Design competitions deliver exciting buildings and projects. They drive up quality, stimulate creativity and innovation and generate a range of ideas improving choice. They are a highly successful procurement model that brings out the best in a project – often providing a platform to showcase new and emerging talent.

This Guide seeks to give individuals and organisations interested in using a competition essential background information and practical advice on how to plan and run a successful competitive process. It aims to cut through the jargon, explain the different competition formats, how they work and the key points to consider.

The RIBA has supported the principle of architectural competitions since 1871. As part of its work to improve the quality and sustainability of procurement in the UK, the RIBA is committed to supporting the increased use of well run design competitions. Today, the Institute is the UK’s most widely recognised organisation with the expertise and experience to support the process from initial client idea through to project commission and completion.

The work of the RIBA’s dedicated competitions team highlights that the integrity and accountability of a well-run competition, tailored to each individual project, is increasingly important both to clients and competing design teams. If you would like to know more about the RIBA’s services, and how we can help you meet your project aims and aspirations, please get in touch.

This guide sets out the RIBA’s best practice standards and I hope you find this guide informative and useful and it helps your project to achieve its full potential.
Contents

4 Introduction
5 Why run a design competition
6 The benefits of a competition
8 Types of competition
9 Helping you select the right type of competition
10 Developing a good brief
11 Organising your team
12 The competition conditions
18 Help from the RIBA
Introduction

This practical guide has been produced to help clients organise efficient, well-briefed design competitions. Competitions deliver value for money projects and successfully blend functionality with great design.

The fundamentals of a good competition are a brief with clear vision, a judging panel containing expert design professionals, and an understanding of what resource, commitment and experience is needed to deliver a great project. The following pages give information on the different types of competition and cover the key elements for running a successful competitive process.

The RIBA is here to help - all the projects illustrated in this guide relate to clients who used the services of RIBA Competitions to manage, administer, publicity and endorse their competitive selection processes. RIBA Competitions is the UK’s most widely recognised organisation offering competition management services and has delivered highly successful competitions, many of them high profile, for numerous public and private sector clients across a wide variety of sectors. Its team of dedicated consultants bring a wealth of experience, practical advice and expertise to each and every project with full administrative support. For more information about the services provided by RIBA Competitions and the projects illustrated in this guide please refer to pages 20 and 21.

‘The competitions team proved to be flexible, independent and professional, successfully managing the process from start to finish and I would recommend the RIBA to any client’

Karl Tuplin, Halley VI Project Manager, British Antarctic Survey

‘Well run design competitions are behind many of the best, most cherished buildings we have. They often stimulate new thinking and consistently bring out the best in architects and engineers’

Sunand Prasad, Past RIBA President
Why run a design competition

Competitions are a highly successful procurement model; they help prioritise good design and bring the highest quality of thinking to a client’s project. Competitions are adaptable and scalable too, and are ideal for all types and sizes of project. A competition is typically regarded as a fundamental investment to secure the right team for the job. They have a reputation for giving clients the best range of design options to choose from and cost a fraction of the total construction cost of a scheme.

Competitions can be used to select a design solution and/or design team including developers or construction consortia. Competitions can be used for:
> urban planning, masterplanning and site disposals
> new buildings
> redevelopment and refurbishment works
> engineering projects
> landscape schemes
> public realm and artwork projects

Competitions can also be run to generate ‘blue-sky thinking’ to find innovative solutions to unusual or challenging situations; they can be used to under-pin future development plans, for interior design, product development, or to develop an innovative material or solution as part of a company’s business.

Architectural competitions are a breeding ground for new ideas and new talent, they smash preconceptions, break down barriers and produce award winning designs

Nick Johnson, when Director, Urban Splash

80% of RIBA managed competitions have a post-project commitment to proceed
57% of the built projects from an RIBA competition have gone on to win an award

Source: RIBA Competitions from 2000 - 2011
The benefits of a competition

Competitions deliver exciting buildings and projects. They drive up quality, stimulate creativity and innovation and give a wide range of new ideas improving choice

