

# Competition Culture in Europe

2017-2020 | FINAL REPORT

De zee, hoe diep en hoe ver,  
is zijn ontastbaar gebied;  
alleen een schip en een ster  
peilen tezamen dit verschiet.

# Competition Culture in Europe

2017-2020 | FINAL REPORT

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# FOREWORD



**Prof. Dr. Evelien Bruggeman** is General Secretary of the European Society of Construction Law, director at the Dutch Institute for Construction Law and professor of Construction Law at the Delft University of Technology (NL)

This publication shows a large number of activities, research and education projects on the subject of competition culture in Europe, carried out as part of the four year project: Competition Culture in Europe 2017-2020.

In my opinion, this rather concise booklet does not do justice to the impact of the project and the work done by all people

involved. Reading it, made me realise how much has been achieved in four years' time. We can only imagine what its impact will be in the upcoming years and decades.

Overall the program's goal was to increase the

quality of commissioning in order to contribute to the development of European building culture. Trying to establish a European Building culture is quite the task. This project started with contributing to its development by sharing knowledge and experiences between European countries. It has and still is truly improving the accessibility and transparency of design competitions in Europe and will stimulate cross-border commissioning as well as improvement of competition culture on both a European as well as a national level.

As an educator , I am especially taken by the large number of students, our future professionals in the field, who participated in this project. Educating young people about architectural competitions and its dynamics throughout Europe, is essential for developing a better understanding on the differences between countries. Equal chances and

abiding to the principles of non-discrimination, form the basis of the European Procurement Directive.

The importance of teaching students and professionals on both the law laid down in the directives and its

implementation into national acts, but more importantly on competition culture in different countries, cannot be underestimated. It contributes to achieving both the goal of the Procurement Directive in achieving a fair and transparent and single European market, as well as a European building culture. Immersing young people in knowledge on public commissions and competition culture in different countries, is a future proof approach which will make sure the impact of this project will last for decades.

**'Immersing young people in knowledge on public commissions and competition culture in different countries, is a future proof approach which will make sure the impact of this project will last for decades.'**

As a lawyer, I'm delighted by the large number of activities, projects and outcomes which cover the subject of the law in conjunction with cultural specifics. I have stated many times that the law never operates in a vacuum, but is part of society and culture and the people living and working in it. Although The EU member States all have to implement and comply with the European procurement Directive, due to historical and cultural difference, not all national procurement acts are implemented or interpreted in the same way. Different interpretations of seemingly neutral terms is a fascinating subject for lawyers. However, in practice different applications and interpretations can lead to misunderstandings, disputes and inequality. It therefore will be counterproductive to the central aim of European legislation, namely a uniform approach and set of rules for and in all members states.

I remember one of my former professors stating that it is not the lack of a uniform (system of) law which prevents us from interacting or doing business with or in other countries. It is the lack of knowledge of the law, the differences in language (and lack of knowledge of those languages) and the lack of knowledge of different cultures, rather than boundaries, laws and actual distance, that keeps us apart as Europeans.

A telling example is to be found in the tenders and competitions in European countries, whether or not they are members of the European Union. I'm therefore especially delighted about the initiatives as part of this project focussed on increasing understanding of different cultures and legal systems and terms and languages, like the development of the EU Competition Culture Dictionary and the website TheFulcrum.eu. The website especially is worth mentioning for all people working in this field. It is established in 2019 and is the first international portal for architectural assignments in all European countries. In my opinion this is the best way to break borders between countries; European legislation can be consulted in each country's own language and the national tendering and competition portals can be consulted per country, as well as relevant publications, and organisations dealing with the tenders and competitions in that country.

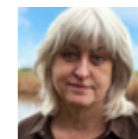
But reading this publication will give insight into a large number of other interesting researches, activities and tangible results from a project that only lasted four years, but will have a much longer impact. I congratulate everybody involved in Competition Culture in Europe 2017-2020: the results are truly something to be proud of.

# COMPETITION CULTURE IN EUROPE: FINAL REPORT 2017-2020

Cilly Jansen & Indira van 't Klooster

Competition Culture in Europe 2017-2020 is a four-year project geared towards improving the accessibility and transparency of design competitions in Europe. With this project, Architectuur Lokaal (NL) initiated a structured European network to contribute to improving the quality and accessibility of design competitions, promote interdisciplinary collaboration and international design research and revitalize the competition culture, both within and outside the Netherlands. The agenda was carried out in close collaboration between Architectuur Lokaal, A10 new European architecture Cooperative and Project Compass CIC (UK) - and many architects, universities, teachers, students, critics and others in as many European countries. Experts from more than 25 countries involved compared case studies, exchanged experiences, filled in gaps and formulated next steps with the aim of initiating a European debate on competition culture and how to improve this culture. They compiled a wish list of immediate actions that could be taken to improve the culture of competition in Europe. These were:

1. To put together a dictionary of terms that will provide a better understanding of what each word means in each respective country. Through interpretations of legal terminology and 'international English', a seemingly neutral word like 'competition' can be determined to be not unbiased.
2. To gain a better insight in the nature of competitions in Europe. We collected case studies from all over Europe, which are described in the publication *Competition Culture 2013-2016*. Combined, they show the differences in topics, fees, procedures, scale, transparency and clients.
3. To gather the experiences of architects who have won a competition abroad, in order to gain insight into the benefits and obstacles that emerge after winning a commission.
4. To collect data that contributes to misunderstandings and prejudices in competition culture, such as the persistent untruth that all problems come from Brussels.
5. To collect data that provides insight into how European, national, and local laws and regulations are (unnecessarily) layered in each country.
6. To supplement the research by adding countries in Europe which did not participate in the survey during the project's first stage, in order to broaden the level of support and insight.
7. To gather all the guidelines and other useful knowledge for organizing a good competition, as formulated in the various countries by (primarily) local architects or architectural organizations and which generally constitute a sensible list of universal dos and don'ts.
8. To expand the digital overview of platforms in the various countries which announce competitions (especially those below the procurement thresholds), in particular platforms which are also accessible to smaller offices and young architects in Europe.
9. To encourage the formulation of an academic module for students, themed 'design competition rules'. Almost all of the conference participants are also affiliated with a university or academy.
10. To stimulate a critical attitude from the architects themselves. For instance, first read the rules before taking a jury position, as its precise nature is not always obvious in the long run. Knowingly participating in a substandard competition still occurs far too often.



**Cilly Jansen** is architectural historian and director of Architectuur Lokaal



**Indira van 't Klooster** is architectural historian, initiator of A10 new European architecture Cooperative and director of ARCAM



Meeting with Robert Temel (Platform Baukulturpolitik, Vienna, Austria) and João Bento (EU research project Urban Maestro, University College London, UK) at Architectuur Lokaal (Amsterdam, NL)

In the years 2017-2019 the actions, points 1 to 8, were realized. The results of these actions are summarized in the first part of this final report of the project, with reference to relevant websites and publications. The second part is dedicated to the last remaining actions, points 9 and 10, which are fulfilled in 2020.

The final meeting of the Competition Culture in Europe project was to take place in Vienna, in June 2020. The program was developed in collaboration with the Austrian Platform Baukulturpolitik. The students from the participating European universities would present the results of their research and compare them with those from other countries. Unfortunately, the meeting could not take

place due to Covid-19. Architectuur Lokaal and A10 new European architecture cooperative would like to express their thanks to the students and their teachers who conducted their research under sometimes difficult circumstances caused by the pandemic. Overall, the results of the research provide a rich analysis and critical assessment of the competition culture in Europe. The program has enabled all stakeholders to search for new answers to current issues and to increase the quality of commissioning - thus contributing to the development of European building culture. We look forward to the discussion in the coming years.



NL

# 2017 AMSTERDAM

## Conference Competition Culture in Europe



The two day conference Competition Culture in Europe in Amsterdam (September 2017) marked the start of the four-year program. Various researchers, architectural organizations and other stakeholders from European

countries made a quick scan on competition culture in seventeen European countries. This pan-European survey *Competition Culture in Europe 2013 - 2016* conducted by A10's international correspondents and (in the UK) by Project Compass CIC, focused on seven questions: How many competitions were organized between 2013 and 2016? What are the competitions about (subjects)? How many of the competition-winning designs have actually been built or will be realized? What is the lowest and highest prize pool in one competition? How do you rate the competition culture in your country? In which languages are competition briefs available? How many competitions are public and how many private? The survey was supplemented with EU-data-cards and examples of competitions in the seventeen countries. During the conference, the results of the research were presented by representatives from the different countries, compared and supplemented with knowledge from other European countries. In addition, the agenda for the next three years of the program was drawn up.



