



Design Invitation: Fresh Cuts

“Michael,” you say, looking down the length of their long dining table “This was an incredible meal. I can’t believe you grew everything here that we ate tonight.”

“Oh, no, no, no. Don’t start giving him credit for growing anything,” Jenny interjects. “He’s a magician in the kitchen, but he couldn’t farm ants. The chickens chase him all over the yard, the cow won’t come near him, and he once set our corn field on fire.”

“That corn spontaneously combusted, and those chickens are mean!” Michael retorted. “Over the years, we’ve both decided to stick to what we do best. It’s a perfect arrangement.”

“We’ll based on this meal, I’ll be the first person in line at your new restaurant. Tell me what you guys have in mind. How can I help?” They both exchange glances across the table, and you see the smile creep across Michael’s face. You’ve known him long enough that you brace yourself for him to say something outrageous.

“This is what we want to do,” he says, gesturing to the dinner table. “She’ll grow the food, I’ll cook, and we’ll serve it in our restaurant. Direct farm to table.”

“Oh. Well, that sounds reasonable. I was preparing for you to say something crazy.”

“I haven’t gotten to that part yet,” he grins. “We want the farm to be at the restaurant. And, we want the restaurant to be in the city.”

“So, an urban farm? Wouldn’t it be better to keep the farm you have here, and I’ll just design you a restaurant in the city? Farming takes a lot of space, and space is expensive downtown.”

“Nope. We’re selling this farm to pay for the new place. Over the last few years, this land has really become valuable, so we’ll have enough money for the building. Plus, having the farm attached to the restaurant makes it unique. That’s what’ll set our restaurant apart from the others. It’ll be an experience.”

“Don’t forget the event center!” Jenny says. “We want to host weddings, parties, and invite school kids in to teach them about farming. And fish too. We want to farm raise fish. And chickens. It’s gonna be great!”

You start to tell them they’d make more money building apartments, or commercial office space, but based on the look on their faces, you know it’s not about making money, it’s about creating someplace special, something that hasn’t been done. It’s the sort of thing that might just be incredible.

“Will you design it for us?” Jenny asks. “It has to be an awesome place. It has to reflect our personality. It has to be someplace people will drive out of their way to visit.”

“I love it.” You answer. “How could I refuse?”

A Section on Section

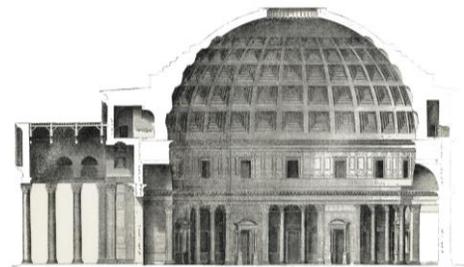
One of the most important aspects of architecture is invisible. It can influence behavior, alter moods, and make one building beloved and another despised. It accounts for that magical feeling you *‘just get’* when you enter a great building. It’s timeless and universal. Its “space” itself.

People look right past it, or literally through it, and get caught up in what they *can* see in a building: intriguing forms, beautiful compositions, and intricate details. It’s easy to get caught up in the design of those ‘objects’ and forget that the fundamental task of architecture is the design of space itself.

In fact, the surface of the architecture plays a supportive role to the space it shapes and surrounds. The intentional, meaningful shaping of “space” makes “place.”

If you don’t think about “space” as you design a building, it ends up being simply the negative void in-between the forms (walls, ceilings, floors, columns, etc.) that you do make. However, in making one (the forms), you make the other (space). It’s also outside the building, in the margins against the façade, under canopies, and in the voids between your building and others nearby.

The heart of architectural design is in the pushing, pulling, and carving of space. Use forms to actually shape a space. It can be intimate and cozy, or expansive and grand. It can gather daylight in unique ways, or be cavernous and shaded. It can be formal or relaxed.



Section Drawings: Nothing says “*I am actively thinking about the character of the space within this building!*” quite like drawing a section. If you simply cut a section after you finish designing, you missed the point. Sketch in section from the beginning to fully utilize your power as an architect to create meaningful spaces.