<table>
<thead>
<tr>
<th>Find the right team for the job</th>
<th>Competitions are ideal for getting to know designers to ensure successful working partnerships. They are the beginning of the design conversation to realise the your aspirations for a project.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attract new design talent</td>
<td>Competitions bring design talent to the attention of the client that might not fall under their normal radar or knowledge base. This could include up and coming designers as well as more established practices not necessarily known for working in that particular sector.</td>
</tr>
<tr>
<td>Deliver plenty of choice</td>
<td>Competitions enable a wide variety of approaches to be explored simultaneously with a number of designers.</td>
</tr>
<tr>
<td>Achieve high quality design</td>
<td>Competitions lead to more affordable, sustainable and quality designs. A competition also demonstrates a commitment to high quality design to public funding and other regulatory bodies. For public authorities, competitions can drive neighbourhood, city or regional improvements in both civic environments and public spaces.</td>
</tr>
<tr>
<td>Increase community and stakeholder engagement</td>
<td>Competitions provide one of the best ways of engaging with the public and wider stakeholders. An exhibition can be an excellent way of involving the local community.</td>
</tr>
<tr>
<td>Raise a project’s profile</td>
<td>Competitions can help fire the public imagination and often generate significant media interest.</td>
</tr>
<tr>
<td>Deliver a positive return on investment</td>
<td>Competitions save time and money. When considered against the whole-life cost of a building the benefits of a well briefed competition can far outweigh their expense and deliver real value for money. Competitions provide an opportunity to make selections with simplicity, efficiency, flexibility and transparency.</td>
</tr>
</tbody>
</table>
We wanted to open up the opportunity for architects to come and work in Wakefield and the competition brought many benefits, resulting in a high quality building that has gone on to win many awards and critical acclaim.

Gordon Watson, when at The Hepworth Wakefield

Competitions bring the highest quality of thinking to your project and as a client it gives you the best range of options to choose from.

Kay Hughes, when at the Olympic Delivery Authority (ODA)

Winning an RIBA Competition offered us the opportunity to create a type of building that the practice hadn’t done before.

Niall McLaughlin, Niall McLaughlin Architects
**Types of competition**

**Design competitions** lead directly to selecting a design and team where the intention is to appoint the winner.

**Open Design** competitions typically involve an anonymous first stage with design approaches submitted in response to a detailed project brief. A winner can be selected at this first stage or anonymity lifted for a second stage where short-listed teams can be asked to develop their design approaches and the team interviewed to determine likely working relationships.

- Enables the client to receive a wide variety of design solutions from individual firms or multi-disciplinary teams
- Enables designers to be selected based on the quality of their design response and not their track record
- Is suitable for projects of any size

**Invited Design** competitions can have an open expression of interest phase to give the client a wide range of entrants to choose from. Alternatively a list of invitees can be approached directly; this is sometimes called a private invitation. In both cases, designers submit examples of previous work and relevant experience in response to a briefing paper. From this a set number are selected and invited to prepare design proposals.

- Ensures those who are invited to take part have the experience, expertise and track record to deliver the project
- Involves interviews/presentations with short-listed teams

**Competitive interviews** are used to select a designer and/or team at the early stage of a project.

**Competitive interviews** commonly have an open expression of interest phase with designers submitting examples of previous work and relevant experience in response to a briefing paper. Shortlisted designers are then invited to interview where experience and possible design approach is discussed and a winner selected.

- Enables the client and the designer to develop and evolve the design together
- Is particularly useful in projects of a complex and sensitive nature
- Ensures the working relationship between client and designer is right
- Typically has a shorter time frame, costs less and doesn’t require detailed design proposals

**Ideas competitions** are used to generate ideas without any commitment to proceed beyond the competition stage.

Designers prepare design proposals in response to a conceptual brief. This work is assessed anonymously by a judging panel and often short-listed entries are exhibited by the client.

- Can stimulate innovative and creative thinking for looking at alternative uses for problem sites or unusual situations
- Can be a valuable tool for engaging the public in the early stages of neighbourhood planning
- Can be used to explore the potential of new building methods and materials
- Can raise the profile of the client’s company and/or product as part of a wider marketing and communications plan
Helping you select the right type of competition

What do you want to achieve?

To find the right design team for a project
- Open expression of interest phase with selection of shortlist based on previous experience, track record etc
- Project-specific design proposals developed by short-listed designers
- Competitive Interview

To select a design solution and the team to deliver it
- Direct invitation to designers with relevant sector experience
- Second stage can be introduced with refinement of initial proposals by short-listed designers
- Invited Design

To stimulate ideas and generate ‘blue-sky’ thinking
- Anonymous design proposals submitted by any eligible designer - large potential number and range of design approaches to select from
- Open Design

To market a product or company
- Anonymous design ideas submitted by any eligible designer - large potential number and range of design options to select from
- Open Ideas

T: +44 (0)113 203 1490
E: riba.competitions@riba.org
Developing a good brief

The success of a competition is influenced largely by the quality of the design brief

The brief should be well written, unambiguous and as informative as possible clearly setting out the requirements but enabling the competitor freedom of design interpretation. It is important that you spend time getting this right and key points are given below.

