

ARCHITECTURAL COMPETITIONS AND POST-COMPETITION
PROBLEMS IN TURKEY AFTER 2000

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ABSTRACT

ARCHITECTURAL COMPETITIONS AND POST-COMPETITION PROBLEMS IN TURKEY AFTER 2000

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Architectural competition is a method of procuring the best possible design among a number of entries for a specific site. Deficiencies in the execution of the competition process may result in implementation problems in the winning entry; forcing it to undergo transformations that deprive it from its defining characteristics or not materialize. This has been an issue of debate in the contemporary Turkish architectural scene with the poor results obtained affecting usage frequency of competitions.

The study is composed of three parts. The first part analyzes organizational procedures of an architectural competition while dividing the competition process into three sequential parts for simplification; pre competition, preparation & evaluation, post competition. The second part highlights problems encountered throughout this continuum while revealing the time phase of their appearance and the actors associated with them. Alongside suggestions made by local architects; comparative analysis with various European architecture scenes was made to enrich

the number of possible solutions. The data obtained was merged to create a questionnaire that can either be used to surface problems of any past competition or verify the legitimacy of a possible competition to ensure it would proceed without issues. The third part includes the evaluation of six contemporary Turkish competitions to reveal their problematics—while displaying applicability of the survey. The aim of the study is to understand the problems of architectural competitions in Turkey and establish a framework and a guideline towards eliminating the problems to ensure the quality of architectural production and the physical environment.

Keywords: architectural competitions, competition process, architectural evaluation, architectural competitions in Turkey

ÖZ

2000 SONRASI TÜRKİYE MİMARİ YARIŞMALARI VE YARIŞMA SONRASI SORUNLARI

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Mimari yarışma aynı konu ve / veya yerde rekabet eden projeler arasında mümkün olan en iyi tasarımın seçildiği bir metoddur. Yarışma süreci sırasında yaşanabilecek sıkıntılar sonuç ürünün uygulanmasını engellemekte ya da onu tanımlayan mimari özelliklerinin değişmesine sebep olmaktadır. Son zamanlarda elde edilen başarısız sonuçlar yarışmaların kullanım sıklığını azaltmış ve konuyu günümüz Türkiye mimari ortamında tartışmalara taşımıştır.

Çalışma üç kısımdan oluşmaktadır. İlk kısımda bir mimari yarışmanın organizasyonu incelenmiş ve süreç, sadeleştirilmek adına üç aşamada sıralanmıştır; yarışma öncesi, hazırlanma & değerlendirme aşaması, yarışma sonrası. İkinci kısımda bu süreç boyunca karşılaşılan sorunlar, ortaya çıktıkları aşamalar ve sorumlu aktörleri ile beraber, açığa çıkartılmıştır. Yerel mimarların bu sorunlara önerilerinin yanı sıra birçok Avrupa ülkesinin mimari yarışma ortamlarıyla da karşılaştırmalı analizler yapılarak olası çözümlerin sayısı zenginleştirilmiştir. Elde edilen veriler birleştirilerek geçmişte yapılmış herhangi bir yarışmanın sorunlarını

aydınlatılabilen veya açılması olası bir yarışmanın meşruiyetini denetleyip sorunsuz ilerlemesini sağlayacak bir soru çizelgesi oluşturulmuştur. Üçüncü kısımda bu çizelge günümüz Türkiye yarışmaları arasından seçilen altı örneğe uygulanmış; incelenen örneklerin sorunları açığa çıkartılıp çizelgenin uygulanabilirliği gösterilmiştir. Çalışmanın amacı Türkiye mimari yarışmalarının problemlerini anlayıp sorunlarının giderilmesi için bir teorik altyapı, bir kılavuz oluşturmaktır; bu şekilde yarışmalar üzerinden mimari üretim ve dolaylı olarak yapıyı çevrenin kalitesi arttırılacaktır.

Anahtar Kelimeler: mimari yarışmalar, yarışma süreci, mimari değerlendirme, Türkiye mimari yarışmaları

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CHAPTER 1

INTRODUCTION

Winning a competition in architecture is a ticket to oblivion.

Daniel Libeskind¹

With their roots dating back to as far as 500 BC, architectural competitions have been an essential method in improving the quality of architectural production as well as shaping the architectural discourse. Founded as a way of procuring the best possible design between a number of entities that compete under equal circumstances, competitions have had different rules over time until at the end of 19th century where the first frame of modern day regulations were established².

Competitions are quite significant as they increase competence in the field also creating a setting where innovation is influenced. The outcome of competitions have the potential of generating much more than tangible products as they play an important role in debates, which may initiate the very first steps of change in

¹ Daniel Libeskind, from the interview "*Rebuilding the rubble*" made by Suzie Mackenzie for The Guardian in 2002. <<http://www.theguardian.com/culture/2002/jun/29/artsfeatures.arts>>, Accessed on 12.01.2015

² Magnus Rönn, *Judgment in the Architectural Competition - rules, policies and dilemmas* in Nordic Journal of Architectural Research, Vol: 21, No: 2/3, 2009, p. 54

architectural epochs³. Many significant buildings have been actualized through competitions, some of which have become the very symbol of the cities they were built in; Anıtkabir of Ankara (won by Emin Onat and Orhan Arda), the Opera House of Sydney (won by John Utzon), or even nations such as Eiffel Tower of Paris (won by Gustave Eiffel) can be regarded as prominent examples. As Rönn states⁴;

It is hardly a coincidence that the buildings mentioned as good examples in architectural history books and which architects keep referring to in their rhetoric, have come about through architectural competitions. [...] It seems that architectural competitions are an institution that generates development and creativity.

It is not absolutely necessary for a competition to be materialized to play an important role in architectural disputes; submissions which did not receive the first prize, or any prize at all, played key parts as well⁵. Competitions can also be crucial in development of newer construction techniques since innovative entities push engineers towards finding more effective solutions for selected designs, for example the Eiffel Tower had a critical importance in revealing the possibilities of steel as a construction element, which held a vital role in the following architectural debates. The tower continues to be used as a representative symbol in many areas.

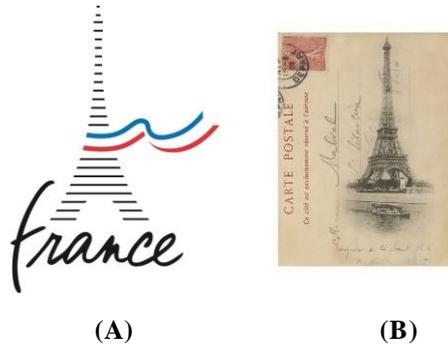


Figure 1 (A) Eiffel tower as the logo of French pavilion in 2011 for European Conference on Optical Communication

Source: <<https://apps.ubifrance.fr/WebPresse/Img/D4853/HD/94509.jpg>> 13.01.2015

(B): Eiffel tower used as a postcard cover. Source:

<<http://www.polyvore.com/cgi/img-thing?.out=jpg&size=l&tid=14351094>> 24.02.2015

³ İlhan Kesmez and Gülnur Güvenç, *Eleştiri* in Bülten, Chamber of Architects of Turkey Ankara Branch, No: 14, Matsa Press, September 2003, p. 28

⁴ Rönn, op, cit, p. 65

⁵ Merve Akansel, *Mimari Yarışmalar* in Bülten, p. 12

Buildings derived from competitions also have the opportunity of changing perception towards architecture in society as they can be considered tangible entities of artistic worth in cities, since well designed and executed buildings increase spatial quality and produce significant value⁶. As competitions find the best design among multiple entries, the claim of Reza Kazemian⁷ can be supported by saying that competitions produce results which "tend to enjoy a higher level of acceptance by both the general public and the architectural community". This ascribes more importance to competitions in Turkey, since other proclamations of art such as manifests, exhibitions or critiques fail to address the society to have an adequate effect on public point of view towards art⁸. In consideration with how architecture is perceived and the quality of the built environment in Turkey, competitions can be regarded as a highly critical area that bear the potential for transforming society and surrounding environment. Much needed successful relations of mutual trust and respect can be formed between via the competitive method between the contractors and architects as well⁹.

By ensuring the same evaluation conditions for everyone, competitions provide an ideal setting for young architects to surface themselves. Many well known architects have emerged thanks to these competitions, as they were able to test and prove themselves against their more experienced colleagues¹⁰. Competitions provided them with a shortcut of acquiring much needed practice and design experience, which unless could not be procured due to contractors preferring more seasoned architects.

⁶ Bülend Tuna, *Ulusal Mimarlık Yarışmaları 2*, edited by Tuba Çakıroğlu, Chamber of Architects of Turkey, İzmir, September 2003, p. 28

⁷ Reza Kazemian, *Urban Design Competition versus Design Interactivity and Communicative Quality Judgment* in Nordic Journal of Architectural Research, p. 3

⁸ Kesmez, Güvenç, op, cit, p. 2

⁹ Günther Stefan, Florian Hain, Bertram Chiba, Dieter Koll, Roman Gecse, Bao Phong Phan Quoc, *Wettbewerbe*, PRINT-SPORT Wehofer, May 2010, p. 14

¹⁰ Semra Uygur interviewed by Noushin Rashedi Zahra, *M 2000-2008 Yılları Arası Ulusal ve Bölgesel Mimarlık Yarışmalarına Yönelik Bir Profil Belirleme Denemesi*, M.Sc. Thesis, Gazi University, Turkey, October 2009, p. 73

It is important to point out that all the positive outcomes listed can only be realized if the competition process has been executed correctly. Failure in certain phases of competitions can have severe results; on the end product, designers, clients or most importantly, the actual users and occupants of space. A competition process, regardless of how good it went, is reflected upon the final product; any criticisms made are derived from it; effectively making the end product a mediator between the architect and public. Bearing in mind that the scale of competitions can extend from tiny units to urban planning, a significant responsibility is put on both clients and architects towards society, as effects on built environment can be considered as irreversible.

Design and construction quality gets highlighted here, as low standards in either one or both of them can have opposite effects of the good outcomes listed above. Competition buildings should set examples of architecture and serve as a source of pride for the issuing clients, a unhealthy competition process does not only emerge defective end products, it also discourages any possible future clients from using competition method for acquiring architecture¹¹.

1.1. Problem Definition

The competitive scene in Turkish architecture has had evident problems throughout the past decade. Problems before, during and after the competition process have brought forward immaterialized designs or poorly executed buildings; resulting in dissatisfaction in clients and contestants over architectural competitions. The poor results have made potential clients refrain from using the competitive method, leading to a very low number of announced competitions; averaging 9 annually between 2000 and 2010. Considering the equally worrying actualization rate of those competitions ranging around %60¹², and the quality of the ones that were materialized, a problem in the application of the competition method in Turkey can be suggested.

¹¹ Tuna, *Ulusal Mimarlık Yarışmaları 2*, op, cit, p. 8

¹² Yarışmayla Yap, *Yarışmalar Raporu 2013*, Arkitera, January 2014, <<http://www.arkitera.com/files/haber/19424/yarisma-raporu-2013.pdf>>, Accessed on 13.01.2015

Providing solid examples to would be beneficial in clarifying the problem. TeCe Architecture, a firm who has joined competitions regularly in their practice held twelve first prize awards, but in a period of 20 years only two of them were materialized and one of them took eleven years to construct¹³ while 1+1 architecture did not even had the opportunity to sign a contract with the client, in any of the five competitions they won¹⁴. The competition for the Presidential Symphony Orchestra which was won by Semra and Özcan Uygur in 1992 is still under construction as of April 2015, after the project being halted for more than a decade. Semra Uygur described the site, which is located in a very busy district, as "an abandoned hole in the center of Ankara" in 2007¹⁵. After almost a quarter century long postponement, it can be argued whether the architects would design a similar project if they had the chance to do it again, or if the design is befitting for the current time period and context it exists in.

A very recent example can also be given. Borusan, a major private industrial group announced a competition named "Annemin İşi, Benim Geleceğim"¹⁶ in 2013, aiming to procure ten kindergartens in various organized industrial zones in Turkey so that women who contribute to the workforce in such areas who had pre-school aged children could carry on with their jobs. The competition was well intentioned, the client was a well known trustable corporation and the brief was written very clearly; combining all these factors attracted a very high number of 196 entries, with the pair Hakkı Can Özkan and Serdar Köroğlu winning the competition.

However, one year after the competition was completed; pictures of the completed construction were shared, alongside commentary of the architects who designed it. The results were noticeably different than the design that was selected in the first

¹³ Cem İlhan, *Ulusal Mimarlık Yarışmaları*, edited by Tuba Çakıroğlu, Chamber of Architects of Turkey Izmir Branch, 2007, p.103

¹⁴ Ervin Garip, interviewed by Derya Yazman, *Yarışmayla Yap*, Jan 2012, <<http://www.yarismaylayap.com/soylesi/index/yarismalarda-jurinin-ara-bulucu-olmasi-lazim/251>>, Accessed on June 2014

¹⁵ Semra & Özcan Uygur, *Bir Kültür Yapısının Öyküsü* in Bülten, p. 55

¹⁶ The name of the competition can be translated as; My mother's job, my future. The competition brief designated Adıyaman as the pilot site. A design that could be adopted to different conditions of ten varying sites was asked of the clients.

place. A widely negative opinion emerged and the jury of the competition felt responsible to make a statement condemning the architects and the clients attitude altogether.¹⁷



Figure 2: Comparison of the winning design (top) of Borusan "Annemin İşi Benim Geleceğim" competition and the final constructed building (bottom) Source:

http://www.tasarimyarismalari.com/wp-content/uploads/2014/12/borusan_nesefab_TY-599x445.jpg 12.02.2015

The questioning of the reason behind such an immense change between the intended and the built design or the postponement of more than two decades for a building to be materialized can be done. Many potentially possible debates can be started from the aforementioned competitions. The damage these examples have caused differ in scope, as some have reflected on the built environment, some discouraged other possible institutions from announcing competitions, while some made architects withdraw themselves entirely from the competitive scene, resulting in this method, which is brought forward as a method of procuring good architecture, turning into something that all actors abstain from. The situation,

¹⁷ The statements of both the jury and the designers were retrieved from <http://www.tasarimyarismalari.com/borusan-nese-fabrikasi-yarismasi-birincilik-projesinin-ilk-uygulamasina-juriden-tepki-geldi/>, Translated by the author, Accessed on 12.02.2015

which can be supported by expanding the list of examples, clearly indicate that procuring good quality buildings using the competition method without running into significant problems that affected either people affiliated with the competition or the end product, has not been possible in Turkey in recent times.

1.2. Aim of the Study

This study, not limiting itself to afore mentioned examples only, is concerned with surfacing the reasons on why competitions in Turkey do not get materialized, or do in such a way that reduce quality of the winning entry, both design and construction wise.

The primary objective is to clarify the problematics regarding actualization of competitions; therefore it is natural to assume that the research would concentrate on the time frame beginning after the conclusion of a competition. However, to determine the problems of actualization in an accurate manner one cannot ignore the pre-competition phase. These two phases of a competition are inseparably intertwined within each other; problems encountered during materialization can have their foundations before even the competition was announced.

The study attempts to cast light on the actualization problems of competition method in Turkey by clarifying and categorize them in a manner that the work can be used as a base point on future debates on the field. The work can be beneficial to architects, clients and jury members in serving as a guideline which points out the problems and ways of avoiding them beforehand.

Sufficient attention should be drawn to the ill-functioning competition method to attract a wider audience, but it is also critical to have a framework on which the current debates can be based on. As observed by the author, the current symposiums, disputes and other methods of communications that discuss over these problems in detail vary greatly on the topics they focus on and have no general connectivity within each other. This study hopes to provide a framework from which these debates can progress to ensure a more consistent discourse that will transform into effective solutions in time.

1.3. Methodology

A large pool of information from various sources such as written literature, symposiums, interviews made by both the author and other people etc. regarding Turkish architectural competition scene was gathered. This stack of information was then categorized and filtered under several groups (according to the rate that they were encountered) to simplify the problematics that were encountered before, during and after the competition process. Possible solutions to the mentioned problems were already proposed by local architects, but to enrich the study and give it another perspective, research on the competition scenes of Europe was also conducted. Different competition methods, systems, solutions and the problems they bring within from various countries in Europe were also included in the research to provide another framework where ideas can be derived from.

Three important actors in a competition should be defined at this point. First and foremost is the client; laying at the fundament as the financier of the competition, the client is the reason why competition exists in the first place. The second actor is the mediator, who translates the needs of the client into an architectural brief, judges the entrants and ensures that the best possible design is chosen. In this case, the mediator can be referred to as jury (and the brief, by extension). Third and lastly is the contestant; the architect (often teaming up with other professions) who is charged with the task of coming up with an answer to a selected design problem determined jointly by the client and the jury.

The study is divided into four chapters. The first chapter begins with brief information about the competition process in general, followed by statistical data analysis made between Turkey and Europe, highlighting the difference in the number of competitions announced and their actualization rates. Detailed analysis on how a competition commences, its actors, what kind of parameters it involves and possible outcomes of different aggregations of these features was made. Procurement of contracts in competitions and the stages leading up to construction was also mentioned to provide background information on the working mechanism of a competition, from its organization to construction of the project.

Problems in architectural competitions can begin in any phase during a competition, yet only become ineluctable until after the conclusion. To get to the root of these problems, pre-competition must be examined as well. Seeing as there would be great confusion in narration by having to constantly go back and forth between post and pre-competition phases, the source of the problems was retraced back to their associated time phases in an attempt to simplify the process on a chronological timeline, dividing the competition process into three; problems encountered during the pre-competition, preparation & evaluation and post-competition phases.

The first part of the second chapter zeroes in on the problems that originate before the competition is announced (pre-competition phase). Since there are no other actors at that period except issuing clients, the focus shifts towards them. This chapter is divided into two sub-categories; clients' insufficient information in the competition process and their political utilization of competitions.

The second part of chapter three continues with the problems that occur during preparation and evaluation of a competition. Another actor, the mediators are introduced at this stage alongside clients. The chapter subdivides into two categories; problems associated with the competition brief, covering from program amendments requested from winning entities to detailing on the contract phase. The jury is covered in the second subchapter; how they are selected, their role as mediators and possible effects their decisions hold over the outcome of a competition were examined.

Final part of chapter three concentrates on problems that occur during the post-competition phase. These problems cannot be singled out to a single actor; therefore it involves a combination of all actors with the addition of contestants as well. This chapter, divided into three, firstly covers economic inadequacies; from funding of the construction to architects' fees. The second subchapter examines situations where interposition of the clients has had an effect on while the last subchapter highlights the possible issues when the clients' board of managements changes during or after the competition.

The fourth chapter involves case studies that have had different outcomes. These selected competitions, which have had different problems in materialization (some have never materialized at all) throughout their competitions process, were investigated in detail and personal interviews with their authors have been made. They serve as prominent firsthand examples by providing complete stories on how the process shaped after competition and the problems their authors have experienced. All of them were examined through a questionnaire that was created by merging the information about problematics acquired in the third chapter. This questionnaire ensured all case studies to be evaluated under equivalent terms and provided accurate readings on their competition processes. Possible solutions on what could have been done to prevent the problems encountered in these examples were also highlighted.

The problematics mentioned throughout chapter three are clarified with different examples from the Turkish competition scene. The problems peculiar to Turkey were evaluated in two ways; the effective legislations of Turkey were examined to reveal items that harbor risk of evolving into problems throughout the competition process and the issues that surface due to the wrong implementation of these regulations, which when correctly applied could have prevented them from emerging in the first place. The comparison of effective Turkish regulations with their European counterparts, as well as the accuracy in their implementation was also included in the study. Solutions that are already proposed by local architects in combination with possible answers derivable from various European scenes were brought forward in every part of the study.

1.4. Expectations

The general perspective of the study is from the contestants' point of view towards architectural competitions. This was done due to several reasons; firstly, the available information (both literary publications and ongoing debates) were created by contestants or mediators, therefore almost none of the research data included the client's point of view. Secondly, accessing the client or their representatives for detailed information about previous competitions proved to be fruitless as many of

those institutions refused to give out interviews and people who were responsible with the operation & implementation of the competition by then had been appointed to different positions.

The time frame of the study is set 2000-2015 to put emphasis on modern day problematics of contemporary competitions in Turkey; therefore the case studies were selected from competitions that can be considered quite recent (the oldest one dating back to 2010). However, the problems revealed are not limited to only the ones encountered in these examples as six cases are not enough to expose the true extent of the scene. Many references to previous time frames were made to point out the continuity of these problematics in time and to increase the scope of the study. The primary intention is to provide as many examples as possible from the contemporary Turkish scene to give tangible entries that are concurrent with the time frame of the mentioned problem.

Instead of selecting a sample nation and doing one by one comparison for every problematic that is listed in the Turkish stage, sources for comparisons with the European stage were drawn from many different EU member states. The main goal of this thesis is to find plausible solutions to Turkish problematics, therefore narrowing down the limits of the study to just a comparison of two stages could have not procured solutions to certain problematics in Turkish stage, or point out a variety of alternatives to a single problem. However, it should be noted that Austria will often serve as the main stage of comparison, as the author has spent five months in the country for research purposes, and had a firsthand experience in examining the Austrian scene. Also, problems that are unique to various EU stages have not been mentioned during comparisons unless they are extremely evident, to not to get off topic and keep the emphasis on the Turkish scene.

Each case study was chosen carefully. The objective was to include a variety of outcomes from competitions, both successful / unsuccessful and bring out a wide range of problems that have occurred during the competition process. The competitions selected have different organizational methods and competition characteristics, yet relate by a common point amongst groups between themselves

to not to produce completely unrelated data. This common point may shift from same topic to similar size or the same team with two different competitions. This variety in the competitions organization, its outcome and its authors cannot cover every single problem in the Turkish competition stage; however these case studies attempt to give an adequate summary of the situation to the reader. In order to provide detailed information about the process that otherwise could not be accessed from conventional sources; personal interviews with authors of these competitions were done. Considering the accessibility of the information alongside the main priority of the study which is the problematics of the competition stage in Turkey, the case studies were limited to examples from Turkish stage only.

CHAPTER 2

ORGANIZATION AND PROCUREMENT IN ARCHITECTURAL COMPETITIONS

Organizing a competition consists of many different components and is a complicated process that requires extensive planning and effort. To give a clearer narration on how this mechanism works, the whole process has been divided into three parts in a simplified manner. First is the pre-competition phase, the main actor here is the client. It begins with the first moment when the client decides on using the competition method to achieve his design needs. Whether a competition to acquire ideas regarding a topic / site or obtaining a project to actualize is up to clients' intentions, who determines the site for the competition to take place on (the site can be imaginary as well). Ownership rights of the site do not necessarily have to belong to the client, but in implementation competitions, it should be made certain the site does or will have the necessary permissions for the finalized entry to be constructed. This phase is also crucial in determining the source of funding for the competition, which is not necessarily limited to covering organization and prize pool allocations; it should also include the cost of architects and the entire construction that will take place after the conclusion.

Second is the preparation / evaluation phase, which involves another actor, the mediator. At this stage, clients designate jury members who then work together with clients to choose the most suitable configuration for the competition characteristics.

Mediators are especially important in translating the requests of clients in both intellectual and tangible levels, which are then put into written format as a competition brief. The brief can be considered as the 'bible' of a competition since it is almost always the only document in expressing what is expected, and requested by contestants. It covers all information ranging from competition features to the demanded architectural program and how the competition will proceed on after its conclusion. The competition then gets announced, and is made public as much as possible (depending on the type of competition), however before a specified deadline contestants have an opportunity to direct any questions to the jury to clarify any ambiguities with the competition. Entries are then submitted, pre-checked by rapporteurs if they lack any of the requisites that were asked for and are prepared for their final evaluation by the jury. A winner (or multiple winners depending on the applicable laws) is determined by the jury members.

The third, post competition phase begins with the conclusion of the competition, and is joined by another actor, the contestant. The client and the winning team is expected to sign a contract for acquiring construction drawings of the selected design, whose fee is determined using coefficients or thresholds specified in the relevant organization. It is common for the client to request slight changes in the winning entry, which is then drawn in detail for preparation of construction drawings to be actualized. The entire competitions process is assumed to end when the design is successfully constructed and opened for use. A small table summarizing the phases can be given below;

Table 1: Phases of an actualization competition

PHASE	PRE-COMPETITION▶	PREPERATION - EVALUATION▶	POST-COMPETITION
ACTOR	client	client + mediator	client + mediator + contestant
	-Designation of the site -Specifying the source of funding for both the prize and realization	-Selection of the jury -Joint effort between the jury and client -Creation of the competition brief, specifying the competition characteristics -Announcement of the competition, Q&A period for clarification -Selection of the winning entry	-Signing a contract between the winning team and the client -Changes in the winning entry requested by the client -Preperation of the construction drawings - Implementation of the project

Architectural competitions are governed by regulations which differ for each country; in the case of Turkey are three separate legislations. First one is issued by the Chamber of Architects¹⁸, the second one is part of the public procurement law issued by the government¹⁹, while the last one is from Turkish Association of Independent Architects²⁰ (also known as TSMD locally). These legislations are similar in many parts except for their scopes of effect. Public institutions announcing competitions are bound by law to use governmental regulations (which oblige contestants to be members of the Chamber of Architects), while the legislations of Chamber of Architects and TSMD do not sanction any judiciary power over organizers, they merely serve as a guideline for potential clients. Both institutions however have authority to warn its members not to join a competition which clearly violates competition regulations, or reprimand its members who did.

