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ADVANCED
**LIBRARY OF
THE FUTURE**

BEGINNER
**ATLANTA
PERFORMANCE PAVILION**

HIGH SCHOOL STUDENT ^{12th ANNUAL}
DESIGN COMPETITION



AIA
Atlanta



KICK-OFF MEETING: JANUARY 21, 2017

Hello Students, Teachers and Parents,

Welcome to the 12th Annual High School Student Design Competition. This year we once again are offering two separate competitions: the Beginner Competition and Advanced Competition. Also, this year we are excited to announce that we will be hosting a HSSDC Kick-Off Meeting at the Offices of Stanley Beaman and Sears, an architecture firm in downtown Atlanta. At the kick off meeting, members of the committee will walk students through the programs, offer basic advice and tips, and go over ways to improve your project. The kick-off meeting is optional and is held purely for the benefit of the students. Parents and teachers are also invited to the kick-off event if you want to learn about architecture. Be sure to visit <https://www.aiaatl.org/hssdc/> to sign up and get more information.

The Beginner competition will be a chance for students to learn about plans, sections, and elevations as well as explore architecture by solving programmatic problems with creativity and ingenuity. This competition program is designed to be challenging and fun, and asks students to explore design by defining space and creating distinct landmarks in our urban fabric.

The Advanced Program will be on par with the difficulty from previous competitions and will ask students to delve deeper into the realm of architecture and solve complex problems regarding site and programmatic adjacencies. While we are looking for a pragmatic solution to the challenge, the judges will also be looking for good design, attention to details and, of course, creativity. The students entering this competition will have to defend their choices by telling a solid story about what lead them to those decisions.

The two competitions offer different awards to the winners, with the introductory competition recognizing design talent at the awards ceremony, and the advanced competition offering scholarships up to \$2,000 to the college architecture program of your choice!

Now, which competition will you choose to enter? That decision is up to you, your parents and your teachers. The two competitions offer very different experiences, and you should decide based on your skill level and knowledge of drafting and design tools. While the decision is up to you which competition you want to participate in, we ask that you be considerate and enter the competition you truly feel you are qualified for, and don't be afraid to challenge yourself by entering the HSSDC.

Thank you,

The 2017 High School Student Design Competition Committee

Jonathan Gould, AIA, Committee Chair

Shelby Morris, AIA

Trevor Walker, AIA

Anya Khalo, AIA

David Southerland, AIA

Ryan Cavanaugh, AIA

Andy Martin, AIA

Nata Saslafsky, Assoc. AIA

Rob Craig, AIA

Adam Lamb, AIA

Aaron Albrecht, AIA

Eric Moritz, Assoc. AIA

Rich Reed, Assoc. AIA

William Carpenter, AIA

Adam Parrish, AIA

Ian Hunter, AIA

Ian Reeves, AIA

Kirsten Reed, AIA

Missy Bower

BASIC INFORMATION:

The Atlanta chapter of the American Institute of Architects proudly presents the 12th annual High School Student Design Competition. Both the beginner and advanced competitions are open to individual high school students within the state of Georgia currently enrolled in grades 9-12 (team entries will not be accepted). However, we ask that you enter the competition you feel you are qualified for. The Beginner Completion is designed for students in 9th and 10th grade or students with no or very little architectural background. The Advanced Completion is designed for 11th and 12th grade students and students who have experience with design. The goal of these exciting programs is to engage high school students in the design process.

KICK-OFF MEETING – Saturday, January 21st

This year we are hosting a Competition Kick-Off Meeting on **Saturday, January 21st at 9:00 am** at Stanley Beaman and Sears architectural office. At the kick off meeting we will walk through both competition programs, answer questions, and offer a few tips and tricks to create an awesome design. Committee members will walk students through the process and will help students get started on their projects. Attending the Kick-Off Meeting is not required, but strongly encouraged.

Register by January 16th, 2017 by 5pm at www.aiaatl.org/hssdc/

REGISTRATION PROCEDURE:

All registrations will be online through the AIA Atlanta Website at aiaatl.org. Each contestant must fill out and submit the registration form by **5:00pm on February 20th, 2017** to be eligible for the 2017 HSSDC. Registration for both competitions is FREE for students.

SUBMISSION DEADLINE:

All submissions must be received by 4 P.M. on **March 20th, 2017**; late submissions will not be accepted. Submissions may be picked up after **June 6, 2017**. We regret we cannot return any submissions by mail or other means.

See the different competition briefs for submission requirements.

Deliver submission packages to:

Missy Bower

AIA Atlanta
100 Edgewood Ave. NE, Suite 175
Atlanta, GA 30303
(404) 222-9913 Ext. 103
missy@aiaatl.org

JUDGING AND JURORS:

Judging will be held in April 2017. Winners will be notified by telephone or email and awards will be presented at a reception/lecture to be held after the judging. More information on the jurors, judging, and event will follow in February.

Students submitting entries agree to allow the American Institute of Architects and the competition sponsors the right to use submissions for publicity purposes.