<table>
<thead>
<tr>
<th>Be clear on what you want</th>
<th>Define the purpose of the competition, give any necessary background, introduce you ‘the client’ and articulate your vision and aspirations and priorities for the project.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide the right level of information</td>
<td>Competitions are about ideas and approaches, typical information should include:</td>
</tr>
<tr>
<td></td>
<td>&gt; Functional and technical requirements</td>
</tr>
<tr>
<td></td>
<td>&gt; Site information (photos, mappings, relevant surveys etc)</td>
</tr>
<tr>
<td></td>
<td>&gt; Aesthetic considerations</td>
</tr>
<tr>
<td></td>
<td>&gt; Planning guidance and site constraints</td>
</tr>
<tr>
<td></td>
<td>&gt; Environmental standards</td>
</tr>
<tr>
<td></td>
<td>&gt; Web links to other sources of information</td>
</tr>
<tr>
<td>Set a realistic or outline budget for the project</td>
<td>In competitions leading to a design commission, it is important to set out a realistic or outline budget that matches your project aspirations. Competitors will base their design submissions and/or fee proposals on this budget. A key principle is there should be a robust link between total area and budget to give a cost per square metre that is consistent with the anticipated specification.</td>
</tr>
<tr>
<td>Define the project risk</td>
<td>It is as important not to overestimate as it is not to underestimate the risks associated with any project. Realistically appraise the type of project insurance that might be requested from a consultant in proportion to the value of the works.</td>
</tr>
<tr>
<td>Make your information accessible on the web</td>
<td>Open competitions commonly have a dedicated website to host the briefing material and this often includes site photos, linked to a site plan, together with any other useful information. A website also helps create an identity for the project. Also consider the use of social media as a means for driving interest to your website to promote further discussion and engagement with the competition.</td>
</tr>
</tbody>
</table>

RIBA Competitions can help you with your brief to ensure your competition delivers you exactly what you want
Organising your team

Resourcing and planning your competition at the outset will mean an efficient and effective process both for you and competitors

To ensure your competition runs efficiently and smoothly, key points are given below.

Create a designated contact

Competitions 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, and make key decisions as required.

Involve a ‘design champion’

Design champions need to be committed to the project, have authority and are there to lead on the design issues from the client’s perspective throughout the realisation of the project.

Publish clear information and conditions

This forms the basis on which applicants will participate in the competition. In addition to the project’s scope, budget and potential, clarity on the competition conditions will influence the level of response from the design community. Conditions will typically cover:

- Who can enter / eligibility
- Client priorities
- Post competition commitment
- Timetable
- Judging process including selection criteria
- Prize money/honoraria
- Submission requirements
- Copyright

Ensure adequate resource

Clients can underestimate the resource commitment that is required to manage and administer a well-executed competition. Plan this carefully and consider appointing specialist external consultant/s to boost and strengthen in-house skills which could include a specialist competition coordinator.

Organise a site visit and/or design workshop

Applicants are often given the opportunity to visit the site and/or attend an open briefing session, as well as being able to raise questions on the brief. A document summarising responses to all questions should be circulated to all applicants.

RIBA Competitions has the expertise and experience to manage the process for you, offering a tailored service to meet your needs and requirements
The competition conditions

Setting out clear conditions at the outset not only benefits the client but it also ensures transparency and fairness for competitors

In addition to a comprehensive brief, the conditions typically include the areas covered below.

Who can and cannot enter

As a client you may be looking for design professionals, students of design related disciplines, or both. Also you will need to determine whether the competition will be open to UK-based and/or international applicants.

The design disciplines that you are seeking should be made clear. For example you may need a:

- registered architect
- structural and/or mechanical engineer
- landscape architect
- full design team that includes consultants from other disciplines bidding jointly or in a consortia. If this is the case you will need to make it clear which discipline will be expected to lead the design team

For student competitions be clear about who will be eligible to enter. For example, entries could be restricted to students enrolled on an RIBA accredited course (RIBA Part 1, 2 or 3) at a recognised School of Architecture.

