Designing a design competition: the client perspective

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Abstract

Design competitions are part of the design tradition since ages. Still structured empirical research about this topic is lacking. This paper describes the results of six months participatory observation as a member of a project team responsible for the organization of an international ideas competition. The data include observations, interviews and document analysis. The results for this paper focus on the design of the competition and stakeholder participation from a client perspective. The findings show four combinations of aspects that underlie several problems of design competitions as currently perceived by architectural practice: the dynamics of the brief, the balance between professionalism and ambition, the link between participation and competition aims, and the influence of expertise at client obligations. It is this constant search for a balance between ambitions, aims, opportunities and needs that make clients experience numerous difficulties during the design of a competition. It is however the same search that makes every competition unique and a wealth of information about clients and architectural design.

Keywords

Starting at the latest with the Greeks, competitions have traditionally been a vehicle for the creation of major civic buildings and public spaces, such as government buildings, performing art centres, educational facilities, public libraries, museums and housing (Strong, 1976). The purposes of design competitions are several fold (de Haan & Haagsma, 1988; Larson, 1994; Spreiregen, 1979): disclose new talent, challenge 'convential wisdom', create a dialogue on design, enlarge support, increase competition, select an architect, educate students, gain insight in competences, contribute to the cultural dimension of the built environment and expand the boundaries of design. Svensson (2008) adds the aims of marketing a project, assuring quality through jury assessment, running architecture politics and coordinating different fields of interests. Information on both past and recent design competitions is fragmented, inadequate and frequently unrecorded (Lipstadt, 2005). Still design competitions are considered as a treasury of the profession (de Haan & Haagsma, 1988). The relevance of design competitions is acknowledged worldwide in the world of architecture. Historically competitions have proven to be a breakthrough for several architects. They have produced high profile projects but also a lot of debate, dispute and affairs (Strong, 1996). "Competitions clearly represent for the hopeful contestants the possibility that the best person may win at least for this once, what happens next after that is another story" (Larson, 1994, p. 475).

Spreiregen (1979) talks about three myths in case of design competitions that remain to be persistent: competitions cost money, competitions take more time and competition designs never get built. In the long history of design competitions hardly any attempt has been made to observe, analyze or evaluate the selection process of architects (Strong, 1996). Most publications on design competitions show the diversity of the competition and a statement by the jury on the relevance and quality of the entries for the architectural profession (e.g. de Haan & Haagsma, 1988; Glusberg, 1992). Others describe the aims, procedures, potentials and pitfalls in a historical perspective (Lipstadt, 2005; Spreiregen, 1979; Stichting Bouwresearch, 1980; Sudjic, 2005). Recently a few scholars studied the judgement process of jury panels in the current context of design competitions (Kazemian & Rönn, 2009; Kreiner, 2006, 2008; Spreiregen, 2008; Svensson, 2008) and the strategies of architectural teams that join competitions (Kreiner, 2007a, 2007b; Manzoni, Morris, & Smyth, 2009). These publications indicate that problems in competition mainly concern the honesty of (criteria for) selection of the participants, the requirements of the client, the composition of the jury panel, the objectivity of the jury's judgement, and the financial compensation compared to the amount of work. All these issues are based on decisions that

clients make during the organisation of a competition. Yet research from the client perspective is lacking. The main research question is therefore: which difficulties do clients experience in designing a design competition in architecture? This paper addresses four main difficulties that I distinguished from empirical research about clients organizing a design competition.

Background of the study

Competition design

An increase of the amount of invited competition makes competitions more of a public negotiation (Rönn, 2008). In an attempt to address issues of fair competition, the EU has imposed strict rules for the tendering of public contracts. The selection of an architect is considered as the allocation of a contract for architectural design services (European Parliament & Council of the European Union, 2004). Even though the design contest is offered in the EU Directives, most Dutch public commissioning bodies choose to use the restricted tender procedure to select their architects (Geertse, Talman, & Jansen, 2009). In a way Dutch public clients break with the tradition of design competitions by using other EU procedures than the design competition. At the same time they include elements of the traditional design competition in their tender procedure, such as the submission of a design proposal and an open debate about design quality. The accustomed anonymous assessment of the proposals and the expert jury panel is often replaced by other procedures, while it is these elements that secured fairness of design competitions.