For information on last year's jury and to get an insider's look at how the decision is made, check out our website at:
<http://www.aiaatl.org/outreach/>



HIGH SCHOOL STUDENT ^{12th ANNUAL}
DESIGN COMPETITION



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YKK
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SETTING THE STAGE

Downtown Atlanta has seen unprecedented growth over the past couple of years. The new Falcons Stadium and the growing arts and cultural district around Centennial Olympic Park have created an invigorating downtown experience that attracts millions of tourists a year. Your task for the High School Student Design Competition is to add to this growing tourist district with a distinctive and creative pavilion and stage that will act as a focal point for the Georgia International Plaza. The stage should accommodate a variety of performances and be a vital and flexible part to a park that accommodates multiple activities throughout the year. The stage should not only enhance the experience during events happening at the adjacent venues (The Dome, Phillips Arena, GWCC) but also accommodate special events at the plaza, such as dance, music or theater performances. Also, and maybe most importantly, the stage should define the plaza through distinct architecture and form and not get lost among the other giants of Atlanta.

SITE: GEORGIA INTERNATIONAL PLAZA

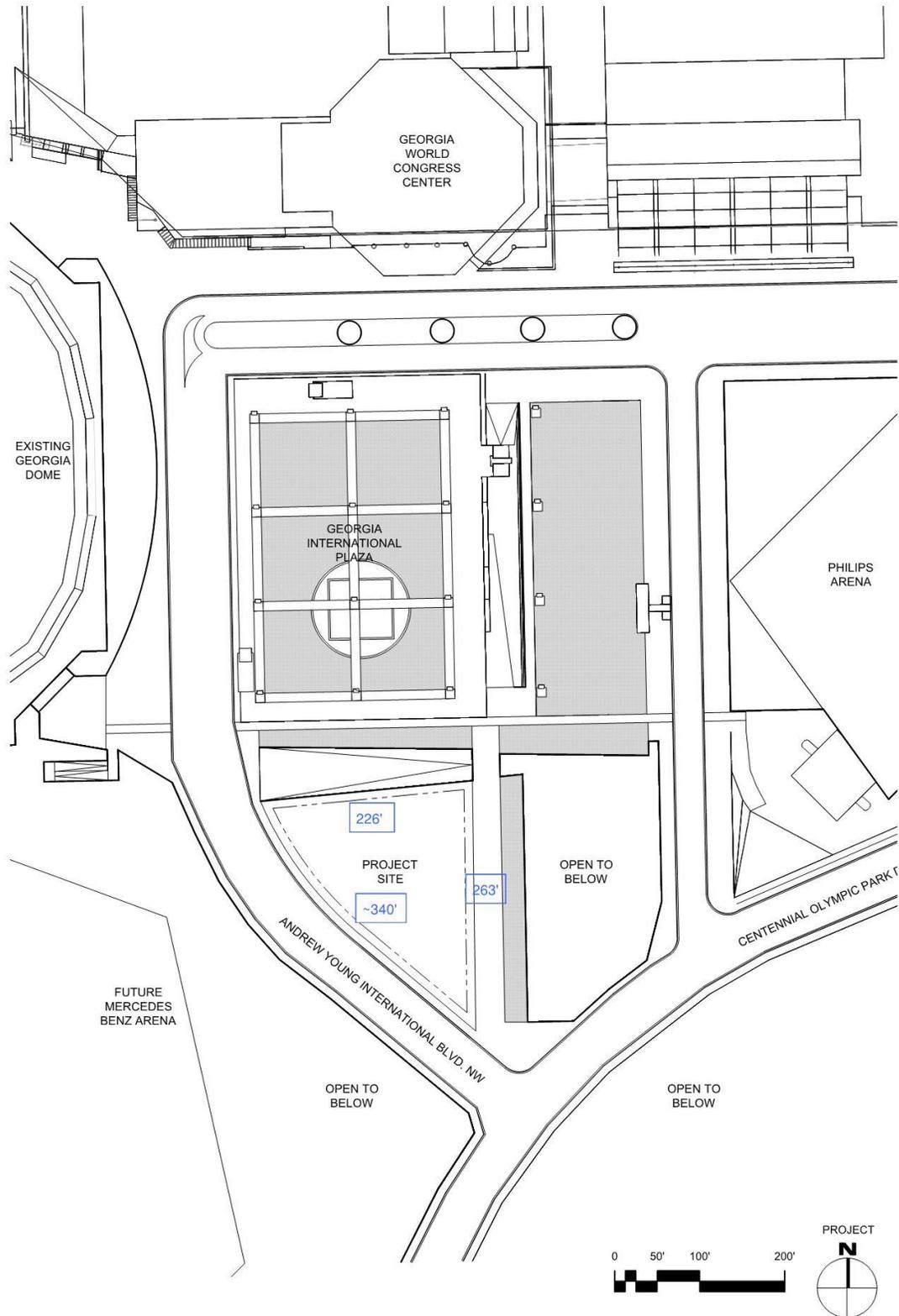
Georgia International Plaza is a 6-acre green space on top of a 2,000 - space parking garage in Downtown Atlanta. It was installed during the 1996 Olympics between the Georgia Dome on the west adjacent to Andrew Young International Blvd., The Georgia World Congress Center on the north of Centennial Olympic park Dr., and Philips Arena on the east of Andrew Young International Blvd. Georgia

Part of the challenge will be creating a Pavilion with a stage that supports Atlanta's density when other surrounding venues that are not in use while also enhancing game events and conference activities. This pavilion should be an iconic functional structure and part of the identity of Atlanta.

