

Scottsdale Museum of Contemporary Art Presents:

Flip a Strip
Architectural Competition and Exhibition

COMPETITION BRIEF

0.0 Letter

Greetings!

The very mention of strip malls tends to incite disregard, if not outright disdain—particularly among people accustomed to the main streets of mid-western towns or the urban cores of East-coast cities. Yet in the West, and in post-war suburbs across the country, strip malls are a fact of life. They are ubiquitous and familiar to the point of invisibility; they are the wallflowers of thousands of streetscapes that millions of people travel daily. I cannot grab a cup of coffee, buy a loaf of decent bread or have a good ethnic meal without going to a strip mall. When I first moved to Phoenix, the Valley’s sea of strip malls seemed to me a strange and slightly melancholic artifact, lovingly eccentric yet annoyingly ugly. After a while, I just became numb.

This competition, *Flip a Strip*, asks how we can reject numbness. How might we re-think and newly envision the potential of the strip mall (a building stock of which we have a cross-continental abundance)? With collective energy and creative design expertise, we know there are many ways to transcend the non-descript status quo of the strip mall—ways that are aesthetically compelling, economically feasible and communally smart. What models, complementary mixed-usages and social experiences might result? This project hopes to inspire city planners, developers and entrepreneurs here and elsewhere. It is a call to action.

Flip a Strip is a showcase for architectural talent as well as an idea-generator: it seeks to highlight useful and innovative concepts for the sustainable re-use of strip malls and to launch productive public dialog about the potential of good design and civic engagement.

The Competition continues the Scottsdale Museum of Contemporary Art’s practice of addressing prescient topics through the unique forum of the museum, where ideas take shape as tangible objects. The project grew out of several random conversations whose participants deserve due credit since, for one reason or another, they are disqualified from the fun part—and all would rather be designers than consultants. Chuck Albright nudged the idea of a competition along at home, by example. Mike Medici, SMOCA Board member and president of SmithGroup (a project sponsor), and Scott O’Connor, principal of SteepleRock Ventures and a member of the Advisory Committee, were the first ad-hoc test-market at a cocktail party and approved the name. Their enthusiasm and input moved things forward, as did pivotal early conversations with Dr. Nan Ellin, associate professor, School of Public Affairs, Arizona State University, Tempe, whose expertise and involvement has bred critical, thoughtful dialog in this community.

Flip a Strip is an opportunity to transform a modern building type for the 21st century. We hope you will be inspired to turn this suburban cliché inside out.

Sincerely,

Susan Krane
Scottsdale Museum of Contemporary Art

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I.0 Challenge

I.1 Introduction

Welcome to *Flip a Strip*, a design competition sponsored by the Scottsdale Museum of Contemporary Art (SMoCA) that targets for architectural remediation one of America's least loved suburban building typologies—the Strip Mall.

As SMoCA Director Susan Krane points out in her letter, the Strip Mall is such a ubiquitous form in post-war American cities—and generally of such poor architectural quality—that to a degree it recedes into the landscape altogether. Viewed at 40 miles-per-hour, it becomes the wallpaper of our suburban rooms. And unfortunately, like so much wallpaper, strip malls are often faded, peeling and uneven in their application. At the same time, these little retail enclaves provide important services: their convenience markets, gas stations and fast-food outlets have replaced the corner store and the diner. This is where the dry cleaners, the shoe repair shop and the 5-and-Dime (now called the “Dollar Store”) have migrated. Added together, strip malls are important economic generators, part of a vast, delicate retail web that makes centerless suburbia possible. Architecturally, we may not like living with them, but we sure can't live without them either.

Flip a Strip aims to correct the first part of that indictment by asking participants to imagine higher and better interpretations of the Strip Mall. The focus is on recycling, repurposing, reinvention and rejuvenation rather than on replacement. Entrants are asked to choose one of three pre-selected strip centers in metropolitan Phoenix and suggest improvements. What those might be is up to the designers, but the competition is not simply seeking a prettier strip. Instead, entrants should propose changes that reconsider—without rejecting altogether—the notion of the Strip Mall. To that end, any proposed solution must retain the retail activities and the existing buildings as part of a profit-making enterprise: you can change it, you can rethink the zoning, you can add to it, you can alter the mix, but you can't tear it down.

Entries will be judged in two stages, the first of which will consider the technical and economic viability of the proposals; architectural quality will be evaluated separately, by a different set of jurors. Projects that are deemed economically unfeasible will move forward to the architectural jury at a substantial disadvantage. Thus competitors are strongly encouraged to structure their teams with individuals who have demonstrated development and economic expertise.

This emphasis on economic reality is not intended to hamstring competitors. Instead, it is aimed at encouraging proposals that could result in real change for this and many other cities. Greater Phoenix, with more than 3.5 million people spread over hundreds of square miles of desert floor, is the quintessential American postwar metropolis. It is vast, growing rapidly and architecturally uniform. Strip malls define nearly every major intersection in the city and many mid-block locations as well. They come in a variety of shapes and sizes, but most are architecturally undistinguished and nearly all are set back from the street (sometimes by several hundred feet) behind asphalt parking lots. In most places, they offer little, if any landscaping. Despite these less-than-desirable architectural characteristics, strip malls are often economically very efficient. They regularly translate parcels of land that might otherwise be difficult to develop into tidy little financial islands. They can easily represent the apotheosis of minimal investment yielding reasonable return, a formulation that appeals to many investors.

Thus, *Flip a Strip* is interested in proposals that maintain economic viability yet offer more creative urban and architectural opportunities. Could there be mixed use? What kind of civic functions might be possible? What does the Strip Mall want to be when it grows up? This competition requires that a developer (whether private or public) be able to build, manage and maintain what you are proposing at reasonable cost—and also be able to derive income that would create a desirable

return on investment in a time frame typical of real-estate development. In short, we want real proposals, not eye-candy. On the other hand, you should feel free to push envelopes.

Economic sustainability is, of course, only part of the challenge. Proposals must also be of the highest architectural and urban quality and should set standards for environmental sensitivity. Sustainable building practices will only become more important in the future. Competitors should demonstrate that this building type can incorporate these technologies as well as any other.

Flip a Strip is a hybrid competition. Roughly twenty firms will be invited to participate, while the majority of entries will be received through an open call for submissions. All projects will be juried blind, and no team—either invited or self-submitted—will be identified to the jury until after all the submissions have been reviewed and winners identified. The competition will result in a major exhibition at SMOCA in fall 2008. The show will be accompanied by a website and may also include a bound publication. The three top entries will receive cash prizes and the jury may elect to distinguish a number of entries with Honorable Mentions.

Competitors should read this competition brief thoroughly and direct any questions to the address listed in the “Questions” of this brief. We wish you the best of luck.

1.2 Overview

The story of the strip mall, like that of so much of 20th-century American (sub)urban development, is in many respects merely a chapter in the rise of the economic and physical hegemony of the automobile. After all, people have shopped in congregated retail environments for most of recorded history, in the West dating back at least to the times of the Greek Agora and Roman Forum. But American automobility, with its seemingly inexorable centripetal force, offered—and demanded—new retail patterns, just as it reshaped the residential landscape. Yet where the car took traditional, dense urban neighborhoods and atomized them, retail quarters (though also transformed), would retain certain familiar characteristics.

At the beginning of the automobile era, most Americans did their shopping along Main Street, a corridor in the economic center of every city and town, regardless of population, defined by a wall of merchants whose doors and display windows faced the street. In small towns, those buildings might be one or two floors high, often with large signs that ran above the eave line for the full length—and often another entire floor—of the building. In bigger cities, the stores were the first level of multi-story buildings that housed either business or residential above. Larger cities might also have more than one commercial district. Generally, Main Street (no matter what its actual name), had shops on both sides of the road, or arrayed around a public square. Before cars, people tied their horses to hitchers along the street in lines that resemble the storefront parking of today. At the dawn of the auto age, horses and cars often jockeyed for resting positions.