In general the amount of design competitions is limited compared to other ways of commissioning jobs, such as tenders. The competition principles are usually incorporated in national regulations, standardized formats and model competition conditions. There are two main competition structures (open and invited); two main competition populations (national and international), and two main competition objectives (ideas or designs) (Lipstadt, 2005). Not every procedure is suitable for every aim. Table 1 provides an overview of the options of general and tender competitions in relation to the specific ambitions of the project. Recent numbers show that in the Nordic European countries (Sweden, Norway, Denmark and Finland) about 100 architectural competitions yearly take place about equally spread over several areas in architecture (Kazemian & Rönn, 2009; Rönn, 2008). About 60 to 75% of these competitions are completed within four (!) years and 15 to 30% is cancelled. The fact that in the Netherlands about 140 restricted tenders and 20 competitions take place per year to select an architect shows the current significance of studying design competitions (Geertse, et al., 2009).

Table 1 Overview of project ambitions and characteristics in relation to possible tender procedures for general projects (based on Heynen, 2001)

Project ambitions / Possible competition and tender procedures * assumes anonymous examination of the plans; # assumes autonomy of the jury panel	Open tender procedure	Restricted tender procedure with presentation of vision	Restricted tender procedure with design proposal	Open design competition #	Restricted design competition #	Ideas competition *#
Exemplary function with stakeholder interaction			+	+	+	+
Stimulation young talent	+			+		+
Complex and/or important location			+		+	
Exploration of concepts and possibilities				+	+	+
Specific project requirements needed		+	+		+	
Specified project definition available			+		+	
Interaction with participants desired		+	+		+	
Limited time and money available	+	+				

Competitions need to be well prepared and realized with great care. Design competitions always involve the development of a design to the point where it realistically prefigures a realizable building. In every architectural competition there are several entrants with an identical problem they try to solve by prescribed rules and procedures (Strong, 1996). A systematic and independent assessment by a panel of assessors is used to select a winner. Spreiregen (2008) describes a competition process in seven components of planning, competition announcement, design, receiving and processing, jury, design announcement, and post-competition phase. The competition programme include three basic sections of general conditions, instructions and a brief (Strong, 1976). According to Kreiner (2006) the competition brief reads as half instruction, half inspiration and should be both unambiguous and non-constraining. He shows the inherent tensions and ambiguities of 'from versus function', 'tradition versus change' and 'requirement versus suggestion' in a brief. A jury report serves the purpose building of trust between the clients and participants, just as it serves "to inform the sponsor of the reasons for the selection of the winner, to clarify the general objectives being sought in the particular design experience at had and as a record and reference of a particular moment of design thought and awareness" (Spreiregen, 1979, p. 234).

Participation

The character of a design competition has a lot to offer in sense of participation options with stakeholders of the future building. Preferences of a jury do not always correspond with those of users and visitors (Nasar & Kang, 1989) because they tend to focus on the meaning of designs instead of convenience and durability (Nasar, 1999). Nasar therefore pleads for systematic visual quality programming as pre-jury evaluation among all groups of people that might experience the building as, especially users. This should be followed by an unbiased evaluation process that is based on insights from environmental psychology about preferences and meaning of design and completed by a post occupancy evaluation to see how the building actually performs (Nasar, 1999). According to Collins (1971, p. 194) "the problem of establishing architectural ideals today is not so much due to the difficulty of weighing the relative importance of 'firmitas, utilitas and venustas' as to the difficulty of creating a realistic understanding in the lay mind of the difference between price and value." This implies that average citizens can do an effective job of decision making if they are provided with accurate and relevant and organized and presented in a way which is meaningful without being patronizing (Crosby, Kelley, & Schaefer, 1986; Robinson, 1972). Crosby et al. (1986) introduce the American concept of the 'citizens panel' which include four days of regional and state wise staff presentations on the topic, witness testimonies of several stakeholder groups and making up a report of the panel members about the recommendations. Evaluation shows the concept as flexible, effective, fair but relatively expensive with a limited power to convince the people in charge. In design and urban planning co-design provides an interesting option because designers and planners work with instead of against community groups (King, 1983). After all, "experiences in the participation process have shown that the main source of user satisfaction is not the degree to which a person's needs have been met, but the feeling of having influenced the decisions" (Sanoff, 2006, p. 140).

