

Architectural competitions are no longer simply professional praxis for architects and a recurrent exercise for students at schools of architecture. The competition has also turned into a field of research, and this book is part of an effort constituting the architectural competition as a field for studies with scholarly claims. The first doctoral dissertations on competitions were presented in the 1990s in Europe. Another clear manifestation of research interest is the growth and spread of scholarly conferences on architectural competitions.

The contributions to the book show in a convincing way that the architectural competition is an interesting and rewarding object for research. The competition processes bear rich empirical findings to which one may refer for knowledge about architecture as professional practice, as educational subject and research platform. The architectural competition illustrates processes of change in society that are technical and organizational as well as social; it shows up constructive dilemmas, the borderline of rationality and the relative, creative insecurity of knowledge production in architectural projects.

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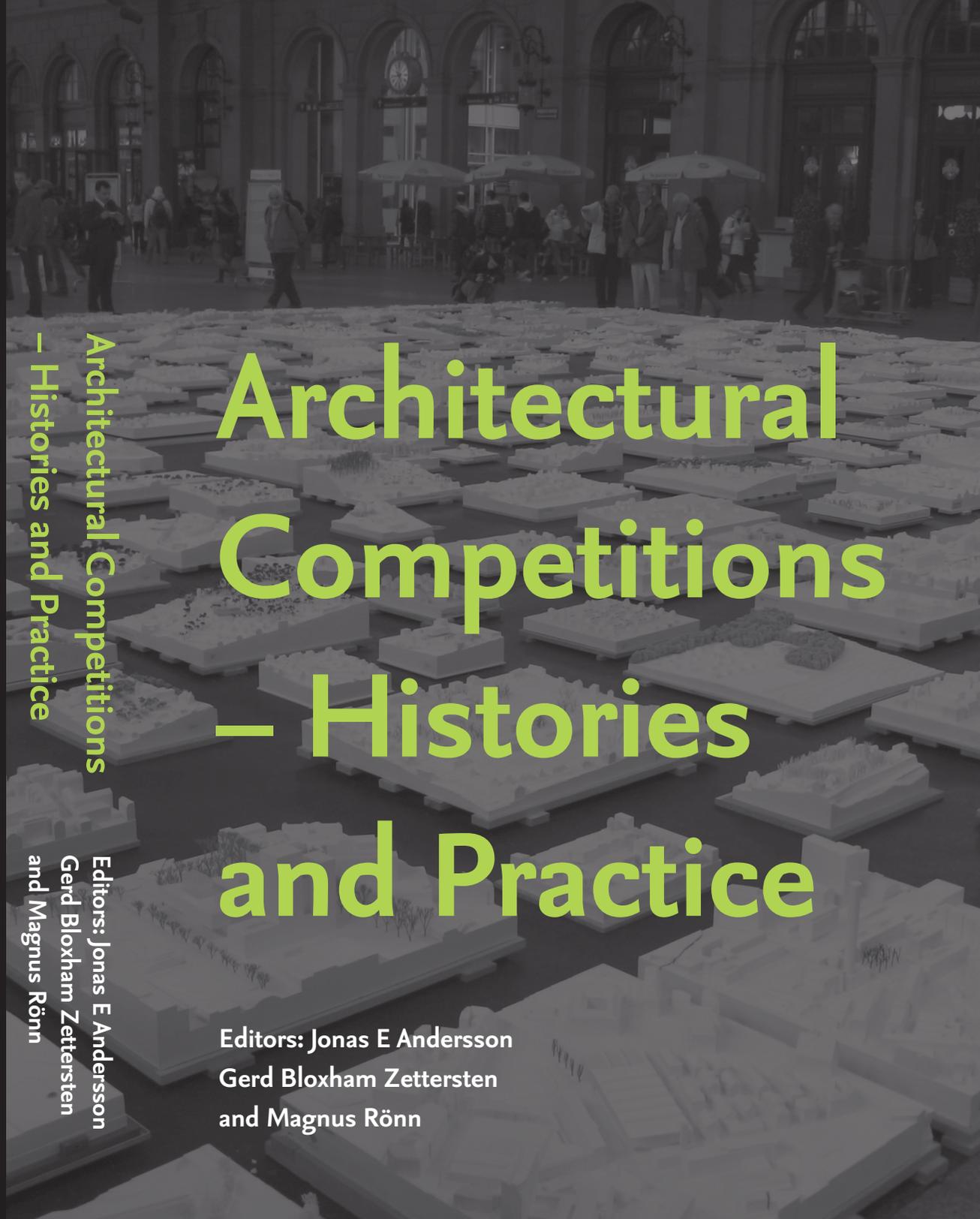
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Architectural Competitions
– Histories and Practice

