. SITE VISITS/PROGRAMMING: This stage includes assessment of your current site and your future site. The architect will meet with key stakeholders that the program identifies and will assess your current needs and programming and activity ideas. At the new site, the architect will review the site conditions, existing structures, slope, drainage, access to utilities, and will create a preliminary sketch of a floor plan.

2. CONCEPTUAL DESIGN/SCHEMATIC DESIGN: Based on your overall vision, the site visit inventories, and the zoning status of the site, the architect will develop an overall conceptual design of the building and site. At this point, the design may be very generic, using "bubble diagrams," rather than specific design elements. The goal is to develop the correct uses, sizes, and adjacencies of spaces.

    Once a conceptual design is approved, the architect will develop schematic designs. At this stage the conceptual design is detailed to include floor plans and building elevations containing rooms, room sizes, mechanical and structural elements and basic furniture layouts. This is the best opportunity for making any changes or corrections.

3. DESIGN DEVELOPMENT: The design continues to go through alterations and improvements with more specifics added. Rooms are now shown in correct size and shape. Outline specifications are developed listing the building's materials and finishes. At this point, you can get a more detailed cost estimate for construction using the outline specifications. This is the last phase where any significant design changes should be made. After this phase, any change will cost more.

4. CONTRACT/CONSTRUCTION DOCUMENTS: Once the client has approved the design, the architect prepares detailed drawings and specifications, which the contractor will use to estimate construction costs.

5. HIRING THE CONTRACTOR: If you have not already hired a contractor to be part of your design team, this is the time. Your architect should be involved in this process, participating in the interviews and helping compare contractors' proposals. The architect can help prepare bid documents, invitations to bid, and instructions to bidders. This will ensure that bids are consistent.

6. CONSTRUCTION ADMINISTRATION: The architect will help ensure that the building is built according to plans and specifications. The architect can make site visits to observe construction, review and approve change orders and the contractor's applications for payment, and generally keep you informed of the project's progress.

BUILDING YOUR PROJECT TEAM

Once you have your program priorities, outlines, goals and activities specified, it's time to assemble a team. If you are undertaking a major project, you will need a team of qualified and capable professionals to assist you. But they need your guidance. The professionals have the capital project experience, but they will need your staff and teen input and expertise to design a space that is teen-friendly and appropriate for your program.

OUTSIDE PROFESSIONALS IN A PROJECT TEAM

○ PROJECT MANAGER: This individual will act as the representative of your organization and will coordinate all the activities of the team members. His/her responsibility will include defining tasks for team members and keeping the work of the team on schedule.

○ DEVELOPMENT CONSULTANT/PROJECT MANAGER: This individual will provide technical services regarding real estate development, including: preparing development and operating pro formas; assisting with permitting and zoning approvals; submitting financing applications; and negotiating and closing financing. Some development consultants will also provide project management services, including: team coordination; scheduling; assistance with bidding and contract negotiations; and budget monitoring and requisition preparation during construction.

○ ARCHITECT: An absolutely critical team member for all but very, very small and straightforward projects. Find an architect who has experience in the design and construction of spaces for teens. The architect will assess sites with you, develop preliminary design options, work with you and your staff to create a use and design program, take the project through design development, participate in finding and negotiating with contractors, produce construction documents, monitor construction, and sign contractor payment requests.

○ ATTORNEY: You will need an attorney to review and negotiate site control agreements, leases, purchase agreements and construction contracts. Your attorney will also secure title insurance and provide zoning and other legal opinions to your lender. Involve your attorney early in the process. You may not need legal services during the conceptual or feasibility phases, but the more informed your attorney is about the project, the more useful she/he will be during the later phases.

○ CONTRACTOR: Search for and select a contractor with good reputation for delivering a project on time and on budget. The contractor should be licensed and fully insured. If you can identify someone who has built other teen program spaces, that's a plus. Ideally, you want to bring in your contractor early in the planning process. This way, you can get their expertise, but also they have more of a vested interest in the project and can help you along with accurate cost estimates throughout your project.

