

YOUNG ARCHITECTS IN COMPETITIONS

When Competitions and a New Generation of
Ideas Elevate Architectural Quality

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A Historical Turning Point

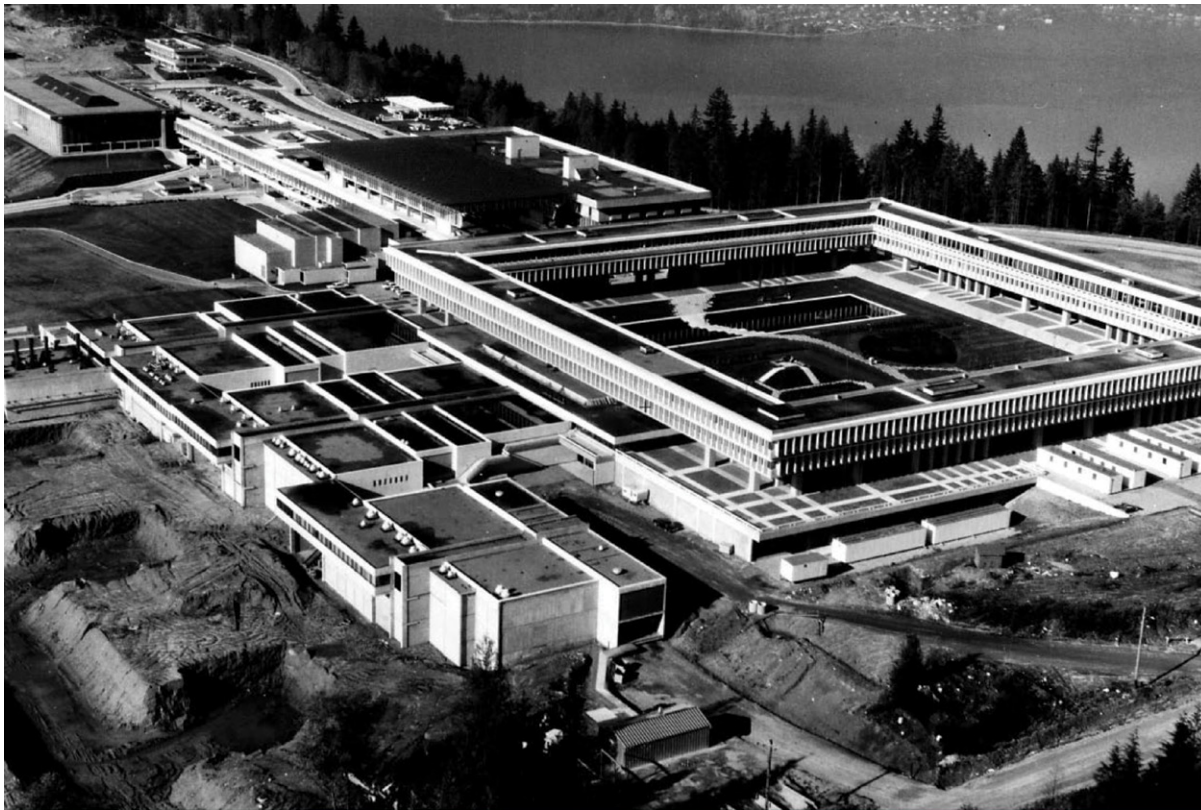


Fig.1 : **Arthur Erickson.** *Simon Fraser University.* Burnaby, BC. Open Competition (1963)

This book is a survey of the concrete role played by firms of young architects in contributing to our built environment. It presents a series of facts and a non-exhaustive inventory of examples in response to a paradoxical turn in the history of competitions.

Recent global trends have limited the number of firms participating in competitions, with young architects being particularly affected. The most common formula for judging submissions involves a two-stage process, where the first stage, normally a Request for Qualifications (RfQ), relies on a limited definition of experience with a specific building type to scrutinize track records and select teams.

Arthur Erickson was 39 when he won the competition for Simon Fraser University in 1963.

Until the late 1980s, when open design competitions began to become focused on more concrete, important-seeming projects, young architects were allowed to participate. Winning such a competition and completing the submitted project could seriously bolster a firm's reputation and open the door to future, more ambitious commissions.

Tracing the decline of open competitions across the globe, we find the United States, Taiwan, Korea, Australia, and Scandinavian countries using the open competition format at different times between 1990 and today. In the case of Argentina and Brazil, the open format, though still frequent, is usually only accessible to domestic architects.

Young architects, especially in Germany, and with the support of the BdA, have begun to (semi-successfully) challenge the prevailing EU system. Those supporting the invited competition format often point to the problems one might encounter when a firm inexperienced with the building type at hand wins an open competition on the basis of its design alone.

The projects shown on the following pages, however - many of them the work of once-unknown, young architects - are living proof that building quality does not suffer when competitions are opened to all. On the contrary, many works by inexperienced firms have gone on to become cherished landmarks.

The international change in the nature of competitions can be attributed to a number of factors, with the most obvious being:

- Objections from established architects concerning the lack of compensation when a firm does not win;
- A supposed lack of direct communication between architect and client;
- Budget concerns, which would require several sessions of juries over a longer period, especially for competitions organized in two stages;
- Administrative costs associated with high-profile competitions attracting hundreds of entries:
- The tendency of competition advisers to limit choice to firms with an established track record, assuming that this addresses risk factors;
- Clients, both public and private, who only want to deal with established, well connected firms, thereby guaranteeing the preeminence of the starchitect system.

The Professional Adviser

When there are no strict government guidelines concerning the administration of competitions - such as whether or not certain types of competitions should be completely open to all participants - advisers then gain considerable authority in guiding a client through the architect selection process.

When advising a client to opt for an invited process, an adviser can usually assume that the invited firms with which they are familiar will invest a reasonable amount of effort in producing an adequate proposal.

Advisers will often openly admit that they prefer invited competitions over open ones, as much less administrative work is involved.

They are also notable for including laypersons on juries, assuming that any risk involved in the architect selection process can be diminished by means of local involvement.¹

Here, there is always the danger that those on selection committees may defer to a specific client for judgement, assuming that a project might not see the light of day if that client is not entirely supportive of it.

Despite all of this, however, there are important arguments a professional adviser can make for an open competition.

One could argue that open competitions generate innovative ideas serving to promote the public good, that they contribute to the education of the public, and, most importantly, that they aid in the discovery of new talent.

The founder of the firm, Günter Behnisch, was central to the establishment of the institutional use of open competitions in post-World War II Germany.



Fig.2 : North German Clearings Bank. Hannover, Germany. Behnisch, Behnisch & Partner, Stuttgart. Competition (1995). Completion (2002).

Defining “Young Architect” in Competitions

Many ideas competitions targeting young architects set the cutoff age for participants at under 40.

This is a quite liberal definition of youth, and while it isn't necessarily symptomatic of young architects not opening their own offices early on, it is certainly a testament to how building a successful practice can take much longer than establishing a startup in another field. In the digital era, the median age of some of our most well-known startups, e.g., Facebook, Twitter, Amazon, Google, Microsoft, Apple, etc., is quite low, sometimes less than thirty years.

One wonders why age should be a factor in determining the credibility of a design firm.

After World War II, it was not unusual to find young architects - under 40 - making their mark on history and winning important competitions, often following-up their victories with the establishment of successful national and global practices.



Fig.3 : **Eero Saarinen**. St. Louis Gateway Arch (1947). Saarinen was 37 when he won this competition from 172 entries.

The open competition system has almost always recognized this issue and has solved it by requiring the less experienced firm to team up with a locally well-established one.

Eero Saarinen was 37 when he won the St Louis Gateway Arch competition from 172 entries.

A small sample of examples with each architect's age at the time of their competition victory.

22 years of age in 1981
– **Maya Lin** (Vietnam Memorial)

25 and 26 years of age in 2005
– **Lina Ghotmeh** and **Tsuyoshi Tane** (Estonian National Museum, Tartu, Estonia)

28 years of age in 1979
– **Bernardo Fort-Brescia/Laurinda Spear**, Arquitectonica (The Palace, Miami - Self-invited)

28 and 29 years in 2012-2018
– **Matthias Hollenstein Felicity Stewart** (Sydney Green Square Library Competition)

28 and 31 years of age in 1989
– **Craig Dykers** and **Kjetil Thorsen**, Snøhetta (Bibliotheca Alexandrina)

29 years of age in 1976
– **Ralph Johnson**, Perkins+Will (Biscayne West New Town, Miami)

30 years of age in 1965
– **Meinhard von Gerkan** (Tegel Airport, Berlin)

30 and 32 years of age in 1995
– **Farshid Moussavi** and **Alejandro Zaera-Polo** (Yokohama Terminal)

30 to 33 years of age in 2016
– Team members of **Office Ou**, Toronto (Korean Sejong Museum Gardens) (Czech Škola Smíchov - 2018)

33 years of age in 1983
– **Zaha Hadid** (The Peak, Hong Kong, unbuilt)

34 and 29 years of age in 2001
– **Manon Asselin, Katsuhiko Yamazaki** (Bibliothèque de Châteauguay - Châteauguay)

35 years of age in 1983
– **Susie Kim** Koetter Kim Assoc. – Codex World Hqs., Canton, MA

35 and 33 years of age in 1990
– **Matthias Sauerbruch** and **Louisa Hutton** (GSW Headquarters Building., Berlin)

both 35 years of age in 1992
– **Marion Weiss/Michael Manfredi** (Mitchell Park Olympia Fields, Illinois)

35 years of age in 2004
– **Michael Arad** (World Trade Center Memorial Competition)

36 years of age in 1989
– **Dominique Perrault** (Bibliothèque Nationale de France)

36 and 35 years of age in 1976
– **Helmut Jahn** and **James Goettsch**, C.J. Murphy – (State of Minnesota Capitol, unbuilt)

36 years of age in 1981
– **Jean Nouvel** (Institut du Monde Arabe, Paris)

36 years of age in 2010
– **Bjarke Ingels** (New Mosque and Museum, Tirana, Albania)

37 years of age in 1947
– **Eero Saarinen** (St. Louis Gateway Arch)

37 and 36 years of age in 2010
– **Mara Partida** and **Hector Mendoza** (Serlachius Museum Competition)

37 and 34 years of age in 2005
– **Róisín Heneghan** and **Shih-Fu Peng** (Giant's Causeway, County Antrim, Northern Ireland)

38 years of age in 1982
– **Bernard Tschumi** (Parc de la Villette, Paris)

38 years of age in 1955
– **Jørn Utzon** (Sydney Opera House)

38 and 34 years of age in 1971
– **Richard Rogers** and **Renzo Piano** (Pompidou Centre, Paris)

38 years of age in 1987
– **Bruce Kuwabara**, KPMB (Art Gallery of Ontario Expansion)

39 years of age in 2003
– **Jeanne Gang** (Ford Calumet Environmental Center, Illinois)

39 years of age in 1963
– **Arthur Erickson** (Simon Fraser University)

While it is by no means complete, this list is meant to serve as a preliminary support for the idea that young architects play a significant role in competitions for innovative architectural designs.

Addressing the Risk Factor (3 initial illustrations)

If risk management processes must be included in competitions for real future-buildings, then it is imperative that they do not result in a loss of transparency or fairness.

Important, too, is that they be inclusive and not seek to exclude scores of architects wishing to compete.

The global rise of the closed competition format has been driven to a great extent by the assumption that younger, smaller firms lack the experience and capacity to realize larger projects. Essentially, when clients are presented with the option of either a completely open, anonymous competition or an invited competition with a strict preselection process, worry over the “risk” factor almost always causes the open competition model to be discarded, systematically excluding young architects from the process.

Reservations about the ability of younger firms to successfully complete large building projects on their own are certainly justified. The open competition system has almost always recognized this issue, though, and has solved

it by requiring less experienced firms to team up with locally well-established ones in order to alleviate any concerns a client might have.

Here, the less experienced competition winner then assumes the role of a consultant during the development phase of the project,

Weston Williamson

London, U.K./Melbourne, Australia
New England Biolabs
Ipswich, Massachusetts
Open Competition with over 300 entries (2002)
Completion (2005)
Architect of Record
Jung/Brannen



Fig.4 : Aerial view with waste water facility in background and estate house, used for company offices, in foreground. **Weston Williamson**. London, U.K./Melbourne, Australia.

and the more experienced partner firm, usually with a considerable supporting cast, becomes the “Architect of Record.”

There are numerous examples of this approach working well in practice, with one of the most significant being the **New England Biolabs** (NEB) competition in Ipswich, Massachusetts (2002). The competition to design this company headquarters and lab facility began with an open call for submissions that attracted over 300 entries, almost half of them from abroad.

This introduction of an AER team brought with it expertise in various important areas, including structure, materials selection, landscape, and sustainability. To maintain the high standard of quality demanded by the client,

Following this, a second stage, involving five shortlisted entries from the stage prior, ended with the then U.K.-based firm, **Weston Williamson**, being commissioned to realize NEB’s future facilities. Given the young London firm’s location and their inexperience with U.S. construction, a reputable Boston firm, **Jung/Brannen**, was brought in as **Architect of Record (AER)**.

Jung/Brannen kept one of its most experienced architects on the site of the project at almost all times.² The success of the NEB competition was the result of careful planning—from the competition brief, to jury selection, to the choice of an experienced firm as Architect of Record. The jurors, a majority of whom had themselves built lab buildings, not only played an important role in the selection process but recognized early on that the initial budget was insufficient to realize the parameters laid down in the competition brief.

Approaching the client at the end of the competition phase, they relayed their concerns, and the budget was increased by almost 45%.

Moreover, the participation of competition adviser Douglas Trees, should not be ignored.



Fig.5 : View from entrance road. Winning Entry. **Weston Williamson**. London, U.K./Melbourne, Australia.

Having long been house architect for NEB, Trees had a strong knowledge of the players involved. He then used this knowledge to ensure maximum quality was maintained through to its end. Thanks to all of this, the finished project - aside from a tunnel added at the insistence of city planners - closely resembled the original plans.



Fig.6 : View from entrance road. Winning Entry. **Weston Williamson**. London, U.K./Melbourne, Australia.

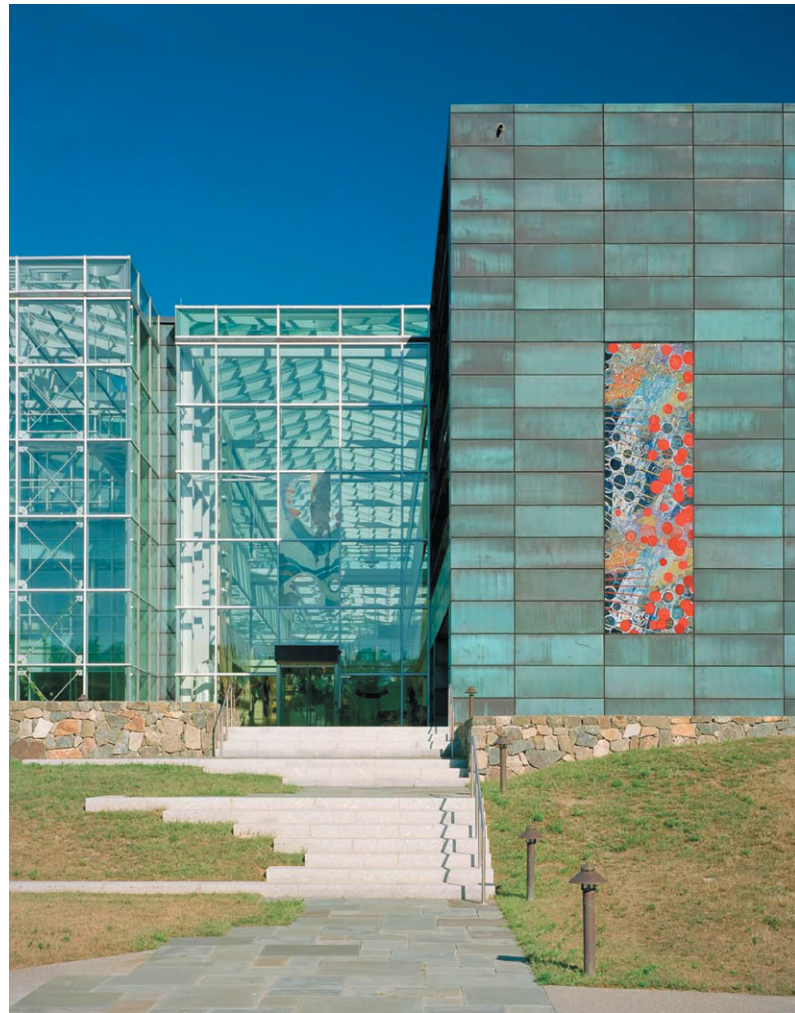


Fig.7 : View to front entrance with interior garden area as breakout room on left. *Winning Entry*. **Weston Williamson**. London, U.K./Melbourne, Australia. The artwork, by a Finnish artist, was also the result of a competition.

Another example of successful competition participation by young architects, though not for a building project, can be seen in the case of Maya Lin and her winning design for the Vietnam Veterans Memorial in Washington, D.C. Lin, a graduate student at Yale, was only 22 at the time of her victory.

Support came from both the client and the D.C. government shortly afterwards, and a scale model was built for the purpose of winning over the public. The Vietnam war was still a very controversial subject at the time, but once it became clear the nation approved of her design, Lin was able to collaborate with a local architecture firm, **Cooper/Lecky**, to realize the project. Memorial competitions are often open; thus, many have led to young winners working with local, experienced firms during the realization phase.³



Fig.8 : View from memorial to Washington Monument. **Maya Lin**. New York, NY. *Vietnam Veterans Memorial*. Washington, DC. Competition (1981).

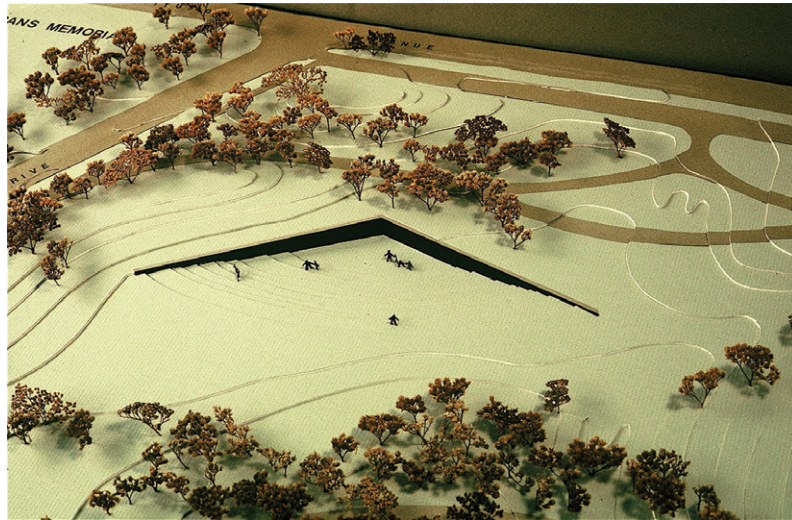


Fig.9 : Competition model, which was built in the Washington architecture studio of juror, Harry Weese. **Maya Lin**. New York, NY. *Vietnam Veterans Memorial*. Washington, DC Competition (1981).

10.3 If the VVMF determines that the Winning Competitor lacks the necessary technical ability and experience to realize the design, the VVMF may require the Winning Competitor to associate with such qualified architectural, engineering, landscape, construction, or other appropriate consultants or specialists of such disciplines as the VVMF may determine to be necessary to realize the design. Individual consultants within the appropriate disciplines will be selected by the VVMF with the concurrence of the Winning Competitor.

10.4 Should the VVMF determine that the Winning Competitor is not able to develop or to realize the design, the VVMF has the right to retain such professional and technical assistance as it sees fit. In such an event, the Winning Competitor will have the opportunity to review and comment on the development and realization of the design.

Fig.10 : Section of the Vietnam Memorial program by professional adviser, Paul Spreiregen with the guidelines for commissioning the competition winner.

Like with Weston Williamson and NEB, this project illustrates just how important a supporting cast can be to the realization of a project. In the case of a medium-sized project, a client's attention to detail, especially after the process of selecting an architect has been completed, can not only be essential to the success of the final product, but can help account for unanticipated contingencies. Here, the events surrounding the construction phase of the **Matteson Public Library** competition are instructive.⁴

The Matteson librarian, **Joyce Willis**, was not only the project's client, but was included on the jury panel. According to the competition's professional adviser, **Jeffrey Ollswang**, "The inclusion of librarian Joyce Willis was logical, not only for her expertise in library function and planning, but also as a representative of the local community." Willis' understanding of the process was to be important during the construction phase of the project. She had reportedly familiarized herself with a number of problems that might occur during a construction phase, which turned out to be an important factor when change orders were submitted by the contractor. Unfortunately, however, most of these change orders were declined, leading to the ultimate bankruptcy of the firm. The library was eventually completed under budget and built almost completely according to the original documents submitted by **Spangler Semler Architects**, who won the open competition for its design. **Cordogan Clark Associates**, an architect of record, was involved with the



EAST FACADE



ENTRY PORTAL

Fig.11 : View to rear and entrance. **Spangler Semler Architects**. Matteson Library Open Competition (1990-1992)

Matteson Library project, but the scale of the operation made engaging the full-time services of a construction manager hardly economical. Thus, Willis took on, at least in part, an important consulting role during the realization of the project.

Despite this, however, one should never lose sight of the fact that a well-conceived program, a knowledgeable professional adviser and an excellent jury are all part of the constellation of talent essential to the successful outcome of a competition.⁵

Fig.12 : East elevation
Spangler Semler Architects
 Matteson Library Open Competition (1990-1992)

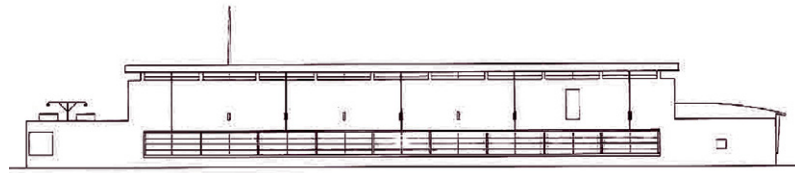


Fig.13 : Court view.
Spangler Semler Architects.
 Matteson Library Open Competition (1990-1992)



Fig.14 : View from parking lot.
Spangler Semler Architects.
 Matteson Library Open Competition (1990-1992)

Fig.15 : Floor plan
Spangler Semler Architects
 Matteson Library Open Competition (1990-1992)

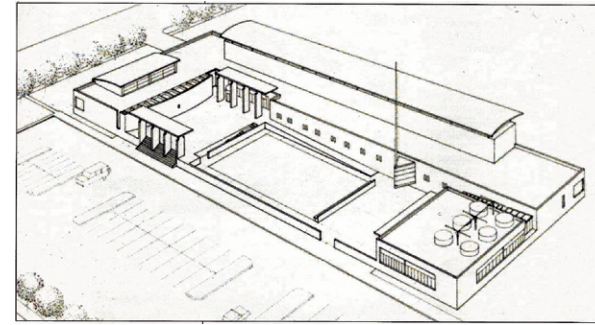
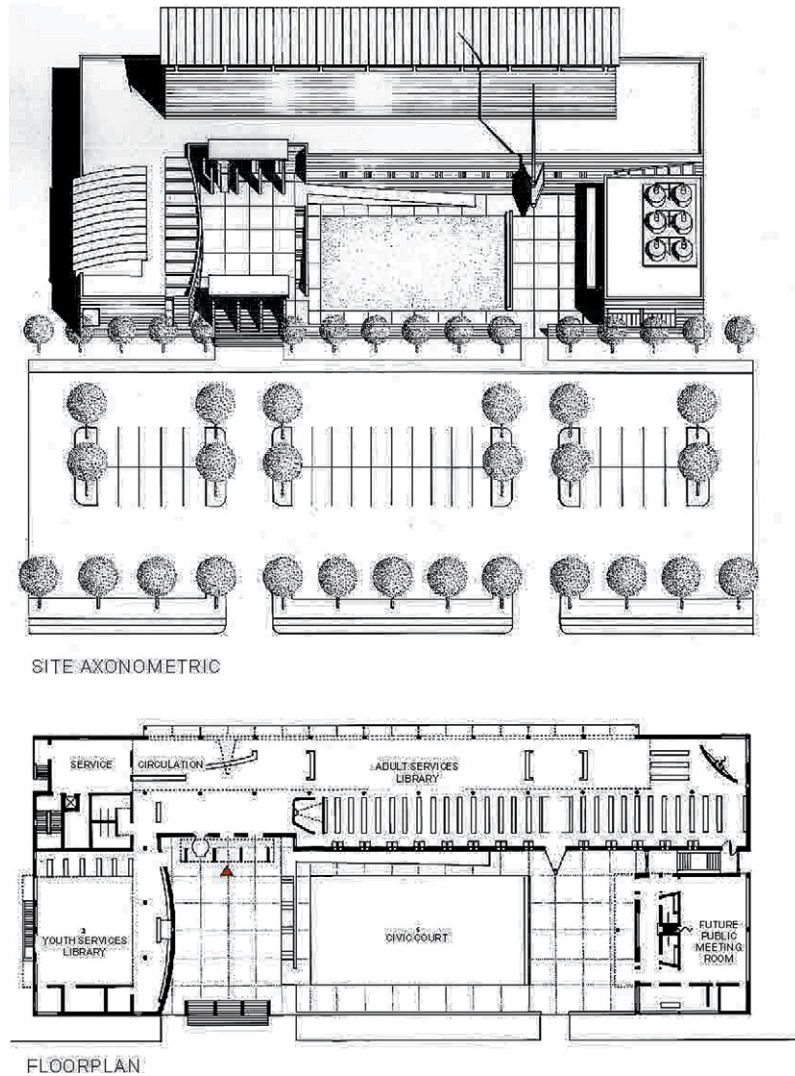


Fig.16 : Axonometric from competition entry.
Spangler Semler Architects.
 Winning Entry. Matteson Library Open. Competition (1990-1992)



Fig.17 : View to entrance. **Spangler Semler Architects.**
 Matteson Library Open Competition (1990-1992)



Fig.18 : Pedestrian perspective. **Spangler Semler Architects.**
 Matteson Library Open Competition (1990-1992)

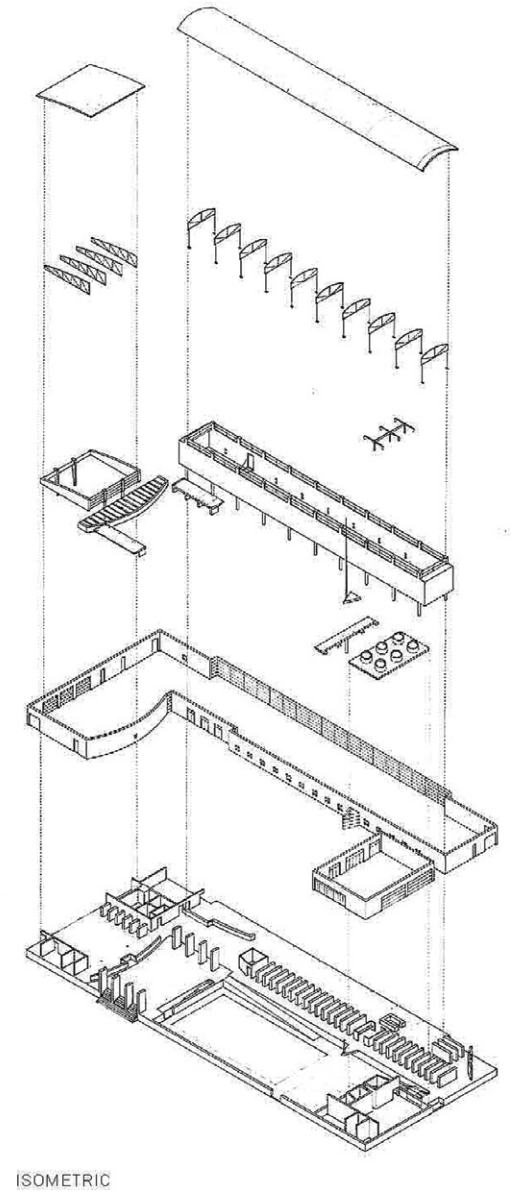


Fig.19 : Exploded diagram. **Spangler Semler Architects.**
 Matteson Library Open Competition (1990-1992)

A Global Perspective: Open vs. Invited

The primary consequence of a closed, “shortlisting system” of competition is the loss of scores of ideas that would be brought in by an open, anonymous process. Moreover, the intense debates and in-depth discussions that have always been part and parcel of open competitions are seldom found in invited competitions. Thus, while even a second-place winner in an open competition can be the subject of an intense debate, little discourse of the sort occurs when participants are shortlisted. (For a detailed discussion of the “shortlisting” process, see Appendix 1)

The dynamics of international competitions are a product of the post-World War II global context governing economies and exchanges of ideas. Still, it would be risky to conclude that one would find open international competitions to be statistically more revealing compared to statistics on invited or restricted ones during the same period of time. The lack of reliable detailed information on the latter makes it

difficult for the research community to reach valid conclusions in this area. Nonetheless, during the early post-war period, some major competitions were won by

Renzo Piano was 34 and Richard Rogers 38 when they won the Pompidou Centre Competition in 1971.



Fig.20 : **Renzo Piano** and Richard Rogers. *The Pompidou Centre*. Paris, France. The 1971 competition attracted 681 competitors from 49 different countries. **William Alsop**, a student in the U.K. at the time, won second place.

architects who have since gone on to become household names:

Richard Rogers and **Renzo Piano** for the Pompidou Museum in 1971;
Alvar Aalto for the Seinäjoki Town Hall in 1950;
Lucio Costa for the plan of Brasilia in 1956;
Aldo Rossi for the San Cataldo Cemetery in 1971;
Daniel Libeskind for the Jewish Museum in Berlin in 1988;
Craig Dykers and **Kjetil Thorsen** of Snøhetta for the Bibliotheca Alexandrina (1989) or **Rafael Viñoly** for the **Tokyo Forum** in 1989, etc.

It should be noted here that the **International Union of Architects** (UIA) was the primary organizer of many of the successful international competitions mentioned here and preferred the open, anonymous format when they were involved. The abbreviated list given above is a sure indication of the correlation between open, international competitions and architectural quality.

But another figure to keep in mind is the impressive number of participants that international competitions attract.

According to the UIA's accessible data, the last 60 years has seen an average of 278 competitors per international competition. Comparing this figure to the average of 3 to 12 competitors brought in by common restricted competitions, the superior ability of the open international competition to attract attention becomes clear, and the imperative of administrators and elected officials to consider it as a vehicle for

international exposure becomes stronger.

But convincing clients to take advantage of an international competition as a means of improving their communities is a different matter. Recognizing the importance of open competitions as catalysts for architectural quality is a necessary first step.



Fig.21 : **Rafael Viñoly Architects**. *Tokyo International Forum Competition*. The 1989 international competition attracted over 400 entries from around the world.



Fig.22 : **Rafael Viñoly Architects**. *Tokyo International Forum Competition*.

When Young Firms Were Still Welcome in Canadian Competitions

Canada has demonstrated a capacity to organize well-thought-out competitions. These, however, have been few and far between. Indeed, as of 2019, the Canadian Competitions Catalogue has identified less than 450 competitions since World War II. Of these, a series of competitions for City Halls in the '80s should be mentioned, as several of them served as important stepping-stones for some of the best architects emerging from the late 20th and early 21st centuries.

But how many citizens of Canadian cities like Markham, Kitchener, or Toronto, remember that their cities' civic buildings are the result of design competitions? While still involving young architecture firms, these thoroughly postmodern works exemplify the zeitgeist of the late 20th century. Competitions are a means rather than an end, they posit, and it is normal to forget about them once we are left with a concrete outcome. Despite this, however, the history of these competitions bears revisiting, as even now decades later, it has much to teach us.

The Canadian Competitions Catalogue has records of 11 Canadian competitions staged for town or city halls. Of these, the most historically remarkable, if only for the sheer quantity and internationality of its over 500 submissions, remains the 1958 **Toronto City Hall competition**⁶, one of the few international competitions to be held in Canada until the end of the 1980s.

It is also worth noting that, 40 years later, Toronto's City Hall was again at the center of a competition, this time for its renovation. The "City Halls" series extended to Winnipeg in 1959, both Red Deer and Chomedey (now Laval) in 1961 and came to a close with the Brantford City Hall competition in 1967. The late 1970s saw city hall competitions for Edmonton in 1979 and Calgary in 1981. This continued on to Mississauga in 1982 before culminating in 1989 with the Kitchener City Hall competition. Thus, Ontario hosted six of these eleven competitions, Alberta

hosted three, and Quebec and Manitoba each hosted one. But what do these competitions have in common? They constitute a timeline of the emergence of a Canadian symbolic modernity, as their host cities were all experiencing an economic and demographic boom around the time of their respective competitions.⁷

Only three of these competitions have been documented in the CCC, since most of the archives of others, with the exception of Toronto, are hard to locate or inaccessible. We know now, though, that public figures such as James Stirling, Phyllis Lambert, Arthur Erickson, George Baird and Larry Richards played decisive roles in the Mississauga and Kitchener competitions, both administratively and as parts of juries. This led to a number of publications cementing the place of the two cities' civic endeavors in the annals of Canadian history.

CCC's data allows us to compare the number of competitions employing pre-selection with the number of competitions with a two-stage, open process - the first stage usually being open and anonymous and the second more detailed and less frequently anonymous. Since 2005, both Quebec and Canada as a whole have seen nearly twice as many competitions employing a pre-selection process than not: 25 to 14 in Quebec and 15 to 6 elsewhere in Canada. This is unfortunate, especially when one notes that many of these projects have been public cultural institutions (libraries, museums, performing arts centers, etc).

See Appendix 5 (p. 144) for a list of young Canadian architects who won competitions after 1961, with age of competitors when available.



Fig.23 : Computer image of site. Nathan Phillips Square Revitalization. Competition (2006)



Fig.24 : View of new plantings Nathan Phillips Square Revitalization. Competition (2006)
Plant Architecture. Toronto.
Shore Tilbe Irwin & Partners. Toronto.
Hoerr Schaudt Landscape Architecture. Chicago.
Adrian Blackwell Urban Projects. Toronto.



Toronto City Hall & Square
Open Competition (1958).
Viljo Revell, Finland.

Fig.25 : Night view of 'Revitalization' phase
Nathan Phillips Square Revitalization. Competition
(2006)
Plant Architecture. Toronto.
Shore Tilbe Irwin & Partners. Toronto.
**Hoerr Schaudt Landscape
Architecture**. Chicago.
Adrian Blackwell Urban Projects.
Toronto.

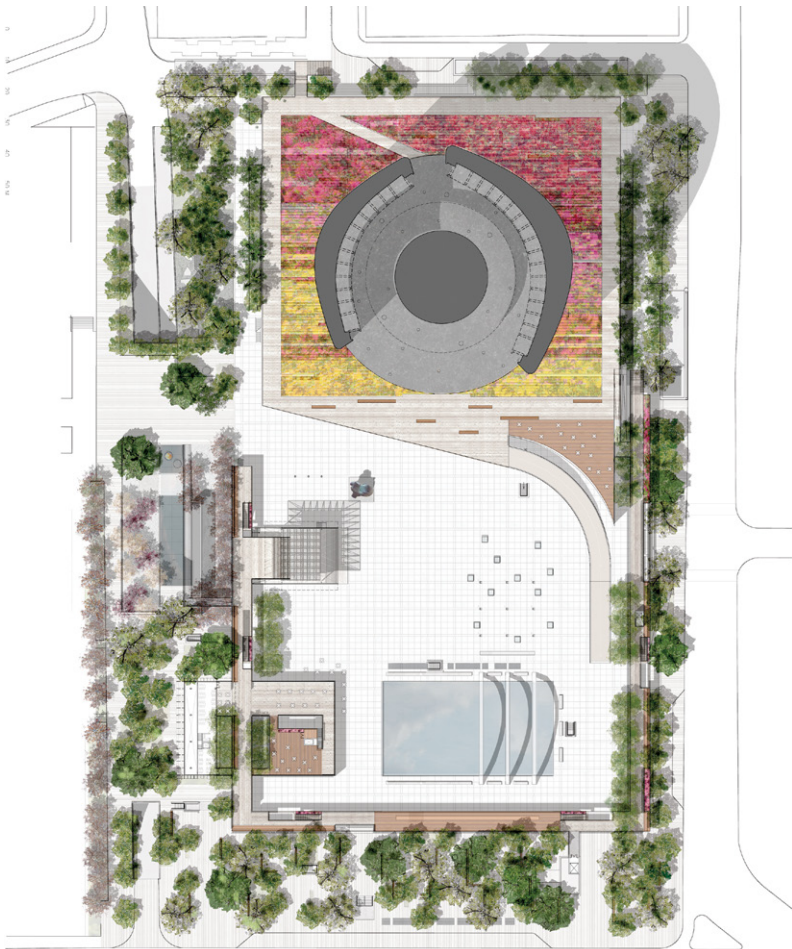


Fig.26 : Site Plan
Nathan Phillips Square Revitalization. Competition
(2006)
Plant Architecture. Toronto.
Shore Tilbe Irwin & Partners. Toronto.
**Hoerr Schaudt Landscape
Architecture**. Chicago.
Adrian Blackwell Urban Projects.
Toronto.

