

The 2018 Fort Lauderdale Design and Ideas Competition for Urban Street Shade

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The 2018 Fort Lauderdale Design Ideas Competition for Urban Street Shade in the Public realm

Key Date: final Submissions of design proposals due – 5. November, 2018

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Executive Summary

Urban Shade Competition - Fort Lauderdale

The 'urban shade' competition provides opportunities for non-design and design professionals to submit inspired ideas about how to connect a new regional transit/bus station to the governmental center/museum/library hub across two long city blocks through a seamless, safe shade structure (the structure can cover the street section at crosswalks for example without blocking vision of drivers or bicyclists). In fact, proposals could include rerouting existing traffic to streets outside the two city blocks creating instead a city square combined with an urban shade structure. Bicyclists and pedestrians should feel safe to use the structure together and be free of vehicular traffic.

South Florida pedestrian movement can be challenging, contending with automobiles, wide streets and setbacks with relatively little building or landscaped shade, relentless sun, sudden rain, and humidity. Too often, downtown development is homogeneous with architecture that lacks distinctive qualities or vernacular details, obscured entryways and little public art integrated into the sidewalk experience.

Competition entries should propose a 'work of art,' a compelling entryway to the downtown, recycling water, wind and sun at the surface to power lighting at night and interactive elements, attracting people to photograph and use the structure, becoming a part of Fort Lauderdale's growing community and skyline. The design should encourage users to consider donating to the maintenance of the structure and to the city's new homeless assistance program for those living on the street near the structure.

The finalists should draw inspiration from the history of the area of Fort Lauderdale and cultural moniker, "Venice of America," suggesting art and design that could invigorate this coastal tourism destination with 'urban street life livability.' Competition ideas should be submitted by November 5, 2018.

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1. General Introduction to the competition by Competition Sponsor, Grace Arts Center: Professional competition category and student competition category

History, background, vision and goals for the competition and implementation opportunities for the design solutions

The [City of Fort Lauderdale](#) is a [town of about 178,000 population](#), being the main governmental, institutional and business center of [Broward County](#), on the eastern Atlantic coast of the state of Florida, within the United States and situated at 26.12° North, and -80.13° West. According to archeologists, the Broward County region was originally settled by Native Americans more than 12,000 years ago and is still home to several proud and thriving populations.

The city has abundant public beaches, year-round outdoor cafes and restaurants, public and private universities, one of the largest public-school systems in the country, a thriving tourism sector based on the yachting and cruise industries, shipping and maritime logistics businesses, several aviation firms, with both cultural and geographical proximity to the Caribbean. Fort Lauderdale and Broward County have fostered over time an ongoing 100-million-dollar public art program, including murals to celebrate the county's centennial incorporation in 2015.

The city proper is about 90 square kilometers of land and about four and a half square kilometers of water area, with an average population density of approximately 2010 persons per square kilometer. The city includes several large parks, preserved historical buildings and in general, an easy-going, laid back but entrepreneurial vibe, attractive to designers and artists from many regions of the world.

[Fort Lauderdale's](#) moniker is 'The Venice of America,' due to presence of its many natural rivers, creeks, wetlands, man-made canals and drawbridges. The city lies within the sub-tropical climate zone and the main core of the city was originally built as a fort in the later 1800's on both reclaimed land from a tidal, brackish swamp, raised coral ridges in places and sandbars. The original geomorphological/geochemical makeup of the region is a limestone karst geology which human settlement now uses for wastes and mining. The city and the general region between the coast and the Everglades, far to the west of the city, is experiencing many challenges, which therefore demand enhanced and scaled up entrepreneurial community building initiatives for a growing region in the sub-tropical zone of the Americas:

- a) densification of housing, attracting new skilled workforce personnel, broad varieties of cultural offerings and music, literature and food, also because of the proximity and easy travel to and from the Caribbean, including the communication of policies/signage in four different languages
- b) dispersal of services, infrastructure and continued reliance on automobile/ICE truck transport for work, recreation and services communication, despite the recent opening of regional rail transit, (the privately owned Brightline rail connection, between West Palm Beach and Miami, which stops in the center of the Fort Lauderdale commercial core). Fort Lauderdale has recently begun to re-think their urban core transit alternatives, which for the present depend on bus and taxi modes.
- c) lack of funding for infrastructure and gaps in the institutional capacity for resilience and climate change, sea level rise related and asset protection planning and implementation