Editors: Jonas E Andersson
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and Magnus Rönn

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Contents

Editors' comments	7
JONAS E ANDERSSON, GERD BLOXHAM ZETTERSTEN AND MAGNUS RÖNN	
Chapter 1: Architectural Competitions in Finland	23
MAARIT KAIPIAINEN	
Chapter 2: The competition generation. Young professionals emerging in the architectural scene of Switzerland through the process framework of housing competitions – a case study	37
ANTIGONI KATSAKOU	
Chapter 3: Architecture for the “silvering” generation in Sweden – Architecture competitions as innovators for the elderly	67
JONAS E ANDERSSON	
Chapter 4: Experience of prequalification in Swedish competitions for new housing for the elderly	107
MAGNUS RÖNN	
Chapter 5: Prequalification in the UK and design team selection procedures	135
JUDITH STRONG	
Chapter 6: Architectural competitions as lab – a study on Souto de Moura’s competition entries	159
PEDRO GUILHERME AND JOÃO ROCHA	

Chapter 7: Facing the challenges of organising a competition – the Building for Bouwkunde case LEENTJE VOLKER	193
Chapter 8: Constructing the Client in Architectural Competitions. An Ethnographic Study of Architects' Practices and the Strategies They Reveal KRISTIAN KREINER	217
Chapter 9: Inside the jury room. Strategies of quality assessment in Swedish architectural competitions CHARLOTTE SVENSSON	245
Chapter 10: High ideals on a tricky site. The 1939 Competition for the New Government Building in Oslo ELISABETH TOSTRUP	263
Chapter 11: The balancing act between historicism and monument preservation in some international competitions in Germany THOMAS HOFFMANN-KUHNT	291
Chapter 12: The architecture competition for the Stockholm – Bromma Airport, 1934 MATS T BECKMAN	319

Editors' Comments

JONAS E ANDERSSON
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AND MAGNUS RÖNN

To be in the position of presenting accounts that are exciting as well as instructive and informative on the subject of architectural competitions is a pleasure. Something has happened. Competitions are no longer simply professional praxis for architects and a recurrent exercise for students at schools of architecture. The competition has also turned into a field of research, and this book is part of an effort constituting the architectural competition as a field for studies with scholarly claims. The competition as a field of research reflects a new phase of development with an inception in an academic interest and in a need for research. It is surprising that research into architectural competitions has been so limited until now, in particular when considering the fact that the modern architectural competition is an institution in function in Europe for more than 150 years, having played a central role, both for practicing architects and in architectural education. The introduction of competition rules during the late 19th century and at the beginning of the 20th coincides with architects getting professionally organized in associations and unions.

The first doctoral dissertations on architectural competitions were apparently presented in the 1990s at institutions for architecture in Sweden and Norway. Now there are around fifteen academic dissertations and a number of ongoing doctoral projects in Canada and Europe. Another clear manifestation of research interest is the growth and spread of scholarly conferences on architectural competitions. Until now four conferences have been carried out with a start in Stockholm in 2008, followed by Copenhagen in 2010, and Montreal and Helsinki in 2012. A fifth scholarly conference focusing on architectural competitions will be taking place in Delft in 2014.

The driving force behind research interest may be found in the deregulation and market orientation of the building constructions sector during the

1980s and the reregulation in the 1990s through the European Parliament and Council directive (2004/18/EC), regulations that have been transferred into the national legislation of the member countries. The architectural competition is seen as a way of benefitting competitive engagement. Through revisions of the legislation after 1994, the competition has acquired a double role, becoming both (a) a method for producing good solutions to design problems in architecture and urban design, and (b) a formal instrument for the procurement of services for public architecture commissions. The news here is not that prizes in competitions lead to commissions, but the fact of the directive which is a joint one for the member countries in Europe. According to Swedish application of the EU directive the demand for a competition is met if at least three firms or teams participate. The inner market may also be limited by national language requirements in public tendering.