“The price of success is hard work, dedication to the job at hand, and the determination that whether we win or lose, we have applied the best of ourselves to the task at hand.” – Vince Lombardi



Site

Your site for this project is a classic one – a small-ish lot in a dense urban space, bordered on two sides by neighboring buildings. The building you'll be designing for this space, however, is far from classic. Farms aren't typically found in cities because land is expensive, and neighboring buildings can block the light. You can make the most of your site area by doing what everyone does in order to get the most building on a small piece of land – build upward.

You've also worked out a deal with your neighbor to the west. They've sold you the air rights above their building. This will ensure that they don't build a higher building next to yours, casting a shadow on your farm. But it also means you have more area to the west to build on, above your western neighbor. See the site elevation for an illustration.

To overcome the shadows created by neighboring buildings, you'll have to think creatively about the sun and solar angles. In addition to the sun, don't forget to think about views. Consider what your restaurant patrons see as they look out the window of your building. Do they look toward the park, the plaza fountain, or the gas station?

Because your site is in an urban area, most people will be walking, or taking taxis or the bus. Don't worry about parking.

Program Requirements

Your project will have three areas – a restaurant, an event center, and the farm itself. Each area has a different set of needs. We suggest planning your building by thinking big to small – start with the general layout of the three areas on your site, then start thinking about how you want to arrange the individual spaces within those areas. You may find it's helpful to think about circulation first (circulation is how people move around your building - elevator, escalator, stairs and hallways) then think about how areas connect to your circulation path(s). Feel free to split the large areas up into several floors in the building if it makes sense for your design.

Required Areas

Below is the list of rooms and spaces you should include in your design. Required dimensions are shown in brackets. Where not listed, the size of each room can be as small or large as necessary to fit the listed furniture and equipment. **Don't give into the temptation to oversize rooms.** Designing compact, thoughtful, efficient spaces, is always better than large, inefficient, wasteful spaces. Carefully consider the placement of furniture and equipment. Where it makes sense for your design, consider dividing spaces among different floors. Though room dimensions are given, rooms are not required to be closed off from one another. Consider light, views, and circulation when placing interior walls. The total square footage (all indoor space) of each design will be used as one of the criterion for judging, and therefore must be written on each board in 1/2" tall letters (minimum). Total square footage, however, is certainly not the sole criteria for judging. Thoughtful, creative design solutions will ultimately be more successful than submissions which are unimaginative, yet efficient.

THE RESTAURANT

Two things are important for the success of the restaurant. First, it must have a beautiful, interesting, environment. Restaurant patrons should have something to look at, both inside and outside the restaurant. Second, it must be easily accessible from the street and from the kitchen. A kitchen located too far from the restaurant tables will result in cold food and an exhausted wait staff.

Lobby / Waiting Area [350sf]

This is the first space customers will enter, and it's your first chance to make an impression. Make it a good one.

- Front Desk – There should be enough space at the front desk for two people to greet guests and show them to their table.
- Waiting Area with Fifteen (15) seats for guests – This can be in the same area as the front desk, or in a separate, but nearby, area.



Indoor Dining Area [2,250 square feet]

This is the heart of the restaurant, where customers enjoy meals created from food grown on-site.

- Tables and Chairs – As many as you can fit, without crowding your guests. Think about a variety of table types that can seat a variety of party sizes.
- Booths – Everyone loves a booth. There are a variety of potential arrangements for booths, and they're a great way to break up large expanses of space into smaller areas. We encourage you to do some research on restaurant design for ideas and dimensions.

Outdoor Dining Area [750 square feet]

When the weather is good, there's nothing better than eating outside. This space can be at the street level, or above it, but it should have a great view of the city, and be located adjacent to the indoor dining area.

- Tables and Chairs – As many as you can fit, without crowding your guests. Again, think about a variety of table types that can seat a variety of party sizes.

Kitchen [1,000sf]

Efficient, effective commercial kitchen design, is a complex and technical art. Fortunately, you've hired one of the city's best kitchen designers (yes, that's an actual profession) to help you. For now, all you need to do is show the kitchen area on your floor plan, and the kitchen design professional will lay out your kitchen at a later date. Kitchens do not need windows or views, so it can be located in on the less desirable areas of the site. The kitchen should not be narrower than 10'-0" in any dimension.

- 1 Pair of 6'-0" Double Acting Doors – to allow wait staff to pass in and out of the kitchen.