Latvia, Italy, Czech Republic, Bulgaria, Albania, France, Lithuania, Greece, Poland, Finland, Norway, Spain, The Netherlands, Austria, Sweden, United Kingdom, Ireland, Bosnia and Herzegovina





LT

# 2018 VILNIUS

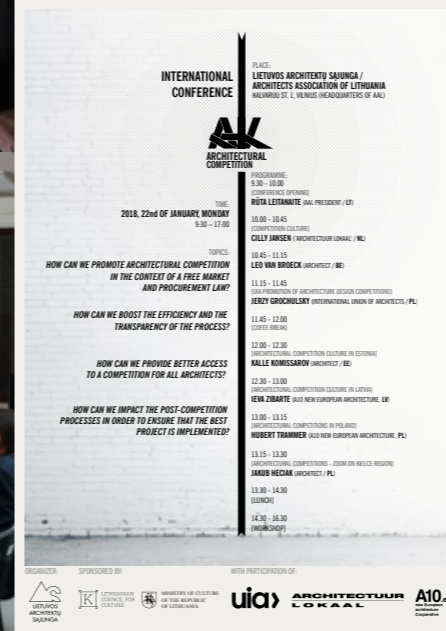
## International Conference Architectural Competition

A new national procurement law was passed in Lithuania. On the basis of this law, assignments that include public space must now be put out to tender through competitions. Following this, Rūta Leitanaite, chair of the Union of Lithuanian Architects, organized an international conference on architectural competitions at the Raduškevičius Palace in Vilnius (January 2018).

Themes included questions on how to promote architectural competition in the context of a free market and procurement law, and how to provide better access to a competition for all architects? Besides the Flemish Government Architect, Leo Van Broeck the chairman of the International Union of Architects (UIA), Thomas Vonier, speakers who previously met in Amsterdam were invited. Although this conference was not formally part of the Competition Culture in Europe program, it was precisely this program that could make actual contributions. Correspondents of A10 new European architecture Cooperative reported on experiences and analyses from Latvia and Poland. Also the program for the next European Conference Competition Culture, to be organized in Poland, was presented.

Architectuur Lokaal explained the results of the Amsterdam Competition Culture conference as well as the development of the competition culture in The Netherlands. The conference was followed by a workshop with the city of Vilnius.

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Workshop with Rūta Leitanaite, Leo Van Broeck and Thomas Vonier

# 2018 VENICE

## Architects meet in Fuoribiennale Identities for a changing world

The next international meeting took place in Palazzo Widmann, during the Venice Biennale of Architecture (May 2018) in cooperation with the Associazione Italiana di Architettura e critica (AIAC), Partners presented publications in the context of the common agenda.

During this conference the concept of the proposed EU Competition Culture Dictionary, a vocabulary to avoid misunderstandings, was discussed by Architectuur Lokaal. The reason for compiling a glossary is that there is a lot of confusion on the terms used in international discussions. In Europe, most of the countries have to deal with the same EU law on procurement, including rules & regulations on competitions (Albania, Bosnia and Herzegovina, Norway, Kosovo and - in the near future - the United Kingdom are no EU member states). Of course this EU law is available in every EU language. Yet the interpretation of specific or 'international' terms is not the same in every country - and so are customs, rules and regulations



Project Compass CIC (UK) presented the book Competition Culture in Europe: Voices on the results of an Open Call to collect experiences from architects who have won design contests abroad. The book contains a series of essays by seventeen distinguished architects, competition organizers, scholars and commentators, covering eleven countries. 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, practice compendium and unique insight into competition culture.



How 'Reinventing Paris' is making urban innovation possible was explained by Anna Yudina (A10/FR).

Architectuur Lokaal had asked her to analyse the special competition system that was developed in Paris. In 2014, with the Réinventer Paris project, the municipality of Paris called on developers, investors and designers from all over the world to propose innovative urban projects within the Parisian Périphérique through a development competition for 23 locations at the same time. 22 winning projects are in progress and the successful system is now also being applied elsewhere in France.



The Competition Grid:

Experimenting With and Within Architecture Competitions, recently published by Leeds Beckett University, builds a bridge between theory (competitions as a policy instrument) and practice (competitions as an aid to innovation in the built environment), on the basis of which

conclusions are drawn about political, legal and social aspects of the competition culture. Architectuur Lokaal and Project Compass CIC contributed to this book, following the 6th International Competition Conference, Leeds Beckett University, 2016.



Associazione Italiana di Architettura e Critica - pres5/Tfactory  
Architects  
meet in  
Fuoribiennale  
5th edition

Identities for a changing World

May 25th, 26th 2018

2 days of talks, conferences,  
meetings, awards, drink&party

Palazzo Widmann  
Calle Widmann  
30121 Cannaregio, Venice

RSVP  
uffstampaaiac@pressletter.com

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Studio Costa Architecture  
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AR Edition  
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IT

# 2018 ROME

## Verso una legge per architettura

During the Competition Culture in Europe project, a series of public debates entitled 'Verso una legge per architettura' were held at the MAXXI, Museo Nazionale delle Arti del XXI Secolo in Rome. Led by initiators Alberto Lacovoni (architect) and Margherita Guccione (architect and director MAXXI), Italian municipal administrators and designers discussed principles, rules and processes related to the quality of urban development in Italy. With this they breathed new life into the discussion about the question of whether current, cultural-social issues that require a spatial translation benefit from legislation for architecture.

The first meeting in the four-part series included experiences in other European countries. The purpose of this meeting was to exchange knowledge and experience with regard to legislation and regulations, the organization of processes, the roles and responsibilities of public and private parties, and exemplary case studies in Italy and elsewhere in Europe. The role of designers and citizens was also discussed in the context of thinking about architectural quality as an integral part of life, influencing human behavior. The experiences were discussed from different angles, such as those of

designers, administrative clients and also those engaged in promoting and communicating the meaning of architecture.

Leopoldo Freyrie, National Council of Architects, gave a lecture on 'the European framework; architect Alfonso Femia presented 'the French competition', especially Paris Reinventer. Cilly Jansen, Architectuur Lokaal focused on 'the Dutch model' of architectural policy, on the elements, standards and institutions that play a role in safeguarding the quality of architecture in the Netherlands, the role of competitions in this respect and examples in the context of initiating architecture policy. Aldermen from the municipalities of Prato and Bergamo took part in the discussion. The publication *Verso una legge per architettura* was published in 2019.



PL

## 2018 CHĘCINY

### International Conference on Architectural Competitions

The international Conference on Competition Culture in Poland was the next Conference Competition Culture in Europe. The three-day conference took place in the European Centre for Geological Education in Chęciny (Kielce, Polen), research centre of the University of Warsaw (September 2018). The program was organized in a cooperation of between Architectuur Lokaal, A10 new European architecture Cooperative, National Institute for Architecture and Town Planning, Lublin University of Technology, Faculty of Civil Engineering and Architecture, Kielce University of Technology, Faculty of Civil Engineering and Architecture, Kielce Branch of the Society of Polish Architects SARP and other partners.

In the conference took part 134 participants; 121 from Poland, the others from Albania, France, Greece, Italy, India, Lithuania, The Netherlands, Switzerland, Ukraine, United Kingdom, USA and (following the meeting in Vilnius) Thomas Vonier, President of International Union of Architects, UIA). Hubert Trammer, one of the main organizers of the conference, wrote afterwards: "Among Polish architects that conference and contribution of Architectuur Lokaal is still discussed." (2020) After excursions to projects in the area, seven examples of Polish competitions were discussed by clients, investors and (international) designers. A10 correspondents explained the selection procedure from Albania, Italy, Lithuania and the United Kingdom, and there were speakers from Ukraine, among others, Spain and the UIA.

Architectuur Lokaal discussed the development of the competition culture in the Netherlands and the possibilities for participation, and clarified the two-stage design contest procedure. Also the final version of the EU Competition Culture Dictionary, of which the interim version was discussed in Venice (2018) was presented. The purpose of this glossary is to contribute to increase accessibility to international procedures.



NL

# 2019 AMSTERDAM

## Urban Institute Moskou

The development of the competition culture is also topical outside the organizations directly associated with the project. For example, eighteen directors of young architectural firms from Russia visited Architectuur Lokaal to obtain information about this, as part of a study trip organized by the Urban Institute in Moscow (October 2019). The study trip was supervised Bart Goldhoorn, architect from Amsterdam who has already been there than 25 years in Russia. Architectuur Lokaal presented the recent design contests (procedures and results) and explained the transformation of the competition culture in the last decades. The Competition Culture in Europe 2017-2020 project was extensively discussed.

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# 2019 THE FULCRUM.EU

## First international portal for architecture commissions in all EU countries

One of the items on the wish list was to expand the digital overview of platforms in the various European countries on which, in addition to architectural assignments, competitions are also announced. Architectuur Lokaal works in a structured way to improve the culture of public procurement for architectural services in the Netherlands through, among others, the Steunpunt Architectuur-opdrachten en Ontwerpwedstrijden (Support Centre for Architecture Commissions and Design Competitions). International collaboration is increasingly natural in this profession, certainly for younger architects. But although the same Public Procurement Law applies in all EU member states, each member state has its own national building culture and traditions. In combination with national laws and regulations, that makes it difficult to understand one another properly. Access to tenders and competitions is not the same in all European countries, whether or not a member of the European Union. Many parties involved in architectural contracts (both tenders for architectural services, working with a complete architectural contract, competitions and development competitions) are not or poorly informed with the tendering regulations of both the European Union and the individual European countries.

That is why, from the start of the of the Competition Culture in Europe project in 2017, Architectuur Lokaal worked on increasing accessibility to (international) assignments. This resulted in the launch of the website TheFulcrum.eu.

TheFulcrum.eu is the first international portal for architectural assignments in all European countries (2019). TheFulcrum.eu has the character of a homepage. European legislation can be consulted in each country's own language. The tendering and competition portals can be consulted per country, as well as publications, architecture networks and public and private organizations dealing with the tenders and competitions in that country. Never before has all this information been made accessible per country and for Europe as a whole. TheFulcrum.eu is constantly evolving and accessible to everyone free of charge.

