

Competition Culture in Europe: Voices

Project Compass CIC

Edited by Walter Menteth

Cover illustration
Pat Douthwaite (1974).

Competition Culture in Europe: Voices

The results of a pan-European call by Project Compass,
A10 new European architecture Cooperative and Architectuur Lokaal,
to be presented and discussed on 25 May 2018, Palazzo Widmann, Venice.

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Contributors' Biographies

Cezary Bednarski

Studio Bednarski Ltd. Architects, England

A chartered architect with 38 years of design and construction experience, including bridges and urban environments. A founder-director of London-based Studio Bednarski Ltd. A highly critical and provocative member of juries, panels and scientific committees. Winner of a number of awards and commendations. An outright winner in 23 UK and international architectural and urban design competitions.

Key past and current associations and affiliations: Member of the Royal Institute of British Architects (RIBA), Fellow and Advisory Council Member of the Royal Society of Arts; Fellow and a Member of Fellows Committee of the 21st Century Trust/ Salzburg Global Seminar); Member of the Royal Institute of British Architects Panel of Competition Assessors, advisor to UNESCO, architectural and urban advisor to the mayor of Warsaw, member of the London Borough of Islington Conservation and Design Panel, and of London Borough of Brent Design Review Panel. Member of the British Group of IABSE. A Rome Scholar with the British School at Rome, a Diploma Unit Master at the Architectural Association School of Architecture, an external examiner at the University of Cardiff Architecture School, and a visiting Professor of Architecture at Instituto Superior Politécnico José Antonio Echeverría, in Havana, Cuba. Lectures internationally.

Juliet Bidgood

Architect/urban designer and
RIBA Client Adviser, England

Juliet Bidgood is an architect/urban designer who works at a range of scales from the tactical and social to the material to realize built projects or advise on the development of places.

Her interest is in social and cultural agency in public space and residential neighbourhoods. She recently led the CIAM 6 Cities Re-imagined project for Bridgwater Arts Centre, and Glastonbury Instant City, a research project with Central Saint Martins. Before moving to Somerset, she was a Senior Adviser at CABE and a founding partner of the award-winning practice; muf Architecture/Art.

She is an experienced RIBA Client Adviser and project enabler. She teaches at the Welsh School of Architecture, chairs a Housing Excellence Design Review Panel for the South West, Co-chairs the RIBA Client Advisers Steering Group and is a member of the Bristol Urban Design Forum.

Russell Curtis

RCKa Architects and Project
Compass CIC, England

Russell Curtis, BA(Hon), BArch(Hon), RIBA, is a founding director of RCKa Architects and a director of Project Compass CIC. He is a graduate of the Universities of Portsmouth and Newcastle, and founded RCKa Architects with Tim Riley and Dieter Kleiner in 2008. The practice has since won a number of international design competitions, and has twice been a finalist for Young Architect of the Year. In 2014 RCKa was awarded RIBA London's Emerging Practice of the Year, and an RIBA National Award for its TNG Youth Centre in London. Russell is a Trustee of the Architecture Foundation, a member of the Mayor of London's Design Advocate panel, the LLDC Quality Review Panel, and the Croydon Place Review Panel and writes extensively on architecture and competition culture.

Michael Davis

Ark Architects, New Zealand

Mike Davis is Director of Architecture programmes at the University of Auckland, School of Architecture and Planning, where he teaches and researches in the areas of architectural design and architectural media. Mike holds a PhD from RMIT, Melbourne and a Master of Architecture in Architecture and Urbanism from the Architectural Association, London. Mike co-founded architecture and design practice Ark with Vanessa Ceelen in 2004 and is an NZRAB registered architect. He has practiced architecture in New Zealand, Canada, and the Netherlands, and has been involved in projects from Ethiopia to New Caledonia.

Jaime J. Ferrer Forés

J. Ferrer Forés Architects, Spain

Jaime J. Ferrer Forés PhD is an Architect and Associate Professor at the Barcelona School of Architecture (ETSAB), Universitat Politècnica de Catalunya (UPC). Fellow at the Royal Spanish Academy in Rome Fellowship (2015-2016). Visiting Professor at Tongji University, China (2013) and Prometeo Senior Research Fellow at UNACH, Ecuador (2013-2014). He published the monograph entitled Jørn Utzon. His 'Works and Projects' are published by Gustavo Gili (2006). He is the founder and head of design at Jaime J. Ferrer Forés architects. His office has won various competitions and awards and his work has been exhibited in different international events. In 2014 he was selected by the European Center of Architecture and the Chicago Athenaeum as one of the 'Europe 40 under 40: Europe's most important emerging young architects'.

Hilary French

Professor of Design, Bath School of Art & Design. England

Hilary French is currently Professor of Design at Bath School of Art & Design, Bath Spa University. She trained as an architect at the Architectural Association and completed a Masters Degree in the History of Architecture at the Bartlett. Prior to taking up academic work Hilary worked in architectural and design practice for many years. Her research work focuses on the architecture of the everyday, including the design of urban housing and leisure buildings. Recent publications include an essay entitled Glamorous Spaces: Public Ballrooms and Dance Halls 1890-1950 (Interiors: Architecture, Design, Culture 2015), Patterns of Living (HKDI 2013), a survey of contemporary living in Hong Kong's high-rise compact apartments and Key Urban Housing of the Twentieth Century (Laurence King 2009).

Merlin Fulcher

Architectural writer, England

Merlin Fulcher is competitions editor for the Architects' Journal and Architectural Review. He is director of walking tours at the Architecture Foundation but has no involvement in the organisation of the Antepavilion competition referenced in his essay.

Cilly Jansen

Director Architectuur Lokaal, Netherlands

Cilly Jansen studied architectural history at the University of Amsterdam. She has worked for visual arts organisations and after that as a policy manager for architecture and design at the Fonds voor Beëidende Kunsten, Vormgeving en Bouwkunst (BKVB, The Fund for the Arts, Design and Architecture).

Since its inception in 1993 she has been director of Architectuur Lokaal, where for 20 years she has been editor of the Architectuur Lokaal magazine. In 1997 she founded the Steunpunt Architectuuropdrachten & Ontwerpwedstrijden (help desk for Architectural commissions and Design Contests). She is involved in the organisation management and selection procedures for architectural commissions.

Antigoni Katsakou

Architect (PhD) and writer, England

Antigoni Katsakou is an Architect ARB (PhD EPFL, M Arch UPC, Dipl Arch NTUA) and writer. Co-editor of The Competition Grid: Experimenting With and Within Architecture Competitions (RIBA Publishing, 2018), co-author of the Concevoir des logements: Concours en Suisse 2000-2005 (Designing Apartments: Competitions in Switzerland 2000-2005) (PPUR, 2008 & 2013). Visiting Postdoctoral Fellow at the Bartlett School of Graduate Studies 2012-2013. She has taught in the United Kingdom, Switzerland and Greece, presented her work worldwide and been awarded with several research and travel grants. Besides competitions, her research interests comprise the subjects of residential design, urban regeneration, architectural representation, Mediterranean architecture, and the visual effects in space of irregular layout geometries. She is currently working on a new book about alternative interpretations of the Modern.

Indira van 't Klooster

A10 new European architecture Cooperative and Dudok Architecture Center, Netherlands

Indira van 't Klooster is director of Dudok Architecture Center and the founder and editor-in-chief of A10 new European architecture Cooperative. She studied architecture history at the University of Amsterdam and was previously a senior project leader at

Architectuur Lokaal. Her books include Forty and Famous - 10 interviews with successful young European architects (Amilcar Publishers, 2016) and Reactivate! Innovators of Dutch architecture (Tracify/Valiz, 2013). She has participated in many events and juries throughout Europe, and been a guest lecturer at the Academy of Architecture Amsterdam since 2003.

Alessandro Melis

Heliopolis 21 Architetti (H21), Italy

Alessandro Melis is a founding partner in Heliopolis 21 Architetti (H21). Alessandro Melis has received a Master and a PhD in Architecture and Urban Design from the University of Florence. He is senior lecturer at the University of Portsmouth school of architecture.

His previous teaching roles include teaching at the University of Auckland and heading the Postgraduate Master PPS Program in Urban Strategies at the University of Applied Arts, Vienna (die Angewandte). He is an Honorary Fellow at the Edinburgh School of Architecture (ESALA) and Visiting Professor at the Anhalt University (Dessau). His internationally published writings include research on climate radicalism and sustainability, design criticism, new utopias and contemporary visions.

Walter Menteth

Walter Menteth Architects and Project Compass CIC, England

Walter Menteth RIBA, FRIAS is an architect, planner and educator, director of Walter Menteth Architects, Project Compass CIC, and a senior lecturer at the Portsmouth School of Architecture.

He holds the inaugural 2015 RIBA President's Medal for Research and an RIBA President's Award for Practice-located Research for his work on procurement reform. His practice has

received a number of architectural awards, and he has won and judged architectural competitions and written extensively on the subject.

Typhaine Moogin

Cellule Architecture, Ministry of the Wallonia-Brussels Federation, Belgium

Typhaine Moogin has been a member of the Cellule Architecture Team of the Wallonia-Brussels Federation since February 2017. She is in charge of the public contracting authorities support and of the “Public Contracting Authorities Awards” (“Prix de la Maîtrise d’ouvrage publique”). She is also finishing a PhD thesis at the faculty of architecture of the Université Libre de Bruxelles (ULB).

In 2009, she graduated from the Ecole Nationale Supérieure d’Architecture de Bordeaux (France) with a Bachelor Degree. In 2011, she graduated from the Faculté d’architecture of the ULB (Belgium) with a Master Degree and started her PhD research in the laboratory CLARA at the same university as Asp ASP-FNRS Research fellow (2012-2016).

During the academic year 2014-2015, she was a visiting scholar at the Laboratoire d’étude de l’Architecture Potentielle of the Faculté de l’aménagement de l’Université de Montréal. Her PhD research is a socio-historical analysis of Belgian architectural prizes. Her research topics are the architectural awards and competitions, architectural mediations, architectural criticism and theory.

Tarja Nurmi

Tarja Nurmi architect, writer and critic, Finland

Tarja Nurmi is a Helsinki-based architect, architecture writer and critic. In her architectural career she has worked in various studios, on TV programmes and

documentaries and has curated exhibitions. She has been an active member of the Finnish Architectural Association (SAFA) and has a well-known architectural blog, ‘Arkkivahti’ (akin to ‘Architecture watchdog’).

Magnus Rönn

Architectural writer and Associate Professor, Chalmers University, Sweden

Magnus Rönn is Associate Professor, affiliated to the Department of Architecture and Civil Engineering at Chalmers University in Gothenburg. Magnus is vice president of the Nordic Association of Architectural Research, NAF, and chief editor of the Nordic Journal of Architectural Research, NJAR.

From 2004 to 2016, Rönn held the position of research leader at the School of Architecture at the Royal Institute of Technology in Stockholm, teaching at an advanced level. His expert areas are architectural quality as a key concept, knowledge production in architecture, urban design by competitions, and judging design proposals. Together with colleagues, he has been editor-in-chief for publishing four special issues on competitions in two scientific journals, The Nordic Journal of Architectural Research (2009, nos. 2-3; 2012, no. 1) and FORMakademisk (2013, no. 4; 2014, no. 1). He has also published five books on architectural competitions: three anthologies in English (2008, 2013, 2016) and two monographs in Swedish (2005, 2013). In cooperation with two colleagues, he has edited two anthologies (2014, 2015) dealing with compensation measures in comprehensive planning and detailed planning in areas with cultural heritage.

Tamsie Thomson

London Festival of Architecture, England

Tamsie Thomson Hon FRIBA is Director of the London Festival of Architecture – the capital’s month long annual celebration of architecture which in June 2018 explores the theme “identity”. Tamsie studied Architecture and Housing at Edinburgh College of Art, and received a MSc in City Design and Social Science at the LSE. She has worked at the Civic Trust, Shelter, and the RIBA where she was Director of RIBA London, having also headed the influential CABE and RIBA-funded think tank Building Futures. She has also taught as a senior lecturer in architecture at the University of Brighton, and as been guest critic for London schools including The Bartlett.

Spyros Tsitouris

Tsitouris Associates, Greece

Spyros Tsitouris was born in Athens in 1980 and studied at the University of Venice in Italy and the National Technical University of Athens, graduating with a dissertation on low-cost public housing. He began his employment in a construction company working on shelters and their structures.

Spyros founded Tsitouris Associates in Athens in 2012 working on the design and construction of tourist facilities, public works and private houses, along with projects using local materials preserving traditional Greek architecture. His designs include strong simple geometries and forms, creating unique spatial volumes. He has participated in a number of national and international competitions and been involved in a range of solar and energy conservation initiatives.

2 Introduction

Walter Menteth

Walter Menteth architects, Project Compass, England

"How wonderful it is that nobody need wait a single moment before starting to improve the world." – Anne Frank

This publication comprises a series of essays by distinguished architects, competition organisers, scholars and commentators in 22 chapters on architectural competitions.

The case studies, project data, discussions and interpretive glossary, that together include reflections on historic, contemporary and future competitions and their practices, opportunities and potential, in Europe and beyond, offer a valuable resource and unique insight into competition culture.

The four-year **Competition Culture in Europe (CCIE) programme** is an informal collaboration between three not-for-profit organisations, Project Compass, Architectuur Lokaal and A10 new Architecture cooperative, under the fulcrum umbrella, which commenced in 2017. The aim is to join together with others across Europe who value the culture of architecture, to inform a brighter future for design competition culture across Europe. Specifically this will happen by further expanding cooperation on competitions through the exchange of knowledge and information; increasing access to pan-European competitions by making the national platforms on which competitions are announced more transparent; and by investigating and cooperating together structurally to

agree and support advancement.

'Competition Culture in Europe: Voices' arises from an open European invitation issued by Project Compass in December 2017 for articles on competitions. From among ten objectives agreed at the International CCIE 2017 Conference held in Amsterdam, the subject areas identified in the call for this publication focused, although not exclusively upon two:¹

- Experiences collected from architects who have won Design Contests abroad, to better understand the conditions that apply in other countries, including the benefits and obstacles.
- Critical reflection by architects on substantive competition issues, including their practices and outputs.

In 'Voices' the case study essays from various locations (figure 2.1) are provided along with project data to enhance knowledge and analysis, enable comparative understanding and provide a research resource. It is planned to publish the case studies and associated project data in future on the fulcrum,² to offer the opportunity for organic expansion, growing the capacity to share knowledge and practice further into the future.

This publication continues to build on CCIE results leading up to and beyond the 2017 Amsterdam Conference.

'Competition Culture in Europe 2013–



fig. 2.1
Location of the
case studies

Plus
New Zealand

2016' was published by Architectuur Lokaal under the coordination of Indira van 't Klooster for these proceedings.³ Containing the results of an extensive survey from across 17 European countries, with unique comparative case studies, this has enabled clear insights to be obtained, informing both the conference proceedings and beyond. One result of this survey has been the issue in September 2017 of a free-to-use consolidated digital list scheduling web portals across Europe that publish competition and design contest notices nationally. This has contributed to improving transparency and providing access to architectural opportunities for all across the continent, both above and below the European thresholds.⁴ Many such opportunities had previously been obscured by poor communication, which has proven to be particularly detrimental for young and emergent design professionals, who haven't the resources for such extensive independent research.

This web portal provides a sector-specific model for future integration and greater transparency and it is already heartening to see that this initiative is now being adopted by others.⁵

The manifesto '**Freespace**', by Yvonne Farrell and Shelley McNamara, June 2017, issued as the reference theme for the 2018 Venice Biennale, is promoted in this publication – because it aims to build the space and opportunity, in architecture across Europe, for an open and thriving creative culture that can deliver better

quality and value sustainably.⁶

'Competition Culture in Europe: Voices' is organised into four parts. Firstly the experiences of architects entering competitions in Europe and abroad. This is followed by the experiences of those organisers and academics engaged in preparing, organising and interrogating the processes, procedures and results of competitions. Next is a series of discursive essays on good and bad practices in the preparations necessary for a competition, and the cultural constraints, values and vision to deliver more and better opportunities now and in the future. Lastly, Project Compass include their reasoning and their response to the Amsterdam Conference call for a unified language model so as to develop a better understanding of what each word in competition practice means in each country aligned to EU Law and international English (Item 1).⁷ The case study essays range across competitions commencing from 2001 to 2017 and are focused on Design Contests.

Project data that is provided, largely, in the first two parts provides valuable insights into the comparative measure of the processes, procedures, practices, adjudication and impacts of the relative studies. This offers a great resource for informing better future practice. This covers the project locations, and their descriptions by type, size and budget. The project descriptions, by whom they have been implemented, how, and according to what procedures, in how many stages

and according to what regulations and guidance are also provided. Facts are also given relating to the programme and timescales, submission requirements and numbers of participants submitting. Data on the assessment and selection procedures, including the adjudication process, numbers shortlisted, prizes and how the process has concluded, along with further project-specific information.

For those intending to organise or participate, the project data and the essays provide an invaluable resource for charting effective and efficient ways to engage, particularly in design contests. The flexibility, innovations and possibilities offered and described illustrate how best practices, across a broad range of commissions, can and might be further advanced and sustained. The economic cost of holding or participating in any form of competition can be extremely high; this damages

growth and locks out, particularly, young European talent from accessing such opportunities.⁸ With a typical design competition costing UK-submitting participants as much as £45,000–£50,000, matters must change.⁹ This loss occurs across all forms of architectural competition procedures.¹⁰ For architectural culture design contests, because they offer qualitative assessment of design responses, with peer review and anonymous selection, along with enormous procedural flexibility to suite a broad range of projects, offer society and the profession key benefits.

Adopted by The Architects' Council of Europe (ACE) as the preferred procurement procedure for architect selection,¹¹ design contest culture in the UK has, however, been myopically enfeebled, relative to our major European competitors. In 2017 the UK notified only two public design contests on TED

(Tenders Electronic Daily), this compares to 891 in France, 274 in Germany, 51 in Italy 51, and even Liechtenstein, with 3, had more.¹² Change in the UK from this nadir can surely be foreseen if there is to be any serious commitment towards more qualitative-based assessment and better whole life values. Professionally, culturally and economically it is important for the nations competitive position in the long-term.

With incredible optimism and enormous vibrancy the architects, in writing these engaging essays, communicate their conviction in the design contest approach as a vehicle for betterment, irrespective of whether commissions are fulfilled or unfulfilled. In the essay by Jaime J. Ferrer Forés, the complete tenacity and prolonged adherence to quality and vision, in the face of Europe's financial collapse after 2008, has led to a result that can only be admired (Chapter 4). In Alessandro Melis' essay, despite 'the chances of anything ever getting built (being) less than 50%' we also find that belief in architectural culture is still motivating submissions. Reputedly, and despite unduly bureaucracy, the Italian Government has also moved to ensure international practices submit and work with young Italian architects, so that opportunities and experience can be shared and developed (Chapter 5).

These essays clearly communicate the sheer professionalism architects

bring towards achieving the highest viable design quality. This enormous added value through practice and ethos is what separates architects professionally from simply being the lowest price 'jobsworths'.

If we can look forward to coherence and innovation in developing architectural competition culture in Europe, then this emerging infrastructure is being provided by those working at the client and societal interface developing opportunities, alongside those evaluating, reporting and disseminating the context through their scholarship. These are the competition organisers and scholars working to expand the horizons of possibilities and explore the processes, procedures and results. Tamsie Thomson (Chapter 10) illustrates how an integral part of an organisers remit can be providing a platform for emergent design talent on innovative temporary projects which may then be valuably upcycled, while Typaine Moogin (Chapter 11) describes how a cultural remit may also be delivered for the task of expanding a major cultural institution.

Importantly, the active co-creation of their own facilities by communities is particularly well communicated. Exemplars are provided by two particularly thoughtful projects. Tarja Nurmi describes the community engagement with the brief development and design assessment of the Monio

fig. 2.2
Competition Culture
in Europe, Conference,
Amsterdam, Sept
2017. Attendees ©
Eva Kasbergen



"How wonderful it is that nobody need wait a single moment before starting to improve the world."
Anne Frank

community school, while Cilly Jansen (Chapter 13) writes about patients and users engagement at the Amsterdam Medical Center. How people engage in successful co-creation while achieving better adjusted creative solutions is of particular importance for achieving well loved, suitable and long-lasting projects.

The understanding, assessments, appraising and dissemination of better competition practice can only be sustained were they are supported by research. Two pioneers in this field provide essays that highlight approaches and methodologies. How action research in design is constructed and disseminated to promote good practice and extend impacts on policy and profession is described by Hilary French (Chapter 14), where the exemplary Donnybrook Quarter contest, its processes and outputs, were interrogated and the findings then disseminated via a website and a highly successful book publication.

How and why competitions can in specific circumstances be misguided, by for example, the briefing, motivations, adjudication, assessment and perceptive concerns, is evidenced by Magnus Rönn (Chapter 15). This highlights how a project can fail to deliver on the intended purpose and do so at significant loss. In architectural competitions there remains a considerable dearth of scholarly investigation, and these two essay examples, into evidential scientific and action research,

provide invaluable models for increasing academic investigation.

The current and future direction of competitions requires, however, that there is direction and vision, that pitfalls are apparent, and that the opportunities for change are engaged with. The essays by Juliet Bidgood (Chapter 16) and Antigoni Katsakou (Chapter 18) describe both necessary foundational premises and how even simple competitions may go astray when perspective gets clouded. Yet for architecture to have meaning and value, how and what competitions may offer, for whom, and where and when, and how they may be constructively considered are discussed by Merlin Fulcher, Indira van 't Klooster and Walter Menteth (Chapters 19–21).

Embedding and promulgating change, innovating and sharing practices and knowledge, and progressing, requires that there be wider conversation on competitions. Competition culture both within nations and across Europe are currently obscured by language which diminishes communication. It is not the national languages which are necessarily the problem so much as the multiple languages and vocabularies which exist internally within nations, including the 'linguistic traditions of architecture', 'architects' own jargon', the 'vocabulary of other specialists' and 'the national legal languages'. These are analysed in Chapter 21 and a call is made for a 'unified language model' anchored, for example, by citation to

the 'legal language' of European law. Why better communication is thought essential for change and how this might be approached is considered in Chapter 21, while in Chapter 22 a draft glossary of UK terms is contributed by Project Compass towards this process.

This publication by Project Compass, in collaboration with Architectuur Lokaal and A10, aims to both contribute further

towards advancing and improving understanding, and to inspire innovation in competition practice so that competition culture in Europe can deliver better. The voices in this book, despite the many pitfalls described, sing with one voice of conviction about the many opportunities, possibilities, benefits and potentials offered by design contests. We hope you will enjoy their song.

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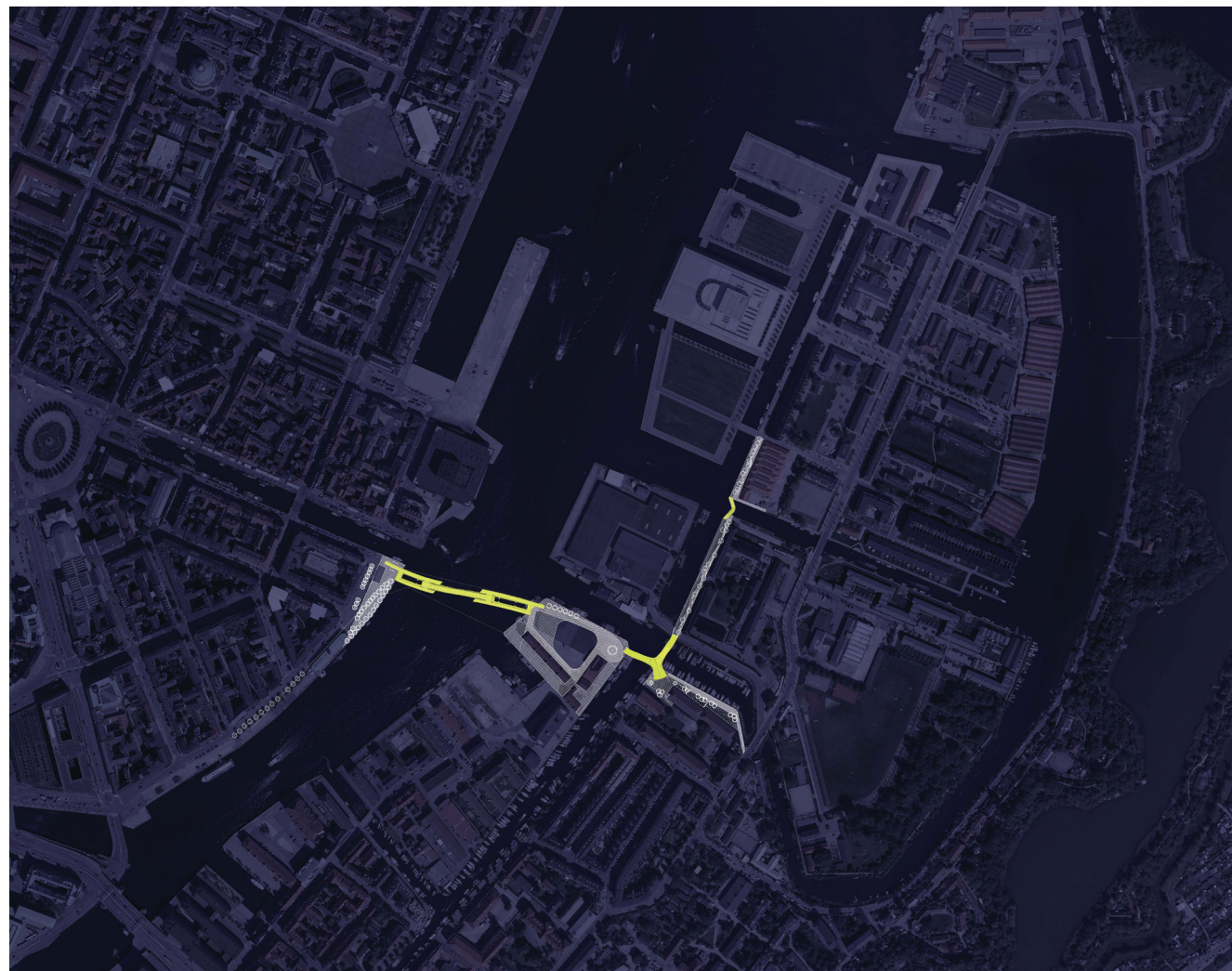


figure. 3.1
Inderhavnen
Bridge competition
Masterplan by night

3

Inderhavnen Bridge Competition, Copenhagen

Cezary M. Bednarski

Studio Bednarski Ltd. Architecture, England



This competition was announced via the EU Official Journal, calling for expressions of interest. It involved three openable bridges in Copenhagen, a city divided by the water course of its inland harbour. New links were needed between the heart of the city on the west side, and the area to the east, where the new Opera House is situated (figure 3.1). There is ever-diminishing navigation of large ships in the port, and its waterfront land is undergoing dramatic development. This increasingly intimate setting, in which pedestrians and vessel users alike can appreciate the scenic harbour, called for appropriate crossings. Objects of urban acupuncture were needed to rationalise the flow of urban energies.

Almost as a matter of course the bridge engineer Ian Firth, then of Flint

& Neill (now COWI), and I decided to have a go. Ian and I had previously entered, and won, invited bridge design competitions outside of the UK.

One of them was in Helsinki. In that one there was no monetary prize, only the job. We seem to have been swindled out of that project by the Helsinki City Office. A bridge was built but not ours, and we got nothing back from our investment. We were even never formally told that our bridge would not be built.

Another one was in Paris. There we got the job and advanced the project up to the construction tender stage, when the project was cancelled. The tender envelopes were never opened. My studio lost money on this project as not all of our agreed fees were paid, but we seem unable to recover our money from any party in France.

Were the project in the UK we would have been well placed to recover our due fees via legal process. Our French collaborator advised not to even think about trying to recover our fees in France.

However, our shared passion for bridges, and for a fair challenge, took over again. On 13 January 2009 we submitted our expression of interest in Copenhagen. On a personal level the motivation was also the fact that Ian's mother was Danish, and I, as an architect, was eager to pick up the gauntlet thrown by the 'nation of designers'... We were chuffed at having been shortlisted, but seeing global

"...beautifully conceived and magical in use. The attraction of the bridge is its telescopic design, which is based on the actual use of the bridge. This telescopic design is extremely well thought out and a surprising proposal for a new bridge that will be a constant feature of the harbour space..."
The jury report 2008

star names on the shortlist I had that nagging thought - is this a fair contest or just a cover-up for commissioning a global star? Still, we entered.

Each of the ten invited teams was to propose solutions for all three crossings. The submission was limited to seven A0 panels. We submitted six, covering all three bridges. After the design competition stage two teams were selected for further clarifications and negotiations for the main bridge, and two others for the two smaller bridges. In the end our design was named as the ultimate winner for the main crossing. We won and we built it (figure 3.2, 3.3).

All teams that submitted a compliant entry received a fee of DKK 225,000 (about EUR 30,200) exclusive of VAT as payment for the preparation of their entry. In addition, each team with partners based outside Denmark who participated in a site visit prior to submission of its entry received a lump sum of DKK

10,000 (about €1,350) exclusive of VAT to cover travelling expenses. Besides that, participants had to cover all expenses relating to the preparation of their entries, their submission and activities associated with participation in the competition. This was more than fair, when compared to many other design competitions (figure 3.6).

The project delivery encountered a variety of challenges. First there was a legal challenge by sailboat owners unhappy that they would no longer have free exit to the sea as and when wanted, but instead would have to have the bridge opened for navigation. Then the Komune's in-house project management proved very weak, and, worst of all, did not facilitate close collaboration between the design team and the contractor, and overrode a number of the design team's instructions to the contractor. This was an unfortunate experience for us, and it led, among others, to delivery of sub-standard fabrication and finishes. Then the original

contractor went bankrupt. Considerable delays in delivery followed due to the need for sourcing a new contractor.

Access and safety advice was provided by the Komune. As the bridge, owing to its structural design, features a change of direction along its ramped cycle path, full-scale tests were carried out to determine the safe angle of direction change. These were carried on mock-up ramps, riding up and down, by the city office staff on their bicycles. The bridge was designed to the structural Eurocodes and Danish National Annex Documents, together with some special requirements imposed by the Danish authorities.

Conclusion

According to updates from the mayor of Copenhagen, since its opening in August 2016 the bridge has been used daily by over ten thousand cyclists and over twenty thousand pedestrians (figure 3.4, 3.5, 3.7). It has dramatically reduced

commuting time in the Danish capital, also proving a popular destination and a place for rest and social interactions.

Put against other bridge design contests, for example a shambolic 2017 competition involving a pedestrian bridge in Warsaw, which we withdrew from, the Copenhagen contest was very well, even meticulously, organised and run.

The competition data and documents were comprehensive, and relatively few questions were asked by the participants. The compensation paid to all participants was exemplary, showing respect for the effort that they had to put in. The jury composition was comprehensive and as one would expect on a bridge design contest. At no point did we feel used, or abused, or taken for granted.

(Summary details of the as built bridge can be found in the project data that follows).