For information about downtown Atlanta visit: <http://www.atlantadowntown.com/go/georgia-international-plaza>

PDF, CAD and sketch up files will be available for download from aiaatl.org/hssdc

SITE PLAN



PROGRAM – ATLANTA PERFORMANCE PAVILION

Typically a pavilion is a free-standing structure surrounded by green space or supporting structures in any setting, urban or rural. Some considerations should be the function of the pavilion on stage and off. Weather is it spoken word poetry, not limited to a place for a band/or any type of music but possibly yoga/fitness. User of the pavilion should have pedestrian and vehicular life with handicap accessibility. The site should have layered public and private zones. Those who are users of the stage should have some climate protection from wind and rain.

PROGRAM BREAKDOWN

Your design should include:

- An iconic structure that visually and spatially welcoming to the Georgia International Plaza
- A covered Pavilion of 144 sf max. – with supporting optional landscaping to support the context of the pavilion
- This pavilion should be multi-functional and self-supporting.
- 1 Unisex Bathroom 65 sf.
- Full use of site is appreciated, height of pavilion is not restricted.

The structure should define the plaza and the surrounding areas and bring awareness to the area. The design should emphasize material, form, and scale.

Precedent Study



Akron Pavilion

Precedent Study



Aeolus Acoustic Pavilion

Precedent Study

Life Stand Pavilion



<http://www.archdaily.com/149413/trimo-urban-crash-2011-opening-of-the-winning-life-stand>

Precedent Study

Vieux Port Pavilion



EVALUATION:

Creativity and imagination are the major considerations you should give this project. Evaluation of the final projects will be based on the following:

- Creativity and Ingenuity of the solution
- Practicality of solution
- Understanding of the 3 basics drawing types as displayed in the required drawings: Plan, Section and Elevation
- Consideration to site and elements
- Quality of drawings and presentation materials
- Completeness of Submission Drawings

AWARDS:

AIA Atlanta will recognize first, second and third place entries, along with honorable mentions, at the Award Ceremony in April. The winners will receive a special honor from AIA Atlanta as well as tickets to Six Flags over GA. The Teacher of the winners will also be recognized.

PRESENTATION AND SUBMISSION:

Student submissions should be presented on a maximum of two - three boards which are 20" x 30" in size. Portrait or landscape orientation is acceptable, but it is suggested that all boards are presented in the same orientation.

The **minimum** presentation drawings include:

- Site plan showing the site and surrounding context (just showing the site boundary is strongly discouraged) at 1/8" = 1' scale
- Floor Plan(s) at 1/4" = 1'-0" scale for each level
- 2 Elevations at 1/4" = 1'-0" scale, minimum
- 1 sections at 1/4" = 1'-0" scale, minimum
 - Cross or Longitudinal
 - Communicate relation of section to context
- 2 exterior perspectives (consider how material and interaction could be shown in images)
- Design process images: sketches, concept development ideas, photos of study models
- Paragraph describing the student's project and design concept (max 300 words), typed (or hand lettered) and attached to the board as part of the presentation

All drawings can be either computer generated or hand drawn – in fact it is strongly recommended that the students use both mediums to explore their concepts. Hand drawing is a great way to explore ideas fast and begin to understand special relationships, while computer modeling is really good at refining concepts and making them plausible.

These are the minimum requirements, but if you need more documents to support your project, feel free to provide them. Consider the additional resources provided in starting to lay out drawings into a presentation. Information from study models and process is also encouraged.

RESOURCES AND FURTHER RESEARCH

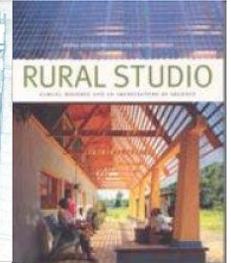
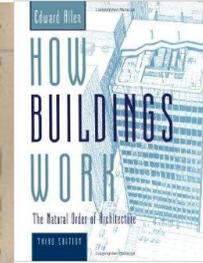
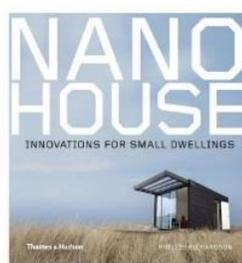
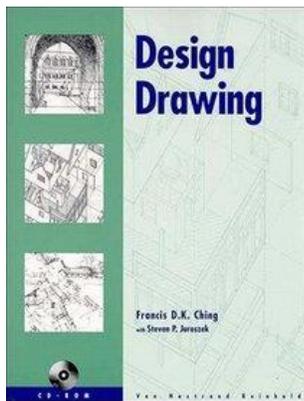
Design Drawing Francis D.K. Ching, 1997 – Excellent beginner design book! Covers all the basics, from drawing techniques to presentation layouts. Every design classroom should get a copy of this book.