TheFulcrum.eu aims to make the competition culture in Europe more transparent and accessible. Together with all partners, we are also giving substance to the 2018 Davos Declaration by which the European Ministers of Culture called for the development of a high-quality "Baukultur" in Europe.

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Competition Culture in Europe:  
**Research**



AL BA BG GR IR UK NL

## 2020 ALBANIA, BOSNIA AND HERZEGOVINA, BULGARIA, GREECE, IRELAND, UNITED KINGDOM

Modules for master's students

The (technical) universities of six European countries have put together a Competition Culture Module for master's students, with the aim to look deeper into the history, mechanics and possibilities of competitions for the building culture in their countries.

The research was done by no fewer than 95 students from universities from Albania, Bosnia and Herzegovina, Bulgaria, Greece, Ireland and the United Kingdom. Due to the Covid-19 outbreak the results from Ireland are postponed and all modules have been adapted to the new situation. The module in the United Kingdom was designed differently and less comparable to the other modules, but offers equally valuable insights.

In addition to all activity, Architectuur Lokaal analysed the development of the competition culture in The Netherlands, on which the foundation has been working over the past 27 years. This resulted in a great variation in different procedures, based on a few clear starting points.



# COMPETITION CULTURE IN ALBANIA

POLIS University, Tirana

Faculty of Architecture and Design	
<b>Name:</b>	Albania: Competition Culture 2000-2020
<b>Period:</b>	January - July 2020
<b>Number of students:</b>	20
<b>Level:</b>	4th year
<b>Teachers:</b>	Dr. Saimir Kristo and PhD candidate Xhoana Kristo

**Albania: Competition Culture 2000 - 2020** is a research project resulting from the **Urban Regeneration and Community Projects** course developed at POLIS University by Saimir Kristo and Xhoana Kristo, focused on thorough research on the culture of architectural competitions in Albania. This study will consist of the methodological understanding of how architectural competitions are organized and in which manner their structure ultimately affects the design process. An extensive chronological lineage will be produced, also pointing to the sustainability of each competition in terms of realized projects and impact.

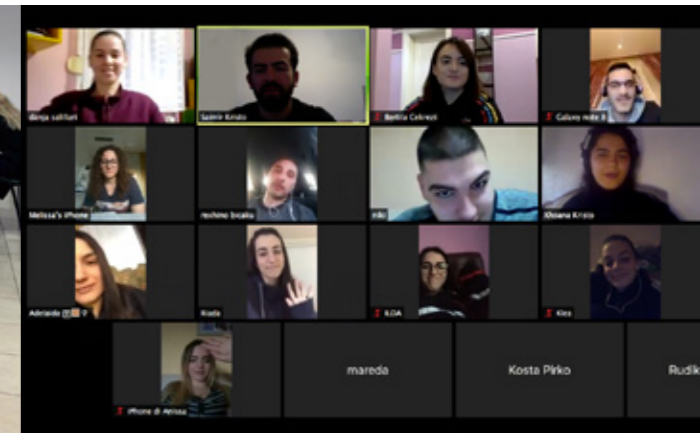
## Working method

The research course aimed at equipping students with different levels of skills and criticism related to specific design actions involving the culture of architectural competitions in Albania. Several aspects of this broad topic contain related information which can be considered complex due to the different levels of approach and impact on society. The main critical target was to make students aware of current trends and thinking. These trends impact both the cultural and technical dimensions of urban regeneration in general, as well as competition culture research. They can be listed as follows:

- Making students critically aware about the significance of the architecture and urban design competition culture in Albania.
- Understanding the legal framework in which open architectural competitions are organized, but also particular regulations and protocols applied to specific competitions which do not fall under the standard procedures.
- Presenting the full spectrum of competitions organized and realized in Albania, as the

phenomenon of open or invited architecture competitions only became known there after the 2000s.

- Methodologically exploring the development of the competition brief; determining the main points on which it is structured, and the relevance of the competition brief as the main document of reference for all involved parties: competition design task and deliverables, client, organizing entity, competition jury and participants, prizes and evaluation of each project.
- Analysing the competitions that have been organized in comparison with realized projects and their impact on the architectural urban design level in society and urban regeneration.
- Figuring the impact of participation for Albanian architects and studios in comparison with foreign and invited firms that participated.
- Understanding transparency, equality, and inclusivity as key factors that ensure a successful and healthy competition process.
- Determining the impact of each competition and whether there any lessons to be learned from almost 20 years of organizing competitions in Albania.



The overall academic process was organized as a series of lectures, seminars, and technical exercises aimed at improving individual students' skills in analysis and research. Individual consultations were also effective during this process. As the proposed field is extensive and articulated, students were asked to develop their research in several stages, in order to be able to better understand the information given and provide conclusions and recommendations based on all findings of this process.

The research also aims to produce a competition culture manual that will include the full timeline of architecture competitions in Albania from 2000 until 2020. This manual will be organized chronologically and include:

1. Competition Name and Scope
2. Status and Competition Organization
3. Client and Organizing Entity
4. Design Task
5. Competition Brief and Methodology
6. Evaluation Criteria
7. Participating Teams
8. Jury Report
9. Winning Entry Evaluation
10. Actual Status of Winning Entry and its Sustainability Impact

### Results

The information included in this manual of architecture competitions in Albania will serve as an active tool to introduce new architectural narratives that come as a result of competitions. It will also give the potential impact of an architecture that was never realized.

### Teachers



#### Saimir Kristo

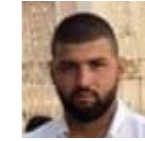
Saimir is a PhD architect and urban designer, and Vice-Dean and lecturer at the Faculty of Architecture and Design, POLIS University. Saimir is also an alumnus of the International Visitor Leadership Program organized by the U.S. State Department. He is the curator of Tirana Architecture Week, keynote speaker at several conferences, and member of international award juries. He is a board member of A10 new European architecture Cooperative in the Netherlands, Future Architecture Platform project manager for Albania, and organizer of PechaKucha Night Tirana. His research activities extend beyond Albania, with books and various publications in international journals.



#### Xhoana Kristo

Xhoana is an architect and urban designer focused on the relationship between light, senses, and architectural space. During her studies in Tirana and Guimarães (PT) she further investigated her interest in these topics. As a young creative, she has participated in and won several local and international competitions for young architects, including Archiprix, and earned a RIBA Silver Medal. She is attending the International PhD double degree course in the XXXV cycle at Ferrara University and POLIS University. She works as an assistant researcher and lecturer at Polis University, with a focus on History and Theory of Architecture, Studio and Theory of Architecture, Visual Language and Phenomenology.

### Students



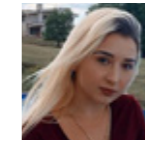
#### Rudiks Deliallisi

I love architecture because every time we take a new project, we get into competition with ourselves and skills. This feeling keeps me motivated.



#### Flad Sejдини

Creating ideas and making them come true despite the difficulty. That is why I love being an architect by collaborating, communicating, learning innovative ideas and improving my skills.



#### Mareda Pinari

I like to seek out learning opportunities as an architecture student and I'm not afraid to fail and struggle as a part of learning. I would describe myself as an open and honest person who doesn't believe in misleading other people and tries to be fair in everything I do.



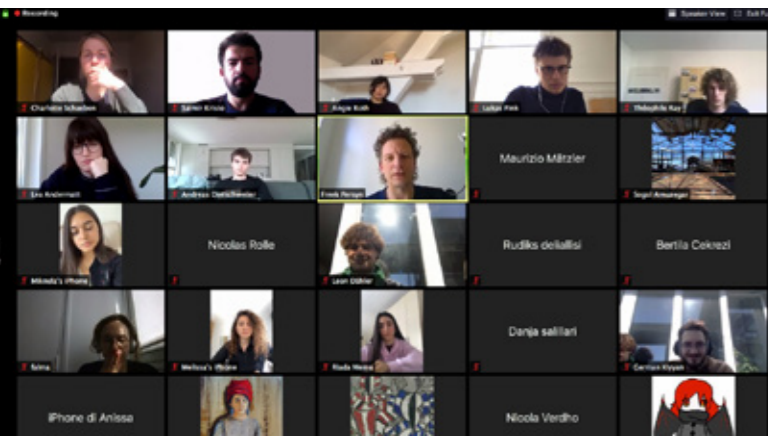
#### Bertila Çekrezi

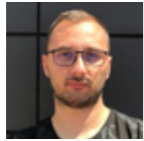
As a student of this profession, architecture from my point of view is a trace of form and volume which introduces me to the others when I'm missing.



#### Adelaida Marku

I am an organized, detail-oriented, energetic and hardworking person who has developed a mature and responsible approach to any task that I undertake, or situation that I am presented with. As a student with four years experience in architecture and interior design, I am excellent in working with others to achieve a certain objective on time and with excellence.

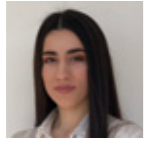


**Raxhino Biçaku**

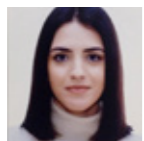
I am highly creative and motivated soon to be an architect. Intrigued by the mysteries of space, is always searching for new ways to communicate ideas.