IT IS IMPORTANT TO NOTE that not all projects require all levels of expertise, and that sometimes, an architectural firm might have a project manager as part of their staff. Smaller redecoration projects might just need a contractor that has a designer as part of their team, or an interior designer with his/her own team. This list is the standard for capital projects, but each project is unique and it is important to compare notes with other programs that have undertaken projects similar to your own.

As the design team is assembled, designate one person to represent the organization with authority to make certain decisions. "Time is money" when it comes to development, especially when you get into the construction phase. If multiple conversations and approvals need to happen for decision on a change, you still have to pay your contractor while he/she waits for a decision.

A WORD ABOUT PRO BONO SERVICES: In an effort to reduce costs, many organizations solicit pro bono services from architects, attorneys and other professionals. In a development project, you need to be sure services and products are delivered on time. You need responsive team members who give your project appropriate priority. There is often a danger that pro bono work will not be treated with the same attention as revenue-generating work.

Some large legal and design firms provide formal pro bono services each year. They consider application for pro bono services seriously, using a pro bono review committee and a formalized process. In most cases, these firms give timely attention to their pro bono clients. If you are considering the use of pro bono services, approach these services with the same scrutiny you would use in fee-for-service contracts.

SELECTING AN ARCHITECT AND OTHER TEAM MEMBERS

When searching for an architect you might want to consider the following:

▶ RELEVANT EXPERIENCE: An architect with experience designing programs for teens will have a deeper understanding of space and needed equipment. If architects with comprehensive teen program experience are not available, look for experience in designing an aspect of your program—if you will have substantial amounts of recreational space, look for architects with experience designing recreational spaces and gyms.

▶ COMMITMENT TO TEEN VOICE: Make sure that the architect is comfortable and shares in your vision of incorporating teen opinions in the design process. Although experience working with teens is helpful, it is not essential. What is essential is the commitment and respect for listening to teen input.

▶ VISITS AND RECOMMENDATIONS: Visit other programs in your area with space and activities similar to what you want to build. If the building is newer, or has been recently renovated, ask who the architect was and whether the program recommends them.

▶ USE A REQUEST FOR PROPOSAL PROCESS: A Request for Proposals (RFP) allows you to solicit information about the architect's experience, sample work, etc. You can either issue an open bid RFP so that any architect can apply, or you can have a closed RFP process, in which you ask specific architects to apply. The former is usually used when you have architects referred to you by other programs.

We recommend that you use an RFP process even if you have architect(s) referred by other programs. The RFP gives you more information about the architect, and indicates that yours is a serious project. A draft of a "Request for Proposals" can be found in the appendix. You can modify this for all your consultant searches.

Use a similar process when hiring other team members. The time and energy spent in selecting the right team members is important to the success of the project.

Once you have identified the top candidates, spend time evaluating their qualifications through the review of their RFP responses. Conduct personal interviews with the principals of firms and their lead team members. For architects and contractors, schedule site visits to see previous work and meet their clients. Reference checks are very important. Include at least one other person from the organization (board member, senior staff, teen members) as part of your selection team. Having another person's opinion and observations is important. The Appendix contains some examples of interview questions.

Once you have selected and organized your team, it is time to start the design process. At this point, you are ready to meet with your architect, and you should have a good grasp of most of the following points to talk over with the architect:

► Succinct description of the program and its components

► Description of program users: teen, staff, families, others

► Range of programs/activities

► Objectives for the space

► Capacity of the space including equal access features

► Square footage/size of space (interior and exterior)

► Adjacencies: which activities need to be close to each others and which activities are incompatible and require location at some distance from each other

► Special purpose or programs (occasional uses)

► Staff space requirements for planning and administration

► Planned character of the space: color, lighting, access to natural light, views

