



Cover: Fig. 1

*Dublin City international design
contest for the Spire of Dublin
by Ian Ritchie Architects.*

Fig. 2.

*The Collection, Lincoln for
Lincoln City & County Councils
by Panter Hudspith architects.
Photo © Helene Binet*

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Disclaimer:

This document sets out guidance covering the main features of design contests. It is not a complete guide nor is it legal advice. You should refer to the Public Contract Regulations 2015 and seek professional advice.

DESIGN CONTEST GUIDANCE FOR SELECTING ARCHITECTS AND DESIGN TEAMS





Fig. 3
Wakefield District Council
international design
contest for Castleford
Bridge by McDowell +
Benedetti architects.
Photo © Claire Curtis

i Scope of this guidance

Project Compass Community Interest Company (hereafter referred to as Project Compass) has been set up to provide UK construction procurement intelligence and service for architects and their clients. Project Compass has been developed with the aim of opening, promoting and making access to a high-quality built environment easier, simpler, more economical and transparent.

For selecting architects and design teams, Project Compass recommends that design contests or negotiated procedures are the two procedures that deliver the best outcomes. This document provides guidance for private or public authority clients on how to commission architects for a project by design contests. This is the procurement route we recommend as being the most suitable to achieve the best outcomes.

For many years now European Union legislators have termed what is colloquially known as the architectural design competition, a design contest. This is to distinguish it from other forms of competition used in procurements. Therefore, to ensure clarity and enable better comprehension of the legislation the term design contest is used throughout this guidance document.

This guidance document does not cover other competitive procurement processes in the public and private sector, or the commissioning of design consultants where they are employed as sub-contractors.

Further guidance on other forms of public and private competitions will become available in due course.

For public authorities

The guidance applies to public works above and below the EU thresholds and complies with design contests held according to the requirements of the Public Works Directive 2014/24/EU (the directive) of the European Parliament and of the Council of the European Union, unless otherwise specified.

In England, Wales and Northern Ireland this legislation has been transposed in the Public Contract Regulations 2015 ('the regulations'). Part 2 of the Public Contract Regulations 2015 (for England, Wales and Northern Ireland) is a 'copy out' of the EU text, and has the same organisation, structure and language as found in the directive. Therefore wherever Public Contract Regulations 2015 'regulation' numbers are given in the following guidance these correspond directly with the 'article' number found within the originating EU directive.

Scotland will transpose the directive in late 2015. While the principles of this guidance are applicable in Scotland the detail is not confirmed. In the interim readers are referred to the governing regulations currently provided under the Public Contracts Regulations (Scotland) 2012 (design contests - Part 6). If required this guidance will be revised and updated following Scotland's transposition.

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1 DESIGN CONTEST GUIDANCE

Introduction

A good quality built environment has lasting and positive economic, social and environmental value that requires careful consideration and planning at its inception. Public and private clients procuring projects are increasingly aware of their obligations to demonstrate value for money and the benefits that derive over the long term from greater emphasis on good quality, social value and whole-life costs.

Increasingly, clients are using design contests to procure their projects as they recognise that a critical early stage on route to success is ensuring the right choice is made in the selection of design consultants to enhance and deliver their intentions.

This guidance identifies the reasons why design contests are particularly suitable for the employment of architects and consultancy teams. The document seeks to give organisations and individuals essential background information, guidance and practical advice on how to plan, organise, co-ordinate and run successful and efficient design contests, along with the tools necessary to implement them.

*Fig.4
Preston City Council.
international design contest
for Avenham Park Pavilion,
Preston by Ian McChesney.
Photo © Peter Cook*

While buildings commissioned by design contests have produced some of the best quality, sustainable and most loved constructions, compared to our EU neighbours, UK clients use this selection process with less frequency.

This guidance sets out to explain how contests work, the key points to consider and the different strategic approaches. It outlines considerations and recommends requirements for the process, from initial client vision through to project commission and completion.

It is important to clients and participating design teams that design contests are fair, well run with integrity and accountability, and with processes and briefs that are tailored to individual projects. This guidance is to help clients reflect on how to organise so design contests will be efficient, well considered and well briefed and so that they can successfully deliver the right balanced blend of great design and functionality with value for money. In any procurement process, clients should not expect to be presented with the finalised design, but with an initial design approach which will be further developed and refined during the appointment.

Design contests have a long and successful history having been used to select consultants for many of our most successful and cherished architecture, from prestige buildings such as the 2012 London Olympics and the Palace of Westminster to municipal buildings, housing, bridges, artworks and temporary structures. Yet, while buildings commissioned by design contests have produced some of the best quality, sustainable and most loved constructions, compared to our EU neighbours, UK clients use this selection process with less frequency.⁽¹⁾ One cause of this has been a lack of understanding by clients and architects of the potential, versatility, adeptness and effectiveness of design contest procedures, particularly for public clients where the Public Contracts Regulations have been perceived to add cost and complexity.

As part of our commitment to improve the quality and sustainability of UK procurement, Project Compass supports making more transparent and accessible the understanding, practices and procedures for ensuring well run design contests.

Excellent projects and buildings are delivered by design contests. Whether used for individual buildings, as part of an organisation's wider procurement policy or for neighbourhood planning, they can be a highly successful procurement model that consistently delivers many of the best designed projects. Design contests may also be used for selecting designs for mobile or temporary structures, products, design processes or services, or to generate ideas.

Contests can be used to improve dialogue and choice, drive up quality, and incentivise creativity and innovation while generating a range of ideas. They can offer all parties - clients, stakeholders, competitors and end users - the opportunity to expand options, challenge presumptions and engage with empathies, generating distinguished and appropriate resolutions. They can improve market competition and access, and that, in turn, exposes emerging talent, giving opportunity to unthought-of, original and innovative approaches. They are as suited for commissioning one-off projects, simpler humbler works and background development, as they are for more prestigious projects such as civic buildings, infrastructure designs - such as bridges, and public realm works. They may also be used to select individual consultants or multi- disciplinary teams.

Design contest selection, used across a portfolio of construction projects, or as an instrument of public or neighbourhood planning policy, helps to shape and improve the environment for all. It is as suitable for selecting designers for simple and humble projects as it is for the most prestigious.

Design contests are a highly successful procurement model for the following reasons -

- Good design is prioritised and with it the highest calibre of thinking is brought to a project.
- As an instrument of public policy they are versatile, transparent, may engage the public and can have immeasurable long term impact improving the value of civic environments, construction quality and building performance.
- For public procurement and compared to many other options they can offer clients speed, efficiency and flexibility.
- They are adaptable and scalable and ideal for all types and sizes of project.

Design contest can be used to select the best design solutions, with or without a full design team, and with or without a developer and construction team, and can be used for:

- Urban planning, masterplanning and development proposals associated with site disposals.
- New buildings.
- Redevelopment, refurbishment and up-cycling works.
- Engineering projects and infrastructure works.
- Landscape schemes.
- Public realm and artwork projects together with any combinations of the above.

UK commissioners achieving excellence through design contests have recently included:

The Department of Energy & Climate Change, the Olympic Development Authority, Igloo, Cathedral Group, Wates Group, Urban Splash, Peabody Trust, McCarthy & Stone^(iv).



Fig.5
London Borough of Southwark
& Affinity Sutton Homes
design contest for Royal
Road, London by Panter
Hudspith architects. Photo
© Morley von Sternberg

Since 2000, 57% of the projects built following a design contest have gone on to win an award.

In achieving successful architectural outcomes for clients and society, contests are an unbeatable procurement route. Notably, RIBA research reported that since 2000 57% of the projects built following a design contests have gone on to win an award ⁽ⁱⁱ⁾. While evaluation cannot fully qualify outcomes, no other procurement route is able to evidence any comparable measure of success.

A design contest to secure the right solution for the job is a fundamental investment. The contest has a reputation for providing clients with the best choice of design options and yet costs a fraction of the total lifecycle or construction cost of a scheme.

Design contests cost a fraction of a project's total construction expenditure (upwards of 0.09% depending on the selection route, type and complexity), yet, consistently, they excel. Meanwhile, in relation to a building's value over its whole lifecycle, the commissioning costs are almost negligible. In public procurement, the overall economic cost of a design contest to clients and competitors is less, on average, than many other multiple-stage selection procedures ⁽ⁱⁱⁱ⁾, it affords high-level transparency and contributes towards fulfilling many requirements under the Public Services (Social Value) Act 2012.

The fundamental components of a successful competition include a clear vision and brief, good organisation, and a commitment to - and understanding of, what resource, commitment and experience is needed to deliver a great project. These components also include a judging panel containing expert design professionals. The following pages give information on the different types of design contest, with some of the key strategic considerations and detail required for running a successful competitive process. Project Compass welcomes your feedback and hopes that you find this guide useful and informative, and that it helps your project achieve its full potential.

Architecture institutesin Austria, Denmark, Germany, Finland, France, Sweden, Switzerland, Norway, Finland and Australia are all in agreement about the value competitions (ie design contests) can bring to both the public client and the tenderer. This is not just driven by national or EU procurement legislation but by the belief they play an integral role in design excellence...design contests are well integrated with procurement procedures.

In France and Germany...public projects are automatically put out to competition. Equally, their use extends further into the private sector.



2 WHY DESIGN CONTESTS DELIVER BETTER ENVIRONMENTS

Design contests provide one of the best ways of engaging with the public and wider stakeholders.

2.1 Summary benefits of design contests

2.1.1 Achieving higher quality design

Design contests are an established choice that offers the opportunity of affordable, sustainable and good quality design to meet well considered briefs whether in the public or private sector. For public bodies a design contest also demonstrates a clear commitment to achieving high quality good value design transparently and that engages with all stakeholders accountably. For public procurement, where anonymity is preserved until the jury's selection(s), this principle serves well as a bulwark against corruption and nepotism. Compared with many other options, contests offer the opportunity to make selections with speed, simplicity and efficiency.

2.1.2 Delivering choice

Design contests are adaptable and scalable and are ideal for all types and sizes of project. They enable a wide variety of approaches to be explored simultaneously, while for public procurement, and compared with many other options, they can offer clients greater flexibility and choice.

2.1.3 Delivering building life cycle and social value

Compared with the lifecycle costs of a building, the benefits of a well-briefed design contest can deliver real value for money over a project's entire lifecycle. For public procurers, contests may readily contribute towards fulfilling many Public Services (Social Value) Act 2012 requirements.

2.1.4 Talent can access the market

By providing a client with wider access to architects and other design professionals, contests can make a broad range of design talents visible, and this contributes to building a stronger, more innovative and competitive construction economy. Design contests can also provide new and emergent designers, together with more established or bespoke practices, visibility in markets where they may not be known for work in that type, location, scale or sector. For this reason, design contests can also be anticipated to attract more competitive ambition along with a wider pool of ideas drawn from a broader experiential base, all contributing to innovative cross fertilisation.

*Fig.6
Orwell Housing Association.
international design
contest for Clay Fields
Elmswell, Suffolk by Riches
Hawley Mikhail Architects.
Photo © Tim Crocker.*

Design contests are adaptable and scalable and are ideal for all types and sizes of project.