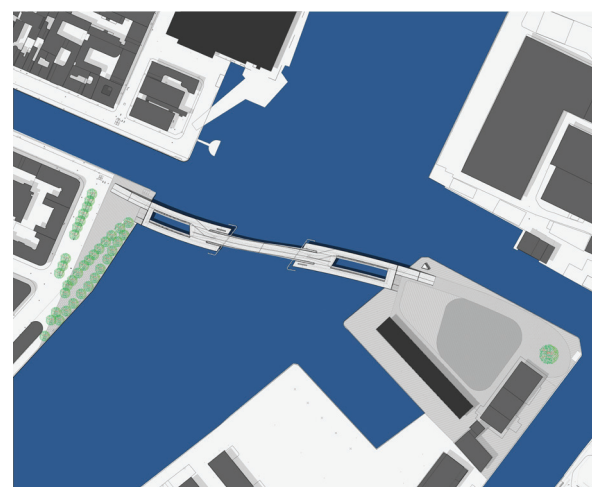


figure 3.2
Inderhavnen
Bridge competition
design. Plan of the
bridge closed

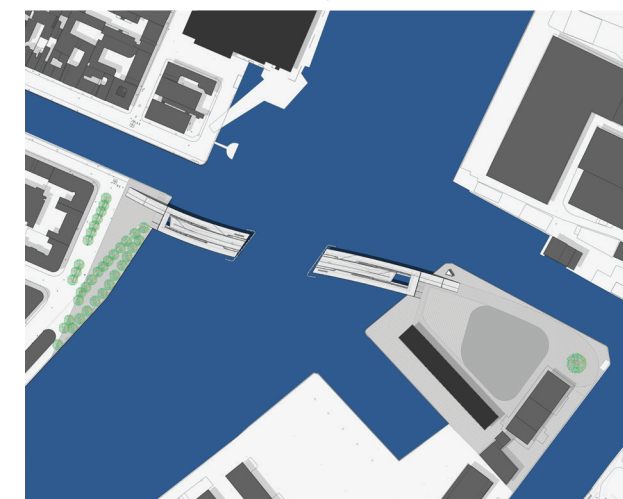


figure 3.3
Inderhavnen
Bridge competition
design. Plan of the
bridge open

“...the entrant sought inspiration in the opportunity to optimise the functionality and create a new public space rather than letting the bridge be an exponent of an extravagant staged structural form.... the bridge ... features a compelling overall concept and an attractive design that will help form the identity of the site in the future.”
The jury report 2008



figure 3.4
Inderhavnen
Bridge. Detail of the
completed bridge



figure 3.5
Inderhavnen Bridge.
View of the completed
bridge when open

PROJECT DATA

Name	INDERHAVNVEN (Inner Harbour) BRIDGE
Location	Connecting the southern side of Nyhavn with Grønlandske Handels Plads, Copenhagen
Country	DENMARK
Year	2009
PROJECT DESCRIPTION	
Type	An Openable Bridge
Size	Bridge overall length: 180m Navigation channel width: 50m Fixed concrete decks width: 2 x 4m each side Sliding steel decks width: 8m. Weight of sliding steel decks: 250 tonnes each Main/front steel wheels: 2 sets of twin forged steel wheels of 1.8m diameter each Opening sequence: less than 1 minute
Budget Cost	£11m (GBP) (€12.54m)
COMPETITION DESCRIPTION	
Client	Københavns Kommune, with funding provided by the AP Møller and Chastine McKinney Møller Foundation (and some funding also provided by Københavns Kommune)
Programmer/Agent	Københavns Kommune
Public/Private	Public
Procedure	A Restricted (invited) Design Contest, with negotiation
Procedure Reference	Directive 2004/18/EC. Article 66
Stages	1 expression of interest/portfolio stage, 2 design stages, with additionally 1 interview stage, and 1 negotiation stage on completion (see below).
Project Intention	Intention to build
Conditions Applied	The procedures of the Technical and Environmental Administration of The City of Copenhagen and the Architects' Association of Denmark

COMPETITION FACTS



figure 3.6
Inderhavnen Bridge
View of the winning
competition proposal

Timescale	Open call: 28 November 2008 Competition period: early March to early June 2009 Negotiation period: mid-August to late September 2009
Submission Required	Stage 1: An expression of interest Stage 2: A design contest (limited to seven A0 panels, we submitted 6) Stage 3: 2 finalists were asked to advance their initial designs before the final selection was made Stage 4: A negotiation
Announcement	October 2009
Number of Entries	10 (teams invited following the expression of interest)
ASSESSMENT & SELECTION	
Jury Numbers	8
Jury Composition	With a deliberative role: Ulrik Winge, Urban Design Dept., Technical & Environmental Administration, City of Copenhagen, jury chair Kristian Nabe-Nielsen, Construction & Tenders Dept., Technical & Environmental Administration, City of Copenhagen Jan Christiansen, Urban Design Dept., Technical & Environmental Administration, City of Copenhagen Anne Skovbro, Urban Development Dept., Financial Administration, City of Copenhagen Ulla Lunn, architect, A P Møller and Chastine Mc-Kinney Møller Foundation Henrik Tvarnø, Director A P Møller and Chastine Mc-Kinney Møller Foundation Erik Reitzel, consulting engineer, design professional appointed by the Architects' Association of Denmark Jan Søndergaard, architect, design

	With a consultative role: Mads Møller, C F Møller Architects Lisbet Østrup, Technical & Environmental Administration, City of Copenhagen Erik Hejbøl Sørensen, Technical & Environmental Administration, City of Copenhagen Jonas Gammelgaard, Technical & Environmental Administration, City of Copenhagen Jakob Keinicke Sørensen, Urban Development Dept., City of Copenhagen
Number Shortlisted	10 from the expression of interest, then 2 were in the finals for the main bridge, and a separate 2 for the two smaller bridges
Winner	Flint & Neill Ltd, Studio Bednarski Ltd. Architecture, Hardesty & Hanover International
Runners Up	Rambøll Danmark A/S og 3XN A/S
Prizes & Awards	No prizes, but DKK 225,000, excl. of VAT, paid to all participants (€30,210)
Conclusion of Process	Construction design commission
Project Completion	August 2016: Formally opened for public use.
FURTHER INFORMATION	

www.studio-bednarski.com
 Inderhavnnen (inner harbour) bridge video:
www.youtube.com/watch?v=vJafdcHP73k
 Post declaration of the winner there was an extensive public campaign, involving documentary films with interviews of the winners, lectures, and an exhibition including a mechanical working scale model of the bridge, now housed in the Museum of Copenhagen.



figure 3.7
View of the completed
Inderhavnnen bridge



4

Can Ribas. Social Housing, Public Spaces and Industrial Heritage, Palma de Mallorca

Jaime J. Ferrer Forés

J. Ferrer Forés Architects, Spain



The Competition Brief and Site

The competition was promoted by the Ajuntament de Palma, the town council in 2005, with the advice of the COAIB, (Col·legi Oficial d'Arquitectes de les Illes Balears) and the jury comprised well-known architects as well as members of the local neighbourhood associations.

The competition was key in bringing together the different stakeholders and promoting valuable dialogue between the promoter, the jury and the participants, particularly concerning the importance of the right balance between urban infrastructure and industrial heritage. The debate, exploration and research surrounding the complex urban transformation instigated by the competition continued into the design and building stages from 2005 to 2011.

The competition site in the La Soledat district, which grew up originally around the textile industry, had been mainly inhabited by textile workers. The Can Ribas factory, considered an outstanding example of industrial heritage in Mallorca, built in 1851, stands at the centre of the site. The now obsolete and disused factory buildings, enclosed in their own precinct, divided the expanded neighbourhood in two.

The local government decided it was time to invest in the area to restore the factory, reintegrate the neighbourhood and provide much needed new housing – to transform the area. The competition brief,

This paper is based on my professional experience of architectural competitions in Spain. Recently, almost all major building commissions in Spain have been the result of architectural competition. Spain's Colegios de Arquitectos participates in the majority of architectural competitions, offering advice and assistance on procedure and the appointment of architects to the jury. The architectural competition ensures quality and contributes to innovation at the international scale but also at regional or local scale.

Despite the odds against a newly formed architectural practice winning an open competition, my practice won the 2005 open ideas competition in Palma de Mallorca to revitalize a peripheral district and preserve the industrial heritage.

figure 4.1
Can Ribas. Stage
1 development
plan by J. Ferrer
Forés Architects

therefore, sought new ideas for an overall urban plan. Given the complex nature and scale of the site, the only constraints were the provision of housing and preservation and conversion of the listed industrial premises as a new civic centre.

The Project

The first phase of the project, completed in 2011, has already established a new public area around the main factory building and its landmark chimney (figure 4.2), connecting two previously redundant spaces and eliminating traffic along Ferriol Street. The main access to the civic center, to be located within the factory building, is now relocated to this new plaza. The factory building and the chimney were the only listed elements and have been maintained as part of the project, reintegrated into their surroundings. The creation of an urban 'porch' in the remaining part of the main building, the steam pavilion and the façade of another one of the warehouses emphasise the value of this industrial complex that comprised several pavilions for the different stages of the textile manufacturing process.

The new arrangement of the public open spaces is organized by a concrete plinth connecting new Brotad Street with the preserved elements of the factory (figure 4.4 & 4.5). The incorporation of the urban porch, the steam pavilion (figure 4.3) and the wall of another warehouse enables recognition of the value of the industrial

area. A system of open public spaces is thus structured by a concrete foundation or plinth, which serves to create a visual and physical connection between the new Brotad Street and the historic elements of the Can Ribas factory, generating a richer, more complex public space.

Materiality is an important aspect of our approach to this project, together with the craftsmanship of construction and tectonic precision. This project with a combination of old and new buildings and spaces meant we had to treat old and new materials according to their intrinsic nature. Ageless materials, timber, concrete or marés (the local sandstone), can capture our attention, both in their timeless presence and in unexpected ways through the latest treatments and textures. Combinations of traditional and new materials allowed us to express the junction of historical and contemporary elements, for example the open spaces paved with bands of quartzite stone combined with cast concrete slabs.

Further Stages of the Competition

The project is being developed in several stages with ongoing dialogue and community engagement through regular exhibitions and presentations. Local newspapers have contributed to the debate, raising awareness about the competition process and informing the relationship between architects and the public.

The competition had several other winning entries, each commissioned to build a housing block within the overall urban plan. However, the contracts for the construction of the housing schemes have not yet been agreed. The second phase of the project will achieve two main objectives: to reuse the industrial premises as a civic center and create modern social housing to a highly efficient, flexible and sustainable design that reduces whole life and maintenance costs. The second phase is still in process due to the financial crisis.

There has been considerable commitment and support from both the community locally and the city

administration to make sure this project has been able to advance through the recession and over this long time. The project's implementation has, in the circumstances, been a substantial architectural achievement.

Looking back over this project I would conclude that the competition, its process and procedures were excellent and well run but damaged by the financial crisis. We look forward to completing the project in the forthcoming years.



figure 4.2
Can Ribas. Urban
Porch, plinth & steam
pavilion. J. Ferrer
Forés Architects ©
Estop, Mazmen

"There has been considerable commitment and support from both the community locally and the city administration to make sure this project has advanced through the recession and over this long time."

PROJECT DATA

Name	CAN RIBAS. PUBLIC SPACES AND INDUSTRIAL HERITAGE
Location	Carrer de Brotad, La Soledat, Palma de Mallorca, Balearic Islands
Country	SPAIN
Year	2005
PROJECT DESCRIPTION	
Type	Urban transformation, industrial heritage restoration and social housing
Size	5,257,42 m² (urban spaces) 287,50 m² (industrial heritage restoration)
Budget Cost	€1,665,533 (Stage 1. Demolition, services & urban spaces) plus €304,385 (Heritage intervention) €194,279 (Demolition)
COMPETITION DESCRIPTION	
Client	Ajuntament de Palma. Patronat Municipal de l'Habitatge
Programmer/Agent	COAIB. Col·legi Oficial d'Arquitectes Illes Balears
Public/Private	Public
Procedure	A Design Contest
Procedure Reference	Directive 2004/18/EC. Article 66 (equivalent)
Stages	1
Project Intention	An ideas competition which has progressed to build
Conditions Applied	The procedures of the COAIB. Col·legi Oficial d'Arquitectes Illes Balears
COMPETITION FACTS	
Timescale	Open call: 21 March 2005 Submission: 7 June 2005 Final Assessment: 7 July 2005
Submission Required Announcement	Stage 1: Design proposals in 3 x A1 panels and an A3 report 15 July 2005
Number of Entries	15
ASSESSMENT & SELECTION	
Jury Numbers	13
Jury Composition	Architects, urban planners, and representatives of the neighbourhood including town councillors, developers & locals
Number Shortlisted	5
Winner	Jaime J. Ferrer Forés
Runners Up	2nd Prize: Joan Riera Jaime 3rd Prize: Giuseppe Violante 4th: Carlos Ferrer Todó Mention: M ^a José Duch, Jaime Carbonero and Francisco Pizà.
Prizes & Awards	€18,000
Conclusion of Process	Construction design commission
Project Completion	Partially completed with construction ongoing

FURTHER INFORMATION
J. Ferrer Forés Architects: www.ferrerfores.com
On conclusion of the selection process a public exhibition was held of the prize winning scheme



figure 4.3
Can Ribas. Interior restoration. J. Ferrer Forés Architects © José Hevia



figure 4.4
Can Ribas. Former factory & chimney. J. Ferrer Forés Architects © José Hevia



figure 4.5
Can Ribas. Urban Porch, plinth & steam pavilion. J. Ferrer Forés Architects © José Hevia

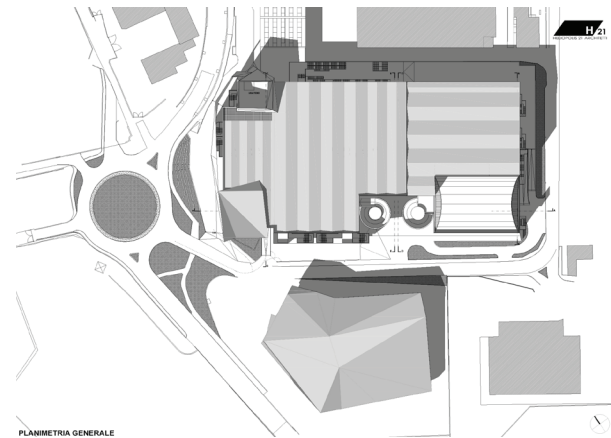


figure 5.1
Riva Del Garda
masterplan by
Heliopolis 21 with
Coop Himmelblau



figure 5.2
Riva Del Garda
exhibition fair &
sports hall rendering
by Heliopolis 21 with
Coop Himmelblau

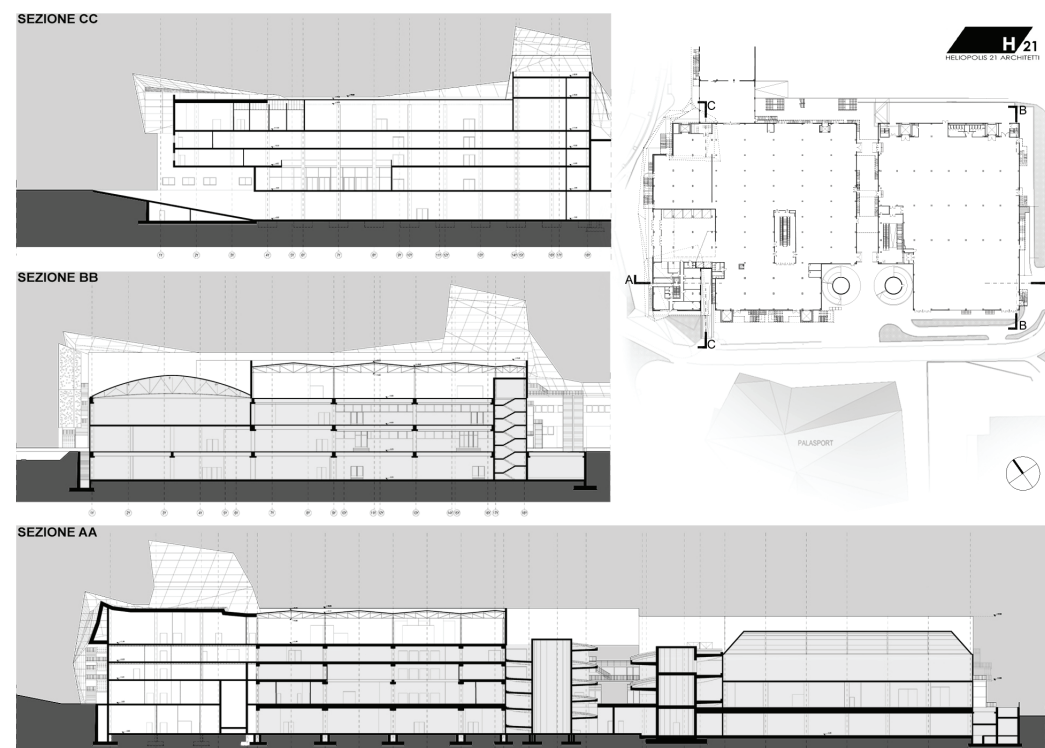


figure 5.3
Riva Del Garda
exhibition fair, sections
& key plan 2017 by
Heliopolis 21 with
Coop Himmelblau

5 Italian restricted competition practice Three illustrative case studies

Alessandro Melis

Alessandro Melis of Heliopolis 21, Italy



bids (affidamento di incarico) but these are extremely bureaucratic more so, I think, than even the UK.

While the European legislation aims to improve access, in Italy the procedures are basically managed, like an obstacle course, through administrative compliance, which counts more than contents. It is common for example to be excluded for incorrectly placing a signature, or for a typo, regardless of the need for anonymity. However for Italian architectural practices investing in building-up successful bidding expertise remains their best available strategy for developing relations with large construction and engineering companies, and hence accessing work.

Background

Almost all Italian public works are covered by competitions regulated under a law, the Codice Appalti, which is derived from the EU public contracts directive.¹ However, the Italian interpretation of the EU legislation, according to my experience, appears more restrictive than in other countries.

Public projects are primarily assigned through six different procedures: Open competition (procedura aperta), restricted competition (procedura ristretta), architecture bid (affidamento di incarico), general contractor bid (appalto integrato), project financing, and professional list (elenco professionisti).² The most common are the open competition, and the architecture

Open competitions are also far more challenging in Italy than elsewhere, for two fundamental reasons. Italy has the highest percentage of architects per capita in the world,³ and it has experienced a prolonged economic crisis. This has meant that the numbers trying to participate in competitions overwhelms the system and turns it into a lottery.

In the event of winning a competition the chances of anything ever getting built as a result is also less than 50%. This is among the lowest recorded success rates in Europe.

General contractor bids and project financing procedures are quite rare, whilst appointments by the

"As a young architectural firm we could only ever have reached the current stage by joining with a large well known international practice. For emerging practices to access such opportunities is otherwise impossible."

professional list because they lack transparency become a form of private negotiation and apply only to low value projects below EU thresholds.⁴

For these reasons my practice Heliopolis 21, which is mostly involved in public projects, focuses mainly on restricted competitions and architecture bids. Our practice's experiences of entering restricted procedures are related in these three case studies⁵.

Riva Del Garda Exhibition

The 2006 Riva Del Garda Exhibition Fair competition, in Trentino, became the first restricted procedure we won (figures 5.1-5.3). Its 40,000 m² included a sports hall, a concert hall, and several public facilities for an estimated cost of €25m. We understood the only chance for a young practice to get shortlisted was in collaboration with a world renowned architect, so we joined up with Coop Himmelblau.

There were 70 bids in the first stage. After a portfolio assessment we proceeded to the second anonymous stage together with other 9 shortlisted architectural offices including Mecanoo, Grimshaw, Arup, Von Gerkan, Marg und Partners, and Wilkinson Eyre, and then we won.

More than 10 years later the first construction phase of the project is only now ready to start on site having received the client's final approval, and this follows our third construction

design⁶. There have been significant delays due to the economic crisis and changes in the Regional Government.

The Comano Spa

For the extension of the Comano Spa, also in Trentino, we entered another restricted competition following our initial success there in 2009. For the same reason we again collaborated, this time with architects Greg Lynn, Studio Amati, Transsolar and a local architectural practice, and were then shortlisted. The site is located within a sensitive mountain landscape and the competition brief asked that additional facilities were to be constructed in a new building on a separate green field site.

Our international team thought there were some key issues with the competition brief and that better and more feasible results could be achieved (although we were concerned about whether critical evaluation would be allowed). So we proposed extending the existing building over an available adjacent brownfield site and demonstrated a better and more sustainable solution at a significantly lower cost. The jury, however, disqualified our submission because it did not conform to the stipulated competition criteria, despite the landscapes' sensitivity.

Stella Maris Institute

The 2017 competition for the Stella Maris Institute, Pisa, was set up for the first specialist Italian neuropathology

facility for child care, recovery and research, for 1,700 child in-patients and 4,000 outpatient visitors, for an estimated cost of €11m. Although the competition was a restricted procedure, the Stella Maris institution is a private not-for-profit foundation. In order to provide a model institution fit for the future, the competition brief for Stella Maris sought an innovative architectural solution and was open to exploring the configurations and use of technologies in planning and execution. By this stage Heliopolis had sufficiently matured and progressed as a practice to enter the competition and reach the shortlist as the lead architectural consultants, with our own international team. Our winning project provides an unconventional star-shape plan that engages the natural surroundings with a transparent interactive facade incorporating a spiral brise-soleil for solar responsiveness (figures 5.4-5.7).

Conclusions

Since establishing Heliopolis we have learnt a lot about competitions and these three case studies highlight a number of particular aspects.

As a young architectural firm entering the Riva Del Garda Exhibition we could only ever have reached the current stage by joining forces with a large well-known international practice. For emerging practices to access such opportunities is otherwise impossible. Despite the

delay due to the economic crisis and changes in the Regional Government we also consider ourselves extremely lucky that the scheme is still proceeding, as a large number of public projects in Italy have been canceled over this period.

Our work within an international team on the Comano Spa allowed us to reflect valuably upon different competition design approaches between Italy and other nations. This typical Italian competition didn't deliver the best result in terms of value, lowest price or architectural quality. The brief was inflexible and did not allow the best solution to emerge. The process and the jury appeared restrictive and unduly bureaucratic and in the end this did not help the client or the locality achieve the best. Sufficient flexibility needs to be provided in competition briefs and their processes in order to allow the best solutions to emerge from the competitors' submissions and their interrogations of the vision and wider requirements. This collaboration highlighted that for us.

Because the Stella Maris is a private Institution their approach, although it used a similar restricted competitive procedure, has been more open and therefore better. The competition procedure and delivery has also, as a result, been far quicker, and will allow the project's completion by 2021. As professionals we are always aware of the level of "compromise" needed to deal with

a public institution “pragmatically”, but the more open character of this client’s brief, their engagement and approach has allowed us to submit a design that enhanced the response. This also aligned more closely with our own design aspirations for improving the study of autism by developing a model institution that could be prized by the scientific community and cherished by the children and their families. Clients providing a sufficient degree of latitude in the briefing, processes and assessments, and who are more supportive towards designer abilities and their professional integrity, can bring forth better results for all.

Although the first two cases provided a rich experience for advancing our architectural collaborations and knowledge of the complexities of competition regulations, the Stella Maris Institute has been our most valuable and fruitful architectural design experience as a practice.

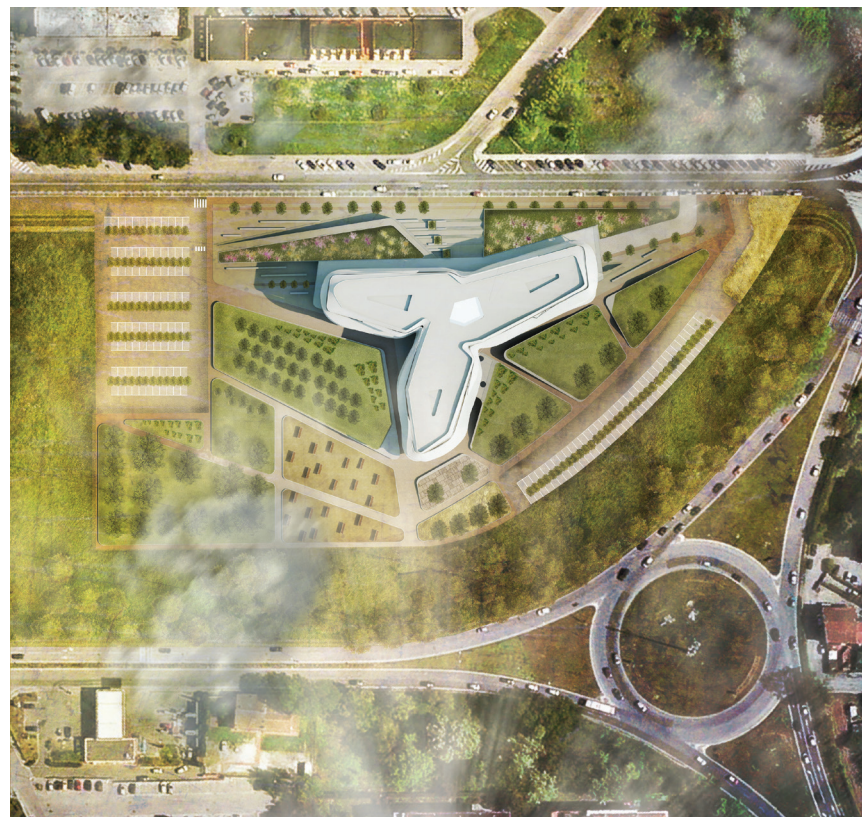


figure 5.4
Masterplan rendering
of the Stella
Maris Institute, by
Heliopolis 21

References:

- ¹ The Codice Appalti (The Code Of Public Works Contracts, Supplies and Services) April 18, 2016 (www.codiceappalti.it) transposes Directive 2014/24/EU (www.eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX:32014L0024)
- ² - **Procedura Aperta**/Open Procedure - Directive 2014/24/EU, Art. 27
- **Procedura Ristretta**/Restricted Procedure - Directive 2014/24/EU, Art. 28
- **Affidamento di Incarico**/by a pre-qualification questionnaire. Directive 2014/24/EU, Annex V Part C, trans. entrustment of appointment.
- **Elenco professionisti/Lista professionalista**/may be considered as similar to an approved list or framework but applies only below EU thresholds.
- **General Contractor bid** – a bid where the services of the architect are sub-contracted to a general contractor under a contract notice for works
- **Project Financing** – a public - private partnership, or design, build & finance construct
- ³ Mirza & Nacey Research. The Architectural Profession in Europe 2016. A Sector Study. Brussels: Architects' Council of Europe, Conseil des Architectes D'Europe; 2016. Table 1-1, p. 1-10. www.ace-cae.eu/fileadmin/New_Upload/7_Publications/Sector_Study/2016/2016_EN_FN_070217_new.pdf (accessed 22/04/2018) - Estimated number of architects: Italy 157,000, 2.6 per 1,000 of population. With 26.2% of Europe's architects Italy proportionally has the highest number relative to its population"
- ⁴ It is understood that this is in two value ranges from roughly €40,000 - €80,000 and from €80,000 - €150,000, at March 2018 values.
- ⁵ There is a legal obligation to have young practices as equal partners in an architectural design competition bid, as collaborative team members
- ⁶ The designs progression reported in 2010 - www.designboom.com/architecture/coop-himmelblau-riva-del-garda-fair-italy



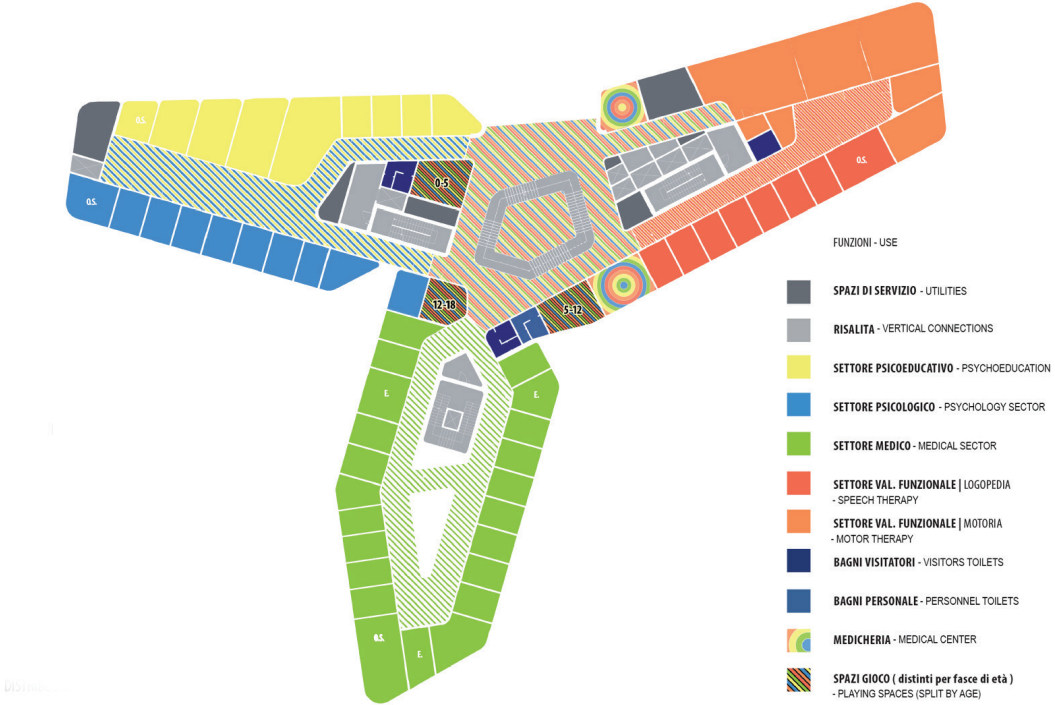
figure 5.5
Rendering of the
Stella Maris Institute,
by Heliopolis 21

PROJECT DATA

(NB. Comano Spa and The Stella Maris Institute are not included)

Name	RIVA DEL GARDA EXHIBITION FAIR
Location	Trentino
Country	ITALY
Year	2006
PROJECT DESCRIPTION	
Type	Multipurpose complex including an exhibition hall, sports hall/concert hall, conference hall and facilities including restaurants, offices & parking
Size	In the competition originally 40,000 m² (now 25,000 m²)
Budget Cost	€25m
COMPETITION DESCRIPTION	
Client	Garda Trentino Fiere SpA - Provincia Autonoma del Trentino
Programmer/Agent	Garda Trentino Fiere SpA - Provincia Autonoma del Trentino
Public / Private	Public
Procedure	A restricted competition
Procedure Reference	Directive 2004/18/EC Article 28
Stages	2
Project Intention	Intention to build
Conditions Applied	Garda Trentino Fiere SpA - Provincia Autonoma del Trentino
COMPETITION FACTS	
Timescale	Open call: 2007 Stage 1 concluded: June 2007 Stage 2 concluded: September 2007
Submission Required	Stage 1: Portfolio/profile submission (legal submission requirements, a description of the future team and a presentation of relevant built or unbuilt references) Stage 2: Design submission. 2 x A0 boards, physical model with report
Announcement	November 2007
Number of Entries	70
ASSESSMENT & SELECTION	
Jury Numbers	7
Jury Composition	François Burkhardt (president), professor of architecture Tommaso Sussarellu, doc. Mauro Malfer, architect Alberto Cecchetto, professor of architecture March Josef, architect Paolo Zanon, professor of engineering Marco Zanoni. engineer
Number Shortlisted	9
Winner	Heliopolis 21 with Coop Himmelblau
Runners Up	Included: Mecanoo, Grimshaw, Arup, Von Gerkan, Marg and Partners, and Wilkinson Eyre
Prizes & Awards	Unreported
Conclusion of Process	Construction design commission
Project Completion	Under construction
FURTHER INFORMATION	Heliopolis 21 Architetti Associates: www.heliopolis21.it

“Clients providing a sufficient degree of latitude in the briefing, processes and assessments, and who are more supportive towards designer abilities and their professional integrity can bring forth better results for all.”



6

European 9: A Decade On Stoke City Waterside

Russell Curtis

RCKa Architects, England



A decade ago our practice, RCKa, alongside Tom Russell Architects (now Emmett Russell Architects) and, after a delay of several months, Prewitt Bizley, was announced as winner of the European 9 housing competition (figure 6.1, 6.3, & 6.4).¹

The bi-annual contest, then in its ninth iteration, had previously resulted in the genesis of several of the UK – and Europe's – best-known architectural practices. Housing specialist Maccreeanor Lavington was winner for a site in Zaanstad, (NL European 2), a year after setting up their practice in 1991.² The same year MVRDV was victorious with a site in Berlin.³ Since its inception at the beginning of the 90s, European has been a springboard for young architectural talent from across the continent.

European is unique among architectural design competitions for several reasons. Firstly, its size. In the latest session, European 14, 44 sites were entered by 13 participating countries.⁴ Previous years saw even larger numbers: the ninth session involved 22 countries putting forward 73 sites.⁵

This is by some measure the largest competition of its type anywhere in the world (although it's interesting to note that the total number of entries in 2007 was even higher than the number of entries for the aborted 2014 Helsinki Guggenheim competition, with 1,752 submissions for European across the 73 sites that year compared to 1,715 for the gallery).⁶

Secondly, the key entry requirement for any competing participant is one of age. Entries for the competition are only accepted from those who fall below the age threshold of 40 at the closing date for submissions⁷ (quite how this exclusionary criteria is compatible with public contract regulations is unclear). The status of the competition among young architects is legendary; in many cases (primarily in The Netherlands, but elsewhere also) victory in European offered the genuine prospect of a significant commission and a significant launchpad for a practice's career.

European 9 was the last time the competition was held in the UK,⁸ with three sites put forward by the British organisers: Milton Keynes,

Stoke-on-Trent and Sheffield.⁹ Two of these sites were part of the Labour Government's 2002 Housing Market Initiative Pathfinders programme. The Commission for Architecture and the Built Environment (CABE) with peripheral involvement from the Department of Communities and Local Government, English Partnerships and The Housing Corporation organised the competition.¹⁰

It was only the second time that CABE had been involved in the European programme, with the previous session in 2005 involving three sites located in Milton Keynes, Oldham and Stonebridge. European's history had been somewhat tortured in the UK, with not a single scheme having been delivered from any of the previous four competitions (in 1997, 1999, 2001 and 2005) and with only one scheme receiving planning permission¹¹ – even though delivery of the winning schemes was one of the key ambitions of the European programme.

European 9 was launched with much fanfare in 2007, with enthusiastic participation of the nominating cities. In Stoke-on-Trent, the Lichfield Street site for the project had already been cleared of the brick terraced housing. It now lay as a gently sloping meadow between the heart of Hanley and the historic potteries along the Caldon Canal. The 12 hectare site occupied a key strategic location at the edge of the wider City Waterside development running east along the north bank of the canal (figure 6.2).

An open day in late March 2007 involved a series of guided tours of the site (the late Neave Brown, recent recipient of the RIBA Royal Gold Medal,¹² was one of the judges who attended the day) together with presentations at the headquarters of RENEW North Staffordshire,¹³ the Pathfinder agency which was the sponsor of the scheme. Despite the failure of previous European competitions to deliver built projects in the UK, much was made of the fact that RENEW, with the other two cities involved in the programme, were committed to building the winning scheme, an ambition that was echoed by CABE Chief Executive Richard Simmons.¹⁴

What was not obvious at the time was the involvement of north-west developer Urban Splash. Hidden within RENEW's 2007 business plan was the following:

"Prominent Lichfield Street site in City Waterside shortlisted for UK entry to EU-wide European 9 design competition – Urban Splash appointed as lead developer" (published after the deadline for European submissions, but before the winners were announced).¹⁵

Despite Urban Splash being identified as preferred development partner for the wider City Waterside site (which included the European competition site and a larger area to the east), they had in fact run a parallel invited competition for the very same site as the European competition.