► Planned fixed features and movable features for each type of space

► FACILITIES INITIATIVE PROGRAM SPOTLIGHT

Urban Dreams Incorporated • DORCHESTER, MA

"As a direct service provider we are always looking for teachable moments. Engaging BOST*net* and the Children's Investment Fund Facilities Initiative in a facilities improvement grant for our site allowed us to involve our teens in the design and development process of creating their own space. An added and unexpected benefit was seeing the pride and sense of ownership exhibited by our youth and families in the finished product. To say to a teen, "You are worth so much," is one thing, but to involve them in a process that tangibly shows them the level of investment and resources marshaled towards creating opportunities for their success is all together something more real and relevant. Our facilities improvement grant enabled us to do this."

ROOSEVELT SMITH, Executive Director

OTHER DESIGN FACTORS TO KEEP IN MIND

CREATE A REALISTIC TIMELINE

The schedule for planning and executing the design of the new space should be realistic. Plan additional time for consensus decision-making and incorporating expert advice throughout the process. Discussions about time/cost/quality can be lengthy and slow the design process down. Project time lines can sometimes be derailed by extra time required for zoning and building approvals, so plan for the unexpected along the way.

Work out a schedule for move-in and initial operations. Think about where the program will operate while the space is under construction. Will operations be

suspended or moved to another location? Involve your development consultant/ project manager and your architect in these discussions. Remember, once you get to construction, delays in decision-making will cost money.

SECURE COMMUNITY AND LEADERSHIP SUPPORT

It is important to establish communication with neighbors and owners of adjacent buildings. This is essential to gaining their cooperation and support, and may help head off potential problems and delays. You may want to hold a community information night or other informal forums for community input and discussion. Likewise, make sure all key stakeholders are kept current on the process and remain invested in the project.

Universal Design

(Adapted from Wikipedia.org and Center for Universal Design at NC State University)

Universal design is an approach to the design of products, services and environments to be usable by as many people as possible regardless of age, ability or situation. Universal design is a relatively new concept that emerged from "accessible design" and "assistive technology." Accessible design and assistive technology provide a level of accessibility for people with disabilities but they also often result in separate and stigmatizing solutions, for example, a ramp that leads to a different entry to a building than a main stairway. Universal design strives to be a broad-spectrum solution that helps everyone, not just people with disabilities. Moreover, it recognizes the importance of how things look. For example, while built up handles are a way to make utensils more usable for people with gripping limitations, some companies introduced larger, easy to grip and attractive handles as a feature of mass produced utensils. They appeal to a wide range of consumers.

The main guiding principles of Universal Design with their descriptions are in the Appendix of this guide. Some examples of Universal Design are:

► Smooth ground surfaces of entranceways, without stairs
► Wide interior doors and hallways
► Lever handles for opening doors rather than twisting knobs
► Light switches with large flat panels rather than small toggle switches
► Buttons on control panels that can be distinguished by touch
► Bright and appropriate lighting, particularly task lighting
► Auditory output redundant with information on visual displays
► Visual output redundant with information in auditory output
► Contrast controls on visual output
► Use of meaningful icons as well as text labels
► Clear lines of sight (to reduce dependence on sound)
► Volume controls on auditory output
► Speed controls on auditory output
► Choice of language on speech output
► Ramp access in swimming pools
► Closed captioning on television networks

Green Design

Whether you are planning a new building or renovating an existing teen space, begin the design process with a green or environmentally responsible mindset. Start with the intention of creating a healthier indoor environment for teens and staff, incorporating the energy efficient elements in the design, both to save on operating costs and to conserve natural resources. Your architect will be able to help you consider how you can address these important considerations in your planning process.

A healthy indoor environment can be achieved by installing an effective ventilation and air filtering system, choosing alternative paint, carpets and construction materials with low or no toxic emissions, and using special flooring materials. Without proper ventilation, walls and floors may not dry properly after cleaning and humidity and particulate matter in the air can promote the growth of mold. Mold can create "sick building syndrome" and trigger asthma, migraines and other health issues among users of the building.