A controversial regulation in directive 2004/18/EC is the demand for anonymity in article 74, stating that the jury must not know the identity of the authors of the competition entries. The good intentions behind this demand are evident. It is the professional qualities of the competition proposals that engender the decision—nothing else. The commission must go to the authors of the best overall solution to the design problem. A competent jury, detached in relation to the competing architects, must find the winner on the basis of the merits of the proposals. The jury members must not allow themselves to be affected by the reputation, education, experience or financial status of the competitors. But the demand for anonymity has a down side. The organizers begin to look around for alternative ways of public procuring. The rise of dialogue competitions in Denmark is a way of bypassing anonymity. Another outcome is the development of forms of procedure, similar to competitions but outside of competition rules and the control of the architects' organizations.

Supported by legislation, organizers can now make far-reaching demands on the architectural practices in their invitations to prequalification in competitions with a limited number of participants, but the will to compete within architecture and urban design cannot be forced. That urge is not to be found in regulations or administrative directives, but in the engagement of architects and social planners. The spirit of competing has a background in the Jesuit schools, known for their efficient and competitive education. *Sancta Æmulatio*, the holy urge to compete, was encouraged by giving each pupil an *æmulus* with whom he should compare himself and who had as his task to stimulate learning (Liedman, 2007).

Through continual comparisons the students were to be spurred on to improve their performance, which was training in being both colleagues and rivals.

We know more about the role of the competition in the French education of architects in the 18th century, a form of learning that was refined in the academies and copied around Europe and the US. The essential element of teaching at the *Académie d'architecture* and the *École des Beaux Arts* was the annual *Grand Prix* competition (Bergdoll, 1989; Svedberg, 1994; Wærn, 1996). The students were to make an independent first sketch which was then developed in studios under the supervision of a master into detailed drawing on wall charts. The pedagogical point is clear. Through the sketch the individual abilities of the students were tested to quickly analyse the competition problem at hand, devising a fundamental idea as a basis for design. The design proposal was to show if the task had been solved in a qualified way, and this was crucial for the move up into the next form. The *charette method*, initiated at the Paris academies of the 19th century, is a modern variant of the work method at the *École des Beaux Art*, denoting the practice of solving complex design problems in intensive sittings. The competitions gave the academies a status as an international meeting place in the 18th century. Socialization into competition culture was started, as we have seen, already during the architects' education when the competition became a central exercise in the learning process.

Traces of the French tradition of competitions survive in present-day architectural education in the recurrent student exhibitions of exam projects. The need to compare the design projects, evaluating their quality, has also laid the basis for architectural critique as a method for the evaluation and grading of proposals. In the French tradition jury members were invited to examine and comment on the students' solutions of a yearly completion task.

Participating in architectural competitions is associated both with a playful learning process, delight, collaboration and with competition in dead earnest. The tension of the chase for the fundamental idea that will resolve the design project has been testified to among practicing architects. The time for the handing in of the proposals is approaching irrevocably. When the competition proposals have been sent in and exhibited, the members of the jury walk around in the room to acquaint themselves with the design solutions. A sense of curiosity and delight fills the exhibition room. A new world is being opened before the eyes of the jury. The future is at stake.

Part of competition culture is making the proposals public through exhibitions, where they become the object of critical review in a form of worthy emulation of each other. Competition programs, competition proposals and jury statements are possible to download from home pages. The public presentation of architectural projects in competitions via home pages, journals and exhibitions lend communal character to knowledge production. Education and professional praxis combine in the creation of a professional identity where competitions play a key role with their own rules, secretaries and competition boards to supervise the conditions of competitions. It is this professional control that is being challenged by new competition forms and administrative directives in public procurement acts.

