



## Past Winners

This exhibit showcases past year's award winners of the Indiana High School Architectural Design Competition. The intent of this document is to illustrate to current participants the quality of design, graphics, and presentation that have been successful in past years.

A short program summary is provided at the beginning of each year's section. Each project is then provided with comments regarding what made it an award-winning entry. Current year entrants should review these projects and comments to better understand what it takes to put together an award-winning presentation.

# 2016 Indiana High School Architectural Design Competition

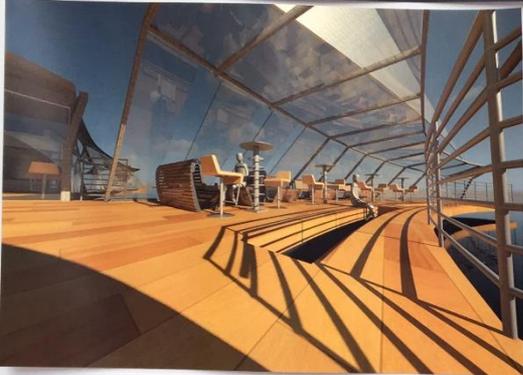
This year's competition, Double Dip, was another exciting, thought provoking, and educational design competition. Playing the role of architect, each entrant was asked to design a lakeside facility for an ice cream shop and parasailing company around an existing boardwalk structure. The program challenged entrants to explore what it means to design a building, to create both interior and exterior experiences, and to explore the interaction between a structure and its environment.



2885 ft<sup>2</sup>

# 2016 Award of Excellence Max Jolly

The site is unique, focusing on the relationship between the pier and the lake itself. The plan is designed with the goal of an experience in mind. The building itself is meant to be an attraction, floating and spinning atop the water. The purpose of having visitors on the water itself is to acquaint them with the lake. The form cone of the design wings over visitors and encourages them to walk down the pier, bringing them to the observation tower and the gangway to the water. This moves the circulation pattern down the water itself. However, as the building is constantly turning, the circulation pattern on and off of the building is effectively mixed, creating an ideally spread out pattern. As for the form, the original design focused on the symmetrical beauty of a floating lotus flower. However, as the building rotates, it is natural for it to take a more warped, vortex sort of form. Each "petal" of the building houses different purposes. The building takes a modern look in order to look clean and light.



## Parti | Massing

The design appears to pull inspiration from the floating lotus flower. That metaphor has inspired a radial floor plan where each "petal" houses different program functions. The designer has also pulled inspiration from vortices and sail structures as a way to put the floating lotus flower into motion. Design concepts often originate from precedent imagery, in this case forms found in nature. Many designers use this strategy to quickly explain very complex ideas.

## Circulation | Program Layout

The image at the bottom right corner of the board appears to be a partial plan derived from the floating lotus flower form. However, it is difficult to critique this plan. Spaces have not been labeled, floor textures used make it hard to read, and no scale has been provided. It's possible that the designer has come up with an exceptional building layout, but poor representation makes it hard to critique.

## Style | Detail | Materiality

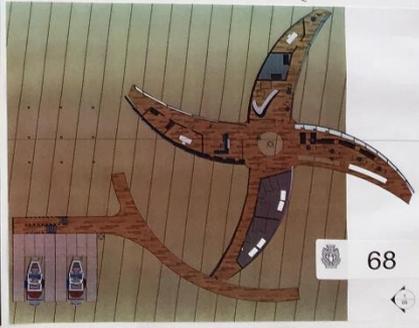
The building appears to be predominantly clear glass on a steel substructure. We also find tensile fabric surfaces overhead that mimic sail structures and a bounty of wood decking that is reminiscent of boardwalks and boat decks. Everything culminates in a light, airy structure with abundant natural daylight and great views. Overall, the design definitely seems to belong on the water.

## Board Layout

Great hierarchy of imagery. The larger renderings act as the "money shots", which quickly explain the project in whole. Smaller images then provide the next level of detail for viewers who are interested in seeing more. In general, all imagery should be labeled to help viewers understand their whereabouts in the project. For building plans, elevations, and sections, a drawing scale should also be provided.