A focus on energy efficiency will lead to a well-insulated airtight building, efficient lighting and heating and ventilation systems, windows with low-e glazing, and an emphasis on natural "day lighting" over artificial lighting. Consider choosing recyclable or renewable building materials such as cork and bamboo, or incorporating renewable energy elements such as the installation of solar panels.

Building green can lower your operating and maintenance costs, improve the health and morale of teens and staff, increase productivity, reduce absenteeism, and improve the value of your building. Building environmentally responsible or "sustainable" spaces won't necessary cost more; an initial investment in a high quality heating system and good windows will pay for itself in the long run. Building green might also attract specialty funding from foundations or individuals with an interest in green/sustainable design.

Budget and Funding

BUDGET

Raising money for non-profit operations is hard enough; when you add raising money for capital projects, it really gets tough. It is critical that you create a realistic budget prior to launching the development project. If you are expanding or doing new construction, there are several budgets to create:

▶ OPERATING BUDGET FOR THE NEW BUILDING: You need to know not only how much it will cost to build the facility, but also how much it will cost to operate a program in a new building. Will programming expand? If so, how many new staff positions will you need? How much will the new facility cost to maintain, including utilities, grounds, cleaning, general maintenance, snow removal, etc? Where will new operating funds come from to cover the new costs?

▶ A DEVELOPMENT/CAPITAL BUDGET: This is the detailed accounting of what the project will cost. It is typically divided into standard categories of Property Acquisition, General Development Costs (also called "soft costs" which include architect and all the personnel costs, along with furnishings), Construction

Costs, and Reserves and Overhead. This budget also shows the Sources of project financing that will be used to pay for project cost. Some of the costs, such as architectural, legal, environmental assessments, appraisals, consultants, and overhead will be partially spent before construction begins.

Keep accurate accounting of the costs incurred prior to the start of construction so that you can reimburse yourself or your predevelopment funding source when you begin to access project financing.

▶ OPERATING BUDGET—5-YEAR PROJECTION: The operating budget projection is developed as a planning tool for the organization. Most lenders will also require it as part of a loan request. The projection is developed by taking the year 1 operation budget and assuming that revenue and expenses will inflate over time based on average inflation rates.

If you are just renovating existing space, then you will probably need only a development/capital budget. Create a budget based on what you can realistically raise.

FUNDING SOURCES

There are several different ways to finance a capital project. Most typically, teen programs and out-of-school time capital projects rely on a combination of grants, individual donations, and loans. Some programs are eligible for government sources, but these are limited and hard-to-find.

Small non-profit organizations often overlook the option of financing a capital project through loans or bonds, and focus exclusively on raising all the funds through grants and individual donors. They are inexperienced with capital financing and may be worried about their ability to pay off the debt. However, smart and realistic budgeting can greatly decrease these risks. Also, depending on the economic climate and your agency's fundraising history, capital grants to cover the entire construction cost may not be feasible.

Loans can be used to kick off the fundraising by giving you a pool of initial capital to develop a plan, schematic design and a project description that can be used to leverage other funding.

If you can get the lead gift from a private donor or foundation without borrowing, you can launch a capital campaign. Successful capital campaigns are time-consuming and can drain staff and organizational resources, to ensure success, be sure you have a committee of knowledgeable and experienced fundraisers, preferably on your board, not your staff.

Don't feel like you have to wait until all financing is committed before starting construction, even though that may be everyone's preference. Look for "bridge" loans that allow you to start construction while continuing to raise money, with the understanding that you may be paying off the loan from operations if you do not succeed in meeting your capital fundraising goal.