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- d) long-term legacy of the introduction, from the 1800's, of a diversity of non-native plant species, including the introduction of the Melaleuca tree to the South Florida area, particularly in the general area of the Everglades
- e) presence of highly ambitious visions and goals for sustainable development corresponding with a lack of political cooperation and professional/institutional/business coordination for design quality and solutions for higher quality, common public areas
- f) since 2000, a series of building cycles, where growth of multi-family and business/commercial construction, occurred without noteworthy, world-class architectural design quality and urban design interventions in the downtown core, along with the relative lack of preservation initiatives of the more than 100-year legacy of architecture and culturally significant structures and landscapes in the city
- g) rising sea levels, beach erosion/loss, sea-water intrusion to the eco-hydrological state of the regional geology, along with ongoing storm flooding in the city proper
- h) exacerbation of water challenges due to the recurrent use of regional canals for the storage and disposal of flood waters from extra-regional environments, i.e. the Lake Okeechobee-Everglades-SFWMD canal hybrid system of environmental management
- i) black and grey water drainage, collection and treatment challenges, including absorptive capacity of funding, coordination, visionary and effective policy mechanisms and implementation
- j) abundance of solar energy resources along with a lack of funding, knowledge and cooperation for the public and private sector to access this cheap resource, from the regional to the state level
- k) lack of prevalent shade trees or artificial structures for shade relief in a hot, humid and often sunny [climate](#). According to [Roth's paper in the International Journal of Climatology, from 2007](#), Miami and therefore also Fort Lauderdale is in [the Sub-tropical climate zone](#). In summary, this zone is characterized by being located between 23.5° North and 35° North Latitudes, with warm to hot summers and cool to mild winters, with rain occurring mainly during the warmer summer months. Although most of the world's deserts are concentrated in the sub-tropics, South Florida is unique in that the Everglades has been a freshwater swamp with connections to surrounding wetlands, rivers, lakes and sub-surface water courses in the above-mentioned Karst geology. This climate regime is apparently undergoing the sorts of change predicted by the best climate change models, with increasing temperatures throughout the year, storms with greater intensity and expected higher frequency of storms (El Niño and La Niña climate oscillations exert influence on Florida's storm frequency and intensity).
- l) design challenges for urban furniture in the street-sidewalk-open space realm due to the need for structures to be compliant with stringent hurricane proof construction standards at the same time as compliance with other standards, such as the U.S. Americans with Disabilities Act (ADA) which governs the legal compliance of structures for different forms of physical disability, see later for links to design competition entry codes and standards with which to comply.

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These challenges occur as an influx of skilled, knowledgeable and capable human resources from U.S. internal immigration, along with external immigration of entrepreneurs and businesses to the region has resulted in the ongoing development of a growing capacity to engage energy and water sustainability, research opportunities and community cooperation initiatives for livable cities. These cooperative initiatives grow out of city, regional governmental and agency work, but more importantly are formulated, promulgated and kept alive by local scientists, artists/curators, engineers, designers, business development groups, community/church activists and other neighborhood or informal groups of laypersons, cooperating with one another and supported by both small governmental grants, foundation grants and the support of private local resources.

2. Competition purpose and general ideas

Despite the above design challenges, Fort Lauderdale retains a legacy of public design commissions occurring in the 1980's when a number of iconic buildings were built. Examples of landmark architectural design (within or near the competition area) include: the bus station designed by Laurinda Spear (Arquitectonica) "Stair #1," (1988 artist's statement "...the stairway cantilevers from a parallelogram in black and white marble, like a checkered flag frozen in motion... signifying the gateway to the city"); NSU Art Museum (previously the Fort Lauderdale Art Museum) designed by Edward Larrabee Barnes in 1986; Broward County Main library designed by Robert F. Gatje of Marcel Breuer & Associates in 1984, and the U.S. Federal Courthouse by William Morgan featuring landscape architectural design details by local firm, Stresau, Smith and Stresau, from 1979 (currently under review for its future use as federal funding has been provided for a new courthouse campus).

Competition sponsors identified the need for shade provision to the urban open spaces and pedestrian walkways (sidewalks in the U.S. and pavement in the U.K.) as a key element lacking in the city's central core, to implement the creation and maintenance of: secure walking areas, and connections to transit stops to popular destinations. This project through its stages seeks to stimulate developers to consider investing resources to improve the quality of their projects' overall design, including vernacular, bio-climatic design knowledge, more sophisticated material quality choices and design elements, and the consideration of architectural expertise or criticism of building design proposals.

Grace Arts Center hopes this project will ignite creativity by collaborating with local and international artists, design, engineering, science and marketing firms and innovators in the development industry to seek innovative, buildable ideas and design proposals for shading the urban core, especially the sidewalks, connecting to other pedestrian ways and open urban spaces. The sponsors identified potential non-profit financial resources that may be able to fund the construction of one or more of the winning design proposals.