## Graphics

The renderings provide exceptionally high-quality views of both exterior and interior spaces. The exterior bird's eye views at the top and bottom of the board give viewers a good overview of the building form, materials, and architectural style. A number of interior renderings show that the modern exterior design style has been integrated inside the building, all the way down to furniture design. From these renderings, one gets a very good sense of what it might feel like to be these spaces. Concept hand sketches illustrating design evolution and inspiration are also provided, giving the viewer insight into the designer's process.





# 2016 Award of Excellence

## Noah Smith

### Context | Site Response | Orientation

All program has been situated at the end of the boardwalk. The observation deck sits at the very end where views are most critical. Outdoor seating has then been provided off to the side of the building structures. The procession of program along the boardwalk makes good, logical sense. The designer might consider providing outdoor seating between the observation deck structure and the end of the boardwalk so that users are provided broader views of the lake.

### Parti | Massing

This design could be summarized as a series of pavilions, each unique in mass and style, that have been consolidated together at the end of a boardwalk. Each of these pavilions is a unique piece of architecture in and of itself. Up front, a tightly spaced grid structure in the form of a waffle cone and ice cream scoops make up the parlor. We then find a two-story residential-like structure followed by a spiral stair and observation deck that have been wrapped in a louvered material. For building roofs and canopies, we find a number of large red sail-like structures. Each of these pavilion forms is certainly interesting in its own right, but there is a lack of any big formal idea that ties everything together.

### Style | Detail | Materiality

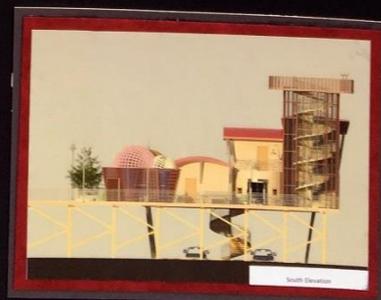
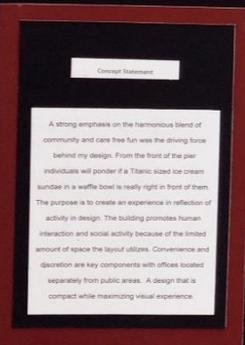
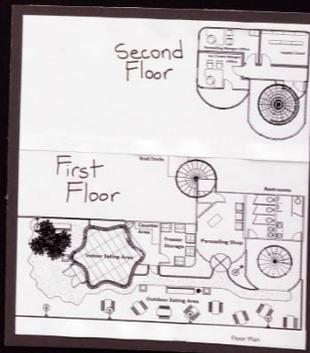
This is a very formalistic and whimsical design that has clearly been inspired by ice cream and parasailing, almost to the point of giving of an amusement park vibe. It's easy to imagine kids getting excited about their next trip to the pier!

### Board Layout

This presentation board is well balanced and includes a good hierarchy of imagery. The largest image at the top of the board acts as the "money shot", which serves to capture the project in its whole. All other renderings and images are scaled down from here to act as compliments. All imagery appears to be appropriately labeled.

### Graphics

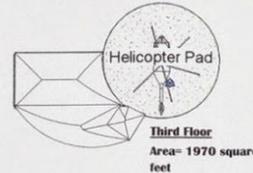
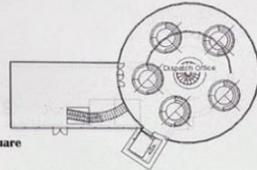
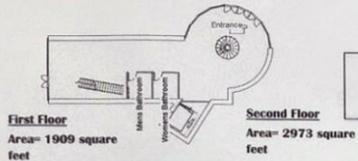
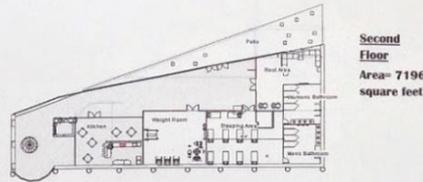
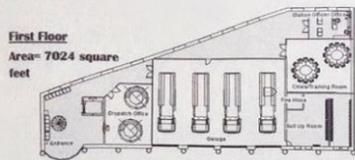
The designer has provided a great bird's eye view at the top of the board, which beautifully depicts all parts of the project. The perspective view at bottom left corner of the board is also interesting, showing that thought was put into detailing and furnishing individual spaces. The designer could have shared even more of that detailed work. Key spaces that are critical to the design can and should be included as part of the presentation. In this case, an interior view from the ice cream parlor might have been a pretty spectacular image on the board.