NanoHouse: Innovations for Small Dwellings, Phyllis Richardson, 2011

Sun, Wind, & Light: Architectural Design Strategies, 2nd Edition, G.Z. Brown and Mark DeKay, 2000

How Buildings Work: The Natural Order of Architecture, Edward Allen, 1995

Rural Studio: Samuel Mockbee and an Architecture of Decency, Andrea Oppenheimer Dean & Timothy Hursley, 2002





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EVALUATION

The advanced program will be judged using similar criteria as the beginner program, but with higher expectations of thought and consideration about your decisions. Judging will be based on:

- Creativity, ingenuity and thoughtfulness of solution
- Practicality of solution
- The clarity of the presentation and defense of the choices you have made
 - Through supporting drawings, diagrams or written descriptions
- Quality of drawings and presentation materials
- Completeness of Submission Drawings

AWARDS:

The following prizes will be awarded in the form of a scholarship to the college of your choice:

First Prize: \$2,000

Second Prize: \$1,000

Third Prize: \$500

Honorable Mentions will be awarded at the jury's discretion. The winners will be announced and their work will be presented at an AIA event, which will include a talk from a local architect and a reception. The teachers of the winners will also be recognized with a special award.

PRESENTATION AND SUBMISSION:

Student submissions should be presented on a maximum of four (4) boards which are 30" by 20" in size. Portrait or landscape orientation is acceptable, but it is suggested that all boards are presented in the same orientation.

The **minimum** presentation drawings include:

- Site analysis diagrams showing why you chose your site
- Site plan showing the site and surrounding context (just showing the site boundary is strongly discouraged) – scale will vary depending on site
- Floor plans for each level, at least 1/16" = 1'-0" scale
- Building elevations, match floor plan scale
- 2 sections, match floor plan scale
- Building perspectives (2 minimum) – Used these to describe user experience, tell a story
- Design process images: sketches, concept development ideas
- Paragraph describing the student's project and design concept (max 300 words), typed and attached to the board as part of the presentation

These are the minimum requirements, but if you need more documents to support your project, feel free to provide them.

PROGRAM: LIBRARY OF THE FUTURE

The concept of a library is rapidly changing. As we continue into the Digital Age, a library is no longer the destination for information but the starting point for research, experiences and global connectivity. While a library still functions as storehouse of knowledge through books and archived materials, it is also becoming a hub for innovation, allowing users to access new technology and equipment for free. As access to technology becomes more and more dependent on income or privilege, libraries can serve as a vital tool to open up access and level the playing field for all users. Your task for this year’s High School Student Design Competition is to re-imagine what a library can be and determine what functions a library can have in the future. Be creative in your explorations but make sure the basic functions are still met.

Program Breakdown

Entry / Lobby	1000	SF
Maker Space (can be broken up across floors/rooms)	13000	SF
Stacks	5000	SF
Circulation Desk	500	SF
Cafe	3000	SF
Cafe Back of House	500	SF
Cyber Info Exchange	7000	SF
Storage	2500	SF
Loading / Receiving	2500	SF
Offices – 4 Offices, Breakroom, Conference Room	2000	SF
Bldg. Services (trash, mechanical, electrical)	2000	SF
Performance Area – Stage, Seating,	13000	SF
Total Area	60000	SF
<i>Optional:</i>		
Garden	50000	SF
Green house	10000	SF
<i>Supporting Elements:</i>		
Stairs	2/ Level @ 200 SF/level	
Elevator	100 SF/level	
Elevator equipment room	100 SF	

Total: +/- 6,800 SF

Note: Parking is not a requirement for the project and the residents or retail do not need parking spaces.

Program Considerations

Maker Space – Communal Space for Exploration

The library of the future is flexible and ready to adapt to new technologies and equipment. A Maker Space is the place where that happens – where new technologies and ideas combine to create products and objects that can shape our world. The Maker Space houses computers, 3D Printers, and workshop equipment for wood and metal manufacturing. A Maker Space is a creative warehouse, the place where digital designs become physical products. It is your job to create a space where creative ideas can flow, but allows for ample space for construction, experimentation, and failure.

Stacks/Circulation Desk

The Stacks are the basis of any library, and consist of rows and rows of books and other reference material. The stacks should be semi-secure and be accessible to the staff at the circulation desk. Visitors should also be able to get to the stacks easily, and it should be a quiet area for research. The stacks can be separated into sections or housed in one large area, it is up to you to decide how layout the library.