Toronto City Hall & Square
Open Competition (1958).
Viljo Revell, Finland.

Fig.27 : Rendering
Nathan Phillips Square Revitalization. Competition
(2006)
Plant Architecture. Toronto.
Shore Tilbe Irwin & Partners. Toronto.
**Hoerr Schaudt Landscape
Architecture**. Chicago.
Adrian Blackwell Urban Projects.
Toronto.



Mississauga City Hall Competition

Won by **Jones and Kirkland Architects** in 1982, the Mississauga City Hall competition attracted over 200 entries. Despite the early 1980's being a period of economic downturn for Canada, nearly every Ontarian practice competed in the Mississauga competition, no doubt generating excitement for its results. The Mississauga competition was administered by George Baird, an architect and theoretician whose career reached its apex in the early 2000s when he was appointed dean of the School of Architecture at the University of Toronto. Baird played a decisive role in the outcome of many civic building competitions of the era. Phyllis Lambert, who at the time was actively engaged in the planning of her Canadian Centre for Architecture project

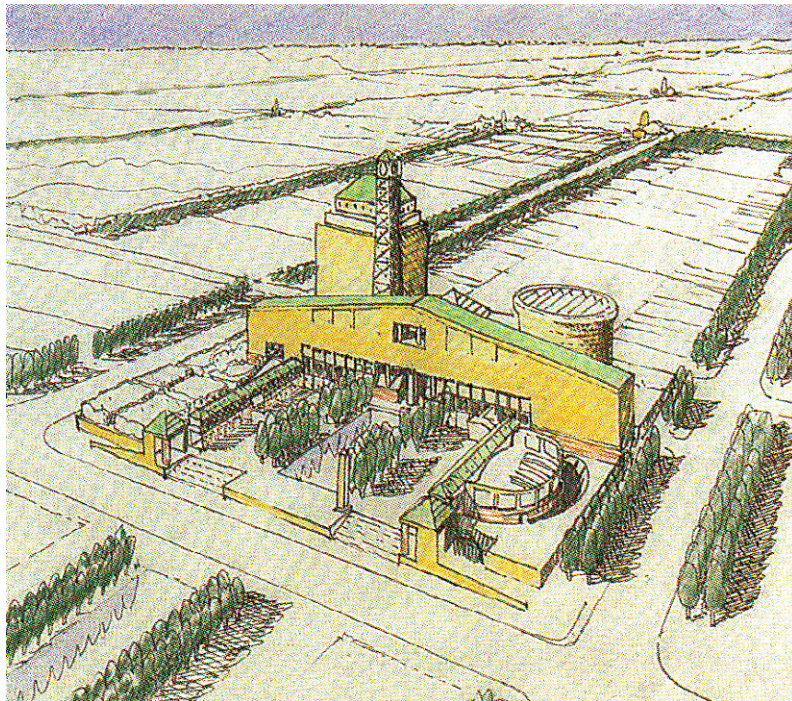


Fig.28 : Aerial view. **Jones and Kirkland Architects**. Toronto, Ontario. Mississauga City Hall Competition.

(CCA), participated in the jury, as did James Stirling, an English modernist and, at the time, a recent convert to the historicizing delights of postmodernism.⁸

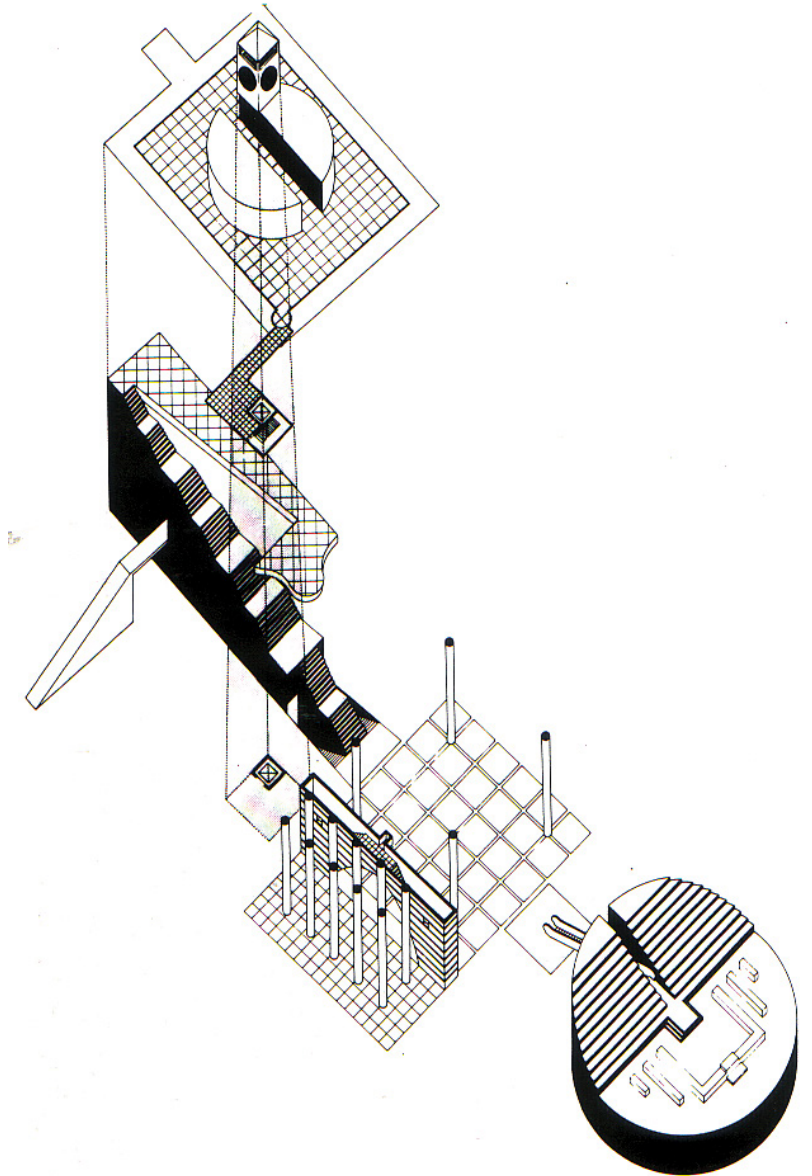
Architects from many Canadian provinces, including Quebec, participated in this international competition, and it was eventually won by a Toronto firm.

Founded four years before winning the Mississauga City Hall Competition, Jones and Kirkland Architects would specialize in urban design during the following two decades.

The competition winner was purely a product of the postmodern algorithm, employing complex forms, changes in scale, strong cutout geometries, and grand perspectives, among other things. The architects would later go on to receive a medal from the Governor General and have their project grace the cover of a 1987 issue of Progressive Architecture.

Ed Zeidler, a defeated contestant in the competition, critiqued the project in the June 1987 edition of Canadian Architect, lauding equal amounts of criticism on the competition, the urban context, and "architecture in the postmodern condition." Twenty years later, however, the project was still considered a "touchstone of Mississauga's architecture," especially locally.⁹

Fig.29 : Exploded diagram. **Jones and Kirkland Architects**. Toronto, Ontario. Mississauga City Hall Competition.



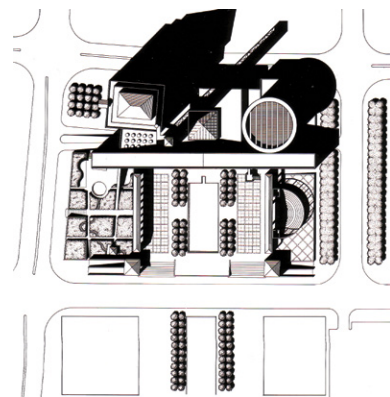
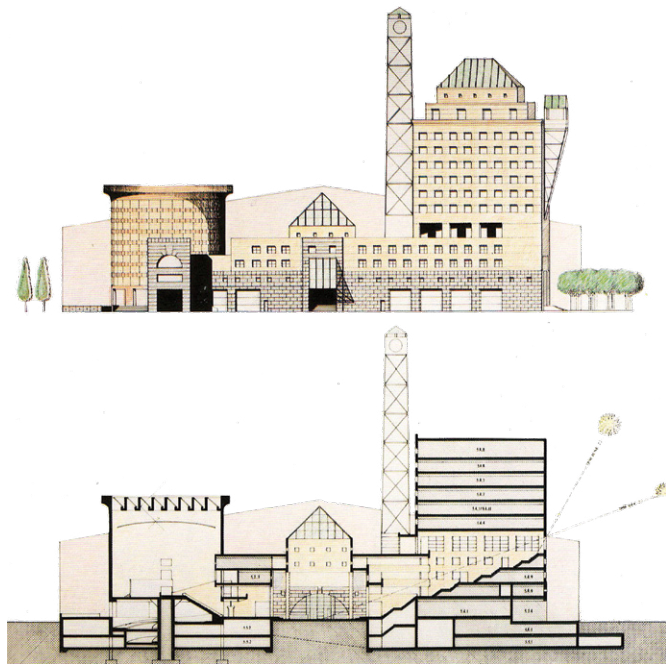


Fig.31 : Model.
Jones and Kirkland Architects.
 Toronto, Ontario.
Mississauga City Hall Competition.

Edward Jones was 43
 and Michael J. Kirkland
 was 39 when they won
 the Mississauga City Hall
 Competition in 1982.

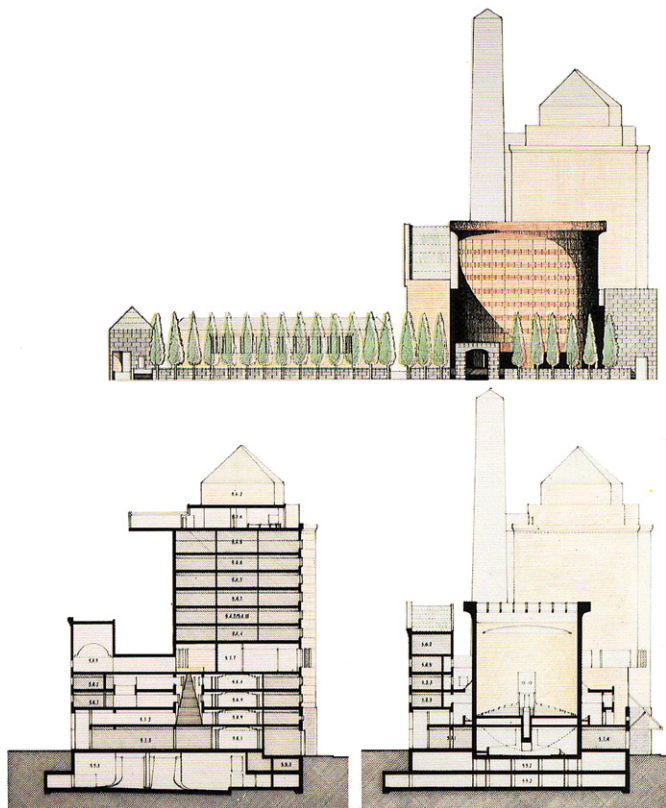


Fig.30 : Elevations and sections. **Jones and Kirkland Architects.** Toronto, Ontario. *Mississauga City Hall Competition.*

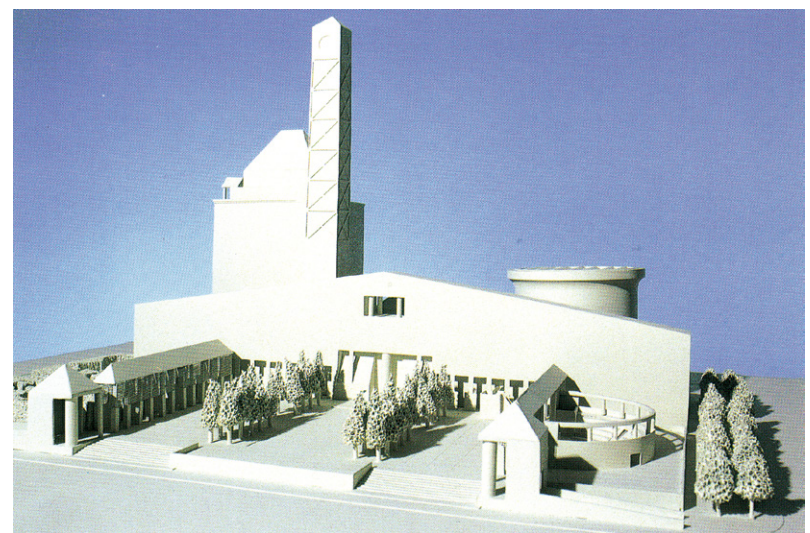
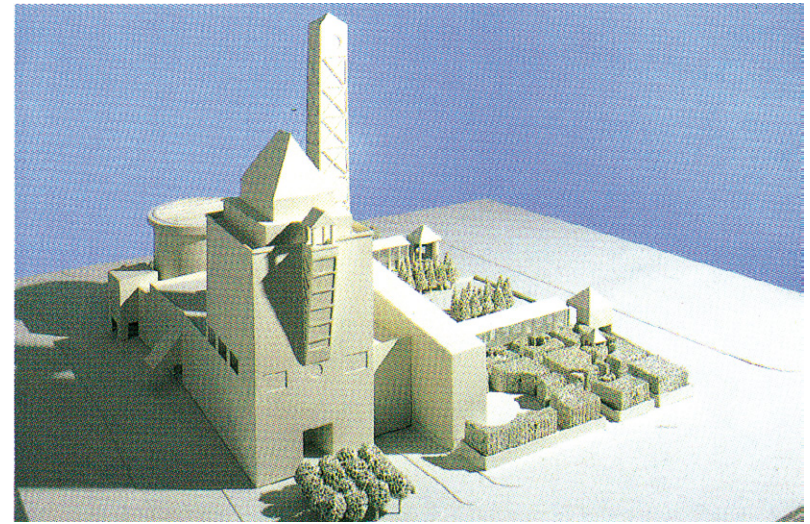


Fig.32 : View of model to entrance and aerial view (below).
Jones and Kirkland Architects.
 Toronto, Ontario.
Mississauga City Hall Competition.

Kitchener City Hall Competition

Diverging sharply from the trends of postmodernism, **Kuwabara Payne McKenna Blumberg**'s winning proposal for the 1989 Kitchener City Hall competition relied on a composition of complex forms and volumes, blending the building into its urban surroundings in a way that was distinct, yet subtle. Organized by Detlef Mertins, Kitchener's competition attracted a balanced yet demanding jury, comprising Canadian architects Peter Rose and Richard Henriquez as well as the influential theoretician and historian, Alan Colquhoun.

The two-stage, open competition, administered by Mertins, provided an opportunity for younger architects to compete. Notably, a proposal by the young firm, Saucier + Perrotte, while it missed out on the first prize, managed to still be in the running during the second phase. This marked the emergence of the Quebec firm as a serious player on the Canadian scene. The Kitchener competition allowed **KPMB** to author a flagship project.

Bruce Kuwabara was 40, Marianne McKenna was 39 and Shirley Blumberg was 37 in 1989.



Fig.33 : View to plaza and tower in background. **Kuwabara Payne McKenna Blumberg (KPMB)** Kitchener City Hall Competition (1989). Number of entries: 155

Their work manages to stand out in its urban environment, too, no doubt because it does not seek to follow the principles of classical geometry or to serve as a reflection of the environment around it. The Kitchener competition went on to be featured in an expansive monograph, the likes of which are

seldom published today. Competing Visions: The Kitchener City Hall Competition contained observations from some of Canada's foremost architects - Larry Richards and George Baird, along with Tom McKay, Detlef Mertins (Ed.), Douglas Shadbolt - and even included remarks by Brigitte Shim, who remains iconic for securing a firm place for women in Canadian architecture.¹⁰

None of these three 1980's Ontarian examples could happen today. According to the current trend toward invited competitions, especially in Quebec, reducing client risk by excluding young architects, only Arthur Erickson would be allowed to participate. Jones, KPMB, and Kohn Shnier, would all be relegated to watching from the sidelines.



Fig.34 : Interior view. **Kuwabara Payne McKenna Blumberg (KPMB)**. Kitchener City Hall Competition (1989).

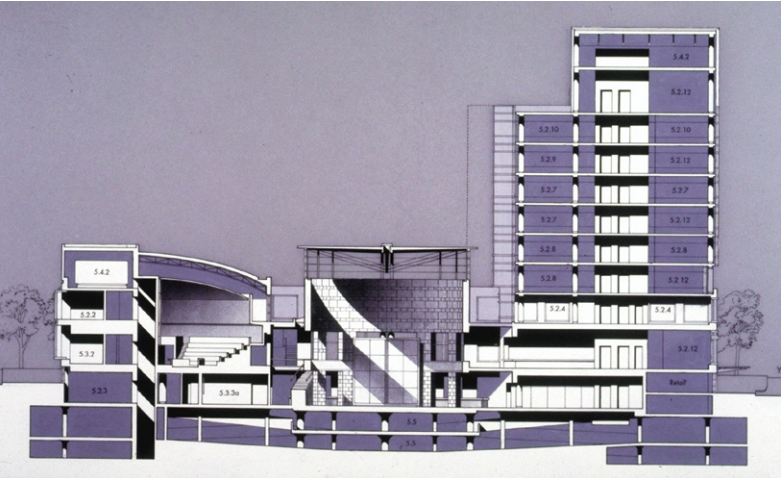


Fig.35 : Section from competition entry. **Kuwabara Payne McKenna Blumberg (KPMB)**. Kitchener City Hall Competition (1989).



Fig.36 : Pedestrian perspective. **Kuwabara Payne McKenna Blumberg (KPMB)**. Kitchener City Hall Competition (1989).



Fig.37 : Interior atrium. **Kuwabara Payne McKenna Blumberg (KPMB)**. Kitchener City Hall Competition (1989).



Fig.38 : Interior view. **Kuwabara Payne McKenna Blumberg (KPMB)**. Kitchener City Hall Competition (1989).

Campus Centre in Mississauga: A University Takes the High Road

Although limited to architects licensed in the province of Ontario, this open, anonymous competition for a university student center had all the makings of a major event when it was launched in 1996. The first open competition staged in Canada since the Kitchener City Hall competition in 1989, it was also the last open competition for a major project in Ontario as of the time of this writing. Managed by Detlef Mertins, who was also the professional adviser for the Kitchener City Hall competition, it drew over 100 entries from Ontario architects.

The competition jury was notably composed of three architects who had been successful in open competitions.

They were:

- Bruce Kuwabara, KPMB, Toronto
- Farshid Moussavi, Foreign Office Architects, London
- Kazuyu Sejima, SANAA, Tokyo

The fourth architect on the jury, though not a competition winner, was **Larry Richards**, Dean of the University of Toronto School of Architecture and Landscape Architecture and a frequent jury member for Canadian competitions. The idea behind the competition's prospective student center was to enliven an area where nothing but two non-descript academic buildings were located. In addition to "making the educational experience enjoyable, satisfying and memorable," the stated purpose of the new student center was "nurturing the sense of

community among students, faculty and staff."

Thus, the project's intention was to establish "one place where the entire student body, with its diverse individual and collective interests, can meet and mingle." A major part of an existing two-story university structure on the site, the "Crossroads Building," was to be retained and incorporated into the new structure.

To accommodate this proposed linking of the old with the new, the smaller wing of the building was to be demolished, making way for new "areas that require higher ceilings, longer spans, outdoor views, and access." Context is an important factor in the design of any building for a university with a long tradition of classical architecture. For the University of Toronto's Erindale campus, however, this was hardly the case. There were many buildings in the area to begin with, and there were no guidelines in place to restrict architectural expression.

So, context, as a stylistic factor, was never a consideration in the sense many might understand for the winning Toronto firm, **Kohn Shnier**. In a 1999 interview by Roldolphe El-Khoury for the design journal, PRAXIS, Martin Kohn stated: "We are conscious of the context, but the context contains a number of components, including budget schedules and uses, as well as physical surroundings. We understand context as multifaceted."¹¹

The architects on the jury, all of them modernists, saw the Kohn Shnier design as a simple and straightforward approach, creating flexible open spaces.

The siting strategy, opening up to the square, was undoubtedly also

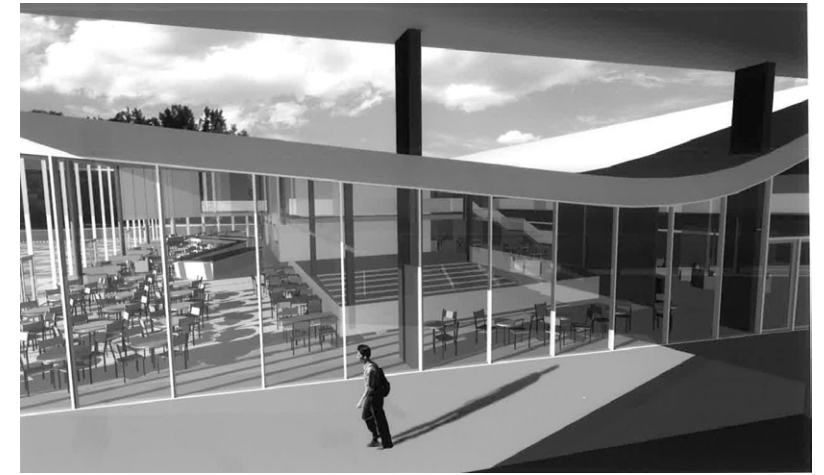


Fig.40 : View from south campus lawn showing campus walk as bisecting element leading to student centre. **Kohn Shnier Architects**. Toronto. University of Toronto Mississauga Student Centre. Competition (1996)



Fig.39 : View from south campus lawn showing campus walk as bisecting element leading to student centre. **Kohn Shnier Architects**. University of Toronto Mississauga Student Centre. Competition (1996) Number of entries: 100

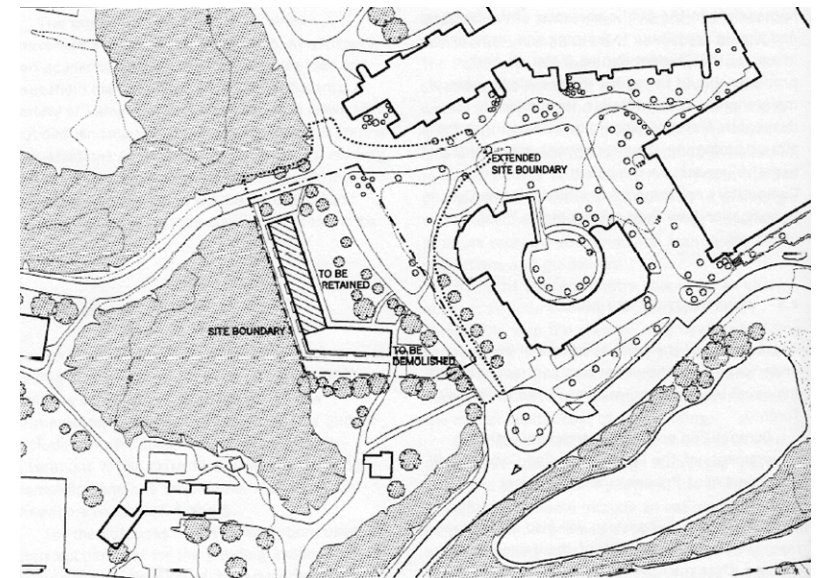


Fig.41 : Site plan showing existing buildings before construction, including plans for partial demolition of the Crossroads building. **Kohn Shnier Architects**. Toronto. University of Toronto Mississauga Student Centre. Competition (1996)

a deciding factor in their ranking Kohn Shnier at the head of the crowd.

Flexibility, no doubt, always comes into play, especially in the case of students' criticism of the pub when the building first opened in 1999. Times do change, and in today's world, the pub would have been located in the original area designated for the cafe and vice versa.

But Kohn Shnier's building is a special one, and, with time, it will no doubt become remembered as a magnet for students and faculty alike.

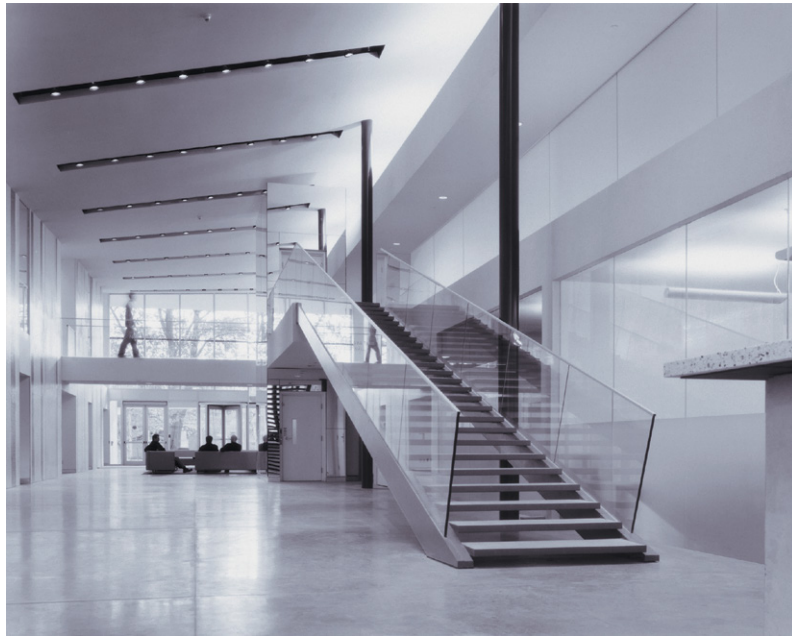


Fig.43 : Interior lobby view. **Kohn Shnier Architects**. Toronto. University of Toronto. Mississauga Student Centre. Completion (1999)

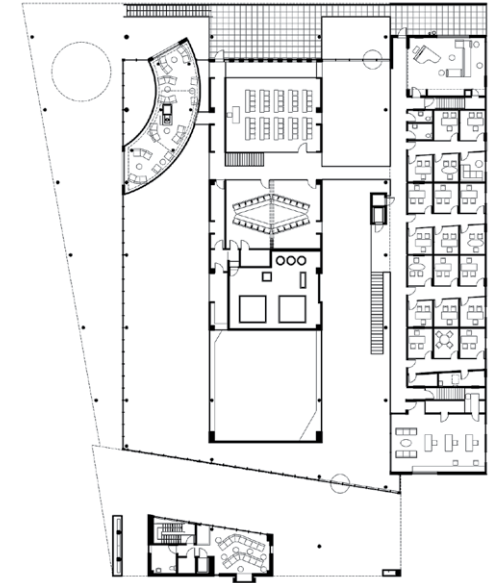
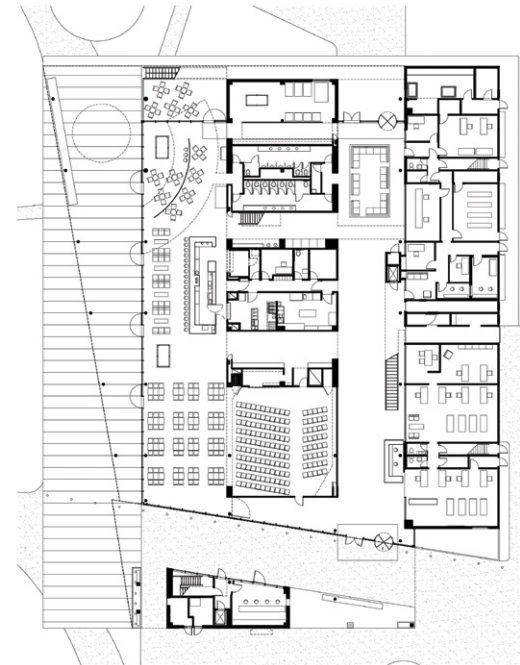


Fig.44 : 1st floor plan (left) and second floor plan (right). **Kohn Shnier Architects**. Toronto. University of Toronto. Mississauga Student Centre. Competition (1996)



Fig.42 : Night view. **Kohn Shnier Architects**. Toronto. University of Toronto. Mississauga Student Centre. Completion (1999)



Fig.45 : South facade perspective. **Kohn Shnier Architects**. Toronto. University of Toronto. Mississauga Student Centre. Completion (1999)

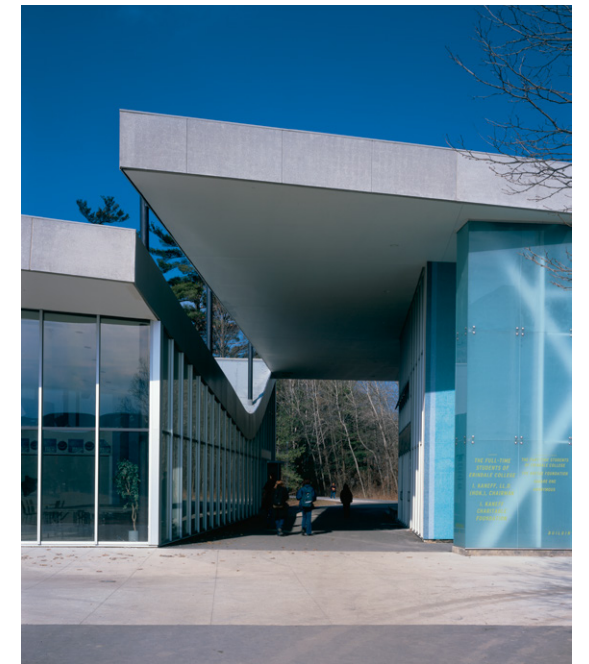


Fig.46 : View to entrance. **Kohn Shnier Architects**. Toronto. University of Toronto. Mississauga Student Centre. Completion (1999)

The Evolution of Open Competitions in the U.S.

Before the 1980s, competitions in the U.S. were rarely used for the design of major private or government projects. A major exception to this, however, was the St. Louis Gateway Arch competition (1947), won by Eero Saarinen.

In 1962 Kallmann was 48 and McKinnell was 27. Knowles was added to the team as a registered architect. The competition received 164 entries.



Fig.47 : View from square. Rendering. **Kallmann McKinnell and Knowles.**
The Boston City Hall. Competition (1962) Completion (1968)

Others of note were:

- U.S. Embassy London – Eero Saarinen (1955) - 8 teams competed;
- Boston City Hall - Kallmann, McKinnell and Knowles (1962);
- AIA Headquarters Competition, Washington, D.C. - Mitchell/Giurgola (1964);
- Copley Square, Boston – Sasaki Associates (1965);
- Birmingham Jefferson Civic Center, Birmingham, Alabama – Geddes, Brecher, Qualls, Cunningham (1969);
- Yale Mathematics Building Competition, New Haven, CT – Venturi and Rauch (1970) unbuilt
- Police and Courts Building, Jacksonville, Florida – William Morgan (1971);
- Johns Manville World Headquarters, Deer Creek, Colorado – The Architects Collaborative (1973);
- Gulf South Research Institute, Baton Rouge – David Calder Richardson (1974)

The **American Institute of Architects' (AIA)** position on design competitions has been ambivalent since the early 1970s. When the AIA tried to impose its own vetting code on proposed competitions in 1973 - restricting participation of its members to competitions branded with its seal of approval - the Federal Trade Commission (FTC) stepped in and declared the action a restraint of trade.

Since then, the AIA's most influential members have shown a total lack of support for open competitions, while the organization itself, other than rewrites of its Handbook on Competitions, has been reluctant to make any official comments. Two U.S. Government agencies emerged as supporters of design competitions in the late 1980s: the **National Endowment for the Arts (NEA)** and the government's **General Services Administration (GSA)**.

As part of the NEA's Design Arts Program under its Director of Design, Michael Pittas, the NEA embarked on its own program to disseminate information and serve as a support system for organizing competitions in the U.S. First among its initiatives was rewriting the Design Competition Manual (1980) to be more concise. Next was staging symposia for architects interested in the administration of competitions. Among these attendees were several individuals who would go on to administer scores of competitions in the U.S.: William Liskamm, Jeffrey Ollswang/Lawrence Witzling, Ken Paolini, Don Stastny, Lance Brown, Roger Schluntz, Ted Liebman, and Paul Spreiregen.

The symposia attendees assisted in issuing new guidelines for competitions - the old AIA Guidelines were considered outdated.

They were also assigned to six different regions in the U.S., where they visited municipalities and universities, spreading the word and answering questions about the use of the competition as a design model. This strategy seems to have paid off, since a large number of competitions took place in municipalities throughout the country in the late 80's to the early 2000's. Part of this success undoubtedly rests with the NEA's offer to provide grant financing for competitions. Of course, this is not to say that there were not any significant competitions that had taken place previously. The popularity of the St. Louis Arch as a public project undoubtedly laid the groundwork for the program undertaken by the National Endowment for the Arts.



Fig.48 : Competition rendering
Frank Harmon Architect
North Carolina AIA Headquarters
Competition (2008). Completion (2012)
Limited to North Carolina architects, the competition received 42 entries.

Some of the more important competitions which took place subsequently, some with direct support from the NEA were:

- Women's Rights National Historical Park (1987) - Elemental Architecture, New York
 - Senior Citizens Housing, Colton, CA (1988) - Joe Valerio, Chicago, IL
 - Performing Arts Center, Clemson University (1990) - Sert Jackson, Cambridge, MA
 - Matteson Public Library, Matteson, IL (1991) - Spangler Semler Architects, Philadelphia, PA
 - Heart of the Park Competition, Houston, TX (1992) - Milton Henry/Maurice Robinson Architects, Houston
 - Civic Center and Hall building, Santa Clarita, CA (1991) - Urquieta/Zecchetto, San Francisco, CA
 - Mobile, Alabama Municipal Government Center (1991) - Golemon Bolullo Partnership, Houston, TX
 - Mitchell Park Competition, Olympia Fields, IL (1992) Weiss/Manfredi Architects, New York, NY
 - Greenport Waterfront Competition (1996)* - Although won by James Corner Field Operations, 3rd place finisher SHoP was the beneficiary of the commission.
 - Williamsburg Courthouse Competition (1996) - Jorge Fernandez/Francis Lyn, Miami
 - Oklahoma City Memorial (1997) - Butzer Design Partnership, Berlin, Germany
 - New American Riverfront, Memphis, TN (2003) - RTM Architects, Buenos Aires
 - North Carolina AIA Headquarters (2007) - Frank Harmon Architect, Raleigh, NC
- The above examples are only a sampling, as California alone was host to over 50 design competitions during the 1990-

2010 period, many of which were seen all the way through to completion.

Almost simultaneously with the NEA's efforts, the GSA began seeking to improve the quality of federal architecture with its 1994 "Design Excellence program."

The sheer volume of one and two-stage competitions during this period illustrates the possibilities that reveal themselves when design competitions are used as a product facilitator.



Fig.49 : Night view. **Frank Harmon Architect.**
North Carolina AIA Headquarters. Competition (2008). Completion (2012).



Fig.50 : Night view. **Frank Harmon Architect.**
North Carolina AIA Headquarters. Competition (2008). Completion (2012).

This was stimulated by a process conceived for the design of a new U.S. Federal Courthouse in Boston (1991).

Won by Harry Cobb of Pei Cobb Freed, the process was unusual at the time, as no fewer than seven firms were invited to compete for its commission.

This process became the model for the GSA under the agency's Chief Architect, **Ed Feiner**, and led to competitions for scores of federal projects, including numerous courthouses.

It should be noted that these were all invited competitions with peer review.

One such competition, which should be noted, was the Eugene Federal Courthouse competition in Eugene, Oregon. Won by **Morphosis** of Los Angeles, it

signaled a modern trend in the design of public buildings under the GSA's direction and helped raise the bar for courthouse design.

Still, the GSA's tendency towards inviting firms with a proven track record did shut out smaller firms. As John Morris Dixon summarized clearly:

"This competition format became embedded as a formula not only for GSA projects, but occasionally for The Department of State's Foreign Buildings Operations."¹²

Two high-profile FBO competitions occurring during the past decade are the **U.S. Embassy in Beijing**, won by SOM's San Francisco office under Craig Hartman (2008), and the new **London Embassy**, won by

KieranTimberlake of Philadelphia (2010).



Fig.51 : View from parking. **Frank Harmon Architect.**
North Carolina AIA Headquarters. Competition (2008). Completion (2012).

The majority of the 171 entries to the **Memphis Riverfront competition** were from cities also located near significant bodies of water. Of the five finalists chosen by the jury, three were from foreign countries - two came from Buenos Aires and one from London. The last two finalists came from Alexandria, Virginia and New York City.

But Memphis' relationship to the Mississippi is quite different from any other semi-aquatic city. Cities like Buenos Aires and London are, for the most part, not located on high bluffs overlooking their respective rivers.



Fig.52 : Photo from completed project. **RTN Architects.** *Memphis Riverfront Competition (2003).*

Although Memphis' bluff serves to protect the city from flooding, it also makes connecting the downtown core to the waterfront very difficult.

This challenge stands in marked contrast to the situation of other riverfront cities like Cincinnati, Louisville or New Orleans, where elevation does not create any physical or visual barriers. Thus, the design challenge in Memphis was unique in that it involved creating a smooth path from the city's downtown at the Beale Street landing to its lower riverbank and docks.

According to the program, the designers were given the task of creating an endpoint for one of the United States' most well-known streets and sculpting a vista from which one could enjoy the mighty Mississippi.