Other current and interesting urban design interventions that provide shade in a creative way include the recent 2018 "[Umbrella Sky](#)" temporary shade/art installation at Giralda Plaza in the City of Coral Gables by the firm Sextafeira of Portugal, about 49 kilometers south of Fort Lauderdale. We mention this art installation merely as an example and possible inspiration for considering the conceptualization of new, interesting, sustainable and effective design ideas for providing shade for Fort Lauderdale

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residents and workers by looking to a nearby city that inspires distinctive design responding to the region's cultural diversity, climate and consumer's appetite for urban shopping/entertainment and in general, the gathering of people in urban areas. Cities like Seville, Brussels, Tel Aviv and Hangzhou also have very impressive examples of urban shade designs proposed or built as focal points of redevelopment, providing services to residents and visitors via the structures.

The Sponsor suggests that the entrant consider conceiving of their design proposal as a **formal, built and possibly symbolic entryway and passageway to the central core of the City of Fort Lauderdale**. Such entryway-passageway may suitably be placed at or nearby the main corridors of Broward Boulevard and Andrews Avenue intersection. Furthermore, the Sponsor strongly encourages all entrants to think about and include in their design ideas how this installation could incorporate street furniture, whether temporary or permanent, singular or extensive throughout the competition design area.

Here are more ideas to consider:

- contribute to shielding pedestrians from vehicles and to assist in their safe passage across Broward Boulevard, and thus may be efficaciously positioned at or near intersections
- useful aspects to deal with the collection, filtering and safe transmission of runoff and rain water; providing protection and capture of rain and protection from lightning strikes
- safe and sustainable use of different sorts of renewable energies
- carefully designed for safe use by children-to-elderly people (i.e., no sharp edges or components that can easily be removed or fall off and endanger people or pets), with a high percentage of readily available recycled and recyclable materials or upcycled components
- resistant, as much as possible, to the different forms of both vandalism and rust/decay and thus the proposal should be easily buildable, repairable, and structurally robust
- Sponsor strongly urges entrants to consider that Fort Lauderdale is essentially a harsh, sea coast environment (because of the salt spray from the coast), for the selection and detailing of materials and components for construction, thus, for example, untreated [aluminium](#) easily rusts here and furthermore, certain metals should be carefully designed/detailed if they are designed to be in contact with one another; for example, rubber bushings decay quickly in the sun and further guides to [sea coast design](#) are available [here](#)
- ideally fully demountable so that it can be repositioned if necessary
- design proposals may suggest bicycle parking solutions integrated into shade structure entry, if they are reasonably safe and do not hinder either fully ambulatory or disabled people in using the shade structure
- ideally incorporate or provide for the mounting of a 'blue light emergency' call switch on the structure
- if appropriate, the shade structure may provide some means of support or help for the disabled, but should at least make reasonable, designed accommodation for use by those who are not 100% ambulatory or have sight and hearing impairment,
- structure should include framework for applied artistic installations or tasteful advertising to fund these structures and their maintenance

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- provide a place for the elderly or in some way infirm people to sit down and rest in the shade for a period of time, without encouraging any persons to sleep in the facility
- **The urban shade structure should be both a work of Architecture, Landscape Architecture, industrial design and a ‘work of art.’** The Sponsors mean by the above that its components are designed for pedestrian shade, environmental recycling, attracts audiences to engage one another with ‘selfies’ as they use the structure and finally, helps to interpret, define or encourage the viewer to consider the aesthetic and socio-historical character and life of the city. The shade structure should create a sense of community where users can donate to maintenance and chronic homeless assistance.

3. The Competition Program and Endorsements (or brief in international terminology)

The competition site includes the following two ‘super’ blocks of the City: the sidewalk and possibly other open urban spaces in the area between the new Brightline regional rail station west of the original Florida East Coast (FEC) railway right-of-way and the main bus station nearby, which site is bordered on the south by S.W. 2nd Street, to the west by N.W. 2nd Avenue (also known as Moffat Avenue), and to the north by N.W. 2nd Street, and to the east by N.E. 3rd Avenue. *The intersection at the ‘heart’ of the study area is Broward Boulevard and Andrews Avenue.* Again, entrants are encouraged to consider the streets as future pedestrian ways, even a public square, with viable traffic rerouting proposed. This area of the city thus contains key nodes of regional and local transit (regional rail, bus, taxi and personal auto pick-up-and-drop-off), and many of the key institutions of government, tertiary level learning institutions, businesses/restaurants, offices and housing.

At present, this is an un-endorsed competition, however, it occurs as there are a series of metropolitan transportation planning initiatives moving forward regarding public transit despite the recent rejection of a project underway for funding “The Wave,” a trolley car service eliminated in 2018 by the newly elected commission due to disagreements on technology proposed for trolleys with overhead wires and the cost of the project. At an appropriate time, before the judging of the entries, the Sponsors may choose to accept the endorsement of a suitable endorsing body, be it a design, engineering, business, NGO or governmental institution(s). Sponsors have identified financial institutions willing to consider funding winning entrant options as part of the next phase of the project.