Planning phase of a competition is extremely crucial in achieving the desired results without running into problems. A competition is organized by bringing together of many varying features, who all play a significant role in the outcome. These features are determined by organizers of the competition (whether public or private), who refer to a third party for accurately choosing the correct characteristics. Third parties here can either be the jury, other clients, relevant architectural organizations of the given country or companies who professionalize in organizing architectural competitions. Since this thesis is concerned with architectural / urban planning competitions, extended parts of public procurement

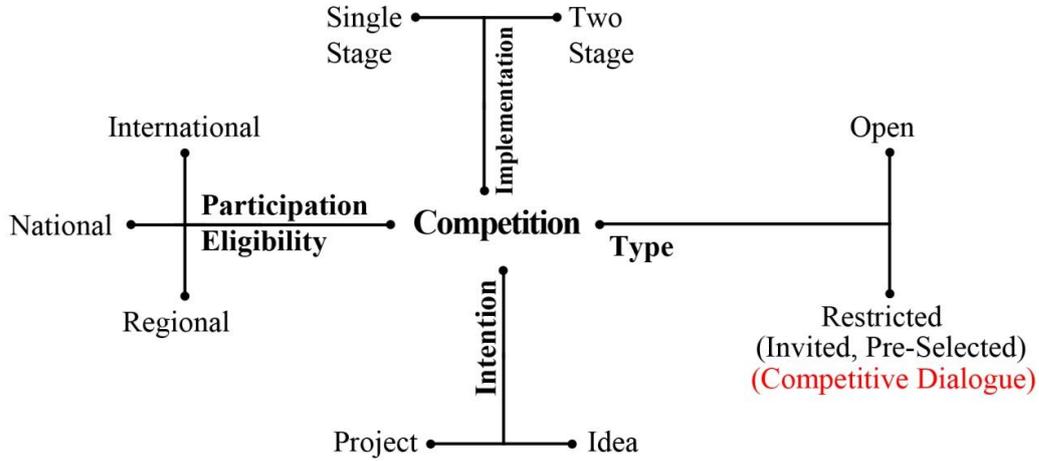
¹⁸ Chamber of Architects of Turkey, *Yarışmalar Yönetmeliği*, 2003, <www.mo.org.tr/mevzuatDocs/ACF32F.doc> Accessed on 30.01.2015

¹⁹ Mimarlık, Peyzaj Mimarlığı, Mühendislik, Kentsel Tasarım Projeleri, Şehir ve Bölge Planlama ve Güzel Sanatlar Eserleri Yarışmaları Yönetmeliği; as part of *4734 sayılı Kamu İhale Kanunu (Public Procurement Law)*, Active as of 24.12.2002, <<http://www.mevzuat.gov.tr/Metin.Aspx?MevzuatKod=7.5.4716&sourceXmlSearch=proje&MevzuatIliski=0>>, Accessed on 30.01.2015

²⁰ Turkish Association of Independent Architects, *Mimari Proje Yarışma Yönetmeliği (Regulation for Realization Competitions)*, Announced on 14.02.1995, <www.tsmid.org.tr/Eklenti/40,mimariprojeyarismayonetmeligi.rtf?0> Accessed on 28.04.2015

law regarding competitions of other professions will be discarded to not to get off topic²¹.

Table 2: Competition features²²



2.1. Competition Characteristics

2.1.1. Participation Eligibility

Competitions can be announced under three different eligibility criteria for participation; international, national and regional. A project which exceeds certain thresholds specified in the public procurement law of Turkey has to be announced as international competitions permitting architects of all nations to join. Regardless of thresholds, competitions can also be transformed into international ones should the client desire to do so. International competitions are usually chosen for tasks of great importance and scale where contributions from all around the world are introduced to enrich the variety of ideas. All international competitions are advised to follow the guidelines that are set by the Union of International Architects²³,

²¹ The three legislations do not have major differences regarding organization of competitions; therefore competition features will be explained using the public procurement law of Turkey.

²² Original table by Abdullah Erdoğan, *Türkiye'de 1980 Sonrası Ulusal Mimarlık Yarışmaları Sürecinde Yaşanan Gelişmeler, Karşılaşılan Problemler ve Süreç Üzerine Değerlendirmeler*, M. Sc. Thesis, Eskişehir Osmangazi University, Turkey, June 2009, p.16, Table extended and translated by the author

²³ Union of International Architects, UIA Guide on International Competitions (Access to this document is not public, attempts towards acquiring it have been unsuccessful)

unless otherwise the UIA can point out the problematics of the competition publicly and dissuade possible contestants from joining.

National competitions allow any architect in Turkey satisfying the predetermined eligibility criteria to join and are the most common type in which competitions are announced. Regional competitions require a member of the relevant sub-branch to be present in the competing team to satisfy the 'region' criteria and can be organized by branches of Chamber of Architects whose member amounts are not below 200. A regional competition cannot be organized if the program of the competition exceeds 5000 square meters, and depending on importance or complexity of the task, the jury can decide to switch the competition to a national level. It can be argued that this type of competition is not very common as there have only been 4 regional competitions from 2011 to 2014.

2.1.2. Intention of the Competition

A competition can intend to either procure an architectural/urban project or an idea. As befits the name, idea competition aims to find innovative solutions to a specified problem or serve as a basis for future debates or development; unlike implementation competitions which are announced to materialize the winning entry. The intention should be very clearly set as the regulations governing competitions, and by extension the competition brief, can differentiate depending on it. Implementation competitions have a detailed section for the architectural program, yet idea competitions are not bound by very specific requisites as they are launched to achieve innovation in the first place.

2.1.3. Type of Implementation

National and international competitions can be implemented in single or two stages depending on complexity of the task in question, while regional competitions are bound to be announced in single stage. The main difference between one and two stage competitions are the amount of time it takes for the competition to conclude, since there has to be additional time period for the designers who pass through the first stage to develop their entries in compliance with the jury report. Two stage

competitions are usually arranged for projects which have precise functional demands or are very large, such as airports. This is done so entrants can submit their preliminary ideas in the first stage and only the ones advancing to the second stage have to deliver more detailed drawings, saving a lot of effort and time for the contestants.

Two stages can also serve as a filter for the client to eliminate architects without sufficient practice experience or as in the case of Austria²⁴, young architects can join up with their more experienced colleagues to develop designs jointly. The Austrian system also allows architects to be pre-invited to the second stage of a competition, who are then to be joined by contestants who advanced through the first stage. This provides clients with the choice of inviting architects of their own choosing as well as promising designs which have advanced through the first stage.

2.1.4. Competition Types

An open competition is when any architect is permitted to join a competition, provided they satisfy any other eligibility criteria, should it exist. Other methods can be grouped under restricted competitions where contestants have to fulfill certain criteria to be able to participate. In invited competitions, clients directly approaches architects whom they would like to work with; pre-selected competitions require potential contestants to submit a file (i.e. a portfolio showing examples of their previous work, or proof that they have necessary practice experience the competition desires) to jury for evaluation who then proceed to select a number of competitors. Participation criteria for pre-selection phase greatly differ for each competition, and even slightly stricter demands can greatly change the number of applicants.

A third way, which is not yet available in Turkey is the competitive dialogue. Popular in the United Kingdom and mainly promoted by the Royal Institute of British Architects, competitive dialogue enables the client and competing architects

²⁴ This method is an informal application used in Austrian competitions; therefore legislations do not mention such an item. Günther Stefan, personal interview conducted by the author in March 2014

to meet several times during the design phase so that preliminary work can be criticized and reshaped in compilation with the clients desires²⁵.

Choosing the right type for the competition is a critical task that may have a profound effect on the process. Open competitions can be useful in acquiring a variety of ideas from architects of different ages and experiences, yet they can result in a huge waste of effort for entrants as there is no financial compensation except for the prizes. Uşak Municipality Building Competition can be given as an example from 2013, where a total of 183 projects were submitted. If the total prize pool is distributed (108.500 Turkish Liras) evenly to the number of projects sent, it is revealed that each project was worth 593 TL²⁶, which is barely any compensation for the effort put in the competition financial, physical or mentally.

From clients perspective; a problem with open competitions are anonymity rules which prohibit them from knowing whom will they work with before the competition is concluded. Clients may choose to work with a more seasoned winning team with more practice experience, to prevent any risks of running into problems such as "budget overruns, planning delays and quality problems which are common problems in public projects"²⁷. They may then resort to other competition types that would enable them of knowing their potential associates, such as invited or pre-selection competitions.

Invited competitions can be suggested as being the safest and most effective method for clients to achieve the desired results, yet number of invitees is generally a fraction of the participants in an open competition, plus a financial compensation has to be paid to every team for their work. This puts forward several outcomes; 1) due to number of contestant difference, not as many different design ideas are received, 2) prize pool is more or less the same with an open competition, so is the

²⁵ Royal Institute of British Architects, *Design Competitions Guidance for Clients*, London, 2012, p.8

²⁶ Yarışmalar Raporu 2013, op,cit, p.3

²⁷ Leentje Volker, Juriaan van Meel, *Dutch design competitions: lost in EU directives? Procurement issues of architect selections in the Netherlands* in *Geographica Helvetica*, Volume 66, No:1, 2011, p. 24

time frame, 3) the client can choose teams that they believe are more suitable for the task. It is important to mention that public procurement law forbids the use of invited competitions in Turkey.

As a middle ground between open and invited competitions, pre-selection can be another method in filtering number of applicants by a desired level. Main drawback in pre-selection competitions are introducing eligibility criteria to an otherwise free market discarding young architects and their ideas from the competitive scene whose absence would fundamentally effect the competition method. The importance of setting prerequisites correctly for the selection phase has been voiced by ACE²⁸;

Selection criteria should never be designed with the objective of reducing the number of participants. In a considerable number of official Journal Notices, the ACE has noted the abuse of selection criteria listed by the European directives. For example, candidates or tenderers may be asked to prove their suitability by providing information on turnover during the past three fiscal years, the number of the workers employed on average during the year for the past three years, the technical personnel intended for managerial and supervisory functions etc. Such criteria generally do not relate to the quality of the service which can be expected of a candidate in the field of architectural services. Consequently, such criteria should not be used as a technical means to limit the number of participants.

The competitive scene of France can be examined; open competitions are quite rare, with majority of competitions announced in pre-selection format. Selection is done according to either the architects' previous references, or their specialization in a certain field of design; positive discrimination for young or women architects can also occur. Clients may demand the architects of having a building of the same type (i.e. schools or hospitals) already built to be able to participate, thus narrowing architects' possibility of competing down to only certain types of buildings²⁹.

²⁸ Architects' Council of Europe, *European Public Procurement Legislation and Architecture Services: Recommendations and Guidelines for Transposition to National Law*, Adopted by the ACE General Assembly on 24 April 2014, p. 6

²⁹ Görkem Rabia Kanat, *Diyalog Tabanlı Yarışmalara Yeni Bir Model Önerisi*, M. Sc. Thesis, İstanbul Technical University, Turkey, January 2014, p. 26

German (and Austrian³⁰) method of pre-inviting a number of architects in a two stage competition to join their successful colleagues from the first stage can be useful in providing a solution to the client by combining invited architects and promising teams in the final stage³¹. Another option is forming a pool where competitors would be randomly chosen from (in addition to the already invited architects). Random selections can be based on age, experience, gender etc... For example, if the client allows 30 spots for competitors and invites 15 of them, 10 of the spots could be chosen randomly amongst young promising architects, while the other 5 from female architects. For the next competition, the ones who were not picked for the first competition can be then included to provide a more equal stage.

In the third option, the competitive dialogue, architects submit their examples of previous work in response to prequalification criteria set by the client. After contestant selection, participants begin to develop their initial ideas and get together with representatives of the client / the jury personally to receive feedback regarding their designs. These feedback sessions might occur more than once, and there is no anonymity throughout the competition phase. Critical difference between competitive dialogue and other competition types is that the project is developed with jury's criticisms in mind all throughout the competition phase. Lifting the anonymity condition provides other benefits as well. These workshop / feedback sessions with the jury (who, although independent, are considered as representatives of the client), can provide mutual understanding of what the other side desires. Enhanced communication can "give the architect a better feel for the client's wishes, while clients get better view of the soft qualities of the architect"³². As the RIBA guidelines point out, competitive dialogues³³;

- Enables the client and the designer to develop and evolve the design together
- Is particularly useful in projects of a complex and sensitive nature

³⁰ Stefan, personal interview, op, cit.

³¹ Kanat, op, cit, pp. 24-25

³² Volker and van Meel, op, cit. p. 29

³³ Royal Institute of British Architects, *Design Competitions Guidance for Clients*, op, cit, p. 8

- 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

As feedback is available in earlier phases, design can be criticized by professionals of other disciplines as well. This mutual communication can be fruitful to both sides; for example, the client can inform the architect regarding the budget or their program demands; locals, or potential users of the building can give insight on the community and their expectations. In projects demanding complex interdisciplinary work such as airports or power plants, experts can be brought in to supply vital information regarding functionality; while on the other side, the architect can express rationalizations of his design and its vision more clearly, other disciplines in the team can present data proving the design is capable of being built and financed. This final design developed jointly with teams of experts, jury and client can be expected to have a higher chance of satisfying the demands³⁴. Also, by asking for only preliminary ideas from the contestants during these early phases, less effort and time would be wasted by architects, providing a more efficient model. From the young architects' point of view, they would be able to prove their willingness and capabilities during these workshop phases, giving confidence to the client who may have doubts. ACE guidelines of 2014 also take a welcoming approach towards the method especially as a response to special cases³⁵;

Member states should be able to provide for the use of the competitive procedure with negotiation or the competitive dialogue, in various situations where open or restricted procedures without negotiations are not likely to lead to satisfactory procurement outcomes. It should be recalled that use of the competitive dialogue has significantly increased in terms of contract values over the past years. It has shown itself to be of use in cases where contracting authorities are unable to define the means of satisfying their needs or of assessing what the market can offer in terms of technical, financial or legal solutions. This situation may arise in particular with innovative projects, the implementation of major integrated transport infrastructure projects, large computer networks or projects involving complex and structured financing.

³⁴ Kanat, op, cit, p. 59

³⁵ ACE, 2014, op,cit, p. 9

The main drawback of this method is the risk of making the selection process more subjective by lifting the anonymity. By inevitably introducing social skills of the architect to the equation, clients' view can be obscured and end products can be overshadowed by the likability of their designers³⁶. Since an exchange of criticisms occur and projects are shaped by these critiques, ACE also expresses its concerns regarding intellectual property of projects developed using the competitive dialogue³⁷.

A competition is a method which can only be valid if evaluation is done by an independent jury committee, regardless of the configuration of its components. Evaluation in this sense can be interpreted as a subjective comparison of various entries to find a more fitting design to the competition subject. Due to the subjectivity of the process in general, the criteria that are prioritized may vary for each competition, or each jury member. However, to minimize the risk of dissatisfaction of both clients and contestants, each component contributing to the organization of a competition should be selected with great care as they determine the chance of achieving a successful competition process and a satisfying end result. It is essential for the client to be well informed regarding the risks and potential outcomes of their choices during this process.

2.2. Procurement of contracts

An open competition following a negotiated procedure with the winning authors to materialize the winning entry (which is the common way competitions are announced in Turkey) is regarded as the "... best way to guarantee a high degree of quality and economically beneficial results which cannot be achieved by using open or restricted procedure" by the Architects Council of Europe³⁸. Negotiated procedure works as if the winner of the competition is in bidding where no other bidder exists. The client has to invite the winner of the competition to this procedure and is forbidden to invite anyone else unless there are multiple winners in

³⁶ Volker and van Meel, op, cit. p. 29

³⁷ ACE, 2014, op, cit. p. 10

³⁸ *ibid*, p.5

a competition³⁹. Unless stated otherwise in the competition brief, fee of a contract in competitions can be determined by a certain coefficient value set by the Ministry of Environment and Urban Planning and Chamber of Architects of Turkey, depending on the size, location and function of the mentioned task⁴⁰. However this coefficient is not binding, therefore clients may approach the bidding process as if it was an open bidding process, ignoring the amount of work and effort put into the competition by contestants, as well as the fact the project was chosen as the best design among a number of entries⁴¹. The value of the contract can then be lowered to the equivalent market price for obtaining the job in an open bidding process, which is lower compared to these predetermined coefficients. This may result in joining (and winning) competitions becoming unprofitable for architects since the low amount offered in contracts for hard work drive many out of negotiation talks, leading the competition to a dead end, or accepting a deal which might force them to compromise drawing quality to balance their losses. In spite of the fact that organizing competitions take much more effort than tendering processes, their materialization rate clearly signifies that equal sensitivity should be shown after the conclusion of the competition as well. The competition process does not end with the announcement of the winners, and if the post-competition phase does not run without problems as well, the end result can have more negative impact than pre-competition circumstances, as Pınar Dinç highlights;⁴²

Considering they take at least 6 more months to conclude, and the effort put by the contestants, jury and clients, it is quite irrational for the winning entry to not be materialized or get the main design decisions and form transformed after the competition phase. The architecture setting in our country is filled with buildings that are (a) wrongly chosen, (b) correctly chosen but were not

³⁹ Turkish competition regulations prohibit more than one winner in an actualization competition.

⁴⁰ The average unit cost for buildings announced by the Ministry of Environment and Urban Planning serve as the base point for the calculation of fees for architects services. Ministry of Environment and Urban Planning, *Mimarlık ve Mühendislik Hizmet Bedellerinin Hesabında Kullanılacak 2012 Yılı Yapı Yaklaşık Birim Maliyetleri Hakkında Tebliğ*, Announced on 28 April 2012 on official gazette of Turkey. <<http://www.resmigazete.gov.tr/eskiler/2012/04/20120428-5.htm>> Accessed on 05.04.2015

⁴¹ Deniz Dokgöz in *Ulusal Mimarlık Yarışmaları 2*, p. 93

⁴² Pınar Dinç, *Mimarlığın Yarışan Yüzü Üzerine Notlar* in Dosya 31 edited by Adnan Aksu, Chamber of Architects of Turkey Ankara Branch, September 2013, p. 31

materialized, (c) correctly chosen but poorly materialized, (d) correctly chosen, well materialized but wrongly used buildings. Every building grows old, but buildings that harbor bad decisions old faster.

If sufficient ethic value is not given by clients towards competitions, perhaps a legislative readjustment can be suggested, as in the case of Denmark, where the competition rules clearly state that the organizer must carry out an architectural competition as planned within two years, or must pay financial compensation to the winner⁴³. The legislation in Germany regarding construction procurement can be mentioned as another example. Obtaining insurance cover for the project is the responsibility of the contractor (or the client) instead of individual members of the winning team; therefore materializing the design itself is given priority rather than characteristics of the winning project. German legislation also prohibits "the bidder from changing its offer after it has been submitted to the contracting authority, (it) is likely to focus minds of both bidders and contracting authorities much earlier on and avoid changes and delays during the tender process"⁴⁴ meaning that once the offer has been completed, no further changes can be requested from the architects.

To expand the background information on procurement and competitions in general, a brief overlook on the statistical comparison of competitions can be made at this point to hint at the numerical difference between Turkish and European competition scenes. First noticeable issue is the sheer difference in number of competitions announced. There have been a total of 672 competitions in Turkey from 1930 to 2007⁴⁵ and more recently 128 between 2000-2013, creating a feeble average of 9 and 9,8 respectively. This number is lower compared to the annual average of Germany, which is between 350 and 550⁴⁶. The primary reason for this

⁴³ Rönn, *Judgment in the Architectural Competition - rules, policies and dilemmas*, op, cit. p. 55

⁴⁴ RIBA, Burges Salmon LLD, *Comparative Procurement*, London, p. 6

⁴⁵ Tamer Başbuğ, in *Ulusal Mimarlık Yarışmaları*, p.10-11

⁴⁶ Yarışmayla Yap, *2012 Yarışmalar Raporu*, Jan 2013, <<http://www.arkitera.com/files/haber/12397/yarisma-raporu-2012-baski.pdf>>, p.4, Accessed on 25 January 2015

difference is because European Public Procurement Law⁴⁷ (Section 2, Article 4, b p.94/99) obliges contracts that exceed thresholds over 134.000 € to be awarded by a design contest. Although the number of competitions announced in most European states is significantly higher than Turkey, the number of open competitions announced is more or less similar.

As stated by Hasan Özbay⁴⁸ "eight or nine competitions announced each year is basically not enough to initiate neither discussions nor transformations in Turkish architecture". Comparing the number of public buildings built throughout the previous decade to the number of competitions announced to acquire them reveals competitions as an unpreferable method in Turkey.

Table 3: Relation between number of public buildings and competitions⁴⁹

Turkey	Number of public buildings constructed	Number of competitions for public buildings announced
2002	2123	6
2003	2257	7
2004	2110	3
2005	4463	16
2006	2993	10
2007	4625	9
2008	6462	13

On top of that, number of competitions announced does not accurately reflect the rate they are materialized. A recent survey⁵⁰ shows that between 2005-2013, out of

⁴⁷ Directive 2014/24/EU of the European Parliament and of the Council on public procurement and repealing Directive 2004/18/EC, Announced on 26 February 2014 in the *Official Journal of the European Union*, <<http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32014L0024&from=EN>>, Accessed on 21.01.2015

⁴⁸ Hasan Özbay, *Tasarım Yöntemi Olarak Yarışmalar* in Bülten, p. 34

⁴⁹ *ibid*, p. 34

45 architectural competitions issued by governmental authorities (including urban design tasks as well), only 12 (%27) of them were materialized while the remaining 33 projects (%73) did not proceed due to conflicts between clients and winners. Comparing this statistics with their Scandinavian counterparts from 1999 to 2000 can be useful in highlighting the difference;

Table 4: Competitions and their materialization rates in Scandinavian countries⁵¹

Country	Number of Competitions	Completed within four years	Ongoing after four years	Total Result
Sweden	41	24 (%59)	5 (%12)	29 of 41= %71
Norway	29	16 (%59)	9 (%31)	25 of 29= %86
Denmark	63	47 (%75)	7 (%11)	54 of 63= %86
Finland	66	47 (%71)	8 (%12)	55 of 66= %83

Combining the fact that only a quarter of already-low number of competitions get materialized and the questionable construction quality of those who do, puts a lot more pressure on materialization of every single competition in Turkey. The significant difference in the number of competitions announced between Turkey and EU states, suggest that in the former, using competitions for acquiring architecture is not popular or not functioning as it should have. The ratio of competitions announced to the number of public buildings constructed also imply that competitions are perceived somewhat as a 'luxurious' method instead of a necessity, contrary to the statement of ACE advising that⁵² "every single project

⁵⁰ Pelin Aykutlar and Seçkin Kutucu, *Yarışma Sonrası Süreçler: 2005-2013 Yılları Arasında Yerel Yönetimler Tarafından Açılan, Mimari ve Kentsel Tasarım Yarışmalarının Uygulanma Performansları* in *Yarışmalar ve Mimarlık Sempozyumu 2014*, Ofset Yapımevi, İstanbul, 2014, pp. 28-30

⁵¹ Reza Kazemian and Magnus Rönn, *From Architectural Policies to Implementation of Architectural Competitions* in *Wettbewerb-Aktuell*, Vol 5-2009

⁵² Architects' Council of Europe, *European Public Procurement Legislation and Architecture Services Recommendations and Guidelines for Transposition to National Law*, Glossary and Annex 3: Awarding Criteria, originally published on November 2004, corrected by T. Maibaum and HG Brunnert on May 2005, p. 4

should be open to competition, as every building deserves a specific quality approach... Architectural services are not measured by price and quantity". Taking a look at the construction qualities of the built examples it can also be suggested that competitions do not provide quality in Turkey as well.

The big gap between Europe and Turkey, in number of competitions announced can also be attributed to lack of popularity with other competition types in Turkey. As Semra Uygur states⁵³, the main reason why "a majority of competitions are organized as open is because the amount of competitions announced is very low". Seeing as there are almost no eligibility criteria for open competitions, many of them are swarmed by architects, reaching very high application numbers. This might seem as a benefit for the client, also for architecture debates since more projects mean more ideas, therefore variations in disputes and a more innovative end result getting through. In Turkey however, this does not always prove to be the case as evaluation is usually done in a limited time frame by the jury, resulting in very short amounts of time for analysis of each individual project. As Rönn states, "the jury loses objectivity during evaluation. After a certain number of entries, the jury prefers the project which most suit their predetermined criteria instead of searching for the most creative and efficient one"⁵⁴. Increasing number of participants, therefore more money, time and effort put into a competition by contestants does not necessarily have to provide better results. 196 projects were sent to aforementioned "Borusan Annemin İşi Benim Geleceğim" competition, where the jury had only three days for evaluation, leaving around 10 minutes for each project even if it is assumed they had worked 14 hours per day without any pause.

A few conclusions can be underlined at this point. Firstly it is quite critical for the competition process to run without troubles beginning to end, which can only be done by legitimate, accurate organization of the process. To achieve high efficiency in work hours spent by both sides; correct configuration of competition features is a must; as wrongly organized competition can create an unjust setting for both clients

⁵³ Zahra, op, cit. p. 71

⁵⁴ Kanat, op, cit. p. 39

and contestants by throwing away the effort of organizing a competition plus the work of participants who have joined it.

The statistical analysis further supports the claim of an existing problem in the Turkish competition stage. Judging by the number of competitions announced this problem can be suggested to affect the usage of the competition method in general, while the implementation rates clearly point out that it also extends on to procurement phase as well. The subject of competitions has always been a very popular debate topic within the architectural community. Considering the criticisms made only towards its applicability can also be interpreted as a failure on it not being able to stimulate arguments on an intellectual level.

CHAPTER 3

PROBLEMS IN ARCHITECTURAL COMPETITIONS

3.1. Problems encountered during pre-competition phase

If competitions are a cultural problem; clients should be acculturated in what a competition is, what sense does its outcome establish and for that matter, what architecture and its bringing means.