But by the 1920s, cars ceased to be a novelty and began to grow as much in power and size as they did in numbers. Main Street grew increasingly congested—and dangerous. Cities responded by installing signage, hiring more traffic cops, widening streets and creating more parking. At the same time, as urban areas across the country began to grow along their perimeters (aided ironically by better designed and operated modes of public transit), new retail strips began to form—more haphazardly organized, perhaps, but increasingly busy nevertheless. Generally concentrated along streetcar and, later, bus lines, these new linear commercial zones were the fore-runners of modern strip malls, though that’s not how their developers conceived them: at the time, the buildings lining the sides of the new transit corridors were known as “taxpayers,” a name derived from the developer’s intention to erect just enough building on each site to offset the land’s taxes until anticipated later demand would allow a larger development to proceed. In many regards, these taxpayers, often housing several retail establishments, were the direct precursors to the contemporary Strip center. (For an excellent description of the taxpayer strip and automobile retail

in general, see Chester Liebs' fascinating and thorough *From Main Street to Miracle Mile: American Roadside Architecture*, Little, Brown and Company, 1985. With them came such "innovations" as store-provided parking (in back, on the side, and, inevitably, in front of the stores). Once the first clever merchant set his Taxpayer back behind a dozen off-street parking spaces, the familiar urban pattern of Main Street's continuous frontage was broken. It would be decades before anyone would try to restore it.

The pull of the perimeter and the creation of the Taxpayer dealt Main Street two lethal blows and a third—the modern shopping center—was on the way. It would take another 50 years to complete, but the death march of Main Street had begun.

Accounts differ somewhat as to where the shopping center was born. Some credit the taxpayer strip, and as noted above, they certainly transformed the retail environment. But at their heart, Taxpayers were more an early form of land-banking than they were an active retail strategy. Shopping centers, on the other hand, were developed with the intention of luring retailers out of the city centers (away from Main Street), and into a new suburban format. And while several developers toyed with concepts that offered interesting departures from the norm, most historians credit developer J.C. Nichols of Kansas City, Missouri with pioneering the suburban shopping center when in 1922, he created Country Club Plaza, six miles south of downtown. Nichols envisioned "the Plaza" not just as a shopping district, but as the economic center for a large new residential community he was developing, with businesses and retail mixed together in a picturesque Mediterranean Revival style. The Plaza was the first center to bring large and small-scale retailers together in the same place, supplemented by restaurants, theaters, entertainment and a variety of commercial and professional offices. Nichols may be the first person to use the term "shopping center" to describe his new building type. The Plaza was revolutionary and it remains a thriving shopping area to this day, with most of its original architectural character intact.

Nevertheless, Nichols' vision retained one of the key elements of Main Street: retail facing the street. In one of his most remarkable and prescient decisions, Nichols secreted the automobile away in large, structured parking garages and carefully screened surface lots (most of which were slated to become future development sites). Part of the reason the Plaza remains so popular is its distinctly pedestrian character.

It would take several more iterations to create the hermetic, internalized regional shopping centers we know today. Architect Victor Gruen, generally regarded as the godfather of the modern shopping mall, originally regarded his work as the creation of indoor agoras, or the logical evolution of the typology begun by Giuseppe Mengoni in Milan, Italy in his 1877 Galleria Vittorio Emanuele. He later decried the donut-hole pattern of the regional shopping mall surrounded by a sea of parking). Whether such self-flattery is justified depends upon one's view of these sorts of projects, but one thing is certain: Gruen and nearly every retail architect after him has maintained the character of the original Main Street and strip center: their malls are axial retail grids surrounding internal "streets."

The contemporary Strip Mall is a hybrid between the vision of J. C. Nichols and the reality of the Taxpayer. Like the Taxpayers, the strip centers follow the geography of suburban development. But like the Plaza, they have multiple stores and are generally purpose-built. One of the first, and most influential, was Columbus, Ohio's Grandview Avenue Shopping Center, developed in 1928 by Don Casto. Anchored by no less than four grocery stores (including Piggly Wiggly, Kroger, A & P and Polumbo's), the center featured some twenty other shops and off-street parking for 400 cars. The grocery stores are important, as they too were undergoing a metamorphosis at the time, from small-footprint, mom-and-pop operations, to the early stages of the mass merchandizing of food (and home) products. Over the decades, grocers have remained a staple of strip centers. Another consistent tenant has been the convenience retailer: the dry cleaner, the repair shop, the prepared food purveyor and, in latter days, the entertainment retailer (video, music, etc.).

Casto's Grandview was succeeded by literally tens of thousands of such centers in cities across the country. In many of the nation's postwar cities, particularly in the West and South, the Strip Mall is one of the most consistent fixtures on the urban landscape. Several distinct strip typologies have arisen: L-shaped, with and without "pads" (small development parcels located in the parking lots of the center), the single strip, two story strips, corner strips, mid-block strips, etc. The strip is ubiquitous in part because of the flexibility it offers in its retail mix and form and because it can be adapted to nearly any kind of site larger than an acre or so. It is also an investment vehicle that can offer relatively easy entry into the world of real-estate development: a simple three-acre strip with four stores and parking is much more in reach of the would-be Donald Trump than is a 500-acre regional shopping mall.

However, not all strip malls are created equal. Though some offer a ticket to economic prosperity, not all survive. Times and tastes change; neighborhoods trend up and down; retailing evolves; and cities are regularly left with declining or deserted strip centers that are visual eyesores. Repurposing them is neither impossible nor uncommon: a former strip in Las Cruces, New Mexico now houses branch offices of the state government. A lively church has repurposed a declining New Orleans strip. Arizona State University annexed a strip in Tempe and used it for everything from teacher's offices to classrooms. The future of the Strip Mall is the subject of this Competition, which looks at three centers in the metropolitan Phoenix area that are ripe for reconsideration.

(Information on the history of shopping malls is widely available on the web and in libraries. Much of the information for this article is taken from research compiled by shopping-center trade groups; various magazines and journals; and websites devoted to shopping mall history.

2.0 Sites

2.1 Selection

Competitors are instructed to select **one** of the three following sites as the subject of their design proposal.

2.2 Scottsdale

The site in Scottsdale is located at 2228 N. Scottsdale Road, Scottsdale, AZ 85257.

o Site Description

| | |
|---------------------------|---|
| General Plan Designation: | Commercial |
| Zoning: | C-3 Highway Commercial |
| Zoning Overlays: | None |
| Other Plans: | Indian Bend Strategic Area Plan Los Arcos Redevelopment Area Plan Scottsdale Road Streetscape and Design Guidelines |
| Parcel APN: | 129-06-081H |
| Lot Size: | 2.14 acres / 93,001 s.f. |
| Section / Township: | 34 2N 4E |

The site consists of two adjoining parcels. The site is located on the west side of North Scottsdale Road, 150 feet south of Oak Street in the southern portion of Scottsdale. The site is bounded by Scottsdale Road on the east; a collection of small commercial buildings and vacant property on the north; a single-family subdivision to the west (separated from the site by a sixteen-foot alley); and a movie theater converted to an auto-related use to the south.

There are four buildings on the site. The two largest—both simple rectangular volumes—line the north and western edges of the property. These volumes sit perpendicular to one another, forming an “L.” The two structures are covered by a single roof that creates a sheltered, open walkway in the corner of the “L,” allowing access to a small, grass-covered lawn in the north-west corner of the site. A third, significantly smaller building consisting of four tenant spaces faces the lawn. The last structure—Frasher’s Steakhouse—sits on a freestanding pad isolated from the other three structures across the parking lot. It fronts onto North Scottsdale Road.

Private alleys flank the north and south sides of the site, providing access to the rear entries of the tenant spaces. Despite limited frontage on Scottsdale Road, the site has five separate driveway cuts. This exceeds the standard number. Service for the site occurs along the sixteen-foot-wide public alley that separates the site from the adjoining residential neighborhood and also directly behind the restaurant. Landscaping on the site is limited.

The citywide plan for this area designates the site as commercial. The site falls within the Indian Bend Character Plan, which seeks to maintain and enhance the original character of the area. The neighborhood is comprised of single-family, mid-century modern homes, many on ¼-acre lots. Neighborhoods are organized around parks, greenbelts and public schools. Commercial centers occur at major intersections and along arterial roads. Architecturally, there are also examples of exotic Polynesian-influenced architecture, as well as Western-themed motifs.