Fort Lauderdale’s Downtown Development Authority (DDA) President and CEO was recently quoted about the importance of urban shade...“A city just over 100 years old, Downtown Fort Lauderdale is realizing an amazing evolution in its urban core. Thousands of new residential units are under construction. New transit options now connect the region’s major cities. A vibrant arts and cultural scene pumps life into the city. With these opportunities, and a growing population to complement it, a renewed focus on our public spaces must be a top priority. This design competition puts focus on the pedestrian experience, which is paramount to every successful city. We look forward to seeing all the creative solutions that help us achieve a safe, comfortable, distinctive and sustainable urban realm.” Jenni Morejon also provided this Master Plan [link](#) for entrants to review and a walking ‘audit’ of the downtown around the Brightline station and a Metropolitan Planning Authority (MPO) Mobility Hub [link](#).

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Through the creative proposals for the provision of shade to pedestrian walkways and connecting open urban spaces of the city, walking and bicycling forms of transport will thus be encouraged along with authentic, civic gathering of the city's citizens in public spaces. One key goal of the design competition is to present a vision for Fort Lauderdale, which many of its inhabitants share, to be an urban milieu with high quality "[urban livability](#)" and "[streets for people](#)," which may further encourage both the growth of more and varied business and cultural activities throughout the urban core and help to encourage a future downtown transit program (which recently was removed from consideration due to costs and concerns after fifteen years of planning). Yet the new city commission is open to the best and brightest ideas for pedestrian and public transit for the downtown.

Sponsors are partnering to hold this design competition to seek design solutions and overall general ideas for how shade can best be provided for the streets of the city of Fort Lauderdale. **In particular**, the winning design will supply ideas on how best to create:

- street shade, including protection from direct sunlight and reflected sunlight
- if appropriate protection from the rain and wind-driven rain
- reduce exposure to wind while reusing it for energy perhaps to power lighting and/or other services
- reduce exposure to humidity,
- provide a safe pedestrian pathway day and night east and south from the newly built Brightline-FEC regional high speed intercity intermodal rail station (see map) to the county governmental center, main library, art museum, City Hall and other businesses and the nearby public parking garage.

The street shade structure mechanisms can be man-made or natural but should also provide some energy benefit such as requiring *no off-site sourced electrical power supply*, consider using solar energy and EMF shielded electrical storage, and design gutters or rain runoff storage for innovative landscaping incorporated into the shade structure, including the 'floor' surface of the city in within the area of the design proposal. Ideally, the proposed structure should not cause any additional and dangerous or large overflow of runoff water because of its design or installation, or at least keep this overflow to an absolute minimum.

Winning designs should think through how innovative business partnerships could be created to fund the construction and maintenance of the structure that covers portions of two (or more) city blocks.

Finally, the Sponsor encourages all entrants in both competition categories to make suggestions for solutions for rest area nodes in the central core, possibly near or at the tent collection of homeless people near the library; and large groupings at the transit station (Brightline and nearby bus station); entrants are encouraged to suggest innovations/donations through the shade structure to provide daily service for a future homeless help 'units' that can easily identify and help the homeless at certain places in the city. The Sponsor makes this suggestion because the homeless are, more or less, a permanent occupant of the urban core park open spaces proposed for the pathway. The chronic homeless population are a de facto 'fixture' of the urban core, so suggestions for how urban design and human services organizations could sensitively engage the challenge of chronic homelessness are welcome and

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highly encouraged as part of this competition. **Such homeless person rest nodes/service stations should be obviously and apparently separate from the urban shade project pathway structure for both competition categories.**

The competition is in two categories:

1. OPEN IDEAS CATEGORY (aka not a design professional):

An ideas competition for the general public, including artists and marketing firms (like the team that proposed and installed the 'umbrella sky' project) to devise and explain open-ended and broadly defined interesting, creative and effective street shade and/or the most effective pedestrian protections from the natural elements of the south Florida, urban microclimate

2. PROFESSIONAL CATEGORY:

A design competition for Architects, Landscape Architects, Engineers, scientists, Land Planners and Artists, to individually or in groups, to describe in detail with drawings, model photographs, simulations/modelling or other chosen media, design/engineering/artistic solutions for shading the street scene of Fort Lauderdale. The solution, or in this case a combination of solutions if the competitor chooses, may include shade for part or all of the street, the sidewalk or other parts of the open space of the city, including other suggestions for shaded plazas/squares. The solution(s) should be reasonably buildable with known or in the competition demonstrated construction techniques, be mostly or completely constructed of recycled and recyclable materials, ideally source-able within a radius of 500 miles of the city, should be powered by off-the-grid power sources that are non-toxic and utilize natural energies, such as solar energy, provide comfortable seating solutions for a number of seated people, of the competitor's choosing, yet not invite easy use by the homeless to take over the design as their 'personal space.' Further the design should be able to remain structurally stable, fixed to the foundation and remain intact in the event of extreme flooding occurrences and occurrences of sustained wind gusts of 225 miles per hour (< 363 km./hour), which may occur during Florida hurricanes. See below for codes and standards compliance links that this section of the competition should meet or exceed.