Doğan Tekeli⁵⁵

It is essential to remember that competitions are announced by clients, people who provide the necessary funding and have chosen a method of procuring architecture which takes much more effort and time compared to a regular bidding process. While competitions benefit its users, society and the built environment, it is important to keep in mind that it should keep their clients satisfied as well. Obtaining happy clients as well as good end products would certainly influence other potential clients to emerge, creating more competitions. The importance of this continuum is summarized by Rönn⁵⁶;

It's the architect's client - the clients, property developers, entrepreneurs, and town planning offices - whose interests must be met to ensure a continued positive attitude towards competitions. The architectural community wants a strong competition culture. This requires cooperation among potential clients

⁵⁵ İlhan Aydın Meltem, *1930-2010 Yılları Arasında Bir Proje Elde Etme Yöntemi Olarak Türkiye'deki Mimari Tasarım Yarışmalarının İrdelenmesi*, M. Sc. Thesis, Yıldız Technical University, Turkey, 2010, p. 18

⁵⁶ Rönn, *Judgment in the Architectural Competition - rules, policies and dilemmas*, op, cit. p. 65

both the public sector who are governed by architectural policy programmes and private clients who are governed by market conditions. This is a strong reason why the system needs to be secured among organizing bodies that have courage, power, interest, goodwill and the capacity for seeing a competition through.

Organizing a competition is a complicated procedure requiring prior knowledge clients do not possess. To keep clients well informed and to ease their duties while organizing a competition, certain third parties, either public or private, can help the client by governing over the competition. Chamber of Architects of relevant nations is first to come into mind for this task, but the power each chamber sanctions and their role in competitions vary for each scene, therefore giving way to other organizations to undertake this responsibility.

Comparing a few different systems gives a better perspective on how this mediation system functions. In the case of Austria, private third party companies both encourage clients to announce competitions and for a certain fee, guides them through the entire process until the end; while the Federal Chamber of Architects of Austria play a supervisory role to ensure that the competition is prepared legitimately so it would not give birth to potential problems as the process continues⁵⁷.

In the case of Switzerland, the supervisory role is also shared by the state, who is actively involved in competitions. This intervention can be attributed as the reason for high compatibility between the original proposals and built designs in competitions. The state services "often organize competitions on behalf of cooperative societies or even of private investors"⁵⁸. The system in Finland has a special committee called the Competition Board as part of the Finnish Association of Architects who provides a uniform standard in competitions on a national scale

⁵⁷ Stefan, personal interview, op, cit. Günther Stefan is one of the founders of next-pm, a company that professionalizes in organizing competitions in place of their clients.

⁵⁸ Antigoni Katsakou, *The Competition Generation in Architectural Competitions - Histories and Practice*, edited by Jonas E. Andersson, Gerd Bloxham Zettersten, Magnus Rönn, Published by The Royal Institute of Technology and Rio Kultur Kooperativ, Sweden, 2013, p. 41

by inspecting and approving all national competitions before their launch, to ensure that they comply with the requirements and necessities⁵⁹.

In the United Kingdom, RIBA's services include appointing a specialist 'RIBA Architect Adviser' for the client. Alongside providing valuable advice throughout the competition, these advisors also "ensure the brief is right and includes the correct level of information. They also sit on the judging panel to offer an invaluable and impartial viewpoint throughout the selection process" and offer the rest of these services listed by RIBA⁶⁰;

-Strategic design making, stakeholder consultation, design brief development, budget-setting, feasibility studies, procurement procedures, appraisals of design proposals.

RIBA also claims that "%80 of the RIBA managed competitions have a post-project commitment to proceed"⁶¹ which can be interpreted as a successful figure.

The Turkish system does not include as many mediators or supervisors. The involvement of Chamber of Architects in Turkish competitions is limited compared to its European counterparts. Its relevant branch is the "Competition Committee" whose members are selected every 2-4 years and have similar responsibilities with their European counterparts, but active implementation of those responsibilities can be argued.

As observable from table 3, an inclusionary state policy promoting competitions is nonexistent, governmental agencies approach the competition method on their own initiative. Except for a few examples, there are no third party private organizations overlooking competitions. One of those examples is 'Yarışmayla Yap'⁶², a voluntary establishment, part of Arkitera, an architectural publication. They aim to popularize competitions for procuring architecture among state and private organizations by

⁵⁹ Maarit Kaipainen, *Architectural Competitions in Finland* in *Architectural Competitions - History and Practice*, pp. 23-24

⁶⁰ Royal Institute of British Architects, *Design Competitions Guidance for Clients*, op, cit, pp. 18-19

⁶¹ *ibid*, p.5

⁶² The name of the organization, Yarışmayla Yap can be translated as "Do it with Competition"

sending brochures to potential clients, expressing benefits of the competition method. Alongside this, they also provide a second opinion with the competition brief and often take part in the jury as consultant members to secure a problem free competition process and organization⁶³. Involvement of third party organizations in competitions can be useful in ridding the process free of problems beforehand.

3.1.1. Insufficient Information in the Competition Process

The acquaintance of clients over the competition process plays an important role in the outcome. From the significance of appropriate organization, to what to expect as an end result and how to proceed after the conclusion, overall the entire continuum of a competition process should be expressed to the client beforehand, by either the jury or third party organizations. Unless done so, the expectations of the client from the competition process may be incompatible with the operation of this continuum. This may not reflect as problems during the first and second phases (pre-competition, during / evaluation phases) but will surface during the post-competition. The scope of partial or incorrect execution of a competition process can give birth to several variety of problems affiliated with different phases as a consequence.

Institutions large enough to announce competitions have experience with procuring architecture using a regular bidding process, so any references they draw regarding time, cost, and the right to ask for revisions come from these experiences. However, a competition derived building is usually of greater complexity compared to a regular design and requires more effort; therefore cost and time, to be materialized. In this sense, it differentiates from standard market values for its obtainment. Failure of realizing this difference can result in un-interrelated expectations over time and costs to occur between clients and contestants during procurement process. Clients, running into this unexpected problem during procurement, may then either resort to other methods of directing themselves around the problem (usually misusing legislative rights), or terminate the competition process / its results entirely, wasting all time and effort put into it.

⁶³ Ömer Yılmaz, personal interview conducted by the author in January 2015

Ramazan Avcı and Seden Cinasal Avcı recite their experiences they had with uninformed clients as⁶⁴;

The biggest issue we had alongside fee problems was regarding the time frame. Clients applied pressure on us to deliver construction drawings as fast as other buildings they had procured, completely disregarding the complexity and different characteristics of our designs. The cost of construction drawings for a design can exceed depending on the complexity of the task and the very short amounts of time duration given is not always wide enough to complete them. In these cases, the juries who fail to warn the client beforehand are as ignorant as them; not taking prior precautions starts the entire process on the wrong path.

Lack of knowledge in competitions can manifest itself in other aspects. A competition announced in 2013 in Aksaray to acquire a sports complex and recreational areas can be given as an example to this situation. The client, Aksaray Municipality, failed to reach an agreement with the first prize and contacted the second prize winning team (which included Sıddık Güvendi, Oya Eskin Güvendi, Tuna Han Koç, Barış Demir and Gülşah Örs Demir) on the phone, expressing that they liked their design more and would like to materialize it instead. The team clearly stated that they would only proceed provided that "both the client and the first prize winner team officially acknowledge that they have not managed to reach an agreement and parted ways"⁶⁵. Following phone calls revealed the depth of the problem to the second prize winning team, with the client attempting to "create a completely new design by combining parts of the prized projects they liked in the competition" and asking "the point of paying the prize money to other awards is if they are not to be used in the final product"⁶⁶. The eligibility criteria and type this competition was announced in (national, open competition) contradicted with the actions of the client, who desired to proceed on with either whichever prize they liked more or by a physical combination of the prized awards which would result in copyright infringement. The approach of the client in this case shows that they did not possess sufficient information about neither the boundaries of their authority

⁶⁴ Ramazan Avcı and Seden Cinasal Avcı, personal interview conducted by the author in December 2014

⁶⁵ Sıddık Güvendi, personal interview conducted by the author in December 2014

⁶⁶ *ibid*

over the results in a competition nor the legislative issues that restrict them from creating a combination of different parts of other prize winning entrants. A client should be adequately informed on the importance of the jury over the process of evaluation in a competition and reminded that the selected first prize is to be actualized under normal circumstances.

Economical aspects of an architectural competition should also be elucidated to the client. Expected costs for construction and architects services must be considered before a competition is announced as not foreseeing these issues may result in competitions having poor materialization quality or not implemented altogether. Urban design competitions organized by municipal institutions possess a higher risk of not getting materialized in Turkey as Özbay cites⁶⁷; "urban design competitions have serious costs and demand high funding. Municipalities, not being able to anticipate this before hand, perceive these competitions as simple but fail to overcome the costs". If there is an ambiguity regarding funding, changing the competition intention could work to clients' benefit. Announcing an idea competition would still procure proposals while giving the client time to search for possible funding sources and the authority to make the decision on whether continuing towards implementation with the winning entry or not.

Clients cannot be pointed out as the only reason behind this issue as it is an important responsibility of the jury and / or other organizations responsible with supervising architectural competitions to adequately inform the client about the process in general and intervene beforehand for corrections if necessary. An institution that possesses sufficient wealth to announce and implement a competition can be considered having a corporate body or representatives. In these cases, several people or a branch are responsible for the execution and implementation of the competition. It is not enough to inform the head of the organization as it is essential for the relevant units in client's corporate structure responsible with the competition process to be briefed as well, considering that they are much more involved in the continuum. The content of this briefing should

⁶⁷ Özbay, interviewed by Abdullah Erdoğan as a part of his thesis; *Türkiye'de 1980 Sonrası Ulusal Mimarlık Yarışmaları Sürecinde Yaşanan Gelişmeler, Karşılaşılan Problemler ve Süreç Üzerine Değerlendirmeler*, p. 55

involve information; on what a competition is, how it ought to be organized, step by step expression how it proceeds, legislations and their sanctions as well.

It is difficult to point out a counterpart to this problem in the European stage. In the case of Austria, the usage of private third party organizations that educate the client on costs, outcomes, length and steps of a competition process⁶⁸ help relaying this critical information to the client. The widespread usage of the competitive method over many decades in Europe can be suggested to have emerged a competition culture in general. This culture provides a sort of innate competition knowledge to clients, who do not attempt breaches of legislations. Introducing professional companies of such in the Turkish stage could be beneficial in reducing the problems of post-competition phase before the competition starts. The task of informing the client can also be undertaken and more actively implemented by the Chamber of Architects, as with the cases of RIBA or Finnish Association of Architects.

It can be suggested that clients holds a major role in determining the course of events that will follow after the conclusion of a competition, emphasizing the importance of acquainting them beforehand. Enthusiastic, well informed clients can be considered essential in procuring better results and have been the common point mentioned by architects who have successfully implemented their competition winning designs.

3.1.2. Political Utilization of Competitions

Regardless of its intention, a competition can be used to augments its client's public relations, cultural preferences, political and ideological position. They can be announced to draw attention to social responsibilities, create public awareness or boost its client's image by providing a prestigious end product. These positive outcomes can transform into propaganda material if the client is a state organization as Sevince Bayrak phrases;⁶⁹ "in cases regarding public projects, competitions

⁶⁸ Stefan, Hain, Chiba, Koll, Gecse, Quoc, *Wettbewerbe*, op. cit, p. 11

⁶⁹ Sevince Bayrak, *Çetrefilli Bir Yarışma Hikayesi: Beyazıt Meydanı in Yarışmalar ve Mimarlık Sempozyumu* 2013, Scala Matbaa, İstanbul, 2013, p. 15

transform into a tool for legitimizing or redefining the borders of an existing power domain, even if the competition seems like a democratic method".

The question whether architectural competitions should be used as part of an ideological imposition or a tool for political propaganda is not the discussion of this study. A few outcomes of such cases will be displayed to present an idea about possible negative outcomes.

A commonly encountered problem in this area can be related with municipal competitions; where the competition and the winning design (with thanks to 3d imaging possibilities) can be used as an apparatus to increase public support or gain potential voters for the current local government. The political agenda of public can be manipulated with false promises by using imagery of the winning entry and giving unrealistic implementation dates for acquiring its construction. Projects with such intentions may get abandoned after the initial competition phase is completed⁷⁰, as with the case of the Aksaray competition to acquire a sports complex and recreational areas, where the winning team, after delivering the construction drawings to the client, believes that the entire competition was organized to pull votes to the then oncoming local elections⁷¹.

Political view of the issuing management can also have an effect during post-competition. A very recent example can be given with the Şişli Halide Edip Adıvar Islamic Social Complex competition, where the contestants were given the task of designing a small scale mosque for 400 people alongside a library and other social functions that would combine to create a religion / social complex. The site was located in the Şişli district of Istanbul and included a very old mosque structure which was planned for demolition. Enthusiasm in the architectural community was generated with the announcement, as it was seldom to see a place of faith being procured with the competition method. The team who won the competition (consisting of Sıddık Güvendi, Oya Eskin Güvendi, Tuna Han Koç and Barış

⁷⁰ Cem İlhan, interviewed by Arzu Eralp, *Yarışmayla Yap*, Jan 2013, <<http://www.yarismaylayap.com/soylesi/index/en-azyarisma-suresi-kadar-vaktin-ihale-surecinde-de-harcandigini-biliyoruz/506>>, Accessed on 14 March 2014

⁷¹ Gökhan Aksoy, interview conducted by Bengi Su Ertürkmen in February 2015.

Demir) proposed a rectangular volume as the form for the main area of worship, which could be considered as a contemporary reinterpretation of the acknowledged dome form. The client did not even contact the winning team after the prize ceremony. The winning team claims the reason why their project was not even considered to be materialized is because "a mosque with an unconventional approach to form would not be well received in a neighborhood which is occupied mostly by conservative people. I believe if we had a dome instead, the process would continue."⁷² The political concerns of the local municipality (who was the client of this competition) about the reception they could receive from their voters prevented an important aspect of a competition, innovation, from vitalizing.



Figure 3: Scaled model of the winning entry of the Şişli Halide Edip Adivar Islamic Social Complex Source: <<http://kolokyum.com/pictures/view/20201>> 15.02.2015

The client can also use the competition method as a political tool to create public opinion against the ruling state, regarding a sensitive subject or an area. A similar case can be observed with the Saraçoğlu neighborhood in Ankara. Built in 1944-1946, Saraçoğlu is a low-rise residential neighborhood located just besides the city center. The green area ratio of the site is higher compared to contemporary housing blocks and the neighborhood managed to sustain itself until 2014 where a ministry

⁷² Güvendi, op, cit.

ruling proposed to remove the protected state of the neighborhood⁷³. This created controversy as the land value of the area was very high due to its location, and if legal protection were lifted it was hinted that a redevelopment plan replacing existing structures with a proposal that prioritizes increasing profit while significantly damaging the dominant green texture of the area would take place. Alongside an awareness campaign, the Chamber of Architects of Turkey launched a competition to develop ideas on reusing the existing structures in Saraçoğlu neighborhood for the benefit of the public. The public opinion emerging from this effort proved fruitful as Chamber of Architects and Ankara Chamber of Commerce, which is the institution who was responsible for redevelopment in the first place, collaborated together with intermediacy from the then President of the Republic, Abdullah Gül, to develop a solution which puts public benefit on priority and will not damage the existing structures in any way⁷⁴.

However the most prominent example was the case of Çamlıca Mosque competition in 2011. The site for acquiring this mosque (which is still under construction as of this date and is going to be one of the biggest in the world when it is completed) is located atop Çamlıca Hill, overseeing Istanbul and is easily perceivable in the Anatolian side of the city silhouette, implementing a critical significance to the buildings architectural characteristics. The jury refrained from selecting a first prize and chose two equivalent second prizes instead, an act possible since the competition was announced by a private charity institution and did not necessarily had to adapt itself to the procurement law or competition regulations. Discounting the actual necessity and potential effects on the urban environment of this competition; when the two equivalent awards are inspected, immense difference between architectural qualities of two entries can be noticed. The first one can be perceived as a modern reinterpretation of traditional mosque characteristics while

⁷³ As part of the joint decision by Finance Ministry, Ministry of Environment and Urban Planning, these institutions alongside Privatization Administration would develop projects to bring in economical value to the area.

⁷⁴ ATO Press, *Çankaya'da Saraçoğlu Zirvesi*, 2013, <<http://www.atonet.org.tr/yeni/index.php?p=2546&l=1>> Accessed on 20.02.2015

the second one has indisputable similarities to the Sultanahmed Mosque of 17th century.



Figure 4: Equivalent second prize winning entry of Çamlıca Mosque competition, not built
Source: < <http://www.arkitera.com/galeri/detay/48974/2/Proje/1391>> 20.07.2014



Figure 5: Equivalent second prize entry of Çamlıca Mosque competition, under construction as of June 2015 Source: < <http://www.arkitera.com/galeri/detay/48991/3/Proje/1390>>
Accessed on 20.07.2014



Figure 6: Sultanahmed Mosque Source:
< <http://www.jevvaltuzizm.com/resim/resimliicerikresim/resimliicerikresim081212192325.jpg>>
Accessed on 20.07.2014

The situation created controversy regarding validity of the competition and gave rise to doubts whether there was an involvement by a higher political power. It is difficult to ignore the eccentric state of the competition, as it concluded almost 40 days after its planned schedule. Rumors concerning this delay circled around the

jury, who were accused of "waiting an approval from the prime minister (who at that time was Recep Tayyip Erdoğan) regarding the style of the mosque"⁷⁵. Keeping in mind that the current ruling government of Turkey actively supports Ottoman-Seljuk architecture, an outside influence shaping results of a competition of this significance becomes possible as the then minister of Environment and Urban Planning Erdoğan Bayraktar inadvertently hinted an intervention in one of his speeches by saying "a team of experts led by the prime minister have made three discussion sessions with the architects and we have requested many changes to the initial design. The prime minister was born and raised under cultural influence of Ottoman and Seljuk empires. He likes and desires this culture."⁷⁶ Whether this intervention was only limited to the readjustments happening in the post-competition phase or stretched into the selection phase is unknown, but the probability of the latter cannot be ignored. While there are examples in architectural periods where a certain style was preferred, it is unlikely that a similar situation aiming to build a 'copycat' of an already existing centuries old building via competitions occur anywhere else in Europe.

There are two possible outcomes on political utilization of competitions. While creating a public opinion can be deemed as a positive result, the influence of clients' political views on the competition can surface various negative consequences as well. Using architectural competitions as a cover for implementing state ideology can damage the validity and trustworthiness of the competitive method and may not produce objectively good results. It is also quite difficult to look for a counterpart of this problem in the European stage as member states hold a standard in providing a transparent political scene and a juridical system capable of prosecuting the client regardless of its political power or status.

⁷⁵Elif İnce, *Seçilen proje Sultanahmet'in fotokopisi*, in Radikal, Nov 2011 <http://www.radikal.com.tr/hayat/secilen_proje_sultanahmetin_fotokopisi-1108167>, Accessed on 15 May 2014

⁷⁶ Erdinç Çelikkan, *Erdoğan'ın Çamlıcası*, Feb 2013, <<http://www.hurriyet.com.tr/ekonomi/22635634.asp>>, Accessed on 15 May 2014

3.2. Problems encountered during preparation / evaluation phase

The necessity of translating clients' desires to an architectural language emerges after completion of preliminary planning of a competition. This moves the competition process to the second step, preparation & evaluation phase and introduces another set of actors, the mediators. Correct interpretation of clients' goals and expressing them clearly in competition brief is of critical importance, since the brief can be regarded as the 'bible' of a competition. It is the only source contestants can refer to and use in understanding objectives and expectations of the client. The brief is not limited to these aspects, it also contains information about the architectural program, how procurement will occur with the winner after conclusion of the competition, contact information, what kinds of drawings are asked of contestants and the format they will be submitted in, submission dates, presentation details, limitations on joining the competition and necessary documents from other professions if necessary. It ensures contestants receive the same information to compete on equal grounds.

Responsibilities of the jury are not only limited to writing the brief, they are also charged with the task of evaluation. In this sense, they can be accepted as the agents, representatives of the client as they begin from translating its desires into selecting an entry which would accurately satisfy those demands and expectations. Apart from their role in preparation and evaluations phase of a competition, the actions of the jury also hold significant consequences in post-competition phase as well.

Mediation here expands its meaning, associating with a wide frame of a competition process. It represents a mid-step, beginning after the client's desire to acquire an architectural project, covers the time frame when the best design among the submissions is chosen and both sides (client and contestants) are introduced.

3.2.1. The Competition Brief

Writing the competition brief is a joint effort that includes both the jury and client. Meetings between client and jury are important to adequately assess what is

expected by the client on intellectual (which is specified under the 'subject and purpose' chapter of a competition brief) and tangible levels. Since clients are usually represented on a corporate scale, certain individuals who are representatives of the client assume the responsibility in providing jury with sizes and relations of architectural spaces they need to create an architectural program. However, this is not a one sided dialogue as the jury are free to offer their suggestions, advise changes or voice concerns over any part of an architectural brief. Based on the assumption that jury members have more expertise in architectural practice than the client, their part in the brief can be considered more influential.

The client may request changes after a competition concludes since a winning design might not have literal compliance with the architectural program. Winning authors can benefit from the advice of the jury and client by developing their design further during post competition. However, if these change requests reach extreme scales, the initial design can transform beyond recognition and lose its key characteristics which made it won the competition in the first place.

An example to this can be given with the Bursa Central Garage and City Square Design competition, announced in 2006. The winning design expanded from having 23.000 square meters of space during the initial competition to 63.000 square meters in its final form. After the extensive changes and additions requested by the municipality; the floor plans were altered, relationship between the site and adjacent avenue changed and a whole new floor was added to the proposal⁷⁷. Even though the program multiplied almost three times its original size determined in the brief in this case, changes requested after the initial competition are not limited to size only as observable in the competition for the visitor center of the Turkish Grand National Assembly, announced in 2006 and completed in 2013. The changes the form and characteristics the original proposal underwent can be examined below;

⁷⁷ Neslihan Dostođlu in *Ulusal Mimarlık Yarışmaları 2*, p. 98



Figure 7: Model of the winning entry of the Turkish Grand National Assembly Visitor Center competition. Source:

<http://v3.arkitera.com/UserFiles/Image/ig/Yarisma_Projeleri/TBMM/t/109.jpg>, 20.01.2014



Figure 8: Final rendering of the building after the revisions. Source:

<<http://kolokyum.com/files/headthumbs/987d7c7198570241a9ce23d78e112494.jpg>>, 20.01.2014

The scope of change during post competition can vary from size to material, form and relationships of spaces; it can also affect the very core of the main idea as well. Questioning the reason of these extensive changes after conclusion of a competition becomes necessary at this point. It is crucial for the client to do a detailed self analysis of its expectations and requirements, as stated by Yakup Hazan⁷⁸ "the jury cannot do anything if the client does not provide the jury with sufficient information about the program". Failing to provide this information to the jury would result in an unspecified brief leaving spatial sizes and relations to the arbitrary reinterpretation of the contestants, which may ultimately lead to wide scale changes during post competition. But in cases where the client does provide this information, part of the responsibility can be put on the jury for not translating these requests well enough, either due to lack of communication or mutual understanding. Any arbitrary changes on the end product can be attributed to client's lack of knowledge over their authority in the competition method.

⁷⁸ Yakup Hazan, personal interview conducted by the author in December 2014

It is clear that each and every unit of the program of the brief must be written with care and precision. Parameters such as future developments in or around the surrounding areas which can affect the outcome of evaluation should be explained to contestants beforehand⁷⁹. However, it should also be noted that setting the suitable stage to generate creative solutions in competitions is only possible if the competition brief does not restrict the designers ideas, as over-specifying the competition brief can be equally problematic as under-specifying it. Consequently, client, jury and contestants would benefit if any restrictions or preferences in designs are explained in the competition brief⁸⁰, to not to create an unequal stage to competitors and waste any effort.

Problems originating from the brief are not limited with incompatibilities over the architectural program. Competition features, which shoulder significance over the end product and its materialization of a competition, are also specified in the brief. Configuring the competition features to provide the most suitable response to clients' expectations is also a process involving mutual effort between clients and juries.

The outcomes of inaccurate configuration of these features will be clarified by giving examples; beginning with a recent one in Turkey, the competition to acquire the building for Kayseri Chamber of Commerce. Announced as an idea competition, the competition brief⁸¹ demanded very precise values on size and relations between spaces and left little to no room for flexibility contradicting with the goal of an idea competition. There were three equivalent prizes instead of a single winner (which would have not been possible had this were announced as a implementation competition) and the winners were summoned by the client for the tendering process; which was awarded to the submission offering the lowest bid⁸².

⁷⁹ Stefan, Hain, Chiba, Koll, Gecse, Quoc, *Wettbewerbe*, op. cit, p. 17

⁸⁰ Ibid, p.18

⁸¹ The brief for the competition can be downloaded from <<http://www.kaymimod.org/HDEVAM.ASP?BASLIK=321>>, Accessed on 12.02.2015

⁸² Ömer Yılmaz, op, cit.

Appearance of this recent method which bends competition regulations has been criticized by Gvendi⁸³;

There is a story with this competition. The decision of creating a bidding process between the three winning entrants of this idea competition should have been set forward beforehand. An article included in the brief could have set a minimum bidding limit for the tenders. Now however, the competition turned into a regular bidding where submissions were deliberately lowered compared to threshold values to get the contract. In the future, if any of the Chamber of Commerce's decide to announce a competition, they may call the Kayseri branch to get reference values to be used in their contract phases, which would then provide leverage to clients against the hypothetical winners since the first ones are very low to begin with.