Exclusion - It is important to also state who will be excluded from entering or assisting a competitor with their submission. This would usually include members of the judging panel, the client body and the competition organisers and also extend to members of their family, close business associates and employees.

Anonymity - Competitions involving anonymous submissions should give clear instructions to applicants on how anonymity will be preserved and how the authors of short-listed or prize winning schemes will be subsequently identified.

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. If the competition is a call for ideas only, with no commitment other than the award of prize money, this should be clearly stated. Where a post-competition commitment has been stated the anticipated terms for the commission should be indicated.

RIBA Competitions use top-class, highly skilled and impartial advisers to help clients prepare the right brief and judge the entries. RIBA architect advisers are RIBA Chartered Members. They are a core and exclusive benefit of the service which is highly valued by clients.
The competition conditions

Setting a clear timetable

Competitions 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. Also, where a selection process is subject to EU public procurement legislation, minimum mandatory timescales must be adhered to.

When establishing a timetable, key dates should be set for:

- registration deadline
- deadline for questions from competitors
- submission deadline
- public exhibition/consultation (if applicable)
- site visits
- judging programme
- interviews
- formal announcement of results/prize giving

Judging panel

A highly regarded and expert judging panel sends a strong signal to competitors that the competition is well organised. This can play a key role in encouraging design professionals to enter, giving them confidence in the ability of the client/judging panel to exercise sound judgement.

Key points to consider when setting up the panel are:

- **Size** - Aim to keep the judging panel to a reasonable number, ideally no more than seven people.
- **Composition** - The judging panel will need to reflect the subject of the competition and the design disciplines sought. The RIBA can advise on a range of experienced professional candidates if required, however as a guide design professionals should be drawn from the client body and wider stakeholder groups together with other recognised industry specialists.
- **Named** - Composition of the judging panel should be named, or where this is not possible, the organisations from which the representatives will come from.
- **Continuity** - Wherever possible, continuity should be maintained throughout the competition process, with the same panel members being involved in initial short-listing through to the selection of a winner. If any member of the panel is unable to continue to act, the right would normally be reserved to substitute an alternative member.
- **Authority** - It is preferable for the judging panel to have delegated authority to select the winner of the competition. It should be made clear if the judging panel’s remit is to identify a preferred scheme only; which will then be subject to ratification by another party (e.g. a Governing Body). In the case of multi-headed client bodies, the organisation having the ultimate decision should be identified.
- **Technical Review** - For complex projects involving detailed design submissions, it may be appropriate for a separate panel to review the proposals to assess their technical viability and potential deliverability within the stated project budget. A cost audit is advisable in competitions leading to a project commission. A summary of the panel’s findings would be made available to the judging panel to help inform the decision making process.
- **A Chair** - For the competition judging panel should be identified and advised.
The competition conditions

Submission requirements

The competition conditions should give clear instructions about the submission method and what information the competitor must submit. The aim is to ensure the design submission is enough to explain the design without over-elaborate or excessive work. It is worth noting the following:

- 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.
- Make it clear in the competition conditions that the organiser will not accept late entries, or any submission that is delayed in transit, or by Customs (in the case of hard copy submissions from overseas-based applicants).
- Submissions should be requested in a standardised format so that each applicant can be assessed on the same level of information.
- Submissions that ignore the rules should be disqualified including the submission of unrealistic fee bids.

Expressions of Interest (EOI)

It is advisable to give competitors a maximum page limit for an EOI. Be clear on the information you want, and the order you would like it in. For example you may want to ask for:

- Expertise and motivation for applying
- Appropriate examples of past projects
- Client references
- Financial information and levels of insurance cover held

Criteria such as financial information and any required business standards may fall within a pre-qualification questionnaire (PQQ). PQQ’s should be kept as short and as straightforward as possible for the benefit of both competitor and assessor. Where the project is subject to EU public procurement legislation, mandatory conditions can apply.