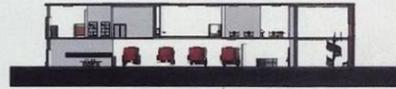
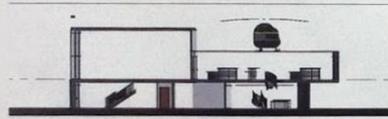
# 2015 Indiana High School Architectural Design Competition

This year's competition asked each student to design a fire station in a dense urban site, bisected by a highway. Students were encouraged to explore what it meant to design a building in an expanding city and explore the interactions with the environment outside their site's boundaries





Section Views



Rendering



The concept of the design was to mix modern with the surrounding older style homes and buildings. The reason of making the fire station was so that civilians could recognize it as a safe place and to help people by the use of a helicopter and/or fire truck. With the design, more space is used for dispatch offices so more civilians could get helped in the case of an emergency, and also a sky bridge to allow easy access across the highway from the fire station to the helicopter pad in emergency cases.

# 2015 Award of Excellence

## Ellie Morinville

### Context | Site Response | Orientation

Site context has been omitted from the presentation, making it difficult to comment on the design's response to context, site, and orientation. Although building plans are clear and labeled, there is also a disconnect between the main fire station building plan and the helicopter rescue building plan. As can be seen from the sections and renderings, the two buildings are connected by a glass bridge. The plans should be oriented accordingly and the bridge should be shown so that viewers understand how the two buildings connect.

### Parti | Massing

There is a clear separation of program elements by dividing the fire station building from the helicopter rescue building, where the glass bridge over the highway serves as the connection between the two. Although the reason for separating the two is not entirely clear, the resultant massing is clean and sensible. The glass bridge would likely act as a building identifier to those traveling by highway underneath.

### Style | Detail | Materiality

The design incorporates a good mix of modern and traditional design as was intended according to the written design narrative. Modern design elements – flat roofs, large expanses of glass, and long, simple volumes – are paired up with traditional elements – large brick surfaces and vertical piers that break up the long volumes. The resulting composition is easily recognizable as a civic facility, such as a fire station.