Restrooms [Size as Necessary]

These are the restrooms used by customers and employees. Restrooms should be easily accessible, but shouldn't be in everyone's direct view. Consider locating them in an alcove, down a hallway, or around a corner. Depending on your design, the restrooms for the event center may be combined with the restrooms for the restaurant.

Men's

- One (1) Handicapped Accessible Stall Minimum 5'-0" Deep x 5'-0" Wide
- Two (2) Standard Stalls Minimum 5'-0" Deep x 3'-0" Wide
- Two (2) Sinks mounted in a countertop
- Two (2) Urinals 1'-3" Deep x 1'-6" Wide

Women's

- One (1) Handicapped Accessible Stall Minimum 5'-0" Deep x 5'-0" Wide
- Two (2) Standard Toilet Stalls Minimum 4'-8" Deep x 3'-0" Wide
- Two (2) Sinks mounted in a countertop

EVENT CENTER

Event Area [2,250sf]

This is a multi-purpose space to accommodate a wide variety of functions such as weddings, conferences and award ceremonies. The space should generally be thought of as an open area which can be set up in different ways for different events. The room should be designed to have a "front" - an area that might hold a stage, and a "back" - an area where people would enter and exit the room. Consider which way audience members would be facing during an event, and consider what the view is like from the space.

- Show your event space with furniture and equipment arranged for an event of your choosing.



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THE FARM

Farm "Fields" [3,000sf]

There are a multitude of ways to configure your farm area. An internet search for "urban farming" or vertical farming is an excellent place to start. A farm needs three things to be successful - soil, water and sunlight. Soil and water should be easy. Soil can be held in almost anything, and water can be pumped almost anywhere. Sunlight will be your challenge. You'll have to decide how to design your farm area in a way that the plants will receive enough daylight. At a minimum, your crops will need 8 hours of sunlight a day. Don't forget to consider shadows cast by surrounding buildings. The farm area can be divided into several small areas, or one contiguous area.

- 3,000sf of farm area, the entire area must receive daylight for at least 8 hours a day from April through October.

Chicken Coop [size as necessary]

Chickens are easy clients. They need a place to lay eggs (nesting boxes), and a place to wander. Your chickens can roam free, or be kept inside a fence. The chicken coop should have a roof and door of its own, so the chickens feel safe.

- 20 Nesting Boxes, each 1'-0" wide x 1'-2" deep x 0'-3" tall. These should be located so the chickens can get inside.

Aquaculture Tank [200,000 gallons]

This is a giant fish tank, where fish will be raised for the restaurant. Fish are easier clients than chickens. They just need water. They don't necessarily even need sunlight. The fish tank can be in almost any shape.

- 150,000 gallon fish tank (1 gallon of water = .13 cubic feet)
For Reference @ 10' Deep = 50'-0" x 52'-0" | @ 20' Deep = 35'-0" x 37'-2" | @ 30' Deep = 30'-0" x 28'-11"

Circulation Space

Because you have a small site and a large amount of area to fit on it, you'll almost certainly need to build upward.

Architects call stair and elevators "vertical circulation" since they help people circulate upward in a building. Your vertical circulation will be crucial for the success of your project. It can take any form you'd like – stairs, elevators, escalators and any other method you feel is appropriate for your design.



Recommended Drawings

The scales below are the minimum recommended scales. Consider increasing the size of your most dramatic or impressive drawing. Effective use of color, shade, and shadows on elevations, perspectives, and axonometric drawings can greatly enhance your presentation. Use of computers for graphics is acceptable, but not mandatory. Produce drawings with the method you feel most comfortable for the best results. Remember to pick views which best describe your design to the judges! Also, a building's site is a critical design element. Don't forget to include the site in your drawings.

You are strongly encouraged to lay your board out before actually producing your drawings. This will help you spend your time developing the most important drawings, and allow you to choose the size and scale of your final images.

- One Perspective or Axonometric drawing of the building's exterior. This is likely to be the first drawing judges will look at to get an overall impression of your design. Choose this view wisely. (Don't forget shadows!)
- One Perspective or Axonometric drawing of the building's interior.
- One Floor Plan per floor ($1/8'' = 1'-0''$)
- One Exterior Elevation ($1/8'' = 1'-0''$)
- One (Great) Building Section ($1/8'' = 1'-0''$) **OR** One Perspective/Section (A cut through the building in perspective). Reference the supplemental package "A Section on Section" to get you started.