The site is also designated as part of the Los Arcos Redevelopment Area. This designation is of minimal significance to the site, but does allow it to become part of a larger association of businesses. The redevelopment plan envisions upgrading properties, encouraging small

commercial uses and the potential for mixed-use development that compliments and serves adjoining residential areas.

The current mix of tenants at this strip includes: Frasher's Steakhouse, Ultimate Spa for You, Metals Edge Studio, Appliance Parts Company, Entertainment Alley, Arizona View Investment Properties [AVIP], Income Tax & Accounting Services, Siam Alterations, Cantera Gardens Showroom; Collier Gallery, Flyers Direct Printing, Scavolini Roma Design Studio and Kam's Garden Chinese Restaurant

- Context

Most development in the area occurred in the 1950s and the '60s. These single-story, single-family structures are built of brick or other masonry units and have asphalt or tile roofs. Non-residential buildings in the area include: schools, churches, bowling alleys, banks, drive-in theaters, auto dealerships, restaurants and commercial centers (like the one located on the site). Many of the uses of these structures have changed over the decades.

The city is in the early stages of studying a Planned Unit Development district for this portion of Scottsdale Road. The purpose of such a district would be to permit greater flexibility in how sites are developed and to allow vertical, mixed-use buildings that improve the economic viability of these difficult-to-develop sites, while preserving the integrity and livability of adjoining neighborhoods.

The vision for the area includes improving the existing pedestrian facilities; revitalizing commercial areas to better serve the surrounding residential development; creating additional employment; and encouraging reuse or redevelopment of some large commercial properties, including Arizona State University's Skysong research-park development. Some parts of south Scottsdale have also been considered for the development of artists' centers, taking advantage of the city's existing arts infrastructure.

- City of Scottsdale

Scottsdale is the third largest community in metropolitan Phoenix, with a population of nearly 250,000. Once a place of modest houses and commercial frontages that looked as though they were designed for a B-movie Western, the city is now home to an array of exclusive resorts, upscale shopping and even more-exclusive, gated second-home communities. According to one source, in 2005 Scottsdale was one of only two cities outside California to place among the nation's top-ten markets for luxury homes. (The other was neighboring Paradise Valley.)

Scottsdale, like the rest of the Phoenix area, is structured on a one-mile square gridiron plan. It is a relatively long and narrow city, sharing an almost completely straight, twenty-mile edge with Phoenix on its western flank. Its eastern border is shared with an Indian reservation and federal lands. The city continues to grow and has developed a small, tech-oriented light-industrial base. Still, Scottsdale's two biggest industries are, and have always been, tourism and real estate. Given the relatively small land area of the city, they are likely to remain pre-eminent for years to come.

2.3 Tempe

The site in Tempe is located at 524 W. Broadway Road, Tempe, AZ 85281.

o Site Description

| | |
|---------------------------|---|
| General Plan Designation: | Commercial, within a Cultural Resource Area |
| Zoning: | CSS Commercial Shopping & Service |
| Zoning Overlays: | None |
| Parcel APN: | 124 64 112M / 124 64 112L |
| Lot Size: | 1.92 acres / 83,761 sf. |
| | 124 64 112M = 147' x 304' |
| | 124 64 112 L = 125' x 310' |
| Section / Township: | 21 1N 4E |

The site consists of three detached buildings on an 83,761 square foot lot. The primary, “L” shaped building is set back on the site and houses a small restaurant and a number of service-oriented businesses that range from financial assistance to counseling. Two smaller, square-ish buildings aligned at the front of the site occupy the frontage along Broadway. This side of the site is landscaped with turf, trees and bushes. Planters distributed throughout the parking area are populated primarily with bushes.

No information has been found on the use of the site prior to the current buildings constructed in 1979. Under Zoning Code 88, the original zoning was C-1 Commercial; this changed to CSS Commercial Shopping and Services with a new Zoning and Development Code adopted in 2005.

The current mix of tenants includes: Gotyourwebsite.com, Sage Counseling, Flamenco...the studio, Mystic Jewell World Dance Studio, Guy Tech: Computer Sales & Repair, Global Finance, Premier Employee Solutions, Arizona Industrial Sewing Supplies Inc., Blue Chip Marketing and a vacant storefront. The two freestanding buildings at the street edge are both restaurants—Mr. Goodcents Subs and Pasta to the southwest and El Buen Sabor to the southeast.

o Context

The north side of Broadway, between Mill Avenue and Hardy Drive, was part of an early annexation boom that coincided with the establishment of Arizona State College (now Arizona State University) at the end of World War II. The site was part of the earliest suburban development after the city’s downtown was established one mile to the north.

Broadway Road has been a major east-west arterial connection between Mesa and Phoenix since the early 1900s and originally fell under the jurisdiction of the Arizona State Highway system. In 1968, construction began on the nearby I-10 freeway and included a major access point at Broadway Road now known as the Broadway curve. In 1972, State Route 360 was completed 1.5 miles south of Broadway Road, and Apache Boulevard a half mile north. Broadway lost its state highway designation. Today it remains busy as a major access and reliever arterial to the freeway, with three lanes in the eastbound direction and two in the westbound direction, plus a left-turn lane.

Commercial properties line the north side of Broadway to the east and west of the site. R1-6 Single Family Residential properties are located to the north. To the south, across Broadway, lies a large industrial area and a sizable dairy dating from the early 1960s.

Union Pacific Railroad tracks—still in use today—run north-south approximately 900 feet east of the site. Further east of the tracks, on the northeast corner of Mill and Broadway, is Tempe Union High School.

Clark Park, which is located in the residential area northwest of the site, was established in 1968. Developed originally as a youth center, the park is now a multi-purpose facility that is home to, among other things, the Matt Mentei Little League Field of Dreams. Residences to the north of the site were constructed over the course of the 1950's. According to the Post-World War II Subdivision study, which provides an assessment of the neighborhood, "Most homes in this subdivision are well maintained and have a very high level of architectural integrity. Though there was one primary builder in the tract, he built many distinct models with a variety of different plans and elevations, creating the appearance of custom homes . . . the average home size is 1,450 square feet."

- City of Tempe

Tempe is one of the oldest established communities in the Valley of the Sun. Incorporated in 1894, it began as a small town of just under two square miles and has grown steadily to encompass an area more than twelve times that. Blessed initially with an ample supply of virgin land on to which it could expand, the city grew steadily and unencumbered for many years. Today, Tempe is fully built-out. The lack of open, developable land has sensitized the city government about the uses of partially-occupied strip malls and other underutilized parcels.

Tempe has a thriving business community. It is also home to the nation's second-largest college campus, Arizona State University, which has an enrollment of over 51,000 students. This provides the city with a built-in economic engine and population base. Its central location and direct access to freeways makes it easily accessible and within reach of almost every amenity in the Phoenix-metro area. Downtown Tempe, redeveloped as a dense, walkable, mixed-use concentration over the last two decades, is now a center of retail activity and nightlife for the entire metropolitan area.

2.4 Phoenix

The site in Phoenix is the Bell Road Center located at 17236 N. 28th Street, Phoenix, AZ 85032.

- Site Description

| | |
|---------------------------|-------------------------------|
| Zoning: | C-2 (Intermediate Commercial) |
| General Plan Designation: | Commercial |
| Zoning Overlays: | None |
| Parcel APN: | 214-04-015K, 214-04-015L |
| Lot Size: | 2.11 acres / 91,097 sf. |
| Section: | 35 Township: 4N Range 3E |

The site, situated on the northeast corner of 27th Street and Bell Road, was developed in the late 1970s while the land was still part of Maricopa County. It was later annexed into the city of Phoenix in 1988 and given an equivalent zoning of C-2 (Intermediate Commercial), which it retains. A total of six detached buildings occupy the site. The first three buildings are aligned fronting Bell Road. A second row is aligned directly behind the three front buildings, with a parking lot in between. The back buildings house various types of industrial retail: hubcaps, leather goods and ATVs. The front buildings currently host a paintball facility, a wireless store, a signage business and a supply store. There is also a small fitness center.