### Board Layout

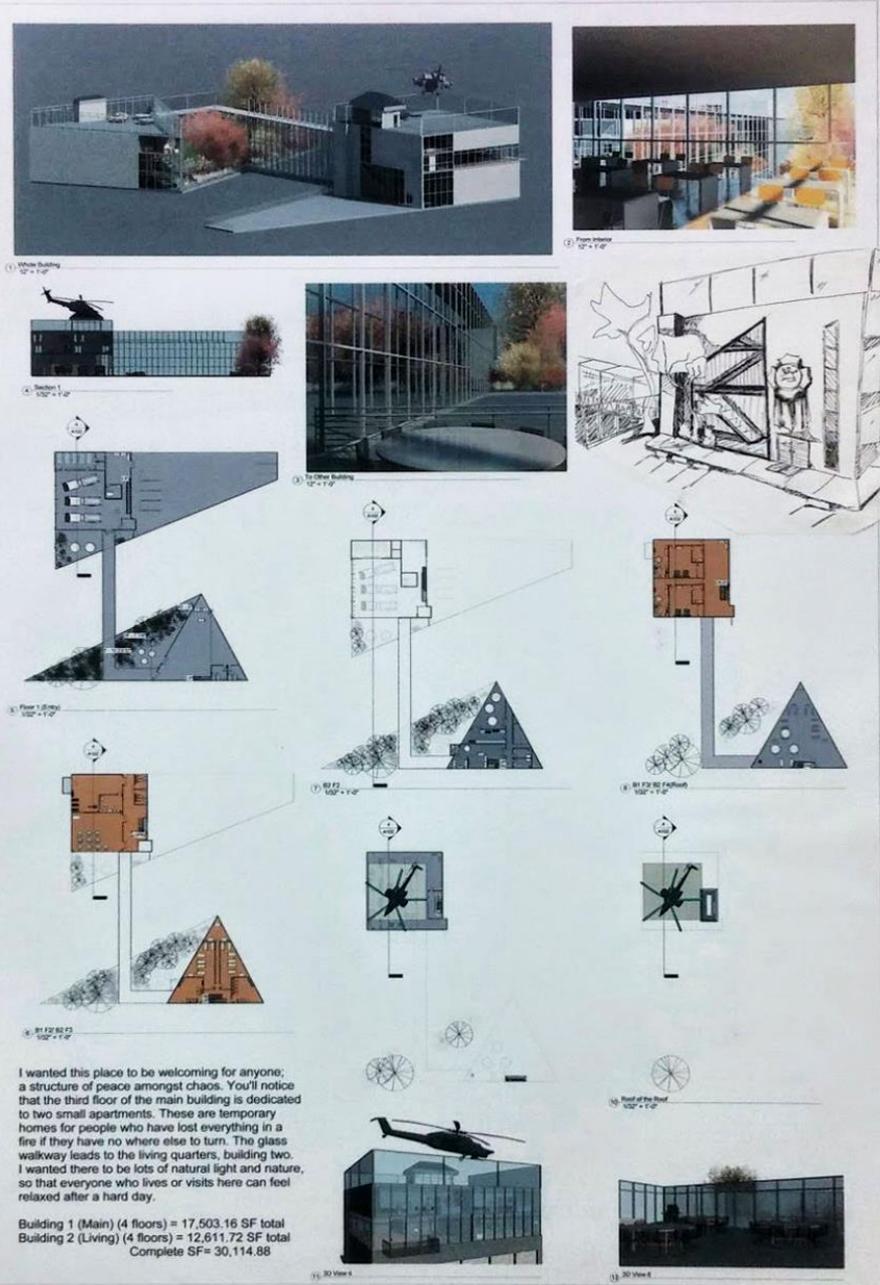
The hierarchy of information from building plans to building sections to renderings is very logical and ordered. Although symmetrical layouts like this are not required and are sometimes not even appropriate, it works well here.

### Graphics

Graphics across the board are crisp and consistent in character. Rooms and spaces on the building floor plans are clearly labeled and help demonstrate that program requirements have been met. The renderings quickly illustrate the project in its entirety and convey all elements described in the written design narrative.

# 2015 Award of Excellence

## Allegra Shinabargar



### Context | Site Response | Orientation

Immediate site context is appropriately shown throughout the presentation. The written narrative notes an intent to provide a structure of peace against chaos and a connection to nature through views and natural light. As a result, the designer has provided heavy landscaping at the highway edge, acting as a natural buffer against traffic. That same landscaping becomes the focal point of views from the building interiors as can be seen in renderings. The intended visual connection between interiors and exteriors has been successfully achieved.

### Parti | Massing

The design incorporates two simple geometries – a square and a triangle – connected by a linear glass bridge with a 90 degree bend at one end. It's unclear why two differing geometries have been chosen. In fact, the geometries seem a bit forced, as if the designer selected the shapes without regard to program or plan layout. The triangular building, in particular, has a number of awkward spaces at its corners. Further investigation of those spaces could have resulted in a more responsive shape that would have been more efficient with space and might have better related to the other building.

### Circulation | Program Layout

The design includes an interesting modification to the program by adding temporary housing for those who have lost their home to fire. Although not required, this creative program feature adds value to the project.