Research approach and methods

A client fulfils a very important role in the design of a design competition. The choices made during the preparation phase determine to a considerable extent the results and appropriateness of the competition, as well as the style of the architectural design. Considering the current problems in the field of design competitions, I identified a gap between the structures that are provided and the actual behaviour of clients. Existing knowledge about competitions remains scattered and is not used adequately by the client organizations. Therefore this research focused on exposure of underlying structures and behavioural phenomena of project team during the organization of a design competition.

This paper describes the results of a single case study. The method of studying cases makes it possible to study decision making in a real life context on different levels of individual, group and organizational decision making (Yin, 2009). In this case the representative of the commissioning body, the Dean of a Dutch Faculty of Architecture invited the author to take an active role in organizing the competition. This created a revelatory case, "a situation in which an investigator has

the opportunity to observe and analyze a phenomenon previously inaccessible to social science inquiry" (Yin, 2009, p. 48). Since I was already a staff member of the Faculty the entry-exit problem that is common for participation studies was therefore relatively easy to overcome (Bechtel & Zeisel, 1987).

A large set of data was collected by using different methodologies. I was involved as a full member of the project team for 32 weeks in order to organize an international ideas competition. During this period I kept a research log. At least once a week I recorded the activities of that week, the considerations and arguments that led to a certain decision, and I filed all documents including press releases and news paper articles. Personal reflections were noted in a special section of the log. After the project had ended, I conducted semi-structured interviews with the jury members and the project leader. The analysis was conducted a few months after the project was finished and data collection had ended, to create a certain distance to the data. All data were first analysed in Atlas.ti, a software package to support the categorizing of the data. The analysis resulted in a distinction between the actors, the competition characteristics and the competition design, which comprehends the brief, the procedure, stakeholders involvement and the jury process. For the purpose of this paper I take the categories of the brief and the stakeholder involvement central.

Case description

The impetus of this international open ideas competition was a fire that destroyed the old faculty building in May 2008. It can therefore be characterized as a rare event of with important learning effects for the organization (Christianson, Farkas, Sutcliffe, & Weick, 2009). The official objectives of this competition were to collect inspiration for a new building brief, to encourage creativity among the younger generation and to stimulate research and debate. In total 471 international participants joined to win €60.000 of prize money. Preparations for the competition started in July 2008; the winners were announced in March 2009. The evaluation procedure consisted of an assessment phase and an evaluation phase. During the assessment phase the entries were analysed by two internal analysis teams on the content of the proposals and checked against the rules and assignment of the competition by the project team. The results of the assessment, a typology and a quantitative analysis of the entries, were made available to the jury for an anonymous two-day evaluation process. The jury selected six prize winning entries and two honourable mentions in two rounds based on an integral judgement. During the first day 50 submissions were selected, on the second day these 50 were reduced to 8 nominees and finally six winners; three first prizes of €15.000 (see Figure 1) and three second prizes of €5.000. The winners and their ideas were announced during an award ceremony during which a jury report was presented.
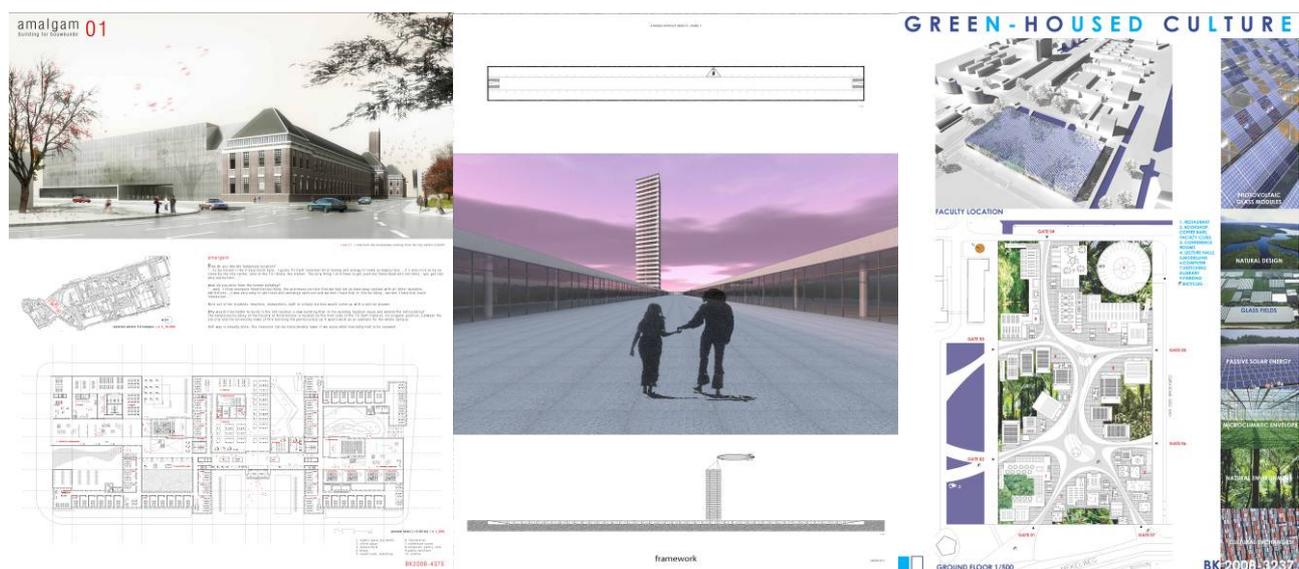