There is no landscaping anywhere on the site. The asphalt parking lot on the front half abuts directly to the attached sidewalk along Bell Road. There is no sidewalk along 27th Street. The parking lot that separates the two banks of buildings is also all asphalt with no landscaping. Bell Road has long been a major east-west arterial and an established commercial corridor in

northern metropolitan Phoenix. It stretches between I-17 and SR 51. The tenants along Bell Road have evolved over time due to market changes, but have always included a mix of retail, service and office activities benefiting from the heavy vehicular traffic along Bell: more than 46,000 cars pass the site daily, according to Department of Transportation studies. The area has recently seen a resurgence of businesses and in-fill residential projects.

- Context

During the 1980s, the Bell Road corridor experienced rapid commercial growth as the area became a regional destination. Many acres of land within the corridor were rezoned for commercial use.

By 1989, Bell Road was widened to accommodate an expected increase in traffic. The commercial development along Bell Road flourished throughout the early 1990s. As construction began on commercially zoned sites, competition along Bell Road increased. Major regional shopping centers at the Deer Valley Core (southwest corner of Loop 101 and I-17) and Desert Ridge (northeast corner of Tatum Boulevard and Loop 101) created new alternatives for shoppers away from Bell Road.

Since 2000, two new freeways—the Loop 101 and SR 51—have opened and growth has continued to the north. This has not hampered development along the Bell Road corridor, but has altered the type of retail uses. Auto dealerships, theatres and a cluster of furniture stores along the eastern portion of Bell Road are regional draws that serve more than the local residents. The new Harkins Theaters located at 34th Street and Bell Road takes advantage of easy access from SR 51. The collection of furniture stores along the south side of Bell Road, between Cave Creek Road and 32nd Street, resulted from complimentary uses nearby, creating a centralized draw for people interested in eclectic furniture options. Businesses in the area include neighborhood retail centers, fast-food restaurants, automotive services of all types, hair and nail salons, tax services, video rentals, bars, banks, car washes, grocery stores, gas stations, churches, check-cashing businesses and storage facilities.

A multi-family housing development lies directly north of the parcel, with a six-foot concrete-block wall along the lot line. The 2000 census, the most updated statistics, states that 125 people live in the census block and 598 in the block group.

- City of Phoenix

Phoenix may be the quintessential American postwar city. Founded as an agricultural outpost in the second half of the 19th-century, Phoenix had a population of just over 75,000 at the end of World War II. Today, it is the sixth largest city in the United States—twenty times larger than it used to be. Blessed with abundant sunshine and a beautiful desert landscape, contemporary Phoenix has an economy based largely on service industries, technology-related light manufacturing, finance (including real estate) and tourism.

Metropolitan Phoenix comprises some 30 communities—including Scottsdale and Tempe—spread across some 2,500 square miles of Sonoran desert valley (one of the few flowering deserts on the planet). The area is bounded by a series of majestic mountain ranges and is hemmed on two sides by large Indian Reservations. Nevertheless, the city continues to press outward as its metropolitan population rises toward 4,000,000. It is one of the lowest density cities in the country, linked by an enormous orthogonal grid of streets oriented more or less along the cardinal points. The unusually wide arterial streets of the city have made retail development easy and abundant.

3.0 Technical Factors

3.1 Metrics

Teams must be able to show that their proposals will enhance the Strip Mall aesthetically and financially. The dollars invested, proposed tenant changes or rethinking of the existing zoning must be capable of generating sufficient income to keep these properties financially sound and attractive to investors. And while there is no single formula for what makes the Strip Mall viable, this Competition will be judged in part on information competitors provide on the projected financial performance of their projects. The financial data following in the next several paragraphs should be used by all competitors in analyzing the financial implications of their proposals.

In Phoenix, rents for standard, commercial strip mall space typically range from \$8.00 a square-foot per month at the low end to \$22.00 a square-foot per month at the high end. The Phoenix site selected for the Competition probably rents toward the top of that range today.

In Scottsdale, rents for standard, commercial strip mall space typically range from \$12.50 a square-foot per month at the low end to \$14.55 a square-foot per month at the high end. The Scottsdale site selected for the Competition probably rents toward the bottom of that range today.

In Tempe, rents for standard, commercial strip mall space typically range from \$10.00 a square-foot per month at the low end to \$14.00 a square-foot per month at the high end. The Tempe site selected for the competition probably rents toward the top of that range today.

Research is underway to determine an average range of construction costs for commercial, multi-unit residential and office spaces. This information will be posted in the Question-and-Answer tab of the web site, www.flipastrip.org, as soon as it is available.

The Technical Evaluation Sheet asks competitors to provide some simple indicators of how they anticipate their proposed design will perform: projected rents per square foot, the amount of rentable square footage, the number of tenants, the site coverage ratio and the total estimated cost of construction. Certainly there are other ways of calculating performance, but these values will provide the Technical Jury with the basics they need to assess the viability of the proposed designs. Teams should use their best professional judgment in compiling these figures.

The questions that follow the technical data allow each competitor to flesh-out some of the assumptions behind their project and make the case for why their proposal is an insightful and compelling solution to the problem.

4.0 Calendar

4.1 Schedule

| | |
|---------------------------------|------------|
| Registration Ends | 03.17.2008 |
| Question-and-answer Period Ends | 03.17.2008 |
| Submissions Due | 03.31.2008 |
| Finalists Notified | 05.01.2008 |
| Exhibition Opens | 10.04.2008 |

5.0 Submission

5.1 Boards

Each team should submit two 30 x 40" presentation boards, composed side-by-side so that the overall horizontal dimension is 80" and the vertical dimension is 30".

The boards should have a maximum thickness of .25" (12.7 mm) and weigh no more than five pounds (6.8 kilograms) each. The boards must lie flat against an easel or wall and may not include anything that projects more than .25" (6.35mm) from the surface or that might damage other boards when stacked.

The presentation board should document clearly and concisely the team's approach to the project. Presentations should be easily understood by a broad audience. Some members of the selection committee may not be familiar with architectural and engineering drawings and symbols. Further, the sponsors may display a number of the submissions in a gallery setting and possibly use them in public education programs about the project in the future.

Each submission will be juried based on the information contained on the boards and the attached Technical Evaluation Sheet. Teams may elect to construct digital or physical study models of their proposed design. Although helpful tools, these may not be sent as part of the submission. Instead, photographs or computer renderings of models may be incorporated as part of the visual material on the boards.

All entries must be submitted without any marks, logos, insignias or writing that identifies their authorship (see "Anonymity"). Competitors must affix an opaque envelope to the back of each competition board. The envelope must contain: the Disc, Technical Evaluation Sheet and a separate piece of paper listing all of the individuals who worked on the submission.

- Visual Content

Presentation boards should have enough visual information to thoroughly document the proposed scheme. In addition to any diagrams, renderings or model photos your team feels are necessary to communicate your vision, the competition sponsors require the following visual content:

1. *Context Plan.* A plan or an altered aerial photograph showing how your proposal will work in the broader context of the area.
2. *Site Plan.* A plan of the strip center at 1" = 30' scale that communicates both the overall architectural outline and site modifications of the proposed design.
3. *Detail Development.* Four (4) detailed elements from the overall design concept must be developed. These may be documented in plans, axonometric, isometric or perspectival views; sections; elevations; model photos; or the like. Selected elements should relate directly to the transformative aspects of your proposal.
4. *Perspective Views.* A minimum of four (4) images documenting different conditions of the Strip Mall as envisioned in your proposal. The images should communicate what it would be like to occupy the strip at various points and take into consideration a range of visitor experiences. At least one rendering (or model photo if you choose) should serve as the "postcard" view that could be used to promote your firm's design and become the signature image for the re-envisioned strip shopping center.

Designs should take into account how the Strip Mall will look and function both during the day and at night. To clearly communicate this, renderings should show the proposed design at different times of the day.