The deadline for European 9 submissions was 23 July 2007, and a total of

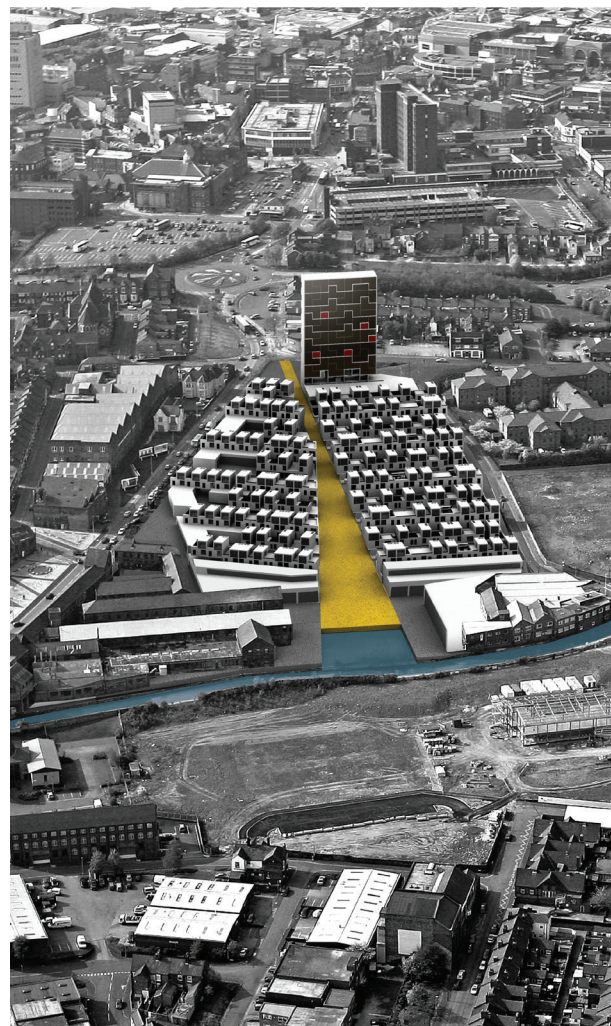


figure 6.1
European 9. Winning
scheme for Stoke-
on-Trent. Aerial
montage by RCKa



figure 6.2
The Stoke-on-Trent
site for European
9 by RCKa

seventeen were made for the site in Stoke-on-Trent. Milton Keynes received twenty and Sheffield twenty-four. Following a period of assessment the UK results were announced on 16 January 2008 by Urban Splash's then-Chief Executive Nick Johnson.¹⁶ Unbeknownst to most, Urban Splash had indeed already commenced a parallel invited competition to identify their own architect for the City Waterside development.¹⁷ On this competition NORD, Studio Egret West and Lifschutz Davidson Sandilands were shortlisted. And in December 2007 NORD were declared the winners, with their appointment announced in the Architects' Journal.¹⁸ This was a month prior to the announcement of the European results. The significance of this news was not immediately apparent.

Journalists writing at the time also appear to have been oblivious to this apparent duplicity, for surely had it come to light that – despite the positive words from both CABE and RENEW – the intention was clearly to disregard the outcome of the European process, this would have made a compelling story in itself. There appears to have been no enquiry into this apparent contradiction, with Building Design mentioning both proposals in their article on NORD's win in December 2007 without realising that they were in fact for the same site.¹⁹

Following the announcement of both results, discussions continued for several months between ourselves as

winning architects and representatives from RENEW; it soon became apparent that there was little appetite to progress the European scheme and instead – presumably capitulating to the demands of Urban Splash – the alternative proposals were progressed instead.²⁰

These events all took place within the first few years of the credit crunch and the widely-reported problems at Urban Splash undoubtedly contributed to them pulling out of the entire scheme before a brick had been laid.²¹

The sole achievement of this whole exercise was a bridge across the Caldon Canal which was completed in 2009 and designed by NORD.²² Ten years later the bridge is the sole element of the winning masterplan to have been implemented and links a primary school on the south side of the water to what was to have become City Waterside to the north.

This site remains as it was a decade ago; a large, rubble-strewn field bisected by the decaying tarmac which marks the positions of the terraced streets which were removed in readiness for Pathfinder. In late 2010 it was announced by the coalition government that the Pathfinder programme was to be wound up and replaced with a new era of localism which rejected the idea of regional development and instead promoted a bottom-up approach to regeneration.²³ In time, this too was quietly dropped.

While it's certainly true that the many architects who entered the two competitions for the redevelopment of the City Waterside site were let down by the process, the biggest victims were those people of Stoke-on-Trent whose homes were demolished to make way for a new neighbourhood which never materialised.²⁴

The story of Europan in the UK is not a happy one, but it acts as a useful analogue for British competition culture in general. An aversion to risk, lack of commitment to implementing winning schemes and a scepticism that young practices are capable of delivering large projects (architecture being the

only profession where the age of 40 could possibly be considered 'young') permeate UK procurement culture. Where architects see innovation and opportunity, public clients see only problems.

As long as this attitude remains embedded within the public bodies on whose land Europan relies it is highly unlikely that Europan will be welcomed once again to these shores. Given the many outstanding practices which have flourished and could flourish as a direct result of winning this prestigious competition, this remains a tragedy both for them and for society as a whole.

"let down by the process, ...the biggest victims were those people of Stoke-on-Trent whose homes were demolished to make way for a new neighbourhood which never materialised."

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"The story of European in the UK is not a happy one, but it acts as a useful analogue for British competition culture in general. An aversion to risk, lack of commitment to implementing winning schemes and a scepticism that young practices are capable of delivering large projects (architecture being the only profession where the age of 40 could possibly be considered 'young') permeate UK procurement culture. Where architects see innovation and opportunity, public clients see only problems."

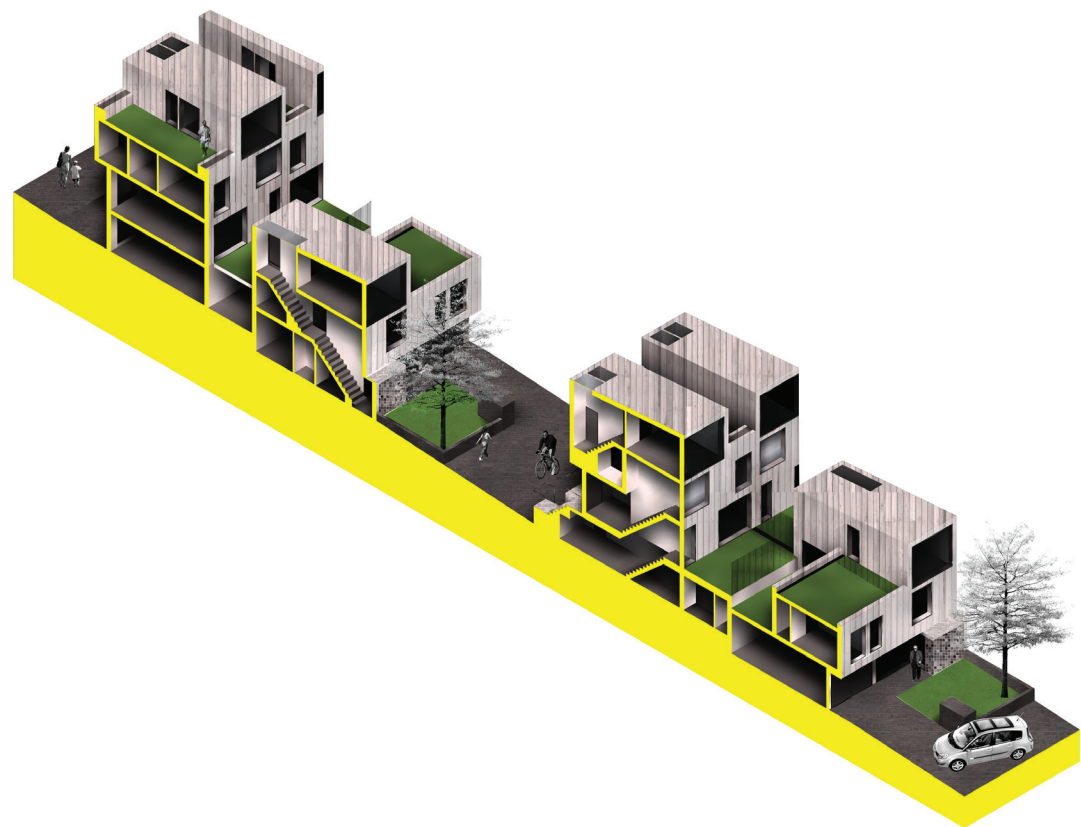


figure 6.3
European 9. winning
scheme for Stoke-
on-Trent. Section
of residential
units by RCKa

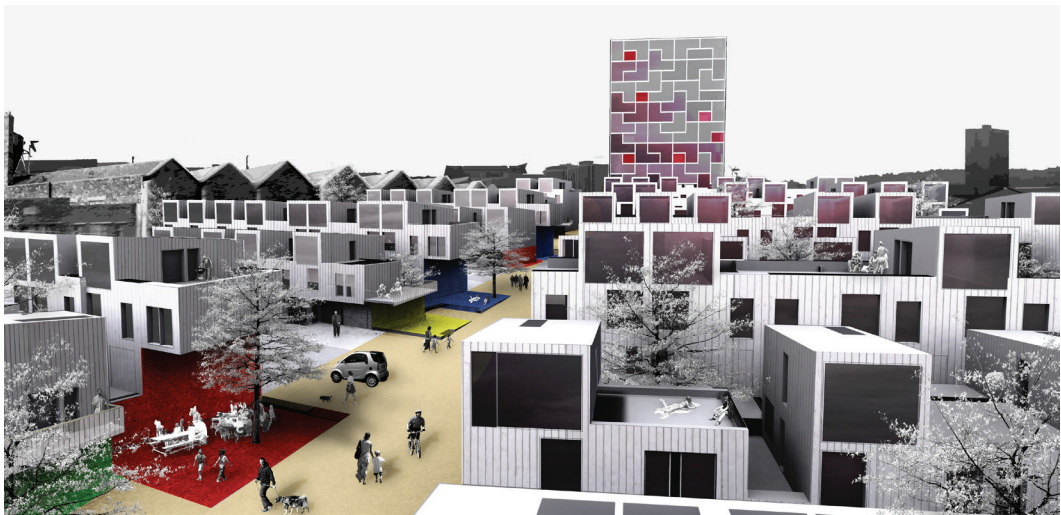


figure 6.4
European 9. winning
scheme for Stoke-
on-Trent. Montage
by RCKa

PROJECT DATA

Name	STOKE CITY WATERSIDE (EUROPAN 9)
Location	Talbot Street, Hanley, Stoke-on-Trent, ST1 3TJ, UK
Country	ENGLAND
Year	2007
PROJECT DESCRIPTION	
Type	Housing-led mixed-use regeneration
Size	Site area 120,000 m ²
Budget Cost	Unreported
COMPETITION DESCRIPTION	
Client	RENEW North Staffordshire
Programmer/Agent	CABE. Commission for Architecture and the Built Environment
Public/Private	Public
Procedure	A Design Contest
Procedure Reference	Directive 2004/18/EC. Article 66 (equivalent): <i>Unconfirmed</i>
Stages	1
Project Intention	An intention to build
Conditions Applied	European competitions guidance
COMPETITION FACTS	
Timescale	Open call: 21 March 2007 Submission: July 2007 Final Assessment: 7 July 2005
Submission Required	Stage 1: 3 x A1 boards plus a written report
Announcement	January 2008
Number of Entries	17
ASSESSMENT & SELECTION	
Jury Numbers	Unreported
Jury Composition	Full list unknown, but with a deliberative role included: Neave Brown (architect) John Pringle (architect) Peter St John (architect)
Number Shortlisted	No shortlist
Winner	RCKa architects
Runners Up	SJ111-urban village. Jan Schneidewind (D), Stephanie Tunka (D), architects Honorable mention TS313-tea set. Joe Morris (UK), Andreas Schelling (CH), Mary Duggan (UK), Pete Grove (UK), architects
Prizes & Awards	1st Prize: €12,000 (estimated)
Conclusion of Process	No construction design commission concluded
Project Completion	Terminated
FURTHER INFORMATION	
RCKa architects: www.rcka.co	
Dedicated book published by European	
CABE publication "Housing Market Renewal. Action plan for delivering successful places", CABE and English Heritage. 2008	

A breathing, perspiring tower Refurbishing the sleeping giant, Piraeus

Spyros Tsitouris

Spyros Tsitouris Architects, Greece



The Challenge

In the port municipality of Piraeus, Athens, lies a large 22-storey, 84 m tall tower which is the second highest in the country. It is visible from central Athens. This is the "Piraeus Tower", although because it's been abandoned and unfinished for more than 35 years, it's now locally more often called affectionately "the sleeping giant". As the only tower in this once dynamic Mediterranean port it has become an icon of optimistic and more prosperous times.

The Competition Objectives

This competition was drawn up to reappraise this landmark tower and architecturally highlight its monumental significance for the city of Piraeus (figure 7.1 & 7.2). Potentially the floor space of 30,000 m² has considerable commercial value.

In the submission each competition proposal was required to clearly show how the tower's redesign should re-engage within Piraeus' urban and waterfront landscape, and how this change might enhance the views across the port while providing a definably important gateway and landmark at the entrance and exit from the capital, Athens.

The tower's dilapidated image was a problem. This general impression was to be re-envisioned with architectural ideas which could offer a new and distinctive appearance that was uniquely transformative. An intention was also to raise public discussion and awareness about the possible refurbishment of the "Piraeus Tower" by redefining its urban relationship while exploring new functions that might contribute social values locally. The competition

brief also required that two floors were to be accessible for public functions such as restaurants, cafés and bars.

The major problem was that the façade curtain wall was unsuitable for the climate. Excessive thermal gain, discomfort glare and temperature fluctuations made the building inhospitable and unsustainable.

Project Concept

In my proposal, which wasn't shortlisted (figure 7.3), the façade is used expressively to transform the building's appearance, enhance its civic identity and demonstrate innovation to reflect the port's international character. To modify its internal environment the new façade is considered as a living organism which breathes and changes, so the building lives and 'perspires'. This was a solution that incorporated bioclimatic design principles and energy conservation measures with technologically advanced systems.

The various elements of the bioclimatic façade are represented by colour. A dense wall made of concrete provides thermal lag and is formed from a mix which is rich in minerals and also capable

of establishing and sustaining different types of planting organically. This green vegetative layer skins the structure and is watered by irrigation pipes that maintain the planting and modify temperatures by evaporative cooling. The pipework wraps around the building to look and act like veins, allowing the building to perspire. On the south and east façades there are blue solar collectors which together with wind turbines on the third floor capture energy to power the building systems.

To support the new elements of the façade an external frame overlays new external insulation to improve the skin's climatic performance and provide solar screening. The orientation of the café, the exhibition area and multiuse rooms on the 3rd, 4th and 5th floors allow solar energy here to be captured and redistributed when needed in cooler months. A rooftop greenhouse is also created over the terrace. Solar shading and ventilation is controlled to eliminate excess heat on hot days.

In this proposal the tower then breathes and perspires, becoming a modern ecology that is simultaneously self-sustaining, and fit for purpose and future re-use.

Conclusions

Because the challenge was perceived as being particularly interesting and the building is also well known this competition attracted a significant number of Greek and international submissions. In most respects the competition processes and procedures were well prepared, run, organized and assessed. In Greece the award values and honorarium were considered reasonable relative to the submission requirements.

As the competition brief had called for solutions that could be realized, considerable debate arose when the jury's award assessments were announced, because the awarded projects ranged between the pragmatic and the visionary. Some regarded the more visionary approaches as disregarding the award criteria and for this reason disputed the jury decision and the validity of the competition results.

Nevertheless the competition was successful in many respects. The submissions contributed to advancing design research in the retrofitting of a tall commercial building and the profile of sustainability in this climate and context. The lively public debate which resulted confirmed the towers potential, its capacity to become better integrated with the urban fabric and its role as an important and cherished landmark within the city.

I found it very worthwhile competing because this challenge extended my own understanding, research and skills, and it enabled me to do so in the context of my architectural peers.

Because of its iconic status, its development potential and economic value, the Piraeus Tower has been a political football for the past 25 years. The city mayors have disagreed on the best way to progress the tower's development and they have alternated repeatedly between the two main Greek political parties. This 2010 competition was also seriously impacted by the Greek economic crisis and for these reasons construction didn't proceed. The dispute over the jury decision was in the end immaterial.

The port of Piraeus has now been bought by a Chinese organisation and with efforts being refocused on rebuilding the economy, this has led to renewed interest in the Tower, for sale and development.

This competition therefore served to confirm the future potential and value both architecturally and commercially of this "sleeping giant", and in 2018 a new competition for the tower's redevelopment is now under consideration.



figure 7.1
The Piraeus Tower
is a prominent
landmark in the port



figure 7.2
The tower has a poor
relationship to the
city at ground level

PROJECT DATA

Name	PIRAEUS TOWER 2010 – CHANGING THE VIEW
Location	Akti Posidonos, Piraeus, Athens
Country	GREECE
Year	2010
PROJECT DESCRIPTION	
Type	Office refurbishment
Size	30,000 m²
Budget Cost	€20-25m (estimated)
COMPETITION DESCRIPTION	
Client	DuPont Hellas S.A and GreekArchitects.gr (A Greek Architectural Magazine) with The Municipality of Piraeus
Programmer/Agent	GreekArchitects.gr
Public/Private	Private
Procedure	A Design Contest
Procedure Reference	Directive 2004/18/EC. Article 66 (equivalent)
Stages	1
Project Intention	An intention to build
Conditions Applied	Not known
COMPETITION FACTS	
Timescale	Open call: 2010 Submission: end of April 2010 Final Assessment: May 2010
Submission Required	Multiple A1 panels, numbers unknown
Announcement	1 June 2010
Number of Entries	380

ASSESSMENT & SELECTION

Jury Numbers	9
Jury Composition	With a deliberative role: An-Lin Siter, DuPont’s mechanical representative Panos Dragonas, Professor of Architecture, University of Patras Nikos Kalogirou, Professor of Architecture, Aristotle University of Thessaloniki Zisis Kotionis, Professor of Architecture, Thessaly Tassis Papaioannou, Professor of architecture, NTUA Alexandros Tripodakis, Professor of Architecture, P. Crete Timothy Johnson, AIA, LEED AP, of NBBJ Kostas Kondylis, AIA, Kondylis Architecture, NY Antonio Wood, architect and director of the Council on Tall Buildings and Urban Habitat

Number Shortlisted	A single stage with no shortlist
Winner	Matthias Hollwich and Marc Kushner with “Windscraper”
Runners Up	2nd Prize: Danir Safiullin and Irina Prytkova 3rd Prize: Marco Acerbis, Gerald Griggs & Weimeng Lu
Prizes & Awards	1st Prize: €5,000 2nd Prize: €2,000 3rd Prize: €1,200 3 Honorable Mentions: €600 (3 candidates)
Conclusion of Process	Construction design commission (subsequently terminated)
Project Completion	Terminated
FURTHER INFORMATION	
On conclusion an exhibition was held at the Athinais Cultural Center, Kastorias 34-36, Botanikos, June 2010 Matthias Hollwich and Marc Kushner: https://hwkn.com Here in Piraeus blog: https://edo-peiraias.blogspot.co.uk/2010/06/blog-post_24.html Greek Architects.GR: www.greekarchitects.gr/competition2010/piraeus	

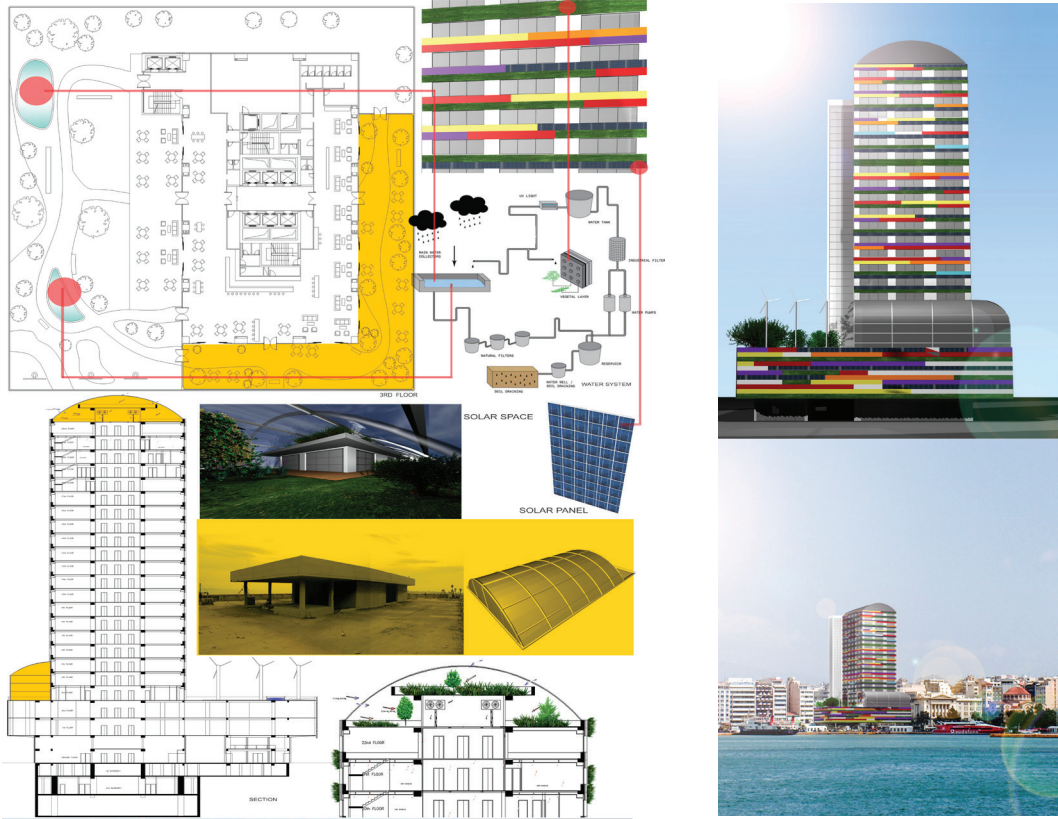


figure 7.3
Spyros Tsitouris
competition
submission extracts



8 A Cycle and Pedestrian Bridge Ile Seguin, Sevres, Paris

Cezary M. Bednarski

Studio Bednarski Ltd. Architecture, England



Ile Seguin on the Seine, located between Sevres and Boulogne-Billancourt near Paris, once housed the famous Renault car factory. During the 1968 strikes Jean Paul Sartre lectured there to the factory workers. Renault left the island in 1992 and since then the island loomed like a shipwreck on the Seine. The grey obsolete factory buildings made it look like a stranded battleship.

François Pinault, a French billionaire, the third wealthiest person in France, born in 1936, is the founder of Kering Group that owned, among others, Christies, Gucci Group, FNAC and Chateau Latour. He is also the owner of what is seen as the most important collection of contemporary art. Pinault negotiated directly with Renault to acquire a part of the Seguin Island.

In 2000 Pinault announced his plan to build an art museum, the François Pinault Foundation for Contemporary Art, on the tip of the island. In 2001 via an international competition, Pinault selected a project submitted by the Japanese architect Tadao Ando. It was to be a *"big spaceship floating on the waters of the Seine"*, to be completed by 2006, at an estimated cost of €150 million.

A link to Sevres across the Seine was needed. In late in 2004 Val de Seine Aménagement announced a limited international competition for a new €6 million cycle and pedestrian bridge linking the island, and the museum, with Sevres (figure 8.2). Alerted by Yves Pages of Paris-based Explorations Architecture, Ian Firth of Flint & Neill bridge engineers (now COWI) and I, decided to join forces with Yves and his colleagues. The fact that Michel Virlogeux, one of the world's top bridge engineers, was on the jury was also a positive influence. We submitted an expression of interest and were invited as one of four teams to take part in the contest, from an international pool who expressed interest. The competition ran between January and March of 2005. Tadao Ando's representative was on the competition jury, and his stipulation was that there should be no structural elements spoiling views of the green hills of Sevres when seen from his museum.

Our concept involved a 'cranked' suspension bridge – then to be the first of its kind in the world. Its low, inclined, 14.5m mast, held back by twin backstays,

figure 8.1
Plan of the Ile
Seguin Bridge
winning competition
submission

was located at the intersection of two curved arms of the deck (figure 8.1). The bridge suspension cables were anchored to concrete abutments just below the deck level. In elevation each span looked like a half of a conventional suspension bridge, which has been cut at mid-span. Responding to the request for the Sèvres ramp not to have a lesser design status than the river crossing itself, the crossing and the ramp were linked to create one symmetrical structural system. The boomerang-like plan shape of the bridge was a response also to the severely constrained space on the Sèvres bank and to restrictions on structural works on the island. The design also responded to the requirement for the bridge to be low-key and not to obstruct views of the Sèvres hills from the proposed Ile Seguin piazza (figure 8.4). A requirement for a viewing belvedere on the Sèvres side was

addressed by way of widening the bridge at the crank and creating a viewing area.

In late May 2005 we were notified that we had won. Contract negotiations took place in June 2005, and our team was formally announced as the competition winner in Paris on 1 August 2005. This was the second consecutive competition victory for Studio Bednarski with Explorations Architecture in France. That year we had already won an invited Franco-British competition involving innovative housing in the Paris satellite city of Lieusaint, organised jointly by the French Ministry of Culture (Direction de l'Architecture et du Patrimoine) and the Commission for Architecture and the Built Environment (CABE). Although that project was built, the HLM client used another French architect to develop and deliver it, and the outcome only remotely

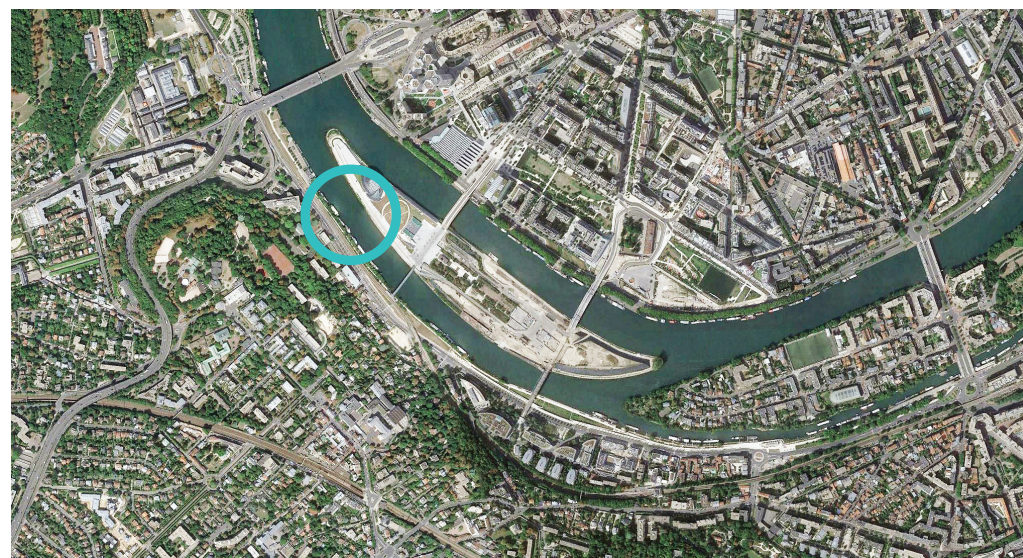
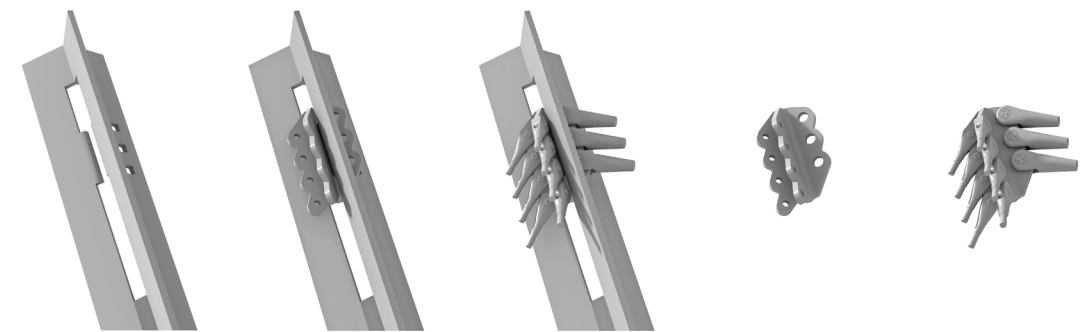


figure 8.2
Location of the Ile Seguin Bridge



resembles our competition entry.

The Renault factory buildings were demolished in 2004/05 but no clear plan for the future of the island was approved. In May 2005, worried about the possibility that his museum would end up surrounded by dereliction after the Renault works were demolished and the local authorities seemed unable to decide on how to handle the remainder of the island, Pinault cancelled his 30,000 m² museum project.

Using a full page signed article in Le Monde titled «Ile Seguin: je renonce», he denounced “the administrative stalemate” and uncertainties of the urban plan for the island. He then bought Palazzo Grassi in Venice, to house his collection. At that stage we were quite certain that with the museum project gone, this would be another of our competition victories that would bite the dust.

However, the local authorities, apparently embarrassed by the Foundation Pinault fiasco, decided to deliver our bridge. While alternative plans were being developed for the island, our bridge was to be completed in accordance with the original timetable. We linked up with Terrell International, as our local bridge engineers, and progressed with our design work (figure 8.3). Socotec International, Departement Travaux Publics, acted as the Independent Checking Engineer.

Conclusion

In 2007 we went to tender and bids were received – but that’s as far as the project ever went because nothing more happened. Without warning the project had clearly hit some new political buffer – but we never got an explanation, nor did we ever receive any formal notification cancelling the project!

My studio lost money on this project as not all of our agreed fees were paid. We seem unable to recover our money. Our French collaborators advised that trying to recover our fees in France would not succeed. Were the project in the UK we would have been well placed to recover our due fees via legal process.

In 2016 Ateliers Jean Nouvel built a rather dull and rudimentary grey beam bridge to Sèvres, in place of our design. He was contracted directly, without competition, and as a part of the project he then had to masterplan the island.

Even after winning a competition, receiving the commission to realise a project and after progressing the construction design, things can go wrong. Working in another European country can still be a risk because the politics are not as easily understood, change may appear unexpectedly and be more difficult to fathom and constructively address, and because countries still have different legal systems covering contract law recovering money can be a problem.

figure 8.3
Detail of the Ile Seguin Bridge mast, knuckle and socket

“Even after winning ...receiving the commission ...and progressing ...things can go wrong. Working in another European country can still be a risk because the politics is not as easily understood, change may appear unexpectedly and be more difficult to ...address, and because countries still have different legal systems covering contract law, recovering money can be a problem”.

PROJECT DATA

Name	ILE SEGUIN PEDESTRIAN AND CYCLE BRIDGE
Location	From the south of the Seine at Sevres to the western tip of Ile Seguin, south west Paris
Country	FRANCE
Year	2004
PROJECT DESCRIPTION	
Type	A pedestrian and cycle bridge
Size	Overall bridge length: 220m River span: 80m with variable deck width
Budget Cost	€6m (excl. VAT)
COMPETITION DESCRIPTION	
Client	Val de Seine Aménagement
Programmer/Agent	Icade G3A (now Icade)
Public/Private	Public/Private
Procedure	A Restricted Design Contest, with a negotiation on conclusion
Procedure Reference	Directive 2004/18/EC. Article 66 (equivalent)
Stages	2. 1 expression of interest/portfolio stage, 1 design stage, and a contract negotiation on completion
Project Intention	Intention to build
Conditions Applied	Unreported
COMPETITION FACTS	
Timescale	Open call: Late 2004 Design competition period: January-March 2005 Winner notified: May 2005 Contract negotiations: June 2005
Submission Required	Stage 1: An expression of interest/portfolio submission Stage 2: Design contest 2 x A1 panels



figure 8.4
Rendering of the
Ile Seguin Bridge

Announcement	1 August 2005
Number of Entries	Unreported
ASSESSMENT & SELECTION	
Jury Numbers	17
Jury Composition	Membre Elus de la Communauté d'Agglomération Jean-Pierre Fourcade, Président de la Communauté d'Agglomération du Val de Seine Président du Jury Gérard de Vassal, Dorothee Pineau François Kosciusko-Morizet Maurice Leroy Frédéric Puzin Maîtres d'oeuvre François Grether, Architecte Michel Macary, Architecte Martin Robain, Architecte Marc Barani, Architecte Conseil de la Mission Interministérielle pour la qualité des Constructions Publiques Jean-Louis Michotey, représentant de SYNTEC Michel Virlogeux, Ingénieur Conseil
Number Shortlisted	4
Winner	Flint & Neill Ltd, Studio Bednarski Ltd. and Architecture Explorations
Runners Up	Marc Mimram, architect-engineer (also the Solferino Bridge, Paris) Schlaich Bergerman & Partners with Dietmar Feichtinger, from the 1999 team that won the Bercy Bridge, Paris competition Barthélèmy-Grino.
Prizes & Awards	No winner's prize, €15,000 (excl VAT) for each participating competitor A design fee was negotiated in the range of 13% (architects + engineers)
Conclusion of Process	Construction design commission (subsequently terminated)
Project Completion	Unbuilt
FURTHER INFORMATION	
Studio Bednarski Ltd: www.studio-bednarski.com François Pinault Paris gallery: www.theguardian.com/world/2005/apr/19/france.arts	

Mai i te ngahere oranga A restricted competition in the Pacific

Alessandro Melis and Michael Davis

Alessandro Melis and Michael Davis architects, New Zealand



Italy and New Zealand

Moving from Italy to New Zealand is an experience that can lead to re-thinking many preconceived Eurocentric world visions from a personal and an architectural perspective. Italy and New Zealand are two places at the antipodes, not just geographically. Italy is very densely populated with centuries-old traditions that have solidified into an imposing state apparatus. New Zealand is the opposite: a young nation, with an extremely agile administrative structure and one of the lowest population densities in the world. In architecture the differences and their consequences are very noticeable.