Cyber Info Exchange

The Library of the Future is an integrated hub of information that connects the community to the world at large. A computer lab of sorts, the Cyber Info Exchange is a place to explore what technology can do and how it can bring people together. Whether it is through research, communication or gaming, the Info Exchange provides its users access to technology such as Virtual Reality, robotics and circuitry. This space is more than a computer lab and should foster the interest of students in the community. However, because of the expensive equipment and technology, the space should be secure and accessible to the library staff.

Precedent Study



Seattle Public Library – OMA

http://www.spl.org/prebuilt/cen_conceptbook/page2.htm

Precedent Study



Free University Library, Berlin– Foster + Partners

<http://rpbw.com/project/68/california-academy-of-sciences/>

Performance Area

Reimagining the library as a community hub for creativity and expression includes having a space to perform and showcase that work. Because the future is unpredictable, this area should be flexible and easy to use, but still functional. Think of what you would like to see this space used for – performing arts, book and poetry readings, community meetings, art gallery or something entirely different. Use this space to further define what being a library of the future means.

Optional Components

This year we have a couple of suggestions for optional components to add to the library to further push what it means to be a library and to better to serve the community. We have suggested to add a community garden and/or greenhouse, but these are just suggestions to get you thinking outside of the building. A library is an essential part of the community and should embrace the neighborhood and the people that interact with it. Feel free to consider these options, or to add your own. You will not be penalized for not including a garden or greenhouse or any other additional program, but your design should include a thoughtful approach to community engagement, whether through program or smart building design.

Other Considerations

HISTORY: Sweet Auburn is one of Atlanta’s oldest and most historic neighborhoods. This area was home to Dr. Martin Luther King Jr and is home to many historical landmarks and parks. The community has had many struggles but is seeing a resurgence of development and pride.

SCALE The site is located next to the downtown connector and has the possibility to become a landmark visible from the highway. However, site is also located among single family homes and is adjacent to neighborhoods and parks, a large building might be out of scale next to these homes. Look for ways to reconcile these factors through massing and your design.

Precedent Study



Academy of Arts and Sciences, San Francisco
– Renzo Piano Building Workshop
<http://rpbw.com/project/68/california-academy-of-sciences/>

Precedent Study



Gary Comer Youth Center, Chicago – John Ronan Architects
<http://www.jrarch.com/gary-comer-youth-center>

SITE: Irwin Street – Sweet Auburn Neighborhood

The Site is located on a large block in Sweet Auburn Neighborhood. The block is surrounded by Irwin Street to the North, Hilliard St to the east, Old Wheat St to the south and Fort Street to the west. For this exercise, assume the site is flat.

Sweet Auburn History

The first settlement here was on land formerly occupied by Union troops and was called Shermantown for many years. It developed quickly being near the Georgia Railroad and in 1879 was at the endpoint of a newly graded road called simply Boulevard, which led from the railroad to North Avenue near Ponce de Leon Avenue and Angier Springs.

The rise of Auburn Avenue as "the" black business district in Atlanta was to a great extent an outcome of the 1906 Atlanta Race Riot. Prior to this time black businesses operated largely in downtown Atlanta — a business district integrated as far as business ownership was concerned. But competition between working-class whites and blacks for jobs and housing gave rise to fears and tensions.

Black businesses started to move from previously integrated business district downtown to the relative safety of the area around the Atlanta University Center west of downtown, and to Auburn Avenue in the Fourth Ward east of downtown. "Sweet" Auburn Avenue became home to Alonzo Herndon's Atlanta Mutual, the city's first black-owned life insurance company, and to a celebrated concentration of black businesses, newspapers, churches, and nightclubs. Sweet Auburn and Atlanta's black colleges formed the nexus of a prosperous black middle class and upper class which arose despite enormous social and legal obstacles.

Sweet Auburn was designated a National Historic Landmark in 1976. However, like so many other inner-city neighborhoods, Sweet Auburn fell victim to lack of investment, heavy, widespread crime, homelessness, and abandonment, compounded by construction of the Downtown Connector freeway that split it in two. The Historic District Development Corporation (HDDC) was formed to turn the trend around, starting with houses surrounding the birth home of Dr. Martin Luther King, Jr., and working outward.

Connectivity and Scale

This site's importance is defined by its adjacency to Atlanta's Connector highway, light rail line, and important Civil Rights Movement historical sites.

The adjacent I-75/85 connector highway splits this neighborhood from downtown to the west, creating a relatively severe divide between the urban downtown condition and the residential scale of Sweet Auburn.

Atlanta's light rail line program runs one block south of the site, with a nearby station at the intersection of Fort St NE and Auburn Ave NE. The streetcar makes 12 stops along the alignment in between the Martin Luther King Jr. National Historic Site and Centennial Olympic Park.