STEPS IN DECIDING WHAT FUNDING SOURCE(S) ARE BEST FOR YOUR PROJECT

○ Investigating private, state or federal loan programs
○ Analyzing your own agency's fundraising capacity
○ Creating a capital campaign committee of individuals with capital development experience
○ Talking to other agencies that have recently completed a capital campaign similar to yours, or hiring a capital campaign consultant that helps you assess your options

leadership commitment to completion

IMAGINE YOU HAVE A GREAT capital project idea. Staff members think it's crucial to programmatic success. The teens in your program support it and want to be involved. The parents and community members think it will add to your program quality.

What about others up the administrative ladder? Beyond giving approval to pursue a project, how committed are key leaders in your organization? Is there enough momentum to support adequate fundraising? Is each key administrator or executive familiar with the details of the project plan? Does the administration, especially at multi-sited programs, see this project as an organizational priority?

Renovations and construction require considerable time and energy. The long-term nature of a facilities project coupled with the high staff turnover rate in the out-of-school time field means that you must build leadership support. Otherwise, projects that start strong can falter when individual supporters are no longer involved.

Communication throughout the organization is essential to keep everyone abreast of plans and changes. The Facilities Initiative has seen projects in which the key project proponent left the organization and his/her colleagues did not have necessary information to keep the project on track.

Some recent examples:

1) A planning project for a local site in a national organization stalled when the site director left and no one else had the information or capacity to move the project to completion.

2) New out-of-school time space was planned as part of a major construction project for a large multi-service organization. As the construction planning proceeded, the out-of-school time program was not given priority and its space was reallocated to another program.

To avoid this, the Facilities Initiative requires that our potential projects secure support from all organizational levels: executive directors, site directors, principals, community members, pastors, and other stakeholders to help sustain the project through its entire lifetime. This "buy-in" is essential both at the beginning of the project and throughout the process.

## Build the Out-of-Shool Time Network (BOST*net)* · BOSTON, MA

"Important as grant dollars are, many program providers need other kinds of help before they can undertake a successful facilities project. By combining grants with technical assistance to each grantee in the Facilities Initiative, we provide individual project assistance to overcome obstacles during planning, construction and project completion. This assistance could involve working with a program to: strengthen a project idea, select and manage the right architect and builder for the project, develop budgets, plan for program growth or provide assistance in getting the space licensed."

MARYELLEN COFFEY, Executive Director

It is important to keep everyone informed of the project's progress and goals, especially administrative leadership. Within larger organizations like community centers or multi-service organizations, it is critical to keep the out-of-school time program and its facilities project on the larger organizational agenda. Consider involving key decision-makers on planning and building committees, include a regular internal "check-in" schedule to keep all stakeholders informed, and incorporate project updates into existing communication avenues—organization-wide staff meetings, board meetings, and periodic written reports. Don't assume others know what's going on... tell them!

COMPUTER/ WORK AREA

STORAGE

STAFF TLT.