The architectural competition is a future oriented production of knowledge through architectural projects. From that perspective the competition takes on an appearance of futuristic archeology. The future is being investigated with the support of design—not how it is, but how it *could be* if the proposals were to be implemented. What is important here is that the proposals contain different modes of solution for the same competition design problem. There is no given answer, no “correct solution”, but instead the potential of alternative good solutions to the competition task at hand. For this reason doubt and lack of certainty is a constant companion in the jury’s examination of the design proposals.

That architectural competitions generate knowledge is hardly a controversial statement. Nor is the assumption that the learning process implies the handling of drawings and illustrations as though they constitute built environment. It is when we take up the question of the nature of knowledge, how knowledge may be given form and communicated that the question becomes controversial. It is characteristic of architectural projects that knowledge is embedded in the image and is communicated via drawings, illustrations and diagrams. The aim is for the images to be self-explanatory. Sometimes brief explanations in text are needed. However, the descriptive text has no value in itself, but is intended only to clarify the knowledge that is already deposited in the images and being conveyed through visual impressions. It is an already formed environment which is being revealed to the observer as design. The pictures transmit experience. The text on the other hand is intellectual in character, appealing to reason. Consequently, text and image represent two very different understandings of knowledge which are both to be found in architectural competitions, and which are

made manifest in the mode of communication and visualization of knowledge to the observer.

Architectural competitions are based on three fundamental presuppositions: (a) that drawings and visualizations may transmit credible knowledge and (b) that quality in architecture is something that may be seen and transmitted via images. And in a principal view, (c) that architectural projects is a practicable method for investigating the future and testing ideas. Through visualizations the observer gets a fast and clarifying, efficient and easy to grasp overall picture of the architectural projects. Learning lies in the meeting with the image. The idea of efficient evaluation, too, is included in the competitions tradition. A group of competent practitioners is assumed to be able to read the imagery of architecture, understand the architectural projects and point to qualities, omissions and non-clarities in the proposals. That is how the basis for jury procedure looks.

Faith in the architectural competition as a professional tool for the production of knowledge assumes that organizers may trust the judgments made by competent members of a jury, in spite of the fact that the proposals represent only a certain number of possible visions of the future. It is not examples of "real" environment but visualized proposals that are being tested. However, computer graphics make it possible for the illustrations of an architectural project to have photographic precision, looking like pictures of real built environment. We are easily fooled by the degree of detail. Therefore good judgment is central in the evaluation of proposals in competitions and their simplified interpretations of the future. Good judgment is the product of experience, examples, praxis and training. We cannot read up on good judgment; instead a rich repertoire of cases is required that may be reused as experience, principles and patterns for the development of solutions in new situations.

Thus there is a movement in competition processes that makes the transmission of knowledge shift between text and image. The centre of gravity varies. The introductory invitation to architectural practices is a brief text description of the competition's design task and its conditions. The competition programs, too, convey information as text on the task at hand with a supplementary material of maps and pictures of the site. The competition proposals on the other hand employ the image as their principal source of knowledge. So there is a clear displacement of the centre of gravity. The proposals for solutions to the design problems are visualized in drawings, illustrations and models. At this

stage the image is the central element in the transmission of knowledge. Without images, no design. After that the text takes over. The jury statement is a written report accounting for the outcome of the evaluation. Visualizations of awarded proposals are included, but only for the purpose of illustrating the conclusions of the jury. The text is the medium for transmission of information. It is by reading the jury statement that we learn which of the architectural projects in the competition that has been awarded 1st prize.

As matters stand, in text-based communication images are used to illustrate the knowledge that is deposited in written language. The text is king, power lies in the word. Architectural projects represent a diametrically opposed conception of knowledge. Now it is the image that transmits knowledge about the future. Knowledge is being visualized. The eye is given the deciding function. Seeing the quality in an architectural project has priority to the descriptive text. In order to be successful in architectural competitions the competing architects must catch the attention of the jury, and that is not done through written language, but by design. In the meeting with the proposals the jury sees the architectural projects as a built environment with qualities, non-clarities and omissions. In a mental process, the jury members enter the imagery, trying to experience the drawings as real-life environment.

A common denominator for most article contributions in this book is that they describe an epistemological axis activated through the competition process. The epistemological axis in competitions encompasses both text and imagery as empirical findings. This combined knowledge, which the texts and the images supply, makes it possible to define a typology, in which the architectural projects of the competitions describe principal solutions to specific design problems. Through this analysis, we may point to patterns, lines of development and breaks in trends.