HISTORIC LANDMARKS

- APEX Museum – founded in 1985
- Atlanta Daily World – founded in 1928
- Atlanta Life Insurance – founded in 1905
- Big Bethel AME Church – founded in 1847
- Ebenezer Baptist Church – founded in 1886
- Herndon Building (demolished following tornado damage, 2008)
- Dr. Martin Luther King’s birth home – established January 15, 1929 [8]
- Martin Luther King Jr. National Park Visitors Center – founded in 1980
- Odd Fellows Building and Auditorium – 1912–13
- Sweet Auburn Curb Market – opened in 1924

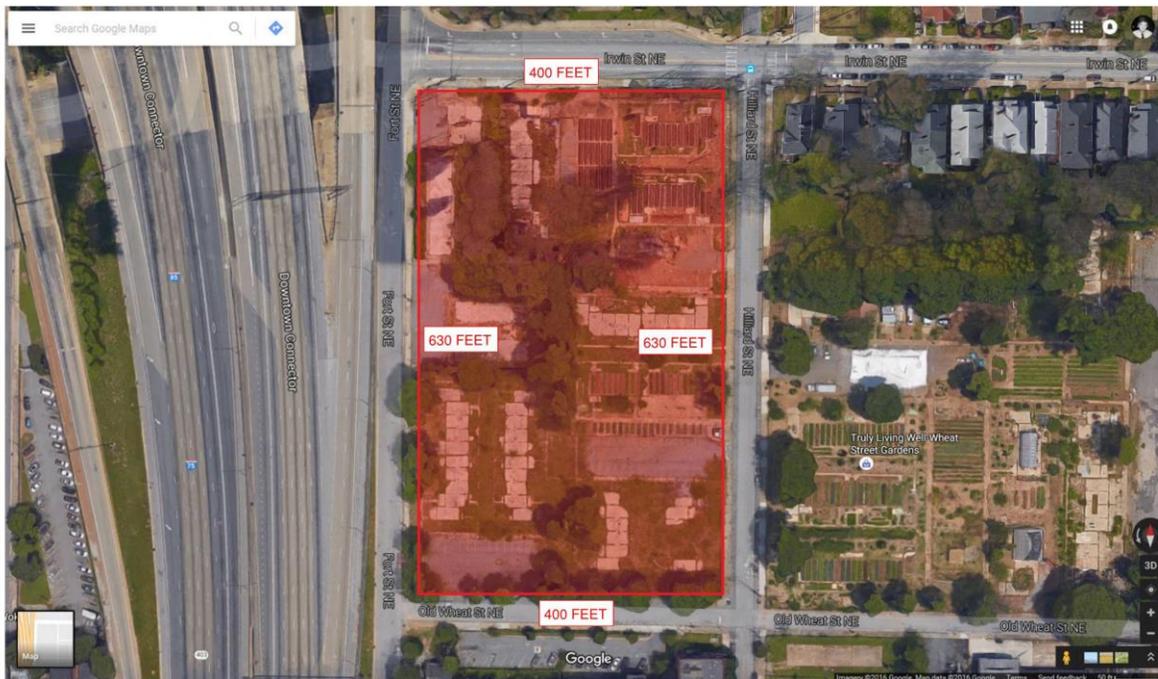
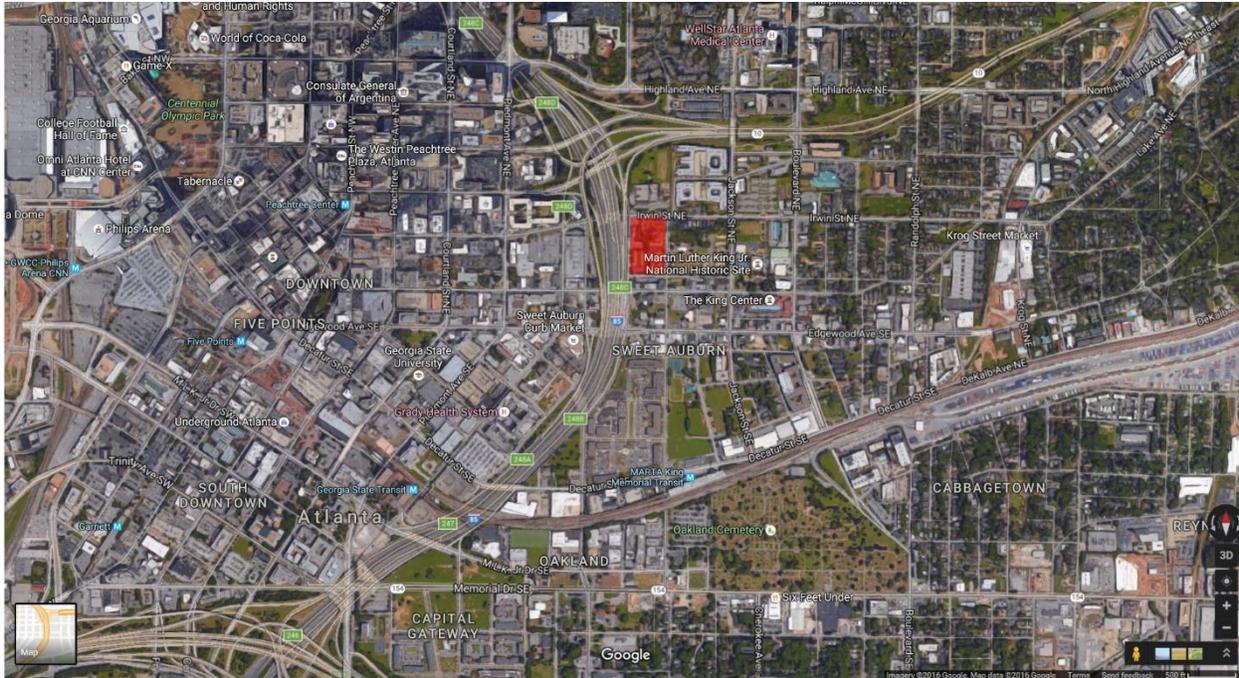
SITE PHOTOS AND LOCATION