Projects that in Italy would be under public control, such as schools, hospitals and museums, in New Zealand are

in fact more frequently managed by private institutions. Despite its smaller population the number of opportunities for architects in New Zealand is greater as there are also fewer architects.¹

Although there are fewer public competitions in New Zealand than in Italy, architects there also typically define competitions to cover procedures that in the EU are categorised as private negotiations. They do so wherever competitions are undertaken on the basis of an expression of interest and a limited number of designers, 4 or 5, are invited to formulate a proposal, by either a private or public administration.

When a competition is announced the chance of success in New Zealand is higher because there is already more

work relative to the size of the profession. We had found this out when we engaged in New Zealand's first competition to adopt 'Passivhaus' standards.

There are many distinct differences between competitions in Italy and New Zealand and it's impossible to discuss all of them here, but the 'Mai i te ngahere oranga' competition, a small restricted competition procedure which we participated in, provides a useful direct comparison (figure 9.2-9.4). It is particularly informative because it illustrates how New Zealand undertakes a competition in comparison to Italy, for a similar project.

'Mai i te ngahere oranga'

Our 2015 participation in this competition to select the designers and curators of the New Zealand national exhibition at the Venice Biennale was undertaken with colleagues and students, including Liam Stumbles, Mauro Caria, and Niccolò Urbini.

Initially our chances of success had seemed impossible, despite the fact that we had previous experience of participating in the Venice Biennale – although never in a curatorial role. This is because in Italy this national curatorial role is assigned directly by a ministerial commission and drawn from architects who can only be nominated by the national government after a long and very complex selection procedure that's not transparent.

Apart from on some very rare occasions, the result is that the curators of the Italian pavilion have always been well-known names, or an expression of a particular political patronage. New, small or innovative practices have no chance. Yet participating in the Biennale is prized by Italian architects as a lifetime achievement, and becoming the curator of a national pavilion is regarded as a pinnacle in the profession.

So we were positively amazed to see our project shortlisted among five finalists, but even more surprised to find that only fifteen applications had been submitted. This would have been unheard of in Italy! To a large extent this was a result of choosing to hold a competitive selection, organised by the New Zealand Institute of Architects (NZIA).

Our exhibition title "Mai i te ngahere oranga", the Maori for "Prosperity from the tree", was about building on New Zealand's timber tradition. The exhibition was to showcase New Zealand's timber architecture, projects built by architectural practices exploring and innovating in this tradition, and to market its timber resources, products and expertise. The competition brief was short, simple and clear, and the objectives were supported by the institute, the NZIA, and aligned to the profession's and industries' concerns. Furthermore the exhibition was intended as a vehicle to promote New Zealand's architecture, its profession and industry.

"What seems interesting is that a lower number of submissions in New Zealand doesn't appear to mean lower quality"

The summary competition requirements were:

- Grow potential interest in New Zealand's timber resources and timber architecture internationally.
- Design an exhibition that could be flexible, demountable and transportable so it could potentially be displayed in different venues nationally and internationally.
- Develop contact with public and private institutions interested in displaying the exhibition more widely.
- Develop sponsorship in New Zealand to promote the initiative nationally and further afield, particularly in the Asian market.

The core of the exhibition was to be a selection of recently awarded, domestic-scale timber architecture. The stated vision was not only to affirm their quality, crafting and landscape sensitivity but also to include the position of timber in New Zealand's construction and as an export resource. This provided the various elements for the exhibition programme.

The competition was won by Dr Charles Walker working with Kathy Waghorn, a colleague at the University of Auckland, who became co-director for the 2016 exhibition.

Conclusion

Our participation nonetheless provided a very valuable insight into the procedural restrictions between competitions in Italy and New Zealand.

New Zealand's competition brief and process was simple and well organised, and was far more open to ideas and new-comers. This same competition in Italy is bureaucratic, complex, heavily specified and formalised, is only open to those complying with the governments' difficult criteria and access is by nomination. Furthermore in New Zealand the probability of success is significantly higher because there are fewer architects interested in competing.

The way the two countries then support funding their biennale exhibition after the conclusion of the competition, is also interesting.

New Zealand doesn't adequately pay the winners' time and experience for the significant amount of work required, from negotiating with funding bodies to supporting the international curation. This may also be a contributory reason that few in New Zealand entered this competition.

What seems interesting is that a lower number of submissions in New Zealand doesn't appear to mean lower quality. This is probably because the larger

number of Italian participants adds other pressures, the jury has less time to consider the individual submissions and there is an over-emphasis on the 'political' purpose, organisational aspects and values of the competition, which may result in distortion.

There is also a lack of real competition in Italy because the procedures deny young professionals access, and they are firmly held back in the shadows by restrictive Government entry criteria.

Entering and being shortlisted in this competition was a great benefit to our practice as it attracted significant national interest, was extremely well promoted throughout New Zealand and has been presented in the MoMA, New York, at the Open City symposium on theatrical installation (figure 9.1). This has proved to be a valuable practice promotion which would not have been available to us in Italy.

Reference:

¹ Mirza & Nacey Research. The Architectural Profession in Europe 2016. A Sector Study. Brussels: Architects' Council of Europe. Conseil des Architectes D'Europe; 2016. Table 1-1, p. 1-10. www.ace-cae.eu/fileadmin/New_Upload/7_Publications/Sector_Study/2016/2016_EN_FN_070217_new.pdf (accessed 22/04/2018) - Estimated number of architects: Italy 157,000, 2.6 per 1,000 of population. "With 26.2% of Europe's architects Italy proportionally has the highest number relative to its population"



figure 9.1
Mai i te ngahere
oranga presentation
at MoMA, New York

PROJECT DATA

Name	MAI I TE NGAHERE ORANGA. NEW ZEALAND EXHIBITION FOR THE VENICE BIENALE
Location	Palazzo Bollani, Castello, Venice
Country	NEW ZEALAND
Year	2015
PROJECT DESCRIPTION	
Type	Temporary exhibition - New Zealand timber architecture
Budget Cost	150,000 NZ\$, (€88,000) - including honorarium, see below
COMPETITION DESCRIPTION	
Client	New Zealand Institute of Architects (NZIA)
Prrogrammer/Agent	New Zealand Institute of Architects (NZIA)
Public/Private	Private
Procedure	Restricted procedure
Stages	2
Project Intention	Design and direct the NZ Venice Biennale National Exhibition including developing the creative idea, procuring the exhibition and delivering appropriate exhibition images and graphics, helping to obtain sponsorship, and allowing for the installation and de-installation costs of the exhibition by the appointed specialists
Conditions Applied	New Zealand Institute of Architects (NZIA)
COMPETITION FACTS	
Timescale	1st stage submission: 12 March 2015 2nd stage submission: 24 April 2015 Interview: 1 May 2015
Submission Required	Stage 1: A maximum of 5 A4 pages Stage 2: A4 report (roughly 13 pages) followed by interview
Number of Entries	15
ASSESSMENT & SELECTION	
Jury Numbers	Unknown
Jury Composition	Jury appointed by the NZIA, but otherwise the numbers and the names are unspecified in the call
Number Shortlisted	5
Winner	Dr Charles Walker, director of AUT University's Colab research institute, was appointed NZ creative director working with co-director Kathy Waghorn.
Runners Up	Euan Mac Kellar architect and Dr Anne Poulsen both from Auckland research organisation Superstudio Alessandro Melis and Michael Davis architects, University of Auckland's School of Architecture and Planning Anthony Hoete, a NZ architect based in London, and Giles Reid and Jason Whiteley, also London-based.
Prizes & Awards	An honorarium of \$20,000 (€11,700) from the project budget
Conclusion of Process	Project commission
Project Completion	2016
FURTHER INFORMATION	New Zealand Exhibition Venice Biennale 2016: www.venice.nzia.co.nz



figure 9.2
Mai i te ngahere
oranga



figure 9.3
Mai i te ngahere
oranga

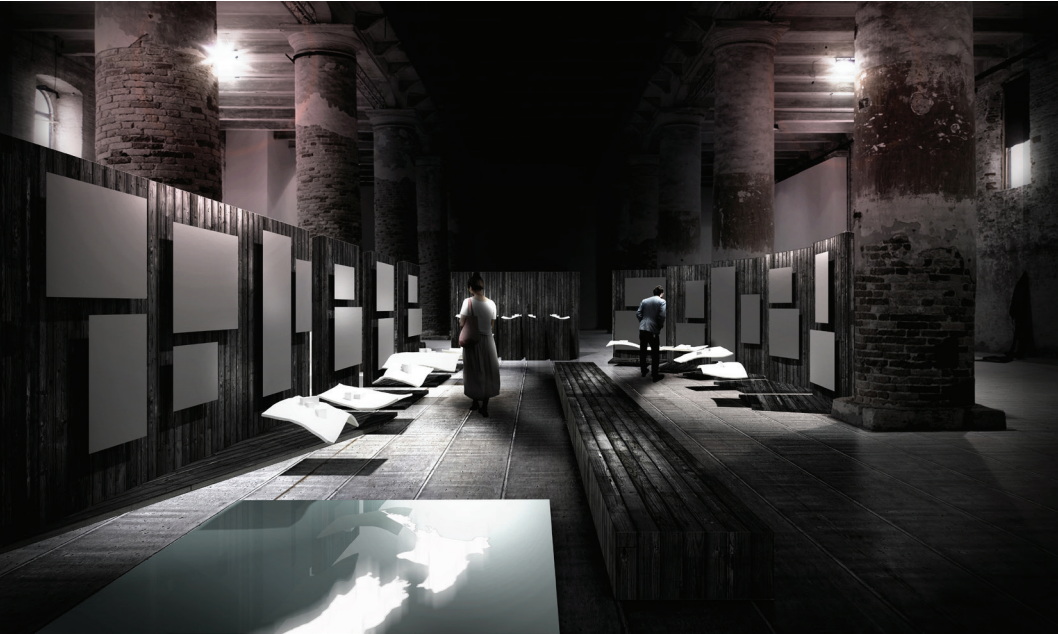


figure 9.4
Mai i te ngahere
oranga



figure 10.1
Dulwich Gallery &
After Image, pavilion
by IF_DO & Structure
Mode with Weber
Industries, May 2017
©Joakim Borén

10

The Dulwich Pavilion Brokering talent and innovation

Tamsie Thomson

Director, London Festival of Architecture, England



After Image by IF_DO, better known as the Dulwich Pavilion, arose from a new partnership between the London Festival of Architecture and the Dulwich Picture Gallery. The Gallery is the world's first purpose-built public gallery, and occupies an elegant building by Sir John Soane. Recognised as an architectural masterpiece, the building was ground-breaking when it opened in 1817, tackling the issue of how to illuminate paintings in a public space while at the same time producing an architectural piece of great beauty. As the gallery approached its 200th anniversary in 2017, however, its popularity meant there was a lack of existing space to meet the needs of an increasing number of visitors.

The London Festival of Architecture is Europe's largest annual architecture festival, held annually in June and a month-long public celebration of London as the world's architectural hub. As the festival's programme and audiences have grown with every year, it gets more difficult to identify the highlights from so many great events. Yet in 2017 there was a clear winner: a beautiful new pavilion alongside an iconic London building by a group of young architects hailed as genuine rising stars. The result, happily, of a design competition organised by the London Festival of Architecture.

The Gallery approached the London Festival of Architecture to find a solution, and in October 2016 an international design competition was launched for a temporary building that could offer catering facilities in the Gallery's grounds during the summer, as well as an attractive space for other public activities and fundraising events for the Gallery. The London Festival had already established a reputation as a broker of innovative architectural thinking. For instance, an initiative in 2012 to clear Exhibition Road – the main thoroughfare linking the Natural History Museum and The V&A Gallery in South Kensington – of traffic, had led to the street's permanent redesign, positively transforming the area.

figure 10.2
Dulwich Gallery and
After Image pavilion
by IF_DO & Structure
Mode with Weber
Industries, May 2017
©Joakim Borén



figure 10.3
After Image. Dulwich
pavilion by IF_DO &
Structure Mode with
Weber Industries, May
2017 ©Joakim Borén



The Dulwich Pavilion 2017

In keeping with the London Festival of Architecture's ambition to support London's architectural talent, the design competition was aimed at emerging architects. A deliberate decision was made to include those architects in larger practices: a slightly controversial decision that raised some eyebrows, but robustly defended, encouraging access for many young architects who choose to hone their skills from within a larger firm rather than immediately strike out on their own.

The project team put together a judging panel of leading architectural and cultural figures to oversee the two-stage selection process. Alongside Ian Dejardin (then Sackler Director, Dulwich Picture Gallery), Mike Hussey, (Chief Executive, Almacantar the sponsors) and Tamsie Thomson (Director, London Festival of Architecture) the jury included Ruth Rogers (chef and founder of the River Café), Nancy Durrant (arts commissioning editor, The Times) and Carl Turner (founder and director, Carl Turner Architects). Together they brought a wealth of practical expertise, as well as a shared sense that this was an opportunity not only to create a very special companion piece to an iconic building, but also a project that could be transformative for the winning architects.

75 practices entered the competition – an amazing response that demonstrated enthusiasm for the brief and the opportunities that the competition offered. The four shortlisted teams announced in December 2016 represented the breadth of emerging practice in London: two young practices, one a team of young architects within a larger firm, and the fourth a collaboration of three micro-practices. Each was awarded an honorarium in order to develop their proposals in more detail ahead of the second round of judging in January 2017, when IF_DO emerged as the winners. This young practice – established in 2014 by Al Scott, Sarah Castle and Thomas Bryans – was in many ways the ideal winner: as local architects (based only a few streets away from the Gallery) they knew the site and its context well, and their proposal offered a brilliant response to the competition brief (figures 10.1 - 10.6).

The Dulwich Pavilion responded to the solidity and monolithic nature of Sir John Soane's gallery building, and the porous, ever-changing nature of its garden setting. A series of mirrored screens reflected and disrupted the context, allowing fragments of the building to appear in the landscape and vice versa. The screens created an overlay of moving images of the building, landscape and

"In keeping with the London Festival of Architecture's ambition to support London's architectural talent, the design competition was aimed at emerging architects."

people. Its lightweight structure featured a timber truss roof overlaid with a mesh veil to create a canopy-like environment, beneath which a timber deck formed a flexible catering and events space and a beautiful stage for the summer ahead.

Thanks to sponsorship from Arts Council England and developer Almacantar, the project was able to proceed with a budget of £100,000. The London Festival of Architecture and the Gallery negotiated the planning stage alongside IF_DO - not a foregone conclusion in the context of the gallery, a Grade I listed building, and its conservation area setting. Once planning consent was granted, work proceeded, with engineers StructureMode and fabricator Weber Industries facilitating construction, much of which took place off site.

The Dulwich Pavilion opened in time for the beginning of the London Festival of Architecture in June 2017, and was an immediate triumph. From June to October it formed a backdrop for a summer of cultural and artistic events, allowing the Gallery to enhance its programming and – most importantly – attract a wider, younger audience. For the London Festival of Architecture, it offered a spectacular showcase of London's vibrant architectural scene, and a focal point of the festival's largest

ever programme to date. The pavilion attracted widespread coverage and critical acclaim, and has gone on to win numerous important industry awards.

The Dulwich Pavilion, despite being a temporary building, leaves important legacies behind. In physical terms, the pavilion is being re-purposed and will find a new life when reconstructed as a permanent outdoor shelter for a local primary school, thus ensuring a sustainable future. The structure has been gifted to the school, who had an identifiable need for a covered playground area.

For the Dulwich Picture Gallery and the London Festival of Architecture, it has inspired the team to repeat the trick. In February 2018 the team launched a design competition for a successor pavilion to be designed and constructed in time for the London Festival of Architecture in 2019, to act as a new welcoming space for the Gallery. In setting out to develop the initial pavilion, the team wanted to offer a model that could be applied elsewhere.

With the model now successfully tested, the team are excited about its application once more at Dulwich, and hopeful that many others will follow their lead.



figure 10.4
After Image. Dulwich pavilion by IF_DO & Structure Mode with Weber Industries, May 2017 ©Joakim Borén



figure 10.5
After Image. Dulwich pavilion structure by IF_DO & Structure Mode with Weber Industries, May 2017 ©Joakim Borén

“In setting out to develop the initial pavilion, the team wanted to offer a model that could be applied elsewhere... With the model now successfully tested, the team are excited about its application once more... and hopeful that many others will follow their lead”

PROJECT DATA

Name	THE DULWICH PAVILION
Location	The Dulwich Picture Gallery, Gallery Road, Dulwich, London, SE21 7AD
Country	ENGLAND
Year	2017
PROJECT DESCRIPTION	
Type	Temporary Public Pavilion for a Cultural institution
Size	192m²
Budget Cost	£100,000 (approx. €115,000)
COMPETITION DESCRIPTION	
Client	The Dulwich Picture Gallery (with sponsorship from Almacantar and Arts Council England)
Programmer/Agent	London Festival of Architecture and the Dulwich Picture Gallery
Public/Private	Private institution with sponsorship from Almacantar and Arts Council England
Procedure	Design Competition
Procedure Reference	Below threshold and private
Stages	2
Project Intention	Intention to build
Conditions Applied	The procedures of the London Festival of Architecture and a call for practices or collaborations. The teams needed to be led by an emerging architect up to seven years post-qualification

COMPETITION FACTS

Timescale	Open call: October 2016 Shortlist announced: December 2016 Final Assessment: January 2017
Submission Required	Stage 1: Expression of interest Stage 2: 2 A1 panels and interview
Announcement	January 2017
Number of Entries	75

ASSESSMENT & SELECTION

Jury Numbers	6
Jury Composition	Ian Dejardin, then Sackler Director, Dulwich Picture Gallery Nancy Durrant, arts commissioning editor, The Times Mike Hussey, Chief Executive, Almacantar Ruth Rogers, chef and founder, River Café Tamsie Thomson, director, London Festival of Architecture Carl Turner, founder and director, Carl Turner Architects
Number Shortlisted	4
Winner	Architects: IF_DO, Structural engineer: StructureMode, Fabricator: Weber Industries
Runners Up	Ross Galtress, Charlotte Knight, Chris Allen from Feilden Clegg Bradley Studios Pernilla Ohrstedt, and a collaboration between Tom Benton Architects, Hayatsu Architects and MJ Wells
Prizes & Awards	Prizes: Project Fee (undisclosed) to winning practice Honorarium: £500 to shortlisted teams
Conclusion of Process	Construction design commission
Project Completion	2017 As a gift to a local primary school the building is then being re-purposed as a covered playground area – which was an identified need in the school development plan

FURTHER INFORMATION

IF_DO Architects: Al Scott, Sarah Castle and Thomas Bryans: www.ifdo.co
Structure Mode: Geoff Morrow: www.structuremode.com
London Festival of Architecture: www.londonfestivalofarchitecture.org
Dulwich Picture gallery website: www.dulwichpicturegallery.org.uk/about/press-media/press-releases/if-do-win-first-dulwich-pavilion-design-competition
Beaumont E. Mirror mirror on the wall: 'After Image' pavilion at the Dulwich Picture Gallery, London by IF_DO. The Architectural Review. 10 November 2017
Mairs J. John Soane's Dulwich Picture Gallery informs summer pavilion for London Festival of Architecture. Dezeen 30 May 2017
Braidwood E. IF_DO's Dulwich Pavilion finds new home at local school. The Architects Journal. 17 October 2017



figure 10.6
After Image. Dulwich pavilion by IF_DO & Structure Mode with Weber Industries, May 2017 ©Joakim Borén

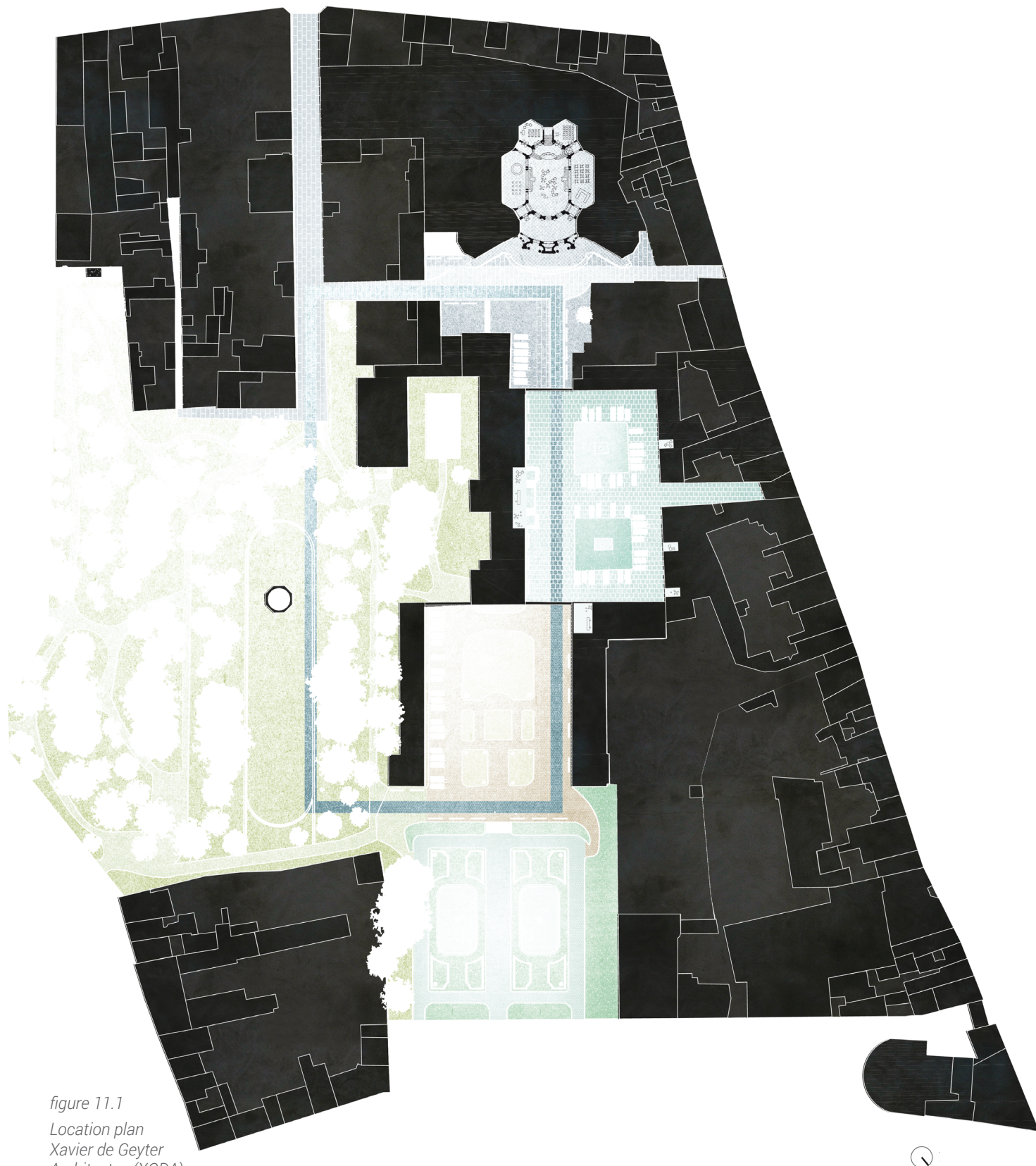


figure 11.1
Location plan
Xavier de Geyter
Architectes (XGDA)

11

The Tournai Fine Arts Museum Or architectural competitions as a cultural tool

Typhaine Moogin

Cellule Architecture, Ministry of the Wallonia-Brussels Federation, Belgium



possess. For, because the Cellule's affiliations effectively make our regional frontiers more porous, allowing us to embrace a broader view, and find levers for action within architectural culture.

This is what the Cellule does through its dual mission of allying promotion and publicity for architecture and supporting public authorities (cities, municipalities, non-profit organisations) in arranging public procurement in the form of "architecture competitions" in which the criteria of quality and creative potential go beyond the standard yardsticks of price and experience.

In 2011, Tournai, the sixth-largest city in Wallonia, contacted the architecture unit to support it in choosing the architect for a project to extend the Fine Arts Museum (MBA), a Victor Horta building. The Cellule, part of the Wallonia-Brussels Federation, had already been working to promote architectural quality in French-speaking Belgium for six years. Without returning once again to the legendary complexity of the Belgian institutional system, suffice to say that the Cellule's position on that particular chessboard works both against and for it. Against, because the territorial organisation of Belgium, strongly dependant on regional politics, means that the community affiliation of the Cellule deprives it of certain prerogatives other Bouwmeesters clearly established in their area of action

Achieved over years of practical experience, the Cellule's expertise is also fed by history and theory, encouraging the conviction that competitions are the source of knowledge and culture. These consist not only of constructed buildings, but also all the potential projects designed for competitions.¹ Knowledge and culture is not just made up of the projects themselves. Above all, they depend on people with varied expertise cooperating to design them: architects, engineers, the contracting authorities, future users and others.

Aware of these issues, the Cellule is pioneering in the field of public procurement contract legislation, even if this can be foreign or even hostile to its aspirations. It is precisely this approach to public procurement that was offered to the city of Tournai in accordance

figure 11.2
Model of shortlisted
entries that did not win

Aires Mateus &
Associados/Pierre
Accarain - Marc
Bouillot Architectes
Associés/Atelier
d'architecture
Lieux et Traces



Baukunst/Caruso
St John Architects/
Origin Architecture
& Engineering



Atelier d'architecture
Pierre Hebbelinck/
Pierre de Wit



A.M. Robbrecht en
Daem Architecten/
VERS.A



with a legally well-established process that was sufficiently flexible to be adapted to unusual situations.

It all begins with a translation. In fact, what is known as "a competition" in the world of architecture can cover various legal forms. The one chosen by the Cellule is "a competitive procedure with negotiation", which has many advantages.²

Organised in two stages, an initial selection based on candidates' files (including legal submission requirements, and above all a cover letter, a description of the future team and a presentation of relevant built or unbuilt references) cuts down the number of teams asked to invest in drawing up a preliminary sketch (A0 panels, model and a report), allowing these to be compensated for their efforts.

Some will oppose the discarding of anonymous competitions, giving everyone, and notably young architects, the chance to compete based on a sketch. We would reply firstly that ensuring anonymity appears to be difficult, if not impossible, in the architecture sector, particularly if the jury includes experts. Those can easily recognize the architect behind the project (especially famous ones), which in most cases leads to a partial anonymous competition. Secondly, the Cellule allows an oral presentation where the architects can explain and defend their projects. This valued opportunity would be squandered

with an anonymous competition. Moreover, the Cellule makes sure it provides its selection criteria depending on the complexity of the project.

The result is the choice of teams with the necessary competences, without the procedure being excessively closed. The aim is to diversify profiles, leaving a place for young architects.

The case of the MBA provides evidence for this in the selection of Belgian and international teams, bringing together experienced firms and newcomers. The difficult process of moving from 47 candidates to 5, and then, finally, to one successful candidate depends on rich discussions among a jury with a variety of expertise. The fact that they are complementary is essential: it leads to the future collaborations on which the whole project depends, starting at the competition phase. This is why clear, detailed deliberations are so important, for legal reasons of transparency, of course, but also because jury discussions are full "moments of architecture". They form part of the "architectural culture" encouraged by competitions.

Other valuable tools in the process include the site visit organised with the shortlisted teams and, as mentioned earlier, the oral presentation of the preliminary sketches, offering an initial dialogue between the architects and their potential clients within the legal constraints of the process. For Tournai, the guided tour allows

"The difficult process of moving from 47 candidates to 5, and then, finally, to one successful candidate depends on rich discussions among a jury with a variety of expertise. The fact that they are complementary is essential"

Horta's architecture, as experienced by its occupants, to be rediscovered, so that the preliminary sketch is not merely the transcription of a carefully studied programme but also already draws on the reality of a place.

The oral presentation also allows a better understanding of the proposed orientations, as the model produced is the best means of collectively understanding projects (figure 11.2). The final advantage of the procedure worth highlighting concerns the possibility of negotiation.

Undertaken with one or more successful candidates, this potential final round makes it possible to look at projects in depth when certain doubts remain.

For the MBA, these negotiations concerning the budget cuts due to adjustments have made it possible to confirm the quality of the proposal, and also to listen to Xavier de Geyter's successful partnership, XGDA (figure 11.1, 11.3 - 11.5).

These are just certain essential elements

of the Cellule's normal practice, which is continually under review. Because, of course, no project is like any other, and, therefore, no two procedures are identical. Habits and routine are not to be trusted, and the relevance of a procedure needs to be ensured. This is the sine qua non of a fair, intelligent process; the guarantee of success.

This success is clearly achieved when a project is completed, but it is also measured throughout the process. It is the satisfaction expressed by a

client – the City of Tournai – with a jury whose collective intelligence has taken the project much further than it imagined. It is the way that dialogue with an architect, XGDA, is then pursued during the studies and on site.