STAFF
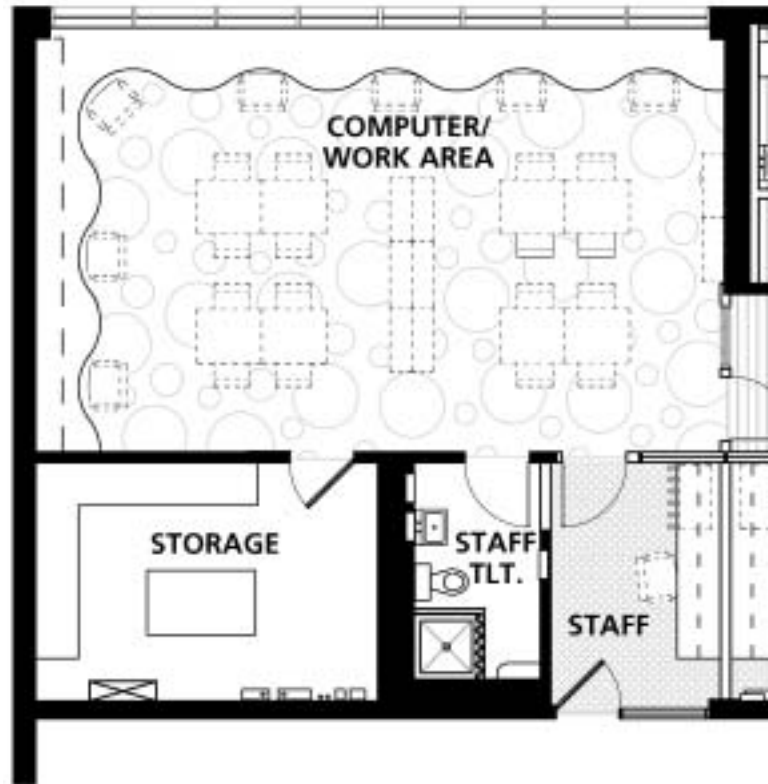
① OHRENBERGER COMMUNITY SCHOOL
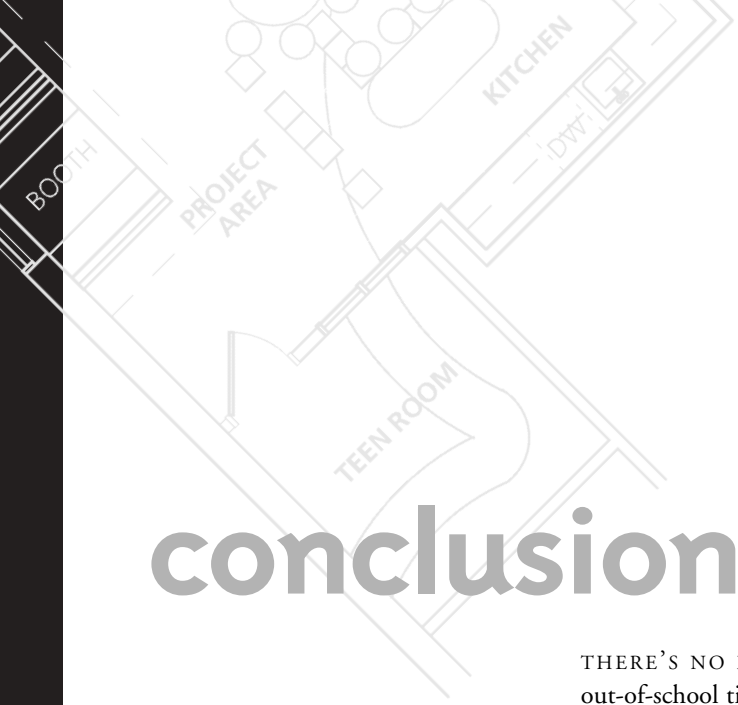
conclusion

THERE'S NO DOUBT THAT QUALITY TEEN SPACES are central to successful out-of-school time programming. This issue continues to affect the out-of-school time field. A 2005 BOST*net* survey of 104 providers (conducted by the Facilities Initiative) found that over three-quarters of respondents wanted to make minor improvements or major overhauls to their space and, most often, the programs they were seeking to expand were for older youth and teens. Half the respondents indicated that middle school programs face the greatest challenges regarding program space. As our national demographics point to rapid growth within this age group, it is easy to foresee the need for more and better facilities for middle school programs.

While there is research that demonstrates the link between effective learning and comfortable, well-developed physical environments, there has been little action on helping out-of-school time programs improve their spaces. The Facilities Initiative is one example, working to expand and improve the out-of-school time facilities in Boston. We hope that the lessons from our experience will help inform and support your upcoming projects.

appendices

Request for Proposals for Architectural Services
for ABC Teen Program, Inc.

BACKGROUND

The ABC Teen Center solicits proposals from experienced architectural firms to provide project specific architectural services. The project consists of the new construction (or substantial rehabilitation) of a teen center (or teen specific program space), currently serving XXX teens, to be located on (street location) in the (City location).