5. *Phasing Diagram.* A series of diagrams clearly communicating the components of your proposed design.
 6. *Additional Visual Material.* As necessary to fully document your team's proposal.
- Written Content
Written descriptions must be included on the presentation side of the board and incorporated into the graphic layout of the concept. Captions that explain what people are looking at are encouraged where appropriate. Written content must be straightforward and devoid of professional jargon. Text should succinctly describe the project and the ideas that generated it. Narrative must include, but should not be limited to:
1. *Concept.* The jury and competition sponsors want to understand the ideas driving your design and your approach to the problem. Provide a statement describing the overall design concept, how it was derived and how it is reflected in the completed design. (150 words)
 2. *Proposed Improvements.* Teams must clearly articulate the improvements associated with their project. If phased, the board must include a list of all of the proposed phases accompanied by a description of the principle features to be realized in each one. (150 words plus 100 words per phase, if phased)
 3. *Value.* A brief discussion about the proposed elements of your scheme including the value it will add to the character of the city and the site, its lifespan and the team's overall goals. (150 words)

5.2 Disc

A digital copy of the team's competition boards, in either PDF or JPG format at 300 dpi, must be included on a compact disc enclosed with your submission. The disc should also contain copies of all of the written statements on the boards in a Word-file format.

5.3 Technical Evaluation Sheet

Proposals should solve the requirements of this brief and do so in an efficient and realizable manner. The sponsors are aware that these designs are preliminary ideas, but they should be well researched and thorough nonetheless. Teams should be mindful of project costs.

Each submission must be accompanied by the Technical Evaluation Sheet at the end of this brief. The sheet provides an overview of your proposed project in a standard format that will allow the Technical Jury to rate the submissions.

5.4 Resources

To assist teams in formulating their designs, a list of resources has been compiled and posted on the website. Teams are encouraged to go beyond this preliminary list of resources and do their own independent research.

5.5 Questions and Answers

While this Competition brief should provide the information required to execute a successful submission, questions invariably arise. Teams may seek clarification or submit questions to the competition advisor via email at: questions@joneskroloff.com.

Questions and requests for clarification may not be directed to the Scottsdale Museum of Contemporary Art, to the participating municipalities or to any member of either jury. All questions must be submitted to the competition advisor, who will work closely with the appropriate party to answer questions in a timely manner. All questions must be received by no later than the close of business on the deadline stated in the Schedule, March 17, 2008. Any changes to this document resulting from answers to the questions will become part of the competition instructions. All questions, answers, and resulting program clarifications will be posted on the competition website at: www.flipastrip.org. **It is up to each team to check the site on a regular basis for updates.**

The authorship of all questions will be withheld so that they are posted anonymously. A copy of the questions and responses will be provided to both the technical and design juries.

Following registration, teams may not communicate directly with SMOCA, the participating municipalities or any member of the Jury. Until the winners have been identified, the Competition Advisor will serve as the sole liaison with the entrants.

5.6 Address

The Scottsdale Museum of Contemporary Art must receive all submissions **by no later than 5:00 p.m. Phoenix time on March 31, 2008**. This is not a postmark deadline. The actual boards must be received by the given day and time.

Entries may be either shipped or hand delivered to:

Ms. Elizabeth Theisen
Scottsdale Museum of Contemporary Art
7380 East 2nd Street
Scottsdale, AZ 85251
480-874-4682

Teams are solely responsible for ensuring their entries arrive on time. The sponsors recommend competitors contract with a shipping or delivery service that guarantees delivery and provides a tracking number. Deliveries may be made in person to the same address. Neither SMOCA, nor any of its agents or consultants, are responsible for any materials that arrive late or in a condition that renders them unsuitable for display or judging.

6.0 Rules

6.1 Communication

As stated, teams may not communicate directly with SMOCA, the participating municipalities or any member of the Jury for the duration of the competition. Until the winners have been identified, the Competition Advisor will serve as the sole liaison with the entrants.

For the purposes of announcements and other communications, each team registering for the Competition must identify a point-of-contact who will serve as the organizers' only liaison throughout the course of the competition. It is the responsibility of the point-of-contact and not SMOCA, nor any of its agents or consultants, to notify the members of that competitor's team about any clarifications or announcements.

All critical Competition announcements and incoming questions will be posted on the Competition's website.

6.2 Return of Entries

The Competition Boards, Technical Evaluation Sheet and discs will not be returned. Competitors who wish to retain a record of their work are advised to make copies prior to sending their submission.

6.3 Ownership and Copyright

All drawings, photographs, photocopies, discs and other physical materials submitted to the Competition shall become the property of SMOCA and may be retained for archival purposes and possible exhibition and publication (see "Exhibition and Publication"). Firms retain standard ownership of their intellectual property. By participating in this competition, each firm acknowledges and agrees that SMOCA shall have the right to photograph the submitted materials and/or use the materials on the disc for any non-construction purpose—including archival, public relations or marketing. SMOCA shall have the right to release any of the submitted materials to the media or otherwise publish and distribute the design materials and will credit the firm responsible for authoring the material.

6.4 Announcement, Exhibition and Publication

SMOCA retains ownership of all of the physical materials submitted in the Competition (see "Ownership and Copyright") and as such, reserves the right to control where and how the submission is first published. Competitors may not release any images of their submission until after October 4, 2008 unless permitted by SMOCA. This includes all media outlets and professional publications.

The Scottsdale Museum of Contemporary Art plans to publish the results of the Competition either online or in document form. In any publication or exhibition, SMOCA will make every effort to properly credit the authoring team. As the Competition sponsor, SMOCA reserves the right to use the materials submitted in any publication or promotional endeavor in perpetuity, either in whole or in part, without additional compensation to the firms participating in this competition.

SMOCA also retains the right to exhibit a selection of competition entries—including premiated and non-premiated submissions—at any point in perpetuity following the submission of the competition materials.

6.5 Disputes

The Design Jury, by a majority vote, has the sole authority and responsibility to recommend a winner at the end of the Competition. The Competition Advisor, in consultation with SMOCA, will resolve any disputes.

6.6 Disqualification

No partner, associate, or employee of any Jury member may participate in the competition, nor may any Jury member compete in association with, advise or assist a competitor in any way. Similarly, no employee or family member of an employee of SMOCA may participate in this Competition, advise or assist a competitor in any way.

The Competition Advisor will invalidate any submissions that: arrive after the deadline; fail to fulfill the stated programmatic requirements; are incomplete in any significant fashion; or contain any visual or written material on the display surfaces of the entry they deem in any way inappropriate.

Teams participating in the Competition who fail to observe the provisions in these rules will be declared ineligible and the juries shall be so informed by the competition advisor. The Competition Advisor's and SMOCA's decision in respect to any such disqualification, and the potential forfeiture of any stipends/honoraria, shall be final and binding on all parties.

7.0 Jurying

7.1 Technical Jury

The purpose of the Technical Jury is to assess the technical proficiency of each entry.

Submittals will undergo preliminary review by a technical jury consisting of developers, urban planners and public participants. Each submission will receive one of three possible rankings – highly feasible, feasible or unfeasible. The ranking assigned to each project will be shared with the design jury, who will factor it into their final selection process.

7.2 Design Jury

The purpose of the Design Jury is to assess the design quality of each submission and choose the strongest design ideas. The Design Jury will select the prizewinners and any identify any projects they deem worthy of an honorable mention.