2.1.5 Area wide enhancement

When adopted as part of a public authority's policy, contests can drive neighbourhood, city wide or regional improvements in civic environments and public provision. They may be used equally appropriately with new build, regeneration or conservation projects to enhance existing assets. Design contests embedded in strategic policy are recognised as a way of raising standards and adding significant value where they have been used highly successfully such as in the London 2012 Olympics and city-wide for example in Antwerp, Paris, Barcelona, and Innsbruck.

2.1.6 Increase community and stakeholder engagement

Design Contests provide one of the best ways of engaging with the public and wider stakeholders. They can encourage democratic participation in the built environment by engaging and stimulating public imagination and dialogue. When used with an exhibition, they can be a good way of involving the local community prior to any public consultation as part of the planning application process, providing a sense of ownership. Public exhibitions should be well considered and include contextual explanation covering the briefing and project requirements.

2.1.7 Raising the project's profile

Design contests can generate significant public and media attention and are ideal for attracting wider European and international market interest. This can enhance the profile of a project, constructively contribute towards the initiation of change, improve the potential of attracting funding and engagement with expertise and ensure the best quality drawn from international practice.

2.1.8 Aligning team objectives and empathies for the job

When the final candidates have been shortlisted, and before a winner is ultimately selected, it is recommended to incorporate a presentation and interview of shortlisted candidates at the conclusion of the process. This enables questions noted by the jury during the process, to be addressed and makes contests an ideal way of getting to know and understand designers' approaches and ethos, thereby helping to build successful long-term working partnerships. For clients, contests can be the starting point of the design conversation between architect, client and stakeholders to enable project aspirations to be realised and ensuring empathy with a project team for successfully iterative outcomes.

Through close engagement and open dialogue between stakeholders and design team, this procurement method provides a recommended starting point from which a project can develop through subsequent design stages.

A two-stage submission is the recommended approach, when a brief is large, complex or calls for a particularly immersive technical understanding, or whenever projects may attract large numbers of contestants.

2.2 Recommended types of design contest

Design contests leading to selecting a winning **design and team** for appointment.

Project Compass recommends procedures 2.2.1 and 2.2.2 below, as being the most suitable for the selection of architects and their design consultants for public and private works. These comply with the requirements of the Public Contract Regulations above and below the EU thresholds. The private sector may also use the **private invitation** procedure 2.2.3, but, for public work, this is only suitable where values fall below the EU thresholds.

2.2.1 Open design contests

To all entitled contestants, offer an open invitation to make anonymous submissions; proposals to be submitted in response to a detailed project brief with selection undertaken by a jury.

Where risk or capacity maybe a client particular concern with winning submissions this is best addressed using the practice recommended at 4.1.3 the [negotiation stage](#) as described below.

- A winner can be selected at the first stage, or;
- The first stage can be followed by a second stage where the jury selects at least six participants on the basis of the announced selection criteria. Shortlisted contestants are then asked to develop their proposals further.

An architectural contest can and should be implemented in a single stage if the scope and character of the contest task does not incur the contestants in unreasonable expenditure creating a submission with a sufficient level of detail for the jury evaluation. However, a two-stage submission is the recommended approach when a brief is large, complex or calls for a particularly immersive technical understanding, or when projects may attract large numbers of participants.

Where two stages are used, the first stage should be made as light as possible to avoid unnecessary submission, assessment and procedural costs to all parties. This first stage should only comprise short form summary illustrated and written submissions sufficient to clarify a required degree of understanding of the brief in response to the selection criteria along with the candidate's declaration of professional qualification.

All open design contests should be as widely advertised as possible to attract the highest calibre and range of contestants.

There are different kinds of open design contest:

- **The project contest** - the objective of which is to find a solution to a clearly defined task; this is intended to realise and determine the qualified professionals who can achieve the completion of the solution; and
- **The ideas contest** - the objective of which is to procure conceptual proposals or solutions, which are only generally described and defined and does not usually involve any intention to actually build the winner's project. It can be of value to clients especially in the fields of spatial, landscape, urban or townplanning and product design for advancing a plan or strategy.

The open design contest:

- Is flexible, scalable, suitable for projects of any size and maybe used by public and private clients.
- Enables the client to receive a wide variety of proposals from individual participants or consultant teams.
- Readily enables stakeholder and public engagement in the selection process.
- Enables selection based on the quality of the response and not track record.
- Maybe concluded with team interviews/presentations that can be used to clarify noted aspects of the project and client-team empathies.

No conflict of interest can exist between competitors and the autonomous jury, which shall be the same at all stages of the procedure. Equal chances must be given to all participants, with the same level of information provided to all participants at the same time. The representatives, partners or employees of the promoter or of any jury member, or any person who has been involved in the preparation of the competition, will not be eligible to compete or to assist competitors and shall be excluded from participation.

Selection of an open design contest winner(s) should be followed by a negotiation to qualify and confirm terms and conditions that may not have been addressed by the submission(s), prior to award of a contract.

For public procedures above the EU thresholds a design contest is undertaken under the Public Contracts Regulations 2015 [regulations: 2 Definitions, 78, 79, 80, 81 and 82], while a negotiation process is undertaken by using a competitive procedure without prior publication [regulations: 32(7) and 32(8)] and is undertaken subsequently.

All open design contests should be as widely advertised as possible to attract the highest calibre and range of contestants.

Some design contest maybe anticipated to attract a very large number of entrants. A design contest restricted at sortition stage can address this.

2.2.2 A design contests using sortition selection

Some design contests may be anticipated to attract very large numbers of entrants. Although extremely high numbers are rare, some have attracted upwards of 1000 submissions with around 300 entrants being more usual. This has significant implications on economic costs to clients and those making submissions. This consideration can constrain a client's use of a design contest procurement where such procedural cost might be felt to be disproportionate. Equally, it can limit submissions from suitably strong candidates who might believe there was a particularly small chance of success.

Participation levels can be a key issue where for example projects are small or lower budget, in a geographic area where the numbers likely to submit are large, where projects are of high status or in times of recession. A design contest restricted at [sortition stage](#) can address this digitally. Project Compass only recommend use of this procedure in preference to an open competition whenever an open design contests is likely to be uneconomic.

In this approach a design contest is announced and implemented in the manner described for an open design contest, except that the shortlisting of candidates for the first stage is done by a sortition.

- Clients determine in multiples of 35 upwards the maximum numbers they believe it is appropriate, equitable and economical to shortlist forward to make drawn submissions.
- Applicants anonymously log their interest digitally with a self-certified declaration and are allocated a unique identifiers reference number. Self-certification declarations are used to confirm eligibility (professional qualification, probity and the applicant team name and members). No candidate or team shall make more than a single application without disqualification and self declarations are validated after the jury's final assessment.
- No other work is done until such time as candidates are shortlisted.
- On the shortlisting date the required number are randomly selected, whenever the numbers specified by the clients are exceeded.
- The pre-determined set number of designers selected by these restrictions are then invited to progress and anonymously submit their design responses.

Where an invite to a design contest is private this route to selection does not need to comply with the Public Contracts Regulations 2015

Subsequently the design contest progresses with a single or two stage selection process in the manner described for an open design contest and concludes in a similar manner with a negotiation. By a clear and non-discriminatory procedure this process avoids significant costs being incurred by all parties until they reach selection for the design contest submission.

Where risk or capacity maybe a particular client concern with contestants who have made the winning submissions this is best addressed using the recommended practice at the 5.2.3 negotiation stage below.

For public procedures above the EU thresholds, the described design contest restricted by a sortition stage accords with the Public Contracts Regulations 2015 regulations 80 (3) & (4) and Directive 2014/24/EU Annex V Part E (10) (c).

2.2.3 Invited design contests

An invited design contest is similar to an open design contest in all respects except that private clients can approach a short list of invitees directly; this is called a private invitation. Because this shortlisting selection stage is not advertised publicly and lacks transparency invited design contests may only be used by private clients.

A private client undertaking this procurement route is likely to have concluded pre procurement stage activities and research with the support of competition programmers or advisers as outlined elsewhere in this document.

Briefs, contest conditions and assessment details should be laid down in the invitation and a wide range of invitees should be chosen, with clear, non-discriminatory criteria used for assessment by a jury, in the manner of public open design contest.

*Fig.7
Leicester City Council
international design contest
for Soar Island by Sarah
Wigglesworth architects*

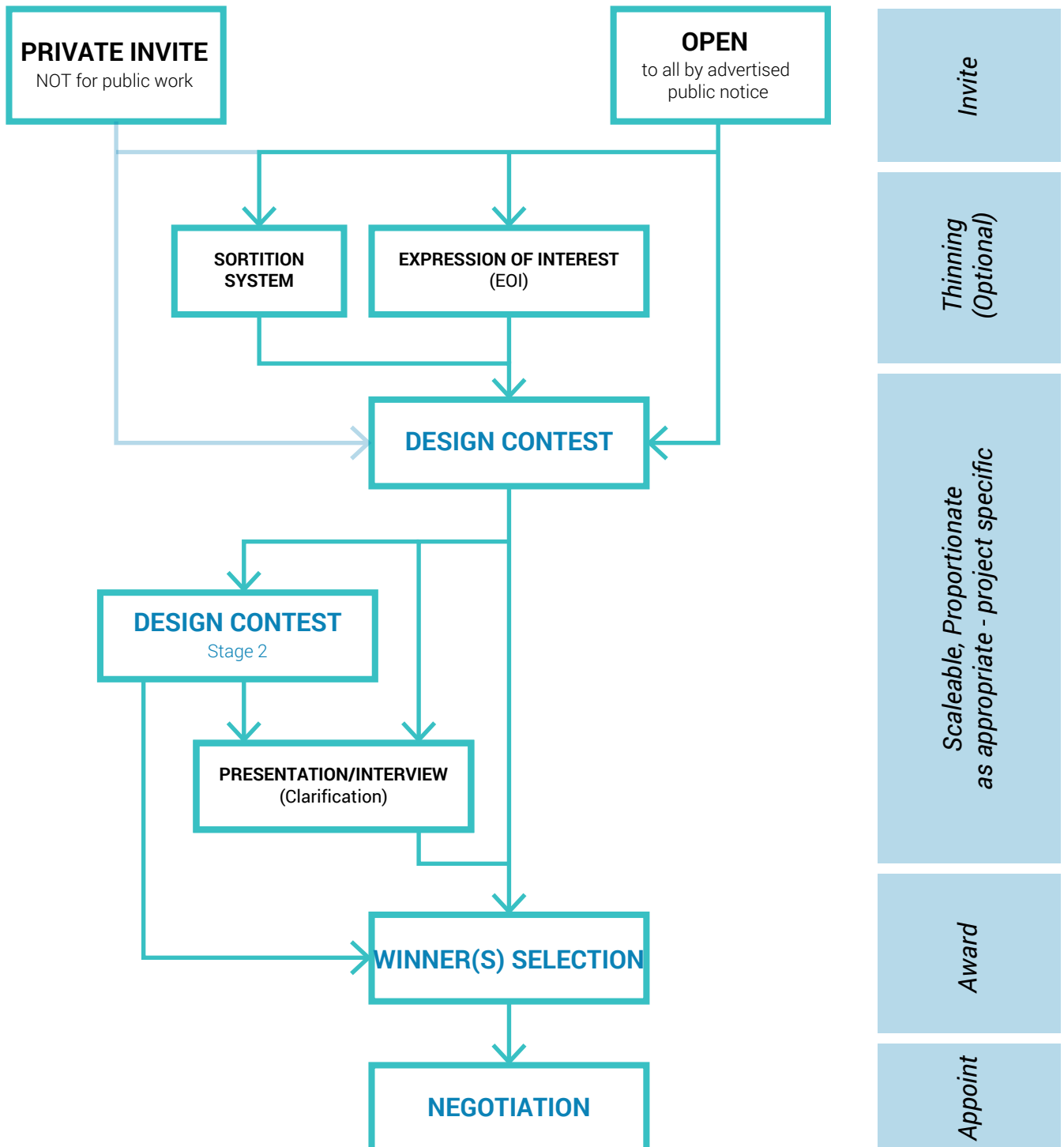




Fig.8

Blackpool Borough Council
international design contest,
for Swivelling Wind shelters,
South Shore promenade by
Ian McChesney architect..
Photo © Peter Cook

2.3 Diagram of design contest routes to selection



Briefing, submission requirements and expectations from contestants should always be in proportion to the scale of the project.