The method of announcing implementation competitions in idea format has also been criticized by Hazan as he states⁸⁴ "the problem lays with the jury in such cases; it is their responsibility to announce the competition in correct settings". Seeing as the competition had consulting jury members of the Kayseri branch of Chamber of Architects, one finds it quite interesting that an organization that supposedly charged with the task of supervising competitions, overlook the bending of their own regulations.

The competition for a new bridge in Avanos can be put forward as another example in which the intention was once again determined incorrectly, albeit in a different way compared to the Kayseri example. The competition, announced as a implementation competition, should have been set as an idea competition as Gvendi, part of the winning team states⁸⁵;

The moment we set our feet at the colloqium, the mayor told us that they did not have sufficient funding for a project of such. He mentioned that they would not even be able to pay for architects services, which is normally between %7-%12 of total costs in bridge projects. If there was no possibility of materialization, the client should have announced the competition to procure ideas only, or not announce it at all.

⁸³ Gvendi, op, cit.

⁸⁴ Hazan, op, cit.

⁸⁵ Gvendi, op, cit.

The next example covers a case where implementation of a competition was criticized. The competition for acquiring a new municipality building for Ankara Metropolitan Municipality required over 100.000 square meters of design, yet it was announced as a single stage competition. Doing so meant a waste of energy for contestants, whose efforts could have been saved had the competition was announced as a two stage competition. Preliminary, main ideas could have been acquired in the first stage, and detailed drawings could have been asked for from contestants who have advanced to the second stage⁸⁶.

Regulations may also prove to be obstacles in other ways, especially in implementation competitions where they oblige the contestants⁸⁷ to submit detailed reports regarding mechanical, civil, electrical engineering as well as landscape characteristics of their design. This may seem like a regulation that hopes to encourage interdisciplinary team work in contestants and enrich the design by adding perspectives of various professions⁸⁸. However for the case of Turkey, these reports have been criticized for having an opposite effect as explained by Özkan Sunar⁸⁹;

It is quite common to see engineering reports from previous competitions to be transformed to be re-used in new ones. Seeing as there are not any electrical engineers in juries, one cannot help but question the necessity of having to provide the kW values of the generators used in the proposal... Even though it is quite clear that these engineering problems will be reviewed in detail, with experts, during the preparation of construction drawings, these reports continue to drain precious time that otherwise could have been used to develop the project itself. Now however, teams end up imitating their engineers' signatures and write the reports themselves.

These reports cannot be deemed as completely unnecessary, but perhaps some flexibility can be suggested in the regulations so they are not prepared unless

⁸⁶ Erdoğan, op, cit. pp. 83-88

⁸⁷ This demand originates from Article 13, item C of public procurement law of Turkey. These documents are not obligatory in the regulations announced by Chamber of Architects or Turkish Association of Independent Architects

⁸⁸ Meltem, op, cit. p. 88

⁸⁹ Özkan Sunar, *Forum: Mimari Proje Yarışmaları* in Mimarlık, Chamber of Architects of Turkey, Issue 252, May 1993, p. 19

essential for evaluation. Hüseyin Kahvecioğlu states that⁹⁰ "these reports only matter in buildings that require special engineering solutions, or are complex by their very nature (such as concert halls)".

The type of contract signed between architects and the clients is also specified beforehand by the brief. The procedure following the competition, subcontractors, thresholds, exact dates of the deadlines, required drawings and information over how post-competition will commence should be specified as much as possible to clarify any indefinite situations before conclusion of a competition and leave no place for ambiguity⁹¹. Any ambiguity in procurement can surface issues over the values that calculate the fees for authors' services, the method of procurement or the timeframe of delivering the construction drawings, which accumulate to affect the actualization process of a competition. Overlooking any or some of these aspects give birth to negative consequences as Ertuğ Uçar states⁹²;

The competition brief should include items on the type of contract and the threshold values of procurement; otherwise the clients may interpret this ambiguity against the author. A small sentence at the procurement section of the brief, that most of us overlook, can be the determinant of whether the project will be materialized or not. An article overlooked during the preparation of the brief, thought by the jury that clients and contestants would settle in any case can result in costing the building years, its quality, or even its existence.

The competition brief is handled differently in the European scene. In most of the competition systems in Europe (such as Germany, England and Austria), third party organizations provide assistance to clients during this phase as well. Whether this assistance comes from the relevant Chamber of Architects or its subsidiaries, or private organizations can vary for each nation. In the case for Germany, these professional consulting firms evaluate the necessity of the design, have interviews

⁹⁰ Hüseyin Kahvecioğlu, interviewed by Zahra, op, cit. p. 84

⁹¹ Federal Chamber of Architects and Chartered Engineering Consultants of Austria (Arch Ing), *Competition Standard for Architecture – CSA 2010*, published by BIK-Verlags-Ges.m.b.H, 2010, p. 60

⁹² Ertuğ Uçar, interviewed by İrem Anık, *Yarışmayla Yap*, September 2011, <<http://www.yarismaylayap.com/soylesi/index/yarisma-surecleri-kadar-sonrasindaki-uygulama-surecleri-/214>> Accessed on 20.05.2014

with clients, developers, supervising organizations and people who will be using the building when it is built and create the program by keeping all this data in mind⁹³. Since these organizations transform organization of competitions into a professional field, it is unlikely to expect any basic errors that could have been overlooked by firms of such expertise.

In the case of Austria, apart from professional consultancy by these firms, the Chamber of Architects and the City Council (depending on which city the competition commences in) play another critical role. After the brief has been completed, the client has the option to cooperate with the Federal Chamber of Architects by submitting it to them for their detailed examination. If the Chamber does not find any problems in any aspect of the brief, they give their approval and the competition is launched with the 'thumbs up' sign besides it, signaling that the Chamber has cooperated and trusts the validity and legitimacy of the competition. This approval is critical in acquiring necessary bureaucratic permissions from the city council the competition is going to actualize in and for building a feeling of trust for potential contestants towards the competition's validity. For example; if a competition is announced in the Austrian city of Vienna, the city council advises the client to cooperate with the Chamber of Architects. The creation of the brief and determining other critical parametrics are done jointly by the client (or its representatives, such as the consulting firm) and the Chamber, who make sure that the competition brief does not contradict with any construction laws, so that the necessary building permissions could be acquired and no bureaucratic problems would be encountered during post-competition⁹⁴. However, not every competition is announced completely in cooperation with the Federal Chamber of Architects. In cases where cooperation with the client did not occur on every level or the Chamber develops concerns over parts of the competition, they issue caution to their members in joining the competition by pointing out the problematics in its organization. If a brief possesses a risk of giving birth to significant problems after

⁹³ Meltem, op, cit. p. 14

⁹⁴ Stadtentwicklung Wien Magistratsabteilung 18 Stadtentwicklung und Stadtplanung, *Grundlagen für die Durchführung von Wettbewerben auf dem Gebiet der Architektur und des Städtebaus*, <www.stadtenwicklung.wien.at>, 2008, Accessed on 01.05.2014, p. 5

the competition, the chamber issues a general warning and strongly advises against taking part in the competition.

An additional supervision of third party organizations can be suggested as a solution to brief based problems. The more the backgrounds of these organizations vary, the more supervision is applied on the competition brief. For the case of Vienna, should a client desire to cooperate with a consulting firm and the Chamber for benefiting in time and effort during post competition; the brief would be created and reviewed by a joint collaboration between the firm which has expertise in organizing competitions, the Federal Chamber of Architects and the City Council of Vienna. Any problems regarding the brief would be spotted at some point before the competition and corrected, and no unexpected problems would be encountered under normal circumstances.

The emergence of consulting firms in competitions in Turkey is too new to apply on a wide scale. The Chamber of Architects of Turkey does review competition briefs as they are announced, but since their political position is on the opposite of the government, the two institutions do not show a similar pattern in collaboration. Regardless of warnings the Chamber announces over competitions with problematic competition briefs, a significant amount of submissions can still be observed in most of those cases. Governmental institutions and Chamber of Architects should be in mutual collaboration, as combined effort of these two forces can be an effective reviewing / sanctioning mechanism over competitions. When these two 'powers' fight against each other, the trust for each one's validity is significantly questioned by the architects.

Ultimately, the brief is a very critical item which serves as the only method of communication between the client & its jury and contestants. It should be handled with care, kept simple, direct and leave no place for ambiguity. A brief also reflects the view point of the client towards competitions; therefore a well written brief could give the necessary feeling of trust to potential contestants and prove that the client is willing to proceed with the competition. The jury and the client should always be in close communication and mutual understanding during preparation of

the brief. Any errors or overlooked parts should be controlled by either private third party organizations or other institutions and be corrected to provide a standard in competition quality.

3.2.2. Jury and the Evaluation Process

The jury is an independent committee which holds a very critical central role in the competition process. They are partly responsible for the correct preparation of a competition and evaluation of submissions by using their initiatives and expertise on behalf of the client. Overall, their actions; both during the preparation and evaluation of a competition (plus during the post-competition) have influence on the outcome of a competition. The scope of the jury decisions can make materialization possible, or damage the process, eventually leading it to termination.

Firstly, it would be beneficial to take a look on how juries are composed of in different competitive scenes. Since there are three separate legislations in Turkey, they will be examined individually⁹⁵. In the regulations announced by Chamber of Architects of Turkey, key points in the composition of the jury are⁹⁶;

-Main jury members are composed of at least 5 architects, the number can be increased depending on the tasks complexity.

-Jury members (main, replacement and consulting members) are appointed by the client. At least 3 of the 5 and 4 of the 7 main jury members should be chosen amongst a list of nominees provided by the Chamber of Architects⁹⁷.

-If the client desires to, the Chamber can select all rapporteurs and jury members for them.

The counterparts of these items in jury selection in the public procurement law of Turkey can be listed as;

⁹⁵ The TSMD regulations (Turkish Association of Independent Architects) are not very widely used. Only 1 competition out of 55 has been announced as part of this regulation between 2011-2015 and it has not been actualized. Because of the lack of application of this legislation, the study will not include detailing on it.

⁹⁶ The articles can be found under Chapter 4, Items 19, 20 and 21 in *Yarışmalar Yönetmeliği*, of Chamber of Architects of Turkey

⁹⁷ This list is acquired every 2-4 years by a survey made by the Competition Committee of the Chamber of Architects.

-Jury members (main, replacement and consulting members) are appointed by the client. At least 1 of the 5 and 2 of the 7 jury members should be chosen amongst a list of nominees provided by the Chamber of Architects.

-In competitions to acquire architectural projects, at least one of the main and replacement jury members should be a civil engineer.

The main difference between these two regulations is the former requires all of jury to be composed of architects, and obliges majority of the jury to be selected by the Chambers nominees while the latter does not force such an obligation and gives the client freedom in appointing the majority of members. The second difference is the obligatory involvement of at least one civil engineer in the main jury in public procurement law, which is criticized by the architectural community as Yılmaz states⁹⁸; "The civil engineer rarely plays any role in the selection process, so to select a jury composed of people of more relevant professions and to speed up the competition process, clients often resort to announcing idea competitions instead".

A look at other competition scenes would give a point of comparison in jury composition. The European Law of Procurement requires at least one third of the members to have same qualifications as the contestants, and be independent from the client while having at least two external members appointed by the relevant Chamber⁹⁹. In Austria, only one quarter of the jury members are to be nominated by the Chamber (if the number of nominated members do not make up a whole number, the number that makes up a quarter must be appointed at a minimum) and jury members independent from the client should make up the majority. Also, at least half of the jury members should be qualified in the profession which is demanded of the participants¹⁰⁰. On top of all, speaking for the case of Vienna, the MA19 regulations oblige a jury member that represents the city of Vienna to be present in the jury¹⁰¹. The presence of such a jury member during the competition

⁹⁸ Yılmaz, op, cit.

⁹⁹ Rönn, *Judgment in the Architectural Competition - rules, policies and dilemmas*, op, cit. p. 54

¹⁰⁰ Arch Ing, *Competition Standard for Architecture – CSA 2010*, op, cit. Comp Part B, Item 4, p. 22

¹⁰¹ Stadtentwicklung Wien Magistratsabteilung 18 Stadtentwicklung und Stadtplanung, op, cit. p. 5

process could be interpreted as beneficial in foreseeing any bureaucratic or infrastructural problems that could occur during the post-competition phase.

In the regulations prepared by the Chamber of Architects of Turkey, the composition of jury members favor a numerical domination of architects associated with the Chamber, while the procurement law follows a more neutral path and puts Chamber derived architects in minority. The European regulations give a similar pattern in jury composition, as Chamber members are left as minority once again.

This information can be reviewed under several perspectives; it can be argued that giving the majority in jury compositions to architects would provide an evaluation with architectural quality in top priority, provided these architects are independent of the client. On the other hand, procurement law gives more control to clients over the jury composition thus making sure that the evaluation is done by a committee with a wider range of professions than only architecture that puts fulfillment of clients' desires into first priority. Chambers or architects organizations may think that in positions where they do not hold majority in compositions, the "weight of design expertise in the [evaluation] process may be less than what architects' organizations consider appropriate"¹⁰² and the result, however beneficial to the client it might be, have the potential of disregarding architectural quality in the process. Clients on the other hand may want to be more involved in the evaluation process; they would not want to be cast out and wait for an outcome in which they have no say in. The worries they develop over this matter can be justified as announcing a competition compels them on legal grounds.

Another critical point is the backgrounds of the jury members. The regulation of the Chamber of Architects of Turkey is the only in obliging all jury members to be architects, while EU directives or Turkish procurement law permits the influence of other backgrounds. In case of Sweden, the clients have the authority of choosing¹⁰³ "politicians, civil servants and end users as members of the jury. The Jury's composition reflects the different interested parties in the competition and its task is

¹⁰² Kaipainen, op, cit. p. 28

¹⁰³ Rönn, *Judgment in the Architectural Competition - rules, policies and dilemmas*, op, cit. p. 54

to identify the most suitable solution for reaching the competition's goal. It must be a united effort". The contribution that can be delivered by professions or people that will be using the building rather than architects alone should not be ignored. One might suggest that the current configuration of the Chamber of Architects of Turkey's regulation is too strict in jury compositions and gives little possibility of other potential contributions, rationalizing this decision by emphasizing the significance of the impact the building will make on built environment when it is complete, therefore only an architect/designer-dominated jury can make such a justifiable decision. However, it should always be kept in mind that competitions are born out of a necessity and the potential users / clients should be involved in the outcome as well, considering the jury will remove itself after the actualization and will not be the ones actually using the building / occupying the space.

Equalization can be suggested between the two regulations to find a midway. The Chamber of Architects regulation is very strict in giving architects dominance, and forces the client to select amongst Chamber's members. The procurement law on the other hand obliges a civil engineer to be nominated in implementation competitions, an unnecessary action in competitions which do not have extreme complexity or demand challenging structures. Contributions by other professions can be very valuable and should be considered in each competition, however appointing these experts as main members in every competition may be inconvenient; the position of consulting jury members can be used more actively. A member of the relevant city can be included as in the case of Austria, as this would be helpful in foreseeing any bureaucratic or infrastructural problems beforehand. Expanding the backgrounds of jury members (provided that they can contribute to the competition) regardless of their professions can create a healthier, multi-perspective, democratic evaluation. The answer of finding the ideal jury setting needs further research and is not the concern of this thesis, but parts of the EU directives can be examined for possible adaptation to the Turkish stage.

To understand the concerns of clients better about jury composition, one should look from their perspective. For the case of Turkey, the client, selecting the competition method against a regular bidding for its own reasoning, will be

providing necessary funding during the entire continuum. The trust is placed on the jury to understand their requests and make a selection that would be satisfactory. However, when regulations prohibit them from choosing jury members freely, it can be argued that they might beware from using the competition method as Özbay states¹⁰⁴;

Independent jury members might give the first prize to entities which do not satisfy the expectations or demands of clients; they often do this sort of evaluation because of their instinctive reflexes coming from the profession. The outcome than, regardless of how successful in architectural terms it is, may prove to be a different result than the predetermined expectations of the client. Due to this contradiction, these competitions often do not get materialized.

Also, because current regulations protect architects over clients, many clients do not refrain from using the competition method out of concerns about being dragged into a lengthy process where they have no control nor supervision powers in the end result.

These concerns of clients can be justified, as an organization providing funding may wish to be involved in the evaluation process and would deter from actualizing a design which they do not approve. Currently, the client can be represented in the jury by nominating consulting jury members, who on paper, are involved in the process of writing the competition brief and providing main jury members with their reviews during evaluation. It is critical for jury members to not ignore these comments made by people who represent the client. The consequences of pushing out the client from evaluation can be shown with the case of the aforementioned Ankara Metropolitan Municipality building competition. The jury members who represented the municipality published contrariety reports opposing the first prize and stated that their opinions and suggestions were not taken into consideration during evaluation. Alongside other reasons, the municipality clearly expressed that they would not go through with the current first prize and retracted four other competitions that they were going to announce in the near future, as a consequence of the experiences they had during this process¹⁰⁵.

¹⁰⁴ Hasan Özbay, *Yarışmalar Tabii ki, Ama Nasıl?* in *Dosya* 31, p. 40

¹⁰⁵ Erdoğan, op, cit. pp. 85-86

Architects from various countries have laid emphasis upon the importance of including the client and have come up with varying methods of doing so. Ayhan Usta states that¹⁰⁶; "involving the client in the evaluation process could be considered as a solution to the problem of materialization in architectural competitions in Turkey". Hazan, also a frequent jury member aside his history as a contestant, expresses his experiences in competitions that he was a jury member in as;¹⁰⁷

I always summoned clients and their bureaucrats before the jury evaluation concluded and informed them on the reasoning behind our choices. This procedure does not take longer than 45 minutes, but it makes the client understand the perspective of the jury and feel involved. The jury should not only assemble, isolate themselves, make a selection and retract afterwards. This is an incorrect approach that damages the competition scene.

With the current regulations of Turkey, the only way of involving the client is to create a reciprocal communication between the main jury members and their representatives during the evaluation phase, or use invited competitions. RIBA competition guidelines acknowledge the importance of involving clients in the competition, as they suggest dialogue between clients and contestants should be established before post-competition phase, hence they promote the competitive dialogue method. This method gives clients a chance to transmit their concerns to contestants before the proposal takes into its final shape.

The process of evaluation itself also possesses risk of causing problems. Evaluation can be divided into two parts as preliminary and final evaluation; in the former, submitted entries are checked whether they satisfy submission criteria such as cohering with zoning regulations, spatial sizes & characteristics of architectural program etc. by rapporteurs. To not to create an unjust setting to the contestants, entries which are in clear violations of the brief are either noted by the jury or disqualified before the competition starts. This is critical as manipulating the competition brief can give an unfair advantage to contestants.

¹⁰⁶ Ayhan Usta interviewed by Zahra, op, cit. p. 77

¹⁰⁷ Hazan, op, cit.

During the latter, the judgment criteria may change for each stage as Özcan Uygur states that these criteria develop by themselves during the competition, as the jury members can¹⁰⁸ "encounter many approaches and proposals that they have not expected beforehand, which may clash with the predetermined criteria. Therefore evaluation criteria are assembled during the evaluation process". Architecture itself cannot be regarded as a mathematical practice, proposals which bring out valuable design quality while contravening the competition brief should not be completely discarded. The jury should pursue a balanced approach between satisfaction of competition brief and quality of the design, as dismissing proposals out of deficiencies that could be corrected or improved during post competition might eliminate the chance of implementing designs of good potential¹⁰⁹. On the other hand, the jury should refrain from rewarding entities that violate the statements in the competition brief excessively. Incompatibility problems of these selections will inevitably make themselves evident during post competition and may extend to affecting the key characteristics of the project when corrected. To prevent such problems from ever occurring, preliminary checks should be done with great care (as in the case of Austria¹¹⁰) and entries that do not satisfy the requirements should be pointed out to the jury attached with notes over which parts of the brief they might have overlooked. Consulting jury members who represent the client also have to monitor the evaluation period closely and warn the main jury members about not selecting an entry that is not compatible.

The role of the jury does not have to end after conclusion of the competition. Juries' actions after the evaluation period can have both positive and negative effects on how the competition progresses on to later stages. Such a case is the competition for a provincial assembly of Hatay announced in 2011, where the winning team failed to sign a contract with the client due to disagreements over fees, doubts over whether the design would materialize or not emerged. Jury members, alongside the

¹⁰⁸ Özcan Uygur, interviewed by Zahra, p. 87

¹⁰⁹ Rönn, *Judgment in the Architectural Competition - rules, policies and dilemmas*, op, cit. p. 62

¹¹⁰ Part B, Item 5 in Competition Standard for Architecture 2010 explains the preliminary checking process in extended detail.

Hatay branch of the Chamber of Architects intervened for the continuation of the process, explained the significance of materializing the design and potentials it would bring to the city to the client. These efforts proved fruitful as the negotiations carried on after they were halted¹¹¹. A different example can be given with the METU North Cyprus Campus Library Building competition. Cem İlhan, winner of the competition expresses the importance of the jury's support during the post-competition stage by stating that¹¹²;

The jury, consisting of METU members has always backed us up during the negotiations with the client. During our post competition revisions, the client requested a change in a key mantling element of our proposed space frame system. The jury quickly intervened, defended the significance of our decision by telling the client that it was the main idea behind our design and should not be modified in any way, managing to convince them in the end.

However, intervention of the jury does not prove to be helpful in every case, as experienced by Seden Cinasal and Ramazan Avcı, winners of the Afyon Republic square competition in 2011¹¹³;

The jury crossed over to the side of the client in Afyon and convinced the client to not give us any payment until a certain stage in drawings was reached. Their point of view was that we were "young" and had to "work a little bit until the contract could be signed" even after we won the competition. We then notified the client that we were unwilling to accept a model where we had to revise our project until a certain phase and then get a slight 'possibility' of signing a contract, to which they did not even bother to reply to. Six months later, a rendering animation of a completely different proposal was published for the same site the competition was announced in, which included one of the jury members in the design team.

The attitude and involvement of the jury can procure a variety of results. It would be beneficial to the winning authors if their design characteristics are defended and explained to the client. Hazan, again recalling from his experiences, state that the

¹¹¹ Even though the negotiations continued at that time, the competition did not materialize as the local government expected Hatay province to achieve metropolitan municipality status. After it failed to do so, there was no funding, nor a reason to actualize the competition, cancelling the process completely.

¹¹² İlhan, *Ulusal Mimarlık Yarışmaları*, op, cit. p. 116

¹¹³ Ramazan Avcı and Seden Cinasal Avcı, op, cit.

jury¹¹⁴; "must be, and act accordingly as a block. Even though the choice is made by voting majority, all of the jury must be present while explaining the design to the client and back up the winner to not give any place to chaos or second thoughts". This action can be deemed as a necessity in the competition scene of Turkey, as the current perspective on competition culture, combined with the general attitude of clients and unbinding legislations can be suggested to prevent an entry from materializing whereas the involvement of the mediators, the jury which the client has laid its trust, can be useful in convincing the client if needed.

To conclude, the jury members hold a quite significant position in a competition. Their selection should be made carefully and ensure a good balance between chamber and client representative architects. Jury members could also include people who may provide aid, such as engineers or people of different backgrounds or professions, should the competition subject requires so. It can also be helpful to include municipal representatives in the jury to foresee any bureaucratic problems beforehand. To prevent an unjust setting for either clients or contestants, the jury should follow a balanced approach, warn the client for any problems in the organization of a competition before it concludes and make sure to involve the client or their representatives in the selection process. The jury must keep the competition brief in mind during evaluation and should not reward entities who are in clear violations of the predetermined requests. In cases where the client and contestant fail to reach an agreement in procurement the involvement of the jury as an intermediary unit between the sides might be beneficial, yet in the case of Turkey, it can be argued that the jury would often have to stick on the side of contestants to balance the scale.

3.3. Problems encountered during post-competition phase

Conclusion of a competition moves the process to the last step; post-competition, where procurement occurs should the competition was announced with the intention of implementation. This phase gains a different importance since failing to actualize

¹¹⁴ Hazan, op, cit.

the winning design can be interpreted as dissipation of the immense effort that went into organizing, preparing and evaluating a competition.

Procurement after a competition may grow to be inextricable in the Turkish stage, as regulations overlooking procedures and thresholds are not often applied to full extent. Problems on this stage cannot be cast upon a singular source as post-competition is a period where all actors have had their effects on. However, the influence of clients and contestants can be considered greater compared to mediators, therefore problems in this period are reviewed from their perspectives.

From client's perspective; after revelation of the winning design and its contestants identities, doubts over several areas might be developed. Concern over the capabilities of the winning team can occur when young teams without much practice experience win competitions, which may lead to difficulties during preparation of the winning design's construction drawings. Similar doubts may also emerge over the architectural characteristics of the winning design if a client is not satisfied with the end product. In an architectural competition, the evaluation is entrusted to the jury members, and their decision is considered final under normal circumstances. Any alterations to the design by the client should be kept at a minimum level not to change the core characteristics of the design; however clients may demand extensive changes from the authors to transform the design more to the image they had in mind. Both of these issues may result in an interposition of the client over the results of the competition, which in turn bear the potential of creating problems of bigger scale.

The second issue of concern, due to necessary precautions not been taken beforehand, is the risk of economic inadequacies surfacing after conclusion of the competition. These inadequacies include from having insufficient funding for the cost of services of winners to constructing their winning proposal, which may exceed the predetermined budget limit of the client. Another set of problems may occur when the board of management or people responsible for the implementation of the competition changes during or after a competition, having an effect upon the outcome of the process.