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

Designing to budget

Each competing team should be reminded that they have the responsibility for designing a scheme that would have the potential to be delivered within the stated budget, with strategic design choices and demonstration of commercial realism. For competitions involving preparation of more detailed design proposals, teams can be asked to ensure their submission includes appropriate information and scale drawings for a cost consultant to undertake a cost audit. If a cost consultant is required as part of the competing team an elemental cost breakdown can be requested within the submission.
The competition conditions

Design submissions

The level of design detail that you request needs to be consistent with the scope of your project and the payments you have budgeted to make to competitors. Design submissions commonly take the form of:

- A specified number and size of design boards, for competitors to show their design proposal with contextual imagery
- For a building, a site and ground floor plan is also commonly requested, together with views of the proposed design in context, concept sketches, elevations, sections, interior/ exterior layouts, 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

Allow teams some latitude in terms of what they choose to present, 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 competition, 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 a planning application.

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 or required. This should be made very clear in the competition conditions.

Architectural models (physical, digital or BIM) aren’t 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). This ensures practices with differing levels of resources compete on a level playing field; particularly important when proposals are to be on public display for comment.

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. It can be presented as a:
  - percentage of the building cost; or
  - lump sum where the requirements, time and cost are clearly defined from the outset; or
  - where the scope of work is harder to predict including 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 may also be chargeable

The competition conditions commonly 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.
The competition conditions

Selection criteria and assessments

It is important you spend time on this to get it right. There should be a clear link between the stated selection criteria and what applicants are required to show either by way of their expertise or within their design submission. The golden rules are:

- Identify the key criteria and ensure they can be measured
- Where appropriate, give each criterion a weighting. Weightings should be consistent with project aspirations and promoting design excellence
- Ensure the fee weighting does not eclipse the weightings related to design excellence
- Don’t deviate from the published selection criteria

The judging panel should assess each submission against the selection criteria. It is important to ensure that comprehensive notes are taken as part of any assessment, to not only provide a record of the decision making process, but also to be able to provide feedback to unsuccessful applicants. It is good practice to give feedback providing applicants with an opportunity to learn about the relative merits of their submission.

Presentations and interviews

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

- Ideally the interviews and reaching a decision should happen over a single day. Where the number of competitors 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 competitor 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
- Competitors should be allocated an equal amount of time in which to make a presentation, and be given equal amount of time in which to answer questions from the judging panel
- Competitors 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

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 short-listed design proposals are to be on public display prior to the selection of a winner
- Design proposals are often displayed anonymously so that people are not influenced by the reputation and profile of any particular designer
- A summary of comments arising from any public consultation can be made available to the judging panel to help inform their decision making
- A website gallery can be an excellent way to showcase design proposals
The competition conditions

Prize money and honoraria

In design competitions it is accepted practice that clients should make a contribution towards the costs incurred by finalists in preparing their design work.

- Prize money is generally awarded in single-stage open competitions
- Equal honorarium payments are made to short-listed competitors who are invited to develop design proposals (and are subject to VAT in the EU)

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. For prize money it is normal for the second prize to be half, and the third prize to be approximately one third, of the first prize.

The level of honorarium payment is influenced by the scope of the project, the amount of design detail 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. The winner’s honorarium is sometimes considered as an advance on their professional fee for the subsequent commission.

As a guide only, for competitions managed by the RIBA indicative total costs are shown in the table below.

<table>
<thead>
<tr>
<th>Project value</th>
<th>Total competition cost as a % of project value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to £1m</td>
<td>2.0 - 2.5%</td>
</tr>
<tr>
<td>£1m to £10m</td>
<td>0.5 - 3.0%</td>
</tr>
<tr>
<td>£10m to £100m</td>
<td>0.09 - 0.5%</td>
</tr>
</tbody>
</table>

Copyright, publicity and announcement of result

In the UK ownership of copyright should be in accordance with the Copyright, Designs and Patents Act 1988 - i.e. 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, competitors grant permission for illustrations of any design proposals to be used, without cost for any publicity associated with the competition. Competitors can also be asked to honour a confidentiality agreement 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.
Help from the RIBA

RIBA services help clients deliver architecture that has lasting economic, social and environmental value. The RIBA’s accredited members coupled with services provided by the RIBA demonstrate a leading authority on architecture and the built environment.

The RIBA has an experienced team of competition consultants who can advise and arrange competitive selection processes to meet your requirements. Using the RIBA to endorse, manage and support your competition brings credibility, prestige and rigour to the process.

Our long experience in managing design competitions coupled with leveraging the strength of the RIBA brand will ensure your competition is managed to best practice standards to fulfil your requirements and attract high quality design responses.