The entrants were also required to incorporate a docking facility, **FAIA**.

All five finalists responded with "spectacular" designs, but «River Outlook» by the winning team of

Javier Rivarola, Gustavo Trosman, and Ricardo Norton of the Argentinian RTN Architects managed to set itself apart.

RTN's design envisioned the people of Memphis as protagonists and created a flexible type of architecture where, in theory, anyone could feel free to find their own place.

«It has the most powerful form of all the projects with the water at the 35' gage,» said one juror. «It is one of the best synthesizers of the cobblestones and Tom Lee Park. And the design acknowledges both the city side and the river side.»

Most of the 171 entries employed variations of ramping, platforms, floating gardens, giant canopies, and even sound effects to facilitate the transition from city to water. Ramping, however, was most evident in the designs submitted by the five finalists. RTN's winning design consisted

of a series of level, landscaped islands formed along the ramped slope of the river's edge, creating spaces for casual and formal use. These spaces - resembling small isles or outlooks - were buttressed to withstand the forces of the river and were connected to each other by pedestrian bridges. An upper plaza containing small commercial space and a lower self-leveling pier completed the composition.

The other four finalists were:

- EDAW - Roger Courtenay, Jim Hyatt, Jacinta McCann, Erin Bullock, Alma Du Solier, Steve Hanson, Aki Omi, Hui Ward - Alexandria, VA
- Flores Dafunchio Architects - Gaston Flores & Alejandro Dafunchio - Buenos Aires
- Lateral Architecture - Mason White & Lola Sheppard - London, U.K./Columbus, OH
- David Hong & Simon Hanson of Hanson Architects - New York City, NY

These other final designs employed a number of nuanced ramping and ascent/descent techniques; however, none turned out to be as impactful as RTN's work.



Fig.55 : Photo from completed project. **RTN Architects.** *Memphis Riverfront Competition (2003)*



RTN Architects was founded in 2000 and won the Memphis Riverfront Competition in 2003 in front of 170 other competitors.

Fig.53 : Photo from completed project. **RTN Architects**
Javier Rivarola
Gustavo Trosman
Ricardo Norton
 Buenos Aires, Argentina
Architect of Record
Balmori Associates. New York
Memphis Riverfront Competition (2003)
 Number of entries: 171



Fig.54 : Photo from completed project. **RTN Architects.** *Memphis Riverfront Competition (2003)*

Curiously, only one finalist hinted that they were referencing the Foreign Office project that won the pier competition in Yokohama a few years prior.

The widespread use of wood this would have required would likely have created a maintenance problem for Memphis in the long term.

Unfortunately, no prizes were given for best student entries (the student entry fee was only \$35 compared to the \$75 professional registration fee), as several deserved recognition, even if they were not buildable.

Although a couple of futuristic designs by Russian students from Ekaterinburg emphasized the connection to Mud Island rather than the transition from Beale Street, their spirited expressions would probably have resulted in a “purchase” had the competition been held in Europe.

The competition drew a large number of high-quality entries, several of which were attractive and buildable within the \$20M budget.

They were a tribute to the people of Memphis and their courage for embarking on such an ambitious plan.



Fig.56 : Interior view of ticket and reception area. **RTN Architects. Javier Rivarola. Gustavo Trozman. Ricardo Norton.** Buenos Aires, Argentina. *Memphis Riverfront Competition (2003).*

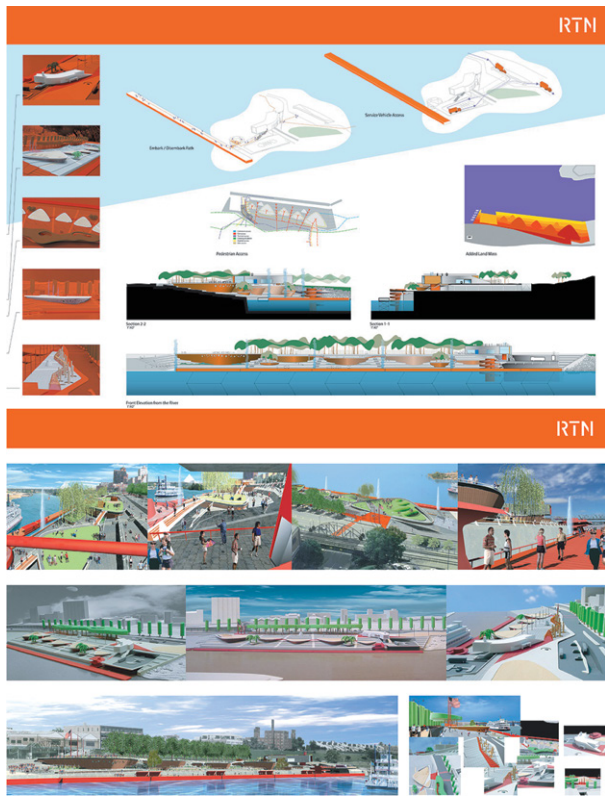


Fig.57 : Photo from completed project. **RTN Architects.** *Memphis Riverfront Competition (2003).*

A New Cadre of Advisers in The U.S.

The advent of a new Millennium has seen the emergence of a new cadre of competition advisers in the U.S.

These include Jones/Kroloff, Susanna Sirefman and Ray Gastil, to name just a few. While at the Van Alen Institute, **Raymond Gastil** staged a number of competitions - some purely for ideas, and others for more realizable projects.

Of the latter, **The Times Square Tkts Booth** in downtown Manhattan has won the most publicity and exposure, as thousands of people drive or pass by it on a daily basis. The response to Tkts Booth competition's open call for submissions was an unprecedented 683 entries from 31 countries, which made it the largest architectural design competition in New York City history.

Meant to result in the creation of a spot to buy discount theatre tickets, the competition was won by Australian architects, **John Choi and Tai Ropiha.**

Though simple, it gave rise to a number of interesting challenges. The jury described the creativity exhibited in the designs as awe-

inspiring, with entries ranging from a booth conceived as twin green crystals to a three-dimensional rendition of Mondrian's painting "Broadway Boogie Woogie," and from hand-drawn renderings of Beaux-Arts pavilions to cutting-edge proposals that tested the limits of computer modeling. "What was so exciting was that the mandate of the competition was so very simple," said jury member

Marion Weiss. "It didn't ask for consultants; it didn't ask for cost estimates or fancy models. The possibilities for expression were extraordinary - and it's one of the most provocative settings in the world."

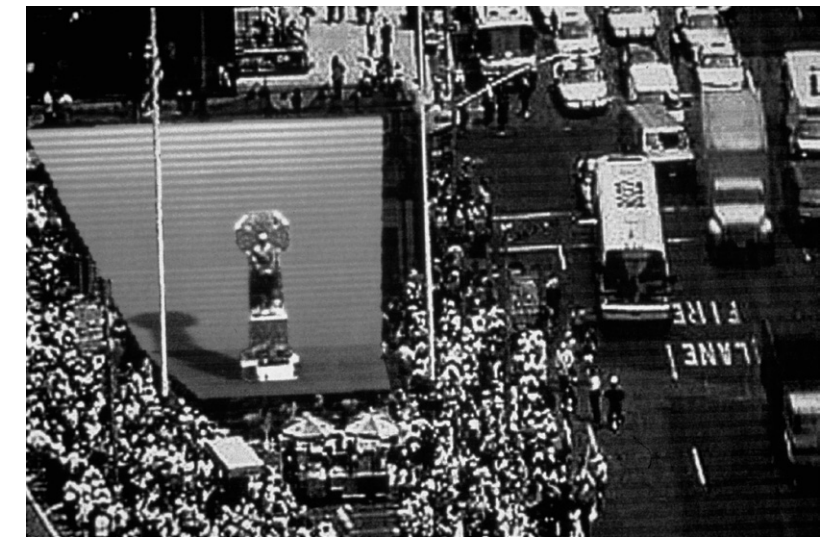


Fig.58 : Competition board and renderings. **John Choi/Tai Ropiha.** *Times Square TKTS (2000).* Perkins Eastman - Architects of Record.

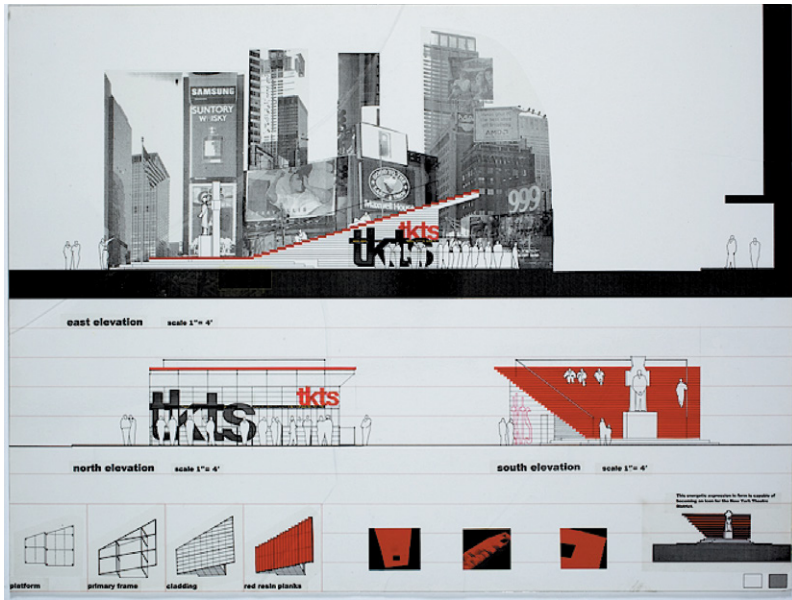


Fig.59 : Competition board and renderings. **John Choi/Tai Ropiha.**
Times Square TKTs (2000). Perkins Eastman - Architects of Record.

Choi Ropiha, or CHROFI, was founded in 2000, following the win in the international competition for the re-design of the TKTs Booth in Times Square, New York.

Fig.60 : Photo after construction of the glass enclosed structure. **John Choi/Tai Ropiha.**
Times Square TKTs (2000). Perkins Eastman - Architects of Record.

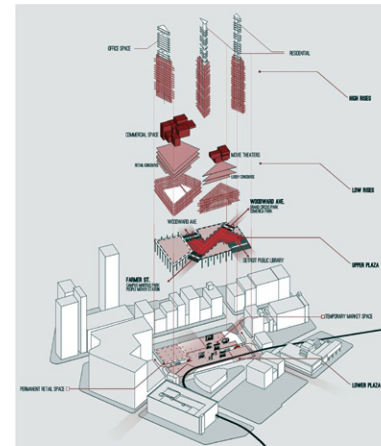


Fig.61 : Exploded diagram.
Daide Marchetti/Erin Pellegrino
(Re)Designing Detroit (2013)



Fig.62 : Section. **Daide Marchetti/Erin Pellegrino.**
(Re)Designing Detroit (2013).



Fig.63 : Approaching the site.
Daide Marchetti/Erin Pellegrino
(Re)Designing Detroit (2013)



Fig.64 : View to site penetration.
Daide Marchetti/Erin Pellegrino
(Re)Designing Detroit (2013).

Invited Competitions in North America: A Moving Target

Since the year 2000, a general decline in the number of competitions for municipal projects has resulted in a reduction of open as well as invited competitions on the Federal level at the GSA.

This can be attributed mainly to politics, as American spending on the home front suffered under the second Bush administration. Although the GSA did go ahead with some courthouse projects - the Mobile, Alabama Federal Courthouse won by Moshe Safdie Associates (2002), and the El Paso Federal Courthouse, won by Antoine Predock (2003) - the winning design for, say, the Los Angeles Federal Courthouse, won by Perkins and Will, was cancelled due to budget considerations.

Rules for competitions would seem to be logical and clear-cut. Few competitions, however, including those that are invite-only, are actually bound by a common set of regulations.

The cadre of advisers trained in the 1980s could usually be expected to follow a common program, but as invited

competitions have become more common, rules have become a moving target.

But for many competitions, including for those that are invited, none are bound by a common set of rules.

During the **2016 Obama Library Competition**, the procedure not only lacked transparency, but also forced participants to submit proposals for two separate sites, including models.

These participants were not compensated either. No stipend, or prize money was given out. More importantly, the public has not been able to view any finalists' presentations other than the winners'.

The Obama Foundation required that all of the finalists enter into a non-disclosure agreement (NDA), thus preventing the publication and viewing of their efforts.¹³

Still, there are a number of notable invited competitions that have taken place since the 1990s, mainly the result of patronage from universities, schools and cultural institutions.

Still, some emerging firms have been the beneficiaries of invited competitions for medium-sized projects - most notably Lexington, Kentucky's Town Branch Competition (2013), won by SCAPE/ Landscape of New York, and the EDGE/ucation Pavilion Design Competition (2014) on Manhattan's East River by Bade Stageberg Cox.

The Lexington competition was administered by then Dean at the University of Kentucky School of Architecture, **Michael Speaks**, who had served as a juror in a number of open Taiwanese competitions.

The Manhattan competition was administered by **Susanna Sirefman**, already a competition consultant.



Fig.65 : View from East River. **Bade Stageberg Cox**. EDGE/ucation Pavilion (2014). New York, NY



Fig.66 : View of boathouse. **Bade Stageberg Cox**. EDGE/ucation Pavilion (2014). New York, NY



Fig.67 : **Bade Stageberg Cox**
EDGE/ucation Pavilion (2014)
New York, NY

Other invited finalists from New York:
Desai/Chia Architecture
WORKac
Urban Data + Design

The European Situation: The Scandinavian Countries

Germany, Austria and France all have regulations under EU guidelines requiring competitions to be held for the design of new government buildings. Scandinavian countries, however, are different in many respects. Some belong to the EU (Denmark and Sweden), while others are in NATO but not the EU (Norway). Partially because of this complication, open competitions in Scandinavia are more often than not limited to architects residing in Scandinavia.

One exception to this, however, was the competition for an extension of the Alspund Library in Stockholm, Sweden.

Unfortunately, though, the winning design by Heike Hanada of Germany was not well-liked by locals, and the project was ultimately cancelled. Hanada went on to win the open Weimar Bauhaus competition, and this design had its opening in 2019.

Copenhagen's Royal Library acts as an example of a successful open competition for European

architects. Won by Schmidt Hammer Lassen of Aarhus, it became known to locals as the "Black Diamond" following its completion in 1999, a label it carries to this day.

Its slightly skewed, deconstructed form has become an iconic part of the Copenhagen waterfront. Since this initial success, the Aarhus firm has become a frequent

competitor in European invited competitions, with one of its most recent successes being the International Criminal Court in the Hague, The Netherlands.¹⁴

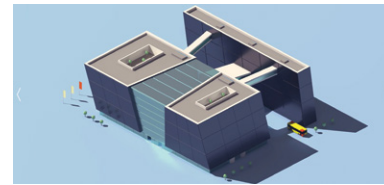


Fig.69 : Aerial view of model. **Schmidt Hammer Lassen**. Royal Danish Library. Copenhagen, Denmark. Competition (1993)

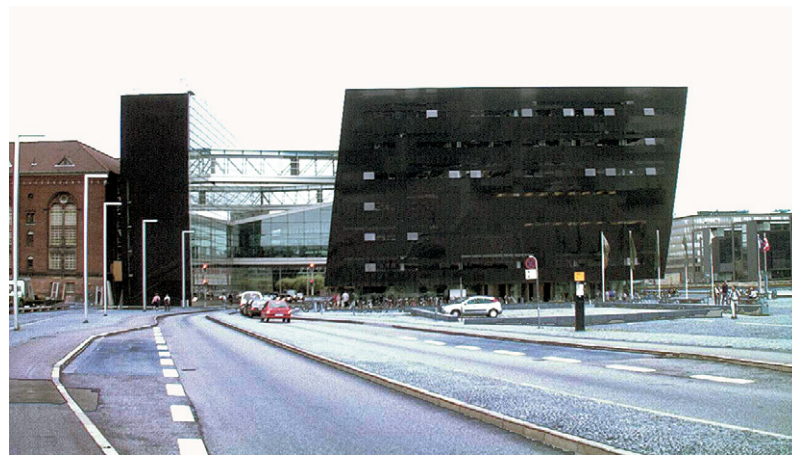


Fig.68 : View from south. **Schmidt Hammer Lassen**. Royal Danish Library. Copenhagen, Denmark. Competition (1993)

The Aarhus New School of Architecture competition (2016) in Denmark was a more recent opportunity for young architects to participate in a Scandinavian-based international competition. The competition was organized in two phases, with three finalists from the first, open stage (260 entries) eventually joining two invited firms (BIG and Lacaton & Vassal) in a final second stage, where the young Copenhagen firm, Vargo, Nielsen & Palle, was declared a unanimous winner.



Fig.70 : The winning project. **Vargo Nielsen & Palle**. Aarhus New School of Architecture competition (2016)



Fig.71 : The winning project. **Vargo Nielsen & Palle**. Aarhus New School of Architecture Competition (2016)



Fig.72 : The winning project. **Vargo Nielsen & Palle**. Aarhus New School of Architecture Competition (2016)

At the conclusion of the event, one juror observed:

"Today, the majority of design competitions are exclusively based on prequalification, which means that only established companies that have participated in numerous building projects qualify. The competition format that was chosen for this project challenged this, and the result shows that it was entirely successful."¹⁵

- Juror Reulf Ramstad



A-LAB
The Aarhus School of Architecture will provide the students with a unique opportunity to design a building that is not only a school but also a cultural center. The building will be designed by the students themselves, and the school will provide them with the necessary resources and support.

LAB-SPACE
The design of laboratory space with a simple, functional structure. The main entrance of the school will be located on the ground floor, and the building will be designed to provide a flexible and adaptable space for the students.

LAB-GROUPS
An open laboratory provides endless possibilities, but the main challenge is to create a space that is both functional and inspiring. The design should focus on creating a space that is both functional and inspiring.

TOOL TOWERS
A laboratory is not complete without its tools. Rather than a separate room for tools, the school will provide a space for students to store their tools and equipment. This space will be designed to provide a flexible and adaptable space for the students.

CREATIVE CHEMISTRY
These programs will focus on the creative process of design. The school will provide a space for students to experiment with different materials and techniques. This space will be designed to provide a flexible and adaptable space for the students.

A FLEXIBLE CONCEPT
This concept is an open space that can adapt to meet the needs of the school. The design should focus on creating a space that is both functional and inspiring. The school will provide a space for students to experiment with different materials and techniques.

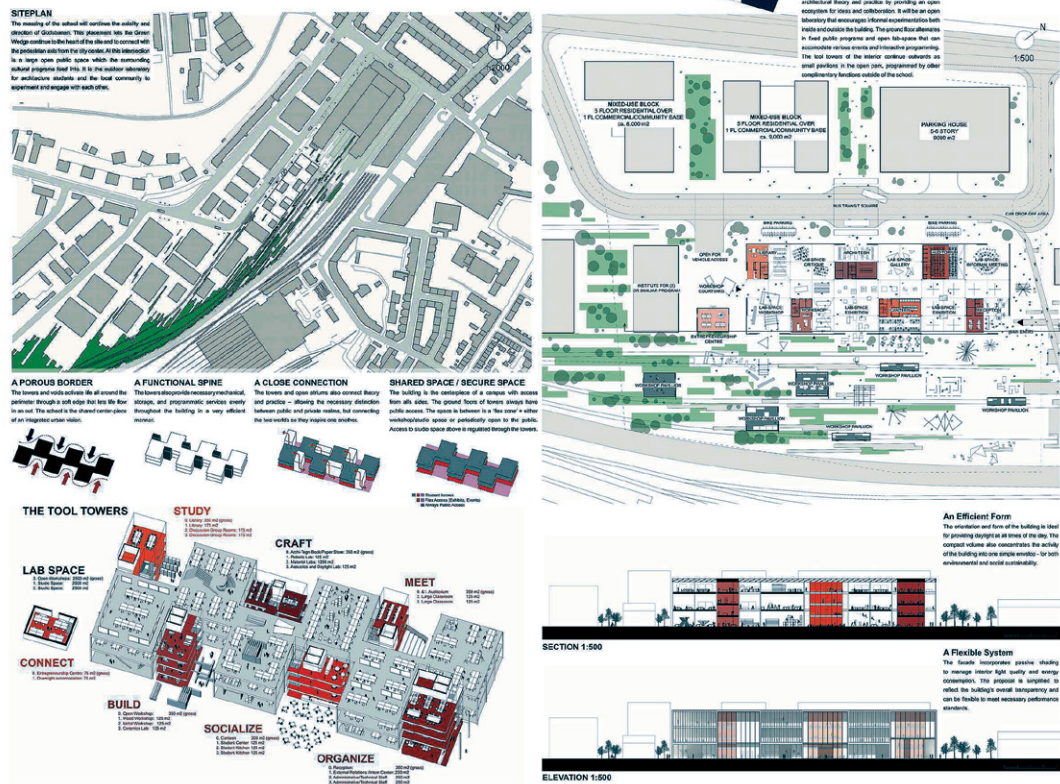


Fig.73 : The winning project. **Vargo Nielsen & Palle**, Aarhus New School of Architecture Competition (2016)

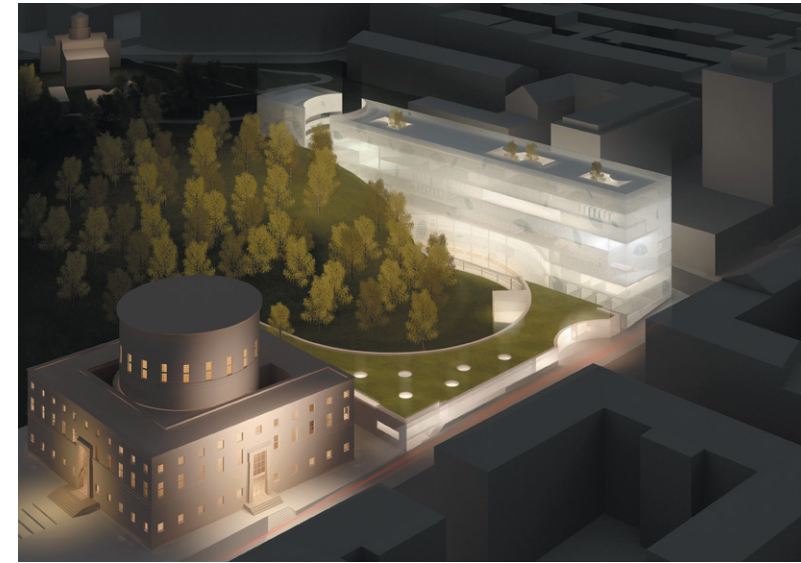


Fig.78 : Aerial view and arrival area. **Stockholm Library Competition (2007)**. **Heike Hanada**. Laboratory of Art and Architecture.



Fig.75 : Approach view. **Stockholm Library Competition (2007)**. **Heike Hanada**. Laboratory of Art and Architecture

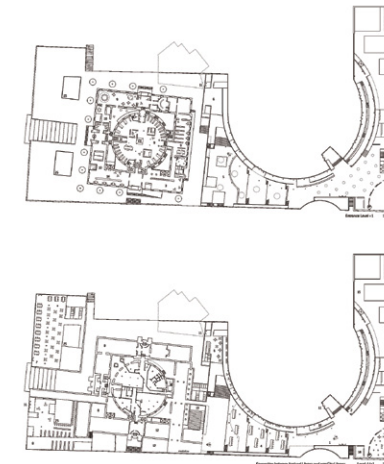


Fig.76 : Floor plans. **Stockholm Library Competition (2007)**. **Heike Hanada**. Laboratory of Art and Architecture

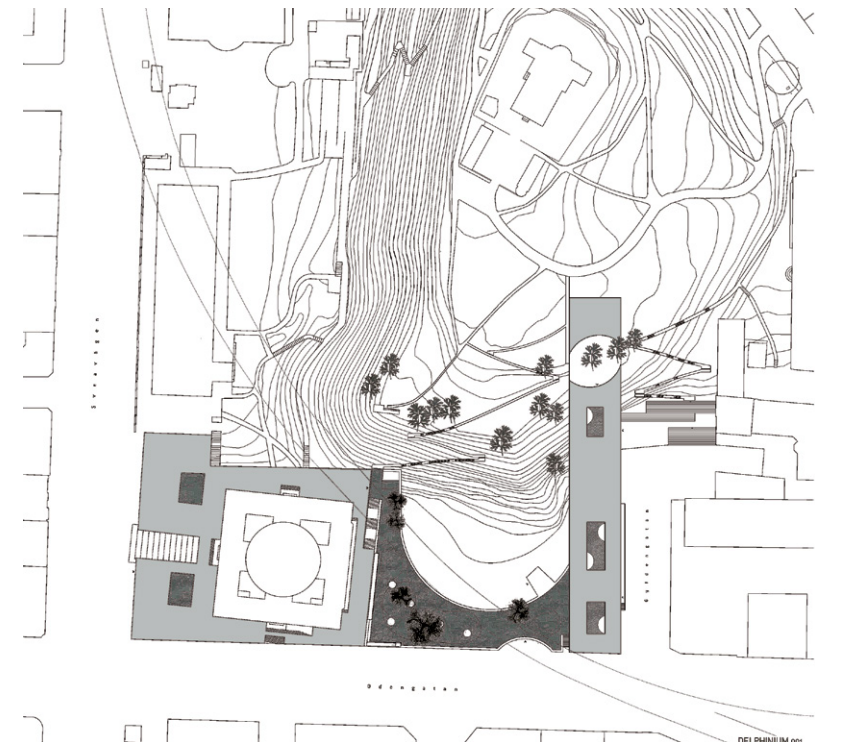


Fig.77 : Plan and perspective. **Stockholm Library Competition (2007)**. **Heike Hanada**. Laboratory of Art and Architecture

Norway's competitions for major projects are often open to European architects, but the language in which they are conducted is almost always Norwegian. This may not pose a problem to Danish and Swedish architects, but it does serve to limit participation by other members of the EU.

One important exception to this rule was the Oslo Opera house competition (2000), won by the Oslo firm, **Snøhetta**. The founding members of the firm, led by Kjetil Thorsen (Oslo) and Craig Dykers (Los Angeles), established themselves - with the support of the Norwegian government - as Snøhetta in Oslo after winning the International competition for the Alexandria Library in 1989. At that time, Dykers was 28 and Thorsen 31.

Winning the Oslo Opera House competition established the firm's reputation as a major player on the international scene. Led by Craig Dykers and focused mainly on the North American Market, one of **Snøhetta's** new international offices is located in New York City.

Getting its start with the World Trade Center's National September 11 Memorial Museum & Pavilion (2004-2014), the firm immediately found success at gaining commissions for libraries and arts centers, with the Calgary Public Library competition having been one of its more recent successes.

An invited international competition, the **Calgary Library competition** was notable in that only one Canadian firm, **KPMB** of Toronto, was involved as a lead architect.

Besides the winner, Snøhetta's New York office, the other non-Canadian teams were led by REX (New York) and 3XN (Copenhagen). Had this been an open competition, one could have well expected a raft of proposals from the Canadians.¹⁶



Fig.80 : View from inlet. **Snøhetta**. Oslo Opera House Competition. Open Competition (2000). Completion (2008).



Fig.81 : Exterior ramping. **Snøhetta**. Oslo Opera House Competition. Open Competition (2000). Completion (2008).

Fig.79 : View to interior from ramp. **Snøhetta**. Oslo Opera House Competition. Open Competition (2000). Completion (2008). International entries: 350.



Finland is somewhat of an outlier in the Scandinavian context, having its own specific competition rules. There, jurors not only adjudicate final rankings of entries but are often intimately involved in the writing of competition briefs, as well. Recent history shows that Finland occasionally holds important competitions open to the world. This was true of the Helsinki

Library, the Aalto Museums Connection, and the Serlachius Museum. The open competition for a new Helsinki **Guggenheim Museum** (2015), won by the young French firm, **Moreau Kusunoki Architectes**, was ultimately more of a competition of ideas, as it did not generate enough interest in Helsinki to gain the support it needed to proceed.



Fig.82 : Facade closeup. **MX_SI**. Architectural Studio. Serlachius Museum Competition (2010)

The Serlachius Museum competition, won by Barcelona firm, **MX_SI**, drew 579 entries from 41 countries. The highest-ranked Finnish firm was second place **Heikkinnen + Komonen**, winner of several past competitions in their home country. **MX_SI's** winning design demonstrated a strong familiarity with Finland's northern climate, quite surprising given the firm's Mediterranean roots.

The Gösta Serlachius Museum was completed almost entirely in line with its original plans, and with the additional touch of a richly detailed interior. **MX_SI**, whose principals include two Mexican architects, **Héctor Mendoza (36)**, **Mara Partida (37)**, alongside the Slovenian **Boris Bezan**, was a splendid choice.

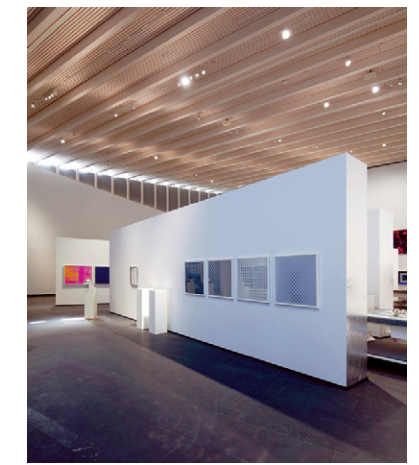


Fig.83 : Exhibition space. **MX_SI**. Architectural Studio. Serlachius Museum Competition (2010)

With its delicate wooden exterior, the museum appears genuinely quiet and in harmony with the landscape. Its vertical siding and gently sloped symmetrical roof beautifully reproduce the rhythm of the surrounding trees.

The interior plan comprises several angles, meant to create «a spatial experience wherein the indoor and outdoor spaces are in continuous dialogue.»

The museum is constructed in a way that allows for potential extensions, too, something not possible with more sculptural proposals.

Speaking almost immodestly, Finns have praised MX SI's for demonstrating knowledge of «the existing building stock, the history of the location and the client, Finnish culture, and contemporary architecture.»

For their part, the young Barcelona team held a very favourable opinion of the jury. Prior to their efforts in Finland, they were first prize winners of Grenada's 2005 Garcia Lorca Cultural Center competition as well as Córdoba's competition for the Lucena Municipal Auditorium and Ljubijana, Slovenia's for the Rog Art Center.¹⁷

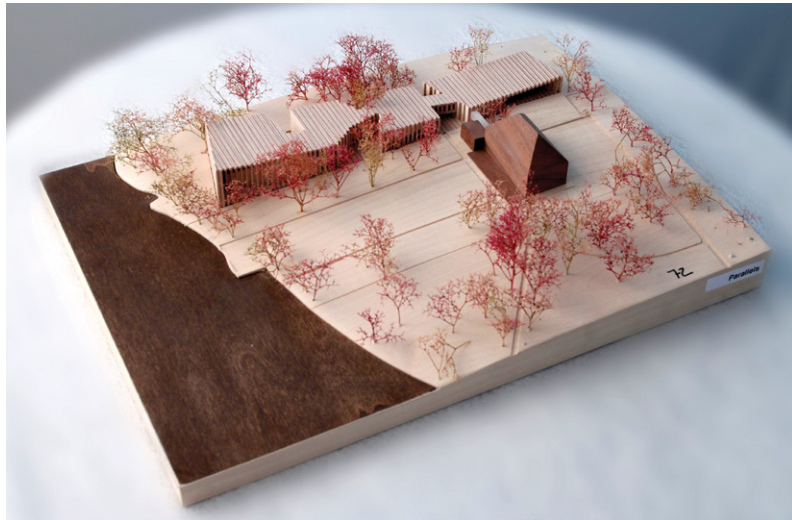


Fig.84 : Competition Model. **MX_SI** Architectural Studio. Serlachius Museum Competition (2010)



Fig.85 : View from distance. **MX_SI** Architectural Studio. Serlachius Museum Competition (2010)

Fig.87 : Pedestrian perspective. **MX_SI** Architectural Studio. Serlachius Museum Competition (2010)



Fig.86 : Interior view. **MX_SI** Architectural Studio
Serlachius Museum Competition
Héctor Mendoza. Mara Partida.
Boris Bezan
Barcelona, Spain
Local architect
Huttunen-Lipasti-Pakkanen
Architects Oy
Competition (2010)
Number of entries: 579
Completion (2014)



Fig.88 : View from plaza. **MX_SI** Architectural Studio. Serlachius Museum Competition (2010)



Fig.89 : Exhibition area. **MX_SI** Architectural Studio. Serlachius Museum Competition (2010)



Fig.90 : Elevation. **MX_SI** Architectural Studio. Serlachius Museum Competition (2010)



Fig.91 : Section. **MX_SI** Architectural Studio. Serlachius Museum Competition (2010)

Mara Partida was 37, Hector Mendoza 36, when they prevailed over 571 entries from around the world.

Libraries played an almost church-like role in 20th century Finnish society, and even today, great numbers of them across the country act as full-service community centers.

Because of this, the new City of Helsinki Library was envisioned as a building of great architectural and political importance. Its location was even set in the heart of Finland's capital—opposite Parliament, next to Steven Holl's Contemporary Art Museum, and close to Eliel Saarinen's iconic railroad station and Aalto's Finlandia Hall.

The design of all public buildings in Finland occurs by competitions. The Finns, thus, do competitions well, and all architects - from students to multi-decade veterans - are expected to prove themselves through participation.

This relatively insular culture has begun opening itself up as of late, however, with Holl's victory in the contemporary art museum competition inspiring foreigners to contribute to the Finnish architectural canon.

The jury report for the Helsinki library contest does not list names or countries of origin for any of the 544 entries that did not win a prize or honorable mention.

One can assume, however, that many Finnish firms would have entered, as well as a good number from around Europe and a few from the rest of the world (two of the honorable mentions were awarded to Americans).

But as the Helsinki modernist Mikko Heikkinen noted, «Superstars hardly ever enter competitions. They don't need to. They have better things to do.»¹⁸



Fig.93 : Interior view.
«Käännös» ALA Architects.
Helsinki Library Open Competition (2012)



Fig.94 : View from plaza.
«Käännös» ALA Architects.
Helsinki Library Open Competition (2012)



Fig.95 : Side view.
«Käännös» ALA Architects.
Helsinki Library Open Competition (2012)



Fig.92 : Birdseye view.
«Käännös» ALA Architects
Helsinki Library Open Competition (2012)
Number of entries: 544



Fig.97 : View from square



Fig.98 : View to entrance



Fig.101 : Interior perspective



Fig.102 : Reading area



Fig.103 : Approach perspective

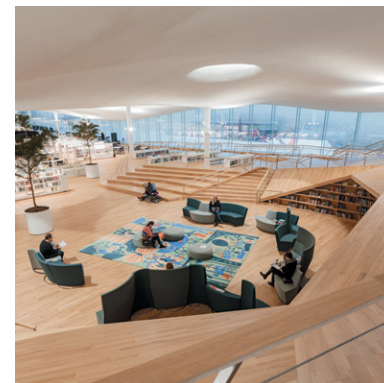


Fig.99 : Interior perspective



Fig.100 : Birdseye view from square.
«Käännös» ALA Architects
Helsinki Library Completion (2018)
Number of entries: 544

The European Situation: Switzerland and Austria

Following World War II, Austria and Switzerland began administering competitions very similarly to their neighbor, Germany.

Today, many competitions in the German-language area of Switzerland are open to Germans, albeit via an RfQ. Exceptions to the current Swiss model are competitions staged by the United Nations in Geneva, which are often open to the world.

These include:

- The 1966 World Health Organization (WHO) Headquarters building, won by Swiss architect, Jean Tschumi;

- The 2000 World Intellectual Property Organization (WIPO) building, won by the German firm, Behnisch Architekten;
- The 2006 WHO/UNAIDS building, won by the Austrian firm, Baumschlager & Eberle

The 2014 competition for the UNO/WHO Headquarters Extension was also an open competition, this time won by a Swiss firm, Berrel Berrel Kräutler AG.

Considering that it was an international competition, though, its relatively low number of participants - 327 registrations and 253 entries - is perplexing.

One possible explanation lies with its hefty, €200 registration fee, likely meant to discourage young firms from submitting.

Make no mistake, the UNO and its open competitions do not represent a clearly perceptible trend, but the Swiss may now be turning a page.