Contestants have differentiating responses to these problems, one point of view, brought forward by Çirakoğlu who explains that the position of his office is¹¹⁵ "to wait for the client to approach us in competitions which we have won. If the client desires to actualize the competition, the process will carry on; it is not quite right to 'force' the client to construct your design". This can be interpreted as an approach letting clients the authority on making the final decision on implementation. Hazan on the other hand holds an opposing point of view as he states that¹¹⁶ "implementation of the project is relevant with the interest its author shows... who must fight for his rights stated in regulations as no one is going to hand their rights over to them", suggesting that effort of the winning architects have a direct impact on the implementation.

Regulations cover the phase on how procurement should take place after conclusion of a competition, however in the case for Turkey; some aspects of these statements can be ignored or bent for the favor of clients. The lack of legislative (and therefore judiciary) supervision brings forth the relationship between client and contestant to a higher priority. The actions, attitudes, positions and dialogue capabilities of both sides are brought to importance during post-competition and play an essential part behind the reasoning of problematics.

3.3.1. Economic Inadequacies

Economic inadequacies represent situations where sufficient funding is not available for either fees for architects services or constructing the winning proposal, or both. Since the costs of architects and construction vary significantly in numerical terms, each of them should be analyzed as a separate problematic.

The costs for architects services change between %2-%6 in Turkey compared to the overall cost of materializing a building¹¹⁷. Keeping the total cost of actualization in

¹¹⁵ Alişan Çirakoğlu, personal interview conducted by the author on December 2014

¹¹⁶ Hazan, op. cit.

¹¹⁷ The calculation here was made by using the standards announced by Ministry of Environment and Urban Planning for estimating approximate construction value and the least amount required for project remuneration.

mind, the ratio architects services cover does not have a massive impact on total budget of a project. Well thought out and drawn construction drawings have quite a lot of advantages on the long run as Nevzat Oğuz Özer and Yasemen Say Özer state¹¹⁸; "meticulously prepared drawings save up time and prevent cost unexpectancies". Considering their price to efficiency ratio, acquiring high quality construction drawings can be suggested as a necessity in actualization and should not be pushed into background effort to save costs.

The significance shown by clients in Turkey towards construction drawings can be suggested as being contrary. Negotiated procedure is the most common way of procurement after the conclusion of a project, is perceived as a regular bidding process by clients with thresholds regarding time and costs being compared to values of similar sizes and topics obtainable in the market. Since these values are lower in the free-market (since multi-bid negotiated procedures would drag the values down due to competing offers) in comparison with thresholds specified by relevant institutions, producing high quality construction projects of the winning design may not be neither possible nor profitable.

As befits the name, some reductions over the fees of architects can be expected by the client during negotiated procedure. Stefan states that this reduction percentage is around %10 - %12.5 in the Austrian competition scene¹¹⁹ and if we acknowledge these values as standard ratios for reduction, anecdotal Turkish cases will be helpful to point out the extent of difference between two scenes. The experiences that

The calculations were done on several hypothetical projects whose building class value and size ranged between 4A to 5D and 5000 to 30000 m² respectively (the calculations were done assuming the regional coefficient of the area was 1, the fee for controllership was disregarded). The costs for architects' services were divided to the estimated cost of construction to find the ratio between the two. This process was done repeatedly with buildings of different class and sizes to give out an average interval value.

¹¹⁸ Nevzat Oğuz Özer, Yasemen Say Özer, *Uşak Belediyesi İsmetpaşa Caddesi ve Çevresi Ulusal Mimarlık Kentsel Tasarım Fikir Projesi Yarışması'nda 1. Ödül Alan Projenin Uygulama Süreci*, <https://www.academia.edu/7800105/U%C5%9Fak_Belediyesi_%C4%B0smetpa%C5%9Fa_Caddesi_ve_%C3%87evresi_Ulusal_Mimarlık_Kentsel_Tasar%C4%B1m_Fikir_Projesi_Yar%C4%B1%C5%9Fmas%C4%B1_nda_1._%C3%96d%C3%BCI_Alan_Projenin_Uygulama_S%C3%B9reci>, Accessed on 02.04.2015, p.9

¹¹⁹ Stefan, personal interview, op, cit.

Dokgöz, Hacıalibeyoğlu and Ersan had during the procurement for Ministry of Foreign Affairs Congress Center competition can be recited here¹²⁰;

During the negotiated process, we were told that our submission was too high... The relevant manager kindly told us that %20 fee reduction was done in previous competitions which would be the same amount applied here as well, while stating that the thresholds of Ministry of Environment and Urban Planning needed revisions.

Twenty percent can be acceptable considering the %60 percent fee reduction the same team had to accept after they won the competition to design the Kadirli Municipality building¹²¹. Another example can be given with Sadık Gökhan Ekinci, Doğuşcan Aladağ and Murat Taş, with the competition for designing a cultural center complex in Kepez, Antalya in 2011 where they had to reduce the threshold prizes by %62 percent due to the client switching the building class of the building¹²² and calculating the basis values accordingly¹²³. The amount of these reductions greatly vary for each client, as cases can be reported where the authors did use, or symbolically alter the exact same values stated in basis values, like in the Lüleburgaz Intercity Bus Terminal competition¹²⁴ won by Güvendi.

With ranges changing from %0 to %60, it can be put forward that there is no applied standard for these reductions made during negotiated processes in Turkey, therefore some contestants may greatly profit from winning competitions while others can have financial losses. In this case, basis values transform from obligatory legislative items to guidelines which are used depending on client's will.

A few conclusions can be derived at this point. Apart from the essential factor that clients must be adequately informed on the ratio they have to allocate from the total

¹²⁰ Ferhat Hacıalibeyoğlu, Deniz Dokgöz, Orhan Ersan, *Yarışma Hikayeleri: Denemeler, Deneyimler* in *Yarışmalar ve Mimarlık Sempozyumu 2013*, pp. 72

¹²¹ *ibid*, p. 75

¹²² Due to the project being a congress center, the basis values should have been determined using the 5-b building class that includes congress centers. However, the calculations were based on values from 4-b class.

¹²³ Doğuşcan Aladağ, personal interview conducted by the author in April 2015

¹²⁴ Güvendi, *op, cit*.

budget, a specification of contract terms and fees would be beneficial to contestants as it would prevent anyone from participating should they find the values unsatisfying. Clients should be briefed and advised beforehand to carefully review their budget and potential expenses. This will prevent any unexpected budget overruns and give clients an opportunity to back out or search for other methods before the competition is announced. Pointing out the importance of budget planning to clients can be regarded as the duty of either the jury or third party organizations which are responsible with organization of a competition. Contestants on the other hand, can only be informed by using the competition brief in competition types that demand anonymity. Turkish competition briefs differ greatly in the amount of information they include about post-competition, as some briefs clearly state how procurement will proceed and which threshold values will be applied, while others do not contain any information on the matter. Considering that all contestants accept the statements of the competition brief by default when they participate, leaving the document ambiguous on procurement could result in a setting a negotiation stage where clients gain an advantage over contestants. To prevent that from happening, the brief can¹²⁵ "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".

Alongside the timeframe of how negotiations will carry on post-competition, including fees that are allocated for contestants in the competition brief can be quite useful in preventing any designer related cost issues in Turkish competitions. A standard in fees would be achieved and differentiating fee reductions during negotiated procedures will be prevented. The unjust setting for designers would be removed as any client who decides to push for further fee reductions would be put at a disadvantageous position in front of juridical authorities as they would be clearly contradicting with the competition brief issued by themselves.

Competition designs can also face the problem of not having enough funding for construction costs. These cases can either be implemented with questionable quality or not implemented at all, resulting in end products that can be considered as poor

¹²⁵ Royal Institute of British Architects, *Design Competitions Guidance for Clients*, op, cit, p. 15

reflections of the original design. A wide range of possible consequences with differentiating results may occur from the lack of funding for construction. The scope of affect can shift from simple changes in cladding material quality to major alterations of main ideas resulting in the design losing its definitive characteristics.

The driving factor behind this particular problem can be attributed to the lack of information provided to contestants during preparation & evaluation phase of a competition. Careful examination of Turkish competition briefs of 21st century reveals that information about clients' construction budget is limited to simple sentences encouraging economic or applicable solutions, and almost nonexistent in numerical terms. It is important to note that the analysis that follows is limited to open and pre-selected types where connection between contestants and client is only viable via the brief due to anonymity reasons.

Items relevant to the topic of budget limits are existent in all three separate legislations of Turkey. For the legislation issued by Chamber of Architects¹²⁶;

- If necessary, methods and standards on calculating the construction budget limit are specified / mentioned to contestants.
- Jury is charged with the task of deciding whether projects that violate statements of the competition brief are to be disqualified or not.

For the legislation issued by Turkish Association of Independent Architects¹²⁷;

- If necessary, the budget limit of the competition subject is to be given to the contestants with the brief (alongside the calculations on which the amount was based).
- The jury must disqualify projects that are in violations of the obligatory items stated in the brief.

The public procurement law of Turkey also holds a similar article¹²⁸;

¹²⁶ Chamber of Architects of Turkey, op, cit. Section 3, Article 14, Item 2, a-6 and Section 4, Article 22, Item d are the mentioned items, respectively.

¹²⁷ Turkish Association of Independent Architects, op, cit, Article 13, Item k and Article 16, Item e, are the mentioned items, respectively.

¹²⁸ Mimarlık, Peyzaj Mimarlığı, Mühendislik, Kentsel Tasarım Projeleri, Şehir ve Bölge Planlama ve Güzel Sanatlar Eserleri Yarışmaları Yönetmeliği, Article 20, Item f

-The jury has the authority to disqualify entries that violate the necessities stated in the competition brief, especially ones that are defiant of the predetermined construction budget limit.

A combination of the articles stated clearly allows a budget limit to be introduced to competitions, alongside authority to jury members in disqualifying any entries that exceed it. However, these articles are rarely implemented and no numerical limits are pointed out in competition briefs. Funding of a construction is a critical factor that can determine the main approach of a design, therefore not specifying an existent budget limit would result in contestants competing over unequal terms, resulting in a waste of effort for some participants. Proposals that demand a higher funding may get eliminated by the jury due to materialization concerns, or might gain an unfair advantage over designs that comprise economic concerns. It is therefore essential for the client to specify the budget to the jury, who should both express it in the brief and keep it in mind during evaluation. If this is not done and an entry that exceeds budget limits of the client is selected as the winner, the design runs the risk of losing its architectural characteristics during materialization. Güvendi, Ramazan and Seden Cinasal Avcı and Çırakoğlu, architects who have had firsthand experiences with this issue support¹²⁹ clarification of budget values in the competition brief. The same concern has also been accentuated by RIBA who advises clients to¹³⁰ "set out a realistic or outline budget that matches your (their) project aspirations". It should be underlined that the preliminary design submitted to the competition is not enough to determine the final cost of the building, but providing an estimated value to contestants would deter them from basing their designs on unfeasible solutions.

Competitive dialogue can also be used as a possible solution. Since it lifts the anonymity and enables the contestants to receive critics from the client and their representatives, information regarding the budget and construction technologies can be shared during design process, which would provide¹³¹ "an integration of the

¹²⁹ Güvendi, Avcı, Çırakoğlu, personal interviews, op, cit.

¹³⁰ Royal Institute of British Architects, *Design Competitions Guidance for Clients*, op, cit, p. 10

¹³¹ Royal Institute of British Architects, *Procurement Policy; Building teams - achieving value*, London, November 2001,

design with the construction techniques and materials available, resulting in improved efficiency, shorter construction periods and reduced waste", not to mention that any design that may overrun the budget could be alerted before its development is finalized. Invited competitions can also be beneficial in these terms as they allow contestants to have dialogue opportunities with the client where questions regarding budget could be answered beforehand.

As the competition brief has been brought into prominence as a possible tool that could be essential in solving economic inadequacies in general, a comparison of the briefs of two competitions that have concluded; one from Turkey and one from Poland (an EU member state) would be useful. Their differences over specifications of budget, fee and timeframe factors can be used in understanding in which parts Turkish competition briefs lack information and would serve as a basic guideline for determining points that require improvement.

The competition selected from Turkey is the Ödemiş City Center and Surrounding Area Urban Design Idea competition¹³², announced and concluded in 2012. The design was not completely implemented as Sertaç Erten, part of the team that won the competition, briefly summarizes the problems regarding construction funding¹³³;

Within the process (post-competition), they encountered the fact that the municipality cannot allocate the sufficient budget for the superstructure, and for that reason, "for now" it can only buy services for the underground parking lot project. This dragged the projects owners into a process, which resembles drawing a house without a roof. Although, in the beginning, designs based on a scenario "if the square project is implemented in the future" were emphasized, eventually, a parking lot with maximum vehicle capacity problematic prevailed and the administration attached a great importance to this technical issue.

<<http://www.architecture.com/Files/RIBAProfessionalServices/Practice/General/Procurementpolicy.pdf>>, Accessed on 01.03.2015, p. 4

¹³² Ödemiş is a district that is located on the south east part of Izmir province.

¹³³ Sertaç Erten, *A Story of Urban Design Competition in Ödemiş; Evolution of an Urban Strategy Project into a Parking Lot Construction Project*, in *Yarışmalar ve Mimarlık Sempozyumu 2014* translation done by Canan Erten, pp. 74-75.

Finally, the "wall with swashbuckler figure", which defined the descent to the underground parking lot, survived the 2012 competition project as an idea. The aftermath of the conceptualized underground parking lot of 2,500 m² and the "plane" above it, where no arrangements are carried out, is indistinct for now.

It is evident that Ödemiş competition cannot be deemed as a success story since besides the parking lot, only a slight portion of an otherwise 9000 square meter project was implemented. Alongside other factors, budget restrictions played an important part behind the failure which makes this competition' brief a good starting point of the comparative analysis.



Figure 9: The swashbuckler wall with the entrance to the parking lot on the right. Source: <http://issuu.com/arkitera/docs/sempozyum_en_2014>, 12.04.2015

The second competition which will serve as the second unit for comparison is the development project of Maria Konopnicka Square in Suwalki province of Poland, announced and concluded in 2010. Suwalki was launched twice since the winning proposal of the first competition in 2009 was not received well by the public as it required a part of the existing green space to be removed for the design to be implemented¹³⁴. The second competition was implemented without any significant differences from the original design.

¹³⁴ Dorota Gawryluk, *The Importance of Contemporary Greenery Modernizations of Historical Squares in Polish Cities*, Landscape management department of Klaipeda State College, Poland, 2013, <<http://www.krastotvarka.vhost.lt/documents/6%20The%20Importance%20of%20Contemporary.pdf>>, Accessed on 04.04.2015, pp. 68-69

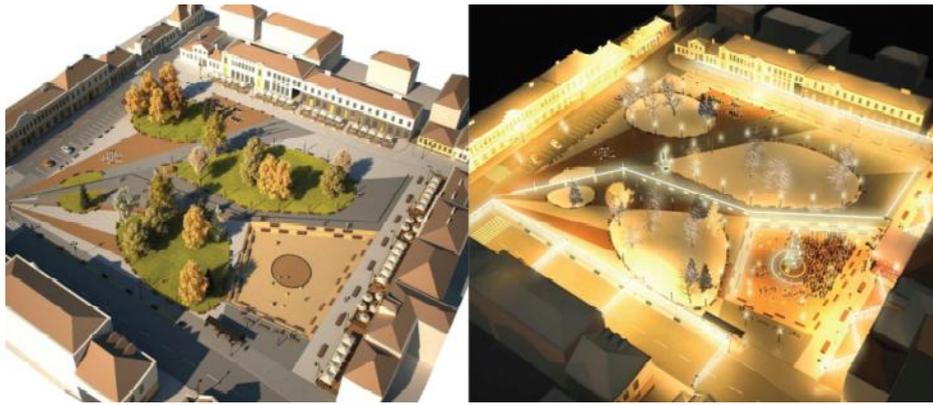


Figure 10: Renderings of the winning design of the Maria Konopnicka Square design contest.

Source:

<<http://www.krastotvarka.vhost.lt/documents/6%20The%20Importance%20of%20Contemporary.pdf>>, 12.04.2015

The facts that both competitions have similar design topics (urban renewal), sizes and were launched recently after one another were taken into consideration during the selection of these two examples, in hopes that comparison of the economical aspects in their briefs would prove more accurate data. From this point on, the competitions will be referred by their locations, Ödemiş and Suwalki.

Ödemiş competition is launched as a national, single stage, open, urban design idea competition following the legislations of public procurement law of Turkey¹³⁵. The level of detail specified in the architectural program suggests that implementation had always been the main intention behind the competition, however due to reasons that can only be speculated about (because of the limitations of current legislations or to speed up the whole process in general); the competition was launched as an idea competition. Because of the intention of the competition, any information in the competition brief regarding procurement is nonexistent. The competition therefore can be interpreted as an attempt introduce the designer of the most suitable entry to the client, whose upper hand is strengthened from the start as it singularly holds the authority on proceeding with the competition or not (although it has to employ the winning team if actualization of the winning entry is decided upon, due to copyright rights).

¹³⁵ The brief for Ödemiş competition can be accessed from; <http://www.odemis.bel.tr/Yarisma_Ilani.pdf>. Accessed on 02.04.2015

Suwalki on the other hand is launched as an EU-wide, single stage, pre-selection, implementation competition, and includes details on architect fees, budget limitations and how procurement after the competition will take place¹³⁶. Section 1, Article 5, Items 1, 2 and 3 state that;

5.1. **The maximum planned cost** of the works implemented based on the Competition Entry, including construction project and working plan, feasibility study, procurement documentation and environmental impact assessment, if such is required, should amount to: **280 000 PLN** (in words: two hundred eighty thousand Polish zlotys)

5.2. The Awarding Authority assumes the **total cost of investment under the competition** should not exceed the gross amount of **8 000 000 PLN** (in words: eight million zlotys).

5.3. Exceeding the gross amount of the total planned costs of the works implemented based on the Competition Entry mentioned at point 5.1 equals not meeting the requirements of these Competition Rules and Regulations.

The first two items clearly specify the fee of the architect's services and the total cost of construction, respectively. The third item gives a clear warning to potential contestants that they will be disqualified should they overrun the specified budget. The combination of these items stated in the brief and their correct practice can be proposed as a compact solution to most commonly encountered budget problems. Any architect that is unsatisfied with the possible payment for their services after the competition can simply deter from joining, while the maximum budget limit and disqualification of those who exceed it ensure an equal competition scene, where the risk of a proposal that is not economically applicable winning the competition is minimized.

Regarding when procurement will start, the Suwalki brief specifies in Section 8, Article 7 that;

7. The Organizer of the Competition, not earlier than after 15 days and not later than 30 days from the date of issuing of the decision concerning the granted awards will invite the author of the best Competition Entry to participate in the public contract award proceedings conducted as a sole-

¹³⁶ The brief for Suwalki competition can be accessed from; <<https://www.tifpro.eu/getfile.php/1313629.1624.rbrqqycyfx/RULES+AND+REGULATIONS++OF+ARCHITECTURAL+COMPETITION.pdf>>, Accessed on 04.04.2015

source contract whose object will be further elaboration of the Competition Entry.

The timeframe of the contract and invoices the designers are going to receive (alongside information on what drawings and documents are expected of them) are specified in three stages in Section 9, Article 2 and Section 3, Article 1 respectively;

2.1. **Stage I** - the final concept of the development of Maria Konopnicka Square including the concept of designing new objects and facilities on the Square **within one month from the date of signing the contract for performance of Stage I.**

2.2. **Stage II** – The construction design satisfying the requirements to obtain the building license/permit together with the environmental impact report, if such is required, and other indispensable documents and approvals concerning the construction design, **within 3 months from the date of signing the Contract.**

2.3. **Stage III** - A complete set of working plans and specifications, procurement documents, feasibility study of the investment including the figures from the investor estimate, **within 4 months from the date of signing the contract.**

3.1. The payment for the performance of the subject of the contract will take place:

with a partial invoice in the amount of **10 %** of the value of remuneration after delivering the final concept of the development of Maria Konopnicka Square including the design of objects and facilities in the Square including the specifications concerning the utilities and preparation of applications for connecting to the networks and 4 visualizations of the development concept - **Stage I;**

with a partial invoice in the amount of **50 %** value of the remuneration after delivering the construction design satisfying the requirements of obtaining building permits and other indispensable documents, design approvals and the environmental impact report, if required - **Stage II;**

the final invoice in the amount of **40 %** of the value of the remuneration after delivering of a complete set of working plans and specifications, procurement documents and a feasibility study of the investment taking into account the investor cost estimates - **Stage III.**

Providing information on the time frame and invoices beforehand can also be considered as important factors which can affect the decision to participate for potential contestants. Suwolki brief also deters sides from arbitrarily terminating the

negotiations unless they are willing to pay compensation, as stated in Section 9, Article 1, Item 7;

1.7. In the event of withdrawal of one of the parties from contract without any fault on the side of the other party, subject to circumstances described in p.1.5, the party that withdrew from the contract will pay the other party conventional penalty in the amount of 10% of the contractual remuneration. Moreover, the Party withdrawing from the contract will reimburse the other party expenditures it incurred on account of realization of the contract until the moment of the withdrawal.

To conclude, solution to economic inadequacies can be achieved by joint effort of all the actors in a competition. Clients must be adequately briefed about procurement and should make self-evaluation studies to determine the budget they will allocate for their competition, for both architects services and building construction. Juries are charged with the responsibility of specifying the budget in the brief as much as possible and make their evaluations while keeping the maximum construction costs in mind. By doing so, any building without a chance of implementation due to economical concerns would not be awarded the first prize, as doing otherwise could produce results that are worse than what the original design intended. Also ensuring that all contestants compete on equal terms creates an equal setting where neither contestant, nor clients' efforts are wasted away.

It is also essential for the regulations and statements in the brief to not be overlooked by either clients or mediators; projects that are over the budget limit should be eliminated if necessary. To create a balanced setting during contract procurement, an obligation to pay compensation like the one underlined in the Suwolki brief can be suggested as a possible method of deterring both sides from arbitrarily terminating the negotiations.

3.3.2. Interposition of the Client after Conclusion of the Competition

In a competition, clients entrust jury members to make an evaluation in a competition that would best reflect their requirements. Under normal circumstances specified by legislations, actualization should commence with the first prize winning design. However, an intervention after the competition's conclusion may

occur by the clients over its final results or their authors. In cases where the client does not approve of the winning entry, they may demand alterations by the author to change the design to their liking, or discontinue with the process altogether. Other actions clients perform include applying pressure to the author of the winning design over issues regarding procurement and is more evident where the winning architects are young and inexperienced in the practice.

The case of the Pendik Municipality Service Building can be shown as an example that underwent changes during post-competition phase (the building never got materialized) due to involvement of the client over the results. After the initial competition in 2005, the municipality (also the client) requested contradictory changes that would transform the main ideas of the project, ideas that were praised by the jury and pointed out as the very reason why it was chosen for the first prize. Deniz Dokgöz, Ferhat Hacılibeyoğlu and Orhan Ersan, winners of the competition recite their experience as¹³⁷;

An authoritative figure took a look at the project and demanded requests which turned the architectural characteristics that won you (us) the competition in the first place, upside down. The idea of creating public spaces by separating areas that were oft used by people, from the municipal building, began to erode when the mayor arbitrarily pressured for the position of his room to be switched and the cafeteria to be located on top of the building. New units were introduced and we were asked to add another floor to our plans as a consequence. Further as we progressed, the members of the management demanded the toilets for men and women to be separated on other ends of the building, due to ideological reasons. To top it all, we were asked to use Seljuk-Ottoman influenced patterns on the facade in the end.

Unsatisfied with the results of the competition, the client may then either follow the approach of demanding changes in the winning design to make it more compatible with the image that they desire more, or terminate the competition process entirely. It is quite important for the client to accept the jury's decisions and make sure their objections do not interfere with the actualization of the design; following any of the aforementioned paths greatly damage the credibility of the competition method and waste the effort put into organizing it. This also emphasizes the importance of sufficiently informing the client about the boundaries of their authority in the

¹³⁷ Dokgöz, Ersan, Hacılibeyoğlu, op, cit. p. 71

competition and the necessity of accurate mediation and evaluation of their requests.

Competitions and young architects have had a mutually beneficial relationship for decades. Young architects, often without sufficient practice experience may inadvertently have an advantage over their more seasoned colleagues as this lack of experience does not initiate self-limitations of considering applicability or regulations in their designs¹³⁸. In exchange for their fresh, innovative ideas, young architects have had the chance of making a name for themselves and obtaining much necessary practice experience from competitions.

However, the lack of practice experience can also develop to be a major disadvantage for these architects should they win, as clients can develop justifiable concerns over their capabilities in delivering construction drawings and decide on intervening on the situation. Insufficient experience may result in time delays, structure related problems or engineering / functional issues especially if the competition subject is complex by nature. To prevent the risk of going through these problems in the first place, clients may resort to switching to other competition types which require stricter practice qualifications for participation. This brings a dilemma, as contribution of young architects have been an important contribution in competitions, removing them from the scene would be damaging; while on the other hand their lack of experience in the practice can have unwanted results during post-competition.

A correct balance must be pursued in setting the strictness in participation criteria correctly. Volker and van Meel give an example to a high level of restrictiveness and its drawbacks, from the competition scene of Netherlands¹³⁹;

A client wishing to build a new school allows only firms in the selection process that have designed at least three other schools within the past five years. By setting such requirements, young and new design firms do not have a chance of being awarded substantial public contracts. Furthermore, this approach pushes big and medium sized offices into a particular market

¹³⁸ Özbay, interviewed by Zahra, op, cit. p. 73

¹³⁹ Volker and van Meel, op, cit. p. 26

segment because they are likely to be more successful in for building types in which they already have a strong track record, in this case school design.