**Miknela Gjinaj**

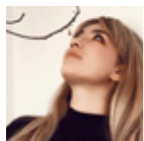
My name is Miknela Gjinaj. I am 22 years old and I study at Polis University, Architecture & Urban design in fifth year. My passion for architecture involves me emotionally in every project given to us by professors. I find inspiration in nature and art itself.

**Riada Mema**

I am Riada Mema, architect to be. I thrive on challenge and constantly set goals for myself, so I have something to strive towards. I am always looking for an opportunity to do better and achieve greatness.

**Ilda Goci**

I'm a fifth year architecture and urban design student at Polis University. Creation is a powerful skill, evolving from your originality and imagination. By sketching our own ideas, we can create a parallel between our imagination and the world in which we live.

**Edona Koleci**

I consider the profession of the architect as a challenge, a combination of all the senses and a touch of dreams. What intrigues me and constantly chooses to care about is to put some poetic imagination into the building.

**Melissa Dervishi**

Architecture is a path where creativity in a world of traces never ends. I see it as a relation between existence and the imagination. My intention as a young architect relates to building a meaningful feeling to guide the spirit of people.

**Klea Mulleti**

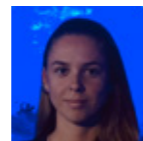
As an architect to be my main priority has always been to design something according to how people experience the space and everything inside it, including the light and the way the space is organised.

**Zelma Dibra**

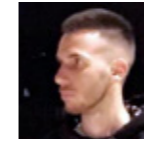
Architecture, the art of the soul and the mind. Inspired by nature, my goal is to design buildings that meet their practical purpose and connect us to the world while preserving precious resources

**Nicola Verdho**

Personally I'm studying architecture because I like how it challenges me everyday professionally because there is something new to learn from day to day about the space that we create.

**Danja Salillari**

My name is Danja Salillari and I'm about to graduate Architecture and Urban Design at Polis University. The reason why I chose to be an architect is the ability to create people their dream house and make them feel at home every time they enter it. This is my life purpose.

**Kostandino Pirko**

My name is Kosta Pirko and I am studying architecture. It's my last year of studying. I have a passion for people just as much as I do for buildings. As an architect I want to create functional buildings.

**Roland Dyrma**

My name is Roland Dyrma. I love art and I think that architecture is the mother of arts. Through this art I aim to give my contribution to society. To make the society move forward and have a better life.

**Sara Elmazi**

I am Sara Elmazi. I study architecture and I am very passionate about it. Architecture keeps me motivated and I get intrigued by the buildings and spaces I see.

**Anissa Qela**

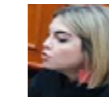
To live in it or to experience it, here lies the great diversification into the "creature" that an architect brings to life or not. I choose to become an architect because I want to experience the pleasure of processing a space by bringing it to life thanks to the product of imagination, feeling and adaptive tools.

**Anxhela Kaziu**

Anxhela Kaziu is a very inspired and highly motivated young architect. Charmed by the disparate nature of spaces, she's always working towards coming up with new and unique answers to the riddles each space poses.

## Interviewees

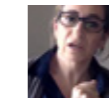
A series of interviews were conducted to better understand the nature of architecture competitions in Albania. The team would like to thank all participants for their valuable contribution:



**Nevin Bilali**, directorate of Architecture for the City of Tirana



**Lorenza Baroncelli**, Artistic Director at Triennale di Milano



**Rossana Atena**, architect and principal of Atenastudio



**Arben Shtylla**, architect and organizer of the Open Parliament of Albania and the Parliament Visitor Center Competitions



**Ditjon Baboçi**, former director of Atelier Albania, General Director of Planning and Urban Development for the City of Tirana



**Ulrike Bega**, architect, principal of SymbioticA



**Besnik Aliaj**, architect and urban planner, Rector of POLIS University and director of studio Metro\_POLIS



**Krist Andoni**, architect and organizer of the Competition for the Reorganization of the Pyramid of Tirana to National Drama Theatre and Performing Arts Centre

# COMPETITION CULTURE IN BOSNIA AND HERZEGOVINA

University of Sarajevo

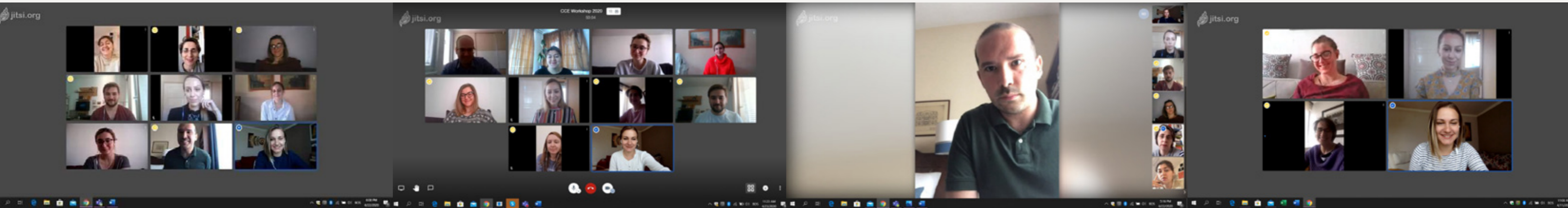
Faculty of Architecture	
<b>Name:</b>	CCE Sarajevo Workshop/House Form and Culture
<b>Period:</b>	February - May 2020
<b>Number of students:</b>	8
<b>Level:</b>	2nd year master's
<b>Teachers:</b>	Elša Turkušić Jurić and Vedad Islambegović

The main research theme of the CCE Sarajevo Workshop was the analysis of competition culture in Bosnia and Herzegovina from 1995 to today. The aim of the workshop was to encourage master's students to view competition culture as a societal tool with which to examine visions of their space. Starting from their own (albeit limited) experience, students focused on three aspects of competition culture: legislation, number, and public opinion.

Public competitions in Bosnia and Herzegovina are organized in accordance with the State Public Procurement Law. Students assessed the quality of this legislation with the understanding that it does not take into account the specificities of architecture and urban planning. The survey to assess public opinion asked questions about the importance of competitions in forming an individual's awareness of the identity and quality of (a particular) space. Respondents were enthusiastic to share their opinions on this topic.

The number of architectural and urban competitions was assessed in Sarajevo Canton (which according to the 2013 census has a population of 413,000), with a focus on its capital, Sarajevo, as the most developed area. The research is presented as several parameters: type of location for the competition, type of investment, and realization. It showed that the number of competitions did not correspond to the intensity of construction over the last 25 years.

The CCE Sarajevo Workshop was organized and led by Assistant Professor Dr. Elša Turkušić Jurić in collaboration with Assistant Professor Dr. Vedad Islambegović. Eight final year master's students participated: Adina Šahinović, Ana Grujić, Amila Očuz, Dajana Čolić, Edin Zoletić, Emina Ahmetović, Lejla Čolaković, and Sukejna Jerlagić. Throughout the workshop, the students showed engagement in the subject, commitment to their research, and an admirable level of independent critical thinking.



## Working method

From the beginning of the workshop it was necessary to adapt our methods to the Covid-19 pandemic and work under the conditions of home isolation. All communication was conducted online, via video chats and webinars. We replaced field work and access to public archives with discussions, lectures, and interviews with a variety of experts. Several methods were used to research competition culture in Bosnia and Herzegovina over the last 25 years: case studies, interviews, mapping, surveys, (chronological) analysis, and comparison.

Since the students were familiar with the legal procedures involved in announcing and conducting competitions, they were tasked with identifying their shortcomings and suggesting improvements. An interview on this topic was conducted with Professor Dr. Mladen Burazor, who has many years' experience in the implementation of architectural competitions. We also had a valuable conversation with PhD researcher Amra Šarančić Logo on the role building heritage plays in forming competition criteria. The survey proved to be the best indicator

of general public and professional opinions on and interest in calls for tenders and their realization. 'Professional' in this context refers to architects and urban planners.

The case study, in which we researched the number of competitions in Sarajevo Canton from 1995 to the present, was the most complex part of the research. Although we wanted to create a graphic presentation of the data, the information we required about the realization of competitions was not always available. The research was conducted by mapping the number of competitions by municipality. Sarajevo Canton consists of the four municipalities of the City of Sarajevo and five neighbouring municipalities: Vogošća, Ilijaš, Ilidža, Hadžići, and Trnovo. The primary aim of this part of the research was to create a model for future studies in different areas and periods. Through webinars and lectures, Dr. Andrea Baotić and Dr. Boris Trapara introduced students to the culture of competitions in Bosnia and Herzegovina, which dates from the beginning of the 20th century. This proved to be an extremely under-researched

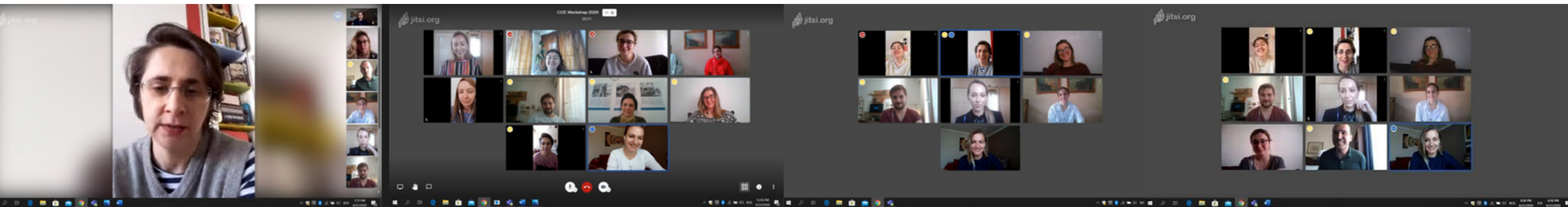
aspect of architectural and cultural history, and it was therefore encouraging and gratifying to research it as part of an interdisciplinary academic study.