The site is located in the Old Fourth Ward district surrounded by Irwin St NE, Hillard St NE, Old Wheat St NE, Fort St NE. The site is a 400'-0" x 630'-0" rectangular block. For this competition, assume the site is flat.



LIBRARY OF THE FUTURE

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Site Analysis

Site analysis is one of the most important parts of any project, and can make a big influence on your final design! So, what is site analysis and how do I go about it?

First, site analysis is a way of looking at the site and finding relationships between your site (the boundary line that your building must fit into) and the surrounding areas. Common relationships to explore include the following:

- Site Access – How do people arrive at the site (where is the front entrance)? How to people leave (where is the exit)? What modes of transportation are they taking (walking, biking, driving, bus...)?
- Views – What can be seen from the site (internal)? Are there any views that should be highlighted? What can my building be seen from (external)? Where will my building's focal points should be facing?
- Environmental – Does my site get lots of sun? Rain? Snow? Wind? Are there lots of trees? Animals? Birds? Noise? Traffic? How does my building respond to the environment?
- Other Considerations for site:
 - Density of surrounding areas
 - Population demographics
 - Styles and materials of surrounding buildings
 - Uses of surrounding buildings (public vs. private)
 - Historic uses for the site and area

To begin exploring these ideas, start by diagramming the site. A diagram is a type of drawing used to communicate information. The drawings above highlighting the sites, streets and beltline locations are all considered diagrams. We suggest starting with a map of the site and surrounding areas and drawing lines to represent access points, or views, or solar angles, or whatever else you think will influence your project. You might find by doing this that the views are boring from your site and are actually not important to your building, or you might find the exact opposite. This part is all about exploring ideas and building a case to support the decisions you will make when designing your building.

Check Out This Project:

The High Line Park, New York
By James Corner- landscape architect
<http://www.fieldoperations.net/>



DESIGN PROCESS

This competition is a schematic design competition, looking to hone your design skills and get you thinking conceptually about architecture and design. But what does schematic mean?

The schematic design phase is the first phase of any architecture project, where you explore ideas, have fun and get messy. We are looking for creative solutions to the problem that are plausible and engaging. That does not mean you have to have all of the details figured out. Work hard to develop a concept and an idea that drives your project, figure out how the different parts respond to that concept, and then sell that concept to the jury.

Here are some key things to consider for this level of development:

- Space adjacencies and site layout – how are all of your parts working together to create a cohesive experience?
- Understanding site constraints, opportunities and connections
- Sizes, shapes and volumes of spaces – interior and exterior
- Massing and form of your project
- Concept – the main idea driving your project. Check out our jury video from last year’s competition to get a good of idea how concepts can influence your design
 - Aiaatl.org/outreach

Winning HSSDC entries will have a strong concept statement. These design concepts can range from a general idea of how the building should integrate within its *site* to an external concept that is as whimsical as an artistic expression. Design concepts can also be rooted in exploration of building systems, like structure or sustainability.

As you develop your project and design concept, you should be considering your final presentation by documenting your sketches and the design changes that occurred throughout your process. Submissions should include both a written paragraph describing their project and a series of drawings or images that explains the design process and concept for the project.

Take some time to put pen to paper and sketch your ideas, and don’t forget to include these drawings in your final presentation; the jurors love seeing how an idea and concept came to life and how you explored your concept from the beginning.

Schematic design process drawings by Rem Koolhaas at OMA, Frank Ghery and Bjarke Ingles Group



Other Considerations

Universal Design, Sustainability, and Planning

Universal Design (Accessibility)