In a recent article, "Advantages of an Open Anonymous Competition", President of the Commission SIA for Competitions, Monika Jauch-Stolz, writes, "Should the selection process for architecture competitions be open or limited to the invited format? The greater degree of participation, higher potential for innovation, and promotion of young architects speaks for the open competition system as a preferable format."¹⁹ (See also Appendix 3)



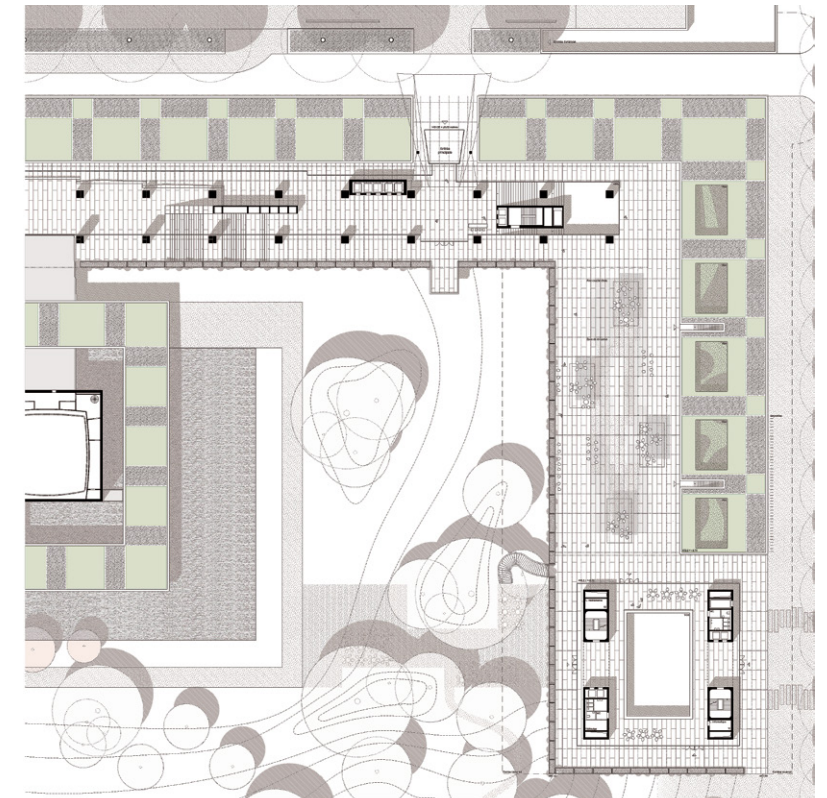
Fig.104 : View from existing to Extension. **Berrel Berrel Kräutler AG**. Zürich. UNO/WHO Headquarters Extension Competition (2014). Geneva, Switzerland.



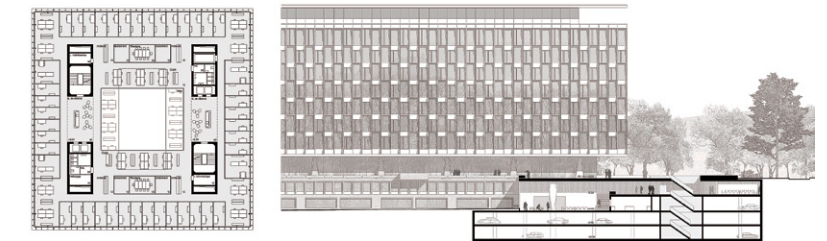
Fig.105 : View to restaurant. **Berrel Berrel Kräutler AG** Zürich. UNO/WHO Headquarters Extension Competition (2014). Geneva, Switzerland.



Fig.106 : Connection between existing and new building. **Berrel Berrel Kräutler AG** Zürich. UNO/WHO Headquarters Extension Competition (2014). Geneva, Switzerland.



Etage de la terrasse - 1:200



3,3,3,3 Floor Slabs - 1:200

Garage Entrances - 1:200

Fig.107 : Competition board with floor plans and elevation. **Berrel Berrel Kräutler AG**. Zürich. UNO/WHO Headquarters Extension Competition (2014). Geneva, Switzerland.

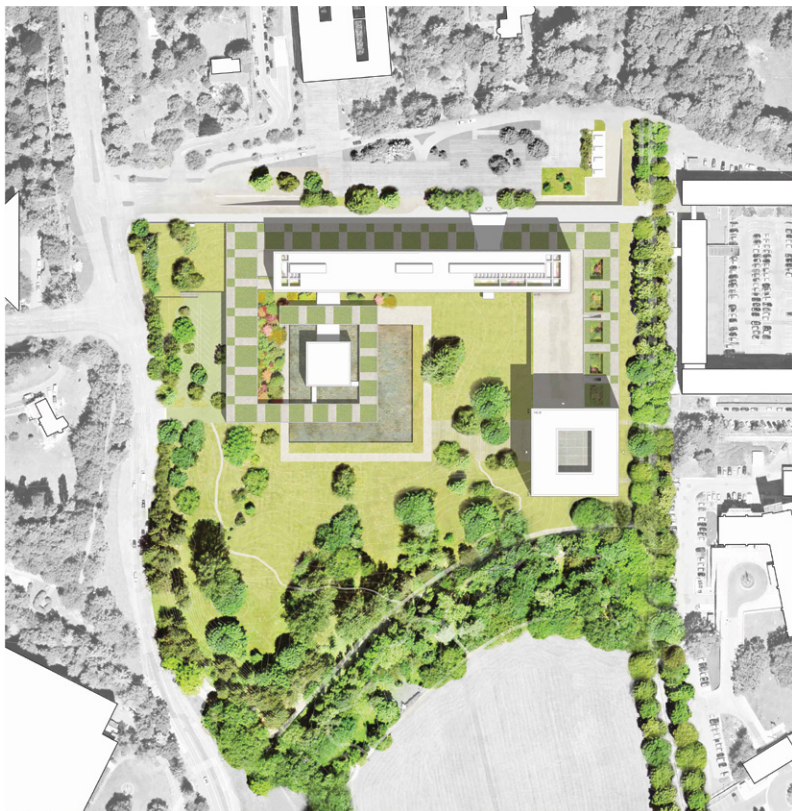


Fig.108 : Site plan. **Berrel Berrel Kräutler AG**. Zürich.
UNO/WHO Headquarters Extension Competition (2014). Geneva, Switzerland.



Fig.109 : Elevation of Extension on right and existing building in background.
Berrel Berrel Kräutler AG. Zürich.
UNO/WHO Headquarters Extension Competition (2014). Geneva, Switzerland.



Fig.110 : Section showing new Extension on right
Berrel Berrel Kräutler AG
Zürich
UNO/WHO Headquarters Extension Competition
(2014)
Geneva, Switzerland

As an EU member, **Austria** has followed in the footsteps of other member nations and kept most of its competitions closed. One recent exception, however, was the competition for the Expansion of the Vienna Museum of History (2014). An open competition, it attracted 274 entries, with over one-third coming from Austrian architects. The competition was won by the Austrian architecture firm, **Winkler+Ruck with Certov**.

Second place went to the young Berlin firm, Kim Nalleweg Architekten, and the remaining prizes were split between a number of Austrian and Swiss firms. Here, the number of entries can probably be attributed to the limited nature of the competition's design. To simplify demands on participating firms later on in the competition, **[phase eins]**, the organizer, stipulated that no major design changes could occur leading up to the second stage presentations.²⁰

That **Kim Nalleweg** was able to secure second place was to prove no fluke, as they would later go on to win the **Rosa Luxemburg Foundation** competition (2016) in Berlin.

This is an obvious as well as a captivating idea - that the extension of the Museum should occur on the rooftop. Not only is the idea simple and memorable, but convincingly resolved. Easily pictured, it can be imagined as a lid resting on the top of a trunk - but appearing to be half open, rather than closed. But rather than being a simple lid, it is an additional modern pavilion with an enclosed facade added to the classical modern form Haerdtl building. According to the author's narrative, the Haerdtl building's form serves as a pedestal for the addition to the rooftop. The jury felt that proportionally the addition was successfully conceived and resulted in a balanced relationship between the existing building and the addition.

-from Jury Comments

The ages of architects during the Vienna Museum of history competition in 2014 were:

- César Trujillo Moya (33)
- Kyung-Ae Kim-Nalleweg (35)
- Max Julius Nalleweg (34).



Fig.111 : View from plaza. **Winkler+Ruck / Certov**. Klagenfurt / Graz.
Vienna History Museum Expansion.



Fig.112 : Model perspective.
Winkler+Ruck / Certov. Klagenfurt / Graz.
Vienna History Museum Expansion.

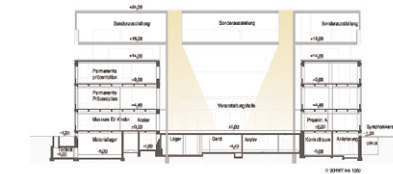


Fig.113 : Section.
Winkler+Ruck / Certov. Klagenfurt / Graz.
Vienna History Museum Expansion.



Fig.114 : Exhibit gallery.
Winkler+Ruck / Certov. Klagenfurt / Graz.
Vienna History Museum Expansion.



Fig.115 : View from church.
Winkler+Ruck / Certov. Klagenfurt / Graz.
Vienna History Museum Expansion.



Fig.116 : Aerial view of model. Second Place. Vienna History Museum Addition. Kim Nalleweg Architekten. TDB Landscape Arch. Berlin, Germany



Blick von den Stufen der Karlskirche

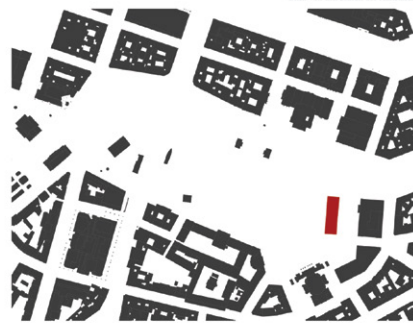
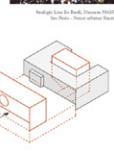
Das Wien Museum Neu

sehr viel und zugleich auf dem Kleinsten - ich und abgibt. Eine weite, wehrhafte und widerstandsfähige Fundamentstruktur bildet die eigentliche Fundamentierung - gefüllt mit den verschiedenen der einflussreichen und wehrfähigen Funktionen eines Museums. Die historische Park wird behutsam angepasst - als Teil einer Wege werden an die befristete Fläche angeordnet, die neue Museumstrategie.

Der Erweiterungsbau stellt einen Zwischenbau - ein Element zum Kulturbau das zugleich eine Kletter im Vor gegeben großen Fläche die Haardt-Bau mit seinen besonderen Eigenschaften von Kulturbau zu erklären. Ein neues, schwebendes Element für die Wiener Bürger. Hier können Konzerte, Kino oder kulturelle stattfinden. Die Erweiterungsbau soll ein drittes, dritteljähriges Verbindung zum Bestehenden. Der neue Museumstrategie einen identitätsstiftenden Raum zwischen Alt- und Neuem. Dabei werden die neuen Gebäude die Haardt-Bau wie ein zentrales, top mit seinen den Flächen und unter dem unteren des Ansatzes zur Verbindung und bestmöglichen Ergänzung.

Der Erweiterungsbau bildet einen neuen Rahmen für die Karlskirche, nicht in weichen Form, um Haardt-Bau und seinen auch die über die auf den Kulturbau werden, professionellen Strukturen auf. In einer Mischform bildet sich die Erweiterung an den Haardt-Bau an, Konstruktiv und eine tiefe Beziehung sollen eine Familienähnlichkeit her sein im Element der Karlskirche stehen. Die Umrisse, sowie die Innenräume der dritteljährigen Räume des Neubaus, sind als geschlossenen, perfekten Bauwerk Museum nachfolgend - ein Element auf die Bestehenden repräsentativen Bestehenden der Haardt-Bau und des Domes. Eine Länge über dem 1. und 2. Obergeschoss im Erweiterungsbau lösen wie eine Linie. Ähnlich wie die Länge, ähnlich wie diese Visuelle im Besten, einer geschlossenen, identitätsstiftenden Blick an eine Ausweichungsbau über die Stadt, auf die neue Stadt zurück.

Die Haardt-Bau bildet Kontext und Herz des Wien Museums. Hier können der Besucher an, bereits die Museum und findet alle Voraussetzungen für die Aufkommen in einem modernen Museum. Die Personen Ausstattung befindet sich nur eine Hilfe unter dem neuen Museumstrategie, nur andere Hilfe in einem gewissen des Bestehenden. Die Haardt-Bau soll Teil der Bestehenden Ausstattung und bildet die Wiener Umgebung zwischen im ersten Obergeschoss und den Ergänzungen des Innenraum Voraussetzungen, sind die Verbindung zwischen. Die historische Charakter des Schlosses im neuen Bestehenden etablierte diese typologische Transformation. Aus einem Museum kann nach als hier werden. Diese Haardt-Bau kann Teil der Bestehenden sein wie einem neuen Gebäude ermöglicht.



Situationsplan 1:2500

Fig.117 : Partial board. Aerial view of model. Second Place. Vienna History Museum Addition. Kim Nalleweg Architekten. TDB Landscape Arch. Berlin, Germany

The jury appreciated the urban sensibility illustrated by the entry's essential components, by the attention paid to the strong positioning of the museum addition on the square - which indicates a clear relationship to the Haardt building.

Even though a completely separate structure (except for the below grade connection), the siting of the new building retains a relationship to the Haardt, and facing out on the square, presents a strong iconic symbol.

By creating an intimate space between the two buildings, a room is created between the existing and new structures and can be imagined as a public space with multiple possibilities.

-from Jury Comments



Fig.118 : View from south. Second Place. Vienna History Museum Addition. Kim Nalleweg Architekten. TDB Landscape Arch. Berlin, Germany

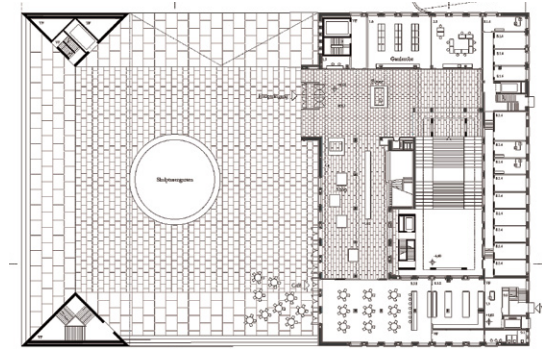


Fig.119 : Ground level plan. Second Place. Vienna History Museum Addition. Kim Nalleweg Architekten. TDB Landscape Arch. Berlin, Germany

The ages of architects during the Vienna Museum of history competition in 2014 were:

- César Trujillo Moya (33)
- Kyung-Ae Kim-Nalleweg (35)
- Max Julius Nalleweg (34).



Fig.120 : Interior perspectives. Second Place. Vienna History Museum Addition. Kim Nalleweg Architekten. TDB Landscape Arch. Berlin, Germany

The European Situation: The Czech Republic

Stuck behind the iron curtain, Czechoslovakia and its architectural culture was isolated from the West until 1989. Aside from a few mold-breakers like the 1958 Czech pavilion in Brussels, examples of interesting modern Czech architecture pre-1989 are few and far between. Competitions for important projects hardly existed.

Since 1989, however, the Czechs have slowly but surely been catching up with the rest of the world.

The most important attempt at staging a high-profile international competition was for the Prague National Library in 2006. Staging the competition in two phases, **Future Systems**, led

by Czech emigre, **Jan Kaplicky**, encountered serious opposition to their unusual design, and it was eventually cancelled due to a range of design and budget issues.

Since then, the Czechs have erected a number of modern structures but have taken influence, if not outright aid, from Western architects in doing so.

More recently, the Czechs have begun staging increasing numbers of competitions for projects. Most of these, however, have been in the Czech language - certainly an impediment to international participation.

There exist exceptions to this tendency, though, such as the recent work of Prague-based firm, **CCEA MOBA**. In 2018 CCEA MOBA held two competitions for school projects: Losbates School and SMICHOV Elementary School.

Both of these were won by emerging Canadian firms: the Montreal-based Pelletier de Fontenay for Losbates, and the Toronto-based Office Ou for the Smichov Elementary School. The first competition was one-stage, and the second was held in two stages.

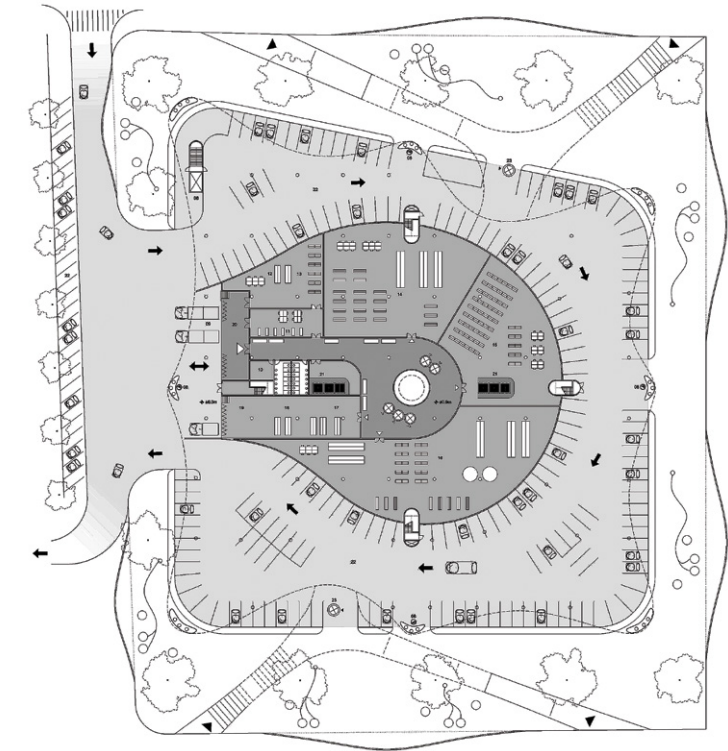


Fig.122 : Floor plan. 1st Place. Prague National Library. **Future Systems**. London, U.K.. Competition (2006)



Fig.121 : Birdseye view
1st Place
Prague National Library
Future Systems
London, U.K.
Competition (2006)
Jan Kaplicky. Amanda Levet
Volkan Alkanoglu. Maria Jose Castrillo
Misha Kitlerova. Filippo Previtali
George Roetzel



Fig.123 : View from garden. 1st Place. Prague National Library. **Future Systems**. London, U.K.. Competition (2006)

Two recent school competitions in Prague displayed all the features of truly international competitions. Won by two young Canadian firms, both the SMÍCHOV Elementary School competition and LOŠBATES School competitions not only saw both Czech and English as official languages with outside jurors, but experienced large international participation from throughout the world.

The SMÍCHOV School competition attracted 66 entries from around the world, and the winners were a team from Canada and Poland. The sponsors went so far as to even estimate the number of hours spent by all of the architects who submitted entries for the competition (58,800). One can only imagine what that number might have been for the Helsinki Guggenheim competition, which attracted 1,715 entries.

The winning SMÍCHOV team, led by the Toronto firm, **Office Ou** with **INOSTUDIO** from Poland, won with what one might have characterized as a well-conceived, whimsical composition that fulfilled all the guidelines set down in the competition brief.

According to the winner's narrative, "Living in a city is about living in a community, and to do so we must learn to take care of each other and our common environment. An urban school should foster social and environmental stewardship amongst the students and be a community hub that interacts with its unique urban context. The design is conceived as a simple built framework that provides students with a diversity of opportunities to engage with the world around them."

As is almost always the case in two-stage competitions where several finalists are shortlisted from the crowd, Office Ou did list several changes to their design, most of which were focused reductions to fit the budget:

Main changes since phase 1 submission:

- Relocated main south courtyard to be adjacent to main atrium to emphasize biophilia.
- Reduced size of second core.
- Reduced building area for cost efficiency.
- Simplified shape of main classrooms to reduce costs and help with energy efficiency.
- Made planters and balcony display panels modular to reduce costs and increase flexibility.
- Improved connection of after school rooms to public realm and facilitated pickup.
- Provided multiple accesses to sunlight for the kitchen, as well as views to rear yard and school park tree canopy.
- Standardized mass timber and SIP construction system.
- Increased natural ventilation opportunities in all spaces to reduce energy costs.



Fig.125 : Atrium
Winner. SMÍCHOV Elementary School
Office Ou
Toronto, Canada
Nicolas Koff. Uros Navakovic
Sebastian Bartnicki. Sophia Szagala
Oliver Green
with **INOSTUDIO**
Gliwice, Poland
Zbigniew Gierczak



Fig.126 : Classrooms
Winner
SMÍCHOV Elementary School (2018)
Office Ou
Toronto, Canada
Nicolas Koff. Uros Navakovic
Sebastian Bartnicki. Sophia Szagala
Oliver Green
with **INOSTUDIO**
Gliwice, Poland
Zbigniew Gierczak

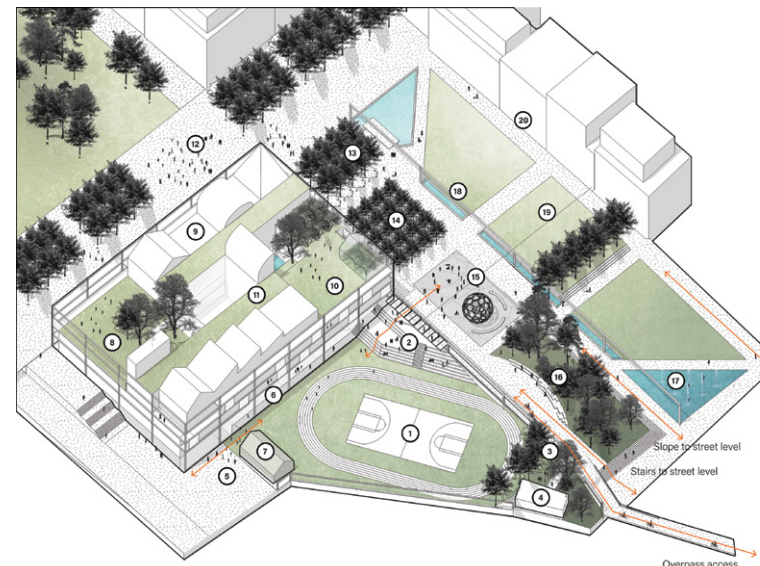


Fig.127 : Landscape plan
Winner SMÍCHOV Elementary School
Office Ou
Toronto, Canada
Nicolas Koff. Uros Navakovic
Sebastian Bartnicki. Sophia Szagala
Oliver Green
with **INOSTUDIO**
Gliwice, Poland
Zbigniew Gierczak

Fig.124 : View to main entrance
Winner. SMÍCHOV Elementary School
Office Ou
Toronto, Canada
Nicolas Koff
Uros Navakovic
Sebastian Bartnicki
Sophia Szagala
Oliver Green
with **INOSTUDIO**
Gliwice, Poland
Zbigniew Gierczak



The competition received 66 entries internationally.

Second Place was won by the Czech firm, **Skarda architekti**, third place went to a Rotterdam firm, **IND [Inter.National. Design]**, fourth place to a Czech, **Martin Naruda**, and fifth place went to **ECS Architects** from Portugal. This list clearly indicates that familiarity with the site does not automatically provide a participant with a clear advantage. In this case, the jury provided comprehensive comments about the different entries to substantiate their ranking of the finalists. The jury, which announced the ranking of the finalists on August 28, consisted of:

- David Tichý (UNIT architekti) - Chair
 - Pavel Richter (Mayor of Prague District 5) – Vice-Chair
 - Anne Uhlmann (BUR Architekten), Zürich
 - Gianni Cito (Moke Architekten), The Netherlands
 - Boris Redcenkov (A69)
 - Kamila Amblerová (KA-architekti)
 - Ondrej Pihrt (S-O-A)
 - Zuzana Hamanová (Prague 5)
 - Vit Šolle (Prague 5)
 - Tomáš Homola (Prague 5)
 - Martin Damašek (Prague 5)
- (Unless otherwise noted, the above jurors were based in the Czech Republic.)

After perusing the documentation of the competition and the extensive jury comments, one can only conclude that the competition program and the administration of the process by the **CCEA MOBA** (Centre for Central European Architecture) was exemplary.

Jury Remarks

The authors have met to the highest degree the requirements of the competition and fulfilled the jury's expectations. The jury appreciates in particular the optimally designed orientation of the building, the clean and simple organization of the layout and construction, the connection with the surrounding public space, as well as with the school grounds. This proposal is the best scheme of circulation and orientation for pupils, teachers and the public in the building. It cleverly combines clusters, corridors and open spaces. Authors' thinking about the interior space and the construction system allows for flexibility for future modifications and possible changes that are inherent in school operation. The jury further appreciates the authors' response to the comments given in the first phase of the competition, whose successful incorporation led to a significant shift and fulfilment of the potential that the jury saw in this proposal in the first phase.

The proposed balconies, which should serve as a supplement to the classes, are debatable, especially in relation to traditional teaching. It is unlikely that they will be used during teaching or leisure time, and can also limit classroom daylight illumination, when having incorrectly selected materials and dimensions. The jury expects to see these balconies adequately modified with the development of the project. Changes will be probably due also in the wooden structure, which will have to be more massive or re-evaluated.

From the point of view of fulfilling all the evaluation criteria set out in the competition conditions, the proposal seems to be the most optimal. From the point of view of the energy concept and investment and operating costs, the proposal, just like the other proposals, presented only an idea of the functioning and a simple scheme that will need to be further elaborated.

The jury assumes that when finalizing in cooperation with the announcer and according to their remarks, the proposal has a very good possibility of adaptability without disturbing the successful concept.

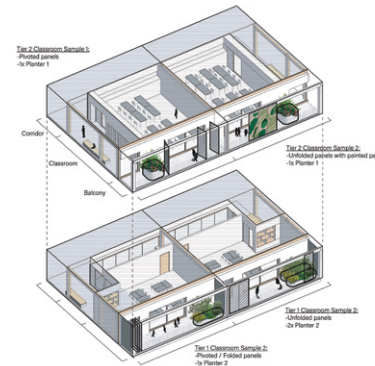


Fig.128 : Typical classroom diagram
Winner
SMÍCHOV Elementary School
Office Ou
Toronto, Canada
Nicolas Koff. Uros Navakovic.
Sebastian Bartnicki. Sophia Szagala.
Oliver Green.
with **INOSTUDIO**
Gliwice, Poland
Zbigniew Gierczak

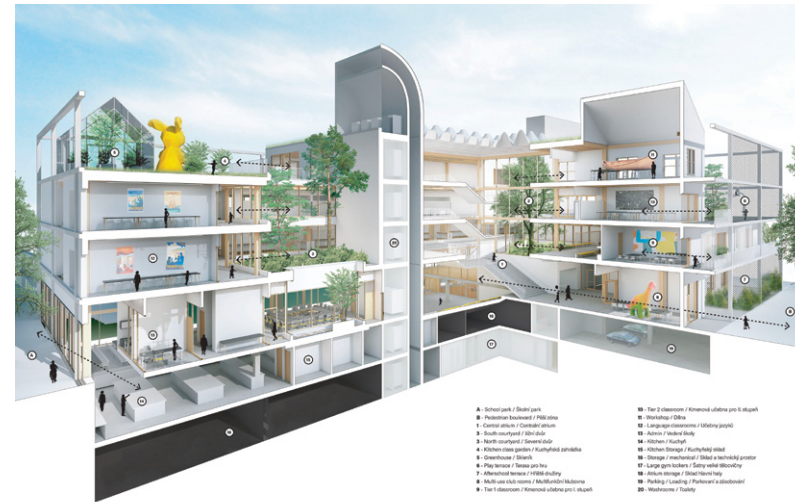


Fig.129 : Section perspective
Winner
SMÍCHOV Elementary School
Office Ou
Toronto, Canada
Nicolas Koff. Uros Navakovic.
Sebastian Bartnicki. Sophia Szagala.
Oliver Green.
with **INOSTUDIO**
Gliwice, Poland
Zbigniew Gierczak



Fig.130 : Rear facade view
Winner
SMÍCHOV Elementary School
Office Ou
Toronto, Canada
Nicolas Koff. Uros Navakovic.
Sebastian Bartnicki. Sophia Szagala.
Oliver Green.
with **INOSTUDIO**
Gliwice, Poland
Zbigniew Gierczak

Sponsored by **LOŠBATES**, an administrative entity established by four adjacent municipalities on the outskirts of Prague, this competition for a primary and secondary school, won by a newly founded (2010) Canadian firm, **Pelletier de Fontenay** with **Valerio Sartori** from Switzerland, drew 108 entries from 38 countries.

The project brief asked for a school of more than 400 students, as well as many shared facilities for the residents of the surrounding communities—an important response to the clear lack of collective facilities in those communities. The stated intention was that the school's gymnasium, sports complex, auditorium, multi-functional hall and art school, will all be shared by students and the area's residents, creating a new civic hub for the community.

According to the winner's narrative, "the project aims to create a new heart and symbol for the communities of LOSBATES.

The school is conceived as an open cloister, an articulated ring connecting four separate program clusters into one coherent form surrounding a small forest.

This cloister is flexible both visually and functionally. It serves as an entrance, a corridor, a covered outdoor area, a gathering space, an informal classroom and much more. Unlike the traditional cloister, it's open ended and permeable.

The ring frames a central courtyard, a quadrangle. But unlike the traditional quadrangle usually left open and free, this courtyard is filled with tall trees, a captured fragment of the forest nearby.

By making this central courtyard intentionally very large, the boundary between figure and ground is blurred. Allowing the landscape to merge with the school at such a scale results in a porous cluster of pavilions rather than a centralized building surrounded by landscape.

Thus, the silhouette becomes softer and friendlier, and less monolithic. This provides a blissful sense of extensiveness and openness, but moreover, the horizontal open character allows for every function and classroom to have abundant direct access to natural light and views of the surrounding landscape."

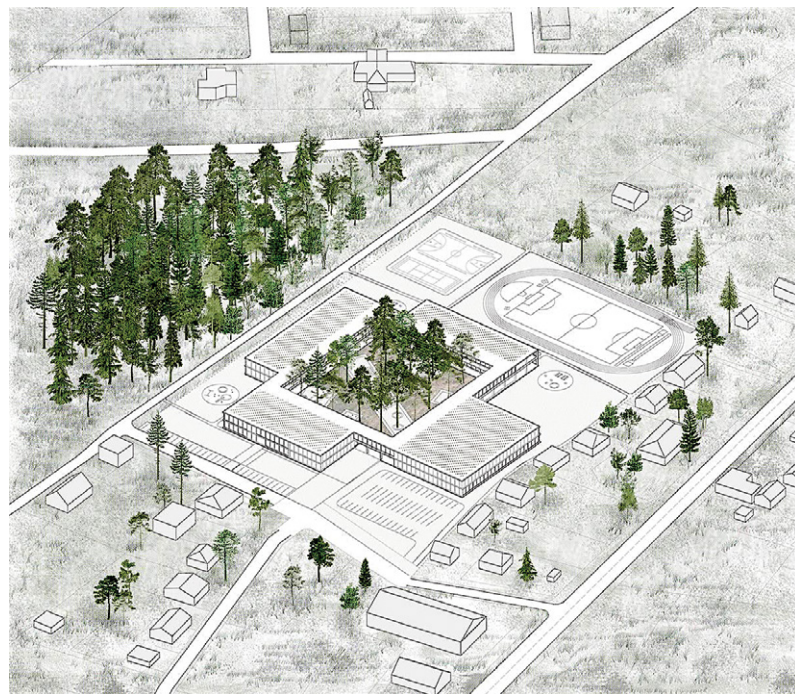
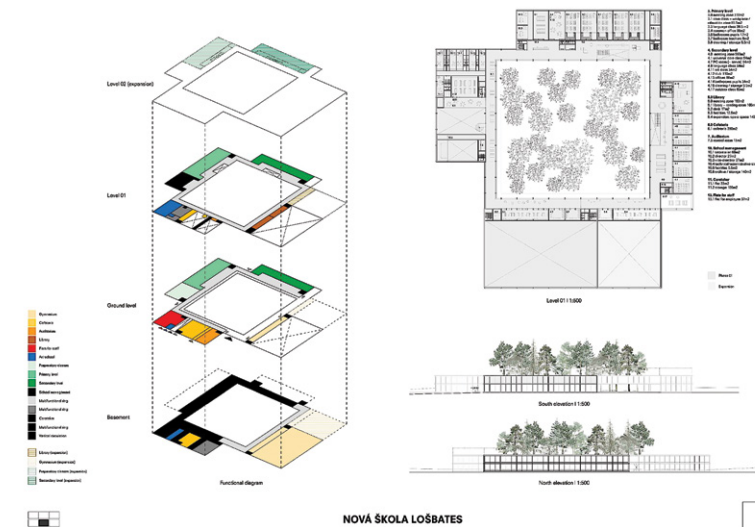


Fig.131 : Birdseye view of project
Winner
LOŠBATES School (2018)
Pelletier de Fontenay
with **Valerio Sartori**
Montreal, Canada / Fribourg, Switzerland
Hubert Pelletier, Yves de Fontenay / Valerio Sartori

Architect of Record
SOA, Prague



NOVÁ ŠKOLA LOŠBATES

Hubert Pelletier was 41 and Yves de Fontenay 35 when they won the Losbates School Competition in 2018.

Fig.132 : Exploded diagram, floor plan and elevations

Winner
LOŠBATES School (2018)
Pelletier de Fontenay
with **Valerio Sartori**
Montreal, Canada / Fribourg, Switzerland
Hubert Pelletier, Yves de Fontenay / Valerio Sartori

Architect of Record
SOA, Prague



Fig.133 : View to main entrance

Winner
LOŠBATES School (2018)
Pelletier de Fontenay
with **Valerio Sartori**
Montreal, Canada / Fribourg, Switzerland
Hubert Pelletier, Yves de Fontenay / Valerio Sartori

Architect of Record
SOA, Prague



Fig.134 : View from internal courtyard

Winner
LOŠBATES School (2018)
Pelletier de Fontenay
with **Valerio Sartori**
Montreal, Canada / Fribourg, Switzerland
Hubert Pelletier, Yves de Fontenay / Valerio Sartori

Architect of Record
SOA, Prague

The European Situation: France and Germany

After World War II, institutional projects in Germany and France became prime examples of the value of open competitions.

During the 1970s and early 1980s in France, a great number of both large and small-scale projects became the subject of open competitions, with as many as 800 being held each year. However, all of this would change in 1983.

According to Michèle Tillmont, the administrator of **French competitions** at the time:

“The open competition format was terminated when I was in charge of the MIQCP (Mission interministérielle pour la qualité des constructions publiques) from 1983 to 1989. I set up new regulations for public bodies, (dealing) with restricted competitions.

The architects were dissatisfied with open competitions, which they regarded as a financial burden.

It was at that time that the presidential Mitterrand projects were launched, the first one being La Pyramide du Louvre. At the same time, in those invited competitions, participants were reimbursed up to 80% for a standard amount of their design submissions.



Dominique Perrault was only 36 when he won the Bibliothèque Nationale de France Competition over 20 international competitors.

Fig.135 : **Johan von Spreckelsen**
La Grande Arche
Paris, France
The 1982 international competition attracted 424 entries from around the world.

I think that perhaps the last open competition in the former open system was for the 1983 Bastille opera, a fiasco, because the anonymous choice of the jury was for a project every member thought designed by Richard Meier, whom they wanted for a project in France. But when they opened the envelopes, the surprise was that it was from a Canadian architect, Carlos Ott, a complete unknown. Just before that in July 1982, the Grande Arche Competition (opposite page) took place, before the new regulations for public bodies went into effect; and the opening was in 1989.

In fact, one of the few Mitterrand projects was the Louvre, whereby I.M. Pei received the commission directly from President Mitterrand himself.

The Bibliothèque nationale de France competition was later in June '89 with something like 20 (shortlisted) entries and reimbursement up to 80% per submission. Finally opening in 1995 with several problems, i.e. construction issues, etc., it was quite interesting because the **Dominique Perrault** project was certainly the best. An unknown at that time, he was very young (36).²¹

According to Emmanuel Caille, Chief Editor of d'architectures (d'a), “Unless there was an international competitor included in these competitions, they were not to be taken seriously.” He notes that two high-profile firms, OMA and Zaha Hadid, were shortlisted several times but did not win a commission until OMA's project in Lille in 1994. After many tries, Hadid would go on to win the “Living Stone” project in Montpellier, which would take ten years to complete.²²



Fig.136 : **Dominique Perrault**. Bibliothèque Nationale de France (1989). Paris, France

The inclusion of international architectural firms in French competitions has produced projects by **BIG, Shigeru Ban, Toyo Ito, Sanaa, Arquitectonica**, and others. Even a number of small foreign offices, such as **SO_IL** (U.S.) and **OFIS** (Slovenia), have managed to prevail in French contests.

But where has all of this left young French architects? A few were fortunate enough to be included in the Nouveaux Albums des Jeunes Architectes, which was dedicated to the promotion of new talents, and were admitted on a case by case basis to the select circle allowed to compete under the new system.

Many, however, have begun to look elsewhere, seeking to compete in an international setting. Parisian **Lina Ghotmeh**, together with **Tsuyoshi Tane and Dan Dorell** (U.K.) won the Estonian National Museum Competition in 2006; **ABF** (Paul Azzopardi, Noé Basch and Etienne Feher), won the high-profile Seattle Center ideas competition in the U.S. in 2012; and Paris-based Jean Guillaume-Mathiaut and Harden won second-place in the Greenport, New York Waterfront competition, which attracted over 500 entries. But the highest profile win by a French firm was at the Helsinki Guggenheim competition.

Won by the Parisian firm, **Moreau Kusunoki**, who prevailed over 1,714 other entrants, the project was eventually cancelled. The City of Helsinki, and not the Guggenheim, was to provide the funding for the project, but Kusunoki's design ultimately failed to attract enough local enthusiasm to justify public financing.

Carlos Ott was 37 when he won the Opera Bastille International competition in 1983.



Fig.137 : **Carlos Ott**. Toronto, Canada. *Opéra Bastille*. Paris, France

Founded in 2011, the young Parisian office of Moreau Kusunoki won the Guggenheim Helsinki competition in 2015 in front of 1714 other projects. In 2016 they were selected for the Europe 40 under 40 award given to the best firms directed by architects less than 40 years old.