## Results and conclusion

The survey indicated that the general public showed a much greater interest in our research (53% of respondents followed architectural competitions) than professional architects and urban planners. This is not surprising, given the results obtained on the overall number of competitions in Sarajevo Canton over the last 25 years. Only 32 competitions have been held (with 37% of awarded projects completed), mostly in the field of urbanism. This, along with the fact that some of these competitions did not award prizes, explains why architects and urban planners (57.8% of professional respondents) have lost faith in the competition process. The prevailing opinion (94.1% of professional respondents), however, is that competitions are still the best way to present new spatial and social visions, through the exhibitions and public debates they entail.

Our research found that the Law on Public Procurement does not sufficiently recognize the specificities of any area to which it refers, but rather acts as a regulator to ensure the market's transparency, mobility, and competitiveness. As architecture and construction are included in this, it is necessary to regulate and publicly apply competition procedures within professional or institutional associations (such as the recently established Chamber of Engineers of the Federation of BA, the Association of Architects in BA, and the Ministry of Spatial Planning of BA). Elements that should be regulated are: the wording of the call for tenders, the structure of the jury, the obligations of the announcer, and the public programme for presenting the results.

Competitions are seven times more likely to be funded by the public sector than privately funded. This highlights the need to strengthen the awareness and engagement of the civil sector, so it can work alongside the aforementioned professional institutions to improve the quality of competition procedures. Almost 98.7% of our general public



respondents expect the results of the competition process to be more visible, transparent, and accessible. Overall, 93.4% of them see this as the most effective means of public investment.

The largest number of competitions took place from 2000 to 2010, after which there was a lull until 2015, when numbers intensified again. The concentration of tenders was densest in Sarajevo's Centar municipality, and sparsest in the municipalities of Trnovo and Ilijaš, which held one competition each in the period researched. Considering the evident (and excessive) construction activity that has taken place in Trnovo's extensive natural-recreational zone, we can conclude that the number of tenders announced in the municipality is not indicative of its level of new construction. It was not possible to determine data for the suburban municipalities of Vogošća and Hadžići. The obtained results would be useful to future research in comparison with other social phenomena and development processes in Sarajevo Canton and beyond.

## Teachers

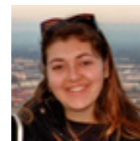


**Assist. Prof. Elša Turkušić Jurić, PhD**  
Architect, researcher and critic of architecture, Elša works as an Assistant Professor at the Faculty of Architecture, University of Sarajevo, and performs as a president of the NC ICOMOS in Bosnia and Herzegovina.



**Assist. Prof. Vedad Islambegović, PhD**  
Vedad is an architect and earned his doctor's degree in 2016. He works as an Assistant Professor at the Faculty of Architecture, University of Sarajevo, and as a practicing partner in the architecture studio Filter Arhitektura.

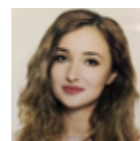
## Students



**Sukejna Jerlagić**  
Student at the Faculty of Architecture, University of Sarajevo, currently working on her master's thesis. She enjoys learning new things, discovering places, and walking fast.



**Ana Grujić**  
Master's student at the Faculty of Architecture, University of Sarajevo. Loves travelling and nature, enjoys meeting new people and cultures.



**Amila Očuz**  
Bachelor of Architectural Engineering and student of the final master's study at the Faculty of Architecture, University of Sarajevo. She always strives to maintain balance in life.

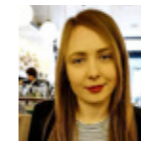
## Interviewee



**Prof. Mladen Burazor, PhD**, Vice Dean, Faculty of Architecture, University of Sarajevo



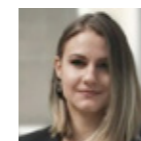
**Edin Zoletić**  
Bachelor of Architecture, currently working on his master's thesis. Works as an architect and designer, enjoys reading and travelling.



**Lejla Čolaković**  
Student at the Faculty of Architecture in Sarajevo, University of Sarajevo, currently working on her master's thesis, 'Reconstruction of masonry structures'.



**Emina Ahmetović**  
Comes from Tešanj, a small town in Bosnia and Herzegovina, where she finished elementary and secondary education. Graduated as Bachelor of Architecture in 2018 at the Faculty of Architecture in Sarajevo, where she continues her education in master's studies. She volunteers at EN Projekt, an engineering studio in her hometown.



**Dajana Čolić**  
Activist, student of last year's master's studies at the Faculty of Architecture, University of Sarajevo, and future urban planner and landscape architect. Currently writing a 'National Project for B&H'.



**Adina Šahinović**  
Bachelor of Architecture at the University of Sarajevo. Developed her bachelor's thesis 'Biotopian Urbanism' at the University of Stuttgart, IEK Institute. Currently working on her master's thesis, 'Interpolation of a business-residential building in an urban and architecturally specific environment', and obtaining her third internship.

## Webinars



**Andrea Baotić, PhD**, art historian and freelance researcher



**Boris Trapara, PhD**, architect and freelance researcher



**Ass. Amra Šarančić Logo, Msc**, architect conservator and PhD candidate

# COMPETITION CULTURE IN BULGARIA

University of Sofia

History and Theory of Architecture Department, Faculty of Architecture, University of Architecture, Civil Engineering and Geodesy	
<b>Name:</b>	Competition Culture Educational Module
<b>Period:</b>	February - July 2020
<b>Number of students:</b>	12
<b>Level:</b>	Master's
<b>Teachers:</b>	Dr. Arch. Aneta Vasileva, Dr. Arch. Donika Georgieva, Dr. Arch. Nikolay Davidkov

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Pompous though it sounds, a Competition Culture Educational Module is key for the future of contemporary Bulgarian architecture. Competitions are the best and most transparent tool existing for liberal democracy to spend public money on architecture. The quality of contemporary architecture (Bulgarian included) strongly depends on the fundamental qualities of competition practice. Architectural competitions develop architectural conceptual thinking in general. Still, architectural competitions are a risky business.

Every competition is almost always a scandal in development - either major or minor. Problems involve proper reading and application of the Public Procurement Act (PPA), quality of competition briefs, selection of jury members and winners, not announcing a winner, organization and competition procedure, selection criteria, quality of the winning project, realization (or not) of the winning project, etc. People protest, authorities keep silent, architects appeal against procedures, throw accusations, become desperate, or retreat within themselves and their studios, adamant that all competitions are purely a waste of time and there is completely no use for them whatsoever. 'Why should we care about competition and the quality of the architectural environment? This is all much ado about nothing', they are thinking. Two aspects lie at the core of similar scenarios: being unaware of all the complex aspects of competition organization and neglecting the positive effects of a successful competition. That is why a Competition Culture Educational Module is timely.

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There are many steps for one competition to become successful. It must be clear, popular, and appealing. It must attract open minds, ready to invest ideas. It must deal with actual problems. It must be realistic and realizable. It must be professionally judged by a good jury in a transparent and unbiased way. It must have a clear winner. And the winning project must be built. This is what architects worldwide expect of a competition. Nothing less.



**What about Bulgaria? All of us working for the development of good competition practice in Bulgaria are still building public trust in the lightest form of architectural competition; namely, the open, anonymous, free, and single-stage competition for a schematic project. It has no preconditions, restrictions, or requirements for turnover or experience in a certain typology, thus giving a better chance to young and inexperienced architects as well. But this is only the first step.**

**We must be fully aware that ‘normal’, appealing, or successful architectural competitions in Bulgaria are organized in constant struggle against the restrictions and imperfections of existing laws and regulations, keeping in mind the fact that they may end in disastrous scandal. They are also organized while trying to beat public scepticism (even from the architects) against competition practice in general. And this is where a Competition Culture Educational Module is vital. It is paramount to write and talk about architectural competitions. This must be done often and regularly, as often and regularly as architectural competitions must be organized. But it is also important to analyse, to criticize, to look for better ways, to improve. For this reason, starting with the education of students is key.**

### **Working method**

The CCE BG Academic Module was organized in three units, from the general to the most concrete, and thus provided both theoretical and practical knowledge. The course consisted of a series of lectures, discussions, and technical exercises aimed at improving individual students’ skills in analysis of and participation in architecture competitions. Students were involved in a number of discussions and workshops aimed at improving their competition assessment and practical competition skills, as well as collecting a database of the contemporary competition culture scene in Bulgaria through a series of case studies for the period 2000-2020.

### **Results and conclusion**

This academic module aimed at achieving two tangible results: a database of architecture competitions and public procurement tenders in Bulgaria 2000-2020 and a timeline of architecture competitions in Bulgaria 2000-2020. It also aimed at two intangible results: an expanded competition culture in Bulgarian architectural students’ including critical thinking, analytic skills, and professional attitude towards the role of architectural competitions in modern life; and testing an experimental educational methodology by combining lectures and discussions with role-playing workshops, giving students maximum freedom to steer results in one direction or another. The collected data allowed for quantitative (and even qualitative) analysis of different aspects of the architectural competitions of the past 20 years in Bulgaria (e.g., realizations as outcomes from competitions, popularity and internationality, types and involvement of PPA, etc.). All these analyses are crucial in order to really understand the strengths and weaknesses of competition culture in Bulgaria.