2.4 How to select the right type of contest

2.4.1 Scalability, proportionality, appropriateness and programme.

Scalability might be considered in terms of the following:

- A clients' project size, value and type.
- The design team being sought; whether it's an architect; an architect with design team; or an architect with design team and developer.
- The number of selection stages
- The techniques and instruments to be adopted.
- The extent of private or public stakeholder engagements.
- The public value placed upon the anticipated outputs.

A solution may not always be a design having a visual, spatial or physical identity. It may be the case that the solution sought is an approach or direction to designing, a structural or environmental solution, a contextual, social or organisational resolution, a distinctive team or programmatic approach or an innovation. This can influence the anticipated scale of a client's procurement.

In public contracts in particular it should be remembered that the legislation is there to cover all public contracts, in all commercial sectors, that range in size from minor to major acquisitions, such as CrossRail. It is crucial therefore to consider how the scale of a project influences the right type of information for a design contest. Clients' tend to consider that their own project is big, yet in the overall national context this may not be proportional or realistic. A costly tendency is to include each and every legal option available for a procurement. This is neither necessary or beneficial, and should be avoided.

In any competitive selection process, a client's briefing, submission requirements and expectations from competitors should always be in proportion to the scale of the project. This avoids excessive demands on competitors for undue levels of information, which is wasteful for all parties and reduces competition. For example, the proportionality of requirements sought for a simple building type such as housing, might be significantly different from another type such as a laboratory which is more technically exacting.

Undue and inappropriate requirements for superfluous information are a waste for all.



Equally, it is necessary to consider what is appropriate for a project submission. Undue and inappropriate requirements for superfluous information are a waste for all. Questions contestants are invited to address should be relevant, key and salient.

Programme considerations in a procurement selection may also be as important as is adequately factoring these into the overall project programme. Where timescales for the selection of candidates are particularly urgent design contest selection may not be as fast, for example, as selection by negotiation (in public contracts these may also be by a PIN notice which accelerates the procedure). Design Contests do however retain specific and singular advantages for quality-based selection that can access a larger market.

To avoid waste, clients should give these matters sufficient consideration when ascertaining what is proportionate and appropriate for a project's submission. This process may well be most successfully supported by external advisers who can be expected to have a wider market perspective. (4.2.2 A competition programmer and/or 4.2.3 A design contest secretary)

Fig.9
Old Ford Housing
Association international
design contest for Eden
Way, Donnybrook Quarter,
Bow, London, by Peter
Barber Architects. Photo
© Morley Von Sternberg

Design Contests provide public authorities the opportunity to develop more innovative planning strategies.

2.4.2 Public policy approach

The adaptation and flexibility of design contest procedures (regulation 78 (1) (a)) coupled with the many available techniques and instruments, makes their suitability unrivalled for competitive selection based on best value and design quality for architects, planners or design teams for individual buildings, projects, infrastructure, lots (Directive 2014/24/EU Annex V, Part E, (5) and (12)) or frameworks (regulation 33). They may be used for works above and below EU thresholds.

Policy considerations informing the adoption of design contest selection are as follows:

THE NATIONAL PLANNING POLICY FRAMEWORK (NPPF) for England REQUIRING GOOD DESIGN. (NPPF SECTION 7)

NPPF Ministerial foreword "Sustainable development is about change for the better, and not only in our built environment.... Our standards of design can be so much higher. We are a nation renowned worldwide for creative excellence, ... The planning system is about helping to make this happen."

By adopting policies that target use of design contests planning authorities can further promote implementation of the requirements specified in the [NPPF Section 7](#).

ASPIRING TO QUALITY (NPPF 57, 58, 61, and 63)

Authorities, particularly those curating estates, cultural or other assets which deliver civic, regional or national value, whether through distinctive identity, tourism, leisure or other activity, may prefer to set policy targets for the use of design contests. These can be used to better secure and enhance existing assets of higher quality with more social value, sustainably into the future. The design of infrastructure and public utilities may be addressed in the same way.

DESIGN REVIEW (NPPF 62)

Local authorities may determine that design contests can be a substitute for design review procedures, where the jury representation and technical scrutiny can be seen as capable of fulfilling the authority's design review requirements. To avoid duplication of design reviews, Project Compass recommends that local authorities consider adopting standing orders that permit design contest jury assessments as a substitution for design review procedures (or a stage thereof). This can provide an incentive to the wider adoption of design contest selection to improve built environment quality in projects across both public and private sectors in accordance with the NPPF.

Duplication of pre-planning review processes by peer review in a design contests assessment and at a local authority design review would be needless and inefficient.

'PEPPER POTTING' (NPPF 63)

In development and regeneration strategies, design contests for so-called 'pepper potting' are acknowledged to have been used with considerable success^(v).

Pepper potting is an approach which targets strategically identified area wide issues in the built environment that might be best addressed selectively by small individual interventions. Examples are declining retail frontages, deteriorating urban neighbourhoods or rural localities, or where there is impoverishment of public realm and civic spaces and where fresh environmental thinking might appropriately precipitate change.

Design contest project briefs are drawn up for the individually targeted interventions which can effectively precipitate wider regeneration because of their transformative impacts.

Public authorities in Belgium have extended this approach to the acquisition of multiple small strategic sites in decayed urban neighbourhoods on which design contests are held. As the prize (or part thereof) the authorities relinquish the asset (or a share thereof of the GVA^(vi)) to the design contest winners. The design contest conditions include a development agreement and the winning architect becomes the site developer. Introducing good design with uplifting new ideas, activities and people by this regeneration approach delivers area wide neighbourhood improvement. With the opportunity to realise their designs it also provides the contest winners with a financial and professional stakeholder incentive.

PUBLIC ENGAGEMENT (NPPF 66)

Design contests which have local stakeholder representation and public exhibition can provide the ideal design selection procedure to encourage participative local engagement and consultation at an early stage within a project's development.

PUBLIC SERVICES (SOCIAL VALUE) ACT 2012 (England and Northern Ireland)

Public authorities may seek to address the requirements of [the Public Services \(Social Value\) Act \(3\)](#) with regards to the economic, social and environmental well being of the relevant area by due consideration of issues such as SME access; breaking contracts into more numerous lots; consortia working practices by integrated design teams; lifecycle value; diversifying procurement regimes; greater stakeholder engagement and with more intelligent commissioning and innovation. In the cases of public private partnerships or bodies covered by public law where government, local authorities or others have a supervisory role ([regulation 2 definitions](#) "bodies covered by public law").

The adoption of design contest selection means that these social values may be enhanced and be more easily achievable.

Kris Borret. Bouwmeester Antwerp (City Architect) Nov 2012

“Antwerp has adopted a city wide competitions policy. Central to this strategy are design contests targeted at single building infill sites for new or refurbished buildings - bought, funded and then sold on by the city to precipitate area wide improvements to the built environment and encourage young architects. Their policy for design contests also covers public buildings, so they can find the best architects appropriately irrespective of their country.”



Fig.10
Norwich city council
international design
contest for Goldsmith
Street, Norwich by Mikhail
Riches architects.

PUBLIC PLANNING POLICY GENERALLY

The Public Contract Regulations, the NPPF and the Public Services (Social Value) Act place a clear emphasis on output quality and sustainability.

Encouraging greater use of design contest selection offers public authorities one of the best opportunities to implement these policies and successfully deliver higher quality sustainable designs across the public and private sectors. Planning authorities can do this by identifying in their plans and/or procurement standing orders where design contests would be required to be used (or used by quota); this might for example be by building type, function, value, client or locations.

Irrespective of how a design appointment is procured however, planning authorities report that their expectations of good design quality are all too frequently dumbed down by design build contracting and value engineering following selection of a design or a planning submission. To ensure that an authorities expectations of high quality design can be more consistently delivered, when designs won by a contest process may be excluded from NPPF design review procedures (as described above), they should require that clients agree to commission design contest winners through to project completion.

To further address the issues of quality at completion planning authorities may also consider the options for applying requirements for a higher level of design detail resolution in planning stage submissions (through [RIBA Plan of Work 2013 Stages 1-5](#)) to achieve more satisfactory resolutions.

When clients organize a design contest and prior to it being launched, alignments with agreed planning authority policy as described within this section should be clearly specified in the design contest brief.



3 THE BRIEF

it is essential to make adequate preparation and allocate sufficient thought, time and resources in preparing a good project brief before inviting commissions.

3.1 Developing a good project brief

The success of a design contest is influenced by the quality of the project and the contest brief.

For all works it is essential to make adequate preparation and allocate sufficient thought, time and resources in preparing a good project brief before inviting commissions.

Where the available options cannot be adequately described or understood early, assistance should be sought either from competition programmers or professional consultants and/or by [parallel commissioning](#) (which is described later).

[Parallel commissioning](#) may be particularly appropriate where different strategic urban masterplanning options require exploration, scoping, more detailed description and/or stakeholder consultation to develop forward a site and project design brief prior to launching a contest.

3.1.1 Analyse and describe the parameters

Gather all relevant and appropriate data, analyse and describe what is known of a project's context, parameters, performance and programme. Appraise options, articulate the client and stakeholders vision and ethos, and determine priorities clearly. The knowns and unknowns should be described appropriately in sufficient and proportionate detail for the type, size and scale of the project.

3.1.2 Engage with the relevant stakeholding authorities early

Contests should be launched with all respective stakeholding authorities aligned to the intent. A project design brief should always be fully tested through early stage consultations against the planning authority policy and with the relevant authorities to appraise their parameters and seek their agreement. Clients may also be advised to consider seeking their representation and engagement as stakeholders or jurors at the appropriate stages. This can be as part of the jury or technical selection.