We furthermore seek solutions that will provide shade with a degree of coverage of at least 75% solar gain of the area of the proposed construction, shade both the street and the volume of space up to seven feet above the street/sidewalk (shade from most or all of the solar spectrum, including visible light, infrared and UVA/UVB and other known spectra). The proposed shade or built solution reflections from its surfaces should not reflect upwards or to the sides or to other parts of the street or other

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buildings thus producing damaging or dangerous reflections that may injure or distract pedestrians/motorists or drivers/passengers on/in bicycles, motorbikes, automobiles, building inhabitants and trucks/buses.

Furthermore, at the discretion of the competition participant, provision may be suggested for security shielded, web-based communication infrastructure that may communicate public interest messaging to the public, so that the competition entry may be used eventually as a further solution for transit/bus stops or public notices of community interest on the street. Further, we seek suggestions for how the solution may perform or effect one or all of the following:

- i. Shade both direct sunlight and if possible, environmentally produced reflected light, in such a way that the surface of the solution creates interesting and artistically worthy colors or patterns
- ii. Shade light in such a way such that it does not create offensive or prurient images, shadows or light-play
- iii. Provide, at the discretion of the participant, a stage/backdrop for street artists to present, temporary mural/graffiti art in a tasteful and community responsive way, as an alternative to destructive graffiti, and as an alternative way for sponsors to communicate their message, some of whom might be charitable organizations.

Further, we seek design solutions to help the city, its pedestrians and other private sector utilities use streets to deal with the challenges of intermittent flooding, black/grey water drainage and filtering/slowing runoff, prevalent hot/humid conditions current during about seven months of the year. Therefore, through these mechanisms of performative landscape-street furniture provision, we seek to encourage the active and authentic participation of the city's inhabitants in the use of the city's public open spaces as civic space.

4. Details of the competition background/research: Professional and student categories plan, sectional and photographic/video background material

The following photographs, drawings and links to illustrative material are suggested to be included and or researched in the professional competition response :

- a. A demarcation of the geographic boundaries for the placement of your shade solutions in the city, illustrated in the overhead photograph of the city; the detailed drawn documentation of the extant street sections and their construction, suitable for the application of your design proposals,
- b. Here are suggested codes and standards to comply that are locally relevant and required by the professional design category of the competition:
 - a. [The Florida Hurricane Wind load structural building code](#)
 - b. The U.S.A. national [Americans with Disabilities Act for handicapped access](#)
 - c. Landscape [structures](#) and [living landscape design](#) codes/standards
 - d. [Advertising and billboard content and placement/structural](#) standards

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- e. Other codes and standards that should apply for this competition, especially submissions from the Professional Category, can be requested by contacting the competition Sponsor at clare.m.vickery@att.net
- c. The Sponsor encourages the entrants to the **open ideas competition category** of this competition follow as closely and accurately as possible the above codes and standards also. However, the **main goal of the open ideas category of the competition** is to elicit creative, innovative solutions for shade in city's public realm and sidewalks so that strict adherence to all of the above code or standards requirements is not as important, although it is encouraged.

5. Details of the competition requirements and governing rules: Professional and student categories

Competition Rules for both professional and open/public entries:

- The entries submitted to this competition and to be eligible for judgement and award must be original ideas of the competition team and reference research in attached back up material. Said research is important to provide as part of your entry in order to justify and make relevant any design processes, features, integral artwork, designs, products, effects, construction processes or building materials that can reasonably be considered to be, in the international community of design/engineering/art, to be out of the ordinary or require explanation to Architects, Engineers, members of the lay public or Scientists who will sit on the judging panel. If any ideas integral to your specific design proposal are found to be owned by other designers or artists whether professional or non-professional, said competition entries shall be disqualified.
- This competition for both the professional and open/public categories allows for entrants to be groups of persons to participate as one entry. The sponsor requires that all entrants enter only one entry per person or design team. **The sponsor requires that the entrant certify that at no time or in any way, that the entry proposal has used Artificial Intelligence or fully autonomous robotic mechanisms in any way, shape or form. Any entry having used AI or autonomous robotic forms of knowledge/design production that thus replace the design actions of the human entrant, shall be automatically disqualified. Entries that use mathematical/computer generated forms or processes by means of algorithms are however allowed.**
- The format and size of the competition entry for the Professional designer category: The Sponsor requires that the entrant or entrants provide at least two and not more than four illustrative panels to explain the design and its construction, including relevant text or hyperlinks, VR codes or other electronic hypermedia. The panels shall provide textual and illustrative content such that the design proposal is self-explanatory for lay people as well as professional architectural/engineering assessors. Each of the said panels shall be in the size: 18 inches x 24 inches or in the international standard A3 size and directly lithographed applied to white cardboard/foamcore or printed on paper which is permanently affixed to such cardboard or foamcore. Taped or affixed with removable adhesive to the back of one of these panels for submission, the entrant shall affix an envelope - #10 U.S. size, 4 1/8 inch by 9 1/2 inch or