### Style | Detail | Materiality

In general, the proportion of glass to solid material feels sensible. Most of the building has been treated with large expanses of glass curtainwall which helps to provide a visual connection to the outdoors as intended. To break up these large expanses, the design includes a good hierarchy of mullion size and spacing along the glass curtainwall as can be seen in the rendering at the center of the board. However, non-glass portions of the building seem very unrefined. There is no indication that materials have been selected or that the architecture has been developed. More effort could have been spent on these areas.

### Graphics

Building plans are well developed and color coded to indicate building functions. The renderings provide high-quality views of the building and successfully demonstrate the visual connection to outdoors. Although not required, a concept hand sketch is provided, providing some insight into the design process.

# 2015 Award of Excellence

## Jacob Hill

### Context | Site Response | Orientation

Although some context has been included in the renderings, there is not enough provided to know how well the design has responded to the site. We are given enough to see that the building is consolidated onto one side of the highway.

### Parti | Massing

The project has a clear concept that is well executed. A stylistically streamlined and contemporary fire house is achieved through the simple triangular geometry and long, staggered glass openings in the building envelope. The helicopter pad is celebrated as a design feature by physically separating it from the main triangular volume via a circular floating pad.

### Circulation | Program Layout

There appears to be excessive circulation on upper floors; however, this gives the designer freedom to locate openings in the exterior walls as desired. Spaces appear to be properly laid out and located, with more public spaces at lower levels and private spaces above. The stair at the bottom right corner of the building could be better integrated into the design, particularly with there being such an importance of flow from bottom floor to top floor.

### Style | Detail | Materiality

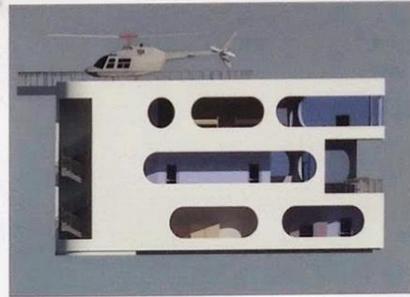
The entrant has noted a desired departure from the traditional fire house. That departure has successfully been achieved through the building's simple triangular volume, staggered glass openings in the building envelope, and the break from traditional fire house materials like brick masonry. Most of the building's 90 degree corners, both in elevation and plan, are consistently replaced with rounded corners to emphasize a more modern design aesthetic.

### Board Layout

Good hierarchy of imagery. The largest image at the center of the layout acts as the "money shot", which serves to capture the project in its whole. All other renderings and images are scaled down from here to act as compliments.

### Graphics

The elevation and renderings illustrate the design intent and give viewers a good sense of the project. Building plans are well labeled and color coded to help differentiate between building functions. The interior design could be better illustrated. The written design narrative includes much about the interior comforts of the building; however, there is little to be seen in the presentation.



2. Rendered Elevation  
1/2" = 1'-0"

It's time for the 21<sup>st</sup> century firehouse. Let's ditch the red brick and concrete floors, and bring in the comfort of home with the visuals you would want on a postcard. These firehouse ideas came to my mind when I thought about how boring and unwelcoming an average firehouse looked on the inside and out. On the outside of this firehouse, a pattern of blue tinted and clear windows catch the eyes of thousands of drivers every day. Those walking on the streets will see the beauty of in the all glass garage doors, and catch a glimpse of a helicopter landing on an overhanging helicopter pad. Once inside, you will notice that the work areas are on the lower floors, and the higher you go up, the closer you are to home. This firehouse contains everything necessary to complete the daily tasks of a fireman. When the day is over, the firemen can relax in the living room, complete with a theatre style TV area, and plenty of space to sit and mingle. Firemen can also enjoy the view from the patio while they grill dinner. The next generation firehouse looks as modern on the outside as it is comfy on the inside.