The fact that, following this initial experience, the Cellule is supporting Tournai in three other projects, demonstrates that the method brings benefits. As a result of these procedures, a new architectural culture is being constructed in Tournai.



figure 11.3
Xavier de Geyter
Architectes (XGDA)
© Mathieu Joiret



References:

- ¹ CHUPIN J.-P. et al., Architecture competitions and the production of culture, quality and knowledge: An international inquiry, Potential Architecture Books, Montreal, 2015. ISBN 978-0-9921317-0-8
- ² A competitive procedure with negotiation. Directive 2004/18/EC. Article 30 as updated in Directive 2014/24/EU to Article.29.

figure 11.4
Xavier de Geyter
Architectes (XGDA)

PROJECT DATA

Name	TOURNAI FINE ARTS MUSEUM
Location	rue Saint-Martin 52, 7500 Tournai
Country	BELGIUM
Year	2014
PROJECT DESCRIPTION	
Type	Museum – Extension
Size	7,464m²
Budget Cost	€16,112,000
COMPETITION DESCRIPTION	
Client	City of Tournai, planning department
Programmer/Agent	Cellule architecture of the Wallonia–Brussels Federation, Bvd Léopold II, 44, 1080 Bussels, Belgium. T: +32 (0) 2 413 38 62 W: www.cellule.archi
Public/Private	Public
Procedure	A restricted competition procedure with negotiation
Procedure reference	Directive 2004/18/EC. Article 30
Stages	2. Portfolio submission, design submission & incl. an interview stage (& with 1 negotiation stage on completion)
Project Intention	Intention to build
Conditions Applied	The procedures of the Cellule architecture
COMPETITION FACTS	
Timescale	Open call: 21/03/2014 Submission: 03/09/2015 Final Assessment: 15/01/2016
Submission Required	Stage 1: Portfolio/profile submission (legal submission requirements, & above all a cover letter, a description of the future team & a presentation of relevant built or unbuilt references) Stage 2: Design proposals – 3 A0 panels, model and a report
Announcement	January 2016
Number of Entries	47
ASSESSMENT & SELECTION	
Jury Numbers	14
Jury Composition	With a deliberative role: 5 external experts (architectes, architecture historians, university professors, architectural critics, restoration experts, urban planners, museum curator) 4 City of Tournai representatives 2 Wallonia–Brussels Federation (subsidising authority) representatives 1 Patrimonial Institute of Wallonia representative With a consultative role: 1 Wallonia urban planning administration representative 1 Fine arts museum's Friends organisation representative (non-profit organisation)
Number Shortlisted	5
Winner	Xavier de Geyter Architectes (XGDA)

Runners Up	Aires Mateus & Associados/Pierre ACCARAIN Marc Bouillot Architectes Associés/Atelier d'architecture Lieux et Traces Baukunst/Caruso St John Architects/Origin Architecture & Engineering Robbrecht en Daem Architecten/VERS.A Atelier d'architecture Pierre Hebbelinck/Pierre de Wit
Prizes & Awards	Prizes: €20,000 (to each participant including the winning team) Honorarium: €2,400,000 (to the winning team including architects, engineers, acoustician, designer, landscape architect, museography architect)
Conclusion of Process	Construction design commission
Project Completion	Design development studies progressing
FURTHER INFORMATION	Cellule architecture: www.cellule.archi/marches/musee-des-beaux-arts Pierre CHABARD, "La greffe et la tortue" in A plus, n°261, décembre 2016, pp.87-91 Guy DUPLAT, "Tournai s'offre un magnifique musée", in La libre, 5 septembre 2016, [en ligne], www.lalibre.be/culture/arts/tournai-s-offre-un-magnifique-musee-57cd727d35709333b7f9c132 . (accessed: 10-04-2018) Sandra DURIEUX, « Tournai rêve d'un musée 2.0 », in le soir, 6 septembre 2009, [en ligne], www.plus.lesoir.be/58103/article/2016-09-06/tournai-reve-dun-musee-20 . (accessed: 10-04-2018) Richard SCOFFIER, « Incubateurs & implants. Rénovation et extension du musée des beaux-arts de Tournai », in D'A, n°248, octobre 2016, pp.43-53 « Extension et rénovation du Musée des Beaux-Arts de Tournai », in rtbf, 5 septembre 2016, [en ligne], www.rtbf.be/culture/arts/detail_extension-et-renovation-du-musee-des-beaux-arts-de-tournai?id=9396282 . (accessed: 10-04-2018) « Le musée des Beaux-Arts dans la modernité », notelé, [en ligne], www.notele.be/list13-le-jt-a-la-carte-media44651-le-musee-des-beaux-arts-dans-la-modernite.html (accessed: 10-04-2018) « Beaux-arts (suite) au conseil du 23 », in le Courrier de l'Escaut, 20 mars 2015, p.4

figure 11.5
Elevation. Xavier de
Geyter Architectes
(XGDA)



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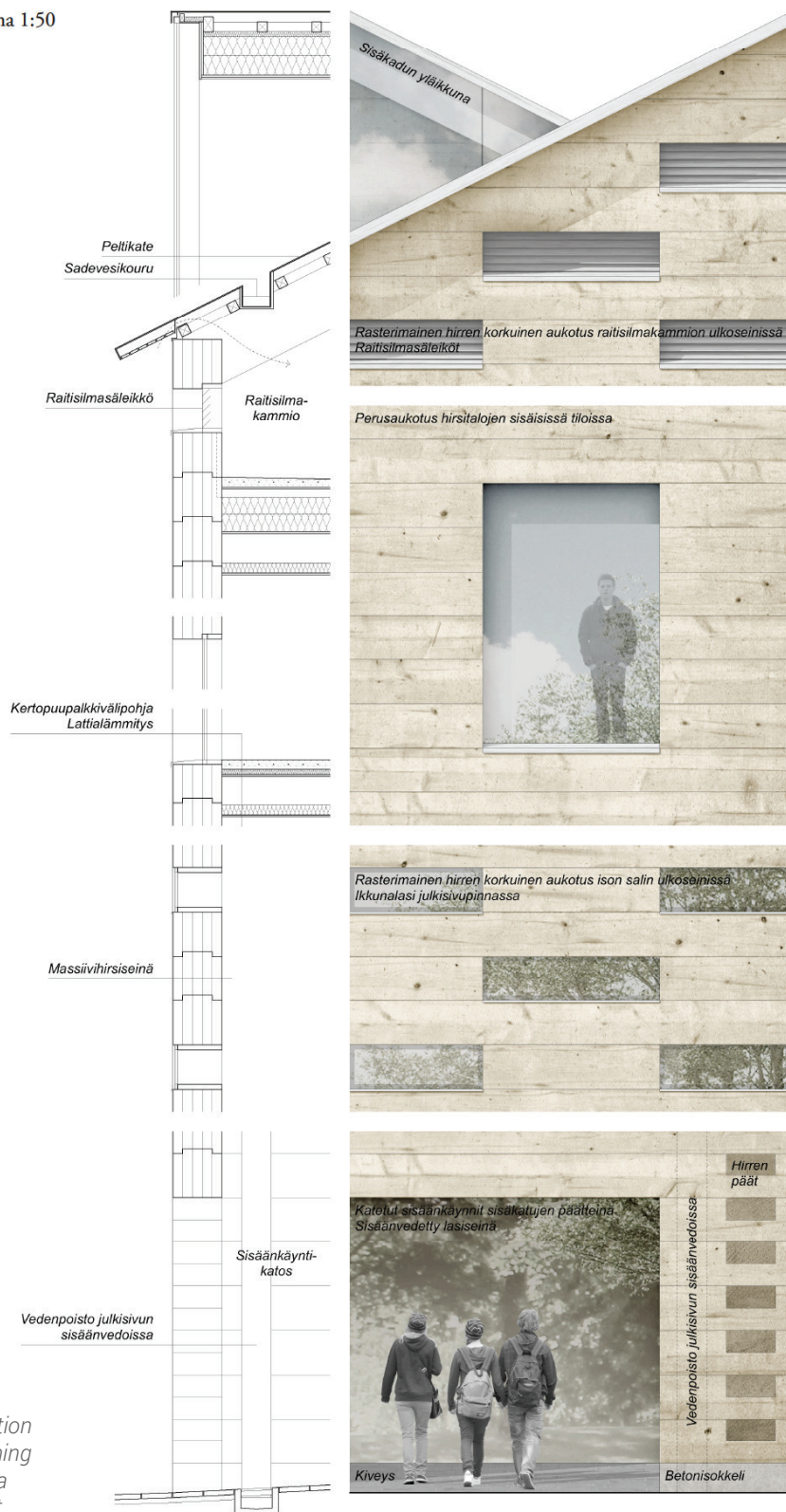


figure 12.1
Section and elevation
details of the winning
entry by Aarti Ollila
Ristola Arkkitehdit

12 “MONIO” Community School Tuusula, Finland

Tarja Nurmi

Tarja Nurmi architect, writer and critic, Finland



Among the famous national personalities who lived beside the beautiful country roads near Lake Tuusulanjärvi were the writer Aleksis Kivi, the composer Jean Sibelius, the artist Venny Soldan-Brofelt and her husband, the writer Juhani Aho, and the painter Pekka Halonen. In addition, some Russian nobles spent their summers there in charming villas. The agricultural landscape has been cultivated for a long time, but the natural forests that surrounded the lake are largely still there. The old wooden Tuusula church dates from the beginning of the 18th century.

Tuusula lies at the southern end of Lake Tuusulanjärvi. The Russian and then the Finnish army have occupied the site at Hyrylä where, close to the center, there is an old red brick army barracks area which dates from before Finland's independence in 1917. Tuusula has approximately 20,000 inhabitants, and is located relatively close to rapidly growing Helsinki. A stone's throw from the old barracks new housing areas, a school and a cultural building forming a new urban hub are planned. A National Housing Fair is to be held in Tuusula in 2020 exhibiting many of the new apartment

Background and Context

Tuusula is a municipality in southern Finland that is well known historically and culturally because many important Finnish personalities built homes and moved there. For them and at that time, it was far away from the hectic evening life of Helsinki, but close enough to take the short journey there and to meet up with other artists and friends.

"To get involvement from... students and people in the community there were special consultations allowed for in the programme. These enabled the community to achieve a better result by developing their understanding of the project. Drawing the community together in meetings to discuss their views around the project objectives and ambitions also lead to achieving higher quality"

blocks and homes when they are finished, and some of these will be experimental.

The Competition

Early in 2017 Tuusula announced an open architectural competition for a building called MONIO.¹ This new building will serve as a home for the local high school, the Community College, and also offer basic arts education such as the visual arts, crafts, music, literature, theatre and dance. It is also intended to offer children's art education, as well as a providing a hub for community meeting and activities. A large 600m² hall and small 300m² hall are to be provided. Public buildings in the vicinity already include a communal house, an art museum, a library, a swimming hall and a health centre.

Brainstorming the project's programme for the new building started in 2015. The result was entirely due to local residents and the future service providers who collaborated closely to conceive the detailed programme that followed.

The building will support the latest possible learning theories, with a particular focus on phenomenon-based learning.² This is intended to better support independent student work and creativity, and requires new and different kinds of spaces. The competition brief suggested an innovative timber construction that was highly energy efficient.³

SAFA (The Finish Association of Architects) organized the competition in accordance with their rules and guidance, and 57 submissions were received and assessed anonymously.

The Jury and Selection Process

The jury consisted of representatives of Tuusula Municipality, the institutions or organizations that would have their new spaces in the MONIO building, and architects named by SAFA, who have excellent experience in designing school or culture buildings. It is considered that reaching a jury decision by consensus is the best approach, but the competition conditions are interesting because where a vote is called, the Architectural members of the jury have a majority of votes. For this competition procedure, this secures compliance with the regulations' requirements.

The community has in many ways taken into consideration that the new building will be built with public money. To get involvement from high school students and people in the community there were special consultations allowed for in the programme. These enabled the community to achieve a better result by developing their understanding of the project. Drawing the community together in meetings to discuss their views around the project objectives and ambitions also led to achieving higher quality. The municipality furthermore was open and willing to listen to its citizens' wishes.

A small group of active high-school students was engaged to give their opinions on the most interesting entries (figure 12.2).

I participated in two of these special organized student workshops, as an architect and architectural writer, inspiring the students' thinking as they went through the anonymous entries on display. The students picked their own "best" buildings and also developed a closer understanding of the different spatial solutions, commenting on them from their point of view, from their age group and own experiences about school. A special Saturday workshop was also organized for citizens to review and pick their own favorites.

Informed by these responses, the jury chose six proposals for the second competition assessment phase, with their final decision published in February 2018.

The Award

The chosen project is multi-storey and built with mass timber logs (figure 12.1 & 12.3). Although many other buildings in the town are red brick, log construction is nothing new in Tuusula. Many of the old farm and manor houses, the old church and several old villas are timber constructions. In Finland, several contemporary timber school buildings, which have excellent indoor climate and environmental credentials, have completed more recently. These have been widely published in the media.

The competition winner was the office of Aarti Ollila Ristola Arkkitehdit Oy (AOR), a youngish architectural studio from Helsinki. Their proposal consists of five pitched-roofed building masses that merge into one solid unit (figure 12.5). An impressive interior perspective shows a handsome central space where the construction material and the whole logic of the building are clearly visible (figure 12.4). The winner was also the public's favourite, although curiously the high-school students would have preferred an elegant red brick building beautifully designed with adjoining highly usable outdoor spaces. This proposal, named "Napakymppi" received an honorary mention (figure 12.6).

This is the winning architects' summary of their main idea:

"A durable and healthy new school built of massive timber logs which architecturally references the history of the barracks area – while developing state-of-the-art Finnish expertise in building and constructing with wood. The building is an interpretation of the unique and stately spirit from the time of the army through the period of the region's historic buildings then interpreted within the contemporary architectural context.

The main structure of the building will be realized in wood. A massive log structure is a sound choice for a long-lasting and healthy school and culture building. The outer walls as well as the walls that define the indoor "streets" will be built with massive, prestressed logs.

"SAFA (The Finish Association of Architects) organized the competition in accordance with their rules and guidance, and 57 submissions were received and assessed anonymously"

The bridges that cross over the indoor streets will also be constructed with solid log beams. The building is composed of five intertwining masses, an echo that references the scale of existing buildings in the army barracks area."

The design phase has now been commissioned. The views and wishes of the public and the future users will

certainly be consulted further and developed by the project group. For the Tuusula high school it has been an exciting project to be involved with; the process and result have been done to a very high standard – and it seems that at least one of the students who took part in the workshop will probably progress further to become an architect!

References:

- 1 Directive 2014/24/EU Article 80. Competition Procedure, also known as a 'Design Contest'
- 2 Phenomenal Education: Phenomenon based learning www.phenomenaleducation.info/phenomenon-based-learning.html (accessed 16-04-2018)
- 3 The Monio Competition brief, conditions and submissions available at: www.tuusula.fi/monio (accessed 16-04-2018)

figure 12.2
Consultation events
were held with the
school students

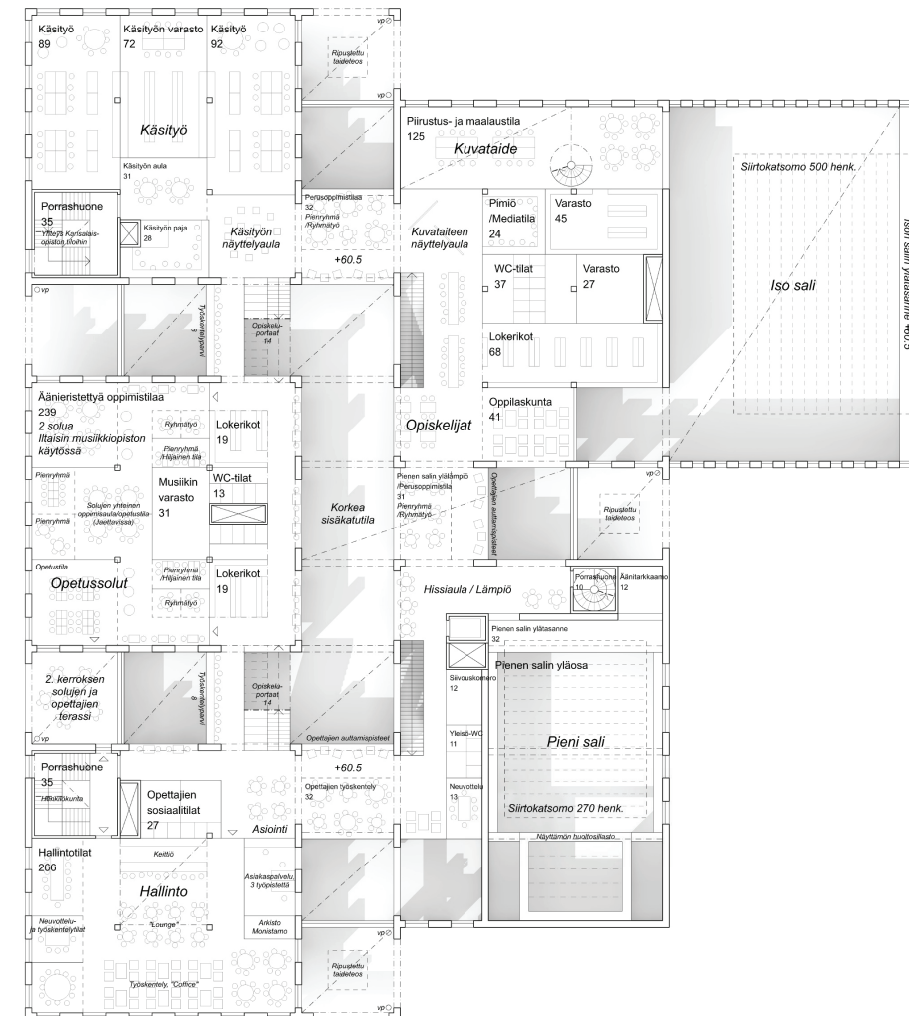


figure 12.3
Level 2 plan in the
winning entry by
Aarti Ollila Ristola
Arkkitehdit

figure 12.4
View of the main
hall in the winning
entry by Aarti Ollila
Ristola Arkkitehdit



“It is considered that reaching a jury decision by consensus is the best approach, but the competition conditions are interesting because where a vote is called, the architectural members of the jury have a majority of votes”

PROJECT DATA

Name	“MONIO” Community School
Location	Tuusula
Country	FINLAND
Year	2017

PROJECT DESCRIPTION

Type	School with community facilities
Size	2,500m² approx. building on the plot
Budget Cost	€22,000,000 approx.

COMPETITION DESCRIPTION

Client	Tuusula Municipality
Programmer/Agent	Finish Association of Architects (SAFA)
Public/Private	Public
Procedure	A Design Contest
Procedure Reference	Directive 2014/24/EU Article 78
Stages	1
Project Intention	Intention to build
Conditions Applied	SAFA

COMPETITION FACTS

Timescale	Community consultation: started 2015 Open call: 2 June 2017 Submission: 18 September 2017 Award: 13 February 2018
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Submission Required	Stage 1: Min. 4 & max 5 No. A1 drawings
Announcement	13 February 2018
Number of Entries	57

ASSESSMENT & SELECTION

Jury Numbers	13
Jury Composition	Where a vote is called, architectural members have a voting majority: Laura Åvall, municipal councillor Jussi Salonen, municipal councillor Päivö Kuusisto, municipal councillor Pentti Mattila, municipal councillor Marko Härkönen, Architect SAFA, Executive Director Jari Wäre, Education and Education, Executive Director Markus Torvinen, Educational and Educational Officer, Administrative Director Ritva Lappalainen, Architect SAFA, Executive Director of the Real Estate Centre Asko Honkanen, Architect SAFA, Planning Manager Seppo Kärpänen, Tuusula High School, Rector Timo Rusanen, High School, Rector Laura Nurro, Children's and Young People's Art School, Full-time Teacher Juha-Pekka Putkonen, Music School, Rector Appointed by the Finnish Association of Architects Riina Palva, Architect SAFA Edit Bajsz, Architect SAFA
Number Shortlisted	A one stage competition only with no shortlisting

Winner	Aarti Ollila Ristola Architects
Runners Up	2nd: Arkkitehtitoimisto Piirta 3rd: PES-Arkkitehdit Honorarium: Aaro Artto & Salla Hoppu, arkkitehti. Arkkitehtitoimisto Perko Oy. Schauman & Nordgren Architects Oy
Prizes & Awards	1st prize: €55,000 2nd prize: €40,000 3rd prize: €25,000 2 Honorariums: €15,000 Prizes - totalling €150,000 awarded
Conclusion of Process	Construction design commission
Project Completion	Under construction Planning: Feb 2018–Feb 2019 Construction commencement: May 2019 Completion Scheduled: 2020

FURTHER INFORMATION

Tarja Nurmi blog site: www.arkkivahti-arkkivahti.blogspot.com
Aarti Ollila Ristola Arkkitehdit: www.aor.fi
Competition Site: www.tuusula.fi/monio
SAFA website: www.safa.fi/kilpailut/kilpailukalenteri/?act=show&CID=594&Class=1&Type=4



figure 12.5
Site montage of the winning entry by Aarti Ollila Ristola Arkkitehdit



figure 12.6
Rendering of the students favourite entry “Napakymppi” by Schauman & Nordgren Architects Oy



13

Taking Visions to Reality

The Academic Medical Center, Amsterdam

Cilly Jansen

Director Architectuur Lokaal, Netherlands



AMC is part of the Dutch Federation of University Medical Centres (NFU).

A primary requirement of this competition brief was that the hospital entrance and reception be re-designed to provide a warm, welcome and friendly arrival, offering a pleasant stay inside, while naturalising the external landscaping and improving parking (300 places), traffic flows and access (e.g. from the nearby Holendrecht public transport hub). Change was necessary because of performance issues with existing parking facilities.

This entrance and reception links the indoor public space with the external forecourt and the adjacent local environment, and together these are to form the main new access to the AMC. The ambition has been to realise a high quality, safe, welcoming, transparent and comfortable reception, open 24/7, and implemented without interruption to the existing hospital. The current entrance is to the northeast of the main building. Externally a fully accessible greener, park-like front area is required to accommodate patients, employees and students of AMC, along with local residents and workers.

A key issue is the spatial relationships, connectivity and public transport in the wider adjacent Amstel III areas. These for example connect housing, sports, education and research (all components of the Health Campus). The environment currently has a transitory character

Introduction

The Academisch Medisch Centrum (AMC) Amsterdam is one of eight university medical centres in The Netherlands, and for its specialism in academic medical science and innovation is counted among the top in the field internationally. As a university medical centre, the AMC has three main tasks. Firstly patient treatment is paramount, and in its role as a teaching hospital significant medical-scientific research is also undertaken alongside education and training. In addition to the hospital and faculty departments, the AMC also houses the Netherlands Institute for Neuroscience (a KNAW institute), the medical department of the Royal Tropical Institute and the Academic Psychiatric Centre. The

figure 13.1

1st floor Plan of the winning scheme 'AMC Health Park' by Temp. architecture & studio Nuy van Noort with studio Blad, Bremen bouwadviseurs, Pieters bouwtechniek, Adviesbureau Feijen

which lacks cohesion, where water, landscape, roads and underpasses form barriers. A growing number (over several thousand) of visitors, patients, employees and students make daily use of the public transport. In this regard the station square at the south-west entrance of Holendrecht railway station, which is planned to be upgraded, is an important link in this. Although the plans for the square are at an advanced stage it was agreed that if there is a 'win win' for the city of Amsterdam and AMC arising from the design investigations then these plans could be adjusted.

The Competition

To achieve this vision a competition was called for a new concept design for AMC to implement.

The competition goals:

- Selecting a sketch design for the redevelopment of the AMC forecourt and the new entrance, with the intention of carrying this forward to implementation.
- Providing participants with as much freedom as possible,

to obtain as many innovative proposals as can be conceived.

- Where pedestrians, bikes, nature and other activities come together on the north-east side of AMC, the competition sought to fit in with this area and bring use and spatial clarity to it with a better design resolution of the AMC forecourt and entrance. This also had to take account of expected future developments and allow for (partly) phased realisation.
- A concept that safeguards the human dimension and need for social security in an area where various traffic flows and types, water, green, (large) housing and people come together.

It was then divided into two stages, in order to prevent unnecessary labour in the first round by the designers participating. This stage was intentionally kept as modest as possible. Those submitting in the first round were asked to give a very concise view of the assignment, in the manner of a simple ideas competition with participants submitting only four A3 sheets for assessment (figure 13.4). The submissions were digital and from these, five submissions that the jury considered to be the best were shortlisted. Judging was anonymous.

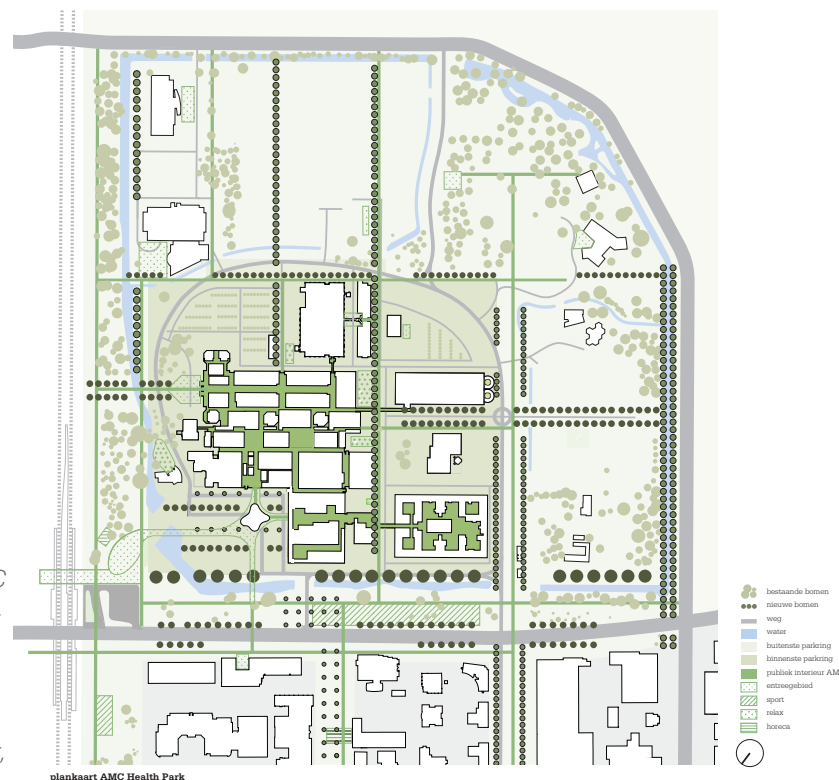
These selected entries were then invited to the second round, to elaborate their vision into a more developed design with a budget. Additional information could be made available to the participants before the second round. Five A1 pages, 'the structural design', with a 4 page A4 explanation and a project cost breakdown were required in the second stage. From this second round the jury then selected a winning design by Temp.architecture & studio Nuy van Noort with studio Blad, Bremen bouwadviseurs, Pieters bouwtechniek, Adviesbureau Feijen (see Project Data below) (figure 13.1, 13.2 & 13.3). Those entering receive €10,330 (excluding VAT) for submitting a valid second round submission, except for the winner.

To employ the design team AMC then concluded the process with an agreement through a contract negotiation. In

The competition regulations and process was drawn up on the basis of the Architectuur Lokaal's 'KOMPAS Light Competitions' guide, with the agreement that they are binding on all parties.¹

Participation in the competition was open to all architects on the Dutch Register of Architects or internationally from any other comparable registers. Participants were free to collaborate with professionals from other (spatial) disciplines to improve their submission, but the architect submitting the entry is held to be the main/leading responsible designer. This open competition call therefore allowed all who might be interested the opportunity to participate.

figure 13.2
Response to the spatial context in the winning scheme 'AMC Health Park' by Temp. architecture & studio Nuy van Noort with studio Blad, Bremen bouwadviseurs, Pieters bouwtechniek, Adviesbureau Feijen



"The competition winning scheme.... was an exceptional achievement that fully validates the strength of the vision, the adopted procedure and the process. This open procedure has been effective, efficient and as simple as possible for participants, the client's organisers and the public. It has allowed AMC access to an emergent practice and brought forward intelligent innovative design"

principle the follow-up commission consists of developing the sketch design into a preliminary design for the landscape, parking and connections (OV-knot Holendrecht) and a final design for the building, under a collaborative engineering and building contract, with the winning participants having their role in supervision under a separate joining agreement. The exact details of this are left to a negotiation procedure which is explicitly not part of the competition. If the negotiations with the winning team lead to an unsatisfactory result, the organizer reserves the right to continue the negotiations with the runner up and if then necessary, the third prize winner. Only the eventual runners are entitled to the remuneration, with the winner going through the negotiation (brief section 6.3).

Before the final assessment, hard copies of the proposals were exhibited in the hospital and were seen by 3,000 visitors, of whom 500 submitted recorded opinions to the process. These were seriously considered and evaluated by the judges, and informed the decision process, but were not binding on the selection procedure.

Conclusion

The competition winning scheme by Maarten van Tuijl with Tom Bergevoet and Maartje Nuy was an exceptional achievement that fully validates the strength of the vision, the adopted procedure and the process. This open procedure has been effective, efficient and as simple as possible for participants, the client's organisers and the public. It has allowed AMC access to an emergent practice and brought forward intelligent innovative design. The preparation, briefing and quality of the entrants and rigour of the jury assessment have all contributed. This has been an entirely transparent process, all shortlisted entries have been publically exhibited prior to assessment and it has been hugely welcomed and supported by users, without complaint! The project will be transformative and will secure AMC as a centre of medical care, quality and innovation into the future.

References:

- 1 KOMPAS Light Competitions. www.architectuuroopdrachten.nl/ & available by registration on the portal (accessed 28-04-2018)



figure 13.3

Rendering of the winning scheme 'AMC Health Park' by Temp. architecture & studio Nuy van Noort with studio Blad, Bremen bouwadviseurs, Pieters bouwtechniek, Adviesbureau Feijen

PROJECT DATA

Name	REDEVELOPMENT ENTRANCE AND FORECOURT ACADEMIC MEDICAL CENTRE
Location	Academic Medical Centre, University of Amsterdam, Meibergdreef 9, 1105 AZ Amsterdam-Zuidoost
Country	NETHERLANDS
Year	2017
PROJECT DESCRIPTION	
Type	Re-planning the hospital estate externally with detailed development of the hospital main entrance and reception, access, forecourt parking landscape and connectivity addressed
Size	Unreported
Budget Cost	€8,265,000 (excl. VAT) for the entrance and forecourt
COMPETITION DESCRIPTION	
Client	Academisch Medisch Centrum (AMC) Amsterdam
Prrogrammer/Agent	Architectuur Lokaal
Public/Private	Public
Procedure	Open Design Competition (TenderNed ref: 133380)
Procedure Reference	Not applicable as below EU threshold
Stages	2, with public consultation & presentation to the jury during the second stage prior to declaring the result
Project Intention	An intention to build
Conditions Applied	'KOMPAS Light Competitions' guidance by Architectuur Lokaal.
COMPETITION FACTS	
Timescale	Open call: 9 March 2017 Submission: 26 April 2017 Shortlisting announced: 24 May 2017 2nd Stage submission: 21 July 2017 Public Exhibition: 24 July 2017 Final Assessment: 19 September 2017
Submission Required	Stage 1: 4 x A3 pages (digital) Stage 2: 5 x A1 pages with a 4 x A4 text explanation, and a project cost breakdown (of unspecified length)
Announcement Number of Entries	13 October 2017 60

ASSESSMENT & SELECTION

Jury Numbers	5
Jury composition	Prof. M.J. (Maas Jan) Heineman, Executive Board AMC ir. F.L.H. (Floris) Alkemade, Chief Government Architect ir. A.G. (Ton) Schaap, senior city planner in Amsterdam E. (Emile) Spek, Director Director Housing & Technology (HV & T) AMC G.J. (Bart) Pijpers, Client Council AMC Without voting rights: Wouter Jan de Pagter, competition secretary & with support provided by drs. Cilly Jansen and drs. Vincent Kompier, Architectuur Lokaal
Number Shortlisted	5
Winner	Temp.architecture & studio Nuy van Noort with studio Blad, Landscape; Bremen construction cost consultants; Pieters bouwtechniek, construction advisor; Adviesbureau Feijen, consultants
Runners Up	- Dingeman Deijs, Dingeman Deijs Architects with Ulrike Centmayer Landschapsarchitect; Scope Bouwmanagement; Nibe (Nederlands Instituut voor Bouwbiologie en Ecologie); - Eric Huijten, Greiner van Goor Huijten Architecten with RRog Stedenbouw en Landschap; DGMR Adviseurs; Van Rossum Raadgevende Ingenieurs; Ingenieursburo Linssen; Buitink Technology; Reynaers; Boon Edam; HB Watertechnologie; Schadenberg Combi Groen; Boomkwekerij Ebben Jos van Eldonk, with Martijn Hassefras, Jelena Cop, Berend Hoffmann, Maarten van de Eerden, of Common Affairs Architects. Mathieu Derckx stedebouw/landschapsarchitectuur with Bieke Van Hees Tuin- en landschapsarchitectuur; Jos Roodbol Architect; Mark van der Bij, OR else; Lex Rob, De Ingenieursgroep; Leon Kolster, Microbeton; Ron van Boven, Waco; Ivo Mulder, IPV Delft; Ton Hilhorst, Natascha van den Ban; Stevin Gaalman, Interplan Bouwsupport; Katrien de Klein
Prizes & Awards	1st Prize: Access by negotiation to a €103,305 (excl. VAT) fixed fee commission. All other shortlisted candidates: €10,330 (excl. VAT)
Conclusion of Process	Construction design commission
Project Completion	In progress

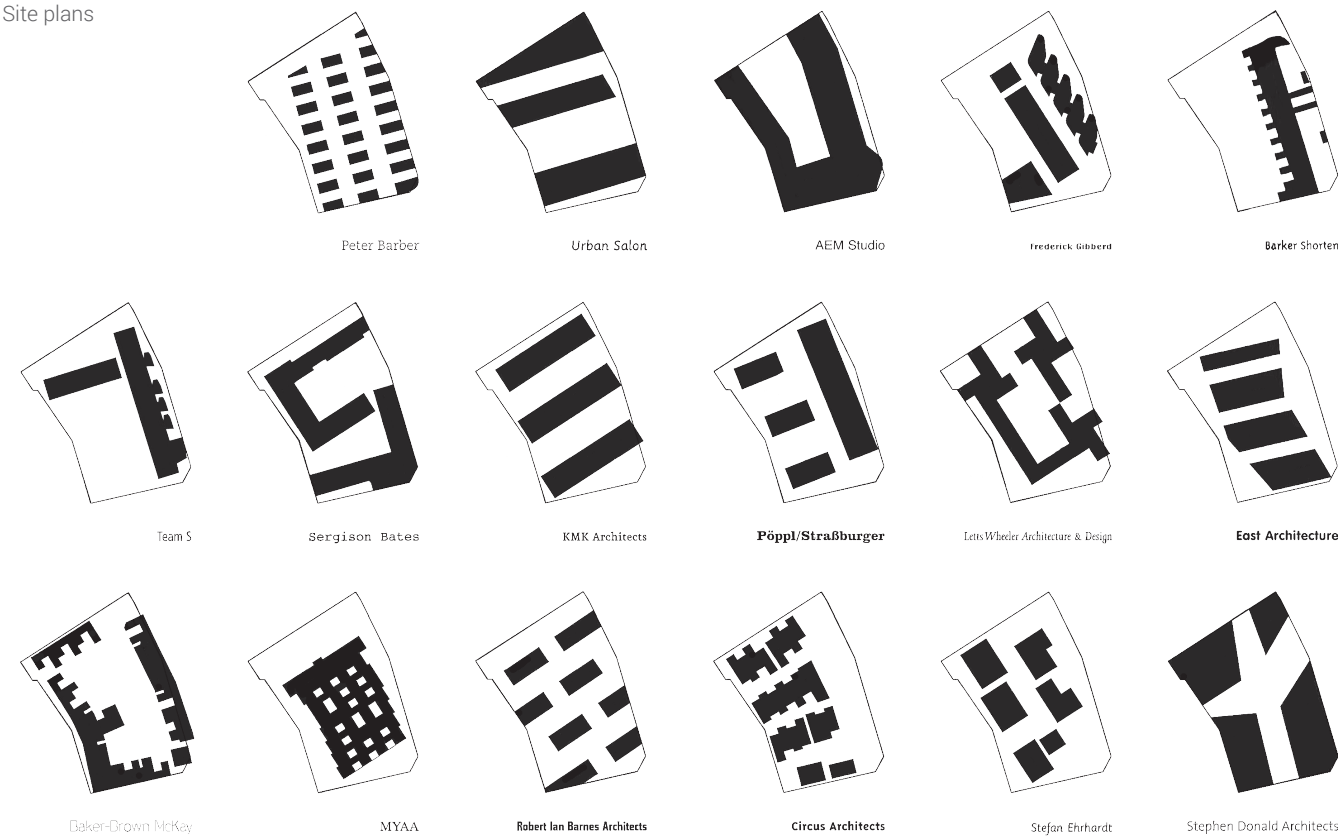
FURTHER INFORMATION

Architectuur Lokaal competition website: <https://arch-lokaal.nl/open-oproep-herontwikkeling-entree-amc>

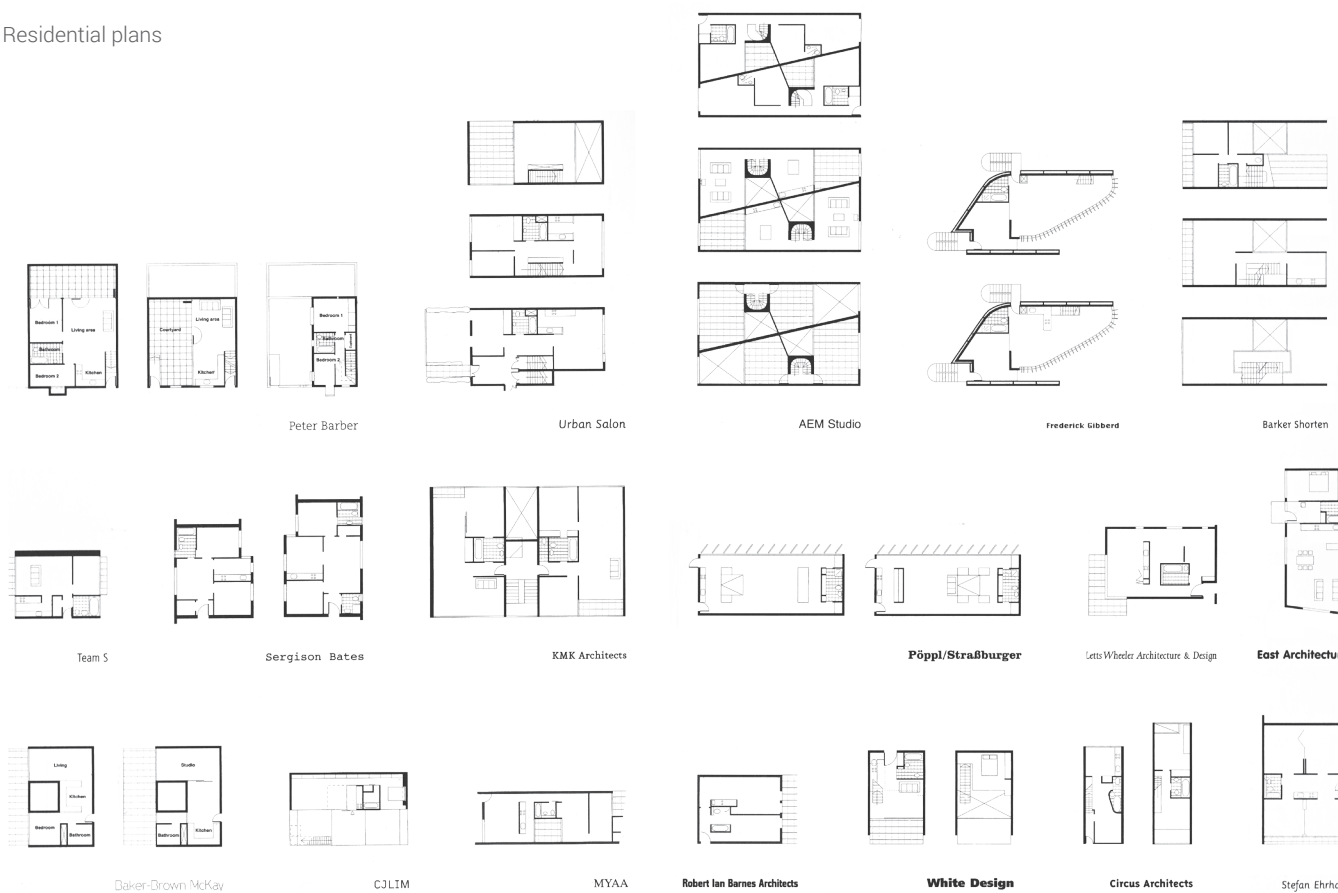


figure 13.4
Example of 1st
submission,
'Zuiderpark' by
shortlisted entrant
Dingeman Deijs,
Dingeman Deijs
Architects with
Ulrike Centmayer
Landschapsarchitect;
Scope
Bouwmanagement;
Nibe (Nederlands
Instituut voor
Bouwbiologie
en Ecologie)

Site plans



Residential plans



14

Accommodating Change Innovation in Housing

Hilary French
Professor of Design, Bath School of Art & Design, England



speculation, in Building Design magazine on its completion, that “in 10 years time, Donnybrook might be remembered as a significant turning point in the culture of British housing provision”.