## Teachers



**Chief Assist. Prof. Aneta Vasileva, PhD**  
Aneta writes, speaks, and designs architecture as historian, critic, and educator. She is fascinated by post-war modernism and the grand narrative.



**Chief Assist. Prof. Donika Georgieva, PhD**  
Donika is an architect who respects the context and wider understanding of accessibility to cultural heritage, an educator who encourages experiments, and an active participant in architectural competitions.

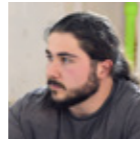


**Nikolay Davidkov, PhD**  
Nikolay is an architect-practitioner with a strong interest in alternative educational methodologies. His specific field of academic activity involves practical training based on the principles of 'learning through real experience', through the design and implementation of real projects.

## Students



**Tanya Peneva**  
I'm known as tabula rasa in the field of architectural contests. I'm just a white board which needs some colouring.



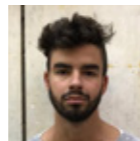
**Ivan Peev**  
I have a passion for evaluating problems and working towards solving them head on.



**Viktor Damov**  
Thinking in between things. Thinking of theory, education, and practice. Not sure what to think.



**Stanimira Getova**  
In pursuit of dynamics, as it makes me flicker. Unconditional love for exploring the world in search of unravelling the hidden hues of the colour spectrum called life.



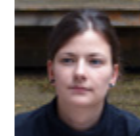
**Ivan Tsurov**  
What thrills me is the exploration of indefinite borders, people, and spaces.



**Simeon Todorov**  
Gandhi said, 'Be the change you wish to see in the world'. I try to do so.



**Viktoriya Dimitrova**  
Keen explorer of modernist architecture and contemporary art, eager to understand in-depth the relation between the arts and society's way of thinking.



**Gergana Ilieva**  
I like making references, I like charades (the game), I like the context, the figurative language, and the indirect connections.



**Zekie Emin**  
A positive and talkative person who is inspired by architecture and everything that surrounds us. Shares a great interest in history and the way it affects us today. Analyses different architectural aspects and sometimes writes about them.



**Raya Dimitrova**  
Future landscape architect. All my life I'm connecting the dots. Can't wait to see where this one will lead me. Interested in bigger pictures.



**Lyubomir Radkov**  
Once, a man told me, 'If you have a dream, let it see you'.



**Yoana Kalomenska**  
I define myself as a truthful seeker of new experiences and a pursuer of challenges. Throughout my studies I feel more and more passionate about exploring the relationship between architecture and society

# COMPETITION CULTURE IN GREECE

## National Technical University of Athens

School of Architecture	
<b>Name:</b>	Competition Culture in Greece
<b>Period:</b>	November 2019 - June 2020
<b>Number of students:</b>	2
<b>Level:</b>	Master's
<b>Teachers:</b>	Olga Ioannou

The course seeks to explore the current legislative framework of Greek architectural competitions and their relevance to the contemporary urban challenges, as well as to the international scene. The module was divided into six two-hour sessions that were originally planned to take place from late November to March. However, due to the Covid-19 pandemic, only the first three meetings were realized within the initial time frame. The module was halted and reactivated again at the end of May. After that, a few online meetings helped organize the ongoing student research, and one last session was eventually held in person in late July, to summarise and to critically discuss the research findings.

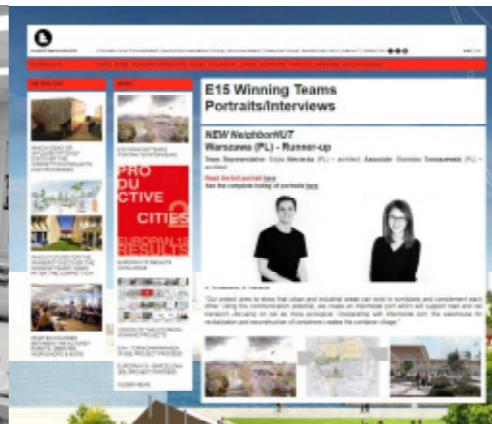
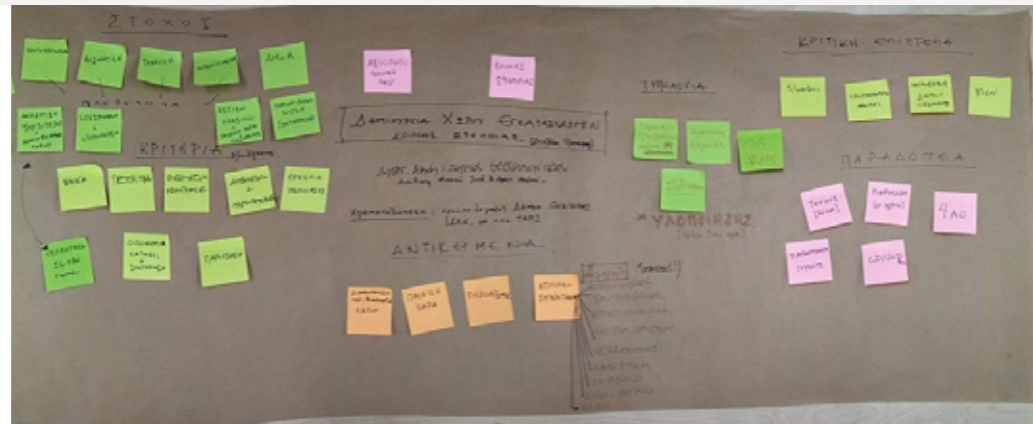
### Working method

Module Unit One introduced participants to the current legislation of architectural competitions in Greece. The aim was for students to identify the main terms used and their respective definitions; the distinct types of competitions; the taxonomy of modes of participation; and the organizations and institutions involved in producing and disseminating competition processes and results. In class, students were asked to visually represent the cloud of entities related to the institution in one consistent diagram and to devise a joint online report on the history of competitions in Greece.

During the following two sessions, students were asked to select one recent competition each and to accurately profile the specifics of the competition. The two competitions they selected are: Open concept design architectural competition 'LYCABETTUS PAN.ORAMA' in Athens; and Architectural competition for a 'Building complex for municipal welfare uses' in Thessaloniki. Students were then asked to perform an in-depth analysis of the following processes: preparing the competition

brief and files; evaluating proposals; nominating awards and commissions. For this reason, they organized a series of interviews with the people responsible for each process, including organizing committees, jury members, and competition participants or winners.

Once this information was collected, a final session took place in person, allowing students to critically reflect on their findings. Two guests helped in framing the discussion: Antigoni Katsakou, co-editor of the book *Competition Grid: Experimenting With and Within Architecture Competitions*, and architect and journalist Tzina Sotiropoulou, who has been monitoring architectural competitions in Greece consistently in recent years. Discussion revolved around contemporary issues of design in the framework of architectural competitions: the role and expectations of architects and young architects in particular; the role of the public in problem setting and decision-making; the role of competitions in shaping contemporary aesthetics and their relation to climate change, urban growth, and circular economy.



**Results and conclusion**

The course outcomes include the joint report on the history of Greek competitions; a critical interview with a representative from the National Architects Association in Greece (SADAS\*); a cloud/diagram illustrating Greek law; the profiling of two architectural competitions currently examined in detail; and a joint report with a critical evaluation of competition culture in Greece as featured in the two case studies.\*\* All module interim results (reports, interviews, evaluations) are hosted on an online blog along with any additional material (images, videos) gathered throughout the sessions.

\* SADAS stands for the National Architects Association in Greece, which is actively involved in shaping architectural competitions.  
 \*\* The competitions under examination are LYCABETTUS PAN. ORAMA in Athens and Building complex for municipal welfare uses in Thessaloniki.

**Teacher**



**Olga Ioannou**  
 Olga is an architect Engineer at Sapienza University of Rome and Aristotle University of Thessaloniki (AUTH), MSc and PhD at National Technical University of Athens (NTUA). She has been an A10 correspondent for Greece since 2015. Her research and PhD relate to architectural education and online learning as well as circular economy.

**Students**



**Katerina Moustaka**  
 Arch. Eng. NTUA (2017). She is currently a postgraduate student of the NTUA programme entitled 'Research in Architecture: Architectural Design - Space - Culture'. She also works as a freelance architect employed by the Municipality of Megara.



**Stelina Portesi**  
 Arch. Eng. AUTH (2018), MSc NTUA. Her research interests revolve around issues of memory and politics of exclusion through spatial relations.



**COMPETITION CULTURE IN IRELAND**

University College Dublin

School of Architecture, Planning and Environmental Policy	
<b>Name:</b>	Reflective Portfolio Module (RPM)
<b>Period:</b>	2021
<b>Number of students:</b>	31
<b>Level:</b>	Master's
<b>Teachers:</b>	Emmett Scanlon, University College Dublin, and David Smith, IADT, Dublin

**At the School of Architecture, Planning and Environmental Policy, University College Dublin (UCD), the competition culture programme is part of the Reflective Portfolio Module (RPM), for students in their final semester of architecture education. RPM is a core module that is intended to act as a bridging module between life in the academy to date and some future life in architectural practice.**



**CONTROVERSY**

While the module is essentially focused on the students and their work, each year in RPM a context is offered to and against which they must respond. RPM provides a moment in students' current practice of architecture in which they are asked to account for what they do and why they do it, in order to know more about what they might do next. By placing a specific condition of contemporary practice within the studio for discussion and debate while they undertake this, students are encouraged to consider and critique how architecture itself is practiced, shared, valued, hoarded, manipulated, and enjoyed.