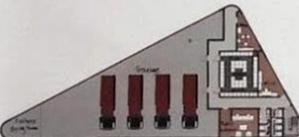


5. Rendering 2  
1/2" = 1'-0"

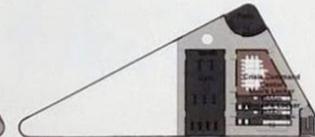
21,000 square feet



2. Exterior render with site  
1/2" = 1'-0"



8. Level 1  
3/8" = 1'-0"



17. Level 2  
3/8" = 1'-0"



8. Level 3  
3/8" = 1'-0"



3. Interior Render  
1/2" = 1'-0"

# 2014 Indiana High School Architectural Design Competition

This year's competition involved designing a home to be inhabited by a museum's scholar in residence. The house was to be adjacent to the museum, and its design was required to integrate with the design of the museum. Each entrant was asked to choose a distinguished architect to have acted as the museum's designer. Therefore, each student's project was to be a reaction to their chosen architect's work.



# 2014 Award of Excellence

## Ethan Scates

**Casa de Erudito**  
 "House of School"  
 To honor Oscar Niemeyer's Brazilian heritage  
 3,675 ft.<sup>2</sup>

By mimicking aspects from Oscar Niemeyer's structures, I believe this design accurately reflects his style. The use of curved surfaces and simple materials allows the home to portray a modern or even minimalist theme. The use of vibrant artwork, vegetation, and decor bring life to the stark walls. Outside, extending arches form a carport creating a sophisticated yet functional solution for vehicle placement. Upon entering the home, one is immediately in view of a multi-levelled glass tunnel cutting through the open space. This design aspect allows natural light to illuminate the entry as well as the library on the second floor. The tunnel not only provides light but offers natural vegetation for a calming effect inside the home. When it comes to guests, the open concept floor plan easily facilitates entertaining. I have divided the public space by sinking the living area slightly, creating the illusion of two separate rooms. The fireplace, a major focal point of this area, forms a cylinder. This specific design allows light from the fire to fill the room on dark evenings. With this, it brings a warm glow to the cool, minimalist environment.

### Context | Site Response | Orientation

The building sits nicely on the site and appears as if it could easily be part of a museum campus. Topography and the surrounding landscape are shown in site sections/elevations and renderings, all illustrating that the building is well integrated with the site. Showing context was especially important on this project as the written design narrative indicates a focus on bringing in natural light and emphasizing views of the surrounding landscape.

### Parti | Massing

The composition is well proportioned and ordered. Four simple volumes collide to form the building. Each of these volumes utilizes a different design element from Oscar Niemeyer's work. A few of these can be traced back to the three precedent projects shown at the top of the board.

### Circulation | Program Layout

The plans seem well thought out with regard to space layout and circulation. A central stair connects the common areas on first floor to a library space on the second floor. Bedrooms then connect to the library space, providing some isolation between these private spaces from the rest of the house.

### Style | Detail | Materiality

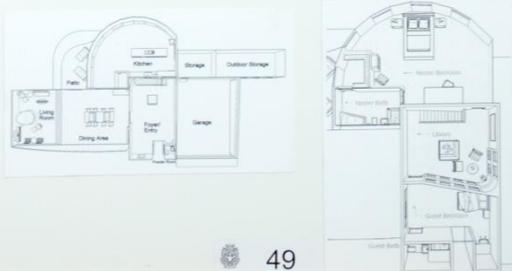
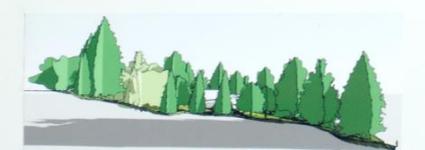
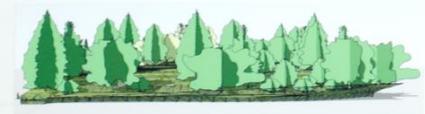
The design pays homage to Oscar Niemeyer's style with simple geometries, curvilinear forms, and predominantly concrete construction. The entrant has successfully captured much of Niemeyer's style but has also incorporated personal touches, such as the series of arches forming the carport structure.

### Board Layout

The board layout is strong and organized. The project design is well represented, both inside and out. However, all imagery should be labeled so that viewers know what they're looking at.