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International size C6, 114 mm x 162 mm in size. Within this sealed envelope the entrant shall provide on a separate piece of paper the entrants name, contact information, co-designers/collaborators and the professional affiliations, school attending or other relevant information, if applicable. The outside of said envelope shall be devoid of any markings that identify the entrant and shall contain on the envelope surface only those markings which might identify the envelope manufacturer. No electronic entries will be accepted because the sponsor shall not use funds to print the said electronic entries.

- The format and size of the competition entry for the public/open/student category:

The Sponsor requires that the entrant provide at least one and not more than four panels that explain in text and images their ideas and concepts for shade in the City of Fort Lauderdale open spaces. The panels shall provide textual and illustrative content such that the design proposal is self-explanatory for lay people as well as professional architectural/engineering assessors. Each of the said panels shall be in the size: 18 inches x 24 inches or in the international standard A3 size and directly lithographed applied to white cardboard/foamcore or printed on paper which is permanently affixed to such cardboard or foamcore. Taped or affixed with removable adhesive to the back of one of these panels for submission, the entrant shall affix an envelope - #10 U.S. size, 4 1/8 inch by 9 1/2 inch or International size C6, 114 mm x 162 mm in size. Within this sealed envelope the entrant shall provide on a separate piece of paper the entrants name, contact information, co-designers/collaborators and the professional affiliations, school attending or other relevant information, if applicable. The outside of said envelope shall be devoid of any markings that identify the entrant and shall contain on the envelope surface only those markings which might identify the envelope manufacturer. No electronic entries will be accepted because the sponsor shall not use funds to print the said electronic entries.

Both categories of entries shall be mailed via national postal service or sent via express post to:

- Grace Arts Center
- 816 S.E. 8th Street
- Fort Lauderdale, Florida 33316 U.S.A.
- Phone: 954 816 3324
- www.graceartscenter.org

Said entries shall be postmarked at the latest exactly **before 12 midnight, i.e. 23.59 hours**, Eastern Standard Time, of the U.S.A., on the date: 5th of November, 2018 and said postmark copy shall be emailed to the sponsor at:

clare.m.vickery@att.net Any entries postmarked after this date will be disqualified. The entrant may want to insure the forwarding via mail of their entry. The sponsor claims beforehand no responsibility for the loss or damage to any and all of the entrant's entry materials, at any time, after the handing over of the entry to the forwarding service, be it the national postal service or other express services.

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- Competition submission must include a start panel providing an overview of the design proposal in plan and perhaps perspective and/or orthographic projection type drawing, base layer of applicable county, state and local streets showing an area of approximately one quarter square miles or a half of a square kilometer, surrounding the main transit station aka BrightLine and the Broward County Government Center (see attached shaded and outlined competition area in the photograph).
- Competition entry must identify each natural or built structural pedestrian shade that exists presently as much as possible and clearly delineate the location(s) of your proposed design entry clearly.
- Competition entry must estimate a cost per square foot or per square meter, for the proposed pedestrian shade/cover design (and reference specific materials) and/or the sustainable or net-zero energy generated to pay for maintenance and/or installation of the existing and proposed integrated pathway plan. Such estimates should be based on the participants best faith effort at acquiring cost estimates for engineering and construction of the proposal.
- Further Requirements:
- Each entry should include a series of original sketches or computer -generated drawings of both the existing and proposed pedestrian pathway from the transit station to the government center, or other chosen route (see attached design competition area), i.e. provide images of the before and after situation.
- Each entry should include a series of photographs of models or illustrative perspective drawings, ideally in color; i.e. before and 'after' imagery that is compelling and specific to the design competition area.
- Extra weight to scoring will be given for additional ideas towards solutions for an effective and robust 'homeless' tent encampment area nearby the government center, **that is separate from the proposals for shade structure design proposals.**
- Each entry form, written on the paper included in the envelope affixed to the back of the panel, should include information on the lead designer/engineer/proposer, main contact and all other contributors, for proper attribution for online posting and award purposes.
- By entering this competition, the entrant, as a group of persons or a single person, agrees to abide by all of the entry requirements and submission requirements and design guidelines with their best faith efforts. Furthermore, the entrant agrees to accept as final and satisfactory the final decision of the judging panel for the assessment for all of the design proposals.