Research

Architects do not start from scratch when they begin a new project. They learn from the work others have done on similar projects. Before you begin designing, we strongly encourage you to do some research on projects with similar qualities. Research urban farms, urban aquaculture, vertical farms, event centers, and restaurants. Find examples you like, then try and determine what makes those examples successful. Once you know why other buildings have worked, you can put those same lessons to use on your project.

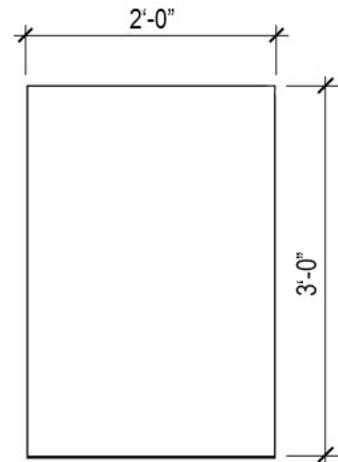
Concept Statement

Communication is a fundamental component of architecture and design. The ability to communicate both graphically and verbally are equally important. Therefore, a written concept statement is required. This well-written statement should clearly describe your ideas, thought process, and design intentions.

Your concept statement is a verbal attempt of persuading the judges why your design ideas stand out from the other entrants. An entry with a well written concept statement will always win a tie between two boards with equally strong designs and graphics. The statement may include small sketches, symbols, etc. as necessary. Be careful not to confuse a long concept statement with a good concept statement. A short, concise, and informative statement is more powerful than a lengthy one.

Presentation Board

- Each entrant must display their entry on only one 24" x 36" (total board size) matte, crescent, or foam core board. There is a limited amount of exhibit area available and oversized boards make it difficult to display all the entries. Entries mounted on presentation boards which are not 24" x 36" will likely be disqualified. All boards will be displayed with the long dimension on the vertical axis (up and down).
- Include the total square footage (all indoor space) of the design in $1/2''$ tall letters on the front of the board.
- To the back of the entry board, tape an unsealed envelope. This is the container for your entry form. Inside that envelope place a completed copy of the entry form (found at the end of this document. An interactive PDF is also available at AIAIndiana.org/HSCompetition). The email address written on the entry form



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will be the addressed used for notification of your status in the competition. Please print clearly.

4. Please place your initials at the top-center of the back of the board in permanent ink. While we have never lost a board, this will be used for verification purposes.
5. To ensure impartial judging, any entry that includes a student's name or school identification anywhere on the presentation board will not be judged for awards.
6. Presentations must be drawn directly on the board or on a separate sheet(s) securely mounted to the board.
7. We discourage the use temporary of spray-on adhesives. Over the course of the competition, drawings attached with temporary adhesive will detach from the board and are likely to be damaged. Neither the Competition Committee nor the Judges will be responsible for drawings that do not adhere to the presentation boards.
8. The use of tacks is prohibited.
9. Any presentation that does not conform to the presentation requirements is subject to disqualification. The Coordination Committee and the Judges will make final decisions.

Competition Schedule

February 18th, 2017
March 31st, 2017 by 5pm

April 14th, 2016
April 24th – May 5th, 2016
May 5th, 2017 at 8 - 9:30pm
July 1st, 2016

Design Workshop at Axis Architecture + Interiors
Entry Boards Due at CSO Architects' Headquarters (Entries accepted any time prior to this date)
Notification emailed to all Teachers and Entrants of Standing in the competition
Finalist Boards Displayed in the Indianapolis Artsgarden
Awards Ceremony in Indianapolis Artsgarden
Last Day for Board Pickup at CSO Architects' Headquarters (Entries available any time prior to this date)

Qualifications for Entry

Entrant must be a High School student in the state of Indiana.