Fig.139 : Winning proposal. *Guggenheim Helsinki Competition (2015)*. Finland. **Moreau Kusunoki**.



Fig.140 : Winning proposal. *Guggenheim Helsinki Competition (2015)*. Finland. **Moreau Kusunoki**.

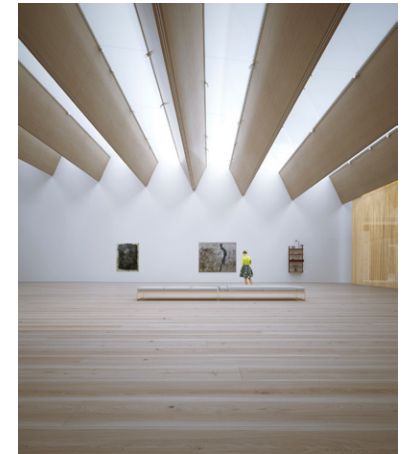


Fig.141 : Winning proposal. *Guggenheim Helsinki Competition (2015)*. Finland. **Moreau Kusunoki**.

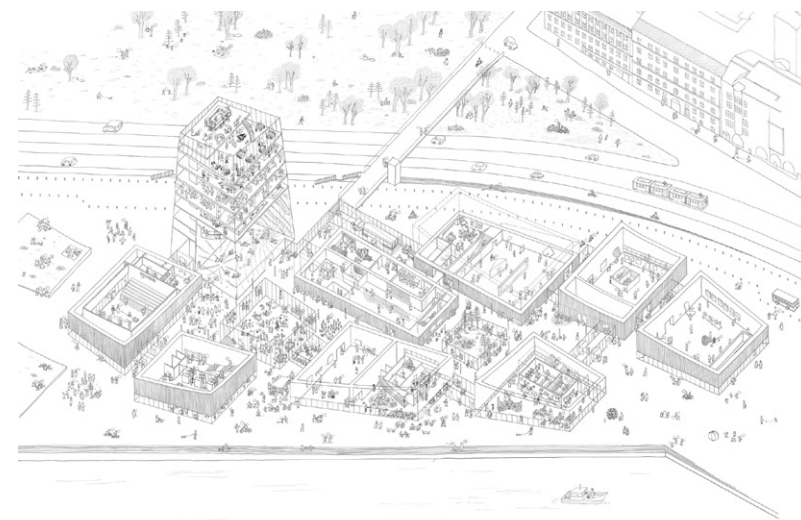


Fig.138 : Winning proposal. *Guggenheim Helsinki Competition (2015)*. Finland. **Moreau Kusunoki**.

Won by Bernard Tschumi when he was only 38, this was one of the last of President François Mitterand's Grands Projets. It attracted 476 entries from around the world.

The accompanying interview with Tschumi by Editor Stanley Collyer took place in New York City in 2013. The quotes are taken from the portion dealing with La Villette.

COMPETITIONS: I was in Parc de la Villette in Paris shortly after it was completed. Winning that competition must have been a game changer for you.

Bernard Tschumi: It was a real game changer. Until then, I had never entered a real competition. For almost ten years I had pursued rather theoretical research, and I decided it was time to test some of the conceptual ideas in a real project. Clients don't just appear out of the blue; so, like many young architects, I entered an anonymous competition with a lot of entries. By an incredible set of circumstances, out of 476 entries, I won it. In a way, it was really an attempt to translate and transpose certain ideas and concepts that had been explored prior to the competition and through the competition.

COMPETITIONS: When I saw the site, one of the things that came to mind was follies. Was this the original strategy?

BT: The early, theoretical work that preceded the competition was dealing very much with the idea of movement, the idea I would describe as points, lines and surfaces. In other words, the points were the points of actions or events; the movements were translated into the lines of the project; and the surfaces into spaces that the visitors could appreciate. The word, "follies," also came out in prior works in New York City, where I was exhibiting in art galleries. Occasionally I was invited to do what used to be called site-specific installations. You were given a site, a ridiculously low sum of money, and you could do

any type of three-dimensional construction for a short period—usually three months. I always wanted to make it clear that I was not a sculptor, but an architect. And I called them 'follies.' When I entered the La Villette competition, I thought, I'm going to keep using the concept of follies. In reality, it was places of activity. But I sort of used them as "folie (in French)." We were in France, and that spelling was the French spelling. There is an interesting thing about the word in the French language: it means something like "madness" but also a little house in the park. I played on that ambiguity. I was interested in literature and books by Foucault, who had just written that important historical study, *Madness in the Age of Reason*. That's how the word "folie" came about.²³

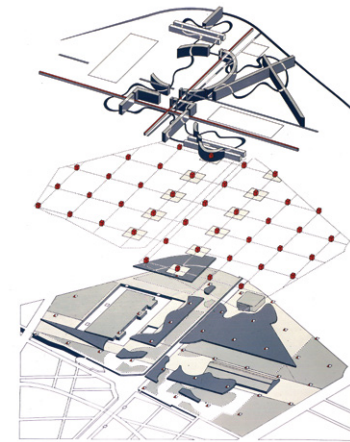


Fig.143 : Exploded diagram
Parc de la Villette
Bernard Tschumi Architects
New York/Paris. Competition (1983)
Completion (1987-)



Fig.144 : Follies view. Parc de la Villette. **Bernard Tschumi Architects.**
New York/Paris. Competition (1983). Completion (1987-)



Fig.142 : Follie view. Parc de la Villette. **Bernard Tschumi Architects.**
New York/Paris. Competition (1983). Completion (1987-)

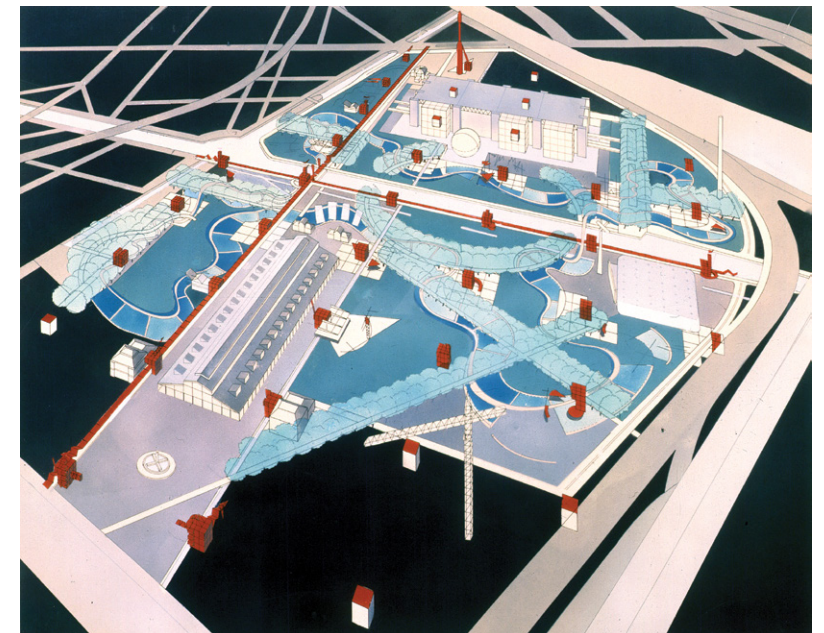


Fig.145 : Plan
Parc de la Villette
Bernard Tschumi Architects
New York/Paris
Competition (1983)
Completion (1987-)

Partially because of adopted EU rules, which imposed limits on participation in competitions, Germany and France have begun favouring restricted participation in competitions—limiting entry only to “qualified” firms.

This EU rule virtually negated the 1977 German competition guidelines established by the Bund Deutscher Architekten (BdA).

Requests that the EU allow for more participation by young architects have not been totally ignored, however.

The competition for the design and expansion in 2017 of Mies van der Rohe’s Museum of the 20th Century (**M20**) in Berlin was augmented to include an initial

open, anonymous stage with 469 entries.

From that group, 10 advanced to a second stage, which was supplemented with the participation of 32 invited high-profile firms, including the winner.

The pressure coming from the German professional association of Architects (BdA) may be having some effect, as a competition for the German Parliament Visitors Center (Reichstag Besucher Zentrum) was also opened up to international participation—although the competition language was German.

This is just one example optimistically cited by Thomas Hoffmann-Kuhnt, editor of the German competition publication, Wettbewerbe Aktuell.

He sees some progress in the area of staging open competitions: “Of 71 competitions covered by us in 2018, 50 were invited, 16 were open, two-stage, and five were open, one-stage. This is progress.”²⁴

The aforementioned Berlin consulting firm, **[phase eins]**, was the professional adviser for three recent open competitions in Europe, one in Vienna and two in Kiev.

The Expansion of the **Vienna Museum of History** (2015) ended with the selection of a small firm from Klagenfurt, Austria. Although this competition was open, over half of the 274 entries were from Austria.²⁵



Fig.147 : Interior. M20 Competition Winner (2015). Berlin. Herzog & de Meuron. Basel, Switzerland.

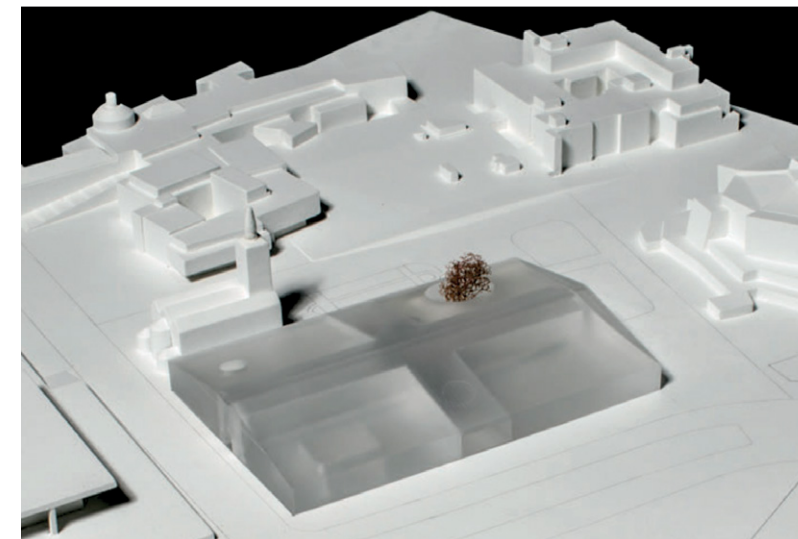


Fig.148 : Aerial view of model. M20 Competition Winner (2015). Berlin. Herzog & de Meuron. Basel, Switzerland.



Fig.146 : View from south. M20 Competition Winner (2015). Berlin. Herzog & de Meuron. Basel, Switzerland.



Fig.149 : Site description with Mies’s Galerie des 20. Jahrhunderts above (#14) and Berliner Philharmonie by Hans Scharoun at bottom (#6). M20 Competition Winner (2015). Berlin. Herzog & de Meuron.

The winner of the Munich Concert Hall competition, staged by invitation to a large number of firms in 2017, may be facing some obstacles in its attempted construction.

Won by **Cukrowicz Nachbaur Architekten** of Bregenz, Austria, the shed-like glass façade has faced criticism, both for its architectural expression and possible cost.

Of the preselected firms that agreed to participate in the competition—Gehry Partners, LLP, Los Angeles; gmp Architekten von Gerkan, Marg und Partner, Hamburg; Henning Larsen Architects, Copenhagen; Herzog & de Meuron, Munich; Schultes Frank Architekten, Berlin; and Snøhetta, Oslo - only **Henning Larsen** of Denmark was among the finalists.

Other well-known, but not preselected firms had better luck. **David Chipperfield**'s Berlin office was ranked third, and both **3XN** of Copenhagen and **Staab Architekten** of Berlin were ranked fourth.²⁶



Fig.150 : Elevation with entrance. *Competition Winner. Munich Concert Hall. Cukrowicz Nachbaur Architekten.* Bregenz, Austria.

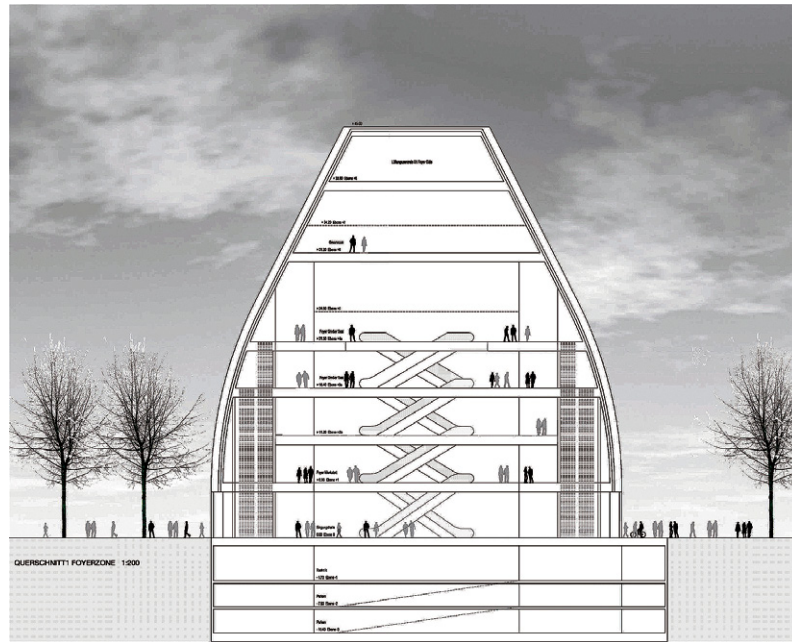


Fig.151 : Circulation plan. *Competition Winner. Munich Concert Hall. Cukrowicz Nachbaur Architekten.* Bregenz, Austria



Fig.152 : Pedestrian perspective. *Competition Winner €125,000. Munich Concert Hall. Cukrowicz Nachbaur Architekten.* Bregenz, Austria.

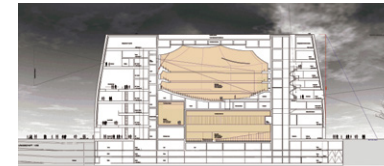


Fig.153 : Section illustrating position of main performance venue. *Competition Winner. Munich Concert Hall. Cukrowicz Nachbaur Architekten.* Bregenz, Austria



Fig.155 : Auditorium. *Competition Winner. Munich Concert Hall. Cukrowicz Nachbaur Architekten.* Bregenz, Austria



Fig.154 : Aerial view of model. *Competition Winner. Munich Concert Hall. Cukrowicz Nachbaur Architekten.* Bregenz, Austria



**Munich Concert Hall
Competition Finalists**

Fig.156 : *Second Prize* (€100,000). **PFPlanungs GmbH.**
Hamburg, Germany



Fig.157 : *Fourth Prize (2)*. (€50,000 each). **3XN Architects.** Copenhagen



Fig.158 : *Third Prize* (€75,000) **David Chipperfield Architects**
Gesellschaft von Architekten GmbH London/Berlin



Fig.159 : *Fourth Prize (2)* (€50,000 each) **Staab Architekten.** Berlin



Fig.160 : *Honorable Mention* (€25,000 each)
Henning Larsen Architects
Copenhagen/Munich
This was the only one of the six invited
participant outside of the shortlist to be
recognized by the jury.

The Bauhaus movement originated in Weimar before it moved to Dessau, but the Germans' collection of objects from the period was unfortunately housed in an older building hardly distinguished enough for such a role. Thus, three Bauhaus Museum competitions took place in Germany from 2012 to 2015.

Of these, two were won by German architects, and one by a Spanish team from Barcelona. Additionally, two of the competitions included a second stage. The first of these, the 2012 **Weimar Bauhaus Museum** competition drew 536 entries from around the world, most of which were of European origin.²⁷

The five entries that advanced to the second stage of the competition represented several variations on a Bauhaus theme, realized through different approaches to configuration and siting. In the end, the proposal by **Heike Hanada with Benedict Tonon** was victorious.

Of all the proposals, its simple rectangular form, alongside its clever siting, prominent entrance, and facade treatment, rendered it most notable. Next was the **Bauhaus Dessau Museum** competition, where first place was shared by two teams - **Young & Ayata** (New York) and **Gonzalez Hinz Zabata** (Barcelona). The latter firm ultimately received

the commission - not so surprising when one considers Young & Ayata's unusual statement about modern architecture since the Bauhaus.

The **Bauhaus Archive** in Berlin has the most extensive collection of Bauhaus materials in the world. An original 2009 invited competition for an addition to the Archive, won by SANAA, was never built. The 2015 competition, with 41 entries, was won by one of the 2009 finalists, **Staab Architekten**. The firm's fragile tower, located close to the street, will certainly serve as a striking introduction to Gropius's 1979 building.

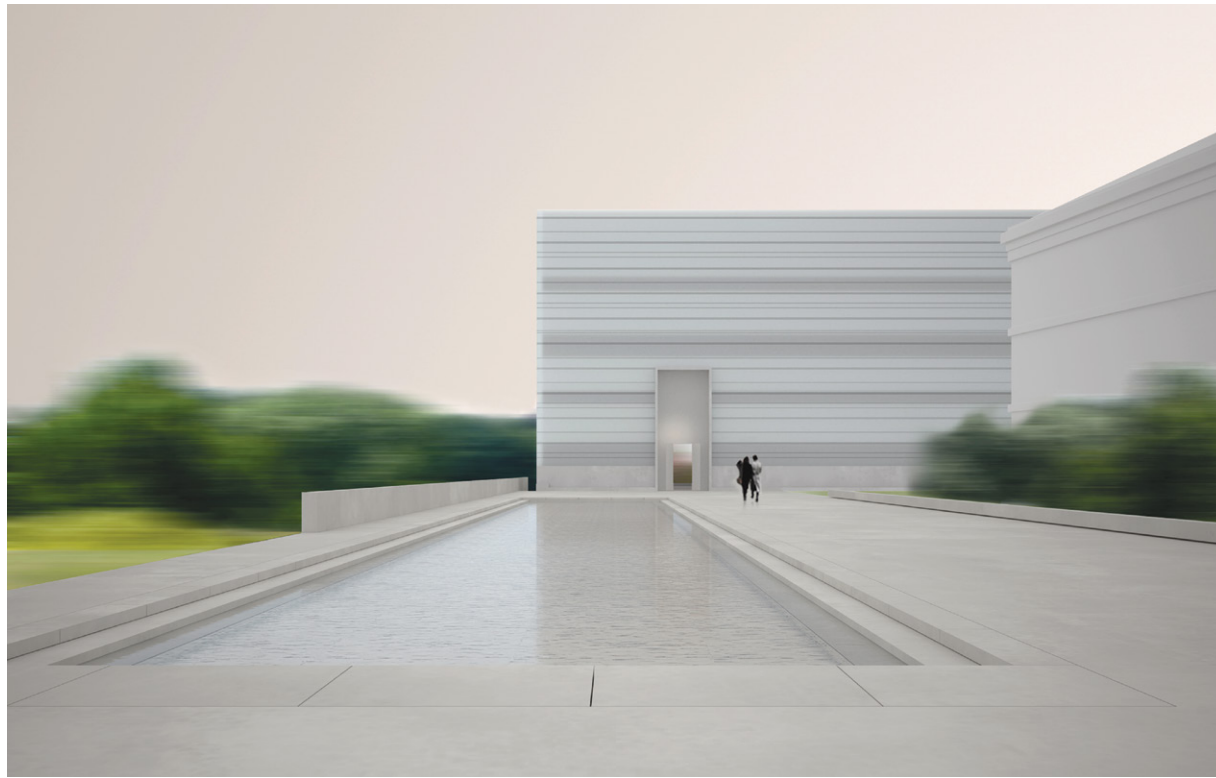


Fig.161 : View to entrance. **Heike Hanada** with **Benedict Tonon**
Berlin, Germany. *Weimar Bauhaus Museum Competition (2012)*



Fig.162 : View from street. **Gonzalez Hinz Zabata** with **Roser Vives de Delás**.
Barcelona, Spain. *Bauhaus Dessau Museum Competition (2015)*

The Weimar Bauhaus Museum Competition attracted 536 entries from around the world.



Fig.163 : View from street with Gropius' 1979 building in background.
Staab Architekten. Berlin, Germany.
Bauhaus Archive Addition Competition (2015)

The Bauhaus Dessau Museum Competition attracted 831 entries from around the world.

The age of the partners at the time of the competition:
Roberto Gonzalez – 34 years
Anne Hinz – 34 years
Cecilia Rodriguez – 34 years
Arnau Sastre – 34 years
Jose Zabala – 41 years

Viewing a number of the 187 entries to the **Reichstag Visitors' Center** competition, it becomes clear that the jury did not want to select a design for the project that would in any way be in competition with the Reichstag building itself. The two first place designs selected reflected the jury's attitude: both of the finalists, elegant in their own way, were modern versions of classical architecture - well suited to the site and program, but hardly intended to divert attention from the main event. The preliminary designs from the open first stage:

Winners (2)

- **Markus Bonauer/ Michael Bölling**, Berlin with capattistaubach Landschaftsarchitekten

- **Markus Schietsch**, Zürich with Lorenz Eugster Landschaftsarchitektur & Städtebau GmbH

Honorable Mentions

- BGAA + FRPO Burgos & Garrido Arquitectos Asociados + FRPO Rodriguez & Oriol Arquitectos, Madrid (Spanien) with VWA + UBERLAND, Vevey (Switzerland)

- bob-architektur BDA, Köln with FSWLA GmbH, Düsseldorf, Germany

- Henn GmbH, Berlin with Ingenieurgesellschaft BBP Bauconsulting mbH, Berlin

- Allmann Sattler Wappner Architekten GmbH, München with Schüller Landschaftsarchitekten, Munich

- ARGE KIM NALLEWEG Architekten und César Trujillo Moya, Berlin with TDB Landschaftsarchitektur Thomanek Duquesnoy Boemans Partnerschaft, Berlin

Following the competition brief, both winners drew up areas dedicated to seminars and communications - without a doubt, intending to situate the story of the Reichstag in full view - as well as a café, shop and coat-check. It was likely no coincidence that the architectural expression of both first-place designs, as well as many of the other 157 entries, was quite similar. They all would have sought to respect the Reichstag's original architecture as much as possible.



Fig.165 : View from Scheidemanstr. WINNER Reichstag Visitors Center **Markus Schietsch**, with Lorenz Eugster Landschaftsarchitektur & Städtebau GmbH Zürich, Switzerland



Fig.166 : View from west, with visitors center on the right. Reichstag Visitors Center **Markus Schietsch**, Zürich, Switzerland

Fig.164 : View from Scheidemannstr. SECOND STAGE FINALIST AND RUNNER-UP **Markus Bonauer/Michael Bölling**, with capattistaubach Landschaftsarchitekten. Berlin.

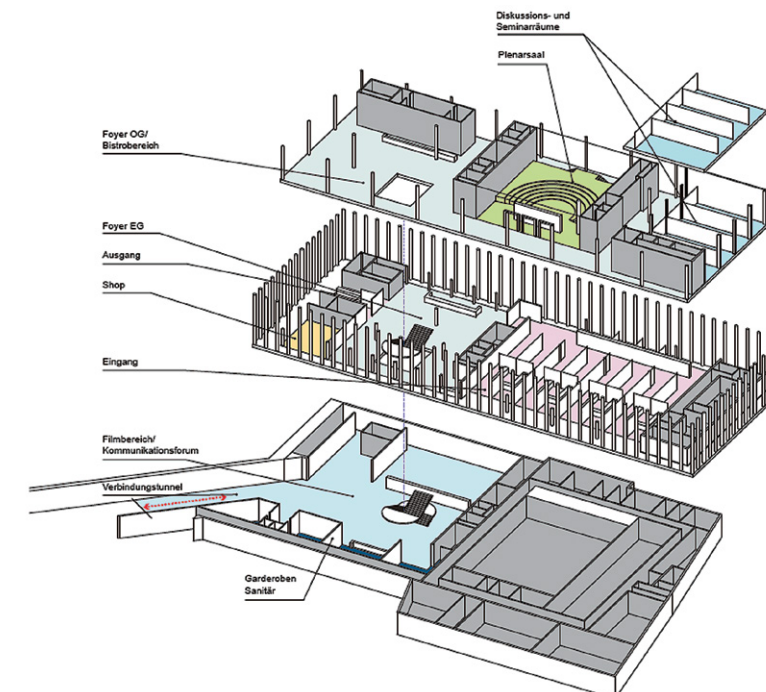


Fig.167 : Interior perspective. Reichstag Visitors Center **Markus Schietsch** Zürich, Switzerland

Fig.168 : Exploded diagram. Reichstag Visitors Center **Markus Schietsch**, Zürich, Switzerland

The European Situation: The Baltic Countries

There was already a **Museum of Estonian History** in Tallinn, the country's capital. Thus, one might assume that this influenced the decision to locate an updated one not in Tallinn, but in Estonia's second largest city, Tartu.

Since the museum's primary goal is to illustrate the Estonia's Finno-ugric origins, it can be assumed that this would upset the country's Russian neighbor - considering over forty percent of Estonia's population is currently Russian.

Demographics weren't always this way, however. Russian influence and the migration of Russian speakers to Finland coincided with the end of World War II and the beginning of the Cold War.

Estonia's attractiveness to Russians during that era was due not only to the region's status as a high-tech center, but also to the idea that this meant it possessed a slightly higher standard of living. When the breakup of the Soviet Union and the recreation of independent Baltic States occurred

in 1989, the Estonian majority took power and made Estonian the official language of the country. If this wasn't enough, Estonia's cultural proximity to Finland and the West has intensified with its membership in the EU and NATO.

In recent years, a delicate balance has been struck between Estonia's two cultures, but the rise of Russian nationalism under Putin could spell trouble for this. Nationalism is okay for Moscow, but dangerous for neighboring countries - especially former Soviet Republics.

Lina Ghotmeh and Tsuyoshi Tane were only 25 and 26 respectively when DGT won the Estonian History Museum Competition.

Fig.169 : Winning Entry Estonian History Museum Competition (2005) Completion (2016)

DGT
Lina Ghotmeh. Tsuyoshi Tane and Dan Dorell
Paris/London



The site of the new museum, an abandoned Soviet military airstrip outside of Tartu, also has symbolic meaning. That the winning design by the **DGT** team used the airstrip to draw attention to the departure of the Russians could hardly sit well with Estonia's neighbor to the east. The siting was a strong statement of Estonian identity and the country's historical Western alignment.

As **Aaron Betsky** noted in his article for the Fall Issue of **COMPETITIONS** in 2006, "architecture [is] a powerful tool in the service of the state... architecture can use place above all else for meaning."²⁸



Fig.170 : Third Place. **Bramberger Architects. AtelierThomas Pucher.** Graz, Austria.

Note: ALA Architects later won the open 2012 Helsinki Library Competition

Fig.171 : Second Place **ALA Architects**
Juho Grönholm. Antti Nousjoki
Janne Teräsvirta. Samuli Wooston
Helsinki, Finland

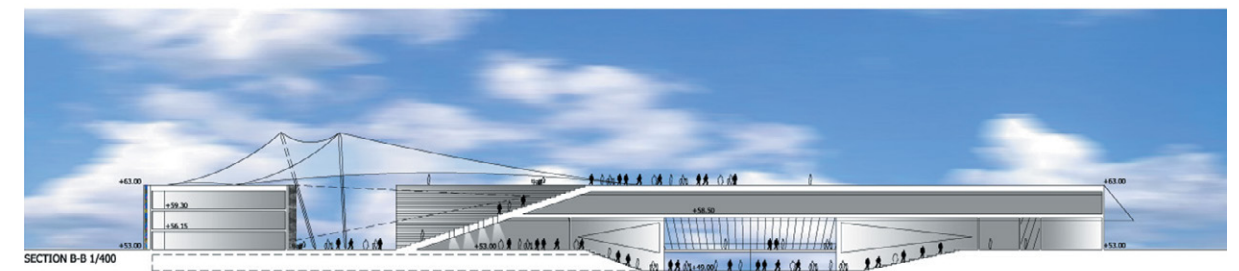
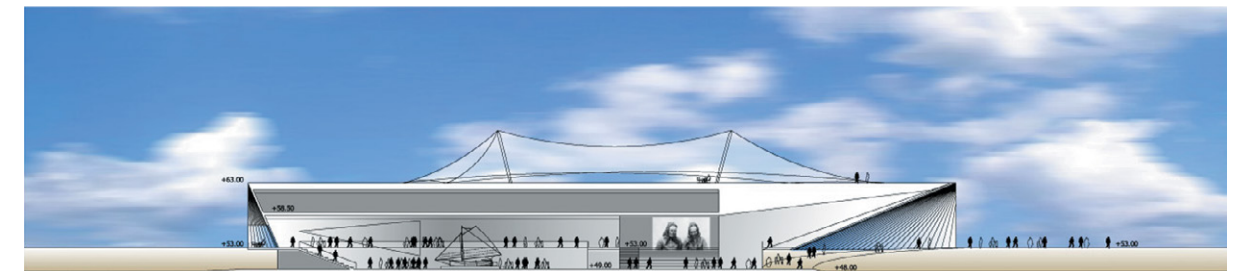




Fig.172 : View to front entrance
 From Competition entry
 Winning Entry
 Museum of Estonian History
DGT
Lina Ghotmeh
Tsuyoshi Tane
and Dan Dorell
 Paris/London

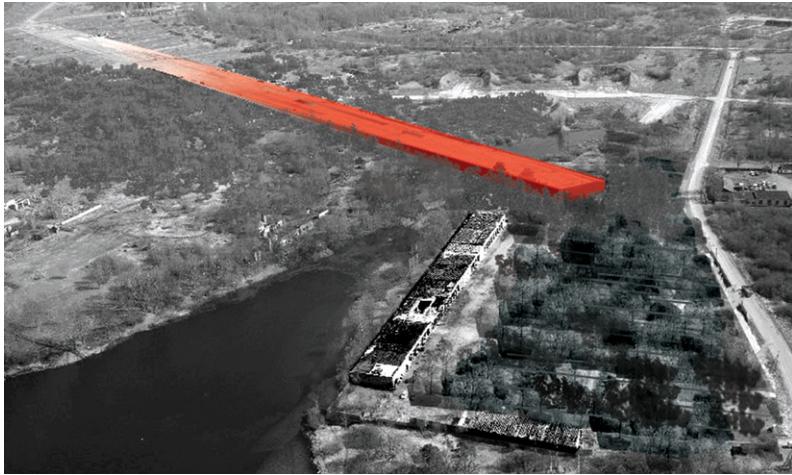


Fig.173 : Aerial view to former Russian airstrip (in red). From Competition entry. Winning Entry. Museum of Estonian History. **DGT**. Paris/London.



Fig.174 : Exterior view. From Competition entry. Winning Entry. Museum of Estonian History. **DGT**. Paris/London.

Lina Ghotmeh and Tsuyoshi Tane were only 25 and 26 respectively when DGT won the Estonian History Museum Competition.



Fig.175 : View to entrance. From Completed Project. **DGT**. Estonian History Museum. Completion (2016)



Fig.176 : Interior view from entrance. **DGT**. Estonian History Museum. Completion (2016)

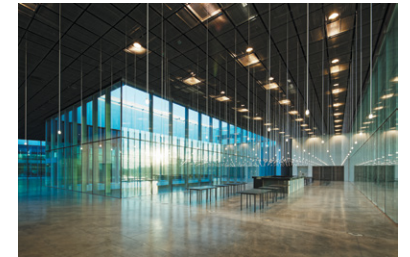


Fig.177 : Interior view to cafe. **DGT**. Estonian History Museum. Completion (2016)



Fig.178 : Elevation perspective. From Completed Project. **DGT**. Estonian History Museum. Completion (2016)



Fig.179 : Pedestrian perspective from distance. *Science Island Design Competition*. Kuanas, Lithuania. First Stage Finalist (2016). Second Stage Winner (2018).

SMAR Architecture Studio.

Fernando Jerez. Belen Perez de Juan. Madrid/Western Australia.

After several high-profile competition losses - Aalto Museum, Guggenheim Museum, Lima Museum of Contemporary Art - SMAR Architecture Studio, with offices in Madrid and Western Australia, was awarded with a commission for the Science Island project in Kuanas, Lithuania. Against stiff competition from 144 international entrants in the event's initial, open stage, SMAR, together with two other finalists, were selected to refine their scheme in a second stage.

SMAR's approach to the design challenge stood in marked contrast to its two eventual competitors - **SimpsonHaugh and Partners** (London/Manchester, U.K.) and **Donghua Chen Team** (Beijing, China). While the other two teams each suggested large, commanding structures, SMAR proposed a large tilted disc as the entrance to a museum embedded in the park.

Although SimpsonHaugh and Donghua Chen obviously met the functional requirements of the brief, their approaches ultimately proved somewhat antithetical to the intended spirit of the park. SMAR's more subtle approach, with the disc as a symbol, won the favor of the jury from the very beginning. SMAR principal, Fernando Jerez, summarized their strategy with the question: **WHY ANOTHER BUILDING?™**

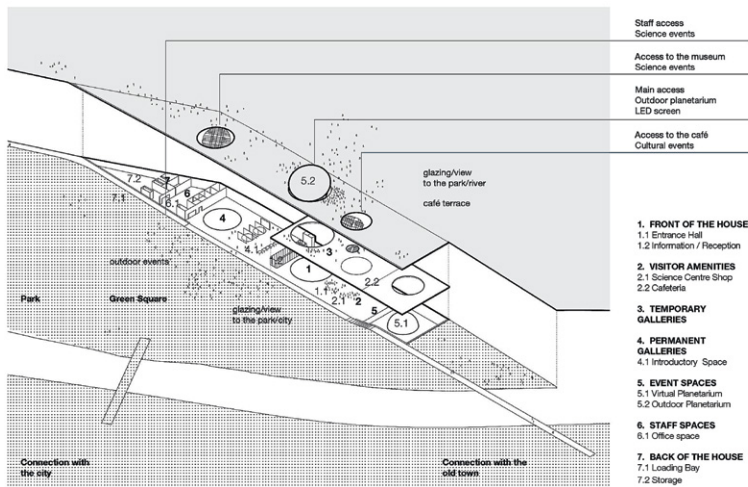


Fig.180 : Axonometric. *Science Island Design Competition*. Kuanas, Lithuania. First Stage Finalist (2016). Second Stage Winner (2018). **SMAR Architecture Studio.**
Fernando Jerez. Belen Perez de Juan. Madrid/Western Australia.

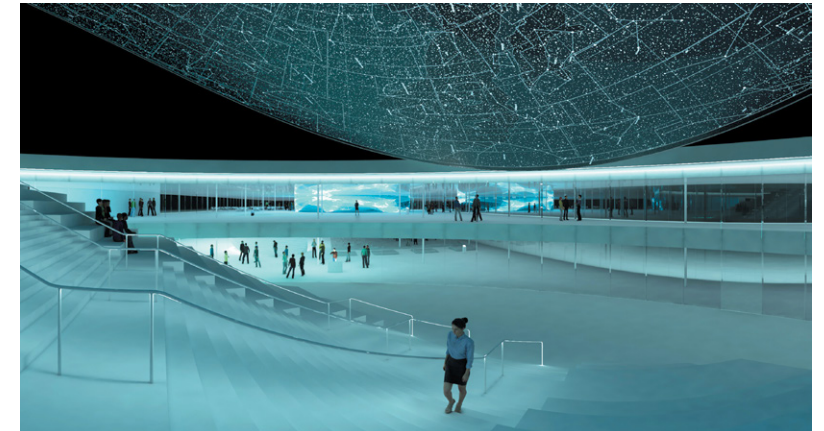


Fig.181 : Nighttime perspective. *Science Island Design Competition*. Kuanas, Lithuania. First Stage Finalist (2016). Second Stage Winner (2018). **SMAR Architecture Studio.**

According to the SMAR narrative, “The Island has already one building, the Zalguiris Arena. What if, instead of designing a new building, the proposal follows what is already there, (the guidelines of the site) to find a natural connection with nature - with Nemunas Island? The proposal takes advantage of the natural slope and the different topographical levels of the island. Following the main road that crosses the island from the Zalguiris Arena, East to West. The New Nemunas Island Museum will take advantage of the natural slope that already exists.”

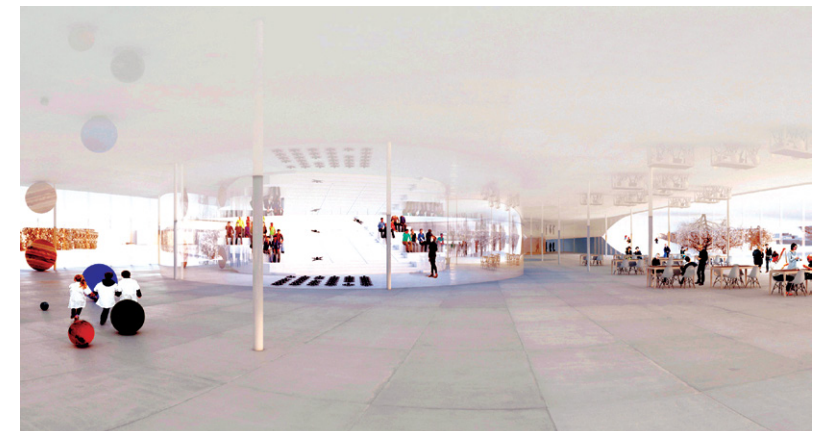
In the second, developmental phase of the competition, SMAR's attempt at reducing costs by eliminating their project's basement did not alter the visual impact of their building enough to raise doubts in the minds of the community. Their entry's design still firmly emphasized the island's park.