6. General introduction and details of the competition suggested guidelines:

Professional and student categories

- The Sponsors encourage as a guideline that the entrants produce entries that are original, innovative, sustainable, that use as much as possible renewable energy, are energy efficient if they use artificial energies, utilize best practices climatic design for open-air spaces in a hot-humid climate, that they be made of recycled/recyclable or easily renewable materials, and furthermore, that they be buildable by normally

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qualified craftspeople or assembly technicians, be easily maintainable and cleanable, and that they be easily demountable in case the city wants to move them to a new location.

- The Sponsors encourage the entrants to through their design not add to the toxic or pathogenic load of the water or air flows of the city
- The sponsors encourage the entrants to produce illustrative text and images that are self-explanatory for their main message and the details of the construction itself.
- The sponsors encourage but do not require the use of color imagery.
- The sponsors encourage the entrants to utilize as much as possible the existing infrastructure and living fauna of the city to best effect for the purposes of shade provision and the goals of the design proposal.

7. Judgment protocols and judgment criteria - the Architectural, urban design, artistic and technical-engineering guidelines for satisfactory solutions and proposals

The professional design category:

The judging will occur through an initial review by all the jurors in plenum as to the eligibility of the entrants and the satisfaction of the minimum requirements of the competition rules as set forth in this document and any subsequent information from the Sponsor on the website. After this initial review, the jurors will discuss in a wide-ranging review and critique of each proposal and comparatively assess all the proposals together. Thereafter, through this process, the individual proposals will be ranked and the initial first, second and third place winners and the honorable mentions will be rated with a score. Then the jurors as a group will vote on this ranking and the majority of the votes for each one of the rankings will be the binding ranking for the competition judgment.

The open ideas competition category:

The judging will occur through an initial review by all the jurors in plenum as to the eligibility of the entrants and the satisfaction of the minimum requirements of the competition rules as set forth in this document and any subsequent information from the Sponsor on the website. After this initial review, the jurors will discuss in a wide-ranging review and critique of each proposal and comparatively assess all of the proposals together. Thereafter, through this process, the individual proposals will be ranked and the initial first, second and third place winners and the honorable mentions will be rated with a score. Then the jurors as a group will vote on this ranking and the majority of the votes for each one of the rankings will be the binding ranking for the competition judgment. The jurors will make allowance in this instance for the fact that some of the entrants to this category do not have complete or deep expertise in drawn documentation or imaging software for design proposals; thus, the jurors will do their best to judge and rate as winners and honorable mentions those proposals that are the best, most innovative ideas.

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The first ranked entry from both the professional and open ideas category could receive grant funding to further develop their ideas for presentation to the City Commission and/or sponsoring organizations in 2019 (receiving funds for travel to the vernissage should it be held as well).

All entrants will be invited to the vernissage planned as well in 2019 and if they do attend, will be recognized for their submission.

8. The competition jury, professional advisor and technical advisor roles

The names of the jurors will be announced one week before submittal date and will be leaders of the South Florida design community, including seasoned architectural, engineering, art and civic engagement/planning and/or business/neighborhood association individuals. Jurors will be announced on the Grace Arts Center website and then to various media outlets.

9. Jury-advisor report, promulgation and competition entrant notification

The jury will produce a competition report, with a summary of their jury discussions to the Sponsor and the Sponsor thereafter will edit the content as it sees fit. We will make every attempt to promulgate to the entrants and the public the full and complete jury report and the findings of the jury, including the winners. The winners (First, Second and Third place), and the three honorable mentions of both categories of the design/ideas competition will be announced as soon as possible after judging occurs, sometime in the first quarter of 2019 along with the funding available for the first ranked entries to further develop their ideas.

9.A Public notification Press release process and participation of jury, advisors, sponsors and stakeholders

The public announcement of the winners, honorable mentions, and an edited summary of the jury report for the competition will be announced to the public and the media in the first quarter of 2019 at the scheduling discretion of the Sponsor.

10. Registration to participate in the competition online and via physical post entry form, cost of participation for professional and student categories, payment options and payment verifications

Registration for this competition, for both categories of entry, occurs either through an email to the Sponsor: clare.m.vickery@att.net or the website for the lead Sponsor (contact section): Grace Arts Center – <https://www.graceartscenter.org>

There is no charge to participate in this competition for both the professional design/engineering and the open ideas competition categories. Entrants can make donations to the Grace Arts Center as all such donations helps us implement this and future competitions and our other programming.