### Graphics

The presentation includes excellent representation of the entire project. The exterior renderings provide views around the building to show the varying treatments of the exterior façade as well as integration into the landscape. Interior renderings complete the presentation by showing how the modern design style has been integrated inside the building, all the way down to furniture and artwork. Building plans could have been displayed better and should be drawn at a consistent scale.



Architect:  
Jim Garrison



# 2014 Judge's Distinction Kurt Unger

## Concept Statement

The design includes a heavy focus on exterior program spaces. The wrap around deck on second floor connects much of the building and becomes a dominate feature on the project. Secondary exterior spaces, such as the green courtyard space between common area and entertainment space on second floor, further signify the importance of connecting indoors and outdoors. In general, most of the rooms appear to be extremely oversized for their use. This is immediately apparent when looking at the floor plans and seeing how much leftover space is provided outside of furniture layouts. The entire building could be consolidated to be more efficient with space and to provide more comfortable living areas.

## Circulation | Program Layout

The design includes a heavy focus on exterior program spaces. The wrap around deck on second floor connects much of the building and becomes a dominate feature on the project. Secondary exterior spaces, such as the green courtyard space between common area and entertainment space on second floor, further signify the importance of connecting indoors and outdoors. In general, most of the rooms appear to be extremely oversized for their use. This is immediately apparent when looking at the floor plans and seeing how much leftover space is provided outside of furniture layouts. The entire building could be consolidated to be more efficient with space and to provide more comfortable living areas.

## Style | Detail | Materiality

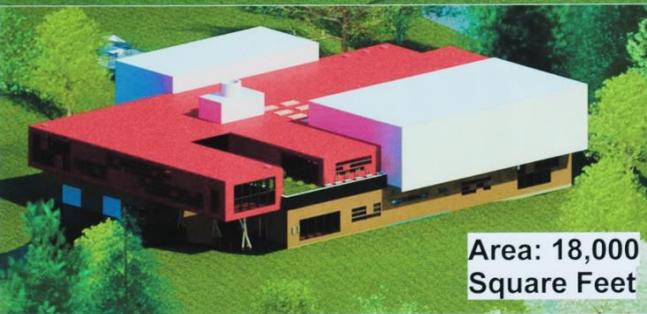
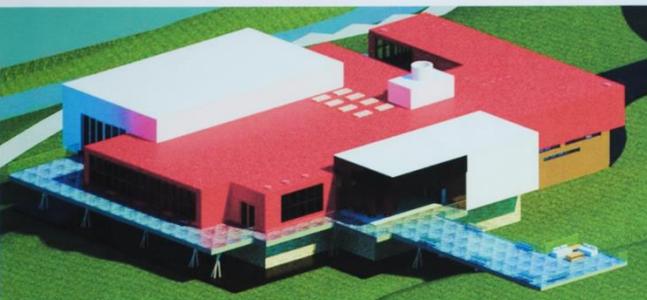
This project has used Garrison Architects for precedent, whose design methods include modular components, simple rectangular geometries, cantilevered elements with thin angled supports, and picture frame openings. This project has successfully incorporated a number of these elements into the design, resulting in an intriguing project that has been elevated to architecture worth discussion. However, the renderings illustrate a lack of materiality. The large red, white, and yellow surfaces lack joints, texture, or scale – elements that help depict actual material. As a result, the renderings read more like a program massing model than an actual building.

## Board Layout

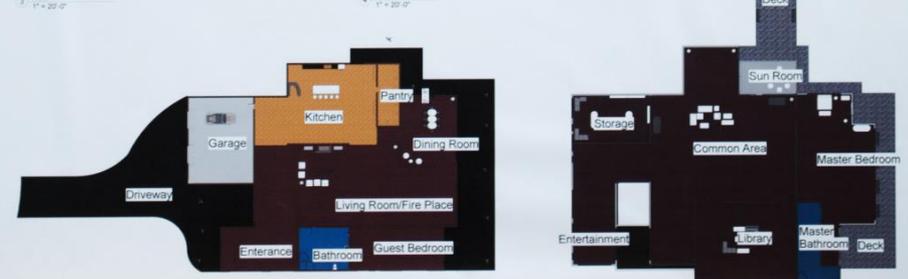
Great hierarchy of imagery. The two bird's eye view renderings near the top of the board serve as the "money shots", capturing the project in its whole. The surrounding renderings are then scaled down to act as compliments, allowing viewers to discover more about the project as they come closer to the board. However, all imagery, including renderings and precedent projects, should be labeled so that viewers know exactly what they're looking at.