Therefore we open the book by bringing out competitions as viewed from a national horizon. The first contribution by Maarit Kaipainen is a survey of architectural competitions in Finland. Since the 1870s about 2000 competitions have been organized in Finland. Kaipainen's contribution is based on a catalogue that was compiled for the exhibition on architectural competitions shown at the Museum of Finnish Architecture in Helsinki in 2008. Here we have an overall description of the competitions system. An interesting difference from other European countries is the fact that the competition rules contain a specific paragraph laying down the handing over of the competition material to the

museum of architecture. The wording goes: "In a design competition, the conditions and the judges' report, including attachments, but with the exception of classified portions, shall be filed in a reliable way. In the case of architectural competitions the competition material shall be filed by the Museum of Finnish Architecture" (SAFA Competition Rules, 2008). Since the rules are the same ones for architects and their clients, this paragraph may be interpreted as a sign that the competition results are viewed as a collective source of knowledge that needs to be documented and made available to research.

The second article is an investigation of the contemporary competitions culture in Switzerland. Antigoni Katsakou gives us a tale of success. Every year c. 200 competitions are carried through in Switzerland. From the point of view of architecture this country is inspiring and instructive. Through Antigoni Katsakou's contribution we get an insight into a specific competitions system making it possible for young architects to win competitions, start up architectural practices and begin to build their professional careers. Switzerland has a long tradition of competitions and an advanced competitions system that evidently encourages professional renewal. But here, too, external forces challenge the tradition. One threat is the changeover from open competitions to invited ones, making it hard for young architects to succeed in the competitive battle against established architectural offices with good references and a sound reputation. The competition as a tool for tendering makes for an administrative and legal displacement of the centre of gravity. Katsakou also points to the new modes of representation, computer-based images, as an internal challenge. The contestants produce visualizations that are increasingly true to life in their architectural projects of future examples of environment, which makes clients believe that the conceptual proposals are ready to be built. The competition projects are rendered as elaborated ones before the jury has chosen the winner and the organizer has given the 1st prize winner the design commission. The new ways of visualizing architectural projects have a photographic precision that affects both the image and the understanding of its contents.

The third contribution to the book gives an account of the way in which the architectural competition in Sweden has been used as a sociopolitical instrument in the development of appropriate dwellings for an aging population, a challenge that Sweden shares with many welfare states. Jonas E Andersson describes a national drive in Sweden in 2011-2012 that focused on housing for the elderly and that used the architecture competition as a professional laboratory

in order to generate innovative solutions and creative proposals for the task. Supported by a governmental program, three invited competitions were carried out in the municipalities of Burlöv, Gävle and Linköping. Andersson gives a survey of the competition processes and an analysis of the winning architectural projects. The architectural competitions illustrate two ways of meeting the needs of the aging society. One way presupposes the inclusion of apartments for the elderly in common residential building. This housing type is intended for continued living in a familiar environment, i.e. aging in place. The other way is to design special housing for frail elderly people who are in need of care and caring around the clock, i.e. the assisted living concept. However, the second type of housing is not freely available on the market; but instead, access depends upon an assessment made by the municipal administration for eldercare of the older person's need of assistance and care, motivated by a diagnosis or a medical condition. This type of housing combines the deeper meaning of home with the demands on an appropriate work environment for the care staff. Whichever the orientation, the conclusion of the three competitions is that appropriate housing for the aging society should be provided with universal architectural qualities and general accessibility and usability, in line with the concept "Design for all" or "Universal Design". The fundamentally different types of architectural solution may at best be combined, integrated in common residential areas.

The fourth and fifth contributions deal with prequalification, which is a selective procedure in competitions with a limited number of participants. The prequalified competition is now a dominant form. Its spread may be viewed as a result of the organizers' wish for control, administrative rules and the demand for a cheaper, faster and more efficient process, from invitation to program work and the contract offered to the 1st prize winner. The rationale of such demands may, on good grounds, be questioned in the light of the long life of buildings.