Figure 1 First price winners of the competition: amalgam from Laura Alvarez (the Netherlands), A world without objects from Gijs Raggers (the Netherlands), and Green-housed culture from Marc Bringer & Ilham Laraqui (France)

In the competition the main actors were the steering committee, the project team and the jury panel. The project team consisted of a project leader (externally hired), the Dean of the Faculty (chair), an additional project coordinator (the researcher) and the head of marketing and communication. The website and submission system of the competition was made by a consultancy firm, and the project team was supported by a secretary of the Dean's office and several student assistants. The steering committee consisted of the President of the Executive board of the University, the Head of the Real Estate department of the University, a professor in Real Estate Management and the Dean of the Faculty. Main task of the project team was to write the competition programme, provide the information for the website, prepare the jury meeting and coordinate the whole competition. On several occasions the steering committee provided input for the competition programme and some of the managerial aspects (e.g. finances). In line with tradition in architecture, an international jury was assigned to assess all submissions and decide about the winner. Because the Dean was a member of all actor groups, he acted as the connecting link. Right after the opening of the competition in September 2008 the Dean fell seriously ill, and remained absent during the rest of the competition period. He was not replaced in the jury committee. His responsibilities were assigned to another member of the steering committee.

Findings

Analysis of the complete data set of this case showed a distinction between the actors, the project characteristics and four elements of competition design: the competition brief, the competition rules, stakeholder involvement and the evaluation process of the proposals. This paper focuses on the issues of competition design and the involvement of stakeholders and addresses four combinations of aspects that cover the main difficulties as experienced by the client in organizing the competition: 1) the dynamics of the brief, 2) the balance between professionalism and ambition, 3) the balance between participatory means and competition aims, and 4) the influence of expertise at client obligations. These aspects are mostly based on insights from observations and interviews.

Dynamics of the brief

The dynamics of the brief were mainly caused by the changes in time and context of client organization. The launch of the competition at the opening of the Biennale in Venice (Italy) in September 2008 provided as strict deadline and meant that the competition needed to be set up in two months. There was no clear deadline for the end of the competition, apart from the dates that were announced in the competition programme. The planning was based on the intention to start with the new building project within two years after the fire because of the conditions of the insurance policy. As the competition progressed, the time frame for assessment was extended and the context had changed: the temporary accommodation for the Faculty performed above expectations, the resources of the university were cut down, negotiations with the insurance company were running, the jury date was difficult to set and the initial planning for follow up activities did not seem realistic anymore. This did not lead to an extension of the submission deadline, but did change the date that the nominees and winners were announced. The Dean provided the project team with most of the input for the vision and ambition of the project assignment and criteria in three sessions. His input appeared to be a combination of the needs of a faculty as a client, the expectations of the professional community about the role of the faculty as a client, and his own experience and expectations as an architect about a faculty building. Reflecting on the process of ambition formulation, it seemed fragile that only the Dean, probably influenced by some of his close contacts and network, provided input for the ambition and brief.