Design Workshop

The competition committee will host a design workshop for all competition entrants, their parents, and teachers on Saturday, February 18th from 10:30am to 2:30pm at Axis Architecture and Interiors (618 E Market St, Indianapolis, IN 46202). Teachers and parents are also encouraged to attend. The competition committee will teach a short course on architectural design, discuss architecture as a career, and give a tour of an architects' office. We'll also buy everyone lunch. Students are invited to bring their ideas, sketches, and presentation board mock-ups to discuss their designs with Indiana architects and designers. However, students are not required to bring work. The competition committee will not be available for competition entry design feedback, in order to remain impartial during the first round of judging. Attendance is not mandatory. If you are interested in joining us please RSVP the number of people attending to hscompetition@aiaindychapter.org by February 15th, 2017. RSVPs are not mandatory, but preferred. We hope to see you there!

Entry Deadline

Friday, March 31st, 2017 @ 5:00 pm
at CSO Architects headquarters
8831 Keystone Crossing
Indianapolis, IN 46240

Boards may be mailed or delivered in person. Entries will be accepted on any day during business hours until the due date.

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Judging

The first round of judging is performed by the Indiana High School Architectural Design Competition Committee. The second round of judging is performed by the Presidents of each of the four Indiana Chapters of the American Institute of Architects (AIA), professional Indiana architects, and collegiate Architecture Professors from Ball State University and the University of Notre Dame.

The following criteria will be used to evaluate the entries:

CREATIVITY, Design Quality, Presentation, Concept Statement, Overall Square Footage of the Design, Adherence to Program Requirements (i.e. presentation board size, square footages, required areas)

Variance from the listed criteria is at the entrant's own risk. Judges reserve the right to award a prize to an entrant that does not follow the recommended drawing list, but is able to communicate a creative design idea through a high quality presentation. Judges also reserve the right to disqualify non-compliant entries. All decisions of the judges are final.

The first round of judging will determine the 72 students whose boards are awarded the distinction of being displayed in the Indianapolis Artsgarden. These boards are automatically eligible for the second round of judging. Approximately one week prior to the awards ceremony, all students will be notified via U.S. mail of their standing. Winners will be posted on the website after the ceremony.

Awards Ceremony

The Awards ceremony will be held on May 5th at 8pm in the Indianapolis Artsgarden. All entrants, parents and teachers are invited to attend. In addition to announcing winners, the ceremony will feature a keynote presentation. This year's presentation will feature an Indiana architect designing an entry live for this year's competition. The architect will explain his process while the audience watches their design come to life. After the formal ceremony, students, parents and teachers are strongly encouraged to speak with the architects in attendance and receive personalized feedback from judges and the competition committee. The ceremony will last approximately 90 minutes. Dress is business casual. Media outlets may be in attendance.

3 Awards of Excellence

\$500 Prize, Large Format Award Certificate, Custom Designed Trophy, \$500 Scholarship to a Summer Architecture Program

5 Awards of Honor

\$250 Prize, Large Format Award Certificate

Judge's Distinction (Quantity determined by Judges)

Large Format Certificate

Return of Boards

Participants who attend the awards ceremony may take their boards home following the ceremony. For those unable to attend, the boards will be available until June 30th at CSO Architects office (8831 Keystone Crossing Indianapolis, IN 46240). All remaining boards will be recycled after this time.