PROPOSAL QUALIFICATIONS — SCOPE OF SERVICES

In preparing a proposal: Firms or individuals who meet the following criteria will receive preferential consideration:

EXPERIENCE

► Design and construction of teen program spaces, serving youth ages (insert age) and up.
► Working with non profit organizations.
► Involving teens in the design process.
► Prior experience with regulatory and technical requirements associated with design and construction of teen spaces in (City location).
► Licensed and insured to do business in the (Your State).
► Ability and capacity in handling projects of this size and complexity.

RESPONSIBILITY

Areas of responsibility will be comprehensive in nature covering all phases of site and building evaluation and construction. The Facility Committee of ABC Teen Center will supervise the work of the consultant. The Scope includes, but is not specifically limited to:

► Work with development team to assess potential project sites and buildings, including: site or building history, zoning review, conceptual design options for sites/buildings under investigation.
► Meeting with teens, management and staff of ABC Teen Center to develop use of program for new site.

- Work with team to make public presentations regarding project and obtain all necessary government permits.
- Prepare construction documents.
- Assist team with bidding and contract negotiation with general contractor.
- Monitor construction, including signing contractor payment request and processing change orders.
- Provide certifications needed to obtain project financing and occupancy permits.

ADDITIONAL INFORMATION

ABC Teen Program is looking for individuals/firms who have a proven track record of innovative ideas and solutions within the teen program facility environment. In meeting this goal, it is incumbent upon the architect to work closely with the client and its team and be comfortable with a participatory process that includes strong teen involvement and voice.

PROPOSAL CONTENTS

All interested applicants should include the following information in their submissions.

- Qualifications of applicant (qualifications of principals if applicant is a multi-person firm), and the qualifications/resume of the individual to be assigned to the project. Qualifications to include education and training background, professional affiliations, and other pertinent information to establish professional qualifications. Explain selection process and qualifications criteria of sub-contractors.
- Corporate portfolio or comparable products (pictures, brochures, other marketing products) showing firm's teen program facility or similar projects.
- Describe proposed budget and fee structure, including: payment schedule; services covered; additional administrative overhead; deferral of fees until closing; fee discount for nonprofit clients; billing procedures for out of pocket expenses; reimbursable.
- Three client references from past work and contact names including project manager. Specify nonprofit groups, if any.

Please submit (x) amount of proposals to the address below:

ABC Teen Program, Inc.
123 Main Street
Your Town, STATE, Zip
Attn: Executive Director

CLOSING DEADLINE

Deadline for receipt of proposals will be mm/dd/yy.

Receipt of proposals is the sole responsibility of applicant.

ABC Teen Program reserves the right to reject any and all proposals or to request changes in any proposal.

APPENDIX A2
Interview Questions

► Whom will I be dealing with directly? Is that the same person who will be designing the project? If not, who will be designing the project?

► How will you, the architect, approach our project?

► How will you gather information about our organization's operations, project site, service program, etc.?

► What is your experience with designing and building teen spaces?

► If not, what comparable or similar works have you done?

► Have those teen space projects been done on time and within budget?

► How will you establish priorities and make decisions? How will you include us in the process?

► What challenges do you see in this project?

► What is your experience in involving teens in the design process?

► What are the steps in your design process? How long will each take? How will we be involved in each step? What will you need from us for each step?

► What is your firm's current workload? What work do you have upcoming? What work are you pursuing? How will we fit in?

► What sets your firm apart from others? What is it known for?

► What is your fee structure? What would you expect the fee to be for this project?

► Does your fee include subcontracting, coordinating and supervision of other engineering and design services, like structural, mechanical, sprinkler?

► What will you need from us?

► What is your experience in obtaining local government approvals? Handling public hearings? Working with the local building department?

► What is your experience with cost estimating?

► What products will you produce during the process? How will we see and review those products?

► What services do you provide during construction?

► Can you supply a list of clients with whom you have completed similar projects?