The Design Jury comprises:

Aaron Betsky, director, Cincinnati Art Museum, is an internationally noted architectural critic and author of more than ten books on design. Prior to his current post, he served as the Director of the Netherlands Architecture Institute, in Rotterdam and the curator of architecture, design and digital projects at SFMoMA;

Julie Eizenberg, principal, Koning Eizenberg Architecture in Santa Monica, CA, has received more than 60 design awards and is a nationally respected voice on city design and private development. A frequent advisor to the U.S. Mayor's Institute on City Design, she teaches and lectures around the world and is the author of the book *Architecture Isn't Just for Special Occasions*;

Merrill Elam, Partner, Mack Scogin Merrill Elam Architects in Atlanta is one of the most distinguished women practicing in architecture today. Her career spans more than 30 years and she, along with her partner Mack Scogin, is the recipient of numerous national AIA awards and distinctions, including the 1995 Academy Award in Architecture from the American Academy of Arts and Letters and the 1996 Chrysler Award for Innovation in Design;

Richard E. Eribes, former dean of the College of Architecture, Planning and Landscape Architecture at the University of Arizona, Tucson, has done extensive research on the pedagogy of architecture, urban design and environmental perception, housing and public policy. He was also the first director of the Center for Urban Studies at Arizona State University, Tempe, and is an expert on Arizona design;

Grady Gammage, Jr., partner, Gammage & Burnham, is an attorney who represents real-estate development projects such as master-planned communities, high-rise buildings, regional shopping centers and sprawling tracts of subdivisions. He is also a senior research fellow at the Morrison Institute for Public Policy and adjunct professor at the College of Architecture and Environmental Design, Arizona State University, Tempe, where he teaches classes on land-use regulation and on historic-preservation planning.

7.3 Process

The Technical Jury will meet and review each team's submission. Teams submitting credible proposals will be highlighted.

The Design Jury will meet following the Technical Jury. They will take the Technical Jury's evaluation

under advisement in assessing the design quality of each submission. Each of the submissions will be reviewed for its overall design merit. The Design Jury will then identify the top ranked designs.

Jury members will base their judgment on their own expertise, the quality of the work submitted by competitors, the information contained in the competition document and any questions and answers that arise during the interview or judging process.

Please note that while the sponsors and the Jury members seek inspiring, visionary designs that will transform these properties into more remarkable and meaningful sites, the intention behind this process is to assess which team brings the best thinking to the project and not the wholesale selection of a design. Teams advancing to the next round will be given additional time to refine their submissions and address concerns cited by the two juries.

The Competition Advisor will observe the presentations and the subsequent debate to ensure impartial enforcement of the regulations and terms of the brief, and if necessary, advise the sponsors of any concerns that should be addressed. Additional representatives selected by SMOCA may also attend the presentations as observers.

If either jury deadlocks, the Competition Advisor will facilitate the final decision.

7.4 Criteria

Selection criteria will include:

- originality of the proposal's design vision;
- responsiveness of the proposal to the Competition's objectives;
- responsiveness of the proposal to the site and its context;
- quality and clarity of presentation materials;

7.5 Prizes

The jury will award three cash prizes with minimum values of at least:

First Prize \$8,000
Second Prize \$4,000
Third Prize \$2,000

The Jury may also award an unspecified number of Honorable Mentions, as it sees fit. Honorable Mentions do not carry a cash prize.

8.0 Credits and Acknowledgements

8.1 Sponsor

The Scottsdale Museum of Contemporary Art champions creativity, innovation and the vitality of the visual arts. We seek both to build and to educate audiences for modern and contemporary art, as well as to provide opportunities for the artistic community—locally, nationally and internationally. SMOCA provides a memorable experience of art, architecture and design by exploring new curatorial approaches and by highlighting cultural context. We interpret, exhibit, collect and preserve works in these media.

Located in the center of one of America's fastest growing and most dynamic regional economies, SMOCA contributes to its communities' vitality and provides a forum for creative dialog. The Museum is dedicated to advancing public awareness and knowledge of architecture and design, building on the proud legacy of visionary architecture in this community, epitomized by the work of Frank Lloyd Wright's Taliesin and Paolo Soleri's Arcosanti.

Founded in 1999, the Museum is a unique and vital cultural resource for the Southwest, serving local audiences as well as visitors from throughout the United States and abroad. Designed by award-winning architect Will Bruder, SMOCA's minimalist building has five galleries for showcasing changing exhibitions and works from the Museum's growing permanent collection. SMOCA also features an outdoor sculpture garden housing James Turrell's *Knight Rise*, one of the renowned artist's few public skyspaces, and *Scrim Wall*, a monumental curtain of prismatic glass by James Carpenter Design Associates. The Museum presents a wide variety of educational programs and special events for adults and families, including lectures, docent-led tours, workshops and classes. See www.smoca.org.

8.2 Competition Advisor

Jones|Kroloff is national design consultancy led by Casey Jones and Reed Kroloff. The practice assists and advises public institutions and private organizations on architecture, architect selections and design-related issues. Jones Kroloff is known internationally for its vast knowledge of both emerging and established architects and its expertise in managing complex competitions that yield functional and forward-thinking results. A selection of national and international design competitions orchestrated to date includes: Designing the High Line, the September 11th Memorial Competition for the Pentagon, the Brad Pitt/Global Green Sustainable Design Competition for New Orleans, the José Vasconcelos National Library of Mexico and the Motown Center for Detroit. See www.joneskroloff.com.

FLIP A STRIP

A Design Competition Sponsored by the Scottsdale Museum of Contemporary Art

Each team must complete the following form and submit it along with their entry. The Technical Jury will review the information listed here to determine the feasibility of your team’s proposed design. Responses must fit within the spaces provided and be in a standard font – Arial or Helvetica-at no smaller than 9 point text.

Registered Entrant _____
First Name, Last Name

Project Title _____

| | | |
|--|--|--|
| | | |
| | | |

For official use only

TECHNICAL DATA

Please check the box next to your selected site and fill in values for your “Proposed Design”

| | Proposed Design | Existing Conditions | | |
|-----------------------------------|-----------------|----------------------------------|-------------------------------------|--------------------------------|
| | | <input type="checkbox"/> Phoenix | <input type="checkbox"/> Scottsdale | <input type="checkbox"/> Tempe |
| Zoning | | C-3 | C-2 | CSS |
| Parking | | 72 spaces | 97 spaces | 103 spaces |
| Rentable Square Feet | | 23,817 sf | 33,977 sf | 18,200 sf |
| Floor Area Ratio | | .26 | .36 | .22 |
| Gross Rent | | +/- \$20 / sf / month | +/- \$13 / sf / month | +/- \$13 / sf / month |
| Tenants | | 7 | 13 | 12 |
| Total Estimated Construction Cost | | --- | --- | --- |

TECHNICAL QUESTIONS

ZONING

What zoning changes would have to be implemented to realize your design? Why is the change necessary and what are the benefits?

SITE COVERAGE

Does your design increase or decrease the site coverage ratio? If it does, why is the change necessary and what are the benefits?

RENTAL RATES

What do you anticipate the gross rent per month would be if your design were implemented? Indicate how you arrived at your calculation.