Question and Answer Process

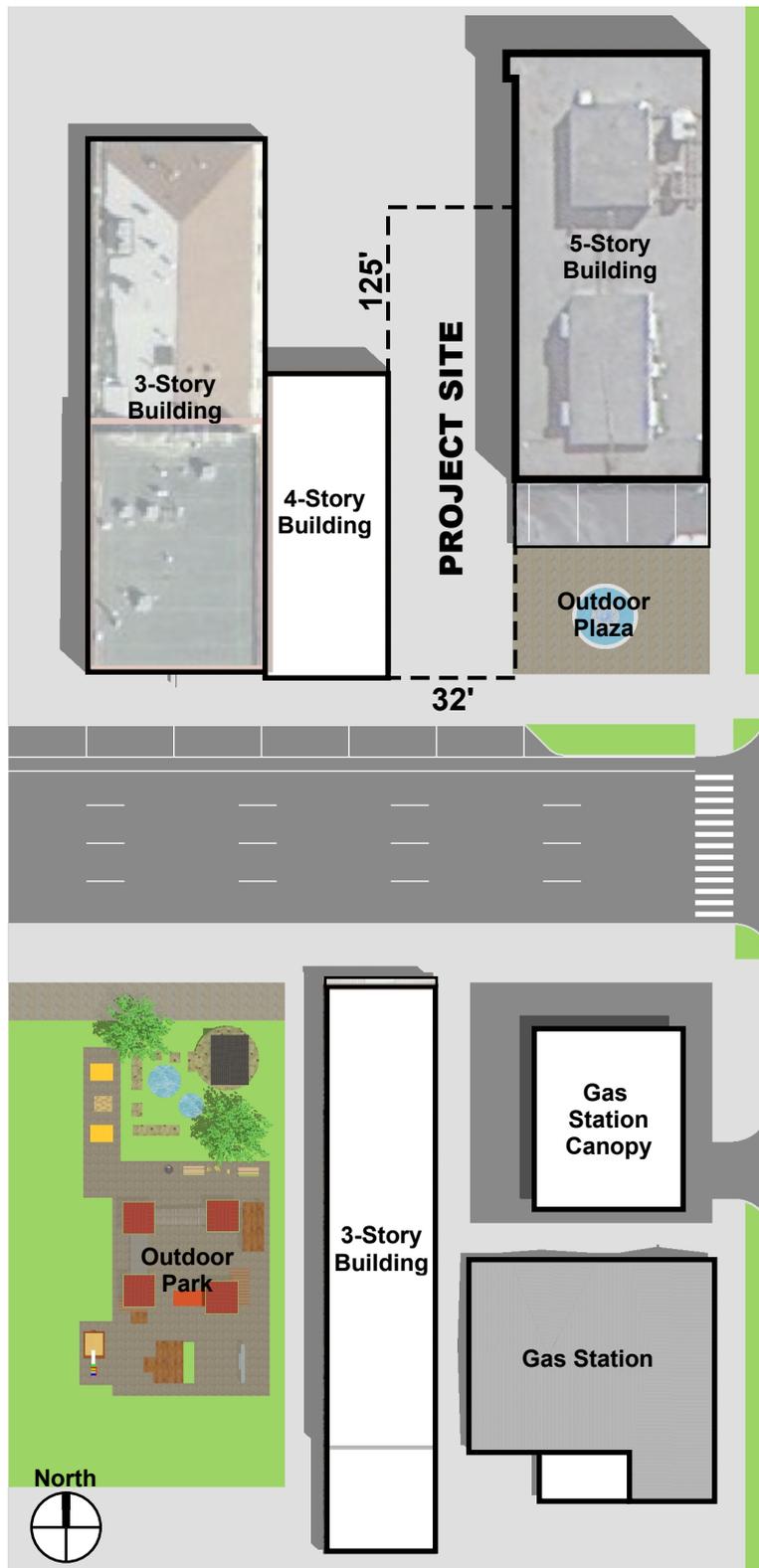
Please feel free to contact us via email with any questions. Your question will be answered with a direct email response as well as posted on the website. The website will be updated on a weekly basis, and will list both the questions and answers. Should you not receive a prompt reply to your emailed question, please feel free to ask the question again to ensure our receipt of the email.

Indiana High School Architectural Design Competition Website
www.aiaindiana.org/hscompetition