To counteract the issue of over-restriction, there were several different alternatives developed in European scenes. Considering the high number invited competitions announced, a suggestion has been made by Rönn to¹⁴⁰ "make it easier for young architects to participate by invitation", like in the wild card system where a percentage of spots have been saved for young, promising architects that are randomly drawn from a pool. In Austria, young architects are suggested to team up with their more experienced colleagues to satisfy the restrictive criteria, building partnerships through competitions that are beneficial to both sides¹⁴¹. Announcing two staged competitions can also be suggested as another solution. In two staged semi-invited, semi-open competition, the client invites the architects he wants to work with to start directly at the second stage while keeping spots reserved for participants who have been successful at the first stage. This gives a chance for young architects to compete provided that they come up with a design that advances to the second round, which otherwise would have been impossible unless they were invited.

Strictness in participation in Turkish competitions has not been the center of debate as most of competitions are announced as open competitions¹⁴² with easily satisfiable eligibility criteria (almost none, as successfully graduating from a school of architecture and being a member of Chamber of Architects is enough). Resulting from the participation of many young architects in competitions, problems arising from lack of practice experience have surfaced.

The effects of these problems can be suggested as worse on contestants rather than clients. The lack of practice or negotiation experience can lead young architects to lose their ground on the psychological level of negotiations. Clients gaining the upper hand as a result can request demands that shift from major fee reductions for

¹⁴⁰ Rönn, *Judgment in the Architectural Competition - rules, policies and dilemmas*, op, cit. p. 59

¹⁴¹ Stefan, personal interview, op, cit.

¹⁴² 5 of 32 competitions were announced as pre-selection competitions between 2013-2014. The remaining 27 were open competitions.

architects services and changes in architectural characteristics to rushed timeframes for the delivery of construction drawings. Güvendi states that on such cases the jury¹⁴³ "simply should not leave young authors alone on the table against clients" and elaborates this with an example¹⁴⁴; "... the competition for Bursa Orhangazi Square¹⁴⁵, won by my friends, who were asked by the client whether they had a senior¹⁴⁶ in their team". One other contributing factor to clients' appliance of pressure during negotiations originates from regulations¹⁴⁷;

If an agreement with the winner is not reached after the negotiations, the client has the right to continue the negotiations with the second prize winning team and their design. Should an agreement is not achieved again, the client is left free to terminate the competition or proceed with any prize winner of their choosing.

This item can be interpreted in two ways. For clients, it provides a necessary backdoor if they are unable to reach an agreement with authors of first prize, while it ensures contestants that their project are to be materialized under normal circumstances and denies the client of arbitrarily choosing another entry. While this item might be suggested as beneficial to both sides, it bears the risk of being abused as an element of applying pressure against the contestants. The clients can offer fees that are lower than the specified values in regulations for architects' services and express that they would continue the process with the second prize winner if their offer is rejected, a problem which Çirakoğlu says that¹⁴⁸ "even architects of middle generation complain about".

¹⁴³ Güvendi, op, cit.

¹⁴⁴ ibid

¹⁴⁵ The design of Bursa Orhangazi Square and its surrounding area was won by the team which consists Kadir Uyanık, Doğan Zafer Ertürk, Emel Birer, Ali Kemal Terlemez, Orkan Zeynel Güzelci in 2012

¹⁴⁶ Senior in this sentence was translated from the Turkish word 'büyüğünüz', which holds the meaning of 'grown up, a parent'.

¹⁴⁷ The item mentioned here is Section 7, Article 42, Item 4 in the regulation of Chamber of Architects and Section 9, Article 42 of the public procurement law.

¹⁴⁸ Çirakoğlu, op, cit.

A similar article exists in Austrian competition regulations; however a counterpart to this problem cannot be mentioned in Austria due to juridical supervisions. Clients and contestants are responsible for explaining to relevant institutions that provide necessary building permits for construction on why they have failed to reach an agreement during negotiations. If the source of disagreement proves to be the inconceivable terms or actions of either one of the sides, the institution (the municipality in this case) may halt the construction permits under orders from juridical verdicts. Neither institutions nor organizations overlooking competitions in Turkey have similar supervisory responsibilities compared to their Austrian counterparts.

Two separate paths can be followed after this juncture. Winners can either accept the terms of contract regardless of the difficult situation it positions them in or stand their ground and take a risk by demanding improvement over those terms which may lead the negotiations to deadlock, or even to complete termination. Clients should not be singularly blamed however, as contestants may have an equally inconceivable attitude as Hazan states¹⁴⁹;

Author of the project must be open to suggestions, and improve his project at all times. Having an absolutely righteous attitude over the project is a wrong one. You have to be comprehensible instead. You have to raise your project as if you were raising your child; you have to develop it, consider the feedback of the client and the jury and know that every project can be developed further, even after the competition.

Güvendi, one of the architects of a team that resorted to taking the former approach in competitions they won, states that they¹⁵⁰; "are a very young team who have no choice but to accept the poor contract terms as we must have constructed buildings to obtain references for potential clients in the future". This case can be observed often with offices in Turkey who solely concentrate on competitions as reaching an agreement with clients and producing drawings / buildings is very critical for economic sustainability of the office.

¹⁴⁹ Hazan, op, cit.

¹⁵⁰ Güvendi, op, cit.

Architects have the option of not giving any compromise during negotiations and demand an improvement over contract terms. This can be more difficult to be achieved by young winners due to immense pressures applied by clients. However, resistance against these pressures can produce better consequences for the entire architecture community on the long run, as Hazan¹⁵¹ explains with an example;

The fee reductions are because of the architects, who should stand strong at all costs. During my negotiations in the Adiyaman Active Life Center competition, the client expressed that they would be investigated for a violation of construction legislations, unless I agreed to deliver the construction projects for the reduced fees they offered. At that point you should be prepared to not to take the job, as I left the table twice during negotiations. They also threatened to approach the second prize winner, to which I responded by claiming that I would sue them if such thing happened. Standing your ground is important, but it is essential to do it as a whole community rather than individually. Everyone should show equal effort in getting their rights stated in legislations.

Regardless of experience levels architects possess, acting as a unitary community can be considered a very significant factor in improving contract conditions or maintaining a general standard to prevent any double standards or unjust settings. Yılmaz, acknowledging the difficulty of ensuring economic sustainability in young offices, strongly advise architects of all ages to not to accept extreme compromises as doing so could¹⁵² "affect them firstly, then their colleagues and finally the built environment" on the long run, a call which can be interpreted as a suggestion to act as a community, at least in architectural competitions. This might be regarded as a valuable proposition as bureaucracy can be manipulated and used as leverage in cases where clients are institutions that are affiliated with the government. Architects may refrain from applying to juridical authorities over issues they experience during post-competition due to the costs and lengthy process of the system and the strong juridical resources of the institutions they will face. Unionization may provide more effective results than individual struggles.

Solutions regarding the interposition of the client after the competition can be developed in a few areas. The client, or their representatives can voice their

¹⁵¹ Hazan, op, cit.

¹⁵² Yılmaz, op, cit.

concerns over a design, but this must be done during evaluation instead of post-competition. In this sense, the selection of suitable jury members and for them to involve the client during evaluation becomes highly significant. Doing so would prevent extensive characteristic changes requested over the design after the conclusion, or termination of the competition process. Neither including clients in the process nor providing them with a design of their liking would certainly make them unwilling to proceed with actualization.

It is also important to emphasize on the importance of briefing the client on the competition process, especially on the topic of procurement. Successfully implemented competition entries do exist, and the common ground of most of them is a well informed, enthusiastic client who has sufficient knowledge about time frame, costs and procedures of a competition, and selects the competition type and strictness level of participation accordingly.

Clients should follow legislations and threshold values in procurement procedures. Legal gaps or administrative powers should not be abused to pressurize contestants and gain the upper hand in negotiations. To make sure that these rules are not bent, competition supervisory organizations like the Chamber of Architects should work in close relation with institutions that have juridical powers, as in the case of Austria. Supervision on procurement procedures should be done in every competition. This third eye on negotiations can report legislative violations to relevant authorities for juridical action. By providing this scene, protection of both architects and clients rights during negotiations will be achieved, juridical system would be more efficient and most importantly, it would be serve as an active inspection mechanism that is regularly resorted to.

Apart from the effort and success of winning a project competition, it proves to be an unfair scene when some authors, regardless of their level of experience, manage to construct buildings while the others fail to go through negotiations. By providing this control mechanism, winning a competition should be enough to ensure the authors that the project will progress onto implementation, while on the current scene winning itself is not enough to remove the worry in author's minds, as

implementation greatly depends on their luck on having a client that is willing to follow rules and regulations and proceed on with actualization in a competition.

3.3.3. Change in the Managerial Boards During or After Competitions

The competition process beginning from organization to construction may take a lengthy duration. During this time frame, which can be measured in years, decision making centers of clients may change while the process is still ongoing. New managements, regardless whether they are private or state funded institutions, can decide to halt or readjust the process on basis that it does not suit with their plans, or may simply deem it unnecessary. The change in the board, resulting in this intervention can happen at any given moment in a competition phase; a competition may be cancelled before or after its conclusion, or even halfway through the materialization era. Even though the list of competitions affected by this condition is long, a few recent examples will be sufficient in clarifying the situation.

A competition to procure a management building for Energy Information and Technology (Enerji Bilgi ve Teknoloji, part of Elektrik İşleri Etüd İdaresi Genel Müdürlüğü, a state funded institution overseeing distribution of electrical power) was announced in 2011, but was cancelled two weeks before its submission deadline, on grounds that the institution was reformed due to a decision by the affiliated Ministry of Energy resulting in the efforts of organizers and contestants going to waste.

A second example is the Ministry of Foreign Affairs Congress Center competition announced in 2008. After its conclusion, the ministry quickly wanted to proceed with the materialization. The winning team defined the process of delivering the construction projects as "a hasty and troubled process due to excessive demands of the client", but managed to submit the drawings adhering to the timeline. The team was expecting groundbreaking ceremony to happen, but instead the minister changed, alongside the undersecretary responsible for the project retired and the entire process was temporarily stopped. After two years, the ministry included the program of the congress center in its new competition announced (Ministry of

Foreign Affairs Campus competition in 2010, which is not implemented as well) and the original project was put aside indefinitely¹⁵³.

Third example is the competition to obtain a municipality building for Karşıyaka Municipality in 2003. Bünyamin Derman won the competition in 2003. The process went well compared to the previous examples and core structure had already risen when the local government changed after the local elections. The new administration determined a different site for the municipality building and changed the program of the ongoing construction to a hospital, which was deemed as not acceptable by the architect who withdrew himself from the design citing the disrespect shown towards profession as the reason¹⁵⁴.

All these examples show that regardless of which time phase the competition is in, a change in the board of directors of clients can have negative effects of different scales. Even the possibility of encountering this problem may worry winning contestants as Güvendi, part of the winning team of Lüleburgaz Intercity Bus Terminal competition in 2013, states that he was "preparing the construction drawings while constantly checking local newspapers on what latest polls claimed how the votes were going to be distributed and who was going to be nominated for the next term for oncoming local elections"¹⁵⁵, as it was possible for the project to be shelved had the board changed.

Competitions take a period of years to finalize completely and changes in the decision centers of clients can be expected during this process, however continuity in competition process should be mandatory even if such a change occurs. As Günther Stefan states; "even if the board changes, the necessities do not"¹⁵⁶, competitions should emerge from a desideratum for architectural quality which cannot be supplied by common ways of procurement. Clients should make sure to

¹⁵³ Dokgöz, Ersan, Hacılibeyoğlu, op, cit. p. 72-73

¹⁵⁴ Bünyamin Derman, interviewed by Gül Keskin, *Yarışmayla Yap*, Jan 2013, <<http://www.yarismaylayap.com/soylesi/index/kentsel-donusum-kavraminin-icini-maalesef-dolduramadik/394>>, Accessed on 19.04.2014

¹⁵⁵ Güvendi, op, cit.

¹⁵⁶ Stefan, personal interview, op, cit.

internalize this necessity, make it an objective of the entire institution and only after then commence on announcing competitions to achieve sustainability in the process. Regardless of other perspectives or goals different boards might have, the competition process should continue without hindrance.

It is difficult to speak of a similar problem in the competition stage of Europe, as true understanding of the competition culture and the profession of architecture receiving sufficient respect can be argued to prevent such issues from emerging in the first place.

CHAPTER 4

CASE STUDIES

A total of six concluded (but not necessarily materialized) competitions were subjected to a questionnaire created by using the problematics of a competition plus the roles and responsibilities of the actors highlighted throughout the study. The competition processes were narrated from the perspective of at least one of the members of the winning team and in some cases, from jury members as well. All of these subjects were interviewed personally by the author and additional Q&A sessions were made over in written format. Subjecting the information acquired by the authors of the competitions to the questionnaire gives out a reading that can be used to pinpoint the exact problems in a competition, as well as the phase in which they occurred and the actors responsible for them. While also keeping the accessibility of information in mind, the selection of these competitions were done in a way to include as much diversity on their features and subjects as possible while not being completely incomparable, therefore cases sharing at least one common point with each other (for example the subjects of 4.1. with 4.2., and 4.3. with 4.5 can be considered the same, yet there is a size difference between them) were picked. Overall, these case studies generate data that can point out either positive or negative aspects of a competition while the questionnaire, derived from the research done on the previous chapters, provide a standard framework that can be used to evaluate any concluded competition.

4.1. Ulvi Cemal Erkin Concert Hall

Name: Çankaya Municipal Service Building, Arts Center and Ulvi Cemal Erkin Concert Hall Architectural Project Competition¹⁵⁷

Year: 2010

Features: National, single stage, open, implementation competition, subjected to the competition regulations of the public procurement law.

Project subject, location and size: Concert hall / municipal services, Ankara, Unspecified¹⁵⁸

Number of competing projects: 46

Client: Çankaya Municipality

Members of the winning team: Ramazan Avcı and Seden Cinasal Avcı (interviewed¹⁵⁹), Evren Başbuğ

Main Jury Members: Emre Arolat, Celal Abdi Güzer (interviewed¹⁶⁰), Danyal Kubin, Süha Özkan, Güven Arif Sargın, Murat Tabanlıoğlu, Alper Ünlü

¹⁵⁷ The competition brief can be accessed from <
<http://www.cankaya.bel.tr/dokumanlar/sartname.pdf>>, Last accessed on 15.04.2015

¹⁵⁸ The competition brief did not include an architectural program which can be regarded as an unique case in a realization competition. As stated by the brief, this was done to free the contestants out of obligatory spatial arrangements or limitations. The size and spatial relationships were to be determined by the contestants while keeping the construction zoning laws in mind.

¹⁵⁹ A second personal interview with the mentioned was conducted by the author on 30.04.2015.

¹⁶⁰ Celal Abdi Güzer was interviewed to provide a secondary perspective to the competition from a jury member. Personal interview conducted by the author on 16.04.2015

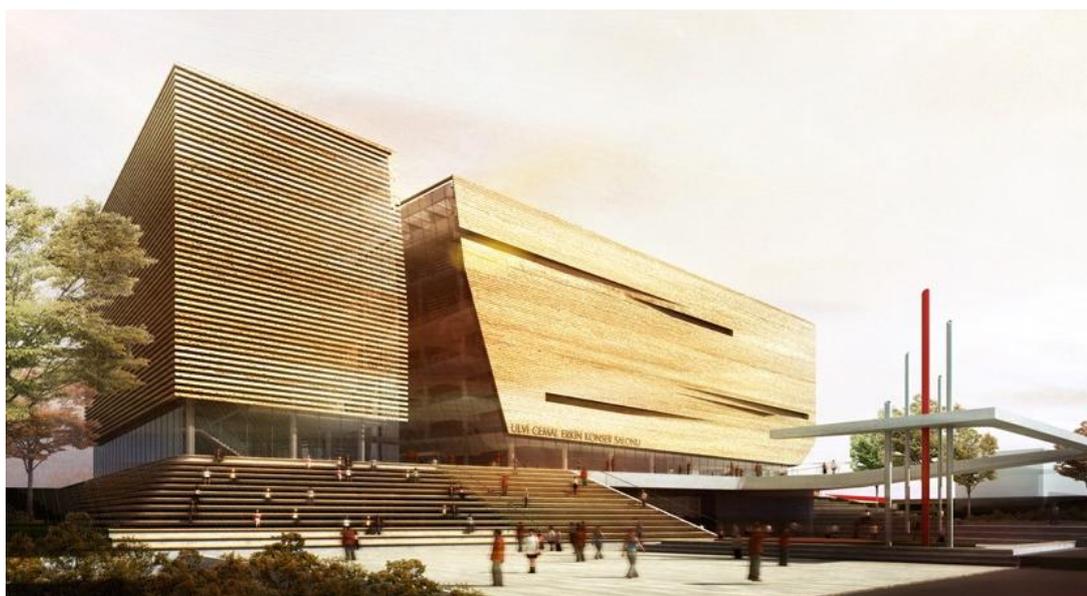


Figure 11 : Ulvi Cemal Erkin Concert Hall, rendering of the winning design. Source: <http://kolokyum.com/pictures/view/38060>, 26.04.2015

Ulvi Cemal Erkin Concert Hall competition was a case where the winning design failed to materialize. The competition can be considered unique as it did not include an architectural program in its brief, even though it was an implementation competition. This was done to free contestants from heeding obligatory spatial relations or limitations. The size and relationships of the elements in the design were to be determined by the contestants, yet they had to keep the construction zoning laws in mind.

The building program had to include spaces for municipal services alongside the concert hall, as the zoning laws of the site reserved the area for municipal buildings. The client decided to implement the two functions together and leave it to contestants to determine the relations in-between. It can be argued that including municipal spaces in the competition was a method of bypassing the legislative obligations of the site. This claim can be further supported by the lack of an architectural program, as it is unlikely for a municipality to not know the characteristics and size of the space they would be requiring in their new service building.

Other concerns were voiced over the necessity of such a competition since the Presidential Symphony Hall, a concert hall with a capacity of 1000 in the same city,

was going to be completed in the following years. However, the main doubt was over the economic capabilities of the client as a concert hall of such size required an extensive budget to be constructed. After informing the client of the buildings economical aspects, the jury was convinced by the client that possessed enough funds for construction and the building was going to be actualized, thereby it was announced as an implementation competition.

After its conclusion, the client immediately expressed their concerns to the authors over the design. These concerns were not regarding its architectural characteristics but were focused on the operative costs of the building should it be implemented. The client was hesitant to proceed on with construction since its functional operation was not guaranteed thereby it bore the risk of being a financial failure. The second issue was the priority this building took in the client's point of view. Considering the facts that the client was the municipal institution of a populated area which required investments in other areas of key importance (infrastructural or municipal services) and the Presidential Symphony Hall was to be completed soon, the necessity of the competition and budget allocations to implement it were further questioned, even though a design that was not exceedingly difficult to construct was chosen. Soon after its conclusion, the competition was shelved due to the mentioned issues. The municipal board changed after the then-oncoming elections, yet the new management shared the reluctance in materializing the competition.

This case emphasizes the importance of proper determination of the necessity of an architectural competition. Competitions should be announced as a result of a certain demand and research. The client should have assessed the necessity for such a concert hall and determined the financial source for operative costs as well. Announcing the competition without doing the former resulted in the questioning of the need for such a building. The plans for constructing it were relegated to a lower priority in client's point of view as there was no significant requisition towards its acquirement in the first place. These issues of high significance should have been resolved before the competition was announced, as they would render (and did) any proposal, regardless of its architectural characteristics, to be obsolete after the conclusion.

It can be suggested that the client should have announced this competition as an idea competition. Firstly, the source for funding its operative costs was not determined, secondly the necessity of the building was already being questioned and thirdly the lack of an architectural program accommodated the risk of changes to the winning design after the conclusion. An idea competition would have provided a similar freedom to contestants while not obliging the client to proceed on with the competition without resolving the mentioned problems first.

A well executed competition is not necessarily limited to the finalization of the construction, it also includes the usage of the building too. An entry which is implemented but fails to execute its function properly cannot be considered a successful competition process. In this sense, the decision of not constructing a building that possessed the risk of being abandoned can be interpreted as a recoup of any potential losses.

Table 5: Application of the questionnaire to the interviewees

Pre-competition phase	•	Additional Explanations
Was the client adequately informed about the notion of architectural competition; the process beginning from its organization to procurement and his authorization?	yes	The client was especially warned about the possible costs, yet did not consider operative expenditures in mind.
Were necessary permissions and preparations regarding the competition completed?	no	The site had to include municipal services as well.
Was the competition announced as part of a political purpose? If so, did this have any effects on the outcome of the competition?	•	The competition was not announced as part of a political campaign, but was used against the client for its failure to materialize.

Table 5: Continued

Preparation-evaluation phase		
Were the competition features selected accordingly to client's requirements and expectations?	•	Not including an architectural program in a implementation competition suggests that the competition could have been announced as an idea one. But the enthusiasm and assurances of the client made the jury determine it as a implementation competition.
Did the competition brief include accurate information and documentation on every phase of the competition?	•	
Was the jury loyal to the requirements, architectural program, size and spatial relations during evaluation?	N/A	There was not a specified architectural program.
Was the client adequately represented / involved in the evaluation process?	•	
Were changes that could alter the characteristics of the original design, requested after the competition?	N/A	There was not a specified architectural program, therefore certain revisions were likely to be encountered during post-competition.
Did the jury take any involvement during post-competition?	N/A	The competition did not proceed after its conclusion.
Post competition phase		
Was there any request for architects fee reductions made by the client? If yes, was the rate of reduction between acceptable limits for the designers or did it severely affect them?	N/A	The competition did not proceed to the contract phase.
Did construction costs of the design exceed client's budget limits?	•	The operative costs of the building were an issue of concern for the client instead of budget limits.

Table 5: Continued

If the designers were inexperienced, did this have any effect on the post-competition phase?	N/A	
Did the client apply any sort of pressure on designers during post-competition? Did they abuse any legislations or administrative powers?	N/A	
Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?	•	Yes, but this did not have any significant affects on the outcome.

4.2. Şişli Halide Edip Adıvar Cultural Center

Name: Şişli Halide Edip Adıvar Cultural Center Architectural Project Competition¹⁶¹

Year: 2011

Features: National, single stage, open, implementation competition, subjected to the competition regulations of the public procurement law.

Project subject, location and size: Cultural center (concert hall), İstanbul, 9000 m²

Number of competing projects: 22

Client: Şişli Municipality

Members of the winning team: Hamza Utku Karakaya (interviewed¹⁶²), Erkut Sancar

Main Jury Members: Doğan Hasol, Emre Aysu, Çelen Birkan, Erhan İşözen, Hakkı Önel, Hasan Şener, Tanju Verda Akan

¹⁶¹ The competition brief can be accessed from < http://kolokyum.com/files/osfiles/562/2011-10/1317800722sisli_sartname.pdf>, Accessed on 15.04.2015

¹⁶² Hamza Utku Karakaya, personal interview conducted by the author on 15.02.2015



Figure 12: Şişli Halide Edip Adıvar Culture Center, rendering of the winning design. Source: <<http://kolokyum.com/pictures/view/15598>>, 26.04.2015

Halide Edip Adıvar Cultural Center was a competition that went through several significant problems throughout its continuum. The main issue emerged due to the matter regarding the ownership of the site. The National Treasury, original owner of the site gave the area to the relevant municipality (the client) on the condition that investments were to be made until a specified deadline was reached. To keep the site within the municipality, the competition was announced a short time before this date was due. However the lack of adequate time resulted in a series of problems to occur in turn.

The evaluation process went relatively successful with the client and jury members being in close relation throughout the phase. The client, who took approved of the winning project, was actively involved in the process and sought out their civil engineers for consultation over the constructability of it, before the competition was concluded. Due to the then-oncoming elections, alongside the issue with the property rights of the site, the client demanded the construction drawings from the authors in a very short duration to begin the construction as soon as possible. The relatively young age and inexperience of the authors were of no concern for the client.

The design underwent few changes as the competition brief did not adequately reflect the client's expectations. The biggest change was the requisition of a fully fledged TV studio to replace the cancelled two story car park (the car park got cancelled right after the competition concluded). However, the main problem with the brief was that it did not correctly state the building type that would be used to determine the values of the contract for architects services. The suspicion here is that this value was derived directly from the previous competition the same client announced, which was for the Şişli High School. Considering that 4-a group includes schools, as well as the general resemblance of the competition briefs of the two, a suggestion can be made as parts of the brief were imported directly from the high school competition. This resulted in a great reduction in calculation of the fee for the architects' services. Attempts made by the authors at correcting the issue were not entirely successful and the two sides met at a middle ground in between. The client did not ask for further fee reductions from the authors nor pressurized them for any major changes in the design, an approach that can be attributed to the emergency in acquiring the construction drawings.

In an effort to hasten the construction process, the client organized a two stage tendering process. The first stage would start the excavations. According to the client, there was no need to wait for the completion of the construction projects since majority of the project was positioned underground and the site would have to be dug in any case. The second stage of the tender would occur after the drawings have been completed and include the construction of the building. The excavation did not commence as planned and failed to reach the neither necessary depth nor width, resulting in the available construction area to shrunk. The losses in floor areas accumulated up to 100 m² per floor, and forced the design to undergo significant alterations to fit to its new boundaries, resulting in changes to its proportions.