The awareness of the importance of the brief increased during the course of the competition. In order to reach the objectives of the competition regarding to stimulation of creativity and debate, the assignment for the competition brief was kept relatively open to any direction possible. During the development of the competition programme the project team was constantly faced with conflicting issues on client and building related issues (see also Kreiner, 2006; Rönn, 2008). Most important in defining this competition brief was the balance between familiarity and innovation. During this process the project team experienced a need for innovation as well as a need to maintain the positive qualities of the old situation. For example, the old building structure provided a 'street' on the ground floor for meeting and group gatherings. At the same time this structure

created vertical traffic in the building which did not encourage interaction between the departments and lacked flexibility on the floors. In the assignment social interaction became a central theme, just as flexibility. Another example of the balance between familiarity and change was the location of the faculty building. The old faculty building was situated at the middle of the campus. On the campus map this location seemed relatively central, but in practice most activities and facilities are situated in the northern part of the campus. The project team did not know at the time of publication which location would be best and therefore this issue was left open. The brief created the possibility to choose 'a well-argued, alternative site', but only 13% of the submissions proposed another location. These findings suggest that the competition brief should indeed be read as half instructive and half inspiration as stated by Kreiner (2006).

The results show a difference in the availability of information between local and international participants. Because locals were aware of the positive experiences with the temporarily accommodation the dynamics of time, the equality of information among the participants diverged. Participants have to rely on the fact that all information in the brief is valid and reliable because theoretically it should provide the basis for their ideas. Especially for foreign participants the information on the competition website is the primary source of information. Further analysis of the traits of the winning participants showed that five out of six (had) studied or worked at the Faculty as an (exchange) student or employee. These findings show in line with Kreiner (2006) that specific information and a feeling for the relevance of information would improve the chances of winning because the ideas provide a better match with the assignment.

Professionalism and ambition level

The competition rules determined the kind of entrants, format of the submissions, the process of assessment, the communication of the justification of the decisions and the use of the entries after the closure of the competition. The format of the submissions was to be a very important topic of the rules because it influenced the amount of submissions, the amount of information and therefore the process of assessment and evaluation greatly. Among the members of the project team enthusiasm about the submissions grew with the realization of the potential of a competition. This enthusiasm could, however, easily have turned into a situation in which too much was asked of the participants. The project team aimed for a professional jury to assess the submissions because they would be able to judge large amounts of information in a relatively short period of time. Still the project team realized that as a professional client they should be realistic and modest in setting up the requirements for the submissions. The following examples show that a professional client needs to balance between pragmatism and ambitions in designing the submission and assessment format for the design competition. The results indicate that existing competition models do not stress the required balance in the design of the format enough to make clients realize its importance.

A first example of a well considered decision about the competition rules is the balance between the detail of a design proposal and the conceptual power of an ideas competition. The decisions about the format of the submissions have a clear impact on the potential of the ideas. A tradition exists in architecture to present designs on boards, sometimes supported by a scale model. The Dean explicitly wanted the ideas to have at least the level of sketch design because he wanted it to create a characteristic architectural design competition. Based on previous experiences the Dean was convinced of the additional value of a scale model during a competition. However, at the start of the project it was decided among the project team members that the whole competition would be done digitally through a website. A scale model would not fit a digital format. Next to that it would require the entrants to mail the scale model which would results in additional costs for participation. After consulting other organizations who organize design contests more regularly and further discussion within the project team it was decided that a scale model would not be asked. All submissions therefore consisted of A1 posters with a short explanation in A4. Further analysis of the submissions showed that 90% of the entrants decided to submit two posters, while the format provided freedom to submit one poster only. Although all nominees submitted two posters, the number of posters did not seem to increase the chances of winning: the amount of submissions using two posters remains equal in the final 50 (92%). These findings could indicate that one poster might be enough for to assess the quality of the proposal. This could decrease the workload of participants as well as client organizations.