Project Compass recommends that design contest winning projects should not be subject to pre-planning design reviews where they have been assessed and selected by an independent design contest jury including stakeholders and wherever the selected designer is appointed through to complete a project. Duplication of pre-planning review processes by peer review in a design contest assessment and at a local authority design review would be needless and inefficient. The local authority should be approached and these arrangements confirmed with it, prior to commencement.

*Fig.11
Wakefield Council
international design contest
for Castleford Bridge
by McDowell+Benedetti
architects. Photo
© Claire Curtis*

Set out a realistic or outline budget that matches your project aspirations.

3.1.3 Set a realistic outline project budget

It is important to set out a realistic outline budget that matches your project aspirations and this should always be modelled, tested and in place prior to launching any contest. Contestants will base their design submissions and/or fee proposals on the given budget. In principle there should always be a robust link between total area and budget to give a cost per square metre that is consistent with the anticipated specification, with sufficient allowance made for the anticipated context, including items such as ground and external works.

The additional budget costs to be accounted for a design contests are described below.



The design contest brief should be well written, unambiguous and as informative as possible...but enabling the contestants freedom of design interpretation.

3.2 The design contest brief

The design contest brief should be well written, unambiguous and as informative as possible clearly setting out the requirements but enabling the contestant freedom of design interpretation. The contest promoters, clients and organisers and their responsibilities must be clearly identified in the brief. Key points are given below.

3.2.1 Be clear about what you want

Clients must define the purpose of the contest, articulate the vision and ethos, give clear priorities for and introduce you, the client, and the end users, and the aspirations of the project whilst giving any necessary background.

3.2.2 Set a realistic or outline design contest budget

Any client must also budget in the procurement cost of the design contest clearly, according to the type, size, complexity, routes and options selected. Factors to be considered include the organisation and administration, project programming and consultancies, co-ordination, establishment costs, group attendance, award honorariums and expenses. An evaluation of all the relevant factors described in this guide can be used to derive these values.

3.2.3 Define the project risk

In preparing a strategic and detailed brief for any project procurement it is as important not to overestimate as to underestimate the associated risks. Realistically appraise the type of project insurance that might be requested from any consultant in proportion to the actual value of the service being commissioned.

Setting unduly high professional indemnity insurance levels is a commonly notified bad practice. Avoid setting indemnity insurance above the value of the service for which a consultant might be responsible, and ensure that the insurance levels held by a consultant are not used as a selection criteria, as this reduces competition. Insurance should only ever be required on commissioning and not for participation in any competitive process.

Alternative types of construction project insurance are available. These should be considered and evaluated early as this can influence the choice of candidates, teams, methods of working and value. Review the range of alternative insurances available for project delivery, such as single project insurance (SPI) and [integrated project insurance \(IPI\)](#). Single project or integrated project insurance can create efficiencies by significantly improving collaborative team working practices, successful BIM utilisation while enhancing a clients competition and choice.

*Fig.12
Orwell Housing Association,
international design
contest for Clay Fields,
Elmswell, Suffolk by Riches
Hawley Mikhail Architects.
Photo © Tim Crocker.*

Avoid setting indemnity insurance above the value of the service for which a consultant might be responsible..... Insurance should only ever be required on commissioning and not for participation in any competitive process.

3.2.4 Determine the key information requirements

Assess from the project briefing stage the key issues and questions to be raised and addressed in a design contest.

A contest is a means to assess at an early stage of a projects development a preliminary approach to design. The level of information sought should always be considered provisional and proportionate.

The amount of information sought in any contest has a direct relationship to the cost of running and holding that contest, the level of honorariums and the assessment timescale. In all design contests Project Compass recommends constraining the information and numbers of contest stages sought to the minimum reasonably sufficient and appropriate to assess contestants.

3.2.5 Provide the right level of information

Design contests are about ideas and approaches.

Typical information should include the following:

- The ethos, priorities and objectives of the contest and the needs of the end user.
- The appropriate functional and technical requirements of the project brief (and where appropriate standards, sizes, schedules of accommodation and their requirements etc).
- Planning guidance and site constraints (including where relevant the required planning and political policy appropriate to evidencing support for the proposition).
- Coordinated site information (photos, mappings, relevant statutory information, dimensional and other surveys and drawings and ideally, 3d information).
- Environmental standards including sustainability and lifecycle value.
- Aesthetic considerations.
- Any other relevant constraints (such as programme or site access).
- Web links to other sources of information.

The information provided should help avoid contestants having to duplicate work that might otherwise be derived from external sources.

3.2.6 Sign off the brief

Prior to signing off any design contest brief the client, their advisers and the jury should visit the site and meet. The jury meeting should evaluate and affirm their agreement to the brief and conditions, by checking the appropriateness of texts, the declaration of intent, performance requirements, evaluation criteria (and there importance), programmed timescales, stages, numbers to be shortlisted and honoured along with all supplementary information intended to be provided.

*Fig.13
Stoke-on Trent & Renew
North Stafford European
design contest for Hanley,
Stoke-on-Trent by RCKa*

Project Compass can support you or refer you to the expertise you might require to draw up your project brief and project budget to ensure your design contest delivers what you want.

The procedure should also be reviewed to ensure objectives are effectively and efficiently achievable with the widest possible market access while minimising time and outlays by all. Any proposals for change and jury decisions for completeness and in readiness for publication should be reported back to the client before the brief is signed off and the contest launched.

3.2.7 Organise Q&As, a site visit and/or design workshop

The programme should include the opportunity for contestants to raise questions on the brief, visit the site and/or attend an open briefing workshop session. Workshops prior to a submission can be used appropriately to engage contestants in Q & A's with clients and stakeholders, enhancing understanding and the quality of subsequent submissions.

Written responses to all questions and summary workshop minutes should be published on the website within seven days for circulation to all contestants.

3.2.8 Make your information accessible on the web

Open contests should have a dedicated website to host all the conditions, instructions, and briefing material along with any other relevant information. The contest website should be well designed to allow all contestants simple access browsing of all competition invitation details, briefs and supporting information. Public competitions are not permitted to have pay walls ([regulation 53](#)) and access logins should not be necessary. This website should also provide the portal for Q&As, the contestants' subsequent electronic submissions and be used to publish and disseminate jury reports and results.

When linked to social media and other portals, a design contest website creates a project identity which be used to focus interest and promote engagement.





4 HOW TO ORGANISE A DESIGN CONTEST

4.1 Techniques and instruments for design contests

The following techniques and instruments for design contest procurement are some that maybe appropriate.

4.1.1 Parallel commissioning

Parallel commissioning is where 2-3 architectural teams are invited to submit appraisals and feasibilities evaluating propositions, often with pre-defined themes for a fixed fee. There is no further commission for the selected teams beyond the parallel commission. Parallel commissioning can therefore be particularly useful to public authorities to inform the preparation of a consensual brief and before starting the required procurement processes that apply above the EU thresholds. Parallel commissions may be placed through a design contest or prior to inviting a design contest.

When a range of ideas haven't been previously tested by spatial design proposals for example against the possible variety of site configurations, height, massing, form, mix, servicing requirements, budgets and functional performance or through engagement with the public and stakeholders; the full range of suitable alternative opportunities may not be fully understood. If project briefs and development proposals are then instigated without a thorough exploration of alternative spatial design possibilities the results maybe misguided and a lost opportunity.

Parallel commissioning can be used to address this. Because this type of competition is created to explore a range of alternative solutions that are developed to a higher level of quantitative, qualitative and spatial interrogation it can be particularly valuable for analysis of the development options for some project briefs at the pre-procurement stage.

With parallel commissioning it is possible to appoint different design teams to work on a range of alternative propositions in competition to explore strategic briefing options, evaluate quality and more fully engage stakeholders.

A public authority might, for example, have available sites but does not know what could achieve the best outcomes, so it commissions three practices to do competitive feasibility studies (typically below EU thresholds and may be by design contest or other procedure). One practice might be asked to appraise the feasibility of a low-rise, high-density, mixed-use scheme, one a medium rise and one a high rise or any such combination etc. They do this through a collaborative investigation having competitive outcomes allowing the public, stakeholders and the local authorities a fuller feasibility appraisal and budgetary analysis of options against the programmatic requirements.

It is short and simple, allows public scrutiny, bases the outputs on environmental, spatial and design quality, and can be developed to inform the eventual procurement, meanwhile the procedure can be undertaken together with the preparation for the full procurement selection stage and its documentation, ensuring the best outputs can be briefed forward.

*Fig.14
London legacy
development authority
design contest. Car park,
Stratford, by Haptic.*



Everyone goes past the door...

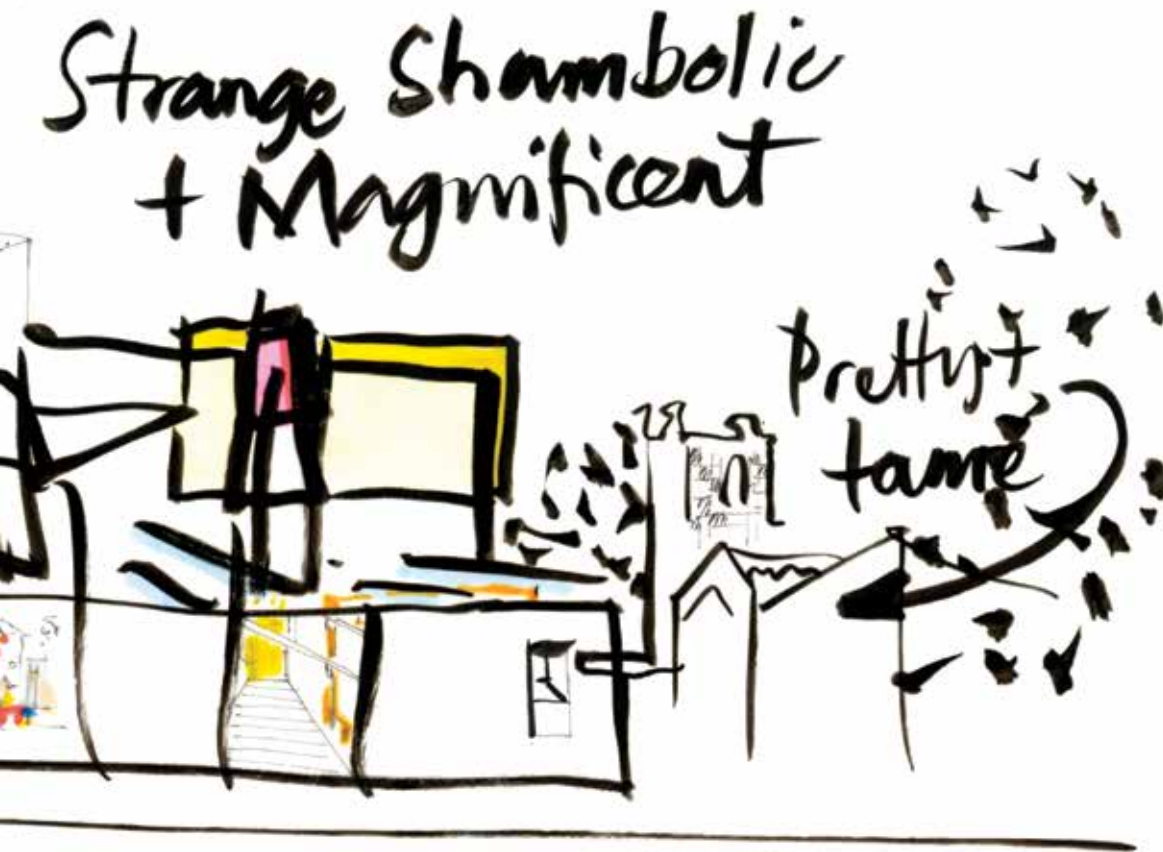
4.1.2 Wildcard bidders

When a restricted two stage design contest is used Project Compass recommend that one or more wildcard bidders should be considered for shortlisting forward in this procedure.