As this change requested the preparation of construction drawings from the start, the authors demanded financial compensation for their additional efforts. Even though initial resistance was shown by the client, the sides managed to find a middle ground again after the authors refused to give their legislative consent to the

construction. There were no budget overruns in the construction of the building as it got significantly scaled down to fit its new boundaries. The building was to be opened in 2012, but as of May 2015 with major portions of it completed, it still is inoperative.

The pre-competition phase was one of the main sources of the problems, as the ownership issues over the site led to a very rushed process, which in turn affected the entire competition altogether. The client should have acted on announcing the competition before the deadline approached, or should have been warned by either the jury or other mediator organizations that a process with such a short deadline would eventually lead to serious problems. Using the competition as a political tool can be acceptable since the client is a municipal organization which goes through local elections every five years, therefore developing public facilities would be necessary to gain votes from locals. In this case however, hastening the competition to be completed before the re-elections also added up to the already short time duration of acquiring the project.

Preparation and evaluation phases can also be suggested as sources for setbacks, as there were significant problems with the competition brief. Chief amongst which is the incorrect specification of the building type to be used for calculations in procurement. The mistake resulted in great fee differences to occur for architects cost of services. Program changes also occurred; first was the cancellation of the underground car park that covered a significant portion of the building, which got replaced by a TV studio, a unit that was not mentioned beforehand and required rearrangements in the design. These changes contribute to the theory that there was not sufficient communication between client and jury members.

The most prominent problem during post-competition was the two staged tender process for which the client was responsible. This action grew into series of problems that resulted in the emergence of additional costs, effort, time duration and most importantly, a different design than what was originally intended. Overall, this competition cannot be considered neither as a completely successful process nor a failed one.



Figure 13: Şişli Halide Edip Adivar Culture Center, under construction. Source: Personal archives of Erkut Sancar

Table 6: Application of the questionnaire to the interviewees

Pre-competition phase	•	Additional Explanations
Was the client adequately informed about the notion of architectural competition; the process beginning from its organization to procurement and his authorization?	no	The duration of the process was estimated incorrectly
Were necessary permissions and preparations regarding the competition completed?	no	Ownership issues regarding the site lead to a rushed, faulty process
Was the competition announced as part of a political purpose? If so, did this have any effects on the outcome of the competition?	yes	The process was speeded up as to deliver the building as part of a political campaign for the then-upcoming local elections.
Preparation-evaluation phase		
Were the competition features selected accordingly to client's requirements and expectations?	•	

Table 6: Continued

Did the competition brief include accurate information and documentation on every phase of the competition?	no	The class which the project belongs to is not correctly stated
Was the jury loyal to the requirements, architectural program, size and spatial relations during evaluation?	•	
Was the client adequately represented / involved in the evaluation process?	•	
Were changes that could alter the characteristics of the original design, requested after the competition?	yes	The changes requested were altered again after the second phase where the building was scaled down to fit the site
Did the jury take any involvement during post-competition?	no	The jury seemed enthusiastic at first, yet were not involved during post-competition
Post competition phase		
Was there any request for architects fee reductions made by the client? If yes, was the rate of reduction between acceptable limits for the designers or did it severely affect them?	yes	The main fee reduction was due to the incorrect class values the thresholds were based on
Did construction costs of the design exceed client's budget limits?	•	
If the designers were inexperienced, did this have any effect on the post-competition phase?	•	The designers were young, yet it did not have any effect on post-competition
Did the client apply any sort of pressure on designers during post-competition? Did they abuse any legislations or administrative powers?	•	
Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?	•	Yes, but this did not have any significant affects on the process

4.3. Lüleburgaz Intercity Bus Terminal

Name: Lüleburgaz Municipality Intercity Bus Terminal Architectural Project Competition¹⁶³

Year: 2013

Features: National, single stage, open, implementation competition, subjected to the competition regulations of the public procurement law.

Project subject, location and size: Bus terminal, Kırklareli, 1200 m2

Number of competing projects: 94

Client: Lüleburgaz Municipality

Members of the winning team: Sıddık Güvendi (interviewed¹⁶⁴), Tuna Han Koç, Barış Demir, Oya Eskin Güvendi, Gülşah Örs Demir

Main Jury Members: Neslihan Dostoğlu, Sinan Omacan, Bünyamin Derman, Tülin Hadi, İnci Olgun



Figure 14: Lüleburgaz Intercity Bus Terminal, rendering of the winning design. Source: <<http://kolokyum.com/pictures/view/38060>>, 26.04.2015

¹⁶³ The competition brief can be accessed from <http://www.luleburgaz.bel.tr/terminal_sartname.pdf>, Accessed on 15.04.2015

¹⁶⁴ Güvendi, op, cit.

Lüleburgaz Intercity Bus Terminal was an exemplary case on a correctly executed competition process from its beginning to end. Pre-competition and preparation phases of the competition can be suggested as being relatively problem-free. The client was well informed on the competition process; all necessary preparations were made, the competition features were chosen accordingly and the brief expressed the expectations of the competition clearly.

The authors, who have met with the client and the jury members during the colloquium, were informed that the communication between those two sides were at a high level throughout the competition process. The client was actively involved in the selection process and had an influence on the results as well. The influence here should not be considered in a negative aspect. Main concerns over the client had over the second prize (which was the proposal some of the jury considered for the first prize) was that correct materialization of the proposal would not be possible due to restrictions over construction techniques and available materials, raising doubts over achievability of the same spatial experience hinted at the proposal.

The client did not demand any significant changes to the winning design after the conclusion of the competition; small scale alterations they suggested were interpreted as positive feedback by the authors and developed the design to further level. The design overran the construction budget limit only slightly which was not considered as a problem by the client.

The negotiated procedure went without problems as well. The fee reduction demanded by the client was within acceptable limits of the winning authors. The rest of the process following the competition did not bear any significant problems and the construction drawings were delivered on schedule. The tendering process for construction was completed on April 2015, and the building is under construction.

This case can be highlighted as an example of how a competition process should run from beginning to end. A large extent of the success can be credited to the well communication of the client and jury.

The client was very well informed on the competition process; expressed their expectations clearly to the jury, who then configured the competition features accordingly. All site related permissions were acquired beforehand. The collaboration between the jury and client went on during the preparation and evaluation phases, as there were little to none changes requested after the conclusion of the competition, signaling the importance of an accurately written brief. Involvement of the client on the outcome of the can be interpreted as a positive happening since the client greatly internalized the winning entry, resulting in a better, problem free post-competition process. Their exact scale of effect during evaluation process is unknown, however any concerns over materialization of the second prize were voiced beforehand; therefore instead of having a proposal that ran the risk of losing its characteristics after materialization, a proposal that is built almost identical to its original design is acquired. It is important to accentuate on the fact that clients are the funders of a competition, and they should be informed, consulted and involved throughout the process. This competition can be brought forwards as an example emphasizing the importance of these key aspects.

Table 7: Application of the questionnaire to the interviewees

Pre-competition phase	•	Additional Explanations
Was the client adequately informed about the notion of architectural competition; the process beginning from its organization to procurement and his authorization?	•	
Were necessary permissions and preparations regarding the competition completed?	•	
Was the competition announced as part of a political purpose? If so, did this have any effects on the outcome of the competition?	•	
Preparation-evaluation phase		
Were the competition features selected accordingly to client's requirements and expectations?	•	

Table 7: Continued

Did the competition brief include accurate information and documentation on every phase of the competition?	•	
Was the jury loyal to the requirements, architectural program, size and spatial relations during evaluation?	•	
Was the client adequately represented / involved in the evaluation process?	•	
Were changes that could alter the characteristics of the original design, requested after the competition?	yes	According to its designers, the changes requested developed the proposal further after the competition.
Did the jury take any involvement during post-competition?	•	
Post competition phase		
Were there any requests for architects fee reductions made by the client? If yes, was the rate of reduction between acceptable limits for the designers or did it severely affect them?	yes	The fee reductions were deemed as quite acceptable and had no negative effects on the process.
Did construction costs of the design exceed client's budget limits?	yes	The limit was exceeded only by a small amount, which did not cause any problems for the client.
If the designers were inexperienced, did this have any effect on the post-competition phase?	•	
Did the client apply any sort of pressure on designers during post-competition? Did they abuse any legislations or administrative powers?	•	
Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?	•	The board did not change, yet the possibility of such a change greatly stressed the authors.

4.4. Middle East Technical University Graduate Students Guesthouse

Name: Middle East Technical University Graduate Students Guesthouse

Year: 2011

Features: National, single stage, invited, implementation competition, not subjected to any competition regulations¹⁶⁵.

Project subject, location and size: Guesthouse / Dormitory, Ankara, 12000 m2

Number of competing projects: 2 (5 contestants were originally invited, only two have submitted proposals)

Client: Middle East Technical University Development Foundation

Members of the winning team: Eser Köken İşleyici, Sevda Özkan İmamoğlu, Zümrül Aygüler Kartal, Özcan Uygur, Semra Uygur¹⁶⁶

Main Jury Members: Baykan Günay, Güven Arif Sargın, Celal Abdi Güzer, Namık Erkal, Haluk Zelef¹⁶⁷



Figure 15: METU Graduate Students Guesthouse, rendering of the winning design. Source: <<http://www.arkitera.com/haber/18579/yarismayla-yapiliyor--odtu-lisansustu-ogrencileri-konukevi>>, 26.04.2015

¹⁶⁵ The jury members were all selected from METU-related academicians or architects. Subjection to any regulation would have prevented such a selection from happening.

¹⁶⁶ Eser Köken İşleyici, Sevda Özkan İmamoğlu, Semra Uygur, personal interview conducted by the author on 04.05.2015

¹⁶⁷ Lale Özgenel, personal interview conducted by the author via e-mail. Özgenel was a member of the consultant jury members of the competition.

METU Graduate Students Guesthouse competition differs from other case studies as it was procured using invited competition method, which had both benefits and drawbacks in the outcome. Five teams, all led by METU graduates or people affiliated with the university, were invited to participate in the competition. The client expressed the contract fee for their services to contestants before the competition commenced. The limit was stated as being very low (to the point of barely compensating the losses) compared to the market standards for acquiring a building of that size and subject. Due to unknown reasons, three of the contestants deterred from participating in the competition, therefore only two submissions were evaluated. The specification of the contract fee can be interpreted as a positive event that prevented potential disagreements between client and the winning team. However the low contract fee offered, combined with the fact that this was an invited competition resulted in only two entries to compete against each other. The competition could have been announced in open or pre-selection formats, or more teams could have been invited to increase the number of participants to provide more alternatives for evaluation.

Apart from three teams refusing to participate, no other significant problems were noted during pre-competition or preparation & evaluation phases. Problems started with the procurement process, beginning with the request by the client for the submission of construction drawings within three months. This being a competition derived building; the detailing drawings had to be developed for unique parts of the design, a procedure which required additional time. The reason for the quick demand of the drawings was due to the governmental procurement regulations (as the client was governmental education institution) limiting the allowed time frame. After slight postponements, the construction drawings were delivered to the client. There were several changes to the design after the conclusion of the competition. The changes transformed the size of the building from 9000 m² (original submitted entry) to 12000 m², however the authors state that these alterations were mainly issues concerning fire escape staircases, shelters and technical spaces, thereby no significant characteristics of the building were changed.

The construction budget for acquiring the building was specified to the participants, expressed both during preliminary meetings in spoken form and in numerical figures as well. As part of the regulations, the construction had to be awarded to the firm that submitted the lowest bid. However, it was later found out that this firm was having economical problems and was not financially stable. Therefore, to profit from the contract they had just won, the firm compensated by lowering the labor quality and using cheaper materials which added up to reflect as poor construction quality. According to its designers, the quality reduced either due to the lack of necessary technical skills of the subcontractor firms (high quality contractors could not be procured due to legislations) or their economical inadequacies. From cladding material to implementation of the details; various incompatibilities with the submitted design occurred.

The authors state that the problem lay with the attitude of the client towards the competition by claiming that the building was derived as if it were "any other building, anywhere else, acquired within market standards with no attention or pertinence shown". They also defend that METU, "an institution that raises architects and engineers in a campus that influences them throughout their student life with its architecture, should have carried the enthusiasm they had shown in the beginning of the competition through the construction phase" as well. The client did not give sufficient attention to the construction; the number of inspections made was not enough to correct the construction problems in time which resulted in significant issues to emerge on the construction quality.

This case can be brought forward as an exemplary situation on several areas. The competition process cannot be regarded as very problematic as there were almost no significant encounters throughout the process, apart from the client demanding the construction drawings in a short time period. The fee for their services was specified to the contestants before the competition was announced, therefore if they decided to participate it can be assumed that these terms were accepted. Credit for these positive phases (pre-competition and preparation & evaluation) can be attributed to the usage of invited competition method. This enabled a clearer stage for communication between client and contestants; especially on the matter of

contract fees, yet the major drawback this method brought was the low number of participants.

The conclusion that can be derived from this example is regardless of how well a competition process commences, the construction phase is equally important in acquiring a good end product. Several reasons for the poor construction quality can be suggested. Firstly, due to the governmental regulations limiting the client to award the contract to the lowest bidder, which was a firm that had financial troubles of their own, constructing a design that exceeded the limit of the submitted bid was attempted. The lack of economical funding resulted in compensations to be made in several areas of the building that affected the overall construction quality. This problem originates from the procurement regulations that governmental institutions have to comply with; therefore a solution to this issue is beyond the scope of this work.

The second reason, as the authors stated, was the attitude of the client towards acquiring the building. The enthusiasm and will which led to announcing a competition instead of using regular tendering process should have continued during the construction as well. Controls and inspections on the construction should have been increased, which would have enabled the client to act earlier on solving the issues. If there is no compatibility between the submitted drawings and construction quality, the design fails to reflect its architectural characteristics properly, making the competition to acquire it obsolete and no different than a building derived with a standard bidding process. The final product is the only method of experiencing the spatial qualities of the design; if it is compromised, the final product gets severely affected as well.

A well executed competition is not solely enough to obtain the desired end results. Correct actualization of the design is as critical as the competition process as well, and the two are mutually intertwined, as observable from this case.



Figure 16: METU Graduate Students Guesthouse under construction in December 2013
 Source: <<http://www.arkitera.com/haber/18579/yarismayla-yapiliyor--odtu-lisansustu-ogrencileri-konukevi>>, 26.04.2015

Table 8: Application of the questionnaire to the interviewees

Pre-competition phase	•	Additional Explanations
Was the client adequately informed about the notion of architectural competition; the process beginning from its organization to procurement and his authorization?	•	The client requested the construction drawings to be submitted very fast due to regulations.
Were necessary permissions and preparations regarding the competition completed?	•	
Was the competition announced as part of a political purpose? If so, did this have any effects on the outcome of the competition?	•	
Preparation-evaluation phase		
Were the competition features selected accordingly to client's requirements and expectations?	•	
Did the competition brief include accurate information and documentation on every phase of the competition?	no	Certain technical spaces were not mentioned in the brief.

Table 8: Continued

Was the jury loyal to the requirements, architectural program, size and spatial relations during evaluation?	•	
Was the client adequately represented / involved in the evaluation process?	•	
Were changes that could alter the characteristics of the original design, requested after the competition?	•	Slight changes were requested, yet they did not have any significant affects over the building in general.
Did the jury take any involvement during post-competition?	no	The jury disbanded after the conclusion.
Post competition phase		
Was there any request for architects fee reductions made by the client? If yes, was the rate of reduction between acceptable limits for the designers or did it severely affect them?	no	The fee was specified in the competition brief therefore no further reductions were made. However, the conditions of the contract were deemed as "barely compensating for the expenses" by the authors.
Did construction costs of the design exceed client's budget limits?	yes	The lowest bid submitted to the tender by the contractor exceeded the necessary amount required to construct the building. However, the regulations bind the contract to be awarded to the lowest amount submitted. This was one of the main issues with the construction quality of the building.
If the designers were inexperienced, did this have any effect on the post-competition phase?	•	

Table 8: Continued

Did the client apply any sort of pressure on designers during post-competition? Did they abuse any legislations or administrative powers?	yes	The client demanded the drawings in very short amounts of time.
Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?	•	

4.5. Uşak Intercity Bus Terminal

Name: Uşak Intercity Bus Terminal Complex, Urban Design and Architectural Project Competition¹⁶⁸

Year: 2012

Features: National, single stage, open, implementation competition, subjected to the competition regulations of the public procurement law.

Project subject, location and size: Bus terminal, Uşak, 11000 m²

Number of competing projects: 80

Client: Uşak Municipality

Members of the winning team: Kutlu Bal (interviewed¹⁶⁹), Hakan Evkaya, Cengiz Gündemir

Main Jury Members: Alper Ünlü, Nergis Eraşçı, Yakup Hazan, Erhan Öncü, Afşin Yıldırım

¹⁶⁸ The competition brief can be accessed from < <http://www.peyzajist.com/usak-sehirlerarasi-otobus-terminal-kompleksi-kentsel-tasarim-ve-mimari-proje-yarismasi.html>>, Accessed on 25.04.2015

¹⁶⁹ Kutlu Bal, personal interview conducted by the author on 25.05.2015.



Figure 17: Uşak Intercity Bus Terminal, rendering of the winning design. Source: <http://kolokyum.com/pictures/view/16820>, 26.05.2015

Uşak Intercity Bus Terminal was a competition process of extensive length which ultimately failed to materialize. The case is useful in highlighting various problems occurring both in pre and post competition phases.

The winning team traveled to Uşak for the colloquium and the initial discussions about actualization of the project were positive. The client was satisfied with architectural characteristics of the design and apart from a few changes that were mentioned by the jury as well, did not request major modifications. A good communication can then be suggested between the client and jury members, especially during evaluation.

The competition brief stated that the regional coefficient factor would be used to determine the contract fee, meaning that the calculated amount would be multiplied with 0,5 (the coefficient of Uşak) to achieve the final amount. This article, which halved the amount of the expected contract fee, was overlooked by the winning authors who discovered it after winning the competition. The designers also highlighted the lack of information client's relevant branch, their Directorate of Technical Works, had about the procedure of signing a contract in architectural competitions. The winning team even sought out previous contracts of competition-derived buildings from their colleagues to serve as examples for the client.

A %40 reduction based on the calculated contract value was demanded by the client. The authors pointed out that their fee was already halved due to the usage of the regional coefficient and a further %40 would locate them at a financially disadvantageous position. After completing negotiations which reached high levels of tension at certain points, the sides agreed upon the middle ground of %15-20 in reductions.

Even though they could not be considered unknowledgeable in the field, the winning team did not hold much practice experience in preparing construction drawings by then. This led to development of unfeasible solutions in the building, several delays due to miscommunication with their engineers and an eventual expected cost of the building to be 30 million Turkish liras, a value which exceeded the client's unmentioned budget limits. The winning team was then requested to reduce this amount to 20 million Turkish liras. They managed this by replacing the materials with ones of poorer quality and switching their decisions on structural and mechanical solutions of the building.

Just before the construction drawings of the revised version were about to be completed, a major issue regarding ownership of the site surfaced. The origins of this problem lay back before the competition was launched. The competition site was divided into two parts in the brief; the first site, adjacent to the intercity road, did not belong to the client, but attempts were made towards its acquisition. As a precaution, the competition brief forbade any construction on that area and allowed contestants to only develop landscape ideas on the zone. The second area which positioned behind the first site was specified as the area available for construction. The winning design, like every other submitted project, followed the statements of the brief and was located in the second site. However, the construction site changed completely before the construction drawings were about to be delivered. The new arrangement of the borders required the project to be relocated elsewhere in the second site as the ownership issues were solved by an exchange of certain parts of the first site with the second, emerging a completely new boundary available for construction. Due to its cylindrical form of the project and the similar steepness ratio of the new area, the design fit relatively easy to its new location. Nevertheless,

the fact that the site of the design changed after the competition concluded is an immense problem that should not be ignored. If the jury had chosen another entry as the winner, or the elevation levels of the site had been different, the project would have had to go through extensive changes to be able to adapt to its new location. Announcement of the competition without settling the ownership issues of the site was a major mistake made by the client.

Several other revisions were made by the authors to fit the design to its new location. After submitting the construction drawings, they were asked to reduce the cost of the building even further as the client failed to obtain the necessary funding from the provincial bank and decided to construct the building on their own resources. Since material quality of the design was already low, the building size had to be decreased to cut costs. The authors were quite insistent on preserving the outer boundaries of their cylindrical form; therefore to reduce the building area, the radius of the inner circle (the courtyard) was increased. Kutlu Bal defines the revision process as; "With every revision the client asked of us, piece by piece, the project began to get stripped away of its characteristic features". The winning team had to revise their project five times until the eventual drawings were acquired and were not financially compensated for their effort for any of the revisions except for one. Bal states that the amount given as a compensation was fairly low and was not sufficient, and they have had financial losses as a result of this extensive two year process spent during revisions.

The cost of the project, going through severe alterations in the end, was reduced to 10 million Turkish liras. The tendering was completed and the construction was about to start when the local elections took place. The then-ruling administration lost to the opposite party; the new mayor decided not to implement the project and the whole process was completely shelved.

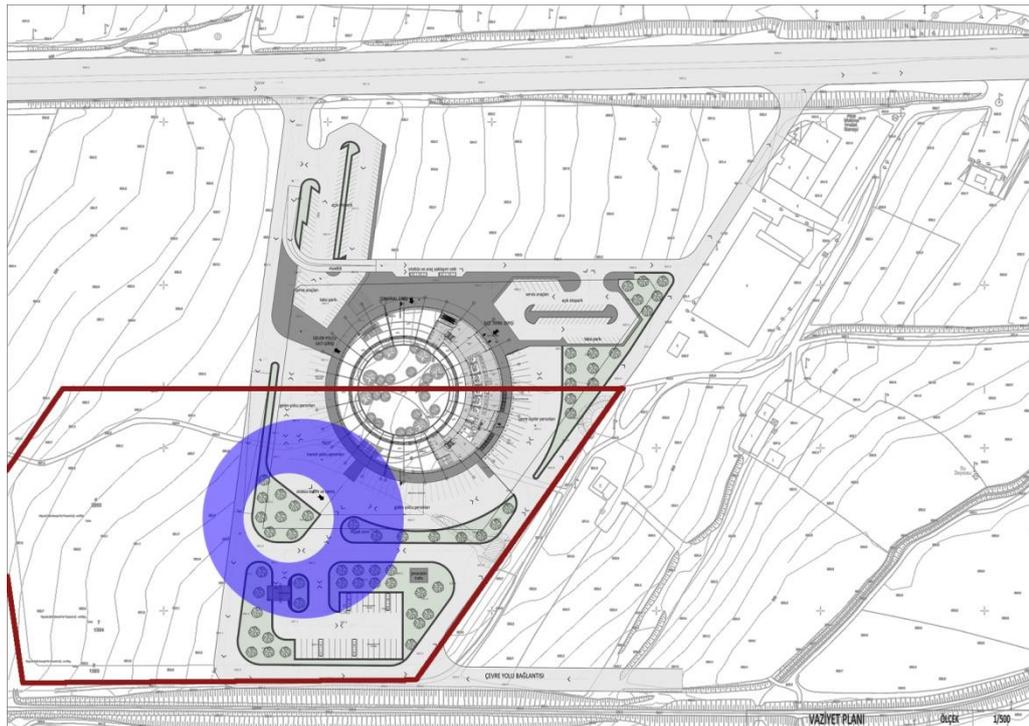


Figure 18: Final site plan of the project. The borders shown in red are the initial boundaries of the competition site before it got changed. The shape shown in blue represents the original size and position of the design when it was submitted to the competition. Source: Personal archives of Kutlu Bal, merging of the two images done by the author

Quite a few important problems in a competition process can be highlighted with this example. Pre-competition phase can be considered highly unsuccessful. Firstly, even though it did not cause significant problems in this particular process, changing the site of the competition after it was completed bore the risk of rendering the entire competition obsolete. The client should have settled the ownership issues of the site before launching the competition. The source of funding was also not determined before the competition launched, as the client failed to secure allocations from the provisional bank. Funding and the site, two major constituents of the pre-competition phase that must be confirmed before a competition is to be launched, were both problematic in this case.

The preparation & evaluation phase can be considered without significant problems except for the lack of specification of the client's budget limit in the competition brief. This resulted in the winning design to undergo alterations to cut its construction costs. It is unknown whether such a limit was determined by the client, and if yes, whether this limit was mentioned to the jury or not. Analyzing the limit

and mentioning it to contestants and jury members may have procured results that would not have to go through extensive changes to their architectural characteristics. As a result of this, fewer revisions would be demanded and the process could have been kept shorter than two years.

Post-competition phase was also problematic as the client demanded a %40 decrease in contract fees of the authors. Considering that the regional coefficient factor used in determining the value already halves the amount, an additional reduction requested can be interpreted as excessive. The client should have stated the contract fee beforehand as %40 reduction is an important factor that greatly reduces initial calculation values based on the brief, which might be influential in the decision to participate in a competition.

The winning authors' lack of sufficient practice experience reflected itself in the process as delays as well as a high construction cost. The client could have chosen to announce an invited or pre-selection competition instead. This would enable them to communicate more with contestants of their choosing (and preferably of more experience), especially on the topic of construction fees or filter the competitors by their practice experience to prevent going through problems regarded with inexperience.

Even though the competition was announced in 2011 (concluded in 2012) the extended process meant construction of the design did not manage to begin before the local elections held in March 2014, which resulted in the change of the municipal board and in turn, termination of the plans for construction. It can be argued that if the construction had begun before the elections, the chances of the new management finishing the project would increase as stopping the process while it was under construction would attract reactions from the public. This cannot be considered as a long term solution to the problem of continuity in municipal projects; however it could have been useful in this case.