A second example about the decision about the display of the posters showed that not every decision needs to be innovative. The digital poster format offered some additional innovative options for the jury members to assess the submissions with, for example, online assessments, individual voting and teleconferences. This proved to be a bridge too far for some jury and project team members. Therefore the project team decided to select a secured location near the university to meet with the jury. First intention was to lay all posters on the floor. The idea behind this was the flexibility of rearrangement, the informal atmosphere, and the lower costs in preparation. According to the chair an expert needed only a glance at the posters, which could easily be done from above. Finally displays were chosen to hang the submissions on because this would look more professional and did not lead to possible back problems of the jury members (See figure 2). Still jury members could walk along the posters and personal contact among the jury members was ensured. The displays made it possible to present all submissions in one room which benefitted the atmosphere during the jury meeting greatly. This showed the great value of the social element of a jury meeting in the competition design.

Figure 2 Overview of all submissions as presented on the displays and example of personal contact among the jury members

Participation and competition aims

Because of the tremendous effect of the fire within the architectural community, the competition was also organised to support employees, (former) students and the professionals in the field of architecture in the process of coping with the loss of the old building. Ideas about the involvement of the press were strategically formulated from the beginning of the project. The project team did not consciously design a participation strategy for the stakeholders of the case, but developed several participation options with different levels of influence on the final decision of the competition. Further analysis of the different options showed distinctions between the means of consultation, group decision making and delegation, which is in line with the participation model of Vroom and Yetton (1988) or Arnstein (1969). In this perspective assessment by staff as part of the project and analysis team can be considered as part of the consultation, jury processes can be considered as group decision making processes and a steering committee appointing a jury panel to select the winners is a good example of delegation.

The actual influence on decision making was limited. For most stakeholders decisive or advisory options, such as being part of the jury or joining an assessment team, were only available by personal invitation of the Dean. Other professionals, student and employees could participate by joining the competition. For the competition jury decisions were binding. Therefore jury members could influence the outcome of the competition the most. The steering committee did not have a say in the outcome of the competition but did have to consider the results of the competition to advise the board of the University. The members of the steering committee (apart from the Dean) nor the board of the university were, apparently for strategic reasons, part of the jury panel. The data do suggest that if the competition would have been an official tender, the composition of the jury panel would probably have also caused more discussion between the project team and the steering committee because of the larger impact of the decisions. Table 2 provides an overview of the stakeholders that were involved in this case, the participation options, and the actual potential influence in the development of the future faculty building.

Table 2 Overview of participation options and influence on the future building

Stakeholders and options for participation 1 = decisive rights 2 = advisory rights 3 = being informed and provide support CR = Competition rules CO = Competition outcome F = Future direction of Faculty accommodation	Steering committee (by invitation)	Project team (by invitation)	Jury panel (by invitation)	Competition participant	Analysis teams (by invitation and voluntarily)	Invited open activities (e.g. final symposium)	Open activities (award ceremony, publication, exhibition)
Commissioning body (Executive Board)	2-F						
Representatives of client (e.g. Faculty staff)		1-CR	1-CO; 2-F				
Shareholders and supervisors (e.g. Ministry, municipalities)							3
Daily users (e.g. employees, students)		1-CR	1-CO; 2-F	2-F	3	3	3
Non-daily users (e.g. alumni, exchange students & professionals)			1-CO; 2-F	2-F			3
Representative groups (e.g. BNA, student board)						3	3

Based on the results of this case a competition can be seen as a participatory event in itself in which stakeholders from outside and inside the client organisation act as consultants for a jury panel that also consists of stakeholders. In this case, the primary competition aims of stimulation of debate, young talent and creativity, and the hidden organizational project aims to provide a podium for stakeholders and become internationally famous seemed to have strengthened each other. This resulted in an overwhelming amount of high quality ideas for the future faculty as well as a tremendous international exposure of the faculty. Yet despite the amount of participation options, critical comments were heard from the employees because they never had the chance to give recommendations for the jury.