11. Copyright ownership Retention of copyright by competition entrants and ownership competition entry panels by Grace Arts Center

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The entrants to this competition retain the copyright at their own discretion concerning the content and the drawn ideas/concepts that they use in their entry. However, Grace Arts Center retains the ownership of the panels that the entrants send for their entry. GAC reserves the right hereby to publish as it sees fit any and all entries in whatever appropriate form GAC chooses to promote the goals and objectives of the non-profit organization, and to use the drawings or panels themselves in other promotional material in order to further particular and general mission of GAC (with credits to the entrant).

12. Questions and answers by competition entrants concerning the competition contact information and availability of access to dispute resolution concerning competition entry and judgment

Questions concerning the competition may be directed to Grace Arts Center until: The 22nd of October, 2018, 17.00 hours, Eastern Standard Time, in the U.S., at the latest to be received via email or through the Grace Arts Center website. We will make every effort to respond to questions in 48 hours (meaning no question should arrive after October 20, 2018) in an appropriate and complete way in order to explain as best as we can the vision, goals, objectives, rules/requirements and guidelines of the competition. However, questions that dispute or challenge GAC to modify or change any of the above of what Grace Arts Center is working to achieve with this competition will respectfully not be answered. Thus, by entering this competition, the entrant(s) thereby agree de facto to all of the rules, requirements, guidelines of the competition and the final assessment of the jury and its award decisions.

13. Competition entry vernissage and opportunity for a street furniture/urban design symposium based on competition entries and discussions with the City of Fort Lauderdale officials, Grace Arts Center is working to hold a *vernissage* event in the City of Fort Lauderdale, at an appropriate location and suitable time in 2019, after the judging has been completed and the entrants and public informed of the jury's decision.

This vernissage will bring together the jurors, all entrants, the general arts, design, engineering, business/community, non-profit and general public communities to discuss and learn from one another about how design, engineering, science and in general innovative ideas for resilience, climate change mitigation/adaptation and bio-climatic urban design can help South Florida and cities in the sub-tropical/tropical zone to be livable, authentic, safe and enjoyable places to reside and visit, especially concerning the integration of public open spaces, semi-private and private realms, such as the property of Brightline (privately owned regional rail transportation group) which serves the public.

We seek with the implementation of this vernissage to provide a platform for artists, tech experts, social/business entrepreneurs, urban designers, scientists, designers of sustainable outdoor furniture (including bus stop furniture) to discuss how cities can challenge developers to invest more in design details, infrastructure around their projects effectively, creating more distinctive sense of 'place' that is evocative of a 'Venice of America' moniker.

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- 14. Awards and prizes** opportunities for competition winners and other competition entrants
Grace Arts Center will make certain awards, to be determined and at our discretion, for winners and honorable mentions and will present to these winners a certificate of first, second or third winning award, or honorable mention status for their entries. Further, Grace Arts Center is actively seeking partners in the region and worldwide to support with donations in-kind and of cash to detail engineer and construct a model of at least the two first ranked winning entries or both categories, be it a singular object of street furniture or a suitable section of a pervasive design idea of a shade structure for the two city blocks.

- 15. Return of competition entries** including winning entries
Unfortunately, due to current budgetary constraints, the physical panels of your entry cannot be returned. However, if the entrant(s) choose to pick up their entry panels in South Florida, please make this request to Grace Arts Center for the return of your entry panels. Grace Arts Center will consider your requests for the return of your panels. However, as above, GAC retains the right to make copies of your panels, if you choose to recover them, and use these panels and their content for publication and for marketing/promotional objectives of the non-profit Grace Arts Center.

- 16. General contact information for competition sponsor, Grace Arts Center** email phone and website
Contact: Grace Arts Center, phone: 954 816 3324, and clare.m.vickery@att.net

- 17. Where the competition will be viewed and the relevant documentation viewed and downloaded on public media in addition to the [Grace Arts Center website](#)**

Design Competition related websites (at a minimum were provided the competition), including alternative communication channel, outlets and channels for marketing the competition, giving notice to public

1. The Architects Newspaper. <https://archpaper.com>
2. Architects Daily
3. <https://www.archdaily.com>
4. The Architect's Journal
5. <https://www.architectsjournal.co.uk/>
6. Wikipedia
7. https://en.m.wikipedia.org/wiki/Architectural_design_competition
8. Other sites:
9. <https://competitions.org>
10. www.youngarchitectscompetitions.com
11. <https://archinect.com/competitions>
12. www.aias.org/competitions
13. www.designboom.com
14. www.competitions.archi
15. www.bustler.net
16. American Collegiate Schools of Architecture site:
<http://www.acsa-arch.org/programs-events/competitions>