These wildcard bidders may be small, new, lesser known or bespoke practices, or those possessing experience in other fields, and who might not be shortlisted otherwise. This is a European practice used commonly to support opening competitive access to young emergent or innovative practices who otherwise may not meet fixed criteria. Inclusion of wildcard bidders shall be stated at the outset and public authorities should make clear their conditions for the selection of wildcard bids in contract notices.

A client who might identify wildcard bidders as an unacceptable risk may mitigate this as outlined (4.1.3 Risk management - the negotiations).

Project Compass can advise clients on which techniques and instruments might be best suited to the outputs, programme and scale of procurement to ensure that the most effective system is used to deliver best value.



4.1.3 Risk management - the negotiations

Some 97% of UK architectural practices are small or medium enterprises (SMEs) or micro businesses and employ 10 or fewer people^(vii).

Legally, architects hold a duty of care that, like any other duly accredited professional, extends beyond contract and they are required not to engage in works beyond their capacity. However, they provide an intellectual service that extends across the design and construction of buildings, and that includes the organisation of their own capacity and labour as may be necessary for a project's implementation.

Clients, however, have come to evaluate risk so that frequently they have excluded genuine market competition, access and choice. Where clients undertake a design contest as recommended in this guide and seek to insure against such risk beyond the level that might be anticipated from a competition-winning professional drawn from the wider, more competitive market, they may do so.

In this case, the design contest procedure should be followed by a negotiation. During this stage the contest winner may be asked to supplement their capacity by seeking another organisation to work with them and entering into a subconsultancy agreement prior to assignation of the contract. Subconsultancy agreements may be used to address the risk by complementing the capacity of the design contest winners with the resources of another (eg architectural practice, engineers, services or other consultancy).

Clients can use design contests this way to enable them to access the largest possible competitive market, achieve the highest quality and best value design solutions, from the widest choice while securing their perceived risks.

Fig.15
Carnival Centre for the
Arts, Luton international
design contest by Ash
Sakula Architects



4.1.4 Sortition by equal chance method of selection

The numbers entering any design contest maybe reduced by a sortition system. This is recommended by Project Compass only when an open design contests is likely to be uneconomic and particularly for lower value and/or popular projects where the competitor numbers may be unduly large; yet where the client seeks to obtain a wide range of anonymous design solutions transparently and fairly. It avoids the need for an EOI stage selection.

This is a non-discriminatory, equal chance method of selection that is efficient for all parties. Clients determine for example in multiples of 35 upwards, the maximum numbers they believe it is appropriate, equitable and economical to shortlist forward to make drawn submissions. On applying for registration, all potential contestants are anonymously, numerically and uniquely registered. Potential contestants submit self-certification declarations that are used to confirm the professional qualification, probity and the applicant contestants team name and members. No contestant or team shall make more than a single application without disqualification.

On the date of the registration deadline, only a specified number are then randomly selected and automatically notified the following day of their entitlement to proceed to enter the design contest. Aside from registering, contestants incur no cost and undertake no work until they are notified that they have proceeded through to the design contest.

Project Compass recommends that to ensure adequate competition, the numbers of competitors permitted through to the design contest with a sortition system should be no fewer than 35, and in subsequent multiples thereof.

Design contests frequently attract over 150 bids (with over 1000 being the recently recorded maximum). This sortition procedure ensures that a client's selection process and the cumulative professional costs to designers for preparation of any bid can be non-discriminatory and more proportionate to a project's value. The design contest remains accessible to the full spectrum of design talent, giving clients choice and diversity proportionally and ensures focus on a project design and its assessment. A limitation on the number of competitors to design contests caps the organisational and assessment costs. Greater contest cost certainty can be a contributory factor in the viability of a design contest. Designers making a submission can be incentivised by the greater probabilities of success.

Fig. 16
Middlesbrough Council
international design
contest for Blaze, Cargo
Fleet roundabout,
A66 Middlesbrough,
by Ian McChesney.
Photo © Peter Cook

4.1.5 Expressions of Interest (EOI)

The term expression of interest may be applied to any competitor response to a competition call. An EOI may refer to any private procurement or, in public works, to any competition above or below thresholds whatever the procedure.

An EOI is not a PQQ, which is a specific type of questionnaire made in a public works competition, following the procedures under the Public Contract regulations [Part 2 Chapter 2](#). Design Contests however fall under [Part 2 Chapter 3](#).

Where a response to a design contest calls for an EOI to be used for the assessment of contestants, they should be given a maximum page limit for their anonymous responses. Clients should be clear on the information required, and its order. It is worth remembering that, as with the specialist knowledge of a mathematician or a doctor, specialist design knowledge requires that a proper evaluation is completed using question and answer formats appropriate to that skill. It is equally important therefore to evaluate designers' specialist knowledge and specific skills, and this is best assessed by requesting short drawn or illustrated replies.

However you may also want to ask for the following:

- Expertise and motivation for applying
- What unique attributes might be brought to the project, and brief

such as:

- The performance characteristics sought?
- The sustainability and innovative characteristics?
- An appropriate response to the context and social value?

Intelligent judgement should be encouraged to mitigate risk. For example if deemed appropriate and they win the project, arrangements can be sought between [wildcard](#) bidders and more experienced offices.

If a client seeks competency criteria within an EOI, this is best attested by self-declaration within an EOI and only verified for those candidates who are shortlisted and prior to a negotiation. In all events competency questions should be avoided or kept as short, relevant and as straightforward as possible for the benefit of both contestants and assessor. A simple banker's reference maybe all that is appropriate for many projects, but where ever requested, financial requirements should be strictly in proportion to the earnings to be anticipated from the anticipated commission.

Any minimum requirements that the winning designer might be expected to meet upon appointment will need to be made clear at the outset with respect to delivery resources, and levels of insurance cover. These should all be proportionate to the scope of the project and the appointment.

4.1.6 Lots

A client can use design contests for the award of contracts in lots. In this way, a variety of different contracts for architects or design team services can be procured by being batched together, let and selected through a single process.

A competitive process with lots is particularly valuable when a client has for example a number of different projects they want to commission which have similar characteristics and the contracts are programmed to be let conjunctively. This technique is most suitable for a client who has a programme of works and wants to make the most appropriate individual consultancy appointments in response to different briefs, size, type, locations consultancy specialism and/or value of projects in that programme. For example this might include a university's estate, a schools or housing programme. The client and their competition programmers can prepare the briefs with the appropriate standard characteristic and the variations, efficiently. If it is appropriate they may also use the same assessment criteria and jury team across the batch (or a portion of it) and undertake the appointments in a single tranche.

In the Public Contract Regulations, where a contract is divided into lots, the individual characteristics of each lot needs to be described within the appropriate sections along with the CPV codes for each lot (Directive 2014/24/EU Annex V, Part E Notice).

The notices along with the downloadable information available from the website portal will contain a degree of standardized information applicable across all the lots, but the project characteristics of each individual lot is also detailed. The website largely provides the public identity for the overall batch.

Where this technique is used for holding design contests, Project Compass recommends that the award of contracts be undertaken by a two stage design submission that is concluded with a negotiation. If submissions are allowed for multiple lots, Project Compass recommends that the numbers should be strictly limited and be considered in proportion to the whole; to ensure that the largest numbers of contestants are attracted to enter and there is genuine competition within the batch. A degree of competitive tension can also deliver value and benefits in subsequent stages after an appointment.

Briefs for the lots, their numbers, descriptions and the selection details are provided within the design contest call. The design contest jury make their assessment and selection of the contestants' submissions for each individual lot, anonymously and in responses to the briefs for the individual lots.

At the first stage submission, competitors respond identifying the lot(s) that they are interested in and make the appropriate design submission. The first submission stage can standardise requirements sought from contestants, such as the level of design submission, assessment criteria and the generic client priorities to be responded to, across all lots where this is appropriate. This can make the shortlisting assessments effective and efficient. For example, in a housing or educational programme the contest first stage might call for short form design responses to questions relating to the context

of the project within a specific budget, along with the sustainability and innovative characteristics that might be identified for the brief. This forms the basis for shortlisting, to the subsequent stage.

Contestants who have been shortlisted for the individual lots, make their subsequent submissions with more detailed responses which are assessed against the specific brief.

4.1.7 Frameworks

A framework is a form of appointment where a client seeks to commission a consultant(s) to undertake multiple projects in response to a projected programme of work extending over a period.

Selection of a plan or design by design contest can be used for this form of appointment where there might be subsequent replication of the selected plan or design (and there may also be lots). The plan or design may be a unique constructional method, technological adaptation, spatial or strategic plan solution or innovation, so long as there can be replication of the unique solution assessed by the contest.

This might be appropriate where a solution may be required that seeks, for example, a kit of parts for subsequent replication in different locations, or otherwise where the solution calls for innovative plans or designs that have application over a projected programme. In this context a client with early projects ready to commence and a future programme of comparable work to implement, may find this a suitable and highly appropriate form of procurement.

Under the Public Contract Regulations, public authorities holding a design contest for a framework appointment need to describe and detail the projected overall value and budget, programme and terms of the framework and any individual budget of, for example, any pilot output in the design contest notice (Directive 2014/24/EU Annex V, Part E Notice and in accordance with regulation 33). Project Compass recommend that when ever calling a design contest framework, the contract award should be concluded with a [negotiation](#) when the terms maybe clarified.

The project programme and briefs should be sufficiently precise and well detailed to allow for the contestants to submit plans or designs which respond to all the parameters. The design contest assesses the submissions delivering the appropriate plan or design solution for the system or programme, and this may be on a specific or generic site.

In their procurement strategy the Flanders region has used variants of this highly successfully for public and PFI project framework appointments in their 'Open Call' system. Lot sub-divisions of the programmed works are determined by the anticipated project size and value. Multiple winners of the lots are selected forward by design contest onto the framework and then called off this, initially by being 'picked out of the hat' for a detailed second stage contest in a competition comprising a maximum of 3 candidates in each, and subsequently progressing by a rote through all those who have not previously

won work. Following award stage the design teams develop working drawings to RIBA stage 4 against a cost model. A shortlist of 5 contractors are then drawn off the contractor framework to tender for the construction works, with the process implemented under an integrated project insurance model^(viii).

Framework appointments can be made through a single design contest process, that allow clients to select and award contracts to architects or design teams over a programmed period and covering more than a single project.