In the retrospective interviews with the jury members they stated that they were satisfied with the level of participation by the stakeholder groups. At the same time they did not seem to be very interested this issue, nor in the level of the requirements set for participation in the competition regulations. The jury members actually considered participation to be a given in architectural culture: organizing a competition implies participation in itself. The client sets the rules and the jury members reconcile to these rules, on the condition that they can do their job properly. At the time of writing most resistance among alumni and staff related to the lack of communication from the management board about the accommodation strategy for the faculty and the follow up of the competition. Improvements on the temporary accommodation still take place but no official announcements are made about the decision to build a new faculty building that is based on the outcomes of the competition. These results suggest that without tangible effects or communication about the resulting actions as performed by a client, participation has probably limited impact on the satisfaction of stakeholders.

Expertise and client obligations

This competition was unique because of the direct relation of the competition to the core activities of the client as a Faculty of Architecture themselves. The level of expertise of employees and students of the organization was consequently relatively high. In the preparation of the jury

assessment support could easily be found within the organization. A lot of decisions about regulations and participation were based on tradition and culture within the field of architecture, with which the Dean was very well acquainted. As a former Chief Government Architect the Dean was aware of the potential of a competition, and he felt enthusiastic about creating this opportunity for the field of architecture. These results indicate that a positive perception of the opportunities that a competition can offer and the available support within the organization influenced the approach of the project positively. On the other hand, working with highly experienced and deeply involved stakeholders created a high level of expectations about the quality of the competition. The competition therefore also had an exemplary function, which created additional pressure on the work of the project team and the jury panel.

The findings indicate that competitions have to be perceived and set up as true projects. The level of expertise of the client organization could not prevent tensions in the project team. Most tensions were found in common project management issues, like the input of personnel, inter organizational politics and available finances. Most conflicts originated from a difference in the temporary project aims of the competition and the long-term aims of the organization. The rushed character and sudden impetus of the case surely contributed to these tensions. From the beginning on the tasks and responsibilities were not clearly defined among the members of the project team. This could partly be attributed to the leadership style of the Dean. Trust was lacking among some members of the project team who never collaborated before and appeared to have different styles of working. Especially after the Dean had fallen sick, differences of interests appeared between the internal and externally hired members of the team about patterns of spending and authority within the organization. The conflicts were, for example, shown in relation to the accuracy of information and feelings of responsibility in communication to the professional practice. This resulted in a mistake in a press release and an adjustment in the timing of the announcement of the winners. Overall the competition is considered by the client as a successful event, especially if the limited time span is taken into account. Taken from an overall perspective I sincerely doubt if a less professional client could have done the same.

Conclusion

While within the architectural community most interest is shown in the outcome of design competitions and the chances of winning, the results of this case show that a client determines the playing field of the competition by setting the rules. Participation in the project team of the competition proved to be as successful method to gain insight in the client perspective of a design competition. The results demonstrate that the rules and regulations currently available for clients usually do not address the difficulty of the decisions that precede the official opening of the competition. A considerable amount of expertise is needed to make sense of the decisions that are needed for the design of the competition. I found four combinations of aspects that cover the main difficulties as experienced by the client in organizing the competition: the dynamics of the brief, the balance between professionalism and ambition, the balance between participatory means and competition aims, and the influence of expertise at client obligations. It is the constant search for a balance that makes every competition unique providing a wealth of information about clients and architectural design. Since there is no one formula for success, designing a design competition will always be challenging for every client, not matter the amount of experience and level of professionalism. The findings of this case indicate that competitions do have a lot of participation potential, but that the power of a jury panel does not leave a lot of room for other stakeholder to have decisive rights and therefore influence the final outcome. The large amount of submissions from all over the world indicates that in this case the project team did a good job. Most of the aims of the competition were reached, although one could argue if the full potential of the results is already taken advantage of in relation to research-by-design and stimulating architectural debate. For the future I hope that other clients will open up their organizations in order to supplement our interesting database of this competition with new data to enable a structural comparison.

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