Magnus Rönn opens the discussion on the basis of experience of a selection of architectural practices for three competitions for dwellings for the elderly that were carried through in 2011-2012. A total of 120 design teams sent in their applications in expectation. Eleven teams were invited. Obviously the battle for places in the competition was very hard. Only 9% could proceed. That is a standard figure, for Sweden. Through their invitation to prequalification the organizers had access to a large number of applications from competent architectural offices with good references and a good reputation within the sector.

That is one reason for the seclusion of young architects and newly established practices. Magnus Rönn makes a critical investigation of the prequalification process through interviews and an analysis of documents in the archives. In order to be invited the candidates had to satisfy a number of “must have” demands referring to prescriptions in the Swedish Public Procurement Act, LOU. It is a prerequisite for being allowed to proceed in the evaluation. The professional merits of the candidates are then tested on the basis of criteria for design ability, creativity, competence and resources. It is in this evaluation that the organizer appoints the design teams selected to participate in developing solutions to the competition design task.

Judith Strong carries on the discussion by investigating selection procedures in England and their influence on the competitions tradition. She describes attempts to develop alternative procedures as a way of softening the negative effects of the prequalified competition, as well as the difficulty experienced by smaller architectural practices in getting invited, the bureaucratization through legislation and the demand for anonymity which makes the organizer hesitant regarding competitions as a form. According to Strong the open competition has vanished, in principle, in England. But this is not just an effect of the demands for anonymity. A strongly contributing factor is privatization. No longer is there a public sector organizing open architectural competitions for new housing, hospitals, schools and buildings for municipal activities. The new methods of selection began to be developed in England in the 1990s. In her article Strong examines the different ways of selecting architects for commissions. Here there are dialogue-based methods that start out from simple interviews and presentations at meetings, to go on to scrutiny that may be likened to examination, short-listing of candidates based on references and analyses of competition programs for complex design tasks. Increasingly often the competition problems call for multidisciplinary design teams.

From the competition as an instrument for selection and procurement we turn our eyes to a Portuguese architect who has gained international reputation. Pedro Guilherme and João Rocha present in their contribution Souto de Moura and a selection of his competition projects. Souto de Moura is an architect with star status operating on the international stage. During the period 1979-2010 Souto de Moura participated in fifty national and international architectural competitions. In fourteen of these competitions he was awarded 1st prize, and in particular in the national competitions organized in Portugal. Guilherme

and Rocha describe and analyse some fundamental traits in Souto de Moura's design ideas in four competition projects used as case studies. We may watch how design evolves in the architectural projects via sketches, models and images used for reference. In the centre of the case studies there is an attempt at identifying an architectural grammar in Souto de Moura's work. The cases are analysed in terms of authenticity and reuse, readability, simplicity and clarity, as well as materiality and time. The competition proposals are used in the article as sources for understanding of his idiom.

What could be a better competition design task than a school of architecture? Leentje Volker gives us an account of the competition for a new architecture school at Delft University. The background is dramatic as the school was hit by devastating fire in 2008. The directorate at once started planning for a competition for a new architecture school. It is this design task and its web page for communication that Leentje Volker deals with in her contribution. The intention was to give young architects a chance to show their potential, inspiring them to great exploits. The medium was the open ideas competition, using English as the competition's language. The competition resulted in 471 proposals, most of which came from Europe and the US. The awarded projects were carried out by architects native of the Netherlands, France, Belgium and Finland. Several of the awarded architects had been exchange students at Delft, apparently giving them an advance understanding of the competition task. The organizer communicated with the contestants via a website, requesting digital submission of the proposals. This facilitated the administration of the competition process, probably also contributing to the large number of submitted projects. Volker notes, too, that digital submission simplified the jury's assessment of the proposals. Through the digital submission request the competition resulted in a data base that may easily be made accessible to future research.

The architecture school at the Royal Institute of Technology in Stockholm, too, has been damaged by fire and will be given new premises. The new school is planned to become one entrance to the campus. But instead of a competition, the directorate chose in 2007 to organize a parallel assignment procedure together with the client and the Swedish Association of Architects, inviting four architectural practices, three from Sweden and one from Japan. In comparison with the process at Delft, the directorate of the Royal Institute of Technology gives an appearance of caution with its investment in safe cards and security instead of supporting a curiosity-induced search for a new school building.