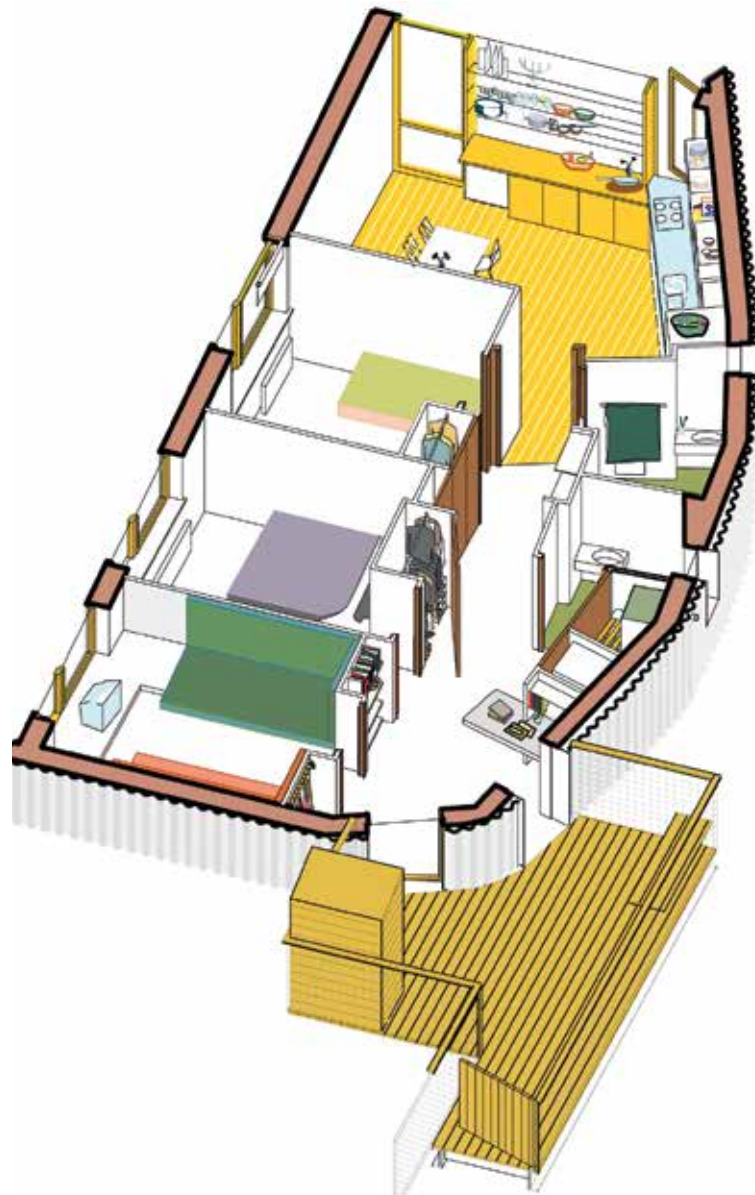


Fig.17
Peabody Housing
Association design contest
for Poplar Housing, London,
by Ash Sakula architects

*Project Compass
can refer you to the expertise you might require to support
drawing up your design contest brief, budget, procedures,
organisation and system to ensure the process delivers what
you want.*

4.2 Organising your team

An efficient and effective conclusion for clients and contestants requires organising, planning and resourcing the design contest from the outset. Responsibilities need to be designated, advisors appointed and project teams coordinated for the preparation of a comprehensive project and contest brief for any design contest. Continuity and commitment of personnel and their engagement for the duration of a project is important so that projects can be delivered effectively and efficiently. This is best achieved if considered at the outset.

4.2.1 Create a designated contact

Design contests work best where there is a clear delegation of tasks and responsibilities, with a designated point of contact within the client group who is able to respond to queries, pass information on internally, co-ordinate the clients' project requirements and objectives and has the authority to make key decisions as required.

The commitment of this person to the contest should not be underestimated, both in terms of time and leadership.

4.2.2 Involve a competition programmer

In conducting professional competitive procedures the role of the competition programmer cannot be underestimated.

From an early stage, a competition programmer needs to advise the client on the project preparation, its viability, business case, feasibility, appraisal, programme and the project and design contest briefs, and be committed to the project. They should advise on the terms and implementation of procurement processes and the services to launch and manage the competition. They should have the skills of an architect or designer and be capable of the required pre-tender contextual and spatial design analysis, and have the client's authority to lead, co-ordinate, manage and provide continuity on the design issues from the client's perspective through the inception, realisation and implementation of the project. They should advise on the need for stakeholder consultations and approvals, and any specialist pre-tender consultancy inputs that maybe required prior to the launch of a competition (all items as described in this document).

Where-ever there is a shortfall of in-house skills Project Compass recommends an external competition programmer should be appointed to advise the client.

The competition programmer offers a single point of contact that ensures appropriate, robust, smooth and professional preparation that provides clarity, focus and programmatic validation prior to launching a contest. This provides security for the client investment, reducing risk, while ensuring projects can effectively and efficiently achieve the appropriate, best value, high quality and sustainable outputs. This also confers confidence amongst contestants that the contest is viable, well considered and unlikely to be aborted.

Project Compass

Can advise you on how best to acquire the required expertise to establish and manage the process for you, to meet your individual needs and requirements.

In many European countries a successful common practice is for the competition programmer to continue providing the client with project management services to a projects completion, following the contest winners' appointment. This continuity has the advantage that it can more fully ensure the programme expectations are steadfastly delivered.

Competition programmers may also perform the role of the contest secretary.

4.2.3 Engage a contest secretary

Those lacking in-house skills or experience might consider the early engagement of a contest secretary to ensure briefing and recordings are appropriate, to co-ordinate and manage the contest processes, distributions, facilities and requirements, be responsible for site visits and co-ordinating responses to contest stage Q&A, and be responsible to the client's designated contact and/or competition programmer.

4.2.4 Publish clear information and conditions

This forms the basis on which competitors will participate in the competition. In addition to the project's scope, budget and potential, clarity on the contest conditions will influence the level of response from the design community. For all public contracts, the conditions of the process and procedure material to the public contracts regulations are always required to be published.

Conditions will typically cover the following:

- Who can enter/eligibility.
- Client and end-user priorities and ethos, and a clear vision.
- The conditions of the [sortition system](#) and numbers or:
- Evaluation criteria/ weightings (for where [EOIs](#) may be used).
- The number of contest stages.
- If applicable the numbers of [lots](#) and/or whether there shall be a framework award(s)
- The [judging process](#) (including judges and their names).
- Timetable.
- Q&A point of contact.
- The post-competition commitment.
- The intention and relevant procedural details for holding a [negotiation stage](#).
- Prize money/honoraria.
- Submission requirements.
- Copyright.



4.2.5 Ensure adequate resources

Pre-procurement and procurement costs as a value in a buildings lifecycle are almost negligible. Yet clients can underestimate the resource commitment that is required to manage and administer a procurement. Any well-executed project requires sufficient thought, time and money. Quality briefing and preparation are essential components of any pre-procurement process. Plan the processes carefully and consider appointing a competition programmer and specialist external consultant(s) to enhance and strengthen in-house skills and expertise where necessary.

A client should clearly account all the procurement costs they require to deliver the project along with their estimate of other project and construction costs.

Fig.18
State of Upper Austria
international design
contest for Linz Opera
house by Terry Pawson
Architects. Photo ©
Musiktheater Linz GmbH
by Sigrid Rauchdobler.



4.3 The design contest conditions

Conditions should be set out clearly at the outset. This not only benefits the client but also ensures transparency and fairness for competitors. In addition to a comprehensive brief, the conditions typically include the areas covered below.

4.3.1 Who can and cannot Enter

As a client, you may be looking for design professionals, teams, students of design related disciplines, or both. You will also need to determine whether, if you are a private client, the contest will be open to UK-based and/or international applicants.

If you are a public body defined under the EU [Public Contracts Directive 2014/24/EU](#) and UK [Public Contracts Regulations 2015](#), all competitions are required to be advertised publicly in accordance with those regulations. Where the estimated earnings of the design contest prize winning award, plus any subsequent commission, are above [the defined EU thresholds](#), Part 2, Chapter 3, Section 8 of the regulations will apply.

The design disciplines that you are seeking should be made clear.

For example you may need a:

- Registered architect
- Registered structural and/or mechanical engineer
- Landscape architect

Conditions should be set out clearly at the outset.



- Full design team that includes consultants from other disciplines bidding jointly or in a consortia. If this is the case, you should make it clear which discipline will be expected to lead the design team.

Student design contests need to state clearly who will be eligible to enter. For example, entries may be restricted to students enrolled on an accredited course or at a specific level at a recognised school of architecture.

4.3.2 Exclusion

It is important to clarify the grounds for disqualification, and who will be excluded from entering or assisting a contestant with their submission. Grounds for disqualification could include:

- A failure to meet the submission deadline.
- A lack of entitlement to participate.
- A violation of anonymity.
- Contestants endeavoring at any stage to influence any assessors.
- Contestants assisted any way in their submission by members of the judging panel, the client body, any of the contest organisers and members of their family, close business associates and employees.

*Fig.19
Leicester City Council
international design contest
for Soar Island by Sarah
Wigglesworth architects*

Any other contravention of the contest documents, such as formal errors in the submission or failing to meet all the requirements of the programme, can lead to the disqualification of the contest project. Disqualifications must be justified and recorded in the jurors minutes.

Make it clear in the contest conditions that the organiser will not accept late entries, by electronic failures that are the responsibility of the contestants, or any submission that is delayed in transit, or by Customs (in the case of hard copy submissions from overseas-based applicants). However, when the contestant is not at fault some leniency is advisable in the event of force majeure.

4.3.3 A confidentiality agreement.

Where it may be appropriate to maintain confidentiality or to secure confidential information (such as rights to digital information) which might be provided for the sole purposes of the contest, a confidentiality agreement may be sought and required prior to any information release.

4.3.4 Anonymity

Design contests involve anonymous submissions which is a key principle in selecting solutions from the submissions. Give clear instructions to contestants on how anonymity will be maintained and how the authors of shortlisted or prizewinning schemes will subsequently be identified.

4.3.5 Post-competition commitment

The extent of the post-competition commitment to develop the proposals should be stated as well as whether further progression of the project will be subject to successful funding, planning applications etc. Where contests are for projects that are intended to be built and are subject to a negotiation stage, the clients should explicitly declare their binding intention to appoint the winner forward in accordance with the terms of appointment described in the contest brief. Where a post contest commitment is stated the standard industry terms for the subsequent commission should be defined. After selection of the design contest winner, should clients seek to amend the standard terms for justifiable reasons in light of matters that arise through the contest process, this should be addressed at the negotiation stage.

4.3.6 Setting a clear timetable

Design contests can be quick for small and straightforward projects needing minimal design work. For complex and/or large-scale projects requiring a high level of design and detail or where selection is staged, they take longer. An appropriate timescale to respond demonstrates the desire to get the best quality submission.