An integral part of the service is the appointment of an independent, specialist RIBA Architect Adviser. These advisers are RIBA Chartered Architects and provide the client with expert technical advice throughout the competition. They can help the client ensure the brief is right and includes the correct level of information. They also sit on the judging panel providing an invaluable and impartial viewpoint throughout the selection process.

Services provided by RIBA Competitions include:

- RIBA endorsement and promotion to ensure you achieve the optimum response from the design community
- Assignment of dedicated competitions consultant to manage the competitive process, bringing expertise, support and experience to your project, with a day-to-day point of contact
- Appointment of a specialist RIBA Architect Adviser
- Advice on the best competition format to meet your needs
- Development of the competition brief
- Writing the competition conditions, to give you the confidence your competition is run to the highest standards, fully audited and satisfies the requirements of EU public procurement regulations (if applicable)
- Full administration, from registration, receipt of entries, handling all day to day enquiries, compliance checks, distribution of entries to the judging panel, feedback to successful and unsuccessful applicants
- Exhibition services if you would like to consult, engage and involve a wider audience

To hear from previous clients go to www.youtube.com/RIBACompetitions
To discuss your project call +44(0)113 203 1490 or email riba.competitions@riba.org

‘The RIBA Architect Adviser appointed to our competition helped us draft the brief and was a member of the judging panel. They brought a lot of skills and expert advice to the process and I imagine that this would be all the more so for projects not led by a design champion’

Nik Puttnam, Head of Development, Salford City Council
RIBA Client Advisers

RIBA Client Advisers have achieved accreditation from the RIBA and are experienced construction professionals specially trained to maximise the quality and value of construction projects. An RIBA Client Adviser will assist you from the earliest stages of a project in:

- strategic decision-making
- stakeholder consultation
- design brief development
- budget-setting
- feasibility studies
- procurement procedures
- appraisals of design proposals

To find out more and to access the directory of RIBA Client Advisers click www.architecture.com/UseAnArchitect

Alternatively, the RIBA can tailor a shortlist of RIBA Client Advisers, free of charge, to meet your requirements. To discuss your project call the RIBA Client Services team on +44 (0)20 7307 3700 or email cs@riba.org

RIBA Conservation Register

The RIBA Conservation Register enables clients looking to commission work on heritage buildings to find architects with the specific skills and experience they require, encompassing all aspects of historic building conservation, repair and maintenance.

The RIBA Conservation Register has three levels of membership and this can be accessed via www.architecture.com/UseAnArchitect

RIBA Chartered Practices

Over 3000 architectural practices in the UK are accredited by the RIBA. An RIBA Chartered Practice is a sign of quality and communicates excellence in design and customer service to clients. A searchable directory of RIBA Chartered Practices can be found at www.architecture.com/UseAnArchitect

On your behalf, and free of charge, the RIBA can search a comprehensive database of RIBA Chartered Practices. The database holds over 40,000 projects and the RIBA will compile a unique shortlist of candidates with the right skills, experience and resources for your project. The RIBA can also contact practices, obtain profiles, request literature and provide guidance on appointing and working with your chosen architect.

Call the RIBA Client Services team on +44(0)20 7307 3700 or email cs@riba.org

The RIBA champions better buildings, communities and the environment through architecture and our members
All projects illustrated in this guide relate to clients who used the RIBA to manage and endorse their competition. Please find below further details about each and where you can find more information. Alternatively visit www.architecture.com/UseAnArchitect/FindAnArchitect/Competitions/CaseStudiesNew

**Front cover – Top to bottom, left to right**

**The Novium, Chichester** by Keith Williams Architects  
Client – Chichester District Council  
© David Grandorge  
Project value - £4million

**Cooling Towers** by Insite Environments  
Client – Groundwork Sheffield  
© Insite Environment  
Project value – n/a

**Avenham Park Pavilion, Preston** by McChesney Architects  
Client – Preston City Council  
© McChesney Architects  
Project value - £1.2million  
Civic Trust Award 2009  
For further information click here

**Lyric Square** by Gross Max  
Client – London Borough of Hammersmith & Fulham  
© Mardiana Rahayu Tukiran  
Project value - £750,000  
For further information click here

**Jubilee Campus, University of Nottingham** by Hopkins Architects  
Client – University of Nottingham  
© Martine Hamilton Knight  
Project value - £50million  
RIBA Award 2001  
For further information click here

**Royal College of Art, Sackler Building** by Haworth Tompkins Architects  
Client – Royal College of Art  
© Haworth Tompkins Architects  
Project value - £2.9million  
For further information click here