Kristian Kreiner discusses the design phase from the horizon of the architectural practice. The demand for anonymity in competitions results in a one-way communication process which he names “shadow dancing”. With the program as their point of departure the contestants must dance with an absent client in their development of proposals as solutions to the design task. It is a logical consequence of the demand for anonymity which means a prohibition against dialogue in the design phase. The designing teams get no direct communication with the organizer and the jury. So with the competition program as their base the participant architects are forced to invent a picture of both the competition design task and the organizer. In such a construction the program may be read in several ways. It is both a description of the competition design task, a presentation of the conditions that apply to the competition, a source of inspiration and a challenge to the design team. Embedded in the task is a strategic interpretation, in understanding the clients’ intentions and what are central directives for planning that may not be exceeded, compared to negotiable demands. In the Nordic tradition, it is the jury determining what may be seen as a minor deviation constituting a permissible change of the competition rules. Kreiner points out that it is the response by the design teams to the competition design task that gives the jury good reason for developing in retrospect the competition program’s criteria for assessment of the architectural projects. In effect the competition proposals throw an illuminating light on the competition design task. Here is a creative moment in competition processes seen to emerge only when the jury gets acquainted with the proposals; consequently it can not be predicted, neither by the organizer, nor by the jury or the individual competing teams. To the organizer, creativity is revealed in the form of surprising solutions to a design problem.

Charlotte Svensson takes us into the jury room in her contribution. The jury’s charge is to identify, among the submitted projects, the one proposal offering the best solution to the competition design task, also when the world outside the jury room asserts itself. According to Svensson, the jury’s evaluation of the architectural projects may be seen as a meeting between rationality and architectural critique. This is a consequence of the jury’s composition, of members representing differing interests, knowledge and professional background. Appointing a winner through a rational decision process, or alternatively, through an architectural critique method, represents two different ways of finding a winner. The jury embodies both methods. Politicians and officials are used

to a basis for decision-making that holds in it a quantification of qualities. Allotting a score to an offer through measurable criteria, as a basis for a decision on procurement of services, is seen as being rational. Quantification conveys a picture of objectivity. Whereas the architects on the jury instead seek the best overall solution through a series of evaluations based on architectural critique. The qualities of the competition proposals are tested when an architect jury member enters the visualized solutions, interpreting them from out of professional apprehension and experience. In this case, what determines the choice of a winner is a co-balancing of aspects forming a general picture. Svensson claims that the work of the jury in competitions is a creative process that ends with the jury normally agreeing on a winner, in spite of the fact that the jury members make use of different strategies to identify quality in competitions, and that they represent different interests, parties and professions. Evidently the wish for consensus has strong status within this tradition of competitions.

Elisabeth Tostrup discusses the competition in 1939 for the Government Quarter building in Oslo, and the rebuilding of it after the terrorist bombing in 2011. Preservation of the government buildings must be combined with a deeper understanding of the 1939 competition. Tostrup's contribution to the book is a reconstruction of the architectural ideals in that competition. The jury consisted of five members, three of whom were architects. Two of the architects were appointed by the National Association of Norwegian Architects that had also approved the competition program. The competition was open to Norwegian architects and generated 49 proposals. The competition projects show that the architectural profession in Norway was dominated by a modernist stance that had won a hegemonic position within a short space of time. Four proposals were awarded, but the jury could not agree on a winner, and therefore it proposed a new competition. The renewed competition was never realized due to World War II. Instead a committee was appointed in 1946 charged with the selection of a winner from among the awarded architectural projects in the 1939 competition. Erling Viksjö was awarded 1st prize and was asked to develop his competition proposal. At the same time ideals were beginning to change. It was no longer a matter of self-evidence to create space for new buildings in a modernist idiom by tearing down buildings in the city. A growing interest in preservation and adaptation called for a reworking of the competition proposal. It was only in 1958 that the construction of the Government Quarter could start. According to Tostrup irresolution regarding the winning proposal and

the change in architectural ideals have affected the design decisively, something which is now a returning discussion about the function or mission of architecture after the 2011 terrorist bombing of the Government Quarter in Oslo.