An highly regarded expert professional jury panel sends a strong signal to contestants that the design contest is well organised,

Project Compass recommends the minimum duration for a small ideas or project contest stage should be five weeks, and for a medium size contest eight weeks (and where subject to EU public procurement legislation compliant with the minimum timescales between the issue of the notice of invite and first stage submission selection processes).

When establishing a timetable, set key dates for:

- Registration deadline.
- Final release dates for any outstanding client supplied information.
- Site visits.
- Deadline for competitors Q&As and their responses.
- E-submissions - the date any downloading system or site may become live.
- Submission deadline.
- Public exhibitions (if applicable).
- Judging programme
- Further assessment stages (if appropriate).
- Interviews (if appropriate).
- Formal announcement of results/prize giving

But a procurement should take no longer than 120 working days from the issue of notices.

4.3.7 Jury panel

An highly regarded expert professional jury panel sends a strong signal to contestants that the design contest is well organised, and it is key to encouraging design professionals to enter, giving them confidence in the ability, intelligent judgement and due diligence of the client/jury.

Key points to consider when setting up the jury are:

- **Size:** aim to keep the jury small, to a reasonable odd number and subject to a minimum of three, but ideally no more than seven people for small/medium project contest or nine people otherwise. Professionals without a voting right can sit on the jury with the agreement of the client.
- **Composition:** the jury will need to reflect the subject of the contest. Where contestants must have a specific qualification at least a third of jury members should have that qualification, and be independent. Otherwise look to draw from the wider stakeholder groups, such as end users, the planning authority, local representatives, amenity/civic societies together with other recognised industry specialists. Jury members must be independent from the client and conflicts of interest avoided. They must fully affirm the contest brief and conditions, their commitment to impartiality, maintaining objectivity, the confidentiality of jury proceedings and to assess, rank and recommend forward to the client the contest projects on the basis of the announced evaluation criteria

- **A chair:** of the contest jury should be drawn from the duly qualified members, identified and advised to contestants in the conditions; and is responsible for the jury working method and its leadership oversight, ensuring determinations are reached and signing off the reporting, all in accordance with the brief.
- **Named:** composition of the jury should be named, or where this is not always possible when the contest is announced, the organisations from which the representatives will come.
- **Continuity:** this should be maintained throughout the contest assessment process, with the same jury members being involved in initial shortlisting through to the selection of a winner. If any member of the jury is unable to continue to act, the right would normally be reserved to substitute an equally qualified alternative member. A reserve list of jury members and technical assessors should be available to cover such eventualities.
- **Authority:** The jury has delegated authority to select the winner and the contestants' subsequent ranking of merit and, if necessary, on how to proceed regarding the project placed first. Occasionally it is necessary to make clear at the outset if the jury's remit is to identify and recommend a preferred scheme only, which occurs when decisions are subject to being ratified by another party (e.g. a governing body). If this is the case there should be a clear explicit expectation that the winner will be reasonably accepted. In the case of multi-headed client bodies, the leading organisation having the ultimate decision should be identified.
- **Technical review:** for complex projects involving detailed design submissions, it may be appropriate for a separate technical panel of independent professionals to review the proposals to appraise the responses and potential deliverability within the stated project parameters. The technical review panel may support the competition programmer. A report of the panel's findings will be made available to the jury to help inform the decision making process. On the jury's request the technical review can be done in stages corresponding to the jury's depth of examination.

4.3.8 Submission Requirements

The contest conditions should give clear instructions about the submission method and what information the contestants must submit. The aim is to ensure the design submission is enough to explain the design without over-elaboration or excessive work.



It is worth noting the following:

- Digital information formats should be clearly specified as should any hard copy if required (eg for public exhibition).
- State a time and date deadline for the receipt (rather than dispatch) of entries. The onus is on the competitor to make sure their submission is received on time.
- Submissions should be requested in a standardised format so that each applicant can be assessed on the same level of information
- It should be stated that submissions that ignore or substantially deviate from the brief, submission requirements or the rules should be disqualified.
- The language of the submission should be stated (for international contests).

4.3.9 Designing to budget

Where there is a defined budget, competitors should be reminded that they are responsible for designing a scheme that demonstrates commercial realism and has the evident potential to be delivered within strategic design parameters. For design contests involving preparation of more detailed design proposals, teams can be asked to ensure their submission includes appropriate information for undertaking a cost audit by a technical assessors. If a cost consultant is required as part of the competing team, an elemental cost breakdown can be requested in the submission.

4.3.10 Design submissions

The level of design detail requested needs to be consistent with the payments budgeted for contestants and the scope of the project, which might be made by reference to the RIBA work stage. You should outline the scope of what is expected (see below).

*Fig.20
Old Ford Housing
Association international
design contest for Eden
Way, Bow, London, by
Peter Barber architects.
© Peter Barber architects.*

In a contest, designs are generally only ever developed to outline proposal stage. The benefit of this is that the winning design can then be developed with the client before submission of any planning application/s.

Design submissions commonly take the form of:

- A specified number and size of design boards (digital and hard copy), for contestants to show their design proposal with contextual imagery.
- For a building, a site and floor plan(s) is also commonly requested, together with views of the proposed design in context, concept sketches, elevations, sections, interior/ exterior layouts, and three dimensional views etc.
- A design statement (with a maximum page limit) for the competitor to outline how the proposal addresses the project's aspirations.

Electronic submissions:

Project Compass recommends all documentation and design submissions should (with the sole exceptions of physical models, materials samples, prototyping and those required for public exhibition purposes) be in electronic formats and transmission methods should use simple open digital systems, be well considered and notified to contestants.

- Where electronic submissions are to be made these can typically be via a website portal. A simple password login should be provided for registration and access to allow for anonymous downloading. Passwords are generally supplied with the registration application.
- Typically the number of documents and/or images, the format, pixel dimensions, and file sizes should be specified. Only standard available formats should be used and anonymity of all data should be maintained and secure. Typically such data is deposited onto a cloud or website server to which contestants are given live access to, well prior to the submission deadline. Contestants should be allowed to update or modify any submission they may have previously deposited up until the deadline.
- Submission download systems should have high band widths with excess capacity, to manage and store the anticipated submission numbers and avoid bottlenecks. The time stamp of downloads received should be automatically verified. The download methodology and any associated guidance should be simple and clearly described.
- However submission are likely to peak prior to the submission deadline. To ensure all valid submissions are received, software is available that can record the time at which contestants' downloads are endeavored and then buffer downloads when bandwidth capacity is exceeded; for a subsequent full download when capacity becomes available.
- All competitors should be encouraged to enter the system and be allowed to alter amend, delete or add to their submissions in stages. This helps ensures that contestants gain a familiarity with the download system before the final deadline. When this is implemented and systems are robust reliance on a telephone help desk can be largely avoided.

Avoid including unnecessary requirements such as digital submission having to be made in multiple formats and submissions tailored for different audiences. If clients are intent on publicly exhibiting bid submissions the competition presentation format should be suitable and the intent stated.

Allow teams some latitude in terms of what they choose to present and try not to be overly prescriptive. This can be an important means of assessing their ability to communicate design ideas to members of the judging panel and the general public.

In a contest, designs are generally only ever developed to outline proposal stage. The benefit of this is that the winning design can then be developed with the client before submission of any planning application/s.

Early sketch ideas to illustrate design intent or a possible design approach may be all that is required at the competition stage. Detailed design proposals may not necessarily be needed. This should be made very clear in the competition conditions and the level of design sought by RIBA work stage should be stated and be proportionate.

Architectural models (physical, digital or BIM) are not generally part of a standard submission requirement. However, if this is requested, it's preferable to restrict this to 2D images of models or an in-house working model (as opposed to a professional standard architectural model) and it should be clearly stated how these are to be used. But if the contest requirements ask for a model, it is best to grant an additional processing period, notified in the conditions and timetable, of at least one week after submission of the plans and other proposals.

Ensure that practices with differing levels of resources can effectively compete on a level playing field; this is particularly important when proposals are to be on public display for comment.

4.3.11 Fee proposals

There are two ways that you can approach fee proposals.

They are:

- State the anticipated fee range for design services within the competition information. This way any applicant who makes a submission agrees to participate on this basis; or
- Ask competitors to submit an indicative fee proposal, and this would be subject to contract negotiation between you and the winning designer post-competition. A fee proposal will reflect the complexity of the project, the scope of services to be provided, the applicable work stages and construction costs.

An indicative fee proposals can be presented as a:

- Percentage of the building cost.
- Lump sum where the requirements, time and cost are clearly defined from the outset.
- Where the scope of work is harder to predict and may include other services, the quote will usually consist of an hourly or daily rate together with an estimate of time required.
- In addition, expenses and disbursements will also be chargeable

Fee proposals should only be opened upon completion of the judges' qualitative selection. In design contests having a commitment to build, it is recognised that clients generally appoint the winner to carry the project through to completion. The competition conditions should however include a clause that if contract terms cannot be agreed with the winning team in a reasonable timescale, then the client can reserve the right to enter into negotiations with the team placed second by the judging panel.

4.3.12 Selection criteria and assessments

It is important that time is spent on getting selection and assessment criteria right. There should be a clear link between the stated selection criteria and what contestants are required to show either within their submissions.

The golden rules are:

- Encourage good, balanced intelligent judgement.
- Identify the key criteria and ensure they can be measured.
- Don't deviate from the published selection criteria. (If the conditions say submissions should comprise only of ideas and sketches, it is not then acceptable to go for fully completed models).
- Where appropriate, give each criterion a weighting. Weightings should always be consistent with project aspirations and promoting design excellence but should give reasoned consideration to balance and holistic outcomes.

The judging panel should assess each submission against the selection criteria, the response to the Q&As and, where appropriate, supported by the technical reviewers evaluation report.

It is important to ensure that minutes are taken of assessments, to not only provide the requisite record of the decision making process, but also for formulating feedback to unsuccessful applicants that provides contestants the opportunity to learn about the relative merits of their submission. The decisions of the jury must be reported and include the rankings for allocation of prizes and/or other financial awards and other contestants rankings. Tied award rankings should be avoided.

4.3.13 Presentations and interviews

In interview the following guidance is worth noting to ensure fairness to all contestants:

- Ideally the interviews and determination of a decision should happen over a single day. Where the number of contestants means this is not feasible, interviews should be held over consecutive days.
- Interview slots are generally allocated at random, unless the geographic location of a contestant makes it sensible for them to be interviewed at a particular stage in the day's proceedings.
- Where appropriate, all teams may be issued with areas on which clarification will be sought ahead of the presentations. The queries presented to all contestants should be identical.
- Contestants should be allocated an equal amount of time in which to make a presentation, and be given an equal amount of time in which to answer questions from the judging panel.
- Contestant should know the format of the presentations in advance, the time available, the maximum number of people who may attend, and the IT equipment available.
- For public bodies covered by the Public Contracts Regulations, questions raised at interview must be material to the submissions made previously and raised for the purposes of clarification, be consistently put for all contestants and be recorded.

4.3.14 Exhibitions

An exhibition gives interested parties and members of the public an opportunity to comment on the design proposals. Exhibitions are a great way to consult, engage and involve a wider audience.