Looking back perhaps we might also consider the competition itself as an exemplar. Firstly as an ‘open’ competition its main, stated purpose was “to explore the creation of new house plan typologies – in effect ‘plans for living’ ...” ignoring tried and tested norms to encourage architects not previously involved in housing to take part. Secondly, beyond its primary purpose to secure a high quality innovative winning design that would be built, the Accommodating Change initiative set out to raise awareness about contemporary issues in housing design. To achieve this the project included a second ‘ideas’ competition for students, a touring seminar programme, an exhibition, a website and – detailing the whole process – a publication as a permanent record (figure 14.5).

The Brief

The brief for Accommodating Change makes clear that whilst it is intended to build the winning design, entrants are challenged to carry out “action research into the field of innovative housing where we hope all competitors will challenge assumptions about how people live, and will continue to live, in homes of the future”

“Circle 33 attaches great importance to good design, and to the contribution it makes to the quality of life of those for whom we provide homes ...”
Jane Blom Cooper, Circle 33, Client

The challenges of this architectural competition are wide ranging and it is a unique opportunity, for it is our aim that the winning design is built in a significant central London location ...”
Paul Grover, The Architecture Foundation

The Donnybrook Quarter scheme won in the Accommodating Change competition is widely considered as the ‘breakthrough’ project that established Peter Barber’s architectural practice. We might even agree with Ellis Woodman’s insightful

figure 14.1
Accommodating Change. Publication extract showing comparative selected site and residential plans

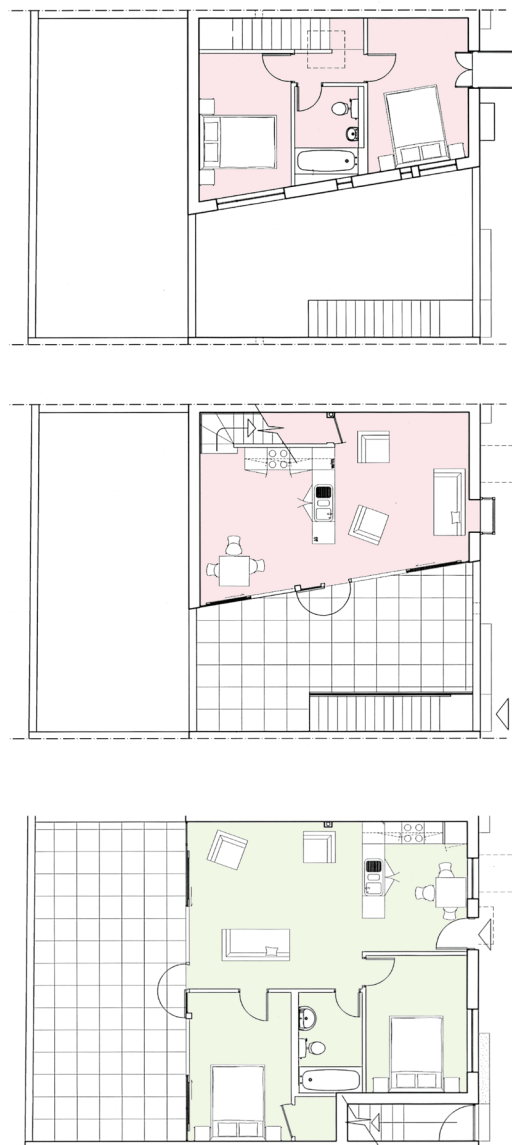


figure 14.2
Typical plans of the
winning scheme
by Peter Barber
Architects Ltd

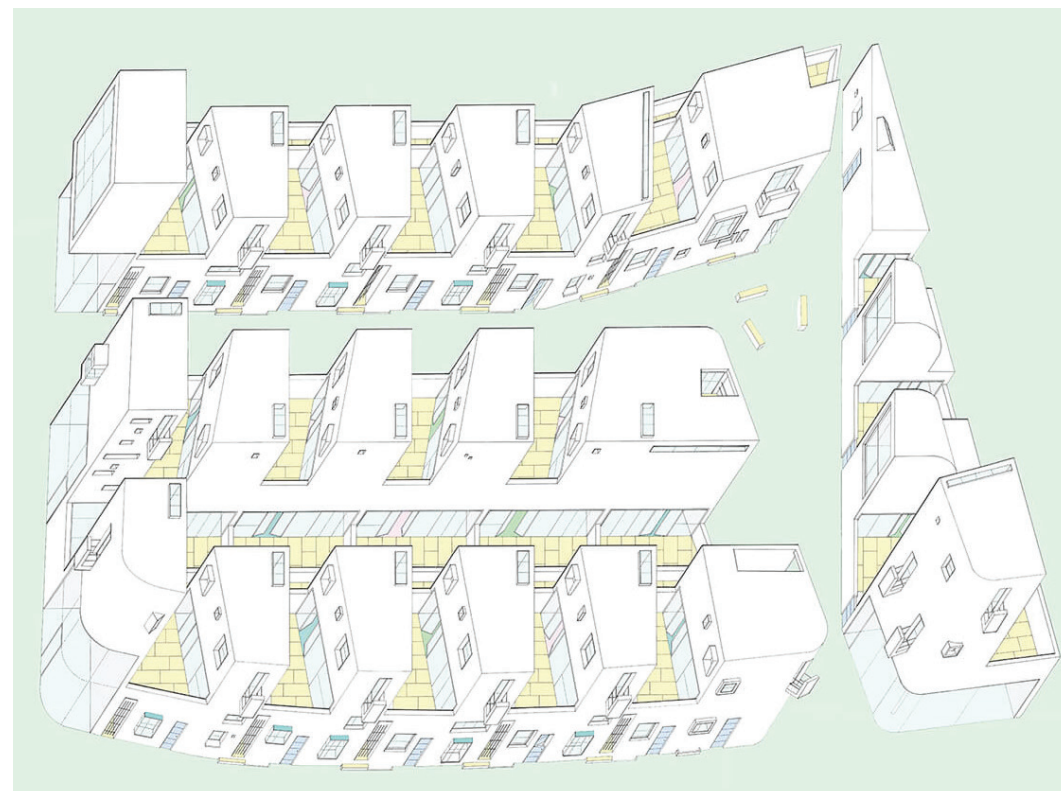


figure.14.3
Aerial axonometric
drawing of the winning
scheme by Peter
Barber Architects Ltd

*"action research into the field of innovative housing
where we hope all competitors will challenge
assumptions about how people live, and will
continue to live, in homes of the future"*

Flexibility, or the ability to 'accommodate changes', was a key requirement related to a re-examination of the static notion of the 'family', and open spaces both private and shared had to be included. Density was under review at the time and – extraordinarily – competitors were invited to *"define the schedule of accommodation"* themselves. The usual density for the site (then 247 habitable rooms per hectare) would result in 'around 23 units' but the planning department had agreed to waive their guidelines, allowing densities of up to around 50 units on the site.

The invitation to ignore all precedent and be critical about planning guidelines in order to think about new design ideas was appealing to architects, and resulted in approximately 140 entries, a large number for a housing competition.

Student Competition

Following the professional competition a separate ideas competition for students was launched with a similar very open brief on a nearby site.

The aim was to encourage university courses and students to consider working in the housing field and to *"offer a unique opportunity for students to challenge assumptions as to what makes for good housing design, as well as contributing fresh ideas for the future"* (Jane Blom Cooper) acknowledging the potential difficulty in tackling a fully resolved project,

students were encouraged to focus on one of four key themes: Typology, Sustainability, Density and Technology. Architecture schools then hosted a series of seminars based on these themes which attracted contributions from some well-known architects and other notable housing professionals.

Dissemination: Exhibition, Website and Publication

The culmination of the entire process was captured in an exhibition held at the Architecture Foundation gallery in Central London and online through a dedicated website. But it is the book, intended as *"a model for debate on housing in the twenty-first century"* published by the client and the Architecture Foundation at the same time that has remained a lasting testament, revealing the detailed processes of the competition as well as the winning design. Alongside the images of his winning drawings and models, Peter Barber was invited to contribute a contextual essay that expands on his approach to housing *"based on the idea of the street as central to successful urban design"*.

The book, which is still referred to on many of the participating architects' websites and is still available through RIBA bookshops, captures the 'mood' of the time, the key issues being discussed – flexibility, density, sustainability – and a flavour of the kinds of projects



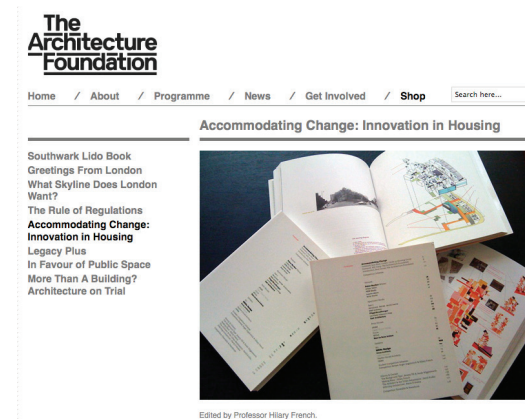
figure 14.4
Aerial view of
completed scheme ©
Morley von Sternberg

"The Donnybrook Quarter housing project is now considered an exemplar and is regularly used to illustrate innovation in housing design"

to come. Information submitted for the competition was used to describe the schemes selected for publication, which are loosely grouped by urban typology, and scale drawings of the site plans and unit plans inside the covers were especially made for ease of comparison. Will Alsop, then Chair of the AF, contributed the foreword and Jeremy Till, Sarah Wigglesworth and Pierre D'Avoine provided essays for a section on history and context.

The Donnybrook Quarter housing project is now considered an exemplar and is regularly used to illustrate innovation in housing design (figure 14.2-14.4, 14.6, 14.7). The architect Peter Barber has gone on to design and complete many other innovative housing projects.

There can be no doubt that the client Circle 33's Jane Blom Cooper played a key role in the success of all aspects of this competition. Commissioning London's Architecture Foundation and its then director Lucy Musgrove meant trusting their belief that a competition without the usual constraints and guidelines would attract high quality, innovative and buildable results. The Accommodating Change initiative was certainly optimistic and relied on many committed individuals to make it a success. The Donnybrook Quarter and the book demonstrate that their confidence was not misplaced.



Accommodating Change Innovation in Housing



figure 14.5
The Architecture
Foundation,
dissemination of the
competition research

figure 14.6
Competition drawings
view of the main
street by Peter Barber
Architects Ltd

PROJECT DATA

Name	ACCOMMODATING CHANGE. INNOVATION IN HOUSING
Location	Donnybrook, Eden Way, London E3 2JD
Country	ENGLAND
Year	2001

PROJECT DESCRIPTION

Type	40 Mixed tenure housing units
Size	2,848 m²
Budget Cost	£4.5m

COMPETITION DESCRIPTION

Client	Circle 33 Housing Association (Now Clarion Housing)
Programmer/Agent	The Architecture Foundation
Public/Private	Public
Procedure	A Design Contest
Procedure Reference	Directive 2004/18/EC. Article 66 (equivalent)
Stages	2
Project Intention	An intention to build

COMPETITION FACTS

Timescale	Registration:	18 May 2001
	Submission:	15 June 2001
	Shortlisting to 6:	June-July 2001
	Q & A session:	18 July 2001
	2nd Stage submission:	21 September 2001
	Judging & Award:	24 - 25 September 2001
Submission Required	Stage 1:	2 x A1 panels and an 6 page A4 report (unverified estimate only)
	Stage 2:	4 x A1 panels and a report (unverified estimate only)

Announcement	25 September 2001
Number of Entries	139

ASSESSMENT & SELECTION

Jury Numbers	7
Jury composition	With a deliberative role: Jane Blom Cooper, Circle 33 Anne Lacaton, Lacaton and Vasal Architects Walter Menteth, Walter Menteth Architects Bruce Robertson, Tower Hamlets HAT Ian Ritchie, Ian Ritchie Architects Professor Edward W Soja, UCLA Roger Zogolovitch, Lake Estates
	With an advisory role: Jamie Campbell, Circle 33 Hilary French, Royal College of Art Margaret Hays, HAT resident, Tower Hamlets Brendan Ritchie, Wilmott Dixon Neil Squibbs, Buro Happold

Number Shortlisted	6
Winner	Peter Barber Architects Ltd
Runners Up	Circus Architects, London UK East Architecture, Landscape, Urban Design, London UK Poppl/Straberger, Germany Robert Ian Barnes Architects, London UK White Design Associates, Bristol UK
Prizes & Awards	Shortlisted entries were each awarded £6,000 (€6,850) Student winner was awarded £4000 (€4,560)
Conclusion of Process	Construction design commission
Project Completion	Completed January 2006

FURTHER INFORMATION

Book published and website launched February 2002, and with an exhibition at the Architecture Foundation Gallery, The Economist Building St James', London 22 February–27 March 2002

The project team included: Paul Grover, Project Coordinator, Kerr Noble, book, exhibition and website design, Hilary French consultant to the Architecture Foundation to contribute to the brief writing, curate the exhibition and prepare and edit the publication.

French H (ed). Accommodating Change Innovation in Housing. Circle 33 Housing Group. February 2002. ISBN 0-9519067-7-1. www.ribabookshops.com/item/accommodating-change/29226/ (accessed 21 March 2018)

Peter Barber Architects Ltd: www.peterbarberarchitects.com/donnybrook-quarter (accessed 21 March 2018)

Housing Design Awards, 2004
Royal Academy Summer Exhibition, Highly Commended, 2004
RIBA Stirling Prize, Listed 2006
AIA Excellence in Design Awards, 2006
RIBA Award Winner, 2006

Nota: Circle 33 became Circle Anglia in 2005, one of the largest housing associations in the UK. It merged with Affinity Sutton in 2016 and was renamed Clarion Housing.

figure 14.7
Design drawing of
the winning scheme
by Peter Barber
Architects Ltd.



Design Developer Competition

A study on innovation, architecture and affordable housing, Stockholm

Magnus Rönn

Chalmers University, Gothenburg, Sweden



1. Introduction

In Sweden, Design-Developer (DD) competitions are used by municipalities to transfer publicly-owned land to developers, contractors and public housing companies. The procedures have no national guidelines, but are regulated locally by the municipalities through three methods: politically through land allocation policies; professionally through competition; and administratively through contracts with the winners. The DD-competition evolved after the building sector deregulation in the 1980s.¹

The organisers begin the process by publishing a brief, multi-disciplinary developer-led design teams produce solutions, the jury ranks proposals and appoints a winner, then the

competition awards implementation through the developer and a land allocation agreement. Competitors risk uncertainty in competing at their own expense.² The larger the number of competent design-teams that participate, the greater the access to good competition solutions for the task.

In this case the organisers' two primary concerns were architecture and affordable rental housing, which establishes a key relationship between rent and income levels within the target group – young people in Stockholm.³

This competition had typical qualification conditions, but invited fresh thinking to respond to and solve the competition task, in particular *"smart and innovative solutions"* and *"new thinking for area efficiency"*.⁴ Innovation and new thinking can in DD competitions appear in four delimiting stages.⁵

- Planning and programming of the competition.
- Design and submission of the competition proposals.
- Examination and assessment of competition proposals.
- Implementation of competition proposals, continuity of design team.

In the initial planning and programming stage, the foundation for new thinking comes through the choice of the jury, the

competition form, and the requirements in the brief. In the second stage, the responsibility for innovation transfers to the design-teams. In the third stage the jury are accountable for judging the competition proposals, finding new thinking, identifying the existence of innovative solutions, and appointing the overall best design proposal. In the fourth stage, the responsibility transfers to the winner to deliver the implementation of the new thinking and innovation.⁶

This case study examines the competition's capability to produce good solutions to the competition task.⁷ There are two central competition goals, area efficiency in cheap apartments, and the development of innovative solutions. The case study used collected competition data analysed through archives, competition documents, key player statements and a student analysis.⁸

2. Case Description

The competition brief was eight pages long, containing a description of the competition task, the planning conditions, submission requirements, judging criteria, and a list of the jury-members⁹. The dwellings are to be rented, and the land is to be leased to the winner. The rent bands were prescribed by the city, but detailed information about affordable rent levels for young citizens in Stockholm was lacking.

Jury Members and Design Criteria

The Jury in the DD competition

consists of four officials from the Development Administration and the City Planning Office, with professional competency in the areas of architecture, planning and construction. The design proposals were to be judged on a basis of the design criteria and qualification requirements, vis:

- Architecture and design.
- Innovation and new thinking for area efficiency.
- Adaptation to given preconditions.
- Average rent in SEK per m² living space per year.

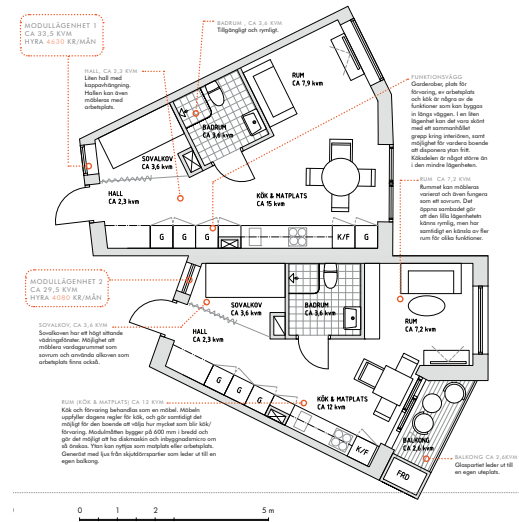
One criterion is quantifiable – rent as SEK per m² living space per year. The other three criteria are qualitative, with jury members identifying values, innovation and qualities which support the brief criteria. Critical to success was how well the criteria were understood by key actors and how well suited they were to the task.

Qualification Requirements

The qualification requirements are a combination of procurement regulations, professional references and the city's experience with developers. The binding requirements are as follows:

- Leading officials may not be guilty of economic crimes/tax evasion.
- The developer (builder) has the financial stability and sustainability

figure 15.1
Typical apartment
floor plans from the
Familjebostäder
and Origo Arkitekter
winning proposal



"This case study examines the competition's capability to produce good solutions to the competition task1. There are two central competition goals, area efficiency in cheap apartments, and the development of innovative solutions"

figure 15.2
Site plan of the
Familjebostäder
and Origo Arkitekter
winning proposal



figure 15.3
Rendering of the
Familjebostäder
and Origo Arkitekter
winning proposal



to see the project through.

- The developer (builder) must demonstrate completed and well-executed projects of equal scope to the competition.
- A company track record gained from having previous experience working with the city.

The Jury Assessment

The organizer received 15 proposals from multidisciplinary design teams in Stockholm. The proposals show a broad spectrum in rent levels, from 1,490 SEK per m² to 2,550 SEK per m². Corresponding 2015 market rents in Stockholm were 1,704 SEK per m² (SCB).¹⁰

Winning Proposal

According to the jury few submissions showed innovation that could inspire continued development of cheap housing. The winning design by Origo Arkitekter and Familjebostäder (a publicly-owned housing company) was, however, accredited with a number of general qualities that enabled the jury to appraise the solution as innovative and exemplary (figure 15.1-15.3).¹¹

It has 3 to 5 levels of wedge-shaped modules placed within a concrete frame, a sedum roof and energy consumption meeting the criteria for low-energy buildings.

The winning proposal had 9 apartments

of 29m² each having a monthly rent of 4,080 SEK and 21 apartments of 33.5m² with a monthly rent of 4,630 SEK. The average rent is 1,659 SEK per m² living area per year. The larger of these apartments have spaces designated for sleeping of 3.6m² (within an alcove off the main area), and 7.9m² for living, accessing a kitchen of 15m².

Second Place

Utopia Arkitekter and Järntorget's proposal had 14 "friend-sharing apartments" with 54 residential rooms. There are 12 apartments of 112m², 2 have 5 rooms and a kitchen, and 2 apartments of 99 m² have 4 rooms and a kitchen (figure 15.4-15.6). The average rent is 1,599 SEK per m² living area per year and 60 SEK less than the winner. The larger of these apartments have well-proportioned individual bedrooms of 9.1m² and a living/kitchen area of 39m². But as the living space is shared between residents, in this case the rent is only 3,728 SEK per month for tenants (figure 15.7).

Implementation

The execution of the winning design is regulated in a land allocation agreement between the Development Administration in Stockholm and Familjebostäder, the winner.¹² In this agreement there is no requirement to retain the design team.

3. Conclusions and Discussion

The jury-members in the Stockholm competition assume that the design

figure 15.4
Typical apartment
floor plans from
the Järntorget and
Utopia Arkitekter, 2nd
placed proposal



figure 15.5
Site plan of the
Järntorget and
Utopia Arkitekter, 2nd
placed proposal



figure 15.6
Rendering of the
Järntorget and
Utopia Arkitekter, 2nd
placed proposal



teams' visualizations convey a reliable image of the dwellings.¹³ The visual communication is, however, determined by two different interests.¹⁴ This is partly about the design teams wanting to present the proposals to the jury as being as appealing as possible, which is a "presentation interest". Partly there is a need for the jury to be able to see, identify, and understand the qualities of the projects, which is an "audience interest".

The *presentation interest* projects the design team's desire to (a) showcase their professional competence to the jury and convey knowledge about their own solution, (b) capture and keep the audience's interest, as well as (c) make the jury experience the visualisation as reliable representations of architectural qualities, with a

photographic accuracy which conveys a seductive illusion of reality.

Through the competition, the organizer in Stockholm has gained access to information-rich documentation including the form of 15 configured proposals for new dwellings. All the proposals met the submission demands, none were rejected and, therefore, all can be assumed to have been presented well enough for the jury to select a first prize winner. One proposal has to be appointed as the winner, even when it is difficult to identify qualities and legitimise statements about architectural values. Any suggestion of arbitrariness can be minimised if the jury describes and presents clear reasons for the choice of winner, how the proposals have been valued and the qualities found in the winning proposal.



figure 15.7
Rendering of the
living space within
the Järntorget and
Utopia Arkitekter, 2nd
placed proposal

Findings

This investigation of the Stockholm competition reaches ten general conclusions:

1. Judging Criteria

The competition brief contains four judging criteria which can be divided into two groups: *hard criteria* (quantifiable, rent levels) and *soft criteria* (qualitative, aesthetic and design considerations). Criteria have to be interpreted in their context which demands a careful examination of the proposals and good judgment from the members of the jury. The problem here is that there is no systematic comparison of the projects to show how the criteria were applied, making the ranking by the jury unclear and unnecessarily subjective in the jury report.

2. Focus

The jury divided the design submissions into two categories: conventional separate apartments and collective dwellings. The jury effectively continued to develop the brief after submissions to enable them to easily distinguish differences between the proposals. In the winning design, drawings and illustrations show a conventional lifestyle presented as a small area-effective 'home'. The runner up proposes an innovative cooperative or collective lifestyle for young people.

3. Evaluation

The impression is that the jury has not judged and ranked the proposals based

on individual qualities defined in the brief, but seen them as representative of different design principles. This has clearly influenced how merits and flaws are evaluated. Sorting the proposals into two main categories necessarily leads to the exclusion of one 'type' as potential winner.

3. Affordable Rent Levels

As a key criterion the competition brief set no base rent levels as a starting point for the competition evaluation and projects consequently were only compared to each other. It is therefore difficult to tell if the competition resulted in "*cheap and area efficient housing that young people can afford to ask for*" (competition brief, s 2).

Rent levels varied from 1,490 SEK to 2,550 SEK m² living area per year. Corresponding rents for new developments in Stockholm are 1,704 SEK m² living area per year according to Statistics Sweden (SCB). Only 4 of 15 design teams present proposals with a lower rent, of which two advanced to the final evaluation, one presenting a traditional apartment type and one presenting collective living.

5. Marketing

In marketing the competition the Stockholm Development Administration actively sought contractors and real estate developers off their register, but not so for architectural offices.¹⁵ To receive information regarding land allocation competitions, architects'

offices and developers' agents that are not registered in the city's market register have to conduct their own searches to obtain notices of an opportunity.

6. Costs and Rewards

The competition brief offered no compensation for the development of an approved competition project, and no prize money. It is left to the consultant, building, and development companies to carry these costs themselves. Architects do this through lowering their fees and asking for unpaid work. Unpaid work in competitions can both be seen as an investment in future commissions, and as practice R&D.

The lack of prize money puts considerable divisive pressure on the design team. Only the developer in the winning design team is partner to an agreement with the city. In DD competitions any further project commissions for the architects are based on the developer's verbal promise.¹⁶

7. Teamwork

In the Stockholm competition the teams formed on the basis of previous collaborations. The initiative to create teams comes from both developers and architects, yet the developers see themselves as more knowledgeable and therefore more vital members of the team.

8. Learning

Both architects and developers find the requirements described in competition

briefs that include a range of issues that are subject to interpretation to be normal. These may include for example low rent, the quality of the interior and relationship to the site and urban context. The presentation of the competition documents (brief, proposals and jury report) and transparency of the process should make it possible to critique the process while minimising the risk for arbitrariness.

9. Innovation

There is a judged approach to the concept of innovation and new thinking by both the jury and design teams. The jury states that they searched for new thinking which "*can inspire the continued development of cheap dwellings*". Seen as a tool for political housing and professional laboratory, the competition offers an opportunity for new thinking. The regulation of the rent in the land allocation agreement stands out as an innovation that has not been used before by the organizer. The Development Administration however is uneasy directing costs this way and because of developer resistance will not use this tool for rent control in the future, unless there is clear political demand.¹⁷

10. Competition Experiences and Competition Perception

Surprisingly despite all this the Stockholm competition is considered positively amongst the teams. Half of the developers' agents see the benefits of competition as a tool for engaging in the politics of housing. Design, building,

“Architects see competition culture as something that is generally good, promoting debate on quality in architecture and urban design”

and land allocation becomes transparent in publicly organized competitions. The competition briefs, competition proposals and jury reports give the possibility of insight into the choice of winner. Contractors and developers are also stimulated to develop proposals that aim to lower living costs, and to gain access to buildable land, developers still chose to participate in the Stockholm competition despite the high cost.

References:

¹ Persson, E. 2013. En studie av förekomst och innehåll i markanvisningspolicyer. Stockholm: Institutionen för Fastigheter och byggande, KTH.

² Kreiner, K., 2007. Strategic Choices in Unknowable Worlds. Copenhagen: Center for Management Studies of the Building Process

³ Robinson, M., Scobie, G. M., & Hallinan, B. Affordability of housing: Concepts, Measurement and Evidence. Wellington: New Zealand Treasury. 2006

⁴ Competition brief (tävlingsprogram 2014-06-18). Development administration (Exploateringskontoret), p. 1 & p. 6. Stockholm city. Stockholm City, website

⁵ Rönn, M., 2014. Restricted developer competitions - three cases in Sweden, Forskningspublikationer 2014:1, KTH.

⁶ Property Management, No 4. Forlati, S., Isopp, A, Piber, A. (Eds) 2012. Wonderland Manual for Emerging Architects. Vienna, New York: Springer

⁷ Schön, D., 1983. The reflective Practitioner, USA: Basic Books.; Groat, L. and Wang, D., 2002. Architectural research methods, NY: John Wiley & Sons, Inc.; Johansson, R., 2007. On Case Study Methodology. Open House International, No 3.

⁸ Collected data consists of the competition documents, the competition proposals, and the replies to a questionnaire answered by jury-members and design-teams. The research was coordinated with an educational programme. In a course, a group of students in year 4-5 at KTH/School of Architecture examined, evaluated, and ranked the competition proposals and produced analytical jury reports. The archives and competition documents were studied, statements taken from 32 key players (organisers, jury members, architects, developers and their agents).

⁹ Competition brief (tävlingsprogram 2014-06-18). Development administration

Architects see competition culture as something that is generally good, promoting debate on quality in architecture and urban design. They view the competition as a creative professional challenge and a part of their professional traditions. The architectural competition is a celebrated event within the profession where ongoing and completed competitions provide a rich resource for both students and architects.

(Exploateringskontoret), Stockholm city. Stockholm City, website

¹⁰ Rent level in Stockholm 2015, at SCB 2017-03-06: www.statistikdatabasen.scb.se/pxweb/sv/ssd/START_BO_BO0404_BO0404A/HyresrattBygghLgh/?rxid=a6ced5c4-ce5c-40d7-b4ae-681c9899e183 (accessed 26-04-2018)

¹¹ Jury report (Juryutlåtande), December 2014. Development administration (Exploateringskontoret), Stockholm city. Pp. 8-9

¹² Land allocation agreement (Markanvisningsavtal) 2015 between Stockholm city Development Department and Familjebostäder.

¹³ Arnheim, R., 1969. Visual thinking. USA: University of California Press.

¹⁴ Lehtonen, H., 1991. Om utgångspunkterna vid visualisering av arkitekturprojekt. Tidskrift för Arkitekturforskning, Nr 1.

¹⁵ Competition brief (tävlingsprogram 2014-06-18). Development administration (Exploateringskontoret), Stockholm city. Stockholm City, website

¹⁶ Rönn, M. 2016. Design versus Economy: on pre-qualification in developer competitions, in (Eds) Rönn and Toft Aesthetics – The Uneasy Dimension In Architecture, Trondheim: Nordic Academic Press of Architectural Research.

¹⁷ Author's personal communication. E-post, communication with Development Administration, Stockholm city, 2017-03-05

¹ Schön, D., 1983. The reflective Practitioner, USA: Basic Books.; Groat, L. and Wang, D., 2002. Architectural research methods, NY: John Wiley & Sons, Inc.; Johansson, R., 2007. On Case Study Methodology. Open House International, No 3.