APPENDIX A3
Universal Design

DEFINITION

The design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.

PRINCIPLE ONE: EQUITABLE USE
The design is useful and marketable to people with diverse abilities.

GUIDELINES

➤ Provide the same means of use for all users: identical whenever possible; equivalent when not.

➤ Avoid segregating or stigmatizing any users.

➤ Provisions for privacy, security, and safety should be equally available to all users.

➤ Make the design appealing to all users.

PRINCIPLE TWO: FLEXIBILITY IN USE
The design accommodates a wide range of individual preferences and abilities.

GUIDELINES

➤ Provide choice in methods of use.

➤ Accommodate right- or left-handed access and use.

➤ Facilitate the user's accuracy and precision.

➤ Provide adaptability to the user's pace.

PRINCIPLE THREE: SIMPLE AND INTUITIVE
Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.

GUIDELINES

➤ Eliminate unnecessary complexity.

➤ Be consistent with user expectations and intuition.

➤ Accommodate a wide range of literacy and language skills.

➤ Arrange information consistent with its importance.

➤ Provide effective prompting and feedback during and after task completion.

PRINCIPLE FOUR: PERCEPTIBLE INFORMATION
The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.

GUIDELINES

➤ Use different modes (pictorial, verbal, tactile) for redundant presentation of essential information.

➤ Provide adequate contrast between essential information and its surroundings.

➤ Maximize "legibility" of essential information.

➤ Differentiate elements in ways that can be described (i.e., make it easy to give instructions or directions).

➤ Provide compatibility with a variety of techniques or devices used by people with sensory limitations.

PRINCIPLE FIVE: TOLERANCE FOR ERROR
The design minimizes hazards and the adverse consequences of accidental or unintended actions.

GUIDELINES

- ► Arrange elements to minimize hazards and errors: most used elements, most accessible; hazardous elements eliminated, isolated, or shielded.
- ► Provide warnings of hazards and errors.
- ► Provide fail-safe features.
- ► Discourage unconscious action in tasks that require vigilance.

PRINCIPLE SIX: LOW PHYSICAL EFFORT
The design can be used efficiently and comfortably and with a minimum of fatigue.

GUIDELINES

- ► Allow user to maintain a neutral body position.
- ► Use reasonable operating forces.
- ► Minimize repetitive actions.
- ► Minimize sustained physical effort.

PRINCIPLE SEVEN: SIZE AND SPACE FOR APPROACH AND USE
Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

GUIDELINES

- ► Provide a clear line of sight to important elements for any seated or standing user.
- ► Make reach to all components comfortable for any seated or standing user.
- ► Accommodate variations in hand and grip size.
- ► Provide adequate space for the use of assistive devices or personal assistance.

PLEASE NOTE

These Principles of Universal Design:

- ► Address only universally usable design, while the practice of design involves more than consideration for usability. Designers must also incorporate other considerations such as economic, engineering, cultural, gender, and environmental concerns in their design processes.
- ► Offer designers guidance to better integrate features that meet the needs of as many users as possible. All guidelines may not be relevant to all designs.

Developed by Center for Universal Design, College of Design, North Carolina State University

resources

HELPFUL LINKS AND ORGANIZATIONS

Build the Out-of-School Network (BOST*net*)
www.bostnet.org

Children's Investment Fund (Fund)
www.ccif.org

The Center for Universal Design
www.design.ncsu.edu/cud/index.htm

US Green Building Council
www.usgbc.org

The After School Corporation
www.tascorp.org

The Finance Project
www.thefinanceproject.org

Forum for Youth Investment
www.forumforyouthinvestment.org

Foundations, Inc.
www.foundationsinc.org

Harvard Family Research Project
www.gse.harvard.edu/hfrp/

National After School Association
www.naaweb.org

National League of Cities
www.nlc.org

Policy Studies Associates
www.policystudies.com

Southwest Educational Development Laboratory (SEDL)
www.sedl.org

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