To some locals, this may have initially seemed a rather unusual modification. But after living with it for a short period, the community would eventually conclude that the project's basement-less design was a clear and logical choice.²⁹



Fig.182 : Daytime perspective. *Science Island Design Competition*. Kuanas, Lithuania. First Stage Finalist (2016). Second Stage Winner (2018). **SMAR Architecture Studio.**

Fig.183 : Science cafe
Science Island Design Competition
Kuanas, Lithuania
First Stage Finalist (2016)
Second Stage Winner (2018)
SMAR Architecture Studio
Fernando Jerez
Belen Perez de Juan
Madrid/Western Australia



The European Situation: England and Northern Ireland

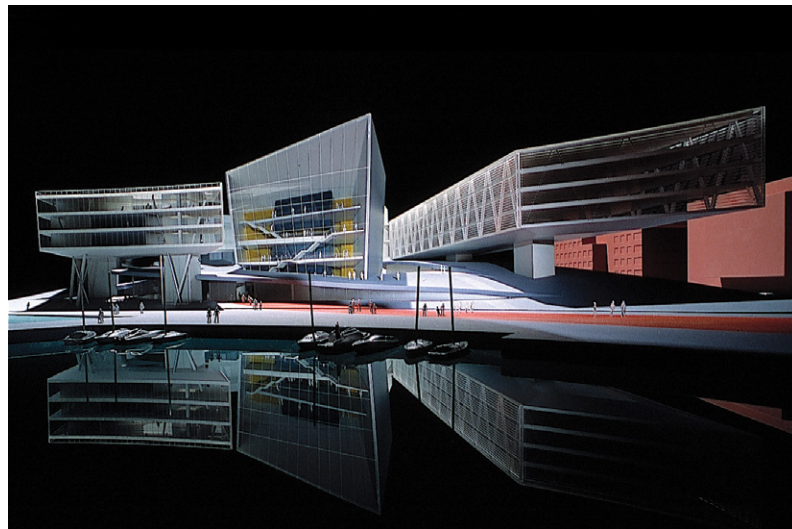


Fig.184 : View from bay, **Zaha Hadid Architects**. London. *Cardiff Opera House Competition (1994)*.

Following World War II, the U.K. lagged behind its neighbors in launching and promoting competitions. Not until the mid-1990s did the nation begin making modest attempts at employing competitions to design high-profile projects.

Zaha Hadid was 44 when she won the Cardiff Opera House Competition in 1994.

One of the first of these was the competition staged for the **Cardiff Opera House** in 1994, won by **Zaha Hadid Architects**.

After a long and contentious process concerning the winning design, the results were finally cancelled in 1996. An excellent, detailed account of the Cardiff Bay project can be found in Nicholas Crickhowell's 1997 book, *Opera House Lottery*.³⁰

Based at least partially on this experience, the 1998, RIBA-administered competition for a new **Welsh Parliament building** on Cardiff Bay began with an interview stage, followed by a shortlist and then a competition stage.

The winning design by **Richard Rogers & Partners** was met with general approval and none of the controversy that had surrounded the Opera House competition. It was eventually built. The 1996 Harbourside Performing Arts Centre competition in Bristol, won by the German firm, **Behnisch, Behnisch and Partner** from Stuttgart, met the same fate as the Cardiff Opera House - cancelled due to a change in the political climate and reduction in funding.

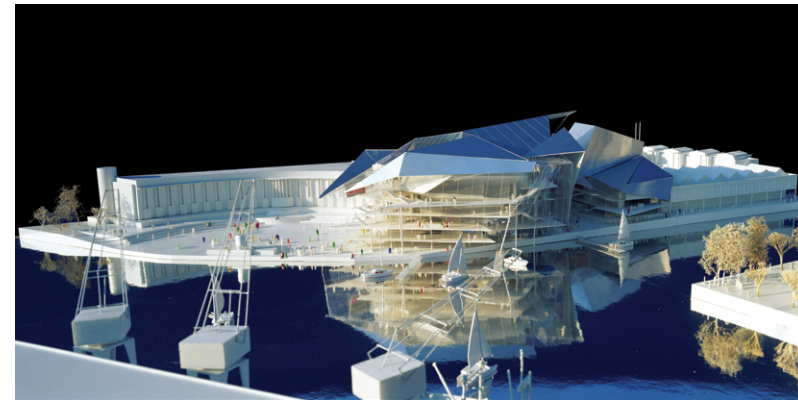


Fig.185 : Birdseye view of model
Behnisch, Behnisch & Partner
Stuttgart, Germany
Harbourside Performing Arts Centre, Bristol (1996)

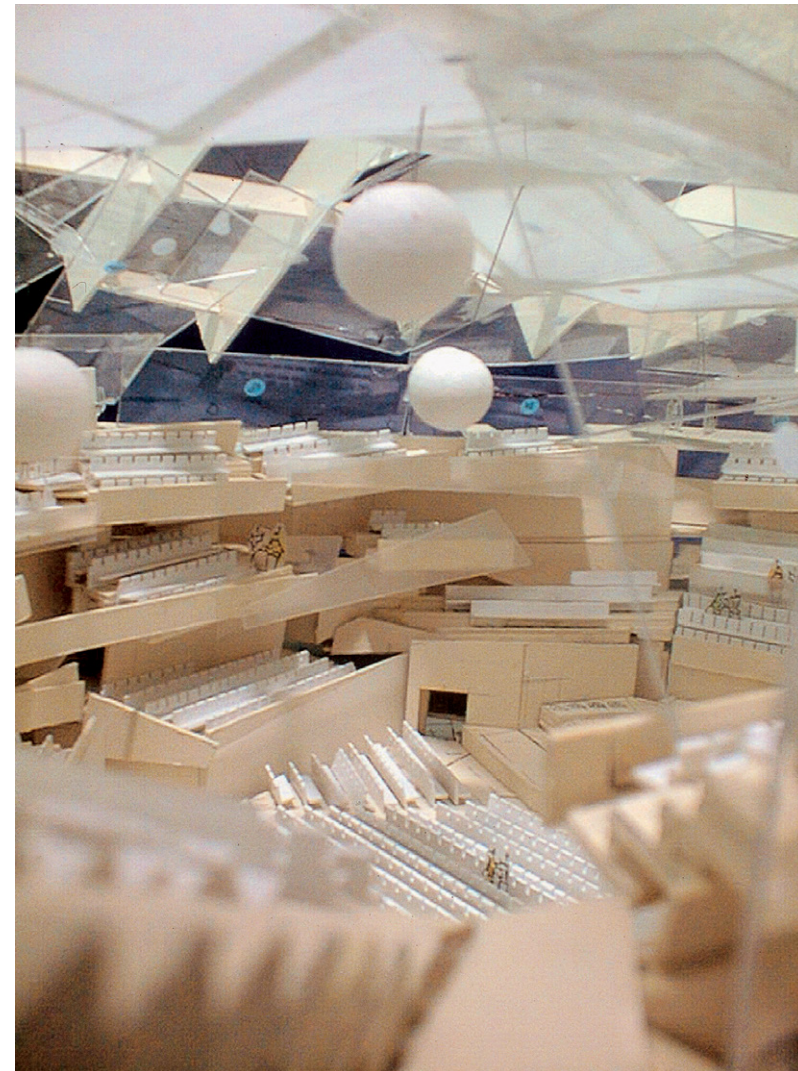


Fig.186 : Interior view
Behnisch, Behnisch & Partner
Stuttgart, Germany
Harbourside Performing Arts Centre, Bristol (1996)



Fig.187 : Birdseye view from Tate Modern. **Foster + Partners with ARUP.** Millennium Bridge Competition (1996). London, U.K.

The most successful international open competition to take place in the U.K., at least in terms of realization, was the 1996 London Millennium Bridge competition, meant to erect a pedestrian bridge spanning the Thames River and leading to the New Tate Modern Gallery on the South Bank.

Attracting 227 entries from around the world - including one from Frank Gehry - the competition was won by Norman Foster with artist Anthony Caro and Arup. Although no funding was provided at the time of the competition, that issue was eventually addressed, and the bridge was completed. A comprehensive study of the events leading up to the competition and its successful conclusion can be found in *The Story of London's Millennium Bridge*, by Deyan Sudjic.³¹

The marked increase in the number of U.K. competitions following the year 2000 can undoubtedly be attributed to a promotional effort by the **RIBA**, as well as the U.K.'s membership in the EU. Most of these competitions have been administered either by the RIBA or by **Malcolm Reading Consultants** (MRC), a global practice that has administered few open competitions in the U.K., but some high-profile ones in Scandinavia and the Baltic countries. Some open competitions administered by MRC have been:

- Helsinki Guggenheim Museum
- Science Island Competition (Lithuania)
- Kuanas Concert Hall (Lithuania)

Some invited competitions in the U.K. during this period (2000 - 2010) were:

- Aberdeen City Garden, Aberdeen, Scotland by Diller Scofidio and Renfro
- Victoria and Albert Museum - Exhibition Road by Amanda Levete Architects
- Pylon Design Competition by Bystrup Arkitekter, Copenhagen (open)
- York's Historic Guildhall and Riverside Competition by Rob Loader Architects
- British Pavilion for the 2010 World Expo, Shanghai by Heatherwick Studio (2008)

• LSE Global Center for Social Science by Rogers Stirk Harbour + Partners

• Glasgow School of Art by Steven Holl

• Cardogan Café Competition by NEX, London

• New Smithfield Museum, by Stanton Williams and Asif Khan

• University of Warwick Faculty of Arts by Feilden Clegg Bradley Studios

• Ross Pavilion Competition, Edinburgh by WHY Architects



Although engineering is a necessary component of any construction project, the Millennium Bridge project is unique as an example of the role played by team member, ARUP, in a very challenging design and construction process.

Fig.188 : Pedestrian perspective from ground level **Foster + Partners with ARUP.** Millennium Bridge Competition (1996) London, U.K.



Fig.189 : View to Tate Modern **Foster + Partners with ARUP.** Millennium Bridge Competition (1996) London, U.K.

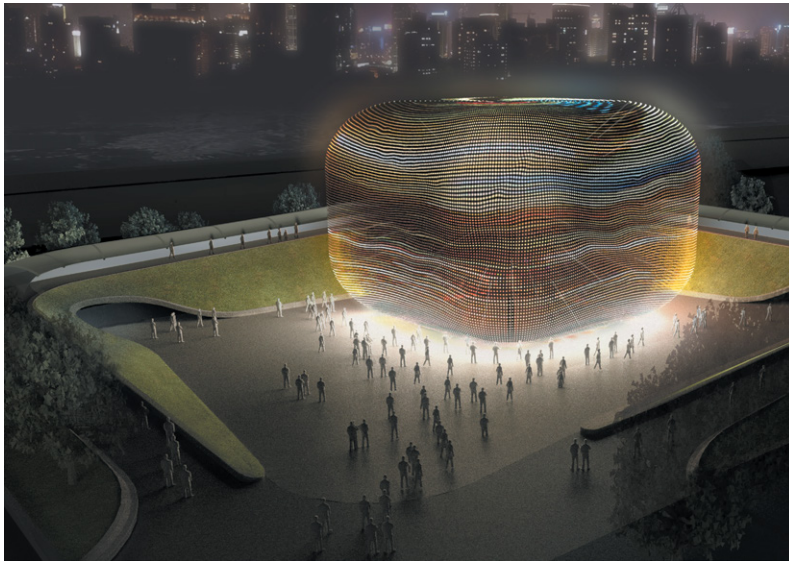


Fig.190 : Birdseye view at night. **Heatherwick Studio.** 2010 Shanghai Expo U.K. Pavilion Competition.

Two short-listed competitions have been able to provide younger firms with an opportunity to gain national and international exposure. One of these was for the high-budget 2010 Shanghai Expo pavilion - with £15M awarded to build and £10M to operate. Another was for the design of the Cadogan Cafe in London - with a budget of £2M.

The Shanghai Expo 2010 Pavilion

World Fairs and Expositions have always offered countries opportunities to show off their very best design ideas without fear of pushing the envelope too far.

The entry the British chose for the 2010 Shanghai Expo did just that. **Heatherwick Studio, with Adams Kara Taylor, Atelier Ten, and Casson Mann,** came up with a structure reminiscent of a mysterious, luminescent creature from the bottom of the ocean. Feathery spines (cilia) covered the outside

of the building, and waves of light beyond its entranceway conveyed the image of a new, open, transparent England.

If there was any downside to this Expo Proposal, it was that it could not be folded up easily and sent around the world for others to enjoy.

At the Shanghai Expo, however, it was undoubtedly the most popular of all the pavilions, visited by eight million people and winning the Expo award for best pavilion. It was certainly a tribute to the foresight of the competition organizers, taking a chance on such an experimental structure.

Thomas Heatherwick was 39 when he won the Shanghai Expo 2010 Pavilion Competition.

After the pavilion was dismantled, its 60,000 25-foot acrylic optic fibers/rods were donated to schools and the World Expo Museum, while others were auctioned for charity.

Thomas Heatherwick, who had just turned 38 when he won the competition, has since won several high-profile commissions in China, the U.S., and South Africa, one of the most notable being the conversion of a silo in Cape Town into an arts center.

Here, it should be noted that all of the U.K.'s shortlisted entries in this competition exhibited a high degree of creativity. The finalists were:

- **Avery Associates & Sidell Gibson**
- **draw Architects & dcmstudios**
- **Eight / John McAslan+Partners**
- **Heatherwick Studio (Winner)**
- **Marks Barfield Architects / Imagination Limited**
- **Zaha Hadid Architects**

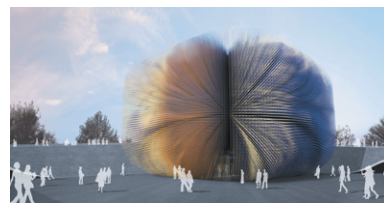


Fig.191 : Daytime view rendering. **Heatherwick Studio.** 2010 Shanghai Expo U.K. Pavilion Competition.

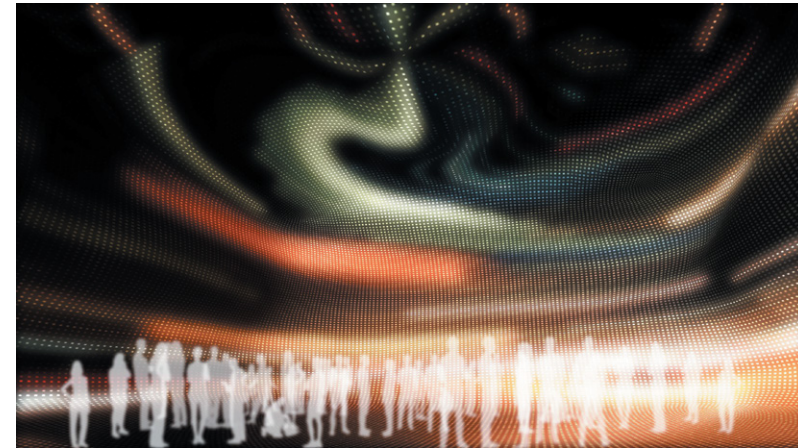


Fig.192 : Daytime view rendering. **Heatherwick Studio.** 2010 Shanghai Expo U.K. Pavilion Competition.

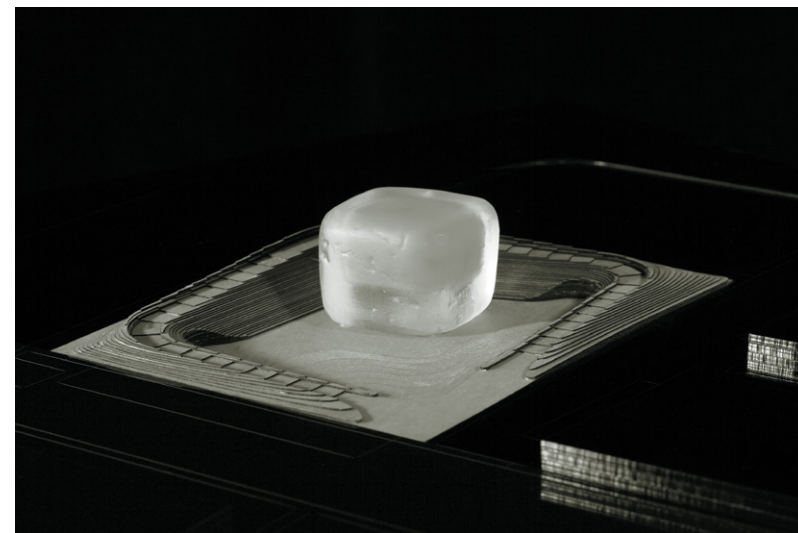


Fig.193 : Daytime view rendering. **Heatherwick Studio** 2010 Shanghai Expo U.K. Pavilion Competition.

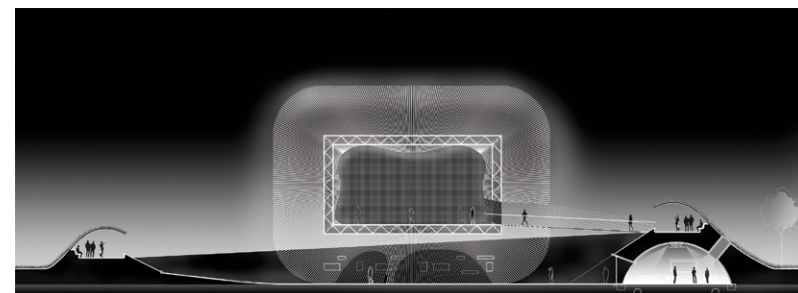


Fig.194 : Section. **Heatherwick Studio.** 2010 Shanghai Expo U.K. Pavilion Competition.



Fig.195 : Birdseye view. **NEX Architecture.** Cadogan Cafe Competition (2012).

“This place is missing something,” was likely a subliminal thought of many visiting the Duke of York Square area in London, near the Saatchi Gallery. The locals, too, had decided the site needed a visual lift. The question remained, however, of just exactly what form this renovation was to take.

A café seemed to be the obvious answer. Such an extension would allow visitors to host casual meetings or pick up a coffee on the way to work.

In selecting an architect for their project, most clients would be inclined to simply directly commission a known firm. This client, however, the Cadogan Estate, was different. Its architect selection process was to involve a competition.

According to the competition brief: “The Cadogan Estate [was] not seeking the already well-established architect. Rather it [was] keen to identify and support

emerging talent and, in doing so, act as a client patron in the classic sense. It [was] looking for a team with a fascination for innovative construction techniques and logistics, an interest in the art of place-making and an eye for keeping disruption to a minimum.”

Still, although the RfQ process was open, the competition itself was to be preceded by a shortlisting process, whereby 5-7 firms were to be chosen for the next stage.



Fig.196 : Night view. **NEX Architecture.** Cadogan Cafe Competition (2012).

The final shortlist comprised six firms: **NEX Architecture 00, Carmody Groarke, Duggan Morris Architects, Pernilla Ohrstedt & Sarah Price Landscapes, and TaylorSnell.** The process was administered by Malcolm Reading Consultants.

In the end, **NEX** prevailed over the other competitors, proposing an “organic coiled form with a roof terrace and incorporating a glass wall that rises and falls depending on the weather.” The jury thought that it would intrigue passers-by and become a something of a mini landmark on the King’s Road. Construction began in 2018.



Fig.197 : Pedestrian view. **NEX Architecture.** Cadogan Cafe Competition (2012).

“The Cadogan Estate is not seeking the already well-established architect, rather it is keen to identify and support emerging talent and, in doing so, act as a client patron in the classic sense.”



Fig.198 : Aerial view. **Heneghan Peng Architects** Dublin, Ireland Giant's Causeway Visitors Centre Antrim County, Northern Ireland Competition (2005) Completion (2012)

American architect, Charles Gwathmey, once commented that a firm entering multiple competitions had to win one out of three in order to stay above water. One could well assume that the Dublin firm, **Heneghan Peng**, has more than achieved that goal.

Many of their winning competition entries have been the result of the open, anonymous competition format - the most high-profile one being for the **Grand Museum of Egypt** (2002/2003), which received 1557 submissions from firms in 82 countries.³²

Other open competitions in which they have been successful include the **Aras Chill Dara** Municipal building in Kildare, Ireland and the **National Gallery of Contemporary Arts** in Moscow.

Certainly, one of their most innovative and eye-catching projects, however, was their design for the 2005 **Giant's Causeway Visitors Centre** in Antrim County, Northern Ireland - an international competition where they prevailed over 200 entries.

The rationale behind staging a competition for the center was simple: as a UNESCO World Heritage Site, the original visitors center had burned down in 2000, and the Trust in charge of administering the site was under pressure to find a new destination for visitors. The fact that the site was part of a legend connected to Irish mythology undoubtedly helped push authorities to secure funding for the project.

Heneghan Peng's imaginative design motif, a facade that emulated the site's basalt columns, carried through to the display areas on the inside of the building.

It hid the inner workings of the facility, as well as parking, and provided great views of the site and seashore from the Centre's green roof. The project was completed in 2012 and is an important addition to one of the most visited archeological sites in Europe.



Fig.199 : Aerial view. **Heneghan Peng Architects.** Dublin, Ireland. Giant's Causeway Visitors Centre. Antrim County, Northern Ireland. Competition (2005). Completion (2012).



Fig.200 : Interior of Centre
Heneghan Peng Architects
 Dublin, Ireland
Giant's Causeway Visitors Centre
 Competition (2005)
 Completion (2012)



Fig.203 : Interior of Centre
Heneghan Peng Architects
 Dublin, Ireland
Giant's Causeway Visitors Centre
 Competition (2005)
 Completion (2012)



Fig.201 : Pedestrian perspective
Heneghan Peng Architects
 Dublin, Ireland
Giant's Causeway Visitors Centre
 Competition (2005)
 Completion (2012)



Fig.202 : Night View
Heneghan Peng Architects
 Dublin, Ireland
Giant's Causeway Visitors Centre
 Competition (2005)
 Completion (2012)

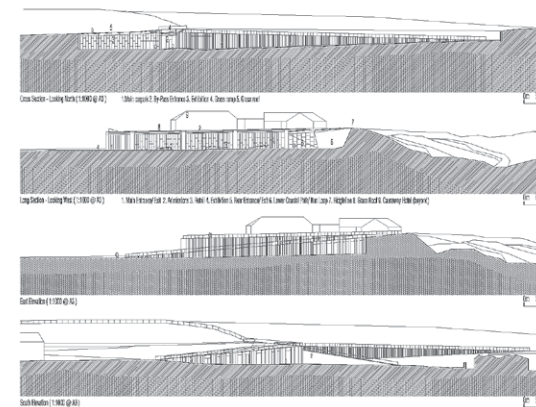
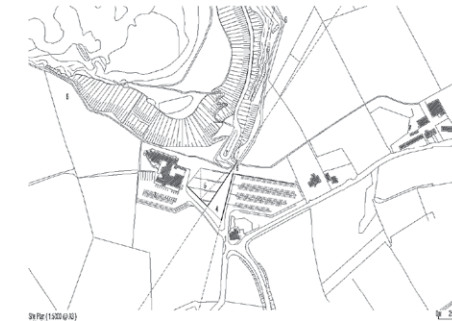


Fig.204 : Competition board with site plan, sections, and elevations
Heneghan Peng Architects
 Dublin, Ireland
Giant's Causeway Visitors Centre
 Competition (2005)
 Completion (2012)

Competitions in Asia: Japan

It has been more than two decades since Japan has hosted an open competition for a major project.

Following the aforementioned **Tokyo Forum** competition in 1989, the next high-profile project that allowed foreign architects to compete was the **Nara Convention Hall** competition in 1993. In that case, though, Japanese architects, including **Arata Isozaki**, were also invited to take part.

The program differed from the Tokyo Forum brief, as well. Due to an inadequate description of the site, foreign architects were placed at a disadvantage if they were unable to visit Nara.

The competition eventually became a two-stage affair, with anonymity lifted after the first stage. Thus, Isozaki was able to walk away with the prize.

The 1996 **Kansai Kan National Diet Library** competition was open and

anonymous right through to the end. It was won by **Fumio Toki** of Japan, and only a single foreign architect, Norwegian Kjetil Thorsen of **Snøhetta**, was awarded one of the five second-place prizes. The only other one of the 219 foreign entries singled out from the 15 finalists as a “mention” was S. Hadi Mimiran of Iran. The Kansai Kan Library and **Yokohama Ship Terminal**

competitions, the latter won by **Foreign Office Architects** in 1995, were certainly outliers.

The current system, restricted primarily to established firms, also places emerging Japanese architects at a clear disadvantage.

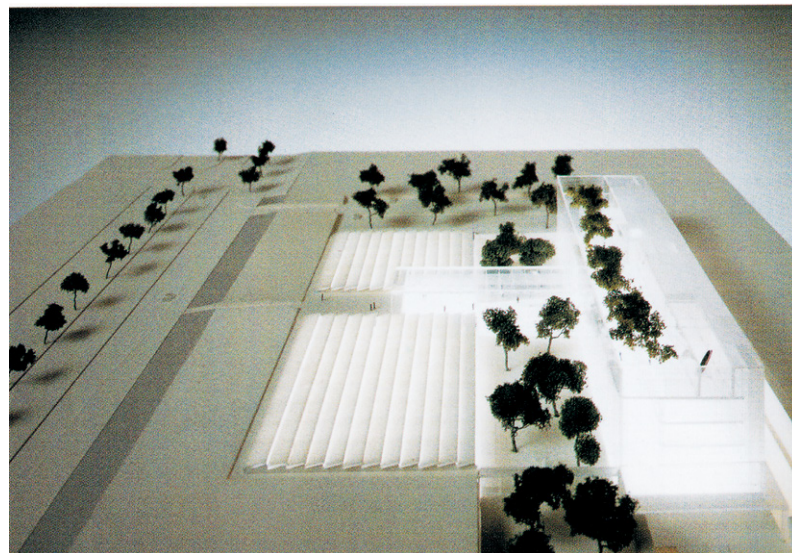


Fig.205 : Birdseye view. **Fumio Toki**. Toyonaka, Japan. *Kansai Kan National Diet Library Competition (1995)*

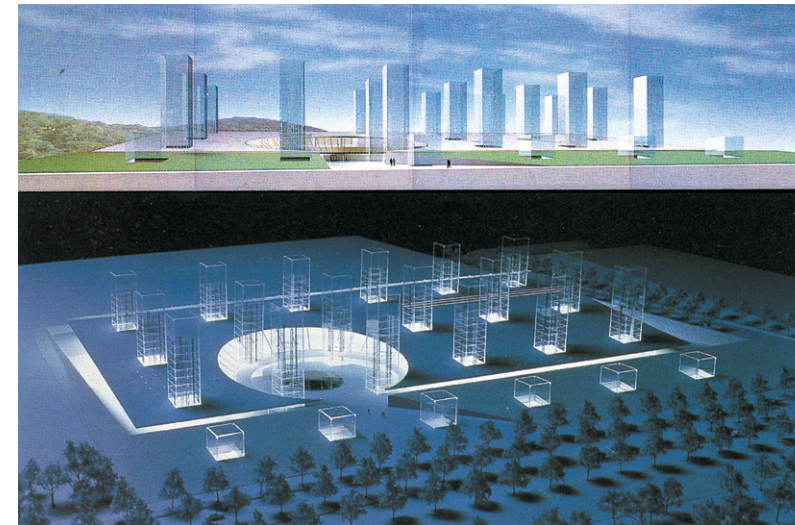


Fig.206 : **Yoshio Sakata**. Japan. Sakata was a close runnerup to the winner.

According to Anthony Coscia of Coscia Day architects, Los Angeles, and a participant in the competition, “With respect to the winner, jury members praised it for the quiet yet distinctive quality of its spatial expression, although a view that it did not offer a clear vision for the Kansai-kan...was also voiced (Jury statement). The resulting honored projects all seem to fit into this category of no vision to the future, which is disappointing if you consider the competition’s brief. Words taken directly from the original project statement are that the Kansai-kan will be an advanced national library, looking ahead toward the 21st century.



Fig.207 : View to front entrance **Fumio Toki**. Toyonaka, Japan. *Kansai Kan National Diet Library Competition (1995)*



Fig.209 : View to garden. **Fumio Toki**. Toyonaka, Japan. *Kansai Kan National Diet Library Competition. Completion (2005)*



Fig.208 : View to front entrance **Fumio Toki**. Toyonaka, Japan. *Kansai Kan National Diet Library Competition Completion (1995)*

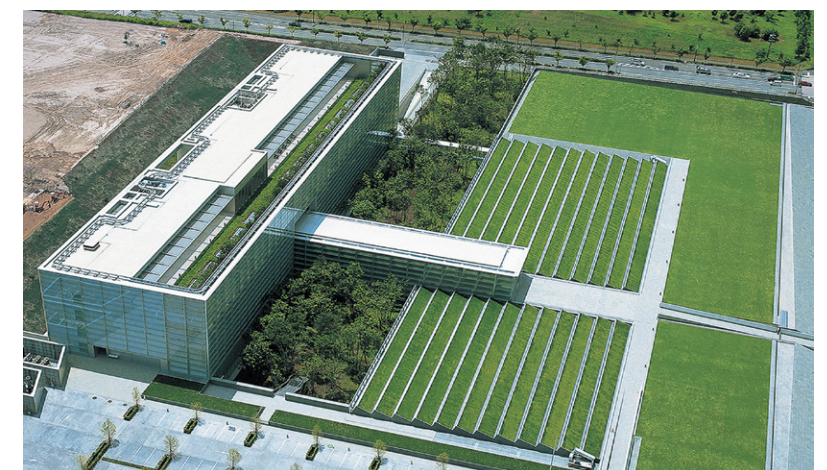


Fig.210 : View to front entrance. **Fumio Toki**. Toyonaka, Japan. *Kansai Kan National Diet Library Competition. Completion (1995)*.

Competitions in Asia: Korea

Until 1994, international competitions were almost unheard of in Korea.

The international, open anonymous competition for the **Korean National Museum**, announced that year, broke from this trend, however.

The program, which was established by the Korean Institute of Architects (KIA) and approved by the UIA, concerned the design of a museum complex in the Yong San Family Park. It included four departments, devoted respectively to history, archaeology, arts and crafts, and East Asian Arts.

Despite its unprecedented nature, the competition was a great success, attracting a spirited response from architects around the world.

The organizers received 845 registrations from 59 countries and 341 submitted projects. The winner of the competition was a Korean/U.S. team - Jungkim (Seoul) with Kyoo Oh (US).

Between then and approximately

the last decade, though, few other international competitions occurred. Large projects erected during this period, such as the Incheon

International Airport terminal by **Fentress Architects**, were the result of invited competitions.

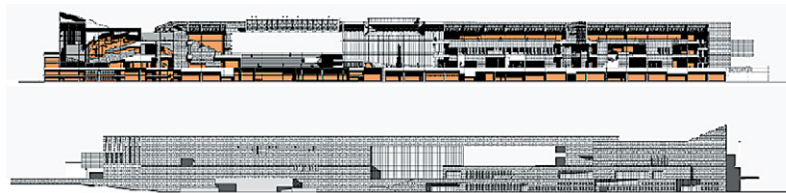


Fig.211 : Jungkim (Seoul) with Kyoo Oh (US).
Korean National Museum. Competition (1994). Completion (2005).



Fig.212 : Jungkim (Seoul) with Kyoo Oh (US).
Korean National Museum. Competition (1994). Completion (2005)

One notable exception was the 2003 Nam June Paik Museum—now Nam June Paik Art Center—competition, sponsored by the UIA and won by Kirsten Schemel of Germany.

Even this was not a resounding success, however, as, upon its ultimately realization in 2008, it hardly resembled Schemel's original design.

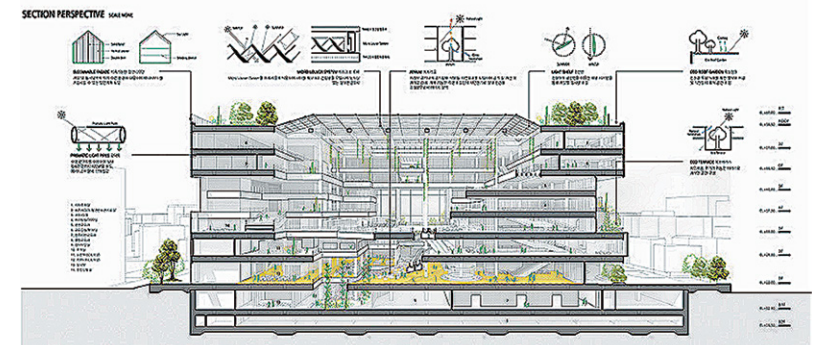
More recently, several competitions open to the international community have occurred. One of the more important was the Headquarters Building for the Metropolitan Department of Education Authority. Conducted in one stage, the winner was Korean-based **W-Architects**.



Fig.213 : Pedestrian view. **W-Architecture**. Seoul, Korea.
Headquarters Building for the Metropolitan Department of Education. Competition (2018).



Fig.214 : Interior atrium and section.
W-Architecture
Seoul, Korea
Headquarters Building for the Metropolitan
Department of Education
Competition (2018)



Another Korean international competition victory is that of the design for a museum honoring the works of Korean artist, **Nam June Paik**. Dubbed “Matrix” by designer **Kirsten Schemel**, a young German architect, the building seeks to enable museum visitors to curate their own experience.

Schemel’s winning design, in contrast to the competition’s runners-up, was more about integrating the museum into its hilly surroundings, rather than simply using them as a background. The competition, approved by the International Union of Architects (UIA) and supported by the Kyonggi Cultural Foundation in Korea, drew 439 entries from around the world.

The sponsors had allotted five days for the adjudication process, but the jury was able to reach a decision after only three. This was made possible by their method for selecting finalists. Instead of individual jurors indicating their preferences and then discussing each one in detail, they were asked to eliminate inadequate-seeming entries from the very start.

As a result, all but 70 entries were eliminated on the first day, and by the end of the second day, the jury had rejected all but 17 of them. When the field was narrowed to the final six, then three, the discussion began to focus on increasingly finer details - for instance, to what extent each of the finalists were appropriate venues for the work of the artist.

The jury was part Korean and part international. It was administered jointly by Odile Decq (France, representing the UIA) and Jong

Soung Kimm, an architect from Korea and President of the Federation of Institutes of Korean Architects.

The other voting members were: Jin-Kyoon Kim (Korea), Ki Soo Oh (Korea), Axel Schultes (Germany), Roberto Simon (Brazil), and John Hanhardt (USA). Hanhardt, an expert on the works of Nam June Paik, replaced American architect Ricardo Scofidio.

Simon also replaced Arata Isozaki, who, because of a conflict, was unable to attend the first day’s deliberations.

Although the jury had singled out three finalists after less than half a week of deliberation, their final decision would not arrive nearly as quickly.

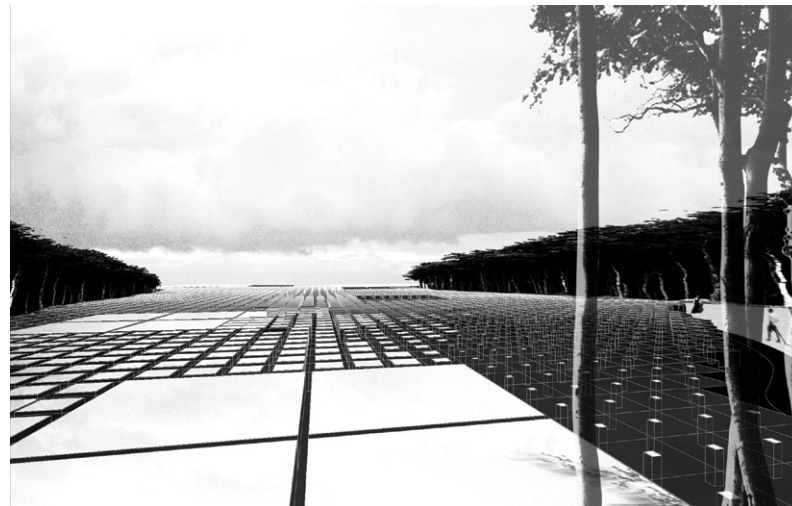


Fig.215 : Images from the competition presentation. **Kirsten Schemel Architekten**. Berlin. *Nam June Paik Museum*. (Now Nam June Paik Art Center). Competition (2003) Completion (2008).