General points to note are:

- The conditions should state if shortlisted design proposals are to be on public display prior to the selection of a winner.
- Exhibitions need to be carefully regulated when a winning design proposal has not already been judged and awarded. Contest submissions should always be displayed anonymously so that people can not be influenced by the profile of any particular contestant.
- A summary of comments arising from any public consultation can be made available to the judging panel to help inform their decision making.
- The website can also be an excellent way to exhibit design proposals to a geographically wider audience.

4.3.14 Prize Money and Honoraria

In design contests clients pay towards the costs incurred by finalists in preparing their design work.

- Prize money is awarded in single-stage and two stage open design contests.
- Equal honorarium payments are made to short-listed contestants who are invited to develop design proposals (and subject to VAT in the EU).
- Expenses incurred in design submissions should be accounted as being additional to the honorarium where contestants are shortlisted to develop forward submissions. Such expense should reasonably account for all the costs of such items as printing and travel.

The amount of prize money should be stated at the outset together with the timescale for when it will be paid. This should be as soon as practicable following conclusion of the selection process. It is normal for the second prize, to be half the value of the first prize, and the third prize to be approximately one third, of the first prize. Other projects might also be honoured, ie given a small prize for contributing useful ideas should clients wish to take these on.

The level of honorarium payment should be proportionate to the scope of the project, the amount of work required in the submissions and the number of teams invited to develop design proposals.

It is generally acknowledged that the amount of design work undertaken exceeds the value of any such contributions. There is also an issue that in some cases the honorarium doesn't cover the competitors' expenses (travel and printing) for the submission.

Detailed recommended levels of honorariums can be advised with such rates varying according to the type of contest and scale of a project. Prizes, remunerations and honorable mentions should not be constituent parts of a later fee.

Project Compass recommends as an example for a project contest with submissions undertaken to RIBA Stage 2 with a total anticipated project fee of the order of £125,000 the benchmark winners honorarium should never be less than £14,065 (125k x 15% x 75%) plus adequate allowance for expenses. In all cases, reasonable expenses arising from submission should be accounted as being added to any fee-based honorarium.

4.3.15 Client employer

Wherever an intention to build is indicated and works don't proceed within 18 months following the announcement of the competition result, any outstanding sum equivalent to the value of the RIBA work stage completed, becomes eligible to the competition winner.

Project Compass will support you in preparing design contests and judging the entries and can advise you on a range of experienced, skilled and impartial professional candidates for jury and technical assessments.

4.3.16 Copyright, publicity and announcement of Result

In the UK, ownership of copyright is covered by the [Copyright, Designs and Patents Act 1988](#) - ie copyright rests with the author of the submitted design. It should be made clear at the outset in the conditions whether there is an intention to develop or replicate the winning design proposal on more than one site post-competition. This would necessitate a licensing agreement being subsequently agreed with the author of the winning design.

A common condition of participation is that by submitting an entry, contestants grant permission for illustrations of any design proposals to be used, without cost, for any publicity directly associated with the contest. Contestants should be notified of their requirement to honour anonymity and not release their designs for publication, or identify the name of the successful or unsuccessful designers to any third parties before an official announcement is made.

This can be particularly important in processes subject to EU public procurement legislation, where there is a mandatory 10-day standstill period between competitors being notified of the result and the contract being able to be awarded to the winning designer. Once anonymity has been lifted or a result announced, authors should be duly credited and recognised in all associated media and publicity.

4.3.17 Q & A point of contact.

Contestants should be provided with sufficient time and opportunity to query the brief anonymously should questions arise. This may best be done by specifying within the contest timetable a deadline for the submissions of such queries while giving the organisers adequate time to respond. All queries and responses should be published transparently to all contestants by a cut-off date allowing them sufficient time to embody their responses in the design submissions. If a major change in the brief should arise from the Q & A session, the submission deadline should be postponed appropriately.

The point of contact for submission of questions should be clearly specified in the contest brief.

4.3.18 Reporting results

Records should be maintained of the contest process with a report issued on completion, signed off by all the jury members, summarily describing the judges' selection procedure, material considerations and conclusions including rankings. This report should be publicly available to contestants.

An award notice for public design contests shall be issued and published as confirmation of the selection and appointment on completion of the procedure ([regulation 79 \(3\),\(4\) and \(5\)](#) and the Directive Part F Annex 5).



Fig.21
State of Upper Austria
international design
contest for Linz Opera
house by Terry Pawson
Architects. Photo ©
Musiktheater Linz GmbH
by Sigrid Rauchdobler.

5 REQUIREMENTS FOR PUBLIC AUTHORITIES

5.1 Summary information

For public authorities, the following summarises requirements for design contests according to the [Public Works Directive 2014/24/EU](#) (the Directive).

In England, Wales and Northern Ireland these are provided under the Public Contract Regulations 2015 (the regulations). In Scotland they are provided under Public Contracts Regulations (Scotland) 2012 (Design Contests are in Part 6). For Scottish authorities please refer to the description of the scope of this guide. The descriptions below will generally be the same except for contracts falling below the EU thresholds which may be locally determined.

Thresholds:- The EU thresholds

Below threshold Contracts:-

- In England Wales & Northern Ireland this is under Part 4 Chapter 7 of the Public Contract Regulations 105 & 109.

Definition (Regulation 2):-

- **'Design contests'** means those procedures which enable the contracting authority to acquire, mainly in the fields of town and country planning, architecture and engineering or data processing, a plan or design selected by a jury after being put out to competition with or without the award of prizes.

Scope (Regulation 78):-

- They shall be part of a procedure leading to the award of a public service contract; or a design contest having prizes or payments to participants, where the total remuneration to be received by award of prizes and/or a contract is above the EU threshold value. Commissioners should note that they only need to apply the Design Contest procedures described in the regulations Section 8 'adapted' to the provisions of Part 1 and Chapter 1 Part 2 of the regulations except where otherwise specified.

Notices (Regulation 79 and the Directive Annex V Part E & F, and sent for publication in accordance with regulation 51):-

- These shall be in the standard form containing the required information fields, including the criteria for selection.
- Clients are required to issue a compliant notification where they intend to hold a design contest, and indicate in this where they intend subsequently to award a service contract.
- Clients are required to issue a compliant notification of the results and prove the date of dispatch.

Timescales (Regulation 79):-

- Due consideration should be given to:
 - The time necessary for publicising the design contest and notifying the market
 - the time frame that is appropriate for allowing contestants the opportunity to make their submissions appropriately.
- The minimum timescales from the issue of the requisite notices calling for a design contest to submission shall be in accordance with the regulations:-

For open design contests, this is generally a minimum of:-

- 15 days where a Prior Information Notice (PIN) has previously been issued in accordance with the regulations otherwise.
- 30 days for submissions which are exclusively electronic.
- 35 days for tenders having hard copy submissions.

For design contests that are restricted through having a qualitative selection stage

- 10 days where a Prior Information Notice (PIN) has previously been issued in accordance with the regulations otherwise.
- 25 days for submissions which are exclusively electronic.
- 30 days for tenders having hard copy submissions

Organisation and selection (Regulation 80):-

- Participants cannot be limited by territory or on the grounds that they would be required to be either a natural or legal person.
- Where design contests are restricted to a limited number of participants sufficient to ensure genuine competition, and the contracting authorities shall lay down clear and non-discriminatory selection criteria.

The jury (Regulations 24 & 81):-

- Shall be impartial and independent and not directly or indirectly conflicted, and shall be composed exclusively of natural persons independent of participants in the contest.
- Where a particular professional qualification is required from participants in a contest, at least a third of the members of the jury shall have that qualification or an equivalent.

Decisions of the jury (Regulation 81), the members:-

- Shall be autonomous in their decisions or opinions
- Shall examine the plans and projects submitted by the candidates anonymously and solely on the basis of the criteria indicated in the contest notice.

- Shall record their ranking of projects in a report, signed by jury members, made according to the merits of each project, together with jury remarks and any points that may need clarification.
 - Shall observe anonymity until an opinion or decision has been reached.
 - May invite candidates if required, to answer questions that the jury has recorded in the minutes to clarify any aspect of the projects.
 - Will record complete minutes of the dialogue between jury members and candidates.
- **Negotiated Procedure without prior publication (Regulation 32 (7) & (8)):-**
 - This may be used for public service contracts, where the contract concerned follows a design contest organised in accordance with this Directive and is to be awarded, under the rules provided for in the design contest, to the winner or one of the winners of the design contest; in the latter case, all winners must be invited to participate in the negotiations.

5.2 Design contest notices for use in UK public contracts

Notices for use in public procurement falling above the EU thresholds are available from [SIMAP](#) - the information system for European public procurement. It is understood that some of these notices are to be revised to address new e-procurement requirements arising from Directive 2014/24/EU in a phased implementation.

PDF standard reference copies of the document forms may be obtained through the following links.

- **Design contest notice**
- For issuing the **results of a design contest**
- **Contract award notice** for use additionally with the negotiated procedure without prior publication.

All notices however should be prepared and submitted digitally using the standard forms and templates provided on [eNotices](#), which requires you enter a log in and password.

6 SOURCES OF FURTHER ADVICE AND ASSISTANCE

6.1 Design contest advisers and competition programmers

ProjectCompass

Project Compass CIC can advise and arrange design contest selection processes, and advise on acquiring the necessary specialist advisers to meet client requirements. www.projectcompass.co.uk

4Architects

www.klmori.com

Colander

www.colander.co.uk/about/index.html

Designed2Win

www.designed2win.co.uk

Fin Garvey, Integrated Project Management

www.managementbyprojects.com

Ian Selby

ian@iselby.freemove.co.uk

Juliet Bidgood, Neat Design

www.neatdesign.org

Malcolm Reading Consultants

www.malcolmreading.co.uk

RIAS Design Competitions (Scotland)

www.rias.org.uk/services/design-competitions

RIBA Competitions

www.architecture.com/RIBA/Competitions/Competitions.aspx

RSUA Competitions Office (Ulster)

www.rsua.org.uk/public.aspx?title=Architectural%20Competitions&id=3249

S Williams Architects

www.swilliamsarchitects.com

Client advisers are experienced construction professionals with the expertise to maximise the quality and value of construction projects who can assist you from the earliest stages of a project in:

- Strategic decision making
- Competition programming
- Stakeholder consultation
- Design brief development
- Budget-setting
- Feasibility studies
- Procurement procedures
- Appraisals of design proposals

7 ACKNOWLEDGMENTS

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7.3 References

- (i) *Project Compass CIC, Public Construction Procurement Trends 2009-2014 pp 24-27*
- (ii) *RIBA Building Ladders of Opportunity Report May 2012 pp21*
- (iii) *RIBA Procurement Survey May 2012 pp18-20*
- (iv) *Building Ladders of Opportunity RIBA Report May 2012 pp22*
- (v) *by the urban authorities in Barcelona, Hamburg, Antwerp and Brussels; in rural development eg at Kielder Forest National Park.*
- (vi) *GVA Gross value added - by the design contest winner.*
- (vii) *RIBA Building Ladders of Opportunity May 2012 Report pp30*
- (viii) *RIBA Procurement Case Studies 2012 p.4*