PROJECT DATA

Name	MIDSOMMARKRANSEN AFFORDABLE HOUSING
Location	Midsommarkransen, Stockholm
Country	SWEDEN
Year	2014
PROJECT DESCRIPTION	
Type	Affordable housing for rent by young people
Size	Site area: 1,010 m² (estimated) with 30 apartments in the winning proposal
Budget Cost	A rent control target for young renters was the objective, with no overall construction cost defined
COMPETITION DESCRIPTION	
Client	The City of Stockholm
Programmer/Agent	The Development Department, Stockholm City
Public / Private	Public
Procedure	Open design developer competition (sometimes known as design, build and finance)
Procedure Reference	Directive 2004/18/EC. Article 28 & 30
Stages	1 (with negotiation on completion)
Project Intention	An intention to build
Conditions Applied	The City of Stockholm
COMPETITION FACTS	
Timescale	Open call: June 2014 Final Assessment: December 2014
Submission Required	13 x A3 page submission
Announcement	December 2014
Number of Entries	15
ASSESSMENT & SELECTION	
Jury Numbers	4
Jury Composition	Two jurors from the City's Development Department and two from their Planning Department
Number Shortlisted	No shortlist
Winner	Familjebostäder the developers (a publicly-owned company), with Origo architects
Runners Up	Järntorget's with Utopia Arkitekter
Prizes & Awards	None
Conclusion of Process	Access to acquire a land lease on market terms
Project Completion	Under construction, 3 years after the competition
FURTHER INFORMATION	
Origo architects: www.origoark.se Utopia Arkitekter: www.utopia.se Familjebostäder: www.familjebostader.com Vinnarhuset öppnar för fler små bostäder'. Dagens Nyheter 7 February 2015. www.dn.se/arkiv/stockholm/vinnarhuset-oppnar-for-fler-sma-bostader (accessed 26-04-2018) Following the competition win the plans of the winning proposal have apparently been modified. For example, inset balconies have been deleted and the number of dwellings raised to 33	

16

Preparing the ground

Juliet Bidgood

Architect/urban designer and RIBA Client Adviser, England



neighbours and stakeholders that included, among others, The London Eye, The Southbank Centre and Coin Street Community Builders. With this group we developed some shared terms of reference and objectives for the competition – in parallel with engaging with nearby residents. This was done by conducting separate interviews with each stakeholder to determine what they agreed about – but perhaps hadn't realised and what they had yet to resolve. The group then worked together to answer their remaining concerns. This meant that when a design competition was launched this process was owned by those with influence over it.

Leading advice to 100 Arts Council England funded organisations for CABE also taught me to value the scope for the client's creative engagement in making places and buildings. As this cohort of clients are used to curating spaces and engaging with and making room for creative practitioners, so they relished engaging with design teams in the same way, often by setting quite open parameters for competitive selection processes and leaving room to build trust to deliver a project through a creative process.

It seems a shame to set in motion any competition that may leave the client (and their constituency) with a project they haven't been informed of the direction of and can't tamper with for fear of denting its intentions. The results of single stage competitions can sometimes

produce an unwieldy anxiety about whether the client or community has won the correct object, and this inevitably can backfire. As when a jury in Paris selected an entry because they thought it was by a famous architect when in fact it was by a very capable disciple. Or more generally causing the littering of municipal offices with failed projects and unlucky entries, leading to an associated waste of creative energy and material resource.

Design competitions shouldn't be closed off to the richness of knowledge and experience held by building users and wider communities. There are a number of ways of making design competitions (and contests) processes porous to wider influence and ownership, by:

- researching/developing the brief for the competition through a stakeholder or community engagement process.
- inviting communities to brief selected design teams and/or to provide feedback to juries during the competition process.
- holding an exhibition of selected entries to facilitate this – and making the process transparent.
- inviting design teams to design a process of future conversation, engagement and design development and present this as part of their entry.
- supporting communities to lead competitions.

Selection criteria are the operating system and should be used intelligently. It may be wise to:

- include in selection criteria the ability to communicate or engage.
- include a range of stakeholders in the jury – briefing all jury members about the objectives and selection criteria.

Design competitions are a useful way to promote a project but they are more importantly a good way to promote innovation and debate. The Eco Town Terrace design competition was held by the Eco Town Whitehill & Bordon to test approaches to low energy buildings and to expand this to include technical and social considerations. Early on the client was dissuaded from holding a single stage open competition, instead a two stage selection process shortlisted five teams from 54 expressions of interest to develop sketch designs.

For the competition we devised selection criteria that would prioritise the client's wish to identify an imaginative and capable team who would be able to extend the design brief whilst working with budget constraints. Criteria included: creativity, the ability to develop environmentally responsive design, technical capability and communications skills. Financial and insurance requirements were set to pass or fail but with a threshold that would not exclude SMEs – a category into which most young practices fall. In the

"However while competitions give processes a certain momentum this isn't a substitution for embedding a meaningful process of stakeholder and client engagement, establishing a business case and identifying a clear route to delivery before making the call"

second stage assessment of the five selected design teams the proposed approach to the project was allotted 80% of the score, with 20% to the fee bid. To promote the competition a brand was designed and the brief was carefully designed to signal the aspirations for the project (figure 15.2). Adverts were placed in key design journals.

The competition was won by Ash Sakula Architects because their approach was considered by the jury to be most liveable (figure 16.1). In making this decision input was sought from residents in the judging process. The competition process ensured the client selected a design-led team who could meet the economic and technical challenges and

innovate in the way that the buildings 'embed cues for sustainable living'.

The RIBA Plan of Work, Stage 0 entails asking if a building is really needed and if so what is the business case for it. Sometimes competition organisers think promoting a design competition will help to bypass the resistance a project might ordinarily meet. However while competitions give processes a certain momentum this isn't a substitution for embedding a meaningful process of stakeholder and client engagement, establishing a business case and identifying a clear route to delivery before making the call.

juliet bidgood A/U: www.julietbidgood.com

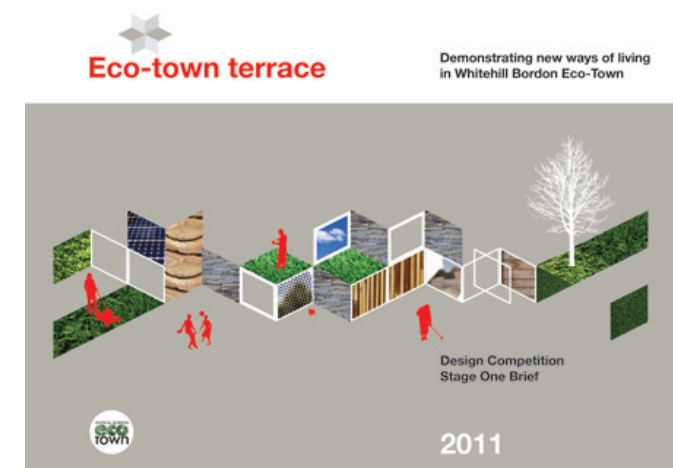


figure 16.2
Illustrative Design
Brief: Juliet Bidgood
and Carl Middleton
(eco RFS)

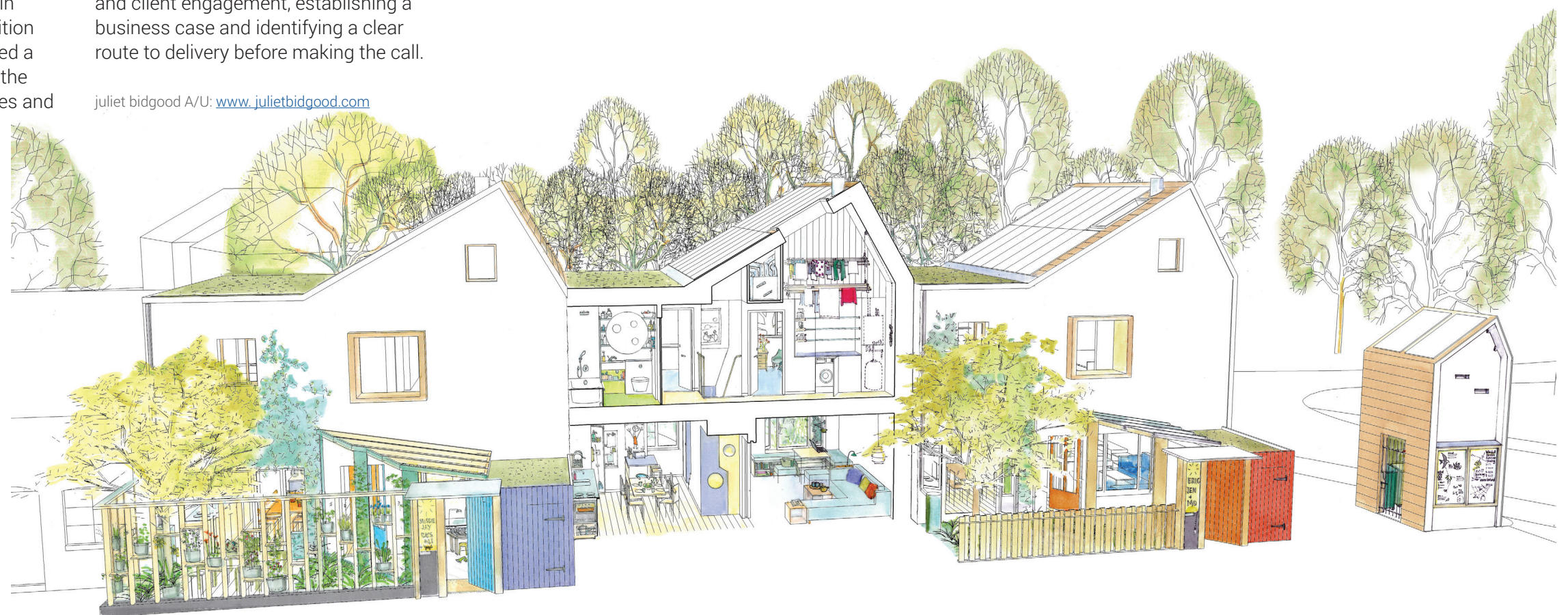


figure 16.1
Competition winning
scheme for Whitehill
& Bordon Eco Town
Terrace design
competition © Ash
Sakula Architects

Antigoni Katsakou

Architect and writer, England



1 This procedure was launched by one of the most acclaimed Greek architectural design and construction magazines. Although it is not unusual for design magazines to organise design competitions on themes of a utopian character, this kind of contest would normally be described as an ideas competition. This was not the case with COOK8, where the primed designs were to be built (see point 2).

Thus, although plainly announced as an “international design”, seeking “new ideas on the design of a meeting place for people on the occasion of the preparation and consumption of food as means of socialisation”, it was, in reality, incorporating elements of both an ideas and a project competition, and should probably have been organised in several rounds.

2 Ambiguity about the type of competition was matched by the obscurity of the advertised awards and the implementation phase. The COOK8 website announced three equal cash prizes, each of 2,000 Euros. As stipulated on the competition’s website, the prize money was “intended as compensation for the work carried out on their [the awarded teams] part for the realisation of the designs within the context and for the duration of the exhibition”. In June–July 2018 the full size winning submissions are to be built as part of the exhibition of the competition proposals at the internationally renowned Benaki Museum, in Athens.



figure 17.1
COOK 8. Winning
entry from by Felix
Chun Lam, Ziyang
Luo, Yi Ran Weng

No detail was provided about the site’s physical environment, construction details were not sought, and the competitors’ ownership of the designs were not laid down. The organisers simply announced that construction would be done “with the collaboration of their creators”, adding their intention to build “in accordance with the wishes of their creators as these are formulated in their proposals”. How an initial concept was to be progressed and subsequently constructed with any integrity was unfathomable from the competition brief.

3 Apart from the three awards, there were also six honorary mentions, for which no prize money was offered. The uncommonly high number of honorary mentions is perhaps justified by this absence of any financial compensation. At the same time, the lack of a financial prize promotes the idea that the actual reward is a meagre chance to build per se, or indeed any thin slice of fame that one could claim for an honorary mention. In the end, this attitude cannot help but depict a competition as a voluntary sacrifice to the ‘noble’ art of building, a doubtful concept in itself.

4 The participants were asked to pay a submission fee. The competition’s organisers received 280 submissions. Hypothetically counting the standard participation fee of 70 Euros only for a third of them, and the early bird registration fee of 40 Euros for the rest, participation must have generated a sum of roughly 14,000 Euros. As there was no mention of what this considerable sum of money was for, questions of ethics can be raised. Should participation fees be nowadays taken for granted?

5 The submission requirements specified a single A1 panel with designs presented at 1:33.3 or 1:66.6 scale. Although easy to apply nowadays, through computer-aided design, most architects would consider similar presentation scales inappropriate for spatial design representation and assessment (particularly if designs are to be implemented). This weighs additionally in the case of COOK8 as the competition seemed to address mainly young designers and students; notably, three out of the four members of the jury were university professors in Greek architectural schools.

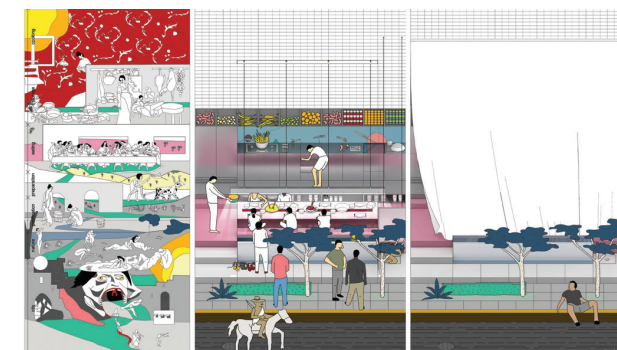


figure 17.2
COOK 8. Mentioned
entry from by Andreas
Anastasopoulos,
Marina-Eleni
Mersiadou, Yorgos
Michailides

6 Although the competition was profiled as an 'international' procedure, all members of the jury were Greek-originated, and based in Greece. Entries were received from 24 countries. Out of the 12 total primed or recommended design teams, only 3 did not actually comprise any Greek-originated member.

7 There are two more points worth mentioning, regarding the way the brief was reflected in the competition's results and the decision of the jury. The competition looked for new prototypes of socialisation based on food-preparing-consuming. Results were announced on February 28, 2018. Among the awarded proposals was one claiming to create "new eating rituals with respect to our zeitgeist, [...] a structure encompassing an orgy where reality and falsehood [of immaterial digital platforms – author's note] are to be reflected as verisimilitudes". The proposal featured people emerging from limited-sized holes, to discover randomly scattered dishes on a horizontal surface of indistinct materiality.

Some might question the appropriateness of such a project for a social background as tormented as the Greek society of the last ten years; was this truly the kind of paradigms that the commissioners of the competition were looking for?

8 It was explicitly announced at the outset that the competition concerned the interior design of a new dining place. Clarifications provided during the competition's Q&A phase specified that the envelopes of the proposed solutions were not to be taken into consideration. Yet it has not been easy for the jury to filter the recommended proposals as meticulously as that, as several of them unmistakably build their primary appeal on context.

Conclusion
COOK8 was an open competition addressing designers in general, and most probably, young professionals. It cannot be classified as a professional architectural competition, although judged by professional architects. However, ambiguities and obscurity related to the points mentioned above make it difficult to explain why similar procedures, with the lack of respect to the designer's toil that defines them, would be endorsed by practitioners and educators, especially in such socially and financially challenging times.

In the end, questions of clarity concerning the general terms of design competitions, the criteria applied on their evaluation, or even the burning issue of participation fees are not exclusive to the Greek context. Especially participating fees, in most cases asked without any mention as to their purpose, develop in a real trend among emerging, global competition organisers and commissioners.

PROJECT DATA

Name	COOK8
Location	Benaki Museum, 138 Pireos Street, Athens
Country	GREECE
Year	2017
PROJECT DESCRIPTION	
Type	Museum – Installation. An interior dining space for 8 people
Size	24 - 30 m²
Budget Cost	Unreported
COMPETITION DESCRIPTION	
Client	DOMÉS International Review of Architecture in partnership with the Benaki Museum, and sponsored by various construction and media companies
Programmer/Agent	DOMÉS International Review of Architecture
Public/Private	Private
Procedure	An open competition procedure assessed anonymously
Stages	1
Project Intention	Ideas with intention to realise
Conditions Applied	The procedures of DOMÉS magazine
COMPETITION FACTS	
Timescale	Open call: 20 November 2017 Submission: 8 February 2018 Final Assessment: February 2018
Submission Required	1 x A1 panel (drawing scales @: 1:33.3 & 1:66.6)
Announcement	28 February 2018
Number of Entries	280, by 485 contributors from 24 countries
ASSESSMENT & SELECTION	
Jury Numbers	4
Jury composition	Andreas Angelidakis, Architect and Artist Zissis Kotionis, Architect, Professor Nelly Marda, Architect, Professor Georgios Panetsos, Architect, Professor
Number Shortlisted	5
Winner	Felix Chun Lam, Ziyang Luo, Yi Ran Weng Costas Alivizatos, Ioannis Kitanis Danae Vlahaki, Daphne-Christina Papadopoulou, Katiana-Maria Lioga
Runners Up	In addition 9 other submissions recieved mentions
Prizes & Awards	3 equal Prizes: €2,000
Conclusion of Process	Commission to construct the designs
Project Completion	Exhibition to open 13 June- 31 July 2018
FURTHER INFORMATION	
A registration fee of €70, with an early bird registration fee of €40 www.cook8.gr/en www.domes-architecture.com/en/archive/issue.php	



figure 18.1
University of Glasgow
Quadrangle ©
Michael D Beckwith

18 Competition values and culture

Merlin Fulcher

Architectural journalist, writer and tour guide, England



has been a boom in consultancies and services specialising in the perceived reduction of risk but which rarely deliver true value for money in the long term.

As a journalist specialising in procurement, competitions and contests, I am frequently disappointed by the response of UK public bodies and local authorities to any publicity about their activities. Most have no interest whatsoever in communicating with architects through the media about their projects, procurement culture and development pipelines. Some even falsely believe speaking to the press could compromise their procurement process.

Value for money is a fascinating concept which passes with minimal scrutiny in our present age. For most people in our personal lives spending money and investing wisely becomes a moral imperative, a basic part of modern survival. But there is a huge and highly profitable industry of discount retailers, promotional products and bargain offers which prey on this natural instinct with a bewildering array of false economies.

For public bodies in the UK the need to deliver value for money is paramount, both financially and politically. Spectacularly expensive and troubled projects – such as the Millennium Dome, Wembley Stadium and Edinburgh tram network – have created a cultural legacy which holds public procurement to be inherently perilous. The result

Internationally, responses are the opposite. Most competition organisers are keen to participate in Q&As and discuss at length their chosen procurement route, even if the readership is only UK architects and therefore geographically less likely to apply. The process appears to be a matter of pride rather than a laborious task to be feared and hidden from the world.

It seems that too often the selection process in the UK is hidden because of misconceived fears over value for money and compliance. It is extremely rare for the shortlist and design submissions to be shared publicly, even where bidders mourn the lack of publicity. The result is a lack of debate over the respective value of different design solutions and socio-cultural capital, and an over-reliance on low-cost to demonstrate suitability.

"the extraordinary renaissance of architectural culture in Scotland ...has brought a wave of small and emerging firms into the market for design services. Would their input on this historic investment in educational facilities have delivered a more fitting addition to Glasgow's architecturally stunning West End?"

Public bodies should instead refocus the decision-making process on design and allow themselves to be surprised. Just as consulting three different doctors on an ailment would prove a massive learning experience for any patient, so too should consulting a trio of quite different architects on any project. One might reflect on the opinions offered, rethink the costs and outcomes desired and reach a decision previously unthought of.

Such an approach appears to have been lacking at the University of Glasgow which recently held a series of procurement exercises for its £1 billion campus expansion. Architects chosen for the programme include the giants Aecom, Atkins, HOK, Hassell, and HLM – all of which have excellent credentials when it comes to delivering value for money on major educational projects.

But unfortunately none of these large practices represent the extraordinary renaissance of architectural culture in Scotland which has brought a wave of small and emerging firms into the market for design services. Would their input on this historic investment in educational facilities have delivered a more fitting addition

to Glasgow's architecturally stunning West End? Unfortunately without greater transparency of our procurement processes we will never know. And, even more perilously, the potential for debate over alternatives is also lost.

The Architecture Foundation's annual Antepavilion commission provides a valuable comparison. The project, supported by historic regeneration specialist Shiva, is open to emerging practices and focuses on delivering innovative interventions around the Hoxton Docks complex in London. Last year's winners, PUP, created a rooftop micro-dwelling in the form of a ventilation duct featuring recycled tetra-pak shingles.

This year's winners, Thomas Randall Page and Benedetta Rogers, will transform a disused barge into an inflatable performance venue which will cruise the canal network. The brief was open-ended, and the finalists were mentored by award-winning engineers AKTii to develop their concepts. The entire process was well publicised and debate was encouraged. The end results could be weird and surprising, but undoubtedly worth every penny

PUP Architects: www.puparchitects.com

Walking tours website: www.londonarchitectureguide.org

The Antepavilion is an annual commission to build an experimental piece of architecture in London, supported by the Architecture Foundation and Heritage Property Developer, Shiva Ltd.

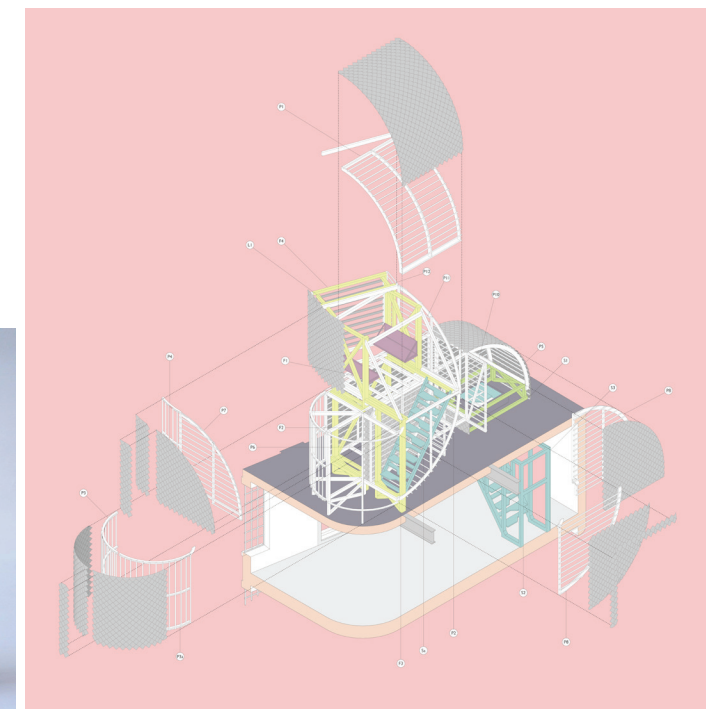
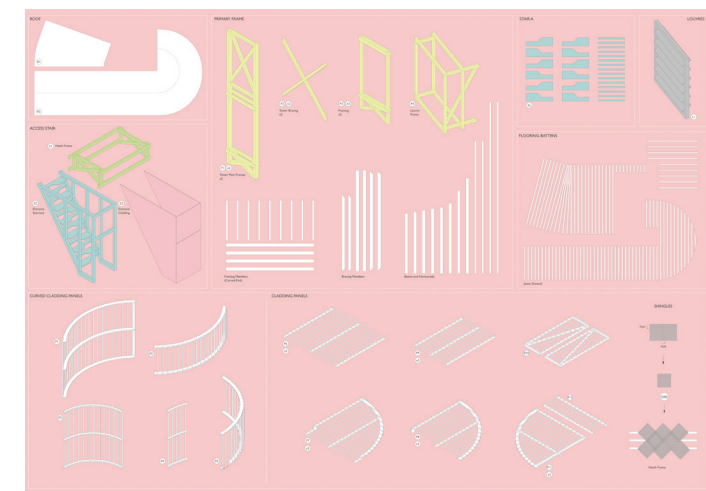


figure 18.2
The Architecture
Foundation's
Antepavilion
commission won
in 2017 by PUP



fig. 19.1
Prague 7, new district
town hall, winning
proposal by atelier bod
architectki (CZ, 2016)

19

The Dead Sea splitting prophecy

Indira van 't Klooster

A10 new European architecture Cooperative, Dudok Architecture Center, Netherlands



challenging or constrained the process of procurement in the environment may be. We know with certainty that a world without competition would be a world without inspiration, diversity, delight and innovation.

Despite at times understanding the world of competitions as a seeming 'Dead Sea' of ignorance, ill-will, laziness and incompetence, with a lack of transparency and a weight of complicated regulations, we all believe – clients and architects alike – that a 'fertile valley', an alternative betterment, is somewhere beyond it.¹ We remain firmly committed due to experience and observation to what the possibilities offer, instead of the impossibilities, to the chances instead of the mistakes, and to the cultural quality instead of the legislative measure of competitions, because the negatives are simply the thin veils that separate us from a better world and environment.

The aim of the Competition Culture Project in Europe that Architectuur Lokaal² started in 2017 was to split apart this proverbial 'Dead Sea' of regulations and to lead towards a fertile ground providing a better understanding and appreciation of competition culture.³ Questions such as how can architects find out how to compete in which country? How to clearly understand the meaning and context of procedures and briefs? How should we decide to participate in a competitive selection process? How can we discern good

The culture, process and participation in competitions continuously contributes to new solutions to new questions, offers opportunities to architects who struggle to get access to (European) tenders, and engages the public and civil society in the co-creation of our cities, places and environments. In this respect competitions are a key mechanism of public participation, both directly and indirectly, and are a unique and cherished model and mode for progressing the continuing expansion and refinement of our collective ethos and culture as a society.

Competitions initiate action for the client, architect, user, owner, commentator and observer. We all start from the firm belief that something new and good is possible through competition, no matter how

fig. 19.2
Rotterdam Family
apartments, winning
proposal by Laurens
Boodt with AM
(NL, 2015-2016)

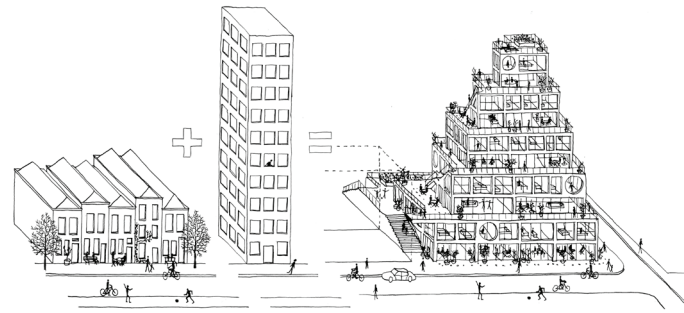


fig. 19.3
Riga LmoCA,
Latvian Museum of
Contemporary Art,
winning proposal by
Adjaye Associates
& AB3D (LT, 2016)



fig. 19.4
Sarajevo, Salvation
Tunnel Memorial
Complex, proposal
by Sabina Tanovic
(XK, 2016)

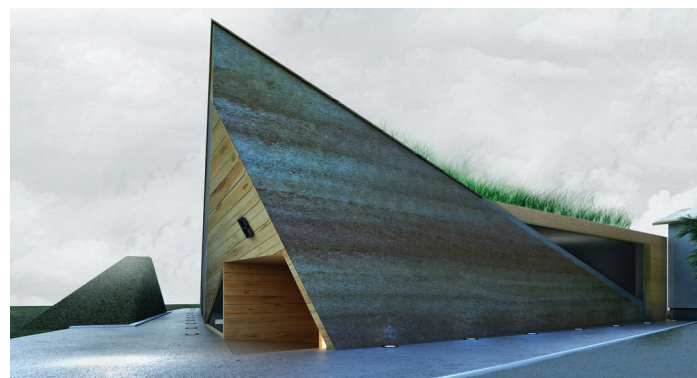


fig. 19.5
Vienna, Vienna
Museum, winning
proposal by Winkler
+ Ruck Architekten
with Ferdinand Certov
architect (AT, 2016)



competitions from and bad ones? And where can we find good examples?

In order to gain better insight into the (then) current situation, Architectuur Lokaal in collaboration with A10 new European architecture and Project Compass surveyed 17 countries in Europe (figures 19.1-19.5).⁴ The results were shared in 2017, during an international conference in Amsterdam (figure 19.6). The most important lesson learnt was that, to reshape the veils of difference within competition culture one by one, an easy and convincing starting point is simplifying and clarifying a vocabulary and language. Further veils of separation include for example finding simple clarity to enhance information on available competitions, access requirements, post-award commitments and delivery.

Architectuur Lokaal, A10 and Project Compass committed and focused on delivering a better understanding of the principles and process of competitions. Instead of floating on a 'Dead Sea'

of apathy and regulations, we see, through our work and the shared experiences of other competitors, architects and professionals, a territory whereby, in simplifying, clarifying, setting and repositioning the culture of competitions, they can be the game-changer in the civil, social and cultural enhancement of our built environment.

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- 2 www.arch-lokaal.nl
- 3 The conference Competition Culture in Europe in Amsterdam marked the start of a four-year program which aims to:
 - Further expand cooperation on competition culture in Europe by exchanging knowledge and information;
 - Increase access to competitions outside the Netherlands by disclosing the national platforms on which these competitions are announced;
 - Investigate possibilities for structural cooperation in accordance with Project Compass.
- 4 Participating countries in 2017, surveyed by A10, were: AL (Saimir Kristo), AT (Anne Isopp), BA (Elsa Turkusic), BG (Aneta Vasileva), CZ (Osamu Okamura), FI (Tarja Nurmi), DE (Florian Heilmeyer), EL (Petros Phokaides), IE (Emmett Scanlon), IT (Zaira Magliozzi), XK (Vjollca Limani), LV (Ieva Zibarte), LT (Ruta Leitaneite), NO (Joachim Skajaa) and PL (Hubert Trammer). NL surveyed by (Cilly Jansen, [Architectuur Lokaal](http://ArchitectuurLokaal.nl)), and UK by (Walter Menteth, [Project Compass](http://ProjectCompass.com)). Overall coordination: Indira van 't Klooster.

fig. 9.6
Competition Culture
in Europe Conference,
Amsterdam 2017
© Eva Kasbergen



Why Only Architectural Competitions? A tale of two bridges

Walter Menteth

Walter Menteth architects, Project Compass, England



Public architecture can only be acquired through established competition regulations.¹

However, is this limiting us? Should these regulations be the only possible route to acquiring public design services? Might the regulations for public design commissioning be reformed and opened up to allow other possible ways?

Other routes to design commissioning exist but are frequently overlooked in the public sector, due to a lack of compliance. However, by constructively addressing these alternatives – so they may also be considered as fair, transparent and legal – more capacity and creative resources could be marshalled.

Deficiencies of the current competition regulations are demonstrated by two recent high profile projects in London – the Garden Bridge and the Rotherhithe Bridge. Both are light traffic bridges crossing the river Thames and both are for the same experienced public-procuring authority.²

The Garden Bridge in central London was based on a speculative design conceived by Heatherwick Studio and proposed to the then Mayor (figure 20.1). Because Heatherwick studio was not on the authorities' procurement framework there was apparently no legitimate way to carry forward this specific project, secure the designer's intent through to construction or do so within a suitable timeframe. The designers, political supporters and the authority's faced a crucial conundrum. Their efforts to find a way around the legislation unfortunately triggered many subsequent and well-reported examples of inappropriate, unfair and scandalous governance practices, a lack of transparency and procurement rigging.³ This project, with a cost estimate then exceeding £200m, was finally cancelled in August 2017, wasting roughly £46m.

Many fundamental questions over its value and purpose remain unanswered. Furthermore its competition procedures importantly did not comply: *"conclusively the matters raised ... regarding the probity and transparency ... require addressing" "both the assessments for [two contracts]*

were neither transparent nor fair, and did not comply with the required principles" and "that an independent investigation would be appropriate" as discussed in the Project Compass 'Thames Garden Bridge: Procurement Issues' report, February 2016.⁴

At its outset the problem with this project was that there was perceived to be no legitimately proscribed procurement process to enable Heatherwick's speculative proposal to be openly considered, fairly evaluated and advanced.⁵

How much better it might have been if at its outset this project could have been public, and advanced against peer and stakeholder review, testing and scrutiny, openly and through a robust governance process, with the designers' potential employability secure. Although the result may well have been the same, none of this happened.

The Rotherhithe Bridge connecting to Canary Wharf by reForm Architects and engineers Elliot Wood is a registered design for a bascule bridge (figure 20.2, 20.3). This self-initiated design was developed over five years and has been well documented online.⁶ The public were consulted and support won from stakeholders and the local community. As a result the city's strategic planning policy was aligned to the principle of a light traffic crossing in this location. Then

in 2017, as a first stage, the authority commissioned a consultant from its framework, by a call-off, to carry out a feasibility study and a technical scoping.

The original design team was not on the authority's framework and was therefore excluded from the evaluation. Further, without any consultation with the original designers the feasibility report excluded a bascule bridge from the preferred technical options, recommending instead a swing or lift bridge.

On the basis of these recommendations the authority then procured another consultant from its framework, again by a call-off, to undertake a second stage of its development.

Both lead consultants from these two framework call-offs independently sub-contracted the same bridge design practice to work for them. At the time of writing (March 2018) questions are being raised about the fairness of this process which has apparently precluded equal consideration of the original design on a fair and level playing field, and further because the regulated process has nevertheless allowed consideration of only one designer.⁷

The design merits, or otherwise, of both schemes for the Garden Bridge and Rotherhithe Bridge are not being explored here. What is relevant is that both were self-initiated projects that

figure 20.1
Rendering of the
proposed Garden
Bridge in central
London. Image: Arup



figure 20.2
Rendering of the
proposed Rotherhithe
Bridge by reForm
Architects and
engineers Elliot Wood



"A structure ... informed by political and market orthodoxies of the time, and some imposed requirements on value that were defined only as measurable and monetarised"

were not precipitated by a competition call nor a brief defined by a public authority. Because they are not therefore covered by procurement regulations the authorities have no mechanism to deal with them, and both have been troubled.