The last two contributions to the book, too, represent a historic context. Thomas Hoffmann-Kuhnt starts by discussing the use of historicisms in German architectural competitions on the basis of four case studies. The background for the competitions is the destruction of cities during World War II and the wishes to rebuild historically important monuments. Common to the four cases is that the competitions have been presented in the German journal of competitions, *wettbewerbe aktuell* (*wa*). The first case concerns the reconstruction of the Berlin City Palace. After the reunification in 1989, the Parliament decided in 2008 to announce a competition that prescribed a recreation of the Baroque facade of the building. This was an open competition that generated 129 proposals. The second case is the reconstruction in 2010 of Herrenhausen Palace in Hanover. The aim of the architectural competition was to recreate a museum in this place. Fifteen architectural practices were invited after pre-qualification. The third case is the competition for new premises for an archive and for art exhibitions in Beeskow Castle in the city of Beeskow which is a centre for music and culture. This competition, too, was organized in 2010 as a prequalified competition with fifteen invited participants. The fourth case is the transformation of the Moritzburg Halle in Magdeburg into a new art museum. In 2004 an architectural competition in two steps was organized to design a museum in the historic building. The first step resulted in 300 proposals, of which seven were taken further as invitations in the second step. Hoffmann-Kuhnt formulates two principal conclusions after having compared the cases. First, he claims that the awarded competition proposals illustrate fundamental strategies in the design of contemporary additions in a historical context. Secondly, Hoffmann-Kuhnt is of the opinion that the brief is a key document, specifications is a limiting factor and a more general description of the task seems to increase the variety in the teams' design proposals. According to this hypothesis the program has a steering function in competition processes.

The book's final contribution is Mats T Beckman's study of the architectural competition in 1934 for the first land airport in Stockholm, at Bromma. In the year 2000 the airport was given the status of a national, protected historical monument through a government decision. Ten years later the same status was given to some of the airport structures by the Stockholm county administration. It may

be said that this demand for protection is a sign of the long-term significance of the competition. Beckman describes the background planning. The future of air travel lay open, and Stockholm needed an airport. Four young architects, known internationally from work on the Stockholm exhibition in 1930, were invited. In the biographies of the architects the commission is described as a competition. But there is no evidence of an invited competition in the archives. Nor does the program show any references to competition rules. That, too, is surprising. Therefore there is good reason to suspect that the competition was not organized on the basis of current competition rules, nor that it had been approved by the architects' local association of Stockholm. The Swedish national association of architects was formed only in 1936, but the competition rules have been operating since the beginning of the 20th century. Designing an airport for international traffic was a future oriented task which had the prerequisites of putting Stockholm on the map. The task must have seemed to be very attractive. The competition program is a brief document of four pages lacking aesthetical ambitions. Beckman analyses the four competition proposals in a model that has two axes, where one axis moves from well-tried solutions to new ideas. The other axis runs from rational simplicity to complex structures. According to this model, the winning architectural project is one that the jury perceives as being practical and possible to develop, using well-tried solutions. Therefore it appears as if the jury, before an uncertain future, chooses security before the spectacular, the untested and the innovative. The modernist architecture in the winning proposal represents a kind of aesthetic rationalism of the day.

In conclusion: The contributions to the book show in a convincing way that the architectural competition is an interesting and rewarding object for research. The competition constitutes a source of knowledge of both width and great depth. The competition processes bear rich empirical findings to which one may refer for knowledge about architecture as professional practice, as educational subject and research platform. In the competition we may therefore investigate in fruitful ways how organizers, juries and competition teams produce, communicate, visualize and evaluate images of future built environment. It is the task of research to problematize this field of knowledge. The architectural competition illustrates processes of change in society that

are technical and organizational as well as social; it shows up constructive dilemmas, the borderline of rationality and the relative, creative insecurity of knowledge production in architectural projects. The collated articles point to the capacity in competition culture of thinking, despite a given framework, in innovative ways, passing by habitual notions; the holy delight in competing is still a resource to be exploited. The power of architecture to form and make space for individual life targets and communal societal visions is of pressing importance for many, and stands out as a necessity for society.

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