Initiated in 2019, *Conditions* is an ongoing attempt to map architecture in Ireland. There are key things in architecture that students may already know about the who, why, and what of architecture in Ireland, but there may also be gaps in their knowledge. *Conditions* seeks to address some of these gaps. In 2020 the specific focus was on Competition Culture in Ireland and Europe. Even though a significant amount of work will be awarded in their future professional practice via open or invited private and public competitions, future UCD graduates have no dedicated training in, knowledge of, or practical or peer-led exposure to this complex aspect of their future professional practice. The opportunity to work with colleagues across Europe to understand the mechanisms and operations of competitions in architecture provides a unique opportunity.

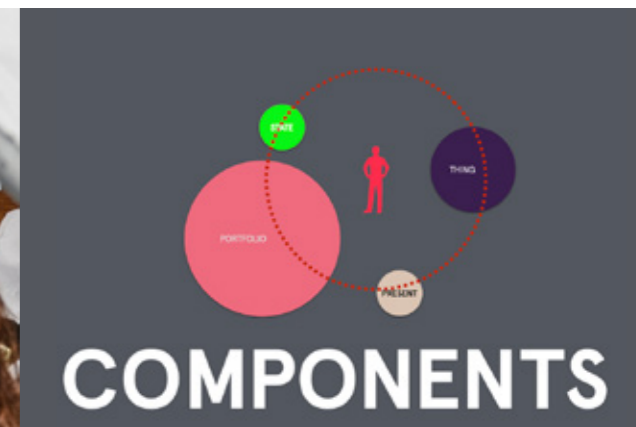
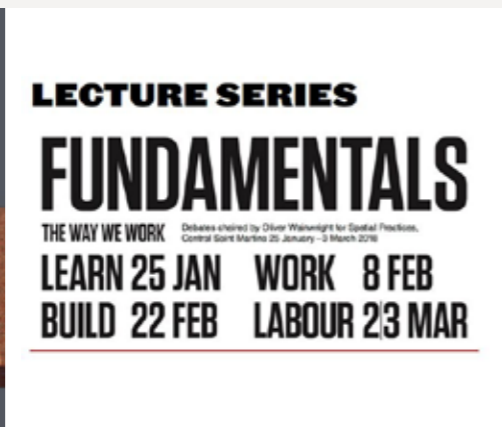
### Working method

The Competition Culture in Europe component of RPM is taken as a core and specific assignment of the RPM module for 2020. Students in self-selecting groups will work together to address the specific issue of competition culture in architecture in Ireland, under the wider umbrella of *Conditions*. Each group will work on each of the following items:

- **Photography and film:** a number of students will be invited to document the process of working on the *Conditions* component, using film and photography.
- **Critical writing:** a number of students will be invited to write short critical essays about competition history and culture in Ireland and seek to have these disseminated and/or published.
- **Mediation (ways and means):** a group will curate and host a series of talks and conversations with individuals in architecture on the topic of competitions. Ways and Means is a talk series that was initiated as part of the RPM programme to provide final year students with the chance to

host individuals in their studio and ask them questions about the reality of practice in architecture in Ireland and abroad. John Tuomey (O'Donnell+Tuomey) attended on 11 February 2020, with further talks by David Leech, Donn Holohan, Francesca Torzo, Xiu TianTian (DNA), and Samuel Barclay (CASE Design), who spoke via zoom about their work in architecture and competitions in architecture. These talks will be core to the programme and are to be organized under the following headings: *Public or Private; Teaming Up!; Opportunities and Outcomes; Individual Experiences; Panel Conclusion + Review.*

- **Timeline design:** a number of students will be asked to consider and design a competition timeline, if this is agreed as the best way to get started with this aspect of *Conditions 2020.*
- **Mapping a controversy:** some students can work on 'mapping the controversy' (ref. method of Albena Yaneva) to track a story of an architectural competition. For 2020 it is proposed to use the competition of the UCD School of Creative Learning, won in 2018 by Steven Holl Architects.



- **Tracking (quantitative data):** information needs to be gathered on the history and data of competitions in Ireland, in order to make the timeline from the first competition to the current day.
- **Interview (qualitative data):** interviews and other data need to be collected in order to inform the project. Interviews will be held with those involved in the commissioning, running, and participation in competitions in Ireland.
- **Print design:** a group will work on the design and layout of the timeline and other visual data and communication, in collaboration with David Smith of IADT.

**Results and conclusion**

Due to the Covid-19 pandemic lockdown and the timing of specific programmes in the schedule of students, a decision was taken to suspend the work on competitions for 2020. The work will resume in 2021. What is clear is that the information gathered to date is new, useful, and provides rich data on the form and nature of architecture exhibitions in Ireland. The work is already essential and the team looks forward to presenting their findings to colleagues in Europe in 2021.

**Teacher**



**Emmett Scanlon**  
 A teacher at UCD Architecture since 1999, Emmett was appointed Lecturer in Architecture in 2006. He joined Grafton Architects in 1998, where he was Project Director from 2003 to 2006. Since 2006, he has been in independent practice and has designed, studied, and built a variety of projects, including houses, department stores, and exhibitions. He curated exhibitions in London, Kilkenny, and Dublin, and in 2017/18 was assistant to the Curators of the 16th Architecture Biennale, Venice.

**Students**

Emily Bailey, Emma Carroll, Silvia Doherty, Anna Mc Dermott, Martin Nolan, Eoghan Smith, Jessica Low, Rebecca O'Connor, Paul Weedle, Jack Brennan, Sinead Harte, Chloe Hughes, Gemma McEvoy, Steve Roche, Nigel Wynne, Padraic Ferry, Jennifer Maguire, Aisling Mulligan, Ellen Ryan, Lucy Swift, Lyrein Sabu, Jeff Berry, Shane Dempsey, Matthew Hand, Samuel Herpin, Matthew Murphy, Cormac Guthrie, Ben Quinn, Hannah Sweeney, Dasha Protsenko, Lily O'Donnell.

**COMPETITION LEARNING UNITED KINGDOM**  
 University of Portsmouth

School of Architecture	
<b>Name:</b>	Project Management in Architecture
<b>Period:</b>	September 2019 - January 2020
<b>Number of students:</b>	51, of whom 1 volunteered
<b>Level:</b>	1st year master's
<b>Course co-ordinator and supervisor:</b>	Walter Menteth, School of Architecture, University of Portsmouth

The master's academic course at the Portsmouth School of Architecture commenced prior to launch of the Competition Culture in Europe international programme. Students were therefore invited to contribute voluntarily to progress their learning, with an invitation to the CCIE Vienna conference as an incentive, which was unfortunately cancelled.

The eleven-week mandatory professional practice course in the first semester (Sept. 2019 - Jan. 2020), was part of their RIBA Part 2 professional exam, allowing progression to qualification as a registered architect.



**CONDITIONS**

UCD Master of Architecture  
**WAYS AND MEANS** - Lecture Series 2020  
 Competition Culture in Ireland and in Europe

John Tuomey  
 O'Connell + Tuomey Architects

**Project Compass**

The course required students individually to select, research, and develop a project management scenario, from inception to construction start, of a hypothetical building proposition which they postulate in response to environmental, social, or economic needs. In addition, to critically explore, evaluate, and reflect on suitable finance, client structures, legal, regulations, processes, and procedures, with the objective of delivering successfully the best design quality and social value in a report (max. 5,000 words).

## Competition Culture Component

### Aims

Competition Culture In Europe (CCIE) programme volunteers were offered additional research resources, tutorial support, and a supplementary lecture. They were invited to report further (max. 1,000 extra words), with the following aims:

- To explore and understand further how architects and design teams are appointed through public competitive tendering;
- To gain further insights into the related competition regulations (along with their underlying principles), practices, procedures,

processes and staging, and comparative best practices across Europe;

- To develop critical awareness, understanding, and insights on pre-procurement and procurement activities and the impact on clients, architects, design teams, and project outcomes;
- To develop further understanding and familiarity with issues facing young architects wishing to gain access to public competitions.

An integrated report with additional work on discrete, distinctly identified pages (for separate marking) was sought for a submission deadline in January 2020.



## Results

From a student cohort of 51, eight initially volunteered. Unsurprisingly, this dropped off over the winter break to a single unique submission - from Kieran Lishman, a design apprentice master's student, working full-time in practice. Kieran's highly ambitious phased development proposition creates a visionary sustainable community on a challenging brownfield coastal site currently occupied by a redundant power station. His contextually holistic project management report reflects on and intelligently integrates appropriate competition practices for the appointment of architects, consultants, and contractors. Kieran's report shows research, understanding, and talent, combined with exceptional skill, depth of learning, and professionalism. The report displays a high level of strategic understanding along with an immersive knowledge of detail, and received the year's highest mark.