Generally, architectural competitions as we now know them are quite recent. They started to become internationally proscribed under World Trade Organisation (WTO)⁸ principles as a way to standardise European practices in the 1990s. Underpinned by the WTO and European treaty principles (TEU & TFEU),⁹ a standard legal structure emerged for acquiring all service, supplies and works across the European public sector. This structure was informed by political and market orthodoxies of the time, and some imposed requirements on value that were defined only as measurable and monetarised. Previous national competition formats in essence also informed new practices, for example an 'approved list' became what is now known as a 'framework'. Design Contests, still included specifically for architectural and planning services, have been around unchanged for longer, unlike other competition procedures.¹⁰

This system of market standardisation is now deeply embedded. In the UK particularly this has led to competition practices which have intensified the value given to financial risk. The ongoing result – that increasingly contracts are awarded to only the largest operators is discussed and explored at length in

Public construction procurement trends published in 2014¹¹. This relatively new system has long been in need of reform.

Both examples above illustrate the inadequacy of current public service competition regulations when dealing with self-initiated or speculative projects; put simply any governance or system for evaluation and assessment is absent. In the private sector, which is open to all forms of acquisition, there is no such similar issue. The competition regulations can therefore be seen to impose limitations. But with better regulations that reduced constraints on self-initiated projects, significant opportunities might be realised. For example this might encourage more viable design innovation while, similar to Vancouver, but as a public policy approach, unlocking significant potential, particularly from many smaller suburban sites.¹²

Surely a speculative design proposal should be welcomed? A pro-active, engaged and entrepreneurial architectural profession must be more beneficial to the public than a solely reactive one. Is it beyond the capability of governance procedures to be able to evaluate and determine deliverable values – rather than, under current regulations, simply ignoring projects that have not been previously decided upon/commissioned?

This raises principle issues about balance, fairness and how public governance can serve the population better – and why, in a market economy,

"Both examples ...illustrate the inadequacy of current public service competition regulations when dealing with self-initiated projects; put simply any governance or system for evaluation and assessment is absent. In the private sector, which is open to all forms of acquisition, there is no such similar issue"

an idea that's instigated only by a public competition call should have a different value from one that's self-initiated. The two examples discussed here also highlight the need to further clarify issues of ethics and probity.

Reform of the regulations to allow consideration of self-initiated projects could yield enormous benefit by offering architects a procurement route that allows a more direct public relationship. It is likely this would also support a more active and engaged built environment culture. A simple method of assessment applied at different stages, including for example peer review, could easily be included within a well-defined European governance framework.

Enabling other routes, encouraging design professionals to contribute to regeneration by more direct public engagement, might also be more economically efficient. In the UK public services have become enfeebled, public procurement lacks skills and resources, briefs are frequently inadequate and there is a lack of capacity to address all but the largest developments. The economic cost of procurement with its time-consuming and burdensome procedures is very high.

We would surely all agree that there should be positive ways to encourage those who are highly motivated, skilful and proactive.

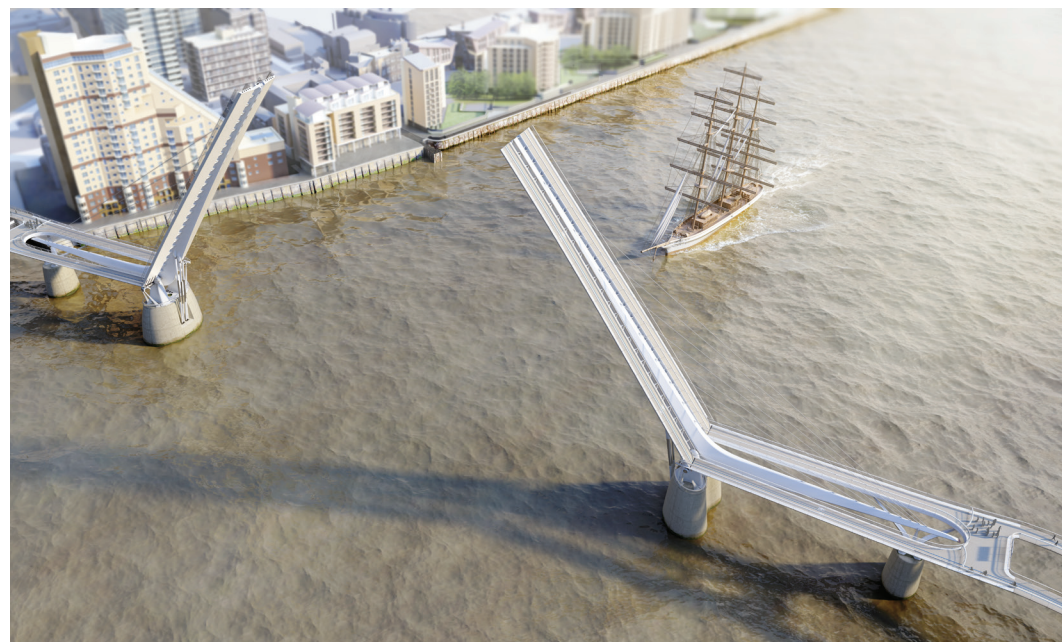


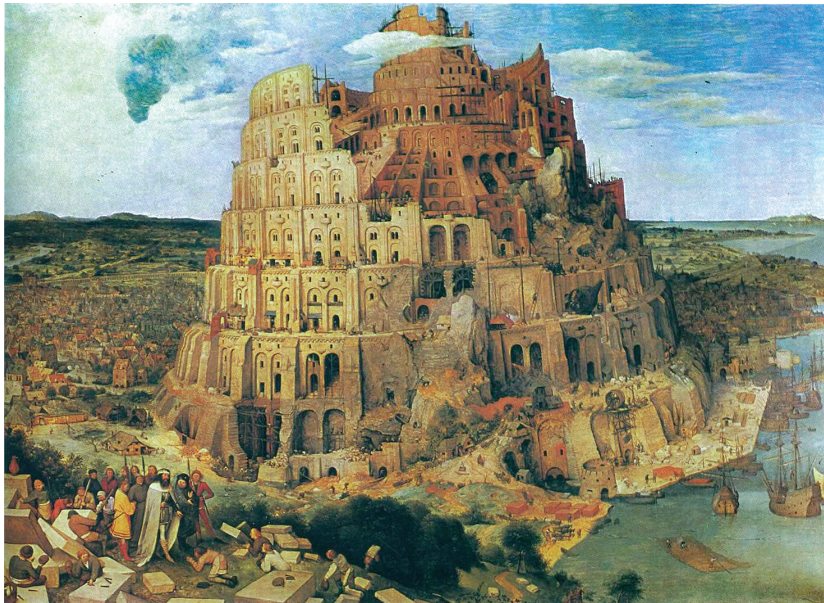
figure 20.3
Rendering of the
proposed Rotherhithe
Bridge by reForm
Architects and
engineers Elliot Wood

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figure 21.1
A list of words,
among those found
in competition
discussion that
are considered to
be confusing

- ANONYMITY
- ASSESSMENT
- AWARD
- CLOSED PROCEDURE
- COMMUNITY PARTICIPATION
- COMPETITION
- COMPETITION DOCUMENTATION
- COMPETITION ORGANIZER
- CONTRACTING AUTHORITY
- COMPETITION PUBLICATION
- COMPETITION REPORT
- CONFIDENTIALITY
- CONTEST NOTICE
- DESIGN CONTEST
- DESIGN COMPETITION
- DESIGNATED CONTACT
- DEVELOPER
- DEVELOPER COMPETITION/DEVELOPMENT COMPETITION
- DEVELOPER CONTEST/DEVELOPMENT CONTEST
- ELIGIBILITY
- EXPRESSIONS OF INTEREST (EOI)
- HONORARY MENTION
- IDEAS CONTEST
- INVITED PROCEDURE
- JURY
- JURY REPORT
- LICENSED ARCHITECT
- OPEN PROCEDURE
- PARALLEL COMMISSIONING
- PREQUALIFICATION
- PRIZE
- PROJECT BRIEF
- PROJECT CONTEST
- PROJECT COMPETITION
- REGULATED COMPETITION
- SIGNING OFF THE BRIEF
- TECHNICAL (REVIEW) PANEL
- THINNING
- STAGE: OF A CONTEST/COMPETITION
- YOUNG ARCHITECT



21

Competitions and the confusion of words

Walter Menteth
Project Compass

Introduction

At the Competition Culture in Europe (CCIE) conference in Amsterdam in September 2017 delegates agreed to improve the understanding of vocabulary used for discussing architectural competitions, and specifically design contests, and to map and agree a common understanding covering each respective country (Item 1).¹ Many words were noted which commonly give rise to confusion.

A list comparing national understandings is being developed and will be published in 2018. This will provide a practical, professional and academic model for improving future understanding.

Project Compass has initailly selected a list of words (figure 21.1), and describes their understanding of the terms, their meaning and their usage in the UK, in Chapter 22, along with a number that they have sought to map previously. The discussions in Venice in May 2018 and interim findings will then be developed and circulated.

Background

Unitary European competition law is acknowledged to be complex, yet the common sharing of best practices, knowledge and the opportunities for future improvement and reform is constrained by interpretation and understanding. It is not simply the diversity of national languages among

member states – but the differences in vocabulary within nations (figure 21.1). The variations that range across individual countries can be found among people by sector, organisation, and according to whether they are those making competitive submissions or inviting them. This extends to simple, frequently-used expressions such as an ‘Architectural Design Competition’. What does this mean?

The Information Environment

It has been surprising to find in over twenty years of engagement in competitions that an ‘Architectural Design Competition’ can, in public and professional discourse, apparently be many different things. It may be interpreted as a competition in which an architect’s services may be sought irrespective of value, whether it’s called privately or by a public notice, how it’s selected, or by what procedure. It may also be a specific form of selection of architectural services which may engage with who can participate and on what conditions, whether design proposals are to be given in responses to a brief, or simply a PQQ submission for a framework appointment, or how the submissions are assessed, and whether this is anonymous and/or by a jury.

Expressions such as ‘An Open Competition’ can also be confused. Is this a competition open to anyone or only, for example, to those who are professionally accredited? When a term

figure 21.2
Pieter Bruegel the
Elder c.1563. The
Tower of Babel –
which could not be
built because of
confusion created
by languages

such as 'Open Invited Competition', implicitly restrict competition because it is not open to everyone, the lack of clarity is further compounded. Communication is poor in architectural competitions because this is typical of the current information environment.

In the national context this may be attributable to reasons that can be summarised as follows:

- Over time national architectural cultures have developed distinctive legacies to describe their own traditions for the competitive appointment of architects which can be referred to as the '*linguistic tradition of architecture*'.²
- Sometimes the professional language of architects is sector-specific and doesn't always overlap with other commercial or industrial sectors, or into common usage. This can be described as '*architects' own jargon*'. It may not necessarily relate back to the 'linguistic tradition of architecture', but it frequently does. An 'Open Invited Competition' might be considered an example, because this competition is typically open to registered architects meeting specific qualification requirements, but to no others.
- Contractors, clients, policy makers and government can have their own distinctly different professional languages which can be called the '*vocabulary of other specialists*'. This describes matters which can have the same meanings as may be found elsewhere, and these may also have developed through linguistic cultural tradition. UK Government policy makers frequently also use terms in procurement, often from market economics, having wider meaning such as an SME,³ 'supplier' 'bidding' (in architecture this would mean a small- or medium-sized architectural firm and/or team making any form of competitive submission). Value for money (VfM) and value engineering as used in construction might be thought of similarly.
- Nations have their own bodies of competition law and regulation prescribing arrangements under contracts, the employment of parties and the execution of works and services, which define what can be called the '*national legal language*'.
- Furthermore, it is not uncommon to find that the public have a different understanding. For instance, for any public or private commissions, the public can easily assume that designs for a project that they are consulted upon have been invited through an equitable process, such as an architectural competition – whether the architect is a sub-contracted consultant to a developer or has been engaged independently through a public architectural competition process. This may be an interpretation of an appointment

process by the public, but is manifest and can be called the '*public language*'. This may be, by the public, a commonly received interpretation and expectation of a public sector appointment, whereas the language of procurement clouds understandings.

Whilst these different national languages and their vocabularies frequently overlap, or have relationships, they are also frequently inconsistent. From submissions made, previous publications, and wider samplings, these characteristic differences can also be found amongst many EU nations.

After Directive 2004/18/EC, the repealed Directive 2014/24/EU⁴ made significant moves towards simplifying and clarifying the legal definitions of many words commonly used in public competition practice.

- Directive 2014/24/EU provides a pan-European vocabulary that is the '*legal language*' with words defined, prescribed and codified within it. This codification applies equally to all national and cross-border European competitions, and as a principle of subsidiarity does not extend into other areas.

As a result of the multiple understandings, interpretations and applications of vocabulary in use across Europe and among members states, there remains considerable confusion, and there is a clear need to

address and improve understanding.

There exists a single legal framework which can be better used. This can enhance communication in the subject of competitions, help share and expand opportunities and potential, support the promotion of innovative and experimental competition practices, and sustain cohesion by allowing better international engagement by all.

Mapping better understanding

Such an initiative has significant value for transparency by making the information environment more professional. It can deliver better understanding of competitions, their practices and procedures it can simplify accessibility for professionals, the construction industry and civil society, while supporting more effective future lobbying and campaigning for beneficial reforms.

The question being addressed is how different usages and their application may best be mapped and described, and how this can be done while respecting subsidiarity.

This might take a number of directions, including:

- Describing vocabulary directly by citation of the definitions provided within the '*legal language*' – wherever terms can be mapped and are usable for adoption.

- Professionals could work on improving their own national use of language in competitions by defining, across industry and government, existing alignments and divergences, and to do so with regards to the *'legal language'*.
- Nations might also seek to adopt words from other languages where it better describes a specific process or approach (see below).

Language is important for providing a conceptual foundation that can both shut down opportunities and, as these essays illustrate, open them up.

In the essay by Typaine Moorgin on 'The Tournai Fine Arts Museum' (Chapter 11), the 'portfolio submission' that is described clearly articulates a submission by a designer that specifically includes drawings, designs, completed buildings and/or projects, and with similar artefacts that are the constantly used stock-in-trade of an architect. 'Portfolio' is a word locked into the tradition of architects' education across Europe. But portfolio is not a common phrase used in UK competition procedures, and possibly because this terminology is uncommon, then so too is this type of submission – with preference being given alternatively to a pre-qualification questionnaire or an expression of interest. Adopting the term 'portfolio submission' in UK

architectural selection processes might then contribute to improving qualitative selection, based on design capability.

As an architect, the use of the expression 'professional list' in the essay by Alessandro Melis (Chapter 5) offers an entirely different and more appropriate term to apply to an architect or other design professional than any comparative UK phrase. The nearest historic UK equivalent would be the 'approved list', although this term is no longer used, having been replaced by the unidentified description of a 'framework consultant'. From a practical perspective 'a professional list' may better sustain professional values and ethics, and their benefits.

Conclusion

In the UK a mapping of design contest terms has been endeavoured with some initial progress.⁵ Yet much more remains to be done nationally and it is intended that Chapter 22's list will contribute towards progressing this.

Clearly by improving the use of language within contests and competitions, better value, transparency, and innovation in public procurement can be achieved.

The depth and tradition of mis-interpretation and customs and practices

that go with it, require addressing if general architectural competition culture is to be improved. This can start with the formulation of a "Unified Language Model" (ULM), led by the professions with the support of public sector procurors, promoted and lobbied for by professional and academic agencies, and delivered and adopted by public sector regulators.

We aim to improve transparent use of language within design contests and competitions, along with our interpretative understandings, and to do so jointly with colleagues from other nations. We welcome engagement, so that architectural culture can grow and thrive more successfully across Europe.

A well-developed, defined and mapped vocabulary and terminology is essential to basic communication, offering pan-European benefits. We hope you will join us in discussions that will bring forward and elaborate upon this change.

References:

- 1 Competition Culture in Europe Conference Amsterdam 2017, Resolutions. <http://projectcompass.co.uk/index.php/2017/10/04/ten-steps-to-improve-architectural-competition-culture-in-europe/#more-563> (accessed: 09-05-2018)
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22

Glossary of UK Terms

Design Contests and Competitions

Project Compass

In order to progress the mapping of a unified language model for architectural competitions and design contests Project Compass, in this summary draft, record their interpretation of UK terms.

The list of words below, with a particular focus on design contests are some of those considered to be the most confusing in competition discourse. The ‘legal

language’ found within Directive 2014/24/EU has been referenced to help define and ascribe common meaning, wherever appropriate.

In the interests of transparency further feedback and input is invited to be put forward towards this work in progress, to contribute to informing the results.

(References given to Directive 2014/24/EU below are expressed in short-form as e.g. EU Law Art 82)

ANONYMITY

Anonymity: A key principle in design contest assessment required by EU law Art. 82.¹ Clear instructions should be given to contestants on how anonymity will be maintained and how the authors of shortlisted or prize winning schemes will subsequently be identified.

ASSESSMENT

In a design contest the jury assessment for all procedurally valid submissions is described under EU law Art 80 (1) & 82 as:

1. The jury shall be autonomous in its decisions or opinions.
2. The jury shall examine the plans and projects submitted by the candidates anonymously and solely on the basis of the criteria indicated in the contest notice.
3. The jury shall record its ranking of projects in a report, signed by its members, made according to the merits of each project, together with its remarks and any points that may need clarification.
4. Anonymity shall be observed until the jury has reached its opinion or decision.
5. Candidates may be invited, if need be, to answer questions that the jury has recorded in the minutes to clarify any aspect of the projects.
6. Complete minutes shall be drawn up of the dialogue between jury members and candidates.

Publishing the names of the jury members is not required by EU law, but because transparency is a basic principle it is recommended practice to do so. A technical/advisory panel may also undertake an assessment of submissions, for reporting to the jury, but have no authority over the decision of the jury.

The numbers of people making an assessment in all other competitions is not specified. However, there should always be a minimum of 3 autonomous assessors (5 are recommended) having relevant and appropriate expertise assessing any selection stage to ensure the principles of fairness, equal treatment and non-discrimination, and to secure against corruption.

AWARD

In a public competition, an award is what is announced in a ‘contract award notice’, EU Law Annex V Part D. An ‘award’ is not a term applied to a design contest, where the ‘result’ is announced within a separate notice that is specific to a ‘design contest’. Upon publication of such an award, a project commission may not arise, and further stages may need to be engaged, particularly for example in the case of ‘lots’ in a ‘framework’ and dynamic purchasing systems etc., where such an award may only offer access to future commissioning opportunities (**see:** result, stage).

CLOSED PROCEDURE

A private procedure, or a public procedure below the EU thresholds, where participants may be directly invited by a client or the contracting authority. May also be known as an ‘invited procedure’.

COMMUNITY PARTICIPATION

Provides that the principles of a publicly transparent, proportional and fair competition is guaranteed, and is indispensable.

COMMISSION

In architecture a contract when instructions are assigned on agreed terms between an architect and/or team and a client, to enter into the design/production of a project (**see:** award, result).

COMPETITION

In general covers all selection procedures in which parties compete. But competition is a confusing term in international discussions. The two most important distinctions between the main competition types are how, in principle, they are selected and whether mainly for:

1. the best plan/project design solution – ‘*Design Solution*’
2. suitable parties or teams – ‘*Design Team*’

(in the procurement of professional services, or works with professional services)

Under EU Law the public competition procedural types are described by: EU Law Title 11. Art 26[1] for procedures under EU Law Art 27, 28, 29, 30, 31 & 32 by “a call for competition published in accordance with” the Directive. EU Law Title 1. Art 2 [21] & Title 111. Art 78-82 defines Design Contests distinctively and are “put out to competition”.

COMPETITION DOCUMENTATION

All documents related to a competition, including the competition brief.

COMPETITION ORGANISER

The party responsible for organising the competition, who may be a professional competition organiser such as an institution, association, private organisation or consultant, a government agency or authority, a procurement hub (in centralised or joint purchasing EU Law Art 37 & 38), or the contracting authority.

CONTRACTING AUTHORITY

In general means the organisation who will make the award which may lead to a commission. Under EU Law Art 2.1[1] a contracting authority means, “the state, regional or local authorities or bodies covered by public law or associations formed by one or more (of them)”.

COMPETITION PUBLICATION

A competition will be announced if the value of the procurement is above EU thresholds in OJEU (the Official Journal of The European Union) on the EU digital portal TED (Tenders Electronic Daily). A competition will also be published on a national portal (in countries where there is a national portal) and this may also publish notices above and below thresholds. Some countries lack a national portal, sometimes commercial platforms are used as well or instead, and competitions are also frequently published in the specialist press. Private competitions maybe published on digital portals and/or in hard copy. A list of portals is available on thefulcrum www.thefulcrum.eu/news/thefulcrum/design-contest-portals-by-country

COMPETITION REPORT

1. Covers all types of reporting irrespective of the value of the competition and whether it is a public or private procedure.
2. Under EU Law Title 11. Art 26[1] procedures, this may also cover the feedback that is given for all types of public competition submissions [under the Remedies Directive](#)². It is also sometimes known as competition feedback (**see:** jury report).

CONFIDENTIALITY

Confidentiality is required in order to maintain anonymity and ensure that there is no influence over the jury or the assessment procedure. Those making a bid are not permitted to identify themselves until such time as the results are announced.

CONTEST NOTICE

Under EU Law Art. 79 [1], and Annex V Part E, this is a specific type of public notice, to be published on TED (Tenders Electronic Daily) in OJEU (the Official Journal of The European Union) for a public design contest above EU thresholds. Some countries with their own national portals also appear to require that when advertising public design contests below thresholds a distinct notice is issued. There is no apparent distinction below thresholds for how this form of competition may be advertised otherwise.

DESIGN CONTEST

A public procedure which enables the contracting authority to acquire, mainly in the fields of town and country planning, architecture and engineering of data processing, a plan or design selected by a jury after being put out to competition with or without the award of prizes (World Trade Organisation General Procurement Agreement Art XV 1(j)). There are specific minimum requirements for peer review and anonymity (EU Law. Art. 2[21] & 78). In WTO & EU Law the word ‘contest’ has a unique meaning that does not occur elsewhere in any unrelated articles. A contracting authority shall organise Design Contests only within the terms described under EU Law Art. 80 [1]. For a private competition or competition below threshold held in any other circumstances a design contest is required to have at least the same minimum requirements that provide equivalent anonymous adjudication by peer review.

DESIGN COMPETITION

A design competition may cover any public or private competition above or below thresholds in which there is a design submission that forms part of a competitive assessment and a selection process made, at any or all stages.

DESIGNATED CONTACT

The designated contact is the only representative person from the competition organiser who can be contacted by competitors.

DEVELOPER

A developer is anyone or any organization that takes the financial risk of investing in the construction and development of a building project.

DEVELOPER COMPETITION/DEVELOPMENT COMPETITION

A competition for a project which is intended to be built that seeks a developer's plan and financial bid under any selection procedure. The call for competition will be aimed at investors, contractors or developers, and is most likely to be released as a ‘works’ notice. Because it is typically not issued as a ‘service’ notice many such competitions aren’t transparent to architects. Typically, the opportunity to develop the plot or building will then be awarded to or further negotiated with the winner.

DEVELOPER CONTEST/DEVELOPMENT CONTEST

Similar to a developer competition but following a contest procedure and issued under a contest notice for services, but in this case the designers/ professional team may lead the bid and take the investment risk, with or without a developer. It is assessed anonymously and on the quality of the design bid submission. Typically the opportunity to develop the plot or building will then be awarded to or further negotiated with the winner. This is a technique that has been used particularly successfully for infill development.

ELIGIBILITY

Eligibility refers to who can and cannot enter any public or private competition, wherever any criteria are specified, by meeting those criteria. This may be by means of qualification and/or by supplementary requirements. Restricting eligibility reduces competition access.

EXPRESSION OF INTEREST (EOI)

Any competitor who responds to a call for competition ‘expresses interest’ by making a submission. An expression of interest (EOI) may be a short and simple document requiring illustration that does not include core compliance requirements sought under EU Law for some competition procedures, and may be used for assessment and selection of a shortlist. A Pre-Qualification Questionnaire (PQQ) is a term which has particular requirements from Directive 2014/24/EU and Annex V Part C which includes 11[c] &/or 15, and for this reason is more specific than an EOI.

HONORARY MENTION

A special mention in the jury report, where no prize, fee or commission is involved.

IDEAS CONTEST

A specific type of design contest, where there is an objective of acquiring conceptual proposals or solutions, which are only generally described and defined, and which does not usually involve any intention to actually build the winner's project. Ideas contests may cover any type of design beyond architecture to include interiors, products, processes or particular tasks etc. Wherever an ideas contest has a value above EU thresholds it must be managed according to the requirements for a design contest. Most ideas contests, however, are below thresholds and they may be indistinguishable, in commonly used language, to other forms of competitions (**see:** design contest).

INVITED PROCEDURE

An ‘invited procedure’ above EU thresholds may only be used by private clients, because this is discriminatory, not advertised publicly and lacks transparency. Where EU Treaty principles apply, invited procedures should not be used below public contracts thresholds, for all but far lower nationally specified values, generally for the same reasons (**see:** closed procedure).

JURY

In a design contest, a jury will assess the submissions. The jury shall be composed exclusively of natural persons who are independent of participants in the contest. Where a particular professional qualification is required from participants in a contest, at least a third of the members of the jury shall have that qualification or an equivalent qualification (EU Law Art 81). A natural person is an individual, as opposed to a legal person (i.e a business).

JURY REPORT

The document in which the jury shall record and report its ranking of projects for any competition having a jury. It is also the report for a design contest under EU Law Art 82 [3] that ‘shall record (the juries) ranking of projects, signed by its members, made according to the merits of each project, together with (the juries) remarks and any points that may need clarification’ and issued on conclusion of the procedure (**see:** Competition Report).

LICENSED ARCHITECT

In Europe, architects are legally protected by their function and/or their title. But not all EU/EFTA countries appear to protect the profession of architect by law, or to do so equally. In some of these countries, it appears that those who want to participate in procedures where a licensed architect is required have to seek cooperation with an architect who is licensed. See also: Directives 2005/36/EC & 2013/55/EU on the recognition of professional qualifications.

OPEN PROCEDURE

An open procedure is one where any eligible party can enter, can be organised in one or more stages, and can be a design contest. Although the regulations for being above EU thresholds state that in both open and restricted procedures, ‘Any economic operator may submit’ EU Law Art 27[1] & Art 28 [1], a restricted procedure has more specifically defined and structured and criteria, under Annex V Part C 11-18, that require a second stage.

PARALLEL COMMISSIONING

Parallel commissioning is where multiple teams are invited to submit appraisals and feasibilities evaluating propositions, often with pre-defined themes. There is no further commission for the selected teams beyond the parallel commission. Parallel commissioning can therefore be particularly useful to public authorities for informing the preparation of a consensual brief and before starting the required procurement processes that apply above the EU thresholds. Parallel commissions may be placed through a design contest and/or prior to inviting a design contest.

PREQUALIFICATION/PQQ

Made in response to a call for competition, and typically as part of a restricted procedure, the prequalification or 'PreQualification Questionnaire' (PQQ) stage is made under Directive 2014/24/EU using a notice Annex V Part C that includes 11 [c] &/or 15, requiring extensive 'core compliance criteria' as well as many additional questions. The prequalification stage is used to thin down the numbers who progress to the next stage by shortlisting from the responses to the prequalification. The second stage may be called the Invitation to Tender or ITT stage. As questions about a practice size, capacity and experience are frequent, use of this restrictive approach favours established practices. Reportedly used most frequently in France and the UK.

PRIZE

As applicable to design contests, a prize may be awarded as either prize money and/or an assignment/a commission (project contest only) and/or gaining the right to (re)develop a building or area (development contest only).

PROJECT BRIEF

An analysis and description of the project parameters. Following the gathering of data, a description of what is known of a project's context, parameters, performance and programme. Options may be appraised, the contracting authority and stakeholder's vision and ethos articulated, and priorities clearly determined. The knowns and unknowns should be described appropriately in sufficient and proportionate detail for the type, size and scale of the project. The project brief is a part of the competition documentation.

PROJECT CONTEST

A specific type of design contest (as defined above), where there is an expressed intention to build and where the object is to procure from qualified professionals a solution to a clearly defined task, and carry it through to completion.

PROJECT COMPETITION

Any competition, other than a design contest or project contest, having the expressed intention to build a solution to a clearly defined task, and the express intention to carry it through to completion.

REGULATED COMPETITION

A competition wherever EU or national regulations are to be applied. Many European nations also regulate their competitive practices below EU thresholds.

RESULT

A term specific to a public design contest where the results are reported in 'the notice of results of a design contest' Art 79, 52(1)-(6), 52 and Annex V Part F. Upon publication of this 'result', a project commission may not necessarily arise and it may be subject to a further negotiation stage EU Art 32 (**see:** Award, Stage and commission).

SIGNING OFF THE BRIEF

In a design contest the jury has responsibility for evaluation, confirming and assigning their agreement to the brief and conditions, having checked the appropriateness of texts, the declaration of intent, performance requirements, evaluation criteria (and their importance), programmed timescales, stages, and numbers to be shortlisted and honoured along with all supplementary information intended to be provided. Any proposals for change and jury decisions for completeness and in readiness for publication should be reported back to the client/contracting authority before the brief is signed off and the contest launched.

TECHNICAL/ADVISORY (REVIEW) PANEL

In a design contest the jury can delegate a check on the performance requirements/demands to a technical (review)/advisory panel, because it may be appropriate for a separate panel of independent professionals to review and appraise the proposals against the stated project parameters. On the jury's request the technical review can be made in stages corresponding to the jury's depth of examination. A report of the panel's findings will be made available to the jury to help inform the decision-making process.

THINNING

A term applied to any process of selectively reducing the numbers of eligible candidates at any competition stage. (**see:** prequalification/PQQ)

STAGE: OF A CONTEST/COMPETITION

In a public competition notice the type of competition and its selection criteria defined by EU Law determine the number of stages. The details are described in the competition documentation. But because public competition procedures are formally concluded by 'an award', and a design contest by a 'result' – that is not always 'a contract commission' – different descriptions may exist for the number of stages following the issue of a competition/contest call. A 2 stage design contest 'result' may be followed by a 'negotiated procedure without prior publication', while a competition 'award' onto a 'framework' may require those on the framework to subsequently tender via a 'mini-competition' before achieving a commission. Following any competition call a prequalification stage is not considered to be a 'competition' stage by some, because of the meaning implied by its title. Meanwhile, for all participating parties any procedural stage requiring a distinct input/submission between entry to a competition and the contract commission may be thought as separate stages, because they take time and economic cost. In this respect the 'legal language' provided specifically within a competition notice/design contest notice falls short in reflecting the procedure undertaken by participants. *This publication has tried to determine the stages described both within the notices and any additional stages leading directly to a contract commission, to provide better insight into the overall simplicity, time and economic cost of appointment.* (**see:** award, competition notice, contest notice, result)

YOUNG ARCHITECT

Generally thought to mean any architect below 35–40 years old, although there is no clear definition for this term. Although discrimination, by age, is generally not allowed by law, specific groups may by interpretation possibly be allowable under e.g. EU Law Art 80 (**see:** Chapter 5 & 6).

References:

1

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2

Council of the European Union of 21 December 1989 on the coordination of the laws, regulations and administrative provisions relating to

3

World Trade Organisation Government Procurement Agreement www.wto.org/english/docs_e/legal_e/rev-gpr-94_01_e.htm

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- cover. Walter Menteth

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About Project Compass CIC

Project Compass CIC is an independent, not-for-profit UK Community Interest Company based in London. Its purpose is to contribute to enhancing professionalism in public sector construction procurement that improves outputs for UK construction culture through support, research, expertise, guidance and analysis. It aims to promote and improve opportunities to create a high quality built environment by making access to procurement easier, simpler, fairer, and more economical and transparent.

Project Compass is part of the european architectural procurement network thefulcrum, working in partnership with Architectuur Lokaal in The Netherlands on a range of initiatives and services, allowing comparative analysis and expertise to be drawn upon.

www.projectcompass.co.uk provides free-to-use search and notification functions for public sector notices above OJEU thresholds, along with industry intelligence from its Sesame online analytics tool that derives data from its comprehensive database of past and current OJEU notices. Currently under development are its Compass facilities to provide and promote best practice online project procurement guidance and practice.

Project Compass’s endeavors to advance better procurement culture and practice in architecture and construction are sustained by voluntary contributions from supporters and industry.

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As societies increasingly urbanise, the pressures on finding sustainable new ways to relate to our environment appear to expand exponentially. Architectural competitions, because they can effectively test and progressively expand the boundaries of our environment and culture, remain as essential to architects and society as the food we eat, and are vital to ensuring the creative flow necessary to address contemporary issues.

In an age where streamline digital technologies and communication platforms welcomingly make life better, it is ironic that the very heart of competition – and typically how architects become employed – too frequently remains cloaked in an arcane veil of misunderstanding and obfuscation.

'Competition Culture in Europe: Voices' engagingly lifts this veil. Gathered here are voices that speak of recognisable, understandable experiences, highlighting the effort and commitment to achieve difference, to support creativity and to continue believing in possibility. Stories reflect normative mismanagement, delayed programmes, misleading competitions, and use and abuse of process and protocol, yet overarching this, we see considerable successes, and significant differences in approach and process cross-nationally that challenge the norm and offer future creative potential.

Without the force of competition (and not just in the built environment), creativity suffers; if that happens society and individuals lose and suffer. It is paramount to keep the flame of desire and the objective of possibility alive – these 'Voices' sing to that tune."

Owen O'Carroll Dip Arch. B.Sc. MA. RIBA

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