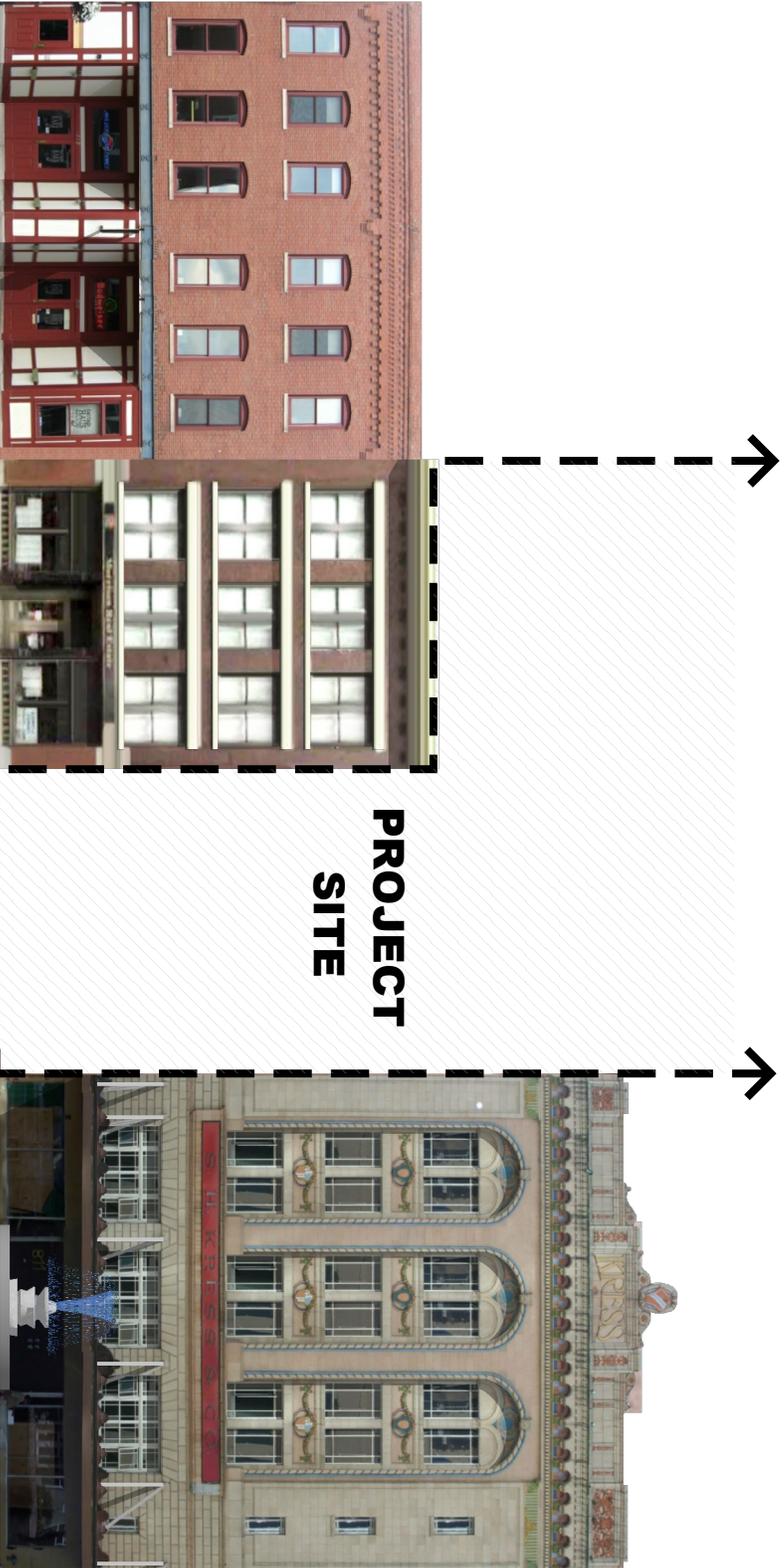
Follow us on Facebook for updates, hints, tips, and pictures from previous competitions and the awards ceremony
www.facebook.com/ihsadc

We look forward to seeing your design entry! Have Fun and Good Luck! Remember, Creativity Sells!

Site Elevation | 1" = 50'



Site Plan | 1" = 50'



Site Elevation | 1" = 20'



ENTRY FORM

Please print legibly. Names as written will be used for award checks, certificates, press releases and recognition at the award ceremony. An interactive digital version of this form is available on the website.

STUDENT (Please print in all capital letters)

Student's Name _____

Phonetic Pronunciation of Name (optional) _____

Student's School (indicate if home-schooled) _____

Student's Street Address _____

Student's City, State, Zip Code _____

Student's Email (required for notification) _____

How did you hear about this competition? (specify the class if this was a mandatory assignment)

Signed (student) _____

INSTRUCTOR

This student is currently attending _____

Instructor's Name _____

Signed (instructor) _____

Instructor's School Address _____

School's City, State, Zip code _____

Instructor's School Phone Number _____

Instructor's e-mail address _____

Would you like to be added to our email list (for competition notification only)? Yes No

PARENT

Dear Parent:

In order to properly recognize your student for his/her effort, the AIA would like permission to publicize his/her name, picture and award status. By signing below, you release the AIA to publish this information on the competition website and to local news organizations.

If you do **NOT** want this information publicized please check this box

I grant AIA Indianapolis permission to publish my student's name, picture, and award status as a participant in this competition.

Signed (parent) _____