TENANTS

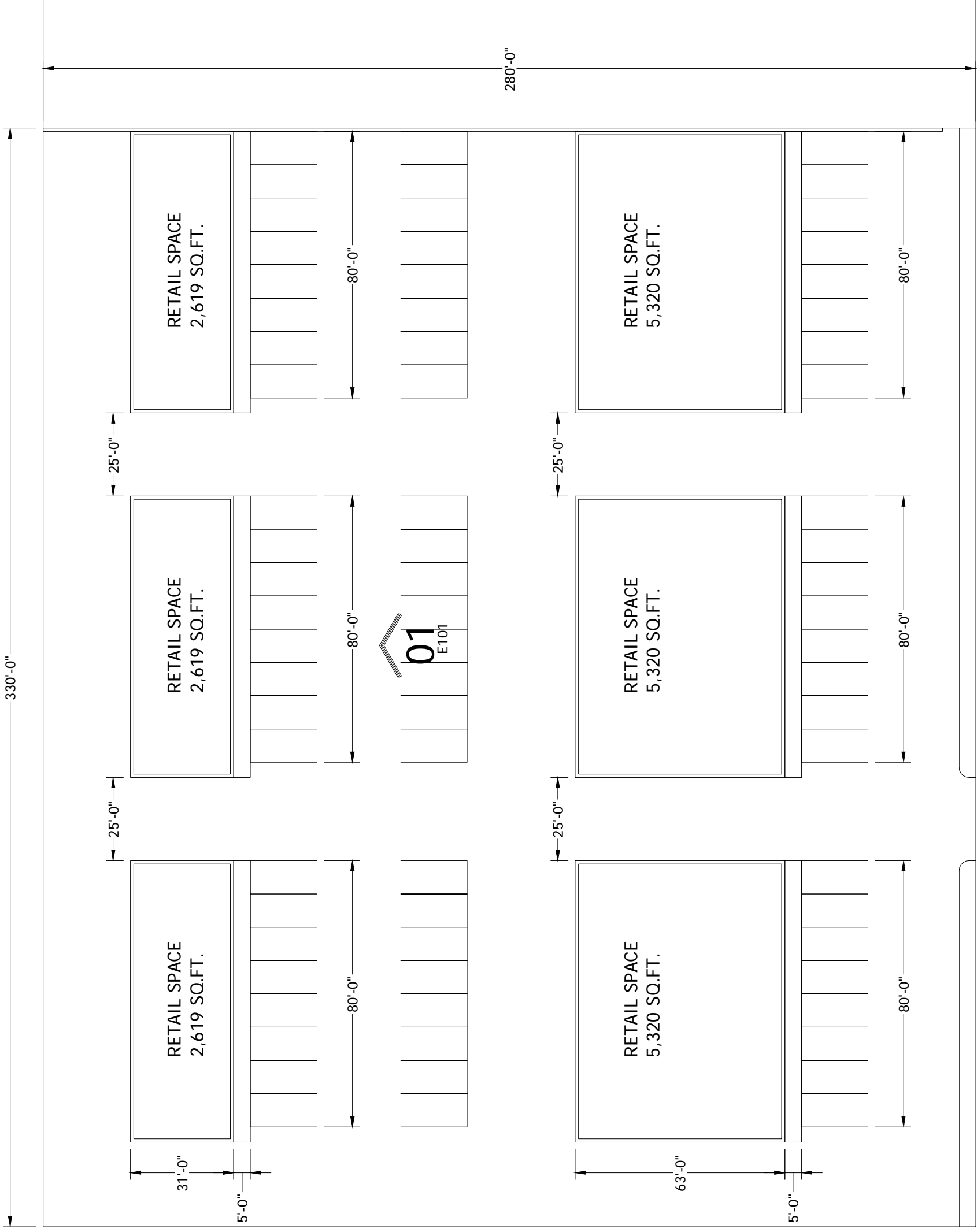
Does your design change the existing tenant mix? If so, how does it change and what are the benefits, implications, and costs?

CONSTRUCTION

Provide a brief description of how you arrived at your estimated cost of construction.

SUSTAINABILITY

Does your proposed design incorporate sustainable design features? If so, what are the associated costs and benefits?

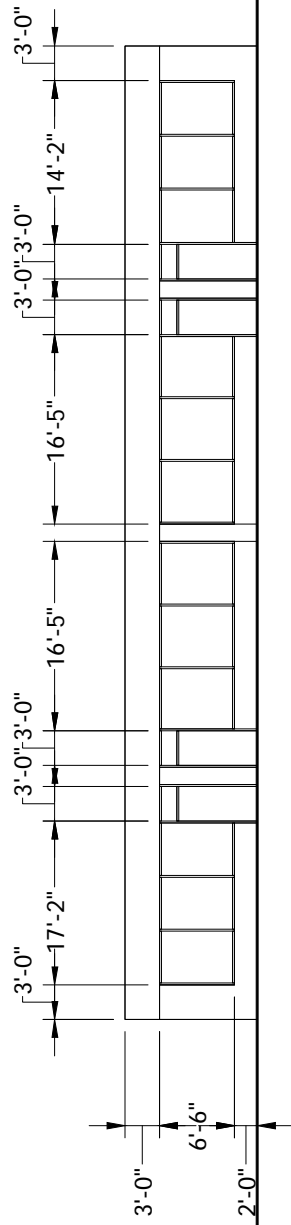
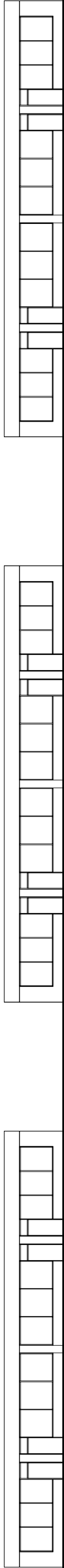


N. 27TH ST



EAST BELL ROAD

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|--|
| FLIP A STRIP DESIGN COMPETITION SCOTTSDALE MUSEUM OF CONTEMPORARY ART |
| Bell Road Center 17236 N 28th Street Phoenix, AZ 85032 |
| SITE PLAN |
| SP101 |
| JANUARY 2008 |



01 FRONT & BACK BUILDINGS
SCALE: NTS

FLIP A STRIP
 DESIGN COMPETITION
 SCOTTSDALE MUSEUM
 OF CONTEMPORARY ART

Bell Road Center
 17236 N 28th Street
 Phoenix, AZ 85032

ELEVATIONS

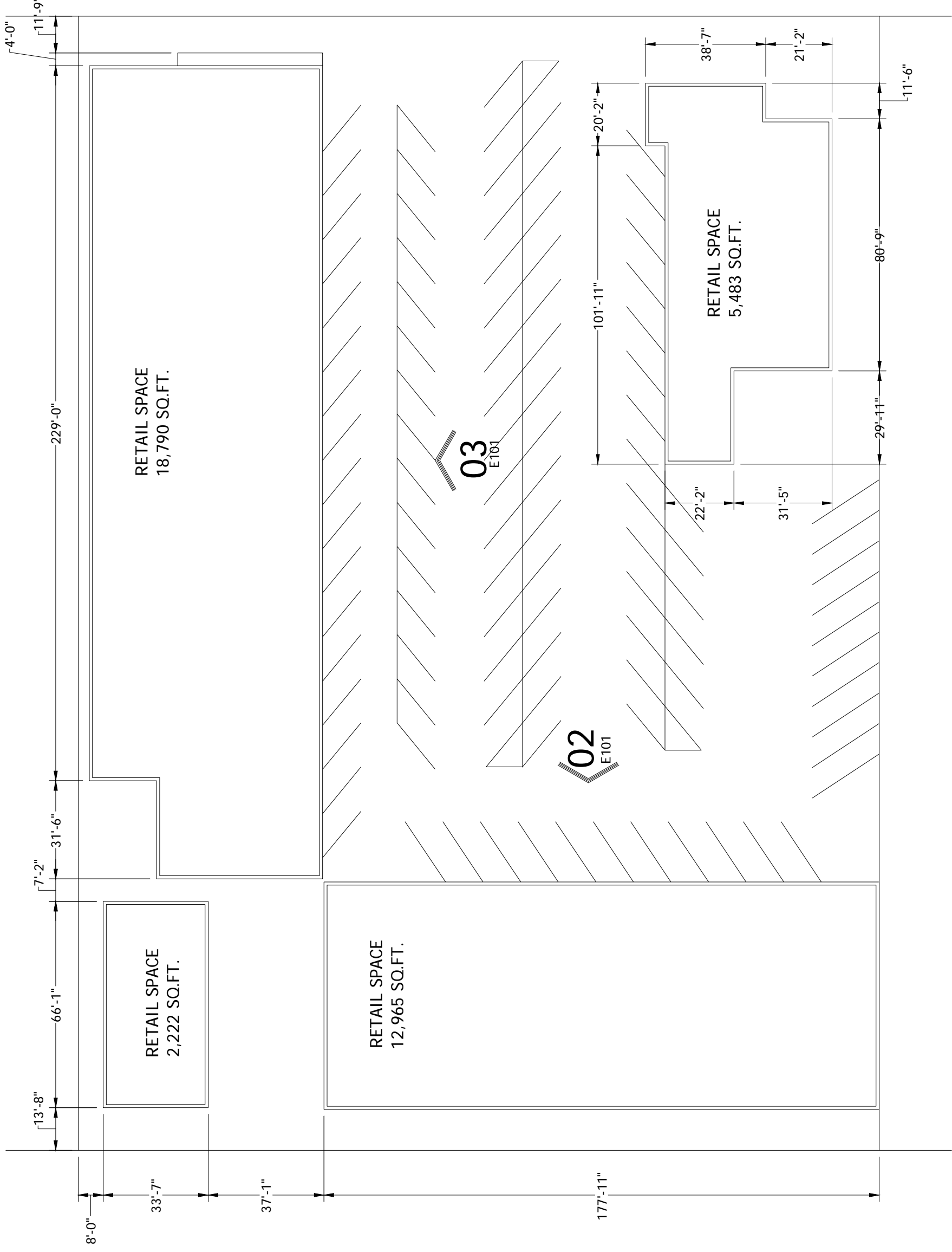
E101

JANUARY 2008

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|--|
| FLIP A STRIP DESIGN COMPETITION |
| SCOTTSDALE MUSEUM OF CONTEMPORARY ART |
| 2200 N Scottsdale Road Scottsdale, AZ 85257 |
| SITE PLAN |
| SP101 |
| JANUARY 2008 |

SCOTTSDALE ROAD

01
E101



RETAIL SPACE
18,790 SQ.FT.