## Conclusion

Locating CCIE programme aims within a broad, challenging architectural context ensured understanding was developed between a multitude of contemporary relevant factors that interrelate in decision-making - engaging a bigger picture. This simulated scenario, mimicking real-life project management complexity, delivered valuable learning on the relevant suitability, programming, and application of competitive selection practices. Integrating innovative programming into professional qualification courses at short notice is difficult, and perhaps better implemented through

other streams. Nevertheless, a lesson to be learnt is that those who rise to challenges voluntarily and with enthusiasm, like Kieran, in self-selecting competitive society can learn, excel, and frequently go on to contribute most.

## Teacher



### Walter Menteth

Walter is an architectural, planning and design practitioner, writer, researcher, and educator. He is a lead consultant architect, director of Walter Menteth Architects, Project Compass CIC, Landlord Ltd., a chair of the Trustees of the North Southwark Environment Trust, and a founding member of thefulcrum.eu network. He was recipient of the inaugural RIBA President's Medal for Research and the RIBA President's Award for Practice Located Research (2015) for his work on procurement reform. At the University of Westminster he is an external examiner in architecture, and was previously at Nottingham and Kent Universities.

## Student



### Kieran Lishman

BA Architecture (Hons) and a Master's Design apprentice student at the University of Portsmouth. Works at Brocklehurst Architects in West Wycombe. For his work on 'The Hill at John Radcliffe Hospital' he received a Judges Special Award for collective endeavour in the Architecture for Health Student Design Awards 2018.

# COMPETITION CULTURE IN THE NETHERLANDS: PORTFOLIO

## COMPETITION CULTURE THE NETHERLANDS

Holding design contests is not an aim in itself. Contests are an instrument to come up with the best solutions for building and development problems. Those solutions do not necessarily have to be built results. They can concern design research, policy support, or principles for regional environmental visions. Or they can focus on offering young talent a chance to gain experience, or on involving residents and interested parties. But most of all, organizing a contest helps those who commission buildings or development to ensure they play their role as commissioning party as best they can.

As a knowledge centre for building culture, Architectuur Lokaal is the only organization in The Netherlands to work continuously on the development of a culture of design contests for building and development work in the country - a role it has performed since 1993. The equally independent Helpdesk Architectural Commissions and Design Contests was founded at Architectuur Lokaal in 1997.

### Working method

Achieving cultural change costs a lot of time, patience and perseverance. That is why Architectuur Lokaal has been working in a step-by-step and consistent way for the past 27 years to create an accessible methodology based on the practice of assignments and clients. The basis for this now widely supported methodology, called Kompas (Compass), was initially laid on the initiative of the Government Architect Tjeerd Dijkstra. Kompas was created on the strength of broad cooperation involving Architectuur Lokaal, the Association of Netherlands Municipalities (VNG), umbrella organizations of designers, engineers, housing associations, building contractors and property developers, and with contributions from the central government in the area of cultural and spatial policy. The manuals are digitally available to everybody.

It is not just about providing appropriate instruments, but about whether results are achieved, and if so what type of results. That is why

Architectuur Lokaal also offers plenty of concrete support to all clients, both public and private, who plan to organize a design contest. This, too, is something no other organization in the Netherlands does. The type of support can vary from general information to full supervision of the procedure, as has already been the case with dozens of contests.

### Results and conclusion

Architectuur Lokaal published the inventory of the developments in the culture of design contests in the Netherlands, based on 80 contests that Architectuur Lokaal was closely involved, in the Portfolio Competition Culture in The Netherlands 1993-2020. Other contests are seldom if ever documented, usually the internet pages of contests are taken offline after the event and information from the pre-digital era can no longer be traced. The core details of the contests in this portfolio have been taken from public information, published on the website of Architectuur Lokaal. Where possible, links refer to more information (competition briefs, submissions, jury reports).

Portfolio

## Competition Culture in The Netherlands

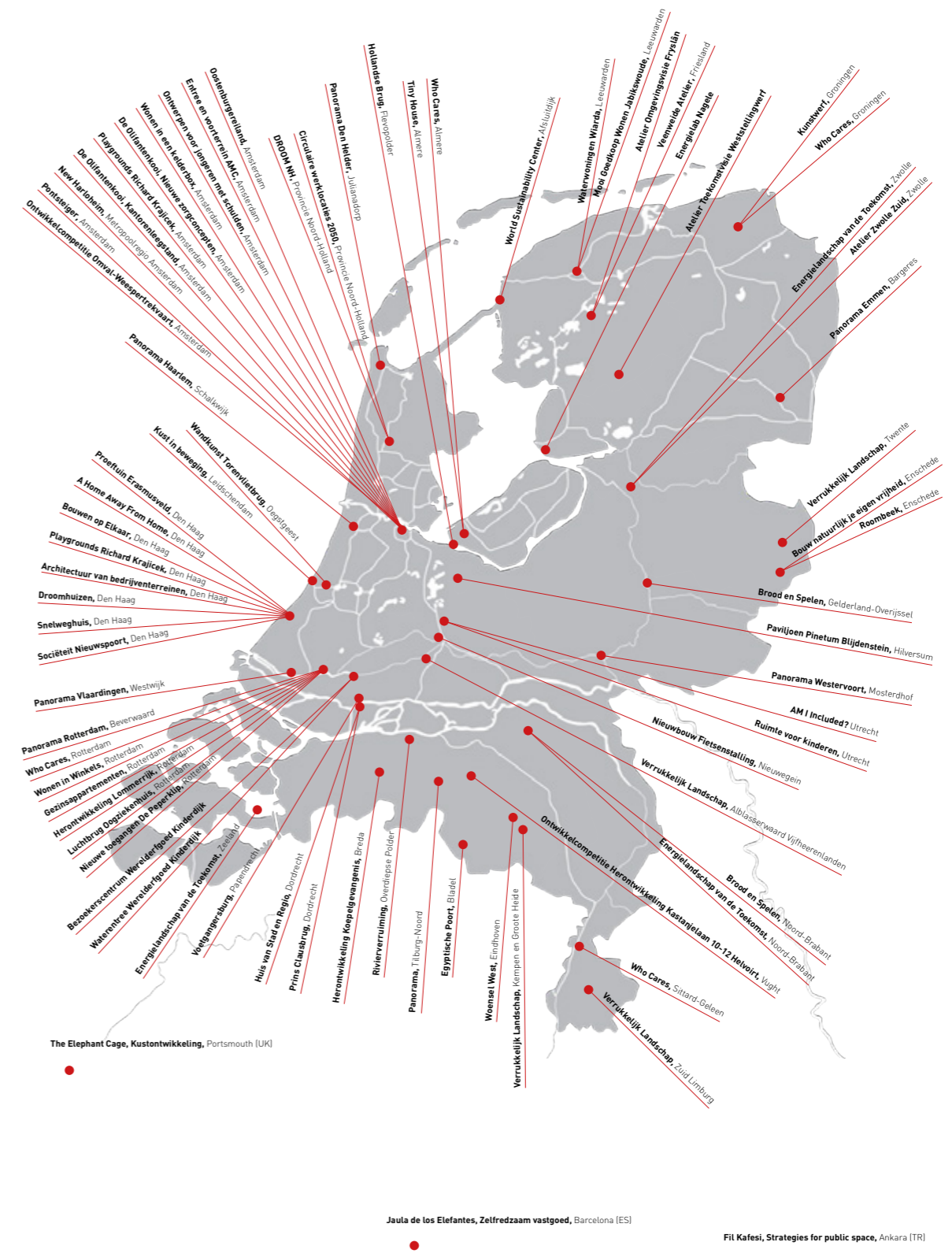
80 design contests  
27 years systematic development of the building culture in The Netherlands  
by special architect selections.

Update January 1<sup>st</sup> 2022

ARCHITECTUUR  
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In complex assignments, many parties work with designers on plans that slowly become reality over many years. That calls for less linear, closed procedural models, it calls for a new approach based on clear core principles, transparency and participation. The procedures featured in this portfolio show how the Kompas methods contain the necessary flexibility to be continually adjusted to changing assignments and in response to the need to come up with new solutions. Complicated social questions of today require new forms of contests. Of particular note is the conclusion that the years of the financial crisis have been significant in developing new methods that proved useful in tackling these issues. Through the years the system is enriched with new possibilities and examples. Based on this ongoing process of system development and the results that have been achieved, perhaps we can now speak of an emerging Dutch design contest culture. Everything is possible, is our experience in programming contests. And the horizon can be extended much further.





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## Colophon

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*"I'm especially delighted about the initiatives as part of this project focussed on increasing understanding of different cultures and legal systems and terms and languages, like the development of the EU Competition Culture Dictionary and the website TheFulcrum.eu. The website especially is worth mentioning for all people working in this field. It is established in 2019 and is the first international portal for architectural assignments in all European countries."*

Prof. Dr. Evelien Bruggeman, General Secretary of the European Society of Construction Law

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**TheFulcrum.eu is the independent, non-commercial portal on competition culture in Europe in the field of architecture. TheFulcrum.eu aims to promote a healthy European building culture. By increasing the transparency in the market for architecture and promulgating best practices, the TheFulcrum.eu intends to lower entry barriers to public contracts, to increase the efficiency and proportionality of public procurement and to stimulate cross-border trade. The Fulcrum is an initiative of Architectuur Lokaal (NL) and the result of an ongoing collaboration with many European partners.**