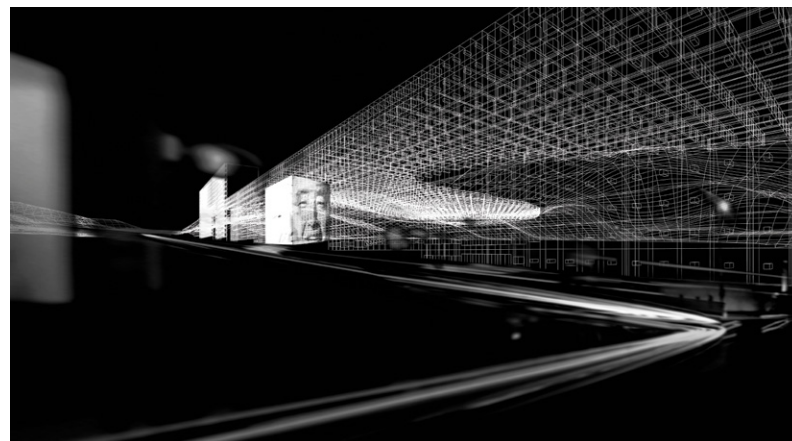


Fig.216 : Approach to entrance. **Kirsten Schemel Architekten**. Berlin. *Nam June Paik Museum*. (Now Nam June Paik Art Center). Competition (2003) Completion (2008).

For an extended period, there was a deadlock, driven by a tie between three votes for Schemel and three for the second-place winner. The seventh juror didn’t budge from his preference, the Japanese Third-place entry, for some time. When Simon finally joined the group that supported the Schemel entry, the balance of votes became 4 to 3, and when the envelopes were opened, Schultes surmised that the winner probably was from France or England.

To everyone’s surprise, however, the winner was Schemel, who, although practicing in Berlin, was largely unknown to Schultes and other local architects.

Second place went to Kyu Sung Woo, a young Korean architect residing in the U.S. As coincidence might have it, the three Korean judges had supported his entry without knowing that its author was Korean. According to Schultes, however, some Korean-seeming features of his execution may have influenced this decision.



Fig.217 : Plan. **Kirsten Schemel Architekten**. Berlin. *Nam June Paik Museum*. (Now Nam June Paik Art Center). Competition (2003) Completion (2008).

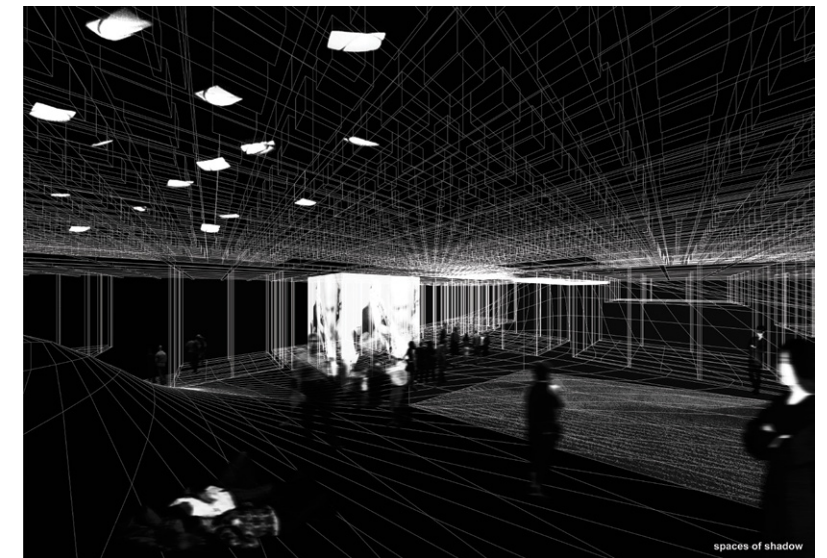


Fig.218 : Interior view. **Kirsten Schemel Architekten**. Berlin. *Nam June Paik Museum*. (Now Nam June Paik Art Center). Competition (2003) Completion (2008).



Fig.219 : View to rear of project
 Images from the completed project
Nam June Paik Museum
 (Now Nam June Paik Art Center)
KSMS Kirsten Schemel / Marina Stankovic Architekten BDA/
 with Schlaich Bergerman Partner
 Berlin/Stuttgart
Development Stage Architect
Marina Stankovic
 Completion (2008)



Fig.220 : Approach perspective. *Nam June Paik Museum*. **KSMS Kirsten Schemel / Marina Stankovic Architekten BDA/** with Schlaich Bergerman Partner. Berlin/Stuttgart. *Development Stage Architect: Marina Stankovic*. Completion (2008)



Fig.221 :
 View to entrance
Nam June Paik Museum
KSMS Kirsten Schemel / Marina Stankovic Architekten BDA/
 with Schlaich Bergerman Partner
 Berlin/Stuttgart
Development Stage Architect
Marina Stankovic
 Completion (2008)



Fig.222 : Exhibit area
Nam June Paik Museum
KSMS Kirsten Schemel / Marina Stankovic Architekten BDA/
 with Schlaich Bergerman Partner
 Berlin/Stuttgart
Development Stage Architect
Marina Stankovic
 Completion (2008)



Fig.223 :
 Perspective from road
Nam June Paik Museum
 (Now Nam June Paik Art Center)
KSMS Kirsten Schemel / Marina Stankovic Architekten BDA/
 with Schlaich Bergerman Partner
 Berlin/Stuttgart
Development Stage Architect
Marina Stankovic
 Completion (2008)

Competitions in Asia: Taiwan

A few years ago, Taiwan decided to avoid appearing corrupt by opening major projects up to the competition process. The organization of many of these competitions was led by Barry Cheng, a Taiwanese architect who had a graduate degree in computer science from IIT in Chicago and degree in architecture from Tunghai University in Taiwan. Many of the competitions he administered were open to international participation, including numerous architectural firms from the U.S. and Europe. They included:

- Hsinta Ecological Power Plant Competition (2018), won by Morphosis, US; 2nd Place - Leers Weinzapfel Architects, US
- Taiwan Tower Conceptual Design International Competitions 2012/2017 (1st won by Sou Fujimoto Architects, Japan; 2nd won by Elizabeth de Portzamparc Architectes, France)
- Port of Kaohsiung Passenger Transportation District—Port and Cruise Service Center International Competition (2011), won by Reiser+Umemoto RUR Architecture, US

- Kaohsiung Maritime Cultural & Popular Music Center International Competition, won by Manuel Alvarez Monteserin Lahoz, Spain
- Taipei Pop Music Center International Competition (2009), won by Reiser+ Umemoto RUR Architecture, U.S.³³
- Taipei Performing Arts Center International Competition (2009), won by OMA
- The Wei-Wu-Ying Center for the Performing Arts International Competition (2006), won by Macanoo, The Netherlands
- Taiwan Centers for Disease Control Complex International Competition (2009), won by Ricky Liu & Associates (Taiwan) and CUH2A, Inc. US
- Taichung Cultural Center (2013), won by SANAA, Japan
- Taichung Civic Center International Competition (1995), won by Weber Hofer AG Architects, Switzerland
- Taichung Metropolitan Opera House International Competition (2005), won by Toyo Ito, Japan
- Da-dong Arts Center International Competition (2007), Mayu Architects
- New Keelung Harbor Service Building Competition (2012), won

by Neil M. Denari Architects US; Asymptote Architecture, US was a close second.

At the time of this writing, however, the Taiwanese approach to competition selection seems to have unfortunately embraced the RfQ model. Since 2012 we find more invited competitions, the latest being for the second Taichung Tower competition, won by Elizabeth de Portzamparc of France. The first Tower competition, won by Sou Fujimoto of Japan, was cancelled, as the unusual and demanding structural design for his proposal was considered too risky by the client.

All of the above Taiwan competitions are notable in that both English and Chinese have been designated as the official languages.

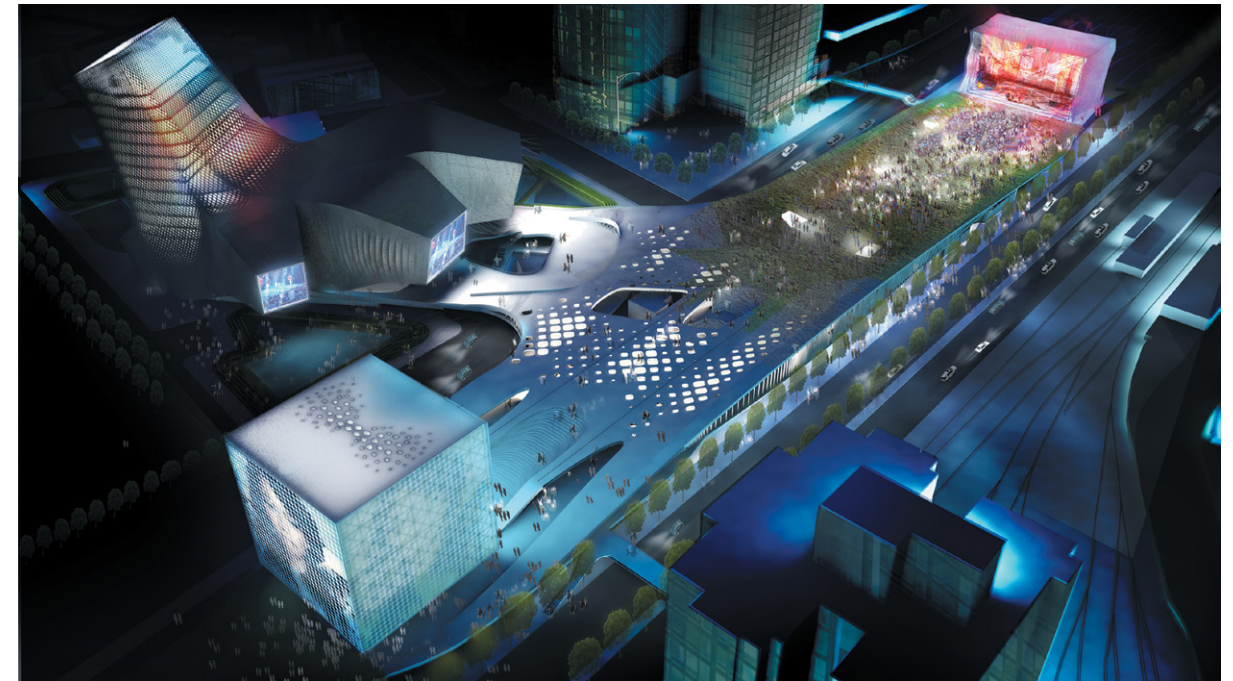


Fig.224 : Competition rendering. **Reiser + Umemoto RUR Architecture**, New York. *Taipei Pop Music Center (2009)*.



Fig.225 : Development phase with new performance center located in the rear and presently under construction. **Reiser + Umemoto RUR Architecture**, New York. *Taipei Pop Music Center (2009)*.

The **Hsinta Ecological Power Plant competition** produced a plethora of interesting approaches to mitigating the negative effects of power plant construction, ranging from general water and flood abatements to sites for bird migration. With one possible exception, each of the five finalists in this international, two-stage competition presented an extensive amount of research supporting their design strategies and underlying sustainability features.

It was announced from the start that the Taiwan Power Company (TPC) was interested in gathering information that could be used, not only in connection with the power plant project, but with a great number of future endeavors, as well.

This was an integral part of their “2025 nuclear-free Home” policy, by which “changes are to be made to the current distribution of electricity generation, including boosting the percentage of green energy and gas combined cycle generation.”

As for the design of the power plant unit, the competition brief stipulates that: “The building form and landscape design of a power plant must also take into consideration the spatial and functional needs of a power generating facility, which tend to hinder innovation.

In the planning of Hsinta Ecological Power Plant as a brand-new facility, TPC hopes to introduce innovative design and ideas and attract reputable design teams around the world while establishing a green

corporate image.” In short, what the competition brief suggested was a facility that was not only environmentally friendly, but also a building block in the city fabric and positive addition to the community.

As an open competition, the Hsinta Plant attracted 70 entries from around the world. The final adjudication process placed two U.S. firms in the top three entrants.

The finalists were:

- **Morphosis Architects/ Thom Mayne**
Los Angeles, California
- **Leers Weinzapfel Associates Andrea Leers & Jane Weinzapfel**
Boston, Massachusetts
- **Marine Environment and Engineering Institute,**
National Sun Yat-sen University
Taiwan

The jury considered the winning proposal by **Morphosis** the strongest. The firm’s idea that the Hsinta’s grounds could be converted to an area for shrimp farming impressed jurors, as none of the other finalists had recognized the site’s economic viability in such a unique way.

The jury consisted of:

- Chinghwa Chang, Architect. Taiwan
- Marcos Cruz, Architect. U.K.
- Sungkyun Kim, Architect. Korea
- Shuchang Kang, Architect. Taiwan
- Chungtwm Kuo, Architect. Taiwan
- Monica Kuo, Architect. Taiwan
- Charles Waldheim, Architect. U.S.

Although many more recent competitions for major projects in Taiwan have been invited, opening up an important competition like Hsinta to international participation certainly attracted attention. Barry Cheng’s administration was exemplary, whereby the full set of juror’s comments about each of the finalists was released—an instance of transparency that rarely occurs in present day Taiwan.



Fig.226 : First Prize (US\$ 130,000). Competition board.
Morphosis Architects/Thom Mayne. Los Angeles, California



Fig.227 : Second Prize (US\$ 66,000). Leers Weinzapfel Associates/Andrea Leers & Jane Weinzapfel. Ground, Inc/ Shauna Gillies Smith. Boston, Massachusetts.

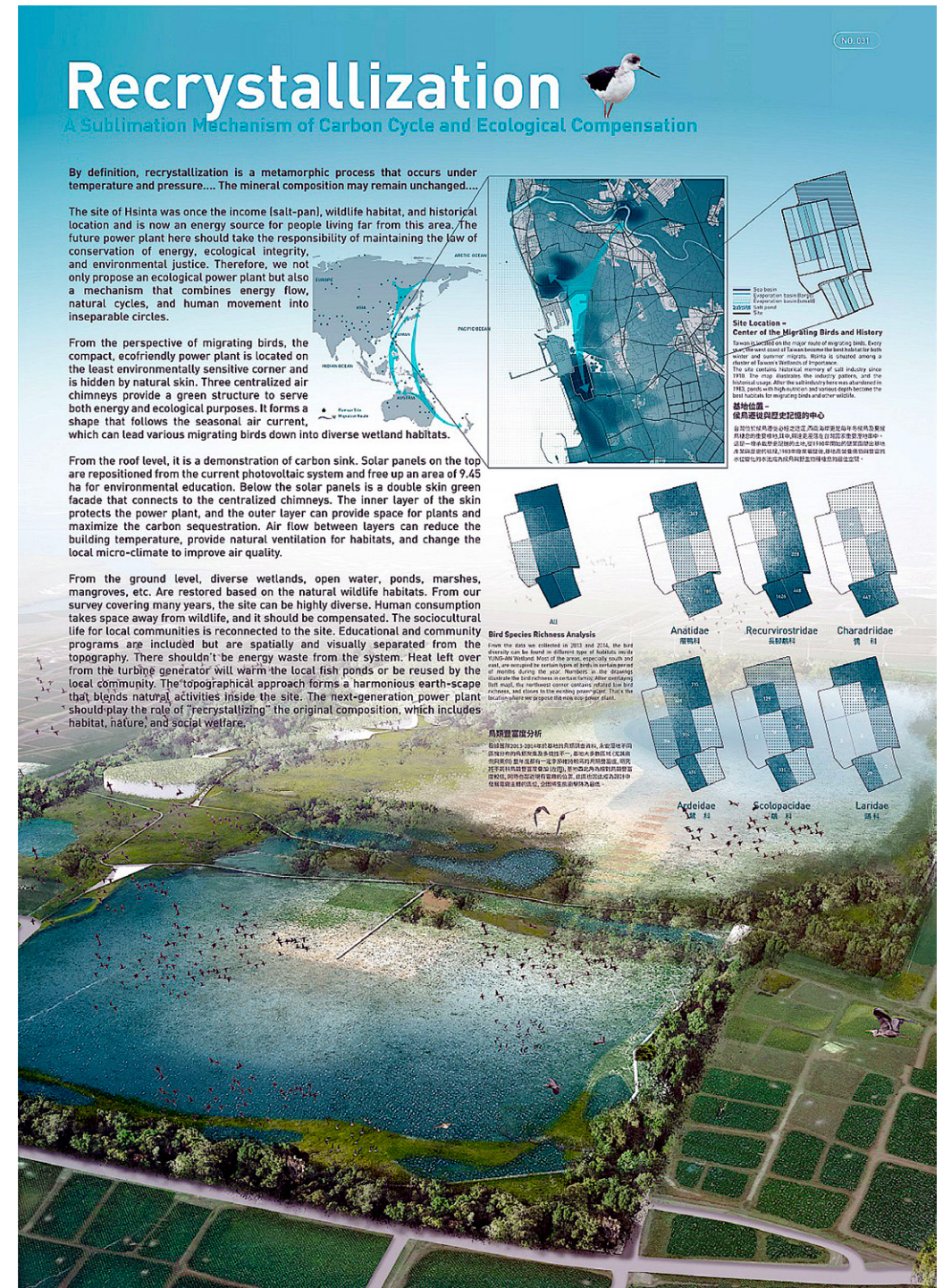


Fig.228 : Third Prize (US\$ 33,000). Marine Environment and Engineering Institute, National Sun Yat-sen University/ Shiao Yun Lu. Dept. of Biological Sciences, National Sun Yat-sen University. Kaohsiung, Taiwan

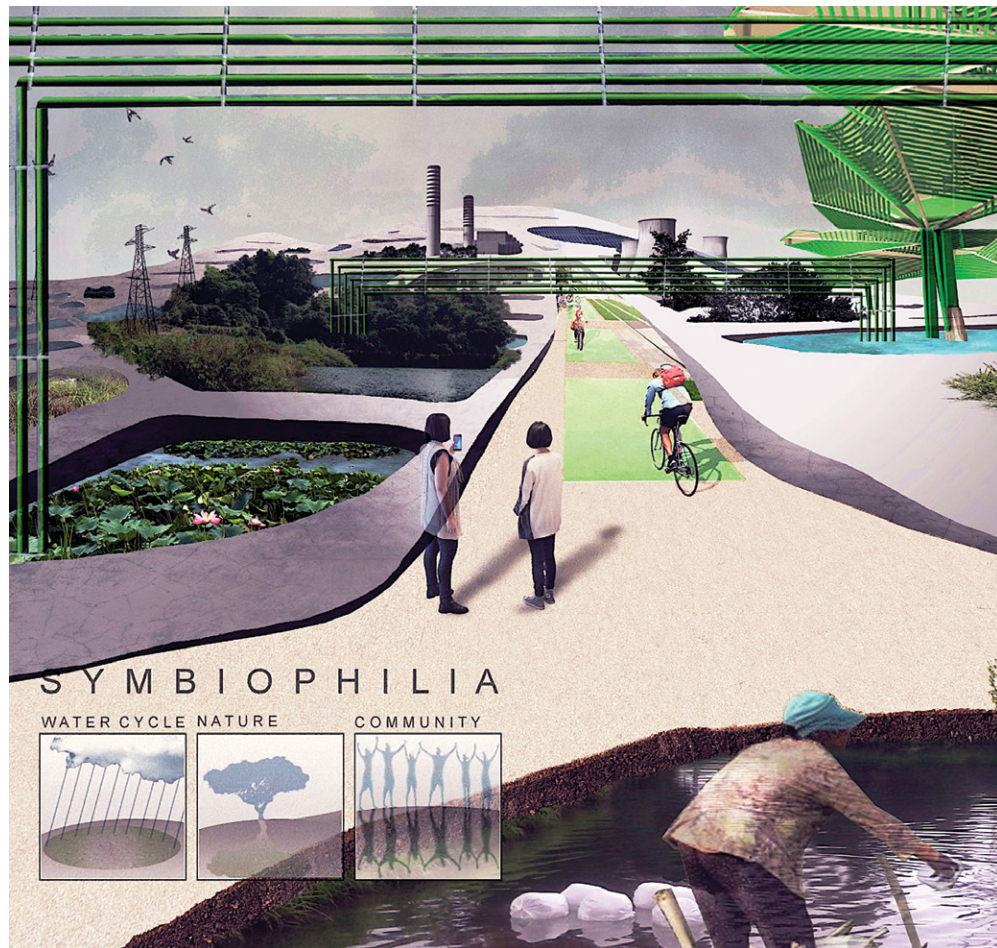
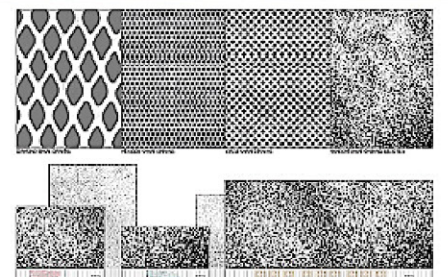
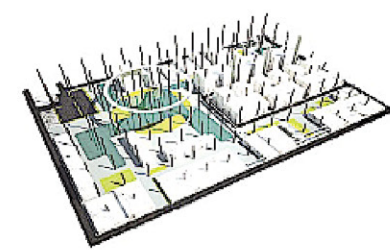
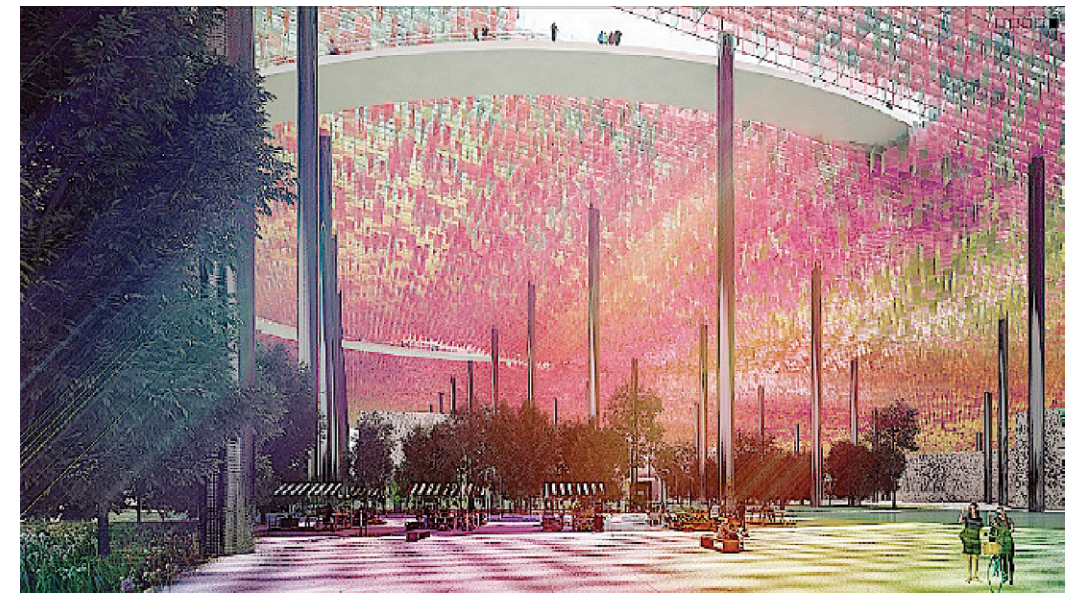
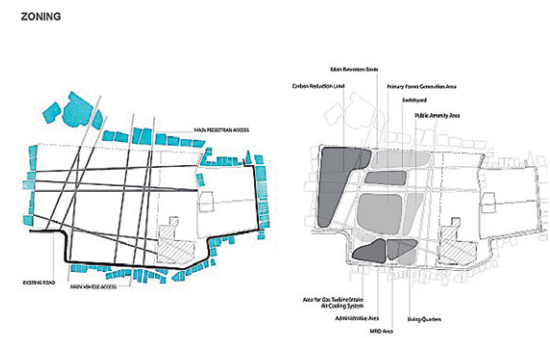


Fig.229 : Merit Award (US\$ 16,000). **Ressano Garcia Arquitectos.**
Pedro Ressano Garcia. Joao Figueiredo. Lisbon, Portugal.



AXONOMETRIC OF BUILDING'S MASSING
BUILDING FACADE MATERIALS: GROUND LEVEL: GLASS / UPPER LEVELS: FUNKY-COLORED PORCELAIN FACADE



Fig.230 : Merit Award (US\$ 16,000). **Sung Goo Yang. Ether Ship.** Hongren Lee. New York, NY / Korea.

Australia and New Zealand

Australia's most famous building, the Sydney Opera House, was the result of an open competition. It was designed by Jørn Utzon, a Dane, who was only 39 at the time (1957).

Because the project was beset by cost overruns, however, it is hardly surprising that Australians were, for a long time, wary of design competitions.

Institutional change came quickly, though, in this case from an enlightened politician. In the early 90s, Sydney's mayor, **Frank**

Sartore, who was interested in good design, was able to pass a bill requiring that all developers stage competitions for buildings in excess of 45 meters. Still in effect, it has had a major impact on the mindset of Australians, both inside and outside of Sydney.³⁴



Fig.231 : **Lab Studio**. Melbourne, Australia. *Federation Square*. Competition (1995). Melbourne, NSW.

Based on recent encouraging results, this bias toward competitions seems to have been overcome.

Several important open competitions have begun to alter popular opinion, with some more recent ones including the **Green Square Library** Competition, won by **Stewart Hollenstein**, a young Sydney firm, and the **Gold Coast Precinct Competition**, won by **ARM Architecture**, a similarly young Melbourne firm. Both competitions featured not only international competitors but an international jury, as well.

The most famous Australian competition of the 90's was indubitably that for Melbourne's **Federation Square**. Won by **Lab Studio**, and led by Donald Bates, the building has become one of Melbourne's favorite destinations.

Fig.233 : Night view. **Richard Francis-Jones**. Sydney, Australia. *Scientific University of New South Wales*. Competition (2000)



Of the several competitions resulting from the Sartore's policies on tendering, The Scientific University of New South Wales by Richard Francis-Jones (40) is certainly one of the higher profile examples.



Fig.232 : Interior of completed project. **Richard Francis-Jones**. Sydney, Australia. *Scientific University of New South Wales*. Competition (2000)



Fig.234 : Community area
 Winner
 Sydney Green Square Library International Competition (2012)
 Stewart Hollenstein Architects
 Sydney, Australia

Stewart Hollenstein Architects was founded in 2010 and won the Sydney Green Square Library International Competition in 2012.



Fig.235 : Plaza view.
 Sydney Green Square Library International Competition (2012)
 Stewart Hollenstein Architects
 Sydney, Australia



Fig.236 : Site section.
 Sydney Green Square Library International Competition (2012).
 Stewart Hollenstein Architects. Sydney, Australia.



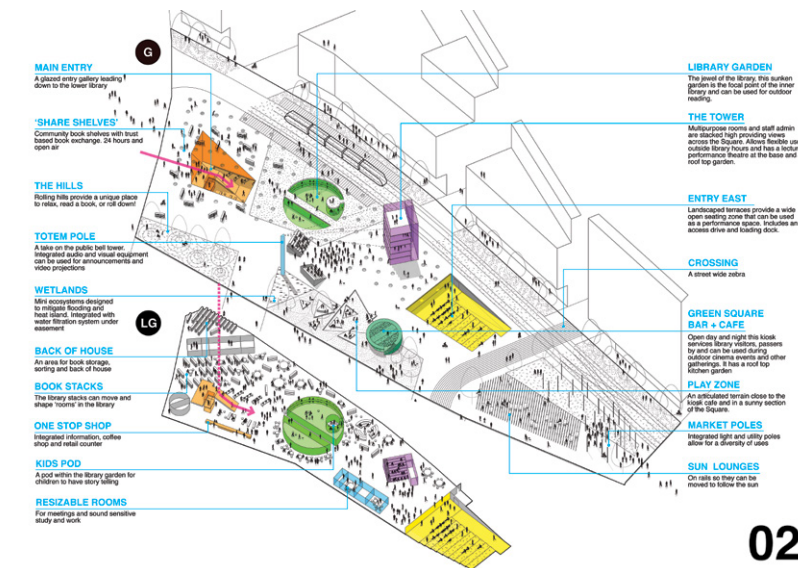
Fig.237 : Lobby atrium. Sydney Green Square Library International Competition (2012).
 Stewart Hollenstein Architects.
 Sydney, Australia.

Jury comments

The Stewart Hollenstein scheme was by far the most interesting and stimulating Stage 1 design, and was unanimously agreed that it was simply the most appropriate proposal for this site. The Jury was most excited by this scheme and convinced by the potential it held for the new Library and the Plaza at Green Square. It was the only scheme to challenge the notion of placing a building in the Plaza, managing to put forward a strong argument for placing the Plaza over the Library, thereby providing both a building and a suitably scaled urban plaza for the future developments around the site, becoming a beacon and an oasis for the whole Green Square community. The Jury responded positively to how this scheme would maximize the opportunity for sunlight into the entire Plaza area.



Fig.239 : Birdseye view of site at night
 Winner
 Sydney Green Square Library International Competition (2012)
 Stewart Hollenstein Architects
 Sydney, Australia



Matthias Hollenstein and Felicity Stewart were 28 and 29 respectively at the time of this competition.

Fig.238 : Comprehensive diagram of proposal
 Winner
 Sydney Green Square Library International Competition (2012)
 Stewart Hollenstein Architects
 Sydney, Australia

02



Fig.240 : *Green Square Library Open Competition*. Completion (2018)
Stewart Hollenstein + Colin Stewart Architects
 Sydney, Australia

Though much of the essential elements of the library are located below grade, the positioning of the above-ground structures serving as anchors at each end and the sunken garden in the middle, bring much light into the library, giving the user a visual link to the outside world. The opportunities provided by a meeting room and music room recognize the functional nature of the library as a magnet for community activity and not simply serving as a storage center for books.



Fig.241 : *Green Square Library Open Competition*. Completion (2018)
Stewart Hollenstein + Colin Stewart Architects
 Sydney, Australia



Fig.242 : *Green Square Library Open Competition*. Completion (2018)
Stewart Hollenstein + Colin Stewart Architects
 Sydney, Australia



Fig.243



Fig.244



Fig.245



Fig.246



Fig.247



Fig.248

Fig.243 à 248 : *Green Square Library Open Competition*
 Completion (2018)
Stewart Hollenstein + Colin Stewart Architects
 Sydney, Australia

As Australia's fastest growing city - with almost 600,000 current residents - Surfers Paradise's focus has now turned to the arts. The city already has a performing arts center and film theater on-site; but the new plan envisions adding a brand-new art museum and amphitheater.

After a two-day adjudication process, which included some rather detailed presentations by the participating firms, the team led by ARM Architecture was declared the winner.

According to juror **Michael Sorkin**, "Everybody was looking for a good outcome, and we did end up picking one of the most visionary schemes submitted. I would say that in terms of the way that the projects progressed from the shortlist to the final presentation, these people (the winners) did an extraordinary job.

Theirs was the scheme that was the most thoroughly mature in that process.

It was also clear from the get-go that they were looking for something with strong symbolic resonance to put the town on the map, other than a beach and bar scene."³⁵

Fig.249 : Stage 2 images
New Arts Museum in background

Winning Entry
Australian Gold Coast Precinct International Competition (2013)

ARM Architecture
with TOPOTEK1 Landscape Architecture / ARUP
Melbourne/Berlin/Global



Fig.251 : Stage 2 images
Arts Centre to right

Winning Entry
Australian Gold Coast Precinct International Competition (2013)

ARM Architecture
with TOPOTEK1 Landscape Architecture / ARUP
Melbourne/Berlin/Global



Fig.250 : Stage 2 images
New Arts Museum in background

Winning Entry
Australian Gold Coast Precinct International Competition (2013)

ARM Architecture
with TOPOTEK1 Landscape Architecture / ARUP
Melbourne/Berlin/Global





Fig.252 : Christchurch Art Gallery. Christchurch, New Zealand. **Buchan Group.** Sydney, Australia. Competition (1998). Completion (2003)

In 2010, Christchurch, New Zealand suffered a devastating series of earthquakes, resulting in 185 deaths and the virtual destruction of 100,000 homes and half of the city's downtown urban fabric.

The Christchurch Art Gallery survived, but \$37M of foundation work was required to stabilize the building and protect it against future earthquake damage. In the meantime, it has reopened to the public.

Hearing of this disaster, some became concerned for the survival of the new Christchurch Art Gallery, a stunning modern structure that was the result of a 1998 open design competition won by Sydney's Buchan Group.

When Graga Vezjek prevailed over 330 entries from 37 countries to win the Christchurch Earthquake Memorial competition, he was only 34 years old.



Fig.253 : View from west. Christchurch Earthquake Memorial. **Graga Vezjek Architect.** Bilje, Miren-Kostanjevica, Slovenia. Completion (2017)



Fig.254 : View from east at dusk
Winning entry
Christchurch Earthquake Memorial

Graga Vezjek Architect
Bilje, Miren-Kostanjevica, Slovenia
Competition (2015)
Completion (2017)

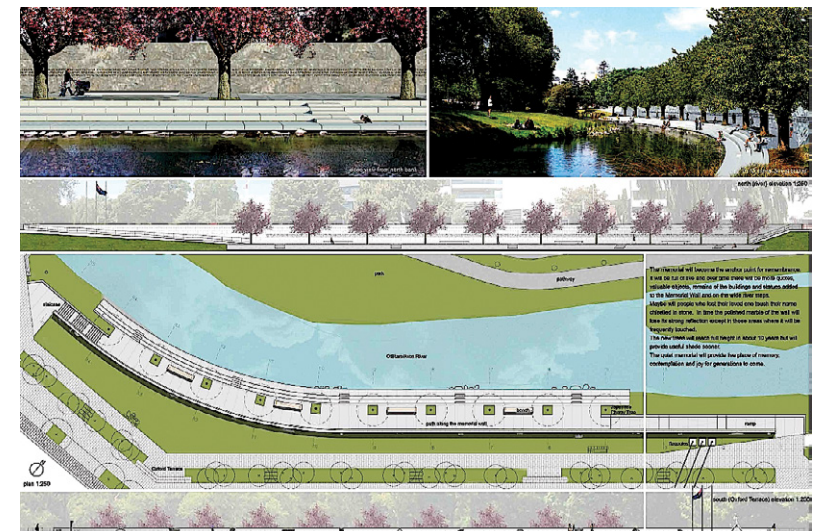


Fig.255 : Presentation board from the design competition
Winning entry
Christchurch Earthquake Memorial

Graga Vezjek Architect
Bilje, Miren-Kostanjevica, Slovenia
Competition (2015)
Completion (2017)

Opportunities for Young Architects / The Road Ahead

With the almost complete absence of open competitions for major projects, especially in North America, young architects are left with few options. Ideas competitions advertised on the internet tend to be of a very theoretical nature, requiring substantial registration fees but offering little in terms of awards. Further, their adjudication processes often lack qualified jurors.

One of the few exceptions to this has been Young Architects Competitions (YAC), based in Italy, as they have been able to find enough serious clients to actually realize several projects. But, for the most part, the considerable level of registration fees vis-à-vis very modest awards is not ideal for many of these platforms.

So, the argument that winning a competition in this case can lead to career advancement may be misleading. Here, caution is

the catchword. Young architects should be searching for open competitions such as the Helsinki Guggenheim Museum, the Aalto Museum Connection, or possibly a competition open to international participation sponsored by the UIA or a body in Australia, New Zealand or, most recently, Korea.

Aside from modest registration fees, one should certainly expect a jury with international participation (and recognizable names) to be involved with any competition they are seriously considering entering.

There exist a number of student ideas competitions that can enhance a young architect's chances of exposure.

ACSA competitions in North America have traditionally been regarded as serious events, as have UIA student competitions on the international scale. More recently, sustainability-emphasizing **Net Zero** competitions, sponsored by California utilities companies, have gained a seal of approval from the academic community - dropping their registration fees for students!

Of competitions sponsored by academic institutions, two stand out as 'competitions for architects under 40' that provide substantial travel grants.

The annual **Rotch Traveling Fellowship** at MIT is the oldest such competition, dating back to 1883. Some limitations on participation exist. Participants cannot be older than 35 years of age and must either be a graduate of an accredited architecture program in the state of Massachusetts or be employed in a local firm in the state. But the size of the Fellowship is considerable - \$40,000.

The second worth mentioning is the **Steedman Competition**, administered by the architecture faculty at Washington University in St. Louis. It is for architects under the age of 40, and currently lists an awards total of \$50,000 for winners. Still, when entering any ideas competition, one should always remember to pick and choose carefully.