## Graphics

The presentation includes vibrant and exciting images that capture attention from across a room. Graphics are consistent across the board, creating a holistic feel to the presentation. Building plans could have been better illustrated. Color helps to differentiate spaces, but the heavy colors used make the plans difficult to read.

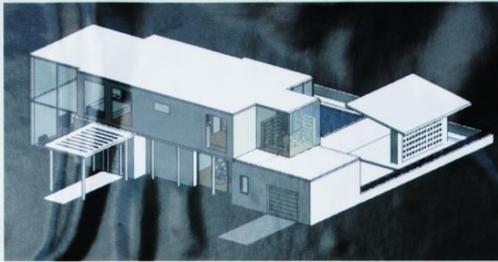


Area: 18,000  
Square Feet



The residence is located south of the museum. In order to take advantage of the south winds, the entrance is located on the south side. Since I am modeling my house after Richard Meier's work, my house is modern and was built using modern materials such as glass and concrete. Through the generous use of glass, the building conveys an open feeling to anyone inside and allows for plenty of natural light to illuminate the house. The first floor flows from one room to another adding to the open sensation and a flow of ideas. The landscape surrounding the residence can also be viewed. The library's use of glass is a small yet open space due to the glass, giving the scholar a place for free and imaginative thinking. The interior and exterior are painted white. Most of the building's geometry consists of vertical and horizontal lines. This building will provide the scholar with a fresh start to each day. The total square footage of the building is 2313 sq. ft.

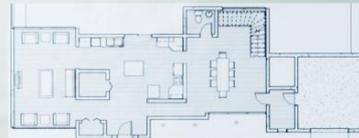
## A Fresh Start



2313 sq. ft.



Site



First floor



Second floor

## Richard Meier



Getty Center



Bodrum House



Smith House



Front



Backyard



Living Room



Dining Room

## Elevations



North



South



East



West

## 2014 Award of Excellence

### Don Evora

#### Context | Site Response | Orientation

The site plan shows the immediate context as being heavily forested and high up on a steep hill. The renderings could better illustrate that environment, although it starts to show up in some of the smaller vignette renderings at the bottom center of the presentation. The project is also lacking vehicular and/or pedestrian circulation between the building and the adjacent winding road, meaning the building appears to float on the site without any way to reach it.

#### Style | Detail | Materiality

This design refers to architect Richard Meier for precedent, whose style includes use of simple geometries, prominent use of the color white, and use of large glass surfaces to allow for natural lighting of interiors. This entrant's design successfully incorporates much of Meier's style. Main living spaces are located adjacent to large glass surfaces whereas rooms requiring less light are located adjacent to solid white walls, resulting in a logical composition. Like much of Meier's work, the white exterior material appears somewhat material-less in the renderings.

#### Board Layout

Images are well organized, making it easy to skim this presentation. The large image at the top of the page works well as the "money shot". All other imagery on the board is nearly identical in size. Good board hierarchy includes various scales of imagery to allow viewers to move from large, big-idea information to smaller, less critical information. Possible modifications to enhance board hierarchy might include reduction of paragraph text size and some of the leftover space between images to create room for selected graphics to be slightly enlarged. Consideration could also be made to remove the green-colored background behind the images and, instead, let the images float on a white board.

#### Graphics

All images are appropriately labeled. The variety of images give a good sense for the project as a whole. Floor plans are sensibly organized and are illustrated very well but are missing room labels. The plans should also show all elements on each level – i.e. the first floor plan should show outdoor elements such as the enclosed courtyard, pool, and front entry canopy above while the second floor plan should show the living room below as this appears to be a two-story space.