RETAIL SPACE
2,222 SQ.FT.

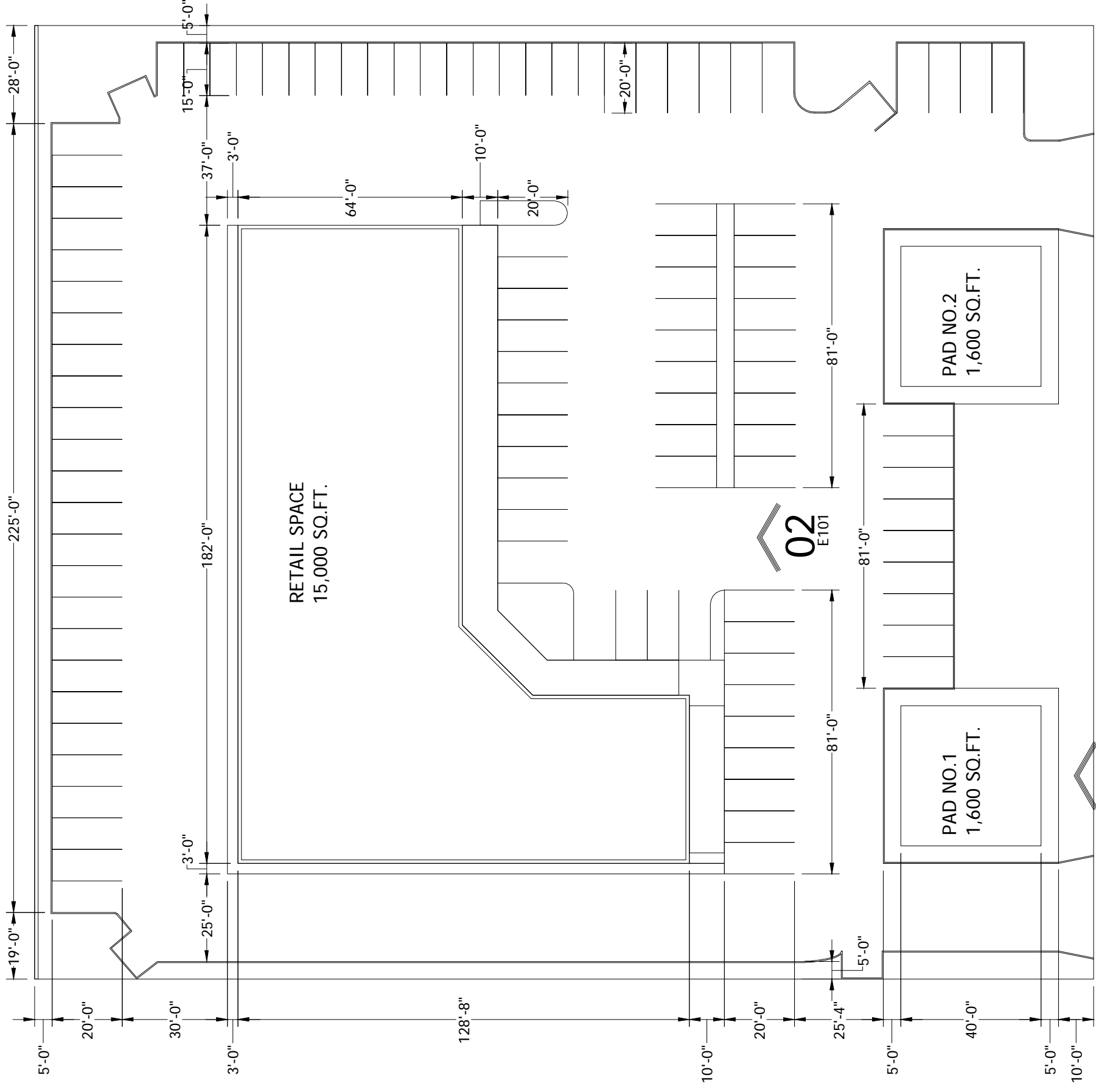
RETAIL SPACE
12,965 SQ.FT.

RETAIL SPACE
5,483 SQ.FT.

03
E101

02
E101

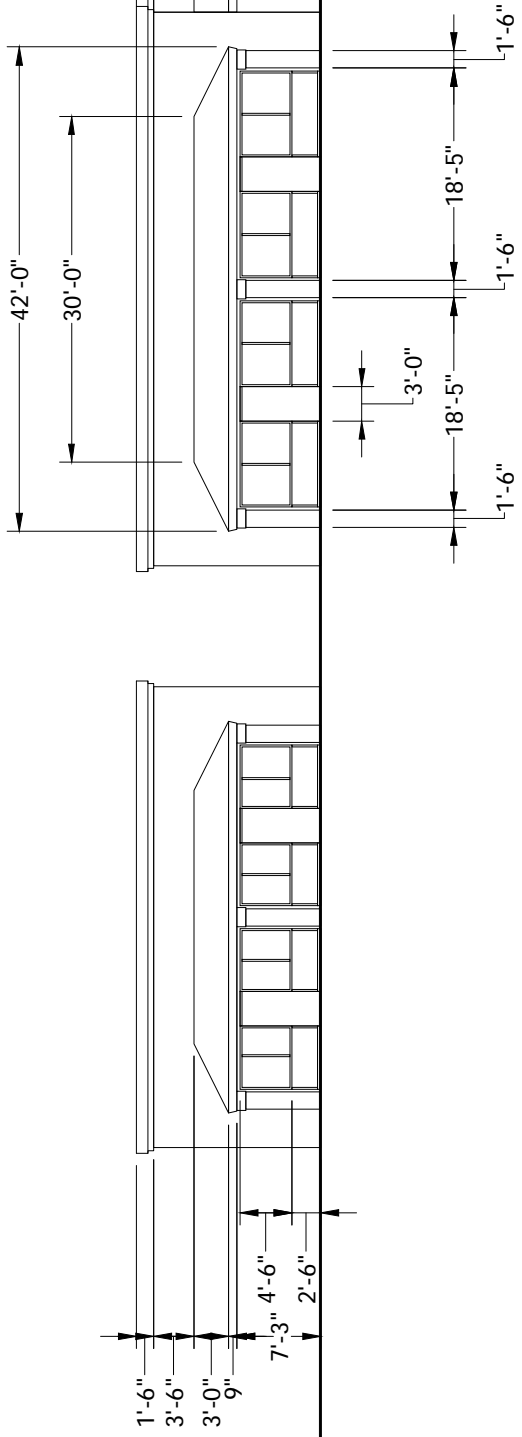
01
E101



| |
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| FLIP A STRIP DESIGN COMPETITION SCOTTSDALE MUSEUM OF CONTEMPORARY ART |
| 524 W. Broadway Road Tempe AZ 85281 |
| SITE PLAN |
| SP101 |
| JANUARY 2008 |

01
E101

BROADWAY



01 PAD NO. 1
SCALE: NTS

02 MAIN RETAIL SPACE
SCALE: NTS

FLIP A STRIP
DESIGN COMPETITION
SCOTTSDALE MUSEUM
OF CONTEMPORARY ART

524 W. Broadway Road
Tempe AZ 85281

ELEVATIONS

E101

JANUARY 2008