Fig.256 : Pedestrian view
2016 Net Zero Design
Competition
Nexus
Dialog
Vancouver, Canada
Project Manager, Lead Designer,
Energy Modelling:
Jason Heinrich (age 34)
Project Manager, Lead Designer:
Geoff Cox (age 29)
Designers:
David Tran, Esteban Matheus,
Won Kang, Caspar Look,
Lindsay Duthie
Mechanical Engineering
Consultant: Daniel Prescott
Sustainability Consultant:
Elizabeth Hand



Fig.257 : Aerial view with
campus context
2016 Net Zero Design
Competition
Nexus
Dialog
Vancouver, Canada
Project Manager, Lead Designer,
Energy Modelling:
Jason Heinrich (age 34)
Project Manager, Lead Designer:
Geoff Cox (age 29)

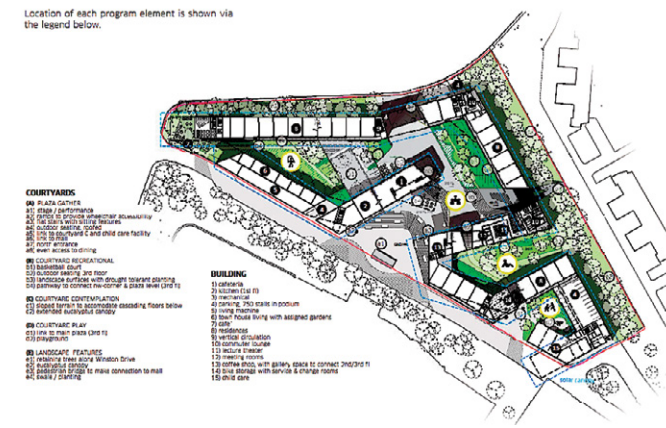


Fig.258 : Plan
2016 Net Zero Design
Competition
Nexus
Dialog
Vancouver, Canada
Project Manager, Lead Designer,
Energy Modelling:
Jason Heinrich (age 34)
Project Manager, Lead Designer:
Geoff Cox (age 29)

Improving access to design competitions for emerging firms becomes difficult given the practices and traditions one encounters in various parts of the world. The UIA, with its noted framework for the administration of competitions, employing juries with international representation and including members from nearly all the countries in the world, could be a model.

Despite the numerous successful competitions it can cite, though, its formula has been used sparingly and rarely emulated consistently, especially in North America and the U.K.

In general terms, we have already touched on the usual objections to the open, anonymous system, voiced by clients and professional advisers alike - the latter often taking cues from the former and emphasizing "risk factor" as the primary concern with using the open competition format in any selection process for a major project.

But the limitations placed on participation by small firms in meaningful competitions have become so prevalent that voices have begun to bombard the press and even the professional bureaucracies with demands for more open access.

One of loudest protests has come from young German architects, who have been successful in demanding their professional association, the Bund der Deutschen Architekten (BdA), address the situation by modifying EU rules, which have solidified the institutionalization of the invited competition format in most of Europe.

As noted previously, this movement has recently resulted in several open competitions in Germany, leading the editor of *Wettbewerb Aktuell*, Thomas Hoffmann-Kuhnt, to voice a degree of optimism. The extent to which this optimism is deserved remains to be seen.

Although the last few years have seen the RIBA taking great action to organize competitions, almost all of them have been of the limited, invited variety.

Very recently, however, a young architect named Tarek Merlin has begun challenging both the RIBA and potential clients to take the use of open competitions for real projects seriously.

In an article in *The Architects Journal*, Merlin expresses the frustration of young British architects vying for larger projects: "The minimum turnover thresholds and insurance requirements are there specifically to protect the client's risk profile, and, in the eyes of procurement managers, small architecture practices pose a threat.

It doesn't matter if you've studied for seven years, passed your professional exams, signed up to a professional body and abided by its code of conduct, completed various different projects and served your clients impeccably - if you don't have the right turnover or insurance level, you're out. In some cases, if you haven't completed three projects exactly like the one you are pitching for within the past three years, you're also out."³⁶

In the U.S. - and in Canada, to a lesser degree - pressure on the powers that be, like the American Institute of Architects, is almost non-existent.

With the increasing concentration of power in the hands of large firms, the national association would be hard-pressed to undertake a campaign to shift large, or even medium-sized, projects to an open competition format.

As is the case currently, the firms that do survive the Request for Qualifications process in the invited format are often compensated at least partially for their time and efforts.

But one question remains:

Can architecture survive, as both a profession and discipline, when it brings into question its very renewal by excluding young architects from the synergistic activity and democratic participation so emblematic of design competitions?

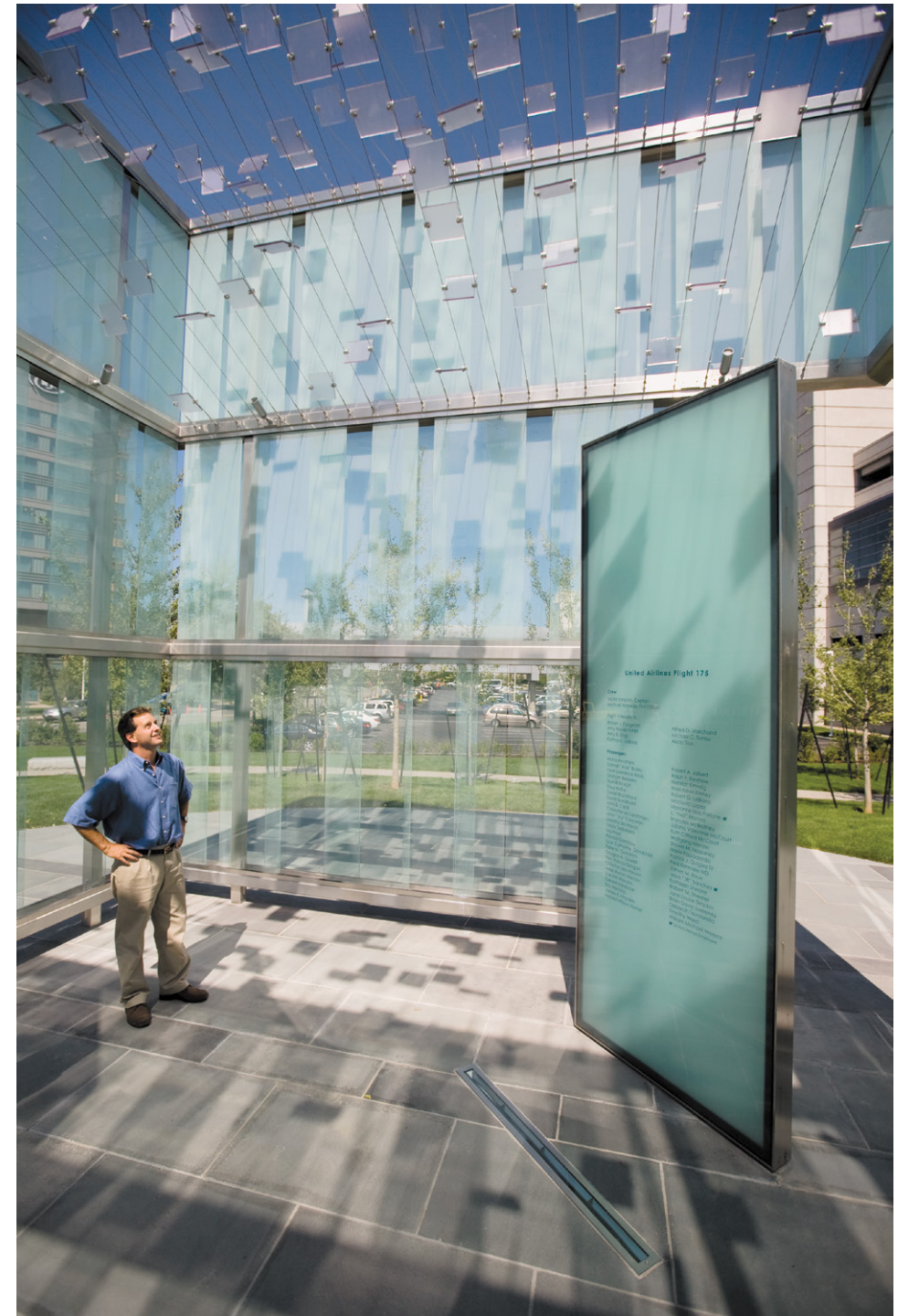


Fig.259 : **Moskow Linn Architects**. Logan Airport 9/11 Memorial. Competition (2006). Completion (2008). Kieth Moskow was 46 and Robert Linn 38 when they won the Logan Airport 9/11 Memorial Competition.

Appendixes

Appendix 1 – The Preselection Process and Role of Professional Advisers

Should the preselection phase be considered a real competitive phase, since it does not produce a project and is mainly based on a review of portfolios?

Who is allowed to decide on the right to enter a competition for a public building—the client (but who represents the client for a public building?), the competition adviser, an ad hoc committee, or the jury?

If the jury takes part in both steps of a two-step process with, shortlisting as the initial step, it will find itself in a situation where it is confronted with an entirely different evaluation system from step one to step two:

1- Selecting a team based on portfolios, which, most of the time, are difficult to compare, and then 2- Comparing and judging projects along established guidelines, which have been clearly issued in accordance with competition rules.

From a collective judgement practice point of view, competitions with portfolios involve a controlled phase preceded by a hard-to-

control phase. Selecting a team based on their portfolio—especially when it comes to consortiums—is a complex operation that can lead to derivations, including personal judgements, shared stories, jealousies, conflicts of interests, “opinions”, etc. Furthermore, the “mandate understanding” section, which has inserted itself in the preselection phase for some competitions, now does not fix this problem, as it can give way to drafts, which may have an adverse effect on the very idea of a solely evidence, expertise, and experience-based comparison. In contrast, a competition truly held in two stages is one where the first stage is anonymous and projects are judged solely on how they fulfill program requirements. In this way, mandatory anonymity, currently imposed on a more or less worldwide basis, and particularly in Switzerland, France and Nordic countries—although it can always be partially bypassed—is still a much cleaner protocol than selection based on portfolios, which more closely resembles a curriculum vitae competition.

As mentioned earlier, preselection based on portfolios is presented as a step that ensures the client of a team’s competence, but this creates an unhealthy narrative, as it suggests that the accreditation of university diplomas and the skills attested-to by registration in professional associations are scarcely meaningful. Professional associations often poorly supervise phases of preselection based on portfolios. However, preselection raises true deontological problems, if not ethical ones. Indeed, the idea that a committee-turned-jury, unsupervised by a “judge,” as in a court of law, could decide which teams are allowed to participate based on “experience,” should be subject to great attention from professional associations and academic institutions. It is akin to adding an informal level of competence to the selection process without any basis. It is difficult to picture a professional adviser playing the role of judge, but it is expected that he or she do just that, acting as the keeper of a competition’s rules. Still, advisers should be able to operate independently from their clients who, for practical means,

recruit and pay them, including for projects that receive public financing.

It is likely that an architect who has worked on many library projects in the past could, in a certain way, be more qualified. However, by systematically following this logic, one’s final product may be subject to a pattern of repetition, or worse, may encourage the repetition of “winning solutions” and indirectly reward conformism. This contradicts the very notion of openness to new ideas in architecture. Why proceed with a competition if not to open oneself up to innovative points of view, which are, by definition, the least repetitive?

The problem could be considered in its legal aspects, like it was by the aforementioned young German architects in their complaint to the European authorities. Indeed, if we consider the accreditation practices of professional architecture programs in most democratic countries and the many steps one must overcome in order to obtain the right to practice, difficulty of access becomes quite worrying. Since professional seals

are supposed to protect the general public from practices that could lack professionalism, it is hard to understand how a jury (or committee) could imply that they alone can dictate an architect’s level of qualification (including a hypothetical ability to respect the budget limit). Despite not pleasing some advisers who would like to “regulate the jury” through the use of experts in construction, budget and environmental questions, all our observations and analysis on juries show that each member considers themselves to be an expert and justifies their judgment as such. (See note 1)

To signal a certain improvisatory current in the composition of juries—who, for the most part, have not been trained for their duties and will only participate in one competition in their lifetime—we could add the fact that, in contrast to debates taking place among jurors during the peak of a competition, discussions on the respective qualities of teams that have submitted dossiers essentially proceed by elimination. They keep only the teams which have received

favorable individual opinions, and, furthermore, do so in record time. This rapid portfolio browsing makes debate impossible, however. There are no precise criteria and no true objective comparisons of competence. If professional advisers who recommend the dossier selection were required to make the preselection discussions public, there is little doubt that professional organizations would receive a large number of complaints as soon as these “collective opinions” were released.

A great amount of responsibility therefore rests on the shoulders of professional advisers with regards to the evolution of competition organization and the perception of the role they play in the quality of public spaces. Paradoxically, however, advisers, mandatorily architects, are not recruited by competition, but with a call for tender. In some places, like Catalonia for example, or Switzerland, where competitions are staged by the Society of Engineers and Architects, competitions, including payment of the various people involved,

Appendix 2 – The Access Issue: Germany

are managed by professional organizations. The adviser is thus placed in an intermediary position, which preserves their independence and highlights the requirement of their engagement.

However, whatever the context, the fact that competition advisers place themselves against potential risks gives precedence to the clients' worries. This becomes a problem in a case with public clients, as a municipal or departmental official cannot truly embody the entirety of public interest.

In North America, there is a perception that participation in most substantial and medium-sized projects, which occasionally happen to be the subject of competitions, is limited to a restricted number of high-profile firms. But we are not the only ones complaining about this phenomenon. In Germany, the young architects critiquing the EU's selection process maintained that the requirements for even gaining access to a competition shortlist are well beyond what most firms can offer.

Among the present requirements for being recognized as a shortlist candidate in 86% of German competitions are:

As references -

- Have experience in projects indicating qualifications for such a project;
- Having done something similar;
- Having success in a design competition;
- Having completed a similar well-received project;

and

- Having a minimum number of architects employed in the firm (normally 10, in some cases 5);

- Having a minimum yearly income for the firm (normally 3M Euros)

The requirements small German firms find themselves confronted with would certainly appear to be insurmountable.

To start with,

- 41% of all German firms are an office with one (1) architect;
- 44% of firms have only up to four (4) members, including the principal;
- 11% of firms are offices of up to nine (9) members including the principal;
- Only 4% of firms have 10+ employees, including the principal(s)

The distribution of competition types as planning competitions in Germany:

- In 2013 there were 425 planning competitions. Of those, only 35 (8.2%) were completely open to any architect;
- This represented a reduction in open competitions from the years 2012 (9.8%) and 2011 ((10.8%). This contrasted with Switzerland, where 37% of all planning competitions were open.

Whether or not German politicians take notice of this and decide to open the competition process up to all architects remains to be seen. They can do so without the imprimatur of the EU, however. According to a German architect familiar with this effort, and a long-time supporter of open competitions, the chances are likely 50/50. The case has been supported by the Chamber of the Bund der Deutschen Architekten, but it is uncertain if that will be enough to guarantee success.

Note: Since the above statistics were compiled from the BdA, the level of open competitions in Germany has recently risen to approximately 22.5%.

Appendix 3 – The Access Issue: Switzerland

Should the selection process for architecture competitions be open or invited? The greater degree of participation, higher potential for innovation and promotion of young architects seems to point to the open competition system as the preferable format.

Architectural and engineering competitions, carried out according to the SIA 142 ordinance, have represented a shining tradition beyond the borders of Switzerland for 140 years. Based on the inherent competition process, they promote innovation and contribute to the improvement of architectural and engineering quality, functionality, cost-effectiveness, sustainability and, last but not least, the social esteem of a building. As a result, competitions promote a high-quality building culture more-so than any other procedure.

The SIA 142 guide for architectural and engineering competitions conceives of them as staged in open, selective or invited formats. Private builders are completely

free to choose their procedure; they can even commission architects directly. On the other hand, the Confederation, cantons and municipalities or other institutions subordinate to public procurement regulations are obliged, when construction and planning costs exceed a certain threshold, to stage their projects as competitions and to award them in accordance with legal requirements. In this case, they have the choice between an open or a selective procedure.

In an open procedure, the client publishes the competition publicly, and all eligible, interested parties are allowed to submit an entry. The invited process is also open to the public. In its case, however, interested firms must apply in advance for participation. Subsequently, the final participants are selected on the basis of how well-suited their past performance is to completing the project.

Recent practice has shown—from the experience of the SIA in the assessment of submitted competition programs—that project organizers have a tendency towards pre-selection.

A procedure lacking full transparency?

In the case of selective/shortlisting procedures, more specialists than the organizer usually anticipates end up meeting their conditions for participation. The submitted reference projects must be compared and judged and evaluated by the jury. But without a possibility of full documentation—the space allowed is, in most cases, inadequate—this often proves difficult.

Since the preselection process is not carried out anonymously, it may sometimes appear that the shortlisted firms were determined by jury members solely on the basis of reputation and not reference. This may give the impression of a disguised invitation procedure, which would not be permitted under public procurement law and could increase the risk of litigation.

Pre-selection is no guarantee for a better solution

By restricting participation to only the most “qualified” applicants, many organizers may expect to get a higher quality product for less effort. However, experience

has shown that the selective method does not guarantee either. Superfluous documentation is often requested, and thus the cost of pre-examination may increase. Moreover, the quality of entries is not necessarily higher - even good offices cannot always produce an exceptional solution. They may receive several invitations at the same time and thus reach their capacity. Or, because the same job always attracts the same applicants, it can sometimes become an innovation-inhibiting design routine.

The pre-selection format also creates an incentive for firms to specialize in certain building types in order to better meet criteria in selective procedures dealing with similar programs, thereby increasing their chances of clearing the “selection” hurdle. And finally, it is extremely difficult for young and inexperienced professionals to participate. Often, as a rule, a limited number of younger firms might be admitted. For example, one can apply for competition entries that are not directly related to the task or projects that they have worked on

as a freelancer in other offices. But the latter involves the difficulty of recognizing what services were effectively provided.

Open procedure: «economic nonsense»?

In an open competition, young and inexperienced offices find equal opportunity. They can gain valuable experience and document their performance and capability credentials. Because the number of participants is higher than in a limited competition, the organization of the competition may be more complex. For this, however, the client has an opportunity to choose from a much wider range of proposals and then select an optimal solution. In a social market economy, though, which is Switzerland’s lifeblood, this argument alone would have to contribute to reducing the prevailing comment that open competitions are “economic nonsense.” Experience shows that expenses in terms of time and costs are about the same for both procedures. Finally, open competitions also offer architects the opportunity to compete with

their peers in a much larger field, honing their skills along the way.

For the Open Competition Process

As a rule, open competition is the appropriate type of procedure for a large number of building tasks. The selective procedure may make sense for some highly complex tasks, such as in prison or hospital construction. But, on the whole, there is greater competition, the concomitant promotion of innovation, and, not least, free access for young professionals when they have the access an open, anonymous competition can provide.

Monika Jauch-Stolz

“Avantages du concours d’architecture en procédure ouverte,” in TRACÉS (digital version) Monika Jauch-Stolz heads the section on competitions at the Swiss Association of Architects (SIA).

Appendix 4 – The Access Issue: UK

Extracts from: “The vast majority of architects can’t bid for public work: something has to change,” in the online 20 February, 2019 article in Architects Journal by Tarek Merlin, director of Feix & Merlin Architects, London.

“There is a growing problem with the procurement process in the UK that currently explicitly excludes small practices. Turnover thresholds and professional indemnity (PI) insurance requirements are set so high that they currently exclude 70 to 90 percent of all architecture practices working in the UK. Something needs to be done to reframe the culture of procurement in the country to better engage with small practices. If, like me, you run a small architecture practice, it is likely that you have filled out a couple of pre-qualification questionnaires (PQQs) in your time - likely, too, that you have noticed they sometimes seem designed to exclude small practices. The minimum turnover thresholds and insurance requirements exist specifically to protect the client’s risk profile and, in the eyes of

procurement managers, small architecture practices pose a threat. It doesn’t matter if you’ve studied for seven years, passed your professional exams, signed up to a professional body and abided by its code of conduct, completed various different projects and served your clients impeccably - if you don’t have the right turnover or insurance level, you’re out. In some cases, if you haven’t completed three projects exactly like the one you are pitching within the past three years, you’re also out. The government has a desire to attract, support and appoint SME architects; they want one third of all procurement spending to go to SMEs by 2020. This may sound good, but the reality of the situation is far from positive. The government’s definition of an SME - in fact defined by the European Commission - is a business that has up to 250 employees, a turnover of up to £25 million, and gross assets of up to £12.5 million. According to the 2017 RIBA Business Benchmarking report, 70 per cent of architecture practices in the UK have 10 employees or less, and almost 90 per cent have 20 employees or

less. Turnovers for businesses like these are less than £1 million, and the assets of a small architecture practice are generally the people, so fixed assets such as computers, printers or furniture are scarce.

From the RIBA’s 2017 Business Benchmarking Report

- 45 per cent of practices are 1-5 people with a turnover from £50,000 to £150,000
- 25 per cent of practices are 5-10 people with a turnover from £300,000 to £350,000
- So, 70 per cent of practices are 10 people or less, and are turning over less than £350,000

This disparity has a direct impact on the procurement process in the UK. Thresholds for minimum turnovers are typically set at no less than £3 million, and PI Insurance no less than £10 million. So, all these small companies, with their turnovers of less than £1 million and PI insurance of less than £5 million, will not survive the first round, if they apply at all.

We need a new definition of SME in architecture

Clearly, we need a new definition of SME in architecture.

The government definition for a micro-business could be: ‘a business with up to nine employees’, but we would also then need a separate a micro-business model within the government’s overall SME target to make sure that procurement is fair and relevant to these businesses, bearing in mind they make up the significant majority of the profession. In order to make this happen, we need to instigate change at a strategic government level so as to advise procurement managers. We then, in turn, need these managers to advise authorities and other institutions at a regional and local levels to create special procurement process for micro-businesses. To be specific, the turnover thresholds need to be in the region of £250,000 or less, and PI Insurance of £1 million or less. And for some small contract value projects of, say, £100,000 or less, the entire prequalification questionnaire should be eliminated. Some of this is already happening. PQQs have been abolished for some low-value contracts, and the government’s Contracts Finder website is making the process easier, but there is much more to be done.

During her time at Peabody, Claire Bennie oversaw the design and delivery of some very successful housing association projects,

some of them with small practices. Pitman Tozer was a five-strong practice when it was appointed by Peabody to deliver a 67-unit scheme in Bethnal Green, London. The project was successfully completed in 2014 and Pitman Tozer is now a much larger practice with a very successful portfolio of work.

Source: Kilian O’Sullivan

Pitman tozer’s Mint Street development for Peabody in Bethnal Green.

Why isn’t this success story more common?

There will always be a perception from the client’s side that small practices represent a certain level of risk. While we will continue to challenge this and show how risk can be mitigated, there is another route to consider: partnering with a larger practice. What if all tenders demanded that practices which meet the PQQ requirements must enter with a small practice that doesn’t? What if all tenders for large public procurement contracts came with a stipulation that any practice that meets all the PQQ requirements must enter with a small practice that doesn’t? This removes perceived risk from the client body and ensures that smaller practices get experience, increase their turnover and grow in numbers, eventually returning the favour to others coming up. One could argue that this simply

hands passes the risk from the big client to the big architecture practice. These are two like-minded business models working together to the same goal, however, so the perceived ‘risk profile’ is not the same as a client-architect relationship, as it’s not the same kind of risk. In fact, it affords greater protection for the larger practice employing the smaller practice, with the small practice indemnifying the larger one via its own insurances. The contract precedents for this kind of arrangement already exist in the form of a suite of well-used partnering and subconsultancy contract forms. All that is required is that we start taking advantage of them.

If you, like me, want to help make this change happen, then join us in this debate. We are establishing a small informal steering group, and we have been speaking with some very interesting people from varying sectors, big and small, with the intention to bring about positive change.

Changing the culture of procurement will not be an easy task and will require further engagement; but it is something that must happen if it is to better reflect the large number of small architecture practices which are currently excluded from the process.”

Appendix 5 – Non-comprehensive list of Canadian competitions won by architects less than 45 years old (1960-2012)

NB. This list doesn't take into account student competitions and competitions reserved to young architects only.

Date Competition's title (Location) / Winner - age

1961	The Fathers of Confederation Memorial Building (Charlottetown) / Dimitri Dimakopoulos – 32
1961	Centre Civique de Chomedey (Chomedey) / Dimitri Dimakopoulos – 32
1963	Simon Fraser University (Burnaby, BC) / Arthur Erickson – 39
1966	Canadian Government Pavilion, Osaka 1970 (Osaka) / Arthur Erickson – 42
1980	Edmonton City Hall (Edmonton) / Gene Dub – 37
1980	Musée de la Civilisation (Québec) / Moshe Safdie – 42 Sungur Incesulu – 38
1989	Kitchener City Hall (Kitchener) / Bruce Kuwabara – 40 , Marianne McKenna – 39 , Shirley Blumberg – 37
1991	Centre d'interprétation de Bourg de Pabos (Pabos Mills) / Anne Cormier – 32 , Randy Cohen – 33 , Howard Davies – 32
1992	Musée régional de Rimouski / Benoit Dupuis – 34 , Jean-Pierre LeTourneux – 34
1995	Parc de l'avenue basque en Amérique (Trois-Pistoles) / Anne Cormier – 36 , Randy Cohen – 37 , Howard Davies – 36
1995	Maison de la Culture de Matane (Matane) / Anne Carrier – 35
1996	Salle de Spectacle de l'Assomption (L'Assomption) / Eric Gauthier – 35
1996	University of Toronto Mississauga Student Centre (Kohn Shnier Architects) Martin Kohn – 43 , John Shnier – 42
1996	La Pulperie de Chicoutimi (Chicoutimi) / Michel Gallienne – 48 , Luc Fortin – 32
1997	Centre de production et de diffusion culturelles de Carleton / Eric Gauthier – 39
2000	Théâtre de la Bordée (Québec) / Jacques Plante – 43
2000	Bibliothèque de Châteauguay / Manon Asselin – 34 , Katsuhiko Yamazaki – 29
2001	Identification extérieure de la Place des Arts (Montréal) / Anne Cormier – 42 , Randy Cohen – 43 , Howard Davies – 42
2001	Musée du Fjord (La Baie) / Benoit Dupuis – 43 , Jean-Pierre Letourneux – 43
2001	Théâtre du Vieux-Terrebonne / Manon Asselin – 36 , Katsuhiko Yamazaki – 30
2002	Palais Montcalm, (Québec) / Jacques Plante – 45
2002	Musée de la Nation Huronne-Wendat, (Wendake) / Marie-Chantal Croft – 32 , Eric Pelletier – 34
2002	Chapiteau des Arts de la Cité des arts du cirque, (Montreal) / Jacques Plante – 45
2002	Réaménagement du Musée de la Gaspésie, / Marie-Chantal Croft – 32 , Eric Pelletier – 34
2003	Bibliothèque de Charlesbourg / Marie-Chantal Croft – 33 , Eric Pelletier – 35
2004	L'Abbaye cistercienne, (Saint-Jean-de-Matha) / Pierre Thibault – 44
2004	Perspective Littoral. Secteur des chutes Montmorency, (Québec) / Rémi Morency – 39
2004	Centre de production des arts de la scène Jean-Besré, (Sherbrooke) / Gilles Saucier – 46 , André Perrotte – 45
2005	Absolute Design Ideas Competition, (Mississauga) / Yansong Ma – 30
2005	Salle de spectacles de Dolbeau-Mistassini (Dolbeau-Mistassini) / Paul Laurendeau – 32
2008	Planétarium de Montréal (Montréal) / Pierre Cardin – 45 , Ramirez – 45
2008	Nouvelle bibliothèque de Saint-Hubert (Longueuil) / Manon Asselin – 42 , Katsuhiko Yamazaki – 36
2009	Musée national des beaux-arts du Québec (Québec) / Shohei Shigematsu – 36 , Jason Long – 35 , Rem Koolhaas – 65

Appendix 6 – M20 Competition Participants

The ten firms advancing from the open competition were not designated separately.

- 3XN Architects, Copenhagen, Denmark with Henrik Jørgensen Landskab as, Copenhagen,
- Aires Mateus e Associados, Lisbon, Portugal with PROAP Lda, Lisbon
- Beatriz Alés + Elena Zaera, Castelló, Spain
- Arga 16, Berlin, with Anne Wex, Berlin
- Barkow Leibinger GmbH, Berlin, Germany with Professor Gabriele G. Kiefer, Berlin, Germany
- BAROZZI/VEIGA GmbH, Barcelona, Spain with antón & ghiggi landschaft architektur GmbH, Zurich, Switzerland
- Behnisch Architekten, Stuttgart, Germany
- Bruno Fioretti Marquez Architekten, with capatti staubach Landschaftsarchitekten, Berlin
- David Chipperfield Architects, Berlin, Germany with Wirtz International nv, Schoten, Belgium
- CHOE HACKH/NETTER ARCHITEKTEN, Frankfurt am Main, Germany with Park Design, Kejo

- Park, Seoul, South Korea
- Christ & Gantenbein Architekten, Basel with Fontana Landschaftsarchitektur GmbH, Basel
- CUKROWICZ NACHBAUR ARCHITEKTEN ZT GMBH, Bregenz, Austria with Studio Vulkan, Landschaftsarchitektur GmbH, Zurich
- Pedro Domingos arquitectos unip. Ida + Pedro Matos Gameiro arquitecto Ida, Lisbon, Portugal with Baldios arquitectos paisagistas Ida, Lisbon, Portugal
- Dost Architektur GmbH, with Bösch Landschaftsarchitektur, Schaffhausen, Switzerland
- Max Dudler Architekt, Berlin, Germany with Planorama Landschaftsarchitektur, Berlin
- Sou Fujimoto Architects, Tokyo, Japan with Latz + Partner Landschaftsarchitekten Stadtplaner, Kranzberg, Germany
- gmp International GmbH, Berlin, Germany
- Grüntuch Ernst Planungs-GmbH, Berlin, Germany with sinai Gesellschaft von Landschaftsarchitekten mbH, Berlin, Germany
- Zaha Hadid Limited (Zaha Hadid

- Architects), London, Great Britain with GROSS.MAX. Ltd., Edinburgh, Great Britain
- HASCHER JEHLE Architektur, Hascher Jehle Planen und Beraten GmbH, Berlin, Germany with Weidinger Landschaftsarchitekten, Berlin, Germany
- Heinle, Wischer und Partner, Freie Architekten, Berlin, Germany with Prof. Heinz-W. Hallmann Landschaftsarchitekt BDLA, ARGE WBW-M20
- Herzog & de Meuron Basel Ltd., Basel, Switzerland with Vogt Landschaftsarchitekten AG, Zurich/Berlin, Switzerland/Germany
- Florian Hoogen Architekt BDA Mönchengladbach, Germany with hermanns landschaftsarchitektur/ umweltplanung, Schwalmtal, Germany
- LACATON & VASSAL ARCHITECTES, Paris, France with CYRILLE MARLIN, Pau, France
- Lundgaard & Tranberg Arkitekter A/S, Copenhagen, Denmark with SCHÖNHERR A/S,
- MANGADO Y ASOCIADOS SL., Pamplona, Spain with TOWNSHEND LANDSCAPE ARCHITECTS LIMITED, London, Great Britain
- Josep Lluís Mateo – MAP

- Arquitectos, Barcelona, Spain with D'ici là paysages & territoires, Paris, France
- Office for Metropolitan Architecture (OMA); Rotterdam, the Netherlands with Inside Outside, Amsterdam, the Netherlands
- Dominique Perrault Architecture, Paris, France with Agence Louis Benech Paysagiste, Paris
- REX Architecture PC, New York, USA with Marti-Baron+Miething, Paris, France
- Sauerbruch Hutton Architekten, Berlin, Germany with Gustafson Porter, London
- Schulz und Schulz Architekten GmbH, Leipzig, Germany, Petra und Paul Kahlfeldt Architekten, Berlin, Germany with POLA Landschaftsarchitekten, Berlin, Germany
- Kazuyo Sejima + Ryue Nishizawa/S A N A A, Tokyo, Japan with Bureau Bas Smets, Brussels
- Shenzhen Huahui Design Co., Ltd., Nanshan (Shenzhen), China with Beijing Chuangyi Best Landscaping Design Co., Ltd., Beijing, China
- Snøhetta architects, Oslo, Norway
- SO - IL Ltd, New York, USA with Stoss Landscape Urbanism,

- Boston, USA
- Staab Architekten GmbH, Berlin, Germany with Levin Monsigny Landschaftsarchitekten, Berlin,
- TOPOTEK 1, Berlin, Germany/ Pordenone, Italy
- Emilio Tuñón Arquitectos, Madrid, Spain, Tuñón & Ruckstuhl Architekten GmbH SIA, Rüschlikon, Switzerland with Benavides Laperche Paisajismo, Madrid, Spain
- UNStudio, Amsterdam, the Netherlands, Wenzel + Wenzel Freie Architekten, Berlin, Germany with Ramboll Studio Dreiseitl GmbH, Überlingen, Germany
- ARGE Weyell Zipse Architekten/ Hörner Architekten Basel, Switzerland with James Melsom Landschaftsarchitekt BSLA, Basel
- Riken Yamamoto & FIELDSHOP Co., Ltd., Yokohama, Japan, Holzer Kobler Architekturen GmbH, Berlin, Germany, Holzer Kobler Architekturen GmbH, Zurich, Switzerland with vetschpartner Landschaftsarchitekten AG, Zurich, Switzerland

Appendix 7 – Invited Competitions in the United States (1995-2014)

- San Francisco International Terminal (1995) SOM (San Francisco Office)
- Miami Dade Performing Arts Center (1995) – Cesar Pelli, New Haven, CT
- IIT Student Center, Chicago, Illinois (1997) - OMA, Rotterdam
- Fort Worth Museum of Modern Art (1997 – Tadao Ando, Japan
- Pittsburgh Convention Center (1998) - Rafael Viñoly Architects, NY
- Nashville Public Library Competition (1998) Robert AM Stern Architects
- University of New Mexico School of Architecture (2000) - Antoine Predock Architects
- University of South Dakota School of Business (2000) - Charles Rose Architects*
- Salt Lake City Library Competition (2000) - Moshe Safdie, Somerville, MA
- Lick Wilmerding High School, San Francisco (2001) - Pfau Long Architecture
- Tempe Arts Center, Tempe, Arizona (2001) - Barton Myers Assoc.
- New Arts Magnet School (2001) Dallas, Texas - Allied Works
- Rensselaer Polytechnic's Media and Performing Arts Center (2001) – Grimshaw Architects
- Christ the Light Cathedral, Oakland, CA (2001) SOM (San Francisco office)**
- Fresh Kills WTC Memorial Park, New York, NY (2002) - Field Operations, Philadelphia
- Brooklyn Library Competition (2002) TEN Arquitectos (unbuilt)
- Frank Lloyd Wright's Darwin Martin House Visitors Center, Buffalo, New York (2003) – Toshiko Mori
- Billingham, Washington Children's Museum (2005) - Olson Sundberg Kundig Allen Arch.
- San Francisco's Transbay Transit Center (2007) - Pelli Clarke Pelli
- Michigan State University Art Museum (2007) - Zaha Hadid Architects
- Claire Trevor School of the Arts, UC Irvine (2008) - Steven Ehrlich Architects, Los Angeles
- University of Baltimore Law School (2008) Behnisch Architekten, Boston/Stuttgart
- Nano Technology Engineering Building, Carnegie Mellon University (2012) - Office 52, Portland, Oregon
- University of California Davis Art Museum (2012) - SO-IL, New York
- Kent State University College of Architecture (2013) - Weiss Manfredi, New York
- Lexington, Kentucky Town Branch Competition (2013) – SCAPE/Landscape – New York
- University of Chicago Student Residences (2014)- Studio Gang

And three invited competitions by Northwestern University:

- School of Music (2010) - Goettsch Partners, Chicago
- School of Business (2011) – KPMB, Toronto, Ontario
- Northwestern University Medical Research Center (2014) - Perkins+Will

*Although Smith Miller Hawkinson was the jury choice, Charles Rose Architects, also a participant, received the commission

**Although won by Santiago Calatrava, 2nd place SOM received the commission—and the Cathedral was built on a different site.

Note: We do not suggest that this is a complete list of invited competitions that have taken place in the U.S., but does include many of the competitions covered over the years by COMPETITIONS magazine. Also missing are the numerous foreign competitions won by U.S.-based architects, of which there are many.

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Note: This list does not include numerous monographs and studies dealing with individual competitions. Some, such as Nicholas Crickhowel's Opera House Lottery, fill many important gaps in the understanding of the role played by clients and others in the adjudication and approval processes.

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This book presents a collection of data and real-life cases in support of the idea that young offices of architects and planners are able to match or exceed the capabilities of their most experienced competitors when it comes to creating high-quality built environments for the public.

The argument is made in response to, and as an attempt to critique, a post year-2000 trend that has seen young firms excluded from project competitions on the supposed basis of their inexperience.

Can architecture survive, though, when it brings into question its very renewal by excluding young architects from the synergistic activity and democratic participation so emblematic of design competitions?

The book's repository of architectural achievements is presented briefly, with emphasis placed on the surprising precociousness of the associated firms. It includes examples from a number of international competitions, grouped by region.

Over time, it becomes clear that the work of young architects has contributed greatly to several major objects of contemporary historical memory.

After analyzing a period spanning nearly five decades, the book concludes that an emphasis on Requests for Qualifications (RfQ) is not the sole reason many architectural firms face rejection. It hypothesizes that our society's fondness for a priori control procedures should also be called into question, at least if we desire our places of culture and civic representation to sustain the generations that live and benefit from them.

Jean-Pierre Chupin, PhD in Environmental Design, holds the Canada Research Chair in Architecture, Competitions and Mediations of Excellence at Université de Montréal (Canada) and is the editor of the **Canadian Competitions Catalogue** (www.ccc.umontreal.ca)

G. Stanley Collyer, PhD in History from Freie Universität Berlin, is the founding editor of **COMPETITIONS** (www.competitions.org) one of the longest lasting resource internationally and the author of *Competing Globally in Architecture Competitions* (Wiley Academy, 2004)