**Kentish Town Health Centre** by Allford Hall Monaghan Morris  
Client – Camden Primary Care Trust and James Wigg Practice  
© Rob Parish  
Project value - £10.1million  
Shortlisted for RIBA Stirling Prize 2009  
For further information click here

**Halley VI Research Station, Antarctic** by Hugh Broughton Architects with Faber Maunsell  
Client – British Antarctic Survey  
© British Antarctic Survey  
For further information click here

**Bat House, London Wetlands Centre** by Jorgen Tandberg and Yo Murata  
Client – The Wildfowl & Wetlands Trust (WWT)  
© Jorgen Tandberg and Yo Murata  
Project value - £120,000  
For further information click here

**Wycoller Visitor Centre** by Hakes Associates  
Client – Lancashire County Council  
© Max Alexander  
Project value - £100,000  
RIBA Award 2002  
For further information click here

**Clay Field Sustainable Housing** by Riches Hawley Mikhail Architects  
Client - Orwell Housing Association Ltd  
© Nick Kane  
Project value - £2.9million  
RIBA Award 2009  
For further information click here
Newlyn Art Gallery by MUMA
Client – Newlyn Art Gallery
© Alan Williams
Project value – c.£950,000
RIBA Award 2008
For further information click here

Brockholes Visitor Centre by Adam Khan Architects
Client – The Wildlife Trust for Lancashire, Manchester and North Merseyside
© Ioana Marinescu
Project value - £6.2million
RIBA North West Building of the Year 2012
For further information click here

Infinity Bridge by Expedition Engineering with Spence Associates
Client – English Partnerships with Stockton on Tees Borough Council
© Morley von Sternberg
Project value - £15million
RIBA Award 2010
For further information click here

Watering Holes Drinking Fountain by Robin Monotti Architects and Mark Titman
Client – The Royal Parks Foundation/Tiffany Foundation
© The Royal Parks Foundation/Charlotte Fielding

Olympic Velodrome London 2012 by Hopkins Architects
Client – Olympic Delivery Authority (ODA)
© LOCOG/Anthony Palmer
RIBA Award 2011
For further information click here

The Hepworth Wakefield by David Chipperfield Architects
Client – The Hepworth Wakefield
© Iwan Baan
Project value - £35million
RIBA Regional Building of the Year Award 2012
RIBA Award 2012 and shortlisted for Stirling Prize 2012
For further information click here

Deal Pier by Niall McLaughlin Architects
Client – Dover District Council
© Nick Kane
Project value – £500,000
RIBA Award 2009
For further information click here

The Halo by LandLab
Client – Mid Pennine Arts with Northwest Development Agency (NWDA)
© John Kennedy/LandLab
For further information click here

iCon Innovation Centre by Consarc Architects
Client – University of Northampton and Daventry Council
© Consarc Architects
Project value - £8.5million
For further information click here

Pylon Design Competition by Bystrup
Client – National Grid and Department of Energy and Climate Change (DECC)
© Bystrup
For further information click here
This Guide, first published in 2012, has been produced by RIBA Competitions. The RIBA would like to extend our thanks to all who have assisted with the preparation of this guide. The following individuals have contributed their thoughts and time:

**Jonathan Falkingham**  
Group Chief Executive and Co-Founder, Urban Splash

**Diane Haigh**  
Director, Allies and Morrison (formerly Director of Design Review, CABE)

**Deborah Holmwood**  
Director of Communications, Land Trust

**Kay Hughes**  
Director, Khaa (formerly Head of Design, Olympic Delivery Authority)

**Cass Martin**  
Senior E-Communications Manager, Department of Energy & Climate Change (DECC)

**Sunand Prasad**  
Senior Partner, Penoyre & Prasad (Past RIBA President)

**Nik Puttnam**  
Head of Development, Salford City Council

**William Taylor**  
Senior Partner, Taylor Snell (formerly Managing Director at Hopkins Architects)

**Richard Tracey**  
North Liverpool Partnership Manager, Liverpool Vision

**Walter Menteth**  
Walter Menteth Architects (Chair RIBA Procurement Reform Group and other representatives)
Delivering variety, inspiration and value to clients through expertly run design competitions

No.1 Aire Street
Leeds
LS1 4PR

+44 (0)113 203 1490
riba.competitions@riba.org
www.architecture.com/competitions