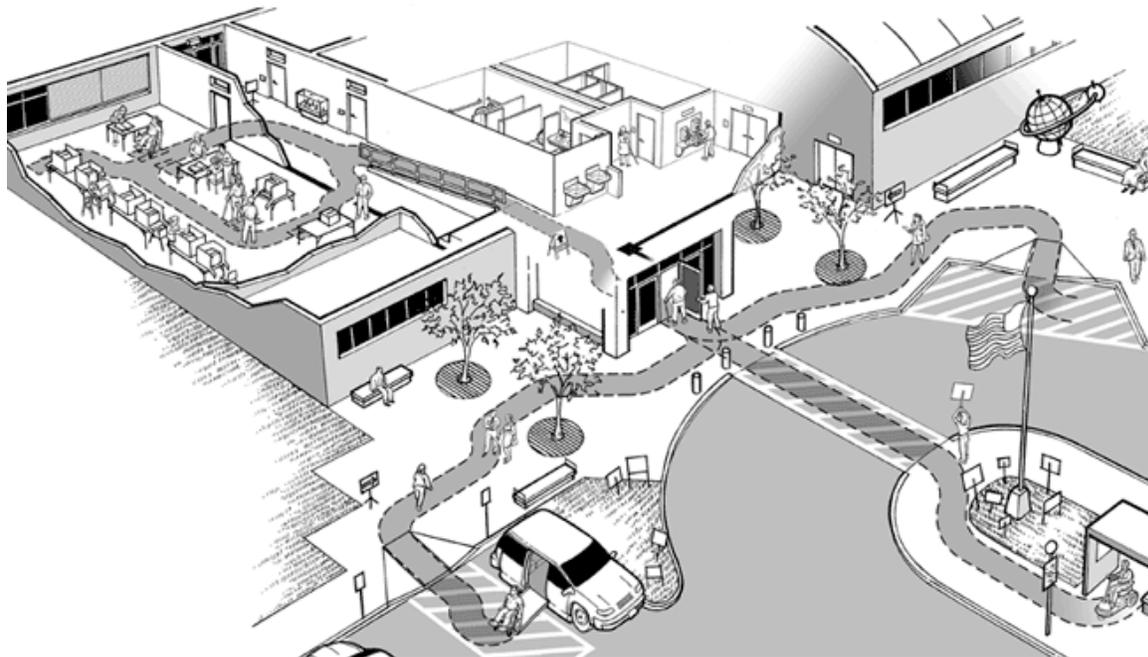
One of the major considerations for any project is making it readily accessible and usable by all persons with disabilities. It is very wise to consider how people will maneuver and enjoy being a part of your project.

Here are a few questions to keep in mind throughout your design process:

- How does one access the different parts of your site?
- Is there elevator access to every level? Is there ramp access? Which type of access best suits your design?
- Are there parts of your building that are not accessible? Why or why not?
- What cues throughout the project would help a person with a disability navigate around?

These are big questions and big concerns, but do not get too lost in these issues. Take some time to consider them and show the jury your ideas and your thought process. It doesn't have to be perfect, but acknowledging that these issues are real and that you have tried to solve these challenges will go a long way in the jury's mind.

This is an example of an *accessible route* that allows access to all of the main functions of a building. For more information visit www.ada.gov.



Sustainability

Sustainability is one of the key issues that define this generation. When building today, we must think about tomorrow and the impact we are having on the environment. So, when designing your project consider how it is positively or negatively impacting the city and its inhabitants.

Consider some of the following aspects of sustainability for your project:

- How much energy does the building use?
 - Buildings account for 36% of total energy use in the US and 65% of electricity consumption!
 - How does your building use energy wisely?
- Does your project incorporate renewable energy?
- How does your building address solar heat? Does it use systems to shade, or does it harvest the energy to heat the building?
- What strategies does your building use to minimize water use? Rain water collection? Green spaces?

Take some time to consider the potential sustainable features of your project. Perhaps sustainability could be a driving concept for your design.

Urban Planning and Design

One of the key factors of the site is its proximity to the MARTA rail line, to Centennial Olympic Park, and of course to Downtown Atlanta. But how does your building connect to these places? Take a moment to consider some of the following urban design challenges:

- How does your building relate to the ground and the surrounding areas?
- Does your project encourage walking or driving or the use of mass transit? Or does it do all three? Or two?
- Where are the visitors coming from and how do they get there? What is the experience like approaching the building from the street level?
- How does the project encourage smart community growth and interaction?
- Will people enjoy being at your site?

Urban planning is complicated but it could be a great way to begin to develop your concept, and it should have some major influence on your design and the decisions that you make.

Reading and Resource List

Yes is More – Bjarke Ingles Group

This architecture comic book was put together by one of the most forward-thinking design firms in the world. Combining great visuals and a fun style, it makes it a great way to explore architecture from form to function.

Image of the City – Kevin Lynch

Kevin Lynch changed urban planning forever when he devised his five elements of the city: path, edge, district, node and landmarks. He argues that every major city is made up of these elements, and that successfully using these is the key to a great urban environment.

Rural Studio, directed by Samuel Mockbee

Samuel Mockbee devised his rural studio as a way to get architecture students to give back to communities in need. Every semester students from Auburn University travel to the poorest counties in the country and build buildings out of non-traditional materials. They are literally changing lives one structure at a time.

A Pattern Language - Christopher Alexander, Sara Ishikawa, Murray Silverstein

This book takes a look at the home and the patterns and designs that can be used to solve design problems in many varying circumstances.

S, M, L, XL - Rem Koolhaas, Bruce Mau, Hans Werlemann

A quintessential architecture book that explores how scale affects architecture and how designs must adapt to these scales