A major part of the reason behind this lengthy continuum can be attributed to the client. It is vital to inform the client on the importance of confirming the essentials of a competition; the site in which it will take place and the source of funding as

well as expressing this budget limit. Not doing so lead the way to the emergence of many problems of different scales. Overall, this particular process can be considered as a failure in every aspect; besides obtaining design ideas for a site (that got changed later in the process), the organization costs and effort put into the competition were dissipated and the winning authors neither got to construct their design nor profit financially from this process.

Table 9: Application of the questionnaire to the interviewees

Pre-competition phase	•	Additional Explanations
Was the client adequately informed about the notion of architectural competition; the process beginning from its organization to procurement and his authorization?	no	The client did not have sufficient experience on how procurement was done in competitions. Necessary permissions were not obtained and funding sources were not certain.
Were necessary permissions and preparations regarding the competition completed?	no	The ownership issues of the site gave birth to severe consequences after post-competition and resulted in the relocation of the winning project. The funding was reduced after the competition due to unknown problems occurring between the client and provincial bank.
Was the competition announced as part of a political purpose? If so, did this have any effects on the outcome of the competition?	•	
Preparation-evaluation phase		
Were the competition features selected accordingly to client's requirements and expectations?	•	

Table 9: Continued

<p>Did the competition brief include accurate information and documentation on every phase of the competition?</p>	<p>no</p>	<p>The competition brief did not include the budget limit of construction. The winning design had to go through extensive cost reductions to be built.</p>
<p>Was the jury loyal to the requirements, architectural program, size and spatial relations during evaluation?</p>	<p>•</p>	
<p>Was the client adequately represented / involved in the evaluation process?</p>	<p>•</p>	
<p>Were changes that could alter the characteristics of the original design, requested after the competition?</p>	<p>yes</p>	<p>The first cost reductions demanded authors to replace the materials to compensate for the exceedance of the limit. This value was then decreased further; the building size was then reduced and parts of it were removed to fit within the second budget limit.</p>
<p>Did the jury take any involvement during post-competition?</p>	<p>•</p>	
<p>Post competition phase</p>		
<p>Was there any request for architects fee reductions made by the client? If yes, was the rate of reduction between acceptable limits for the designers or did it severely affect them?</p>	<p>yes</p>	<p>The regional coefficient factor meant that the contract value was already low. A further %40 reduction was demanded by the client. The following negotiations concluded at a %20 reduction to be made. The winning authors state that they made financial losses from the process.</p>

Table 9: Continued

<p>Did construction costs of the design exceed client's budget limits?</p>	<p>yes</p>	<p>This limit was not mentioned to contestants. The first budget limit was reduced a second time due to client failing to obtain allocations from the provincial bank. The reduction in costs was compensated by significant alterations to building characteristics, proportions and materials.</p>
<p>If the designers were inexperienced, did this have any effect on the post-competition phase?</p>	<p>yes</p>	<p>The winning authors did not possess much practice experience in commencing construction drawings. This inexperience led to several delays in submission of the drawings and usage of unfeasible solutions in the design, increasing the construction costs.</p>
<p>Did the client apply any sort of pressure on designers during post-competition? Did they abuse any legislations or administrative powers?</p>	<p>yes</p>	<p>The client pressured the authors to reduce the value of their contract fee by %40.</p>
<p>Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?</p>	<p>yes</p>	<p>The then-ruling party lost out to the opposite party at the local elections. The new mayor did not continue to proceed with the competition and construction was cancelled.</p>

4.6. Adana Chamber of Commerce Service Building

Name: Adana Chamber of Commerce Service Building Architectural Project Competition¹⁷⁰

Year: 2014

Features: National, single stage, open, implementation competition, subjected to the competition regulations of Chamber of Architects of Turkey.

Project subject, location and size: Service/ office building, Adana, 10000 m2 + technical spaces and car parks.

Number of competing projects: 132

Client: Adana Chamber of Commerce

Members of the winning team: Erkan Erdoğan (interviewed¹⁷¹)

Main Jury Members: Cana Bilsel (interviewed¹⁷²), Alper Ünlü, Celal Abdi Güzer, Feride Önal, Namık Erkal



Figure 19: Adana Chamber of Commerce Service Building, rendering of the winning design.

Source: <<http://kolokyum.com/pictures/view/51330>> 25.05.2015

¹⁷⁰ The competition brief can be accessed from <<http://www.arkitera.com/files/yarisma/541/ato.pdf>>, Accessed on 25.04.2015

¹⁷¹ Erkan Erdoğan, personal interview conducted by the author on 25.05.2015.

¹⁷² Cana Bilsel, personal interview conducted by the author on 29.07.2015.

Adana Chamber of Commerce competition is a good example in displaying the importance of the pre-competition phase. The competition was won by Erkan Erdoğan, who got summoned by the client to begin contract negotiations as soon as possible.

The communication between the client and mediators were exemplary. The client and jury worked together beginning from the appointment of jury members. The client's representatives provided the jury with information about their spatial requirements and helped during the brief creation process. The client was present throughout the preliminary meetings, also in the first jury evaluation meeting as well and was regularly consulted during the process. They removed themselves after the first evaluation session to not to interfere with the jury decision or to put pressure on them while the jury summoned the client back at the final round of the elimination, informed them on the projects that made it to the end and consulted them while determining the winning design. At no point the client overextended their authority; they did not attempt to interfere with the jury's decision besides providing their opinions on the projects.

Besides demanding small scale changes, the client did not voice any significant concerns over the winning design. These changes included but were not limited to the cancellation of the three stories that were underground (and served as car parks), changing of cladding material due to economical and climatic concerns, transformation of the restaurant (which was an extra suggestion put forward by the designer) to an exhibition space, indoor rearrangements of personnel rooms and dimensions of the window openings.

The contract gave a 90-day period for the delivery of the construction drawings, which was reasoned as insufficient by the winning author. The small changes and revisions added up to consume 30-40 days of the designer's time and almost half of the time frame initially agreed upon.

The main problems began with the completion of the first construction drawings. The ratification of the preliminary drawings was delayed since the design did not comply with the then-valid floor area ratio coefficient of the site. The value given in

the competition brief was not yet valid and the process of changing it was still ongoing. Necessary permissions to pedestrianize the street bordering the west part of the site were also not obtained in time. Additionally, the construction zoning laws of the area prohibited any building to be closer than 20 meters to the D-100 highway on the northern border of the site. A special request to the Directorate of Highways was made by the client to reduce this distance to 10 meters since this was the value which was stated in the competition brief. Lastly, the winning project had to be approved by the Cultural and Natural Preservation Board since it neighbored a preserved building. These issues did affect the final product in any tangible way; but because the competition was launched before all these necessary construction permissions were acquired, significant delays occurred in the post-competition phase. The client, attempting to have a groundbreaking ceremony by the end of December 2014 in an effort to commemorate its 120th anniversary hopes to start construction by June 2015.

Apart from obtaining necessary permissions regarding the site, the client was stated as being well informed on the competition process by Erdoğan. The changes requested in his design were justifiable and not arbitrary and the meetings were systematic and organized, suggesting that the client was educated on the competition method beforehand. Erdoğan attributes part of this credit to the experience of the jury members, both main and consultant. The jury disbanded after the colloquium but demands towards their assembly were requested by neither the client nor the winning contestant.

The competition brief stated that the cost for architects' services would be determined by using the calculation method of the Adana branch of the Chamber of Architects. The key difference of the method used in Adana is that spaces such as car parks or shelters are disregarded; therefore the space subjected to the building floor area coefficient ratio is predicated. In other words, the contract was made as if the design was 10.000 m², even though the actual gross area total was 20.000 m². This resulted in a %40 fee difference compared to standards values of procurement; however no objections were made by the author as the competition brief clearly stated that the method beforehand. A further %10 reduction was made out of

courtesy to the client. Erdoğan cites that his payment was not his top priority during procurement as he desired to see his competition winning design actualized. The acquisition of necessary permissions delayed the process and extended it from its original 3 month duration to 9 months. This length caused the designer and his team to "not profit" from winning the competition.

The cost of the building exceeded client's budget limits by approximately %30 percent. The required reduction in costs was done by switching the materials to ones of poorer quality, instead of changing the characteristics of the building. The tender process for construction is assumed to take place in June 2015.

This case highlights the importance of the pre-competition phase in an architectural competition. The contestants competed by the new construction zoning laws stated in the competition brief, but because the competition was announced before changes in the construction permissions of the site were authorized, several postponements occurred during post-competition. This delay affected the client and winning author in different ways; the former did not manage to have the groundbreaking ceremony in their 120th establishment anniversary and begin to construction when they wanted to while the latter lost its financial profits while compensating for the additional effort caused by the lengthy process. To prevent positioning neither the client nor the contestants at a disadvantageous situation in competitions, it is critical to secure the necessary bureaucratic arrangements of the site before the competition is announced.

The preparation & evaluation phase can be suggested as being relatively problem free as there were only minor changes in architectural characteristics of the winning design, suggesting a detailed, accurate written brief. The method that was going to be used in calculating architects fees was also mentioned in the brief. Even though the winning designer was not completely content with this method, the statement in the brief ensured that objections could not be made as any architect who did not find the stated fee sufficient could have refrained from joining the competition. The evaluation also satisfied the client, who was informed on the projects that went through to the final elimination round and were pleased with the final result as they

neither voiced any concerns nor asked for significant changes, underlining the importance of including the client in the process.

The exceedance of the construction budget limit was compensated by changing the quality of the materials instead of architectural characteristics of the building. The client informed the jury on a budget limit¹⁷³ that was calculated by multiplying the average cost per square meter for acquiring a building of that class (using the standards announced by the Ministry of Environment and Urban Planning) with the amount of space demanded in the competition brief. Mentioning the numerical output of this calculation in the brief could have been beneficial in preventing economical inadequacies beforehand by encouraging contestants to use feasible solutions and materials in their designs to stay within the budget limits.

Table 10: Application of the questionnaire to the interviewees

Pre-competition phase	●	Additional Explanations
Was the client adequately informed about the notion of architectural competition; the process beginning from its organization to procurement and his authorization?	no	The client rushed both the announcement of the competition as well as the procurement of construction drawings.
Were necessary permissions and preparations regarding the competition completed?	no	Many necessary building permits were not acquired, yet the competition was launched, resulting in a chain reaction of problems to occur. Beginning with significant delays during preparation of the construction drawings, construction date was postponed. The lengthy continuum resulted in financial losses to project's author as well.

¹⁷³ Güzer, personal interview, op, cit.

Table 10: Continued

Was the competition announced as part of a political purpose? If so, did this have any effects on the outcome of the competition?	•	
Preparation-evaluation phase		
Were the competition features selected accordingly to client's requirements and expectations?	•	
Did the competition brief include accurate information and documentation on every phase of the competition?	•	The car parks were cancelled after the initial competition due to economical concerns over the need for extensive excavation.
Was the jury loyal to the requirements, architectural program, size and spatial relations during evaluation?	•	
Was the client adequately represented / involved in the evaluation process?	•	
Were changes that could alter the characteristics of the original design, requested after the competition?	•	According to the winning designer, the changes requested were minimal and the reasoning behind them was justified.
Did the jury take any involvement during post-competition?	•	
Post competition phase		
Were there any requests for architects fee reductions made by the client? If yes, was the rate of reduction between acceptable limits for the designers or did it severely affect them?	yes	The initial fee reduction due to the usage of the calculation method stated in the brief affected the winning contestant. A further %10 reduction was made out of courtesy. In total, due to these reductions and the extended process, the winning team did not gain any financial profit.

Table 10: Continued

<p>Did construction costs of the design exceed client's budget limits?</p>	<p>yes</p>	<p>The limit was exceeded by %30. The materials that were planned to be used in construction were switched with their lower quality counterparts.</p>
<p>If the designers were inexperienced, did this have any effect on the post-competition phase?</p>	<p>•</p>	
<p>Did the client apply any sort of pressure on designers during post-competition? Did they abuse any legislations or administrative powers?</p>	<p>•</p>	
<p>Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?</p>	<p>•</p>	

CHAPTER 5

CONCLUSION

An architectural competition is a complex procedure which is shaped by the conjugation of differentiating elements, actors and their respective actions. Competitions have been an essential factor in reshaping architectural discourse and an effective method in procuring end products that are more characteristic than their counterparts derived by tendering; a claim which was put forward after the examination of numerous competition designs from various nations. The examples observed were superior in different aspects; they had higher spatial qualities, brought innovative ideas and were more in touch with contemporary architecture standards. It can therefore be suggested that the end product obtained with this method is worth the extra effort and resources put into organizing a competition. However, the study revealed a significantly high number of designs that failed to materialize, or did so in an unsuccessful manner even though their initial proposals that won the contest were equally stimulating as their successfully implemented counterparts. A failed competition process degrades the competition method in general and dissuades potential contestants or clients from participation.

The reasoning behind the failure of materialization was investigated at depth throughout the study. The research revealed a great deal of different problems that were encountered within various competitions; however narrowing down these problematics to a singular reason was not possible due to their sheer variety. This study merely attempted to break down this accumulation into several parts to

simplify the articulation process as analyzing it under a unitary entity would greatly entangle the research data.

A database, that is not limited to Turkey only, has been created after going through written, published material, symposiums, conferences and anecdotal experiences heard through personal interviews. It was then filtered out to match with the chronological stages and actors of the competition process, and a framework was established throughout this database. This framework provided a step by step analysis of the process and the roles of the actors that played part in them; it highlights the issues that might arise should any necessary legislations are not complied, or if any actor fails to adhere its responsibilities.

The study highlights some of the most commonly encountered problems of the Turkish stage and uses the data obtained from comparisons with European stages to seek out possible solutions that have not been mentioned beforehand. Not only this comparative analysis revealed the extent of the problematics in Turkey, it also highlighted the differences in legislations on which competitions are based on, enhancing the scope of this work to investigate the basis of the procedure as well.

Evaluating the findings obtained in this study reveal several important points of concern. One of the most frequently encountered source of problems, the significance of the client must be emphasized upon. The most common denominator of almost all successful competitions was a determinant, informed client who played a key part on the positive outcome of a competition. Informed in this sense means having sufficient knowledge over the dynamics of a competition process and its procurement, which is different than a market standard tendering procedure. Clients devoid of such critical knowledge may replace parts of the competition process with methods originating from tendering which results in the emergence of problems. A client should be knowledgeable on every aspect of the competition process; its purpose, organization, time frame, costs, procurement of the winning design, legislations they have to adhere to and their authority in a competition. Clients holding this information can set their goals accordingly which is vital for ensuring a trouble-free competition process from its organization to materialization.

Mediation is also a critical factor in the assurance of a successful competition process. The communication between the client and the jury must be kept at a high level throughout the continuum. The jury members must be selected from people of relevant expertise and should be informed; self educated in their case, on their responsibilities and the possible outcomes of their actions. These responsibilities begin with providing feedback to the client over organization of the competition; the jury must examine the development of the competition and point out any issues that might give birth to problems in the future. It should be made certain that the site (assuming that it is a implementation competition), goals and resources (for both winning designers and construction of the building) are confirmed in a competition at the very beginning of its organization. Following this, the competition features and eligibility criteria of joining should be determined to best suit clients' requests. The preparation of the brief must be done with great care; the demands and expectancies of the client, on both tangible and abstract levels, should be expressed clearly to contestants. The brief should also state how procurement will follow after the competition and leave no ambiguity that may evolve into problems during post-competition. Evaluation must be done while keeping all the requirements stated in the brief in mind and involve the client, or their representatives for consultation throughout the continuum.

In this sense, the term mediation expands its meaning; it covers a time frame beginning from the preparation of the competition, including the very fundamental issue of determining the site, goals and resources, continues with the selecting competition features in accordance with them, translation of clients' requests into the competition brief and ends with selecting a design (preferably consulting with the client as well) that gives the best response to the requirements stated in the brief. Naturally, the mutual communication between client and mediators becomes prominent and failing to ensure a successful mediation phase in a competition inevitably reflects itself upon the procedure. The scale of these problems depends on the significance level of the overlooked issue.

Economical insufficiencies were another issue that was frequently encountered throughout the research. These insufficiencies cover both funding for architects'

services and construction of the design. Numerous cases were came across where funding for either one of these were not adequate, a problem that can be attributed to pre-competition as the limits of the clients resources are almost always not mentioned to the contestants, giving birth to more significant problems during post-competition. This creates a scene where contestants do not know the funding the client can allocate; therefore designs are developed without economical restrictions (or the extent of the client's capabilities) in mind, consequentially producing an uneven competition stage where some proposals gain potential advantage over others. Unless this limit is stated in the brief, this unbalanced scene is unintentionally supported by the jury during evaluation; for example a design which puts cost-effectiveness into priority instead of spatial quality even though the client has sufficient resources, may be disadvantaged against proposals which follow the other way around. Consequently, a design that provides creditable spatial quality in the initial proposal may not be successful in delivering the same experience after it goes through revisions to reduce the costs of construction to fit within the budget of the client. A competition winning design may lose many of its key characteristics due to poor construction quality originating from economic insufficiencies. In this sense, communication between the jury and client must be highlighted again; budget limits of the latter should be included in the brief to give contestants an idea about their available resources.

Contestants on the other hand should not ignore the statements of the brief, especially on economical restrictions, should they exist. The brief must be carefully examined for information regarding how procurement will take place after the competition. Overlooking this information may involve the winning designers in a lengthy process which they would not profit financially. It is therefore essential to signify the fees of the architects in the brief (or the methods that will be used to calculate it), as it has the potential of effecting the decision to participate or not.

Unnecessary interventions made by the client after the competition concluded were also a major cause of problems in architectural competitions. These begin with

intrusion over the winning design's architectural characteristics¹⁷⁴, most often due to the design not satisfying client's expectations and seldom by arbitrary reasons that cannot be traced back to the brief. Following this, is the involvement of the client on cases where the winning authors do not possess adequate practice experience. This lack of experience may result in the extension of the competition process during conversion of the preliminary designs to construction drawings as well as financial setbacks. This issue can be traced back to the selection of competition features and can be avoided by choosing a more suitable system where contestants could be filtered by their practice experience, or picked by the client for an invited competition procedure.

The client may also demand a substantial reduction in the contract fee of the winning architects. In some cases, the amount of reduction has been observed to increase as much as %60 percent compared to the equivalent amount obtained from the standards; a percentage significantly different from the values stated in the brief (assuming they are) which would greatly affect financial calculations of contestants should they win the competition. Clients may even resort to use the legislations or bureaucratic procedures to their benefit by applying pressure to the contestants for the acceptance of their requests. Taking the issue to legal authorities prove fruitless on most cases as the juridical system demands more time and resources on the long term. The negotiations between the client and winning authors to overcome these problems caused by this interposition can bring forth a psychological aspect to post competition. The two sides may attempt to establish a mental dominance (most usually the client in the Turkish competition scene) over each other. The result of this dominance may enable one side to force its demands on the other in a figurative way. A right balance between holding one's ground and compromise should be sought out by both sides during post competition negotiations as following an inconceivable approach may result in the competition process to be terminated altogether.

¹⁷⁴ It should be kept in mind that the word intrusion here does not represent the small scale revisions that are acceptable and expected in post competition.

Another problem associated with Turkish competitions is the problem of continuity when clients' decision centers or relevant boards change during the competition process. The new management may not decide to terminate the ongoing competition, not begin the construction or halt an already ongoing construction process. All possible actions besides continuing the competition process waste the effort put into organizing it and the combined work force of numerous contestants spent in developing their designs. However, finding solutions to this problem that occurs more frequently with competitions promoted by municipalities is not within the scope of this research, as preventing this issue requires a more wide scale approach from an individual level. An architectural competition, especially as a public development, should emerge out of a necessity; this necessity must be adopted by every individual of the community regardless of their political affiliation. By doing so, the continuity of the architectural product would be demanded by the society as a whole, leaving no choice for the relevant decision making center but to continue with the process already begun.

The problematics of the Turkish competition stage revealed throughout the research were merged to form a questionnaire, or in other words a standard basis offering the possibility of pinpointing any problematic of any competition process while simultaneously attaching a timeframe and an actor for its cause was created. This questionnaire was used on six competitions that have a common denominator between them (whether this is the subject, size or competition features differ) to further support the findings obtained in the research, while at the same time ensuring that all these case studies were evaluated under the same framework and revealed data that is not incomparable within each other. Applying the questionnaire revealed that economical insufficiencies made up the major part of the problems they have encountered throughout the competition process. Client-related issues were also commonly encountered during this analysis as the readings prove that even if two competitions had shared the same topic (Uşak and Lüleburgaz Intercity Bus Terminals, Halide Edip Adıvar Culture Center and Ulvi Cemal Erkin Concert Hall); their outcomes were completely different mainly due to the attitude of their clients.

Alongside possible solutions already underlined, another suggestion for a better competition stage in Turkey can be made with the more active inclusion of third party and supervisory organizations. The cause of the problems behind many unsuccessful or partially successful competitions can be traced back to their clients'. Third party organizations, whether they are state funded, private, or syndicate based institutions (like chambers) can take the responsibility of helping the client with competitions, as evidenced in the European scene. The phrase 'help' here would firstly include briefing the client about the dynamics of an architectural competition from beginning to end and ensure that the advantages, possible outcomes and the required resources for announcing a competition is expressed to them. After creating a channel that enables a mutual exchange of feedback and communication between these sides, the process can continue with providing criticism on the mediation phase. The competition brief of the competition can be prepared for the client, or an already written brief can be examined for possible areas that might have been overlooked and bear the potential of giving birth to problems in the later phases of a competition. The issues noticed would then be corrected before a competition is launched, saving both effort and resources of each actor involved with the process. Evaluation phase can also be supervised by these organizations to make sure that the winning design complies with the demands and available resources of the client. The supervision can continue through procurement until it finishes with the successful construction of the competition winning design. These third party organizations, like their counterparts in the European scene, can also be helpful in encouraging institutions to use the competition method to acquire their architectural design needs. They may undertake the entire process of organizing an architectural competition as well as aid through evaluation, or may be involved in one or several parts of the continuum as a third eye on assuring the validity of the process. This service is not yet successfully offered in the Turkish stage as the Chamber of Architects of Turkey does not hold sufficient supervisory power over competitions. However, steps are being taken by other private organizations (such as Yarışmayla Yap) in assuming this role of third party organizations. The number of these organizations may increase in the near future to popularize the competition method and ensure a healthier functioning competition stage in Turkey. Private

third party organizations may not be required if the Chamber of Architects, the most inclusionary platform of national architects, play a more active role and take more responsibility in following their legislative duties in both organization and supervision of architectural competitions.

To achieve a more successful competition process, supervision itself is not sufficient. It is therefore critical to apply sanctions on situations where competition governing legislations are violated. This would prevent any actor (mostly clients) from acting arbitrarily or abusing legislations to their benefit. To realize that goal, an involvement of an institution that holds sanctioning power is necessary; such as the Chamber of Architects. The Chamber in Turkey should be more actively involved in the competition scene as it is the only organization that holds legitimate authority over the architectural scene. It can assume the role of a supervisory entry in competitions. As with their Austrian counterparts; the Chamber of Architects can evaluate the validity of every single competition launched in Turkey, highlight issues that may cause problems throughout the process, correct them if necessary and warn their members towards not joining a competition should it clearly violate the legislations. Even though the responsibilities of the current Chamber can be theoretically considered similar to those we stated; active implementation of those is up for further discussion. To further sustain the Chamber's strength in supervision; if any part of the competition legislations is breached, support of juridical or municipal institutions can be brought. Municipal organizations may refrain from granting necessary building permissions to clients of competitions unless they comply with the relevant regulations. However, due to frequent confrontations of the Chamber and these entities mainly due to the difference of their political affiliations, such a working relationship cannot be established for the time. Resorting to juridical authorities has not been preferred mostly due to the extensive time frame it takes to conclude a case, which enables clients to violate the legislations; knowing that taking the matter into jurisdiction would not be preferred by contestants as it would cost in time and resources.

Bringing in other contemporary competition types can be encouraged as many problems may be resolved beforehand by setting the competition characteristics

accurately. Invited competitions or the competitive dialogue method can be used more frequently as a possible solution in cases which have critical funding limits while pre-selection competition type can also be useful in satisfying other possible eligibility criteria requested by the client. The competitive dialogue method can be open to reinterpretation and partial application. The current written Q&A format can be supported by an additional colloquium that takes place before the submissions of the project. Arranging a scene for personal mutual communication between contestants and mediators (during the very preliminary phase of a competition) can be beneficial to the former in understanding the expectancies of the latter while expanding the latter's perspective on the matter by hearing the questionings and approaches of the former. In this sense, the full extent of the method does not have to be implemented and no legislative changes would be required for a semi-application of the method. The usage of different competition types besides open is not common in Turkey; however it should be noted that every competition is unique in itself and each of their existent features should be configured in accordance with the expectancies and requirements of its client.

This study argues that a step by step approach is the only way of progressing towards a healthier competition stage in Turkey. First step should be unification amongst architect of Turkey; the current situation consists of many objections made towards competitions, albeit most often on an individual level. Acting as a unitary element would improve the chances of making oneself heard which in turn would result in architectural organizations, such as the Chamber of Architects, to take up the stated responsibilities in competitions and follow their implementation more actively. The study suggests that only through communal action, the much necessary supervision in terms of organizing and inspecting the validity of competitions, as well as applying sanctioning power to legislative breaches can be achieved. Positioning the actors involved in competitions on an equal stage that is being supervised and controlled would put neither side at a disadvantageous position. Establishing this stage is argued to be the only method in ensuring more successfully implemented competition entries in Turkey.

This study can be constructive in several other ways as well. The questionnaire created as a result of the research can be applied to analyze any competition process belonging to any given time frame. Problems of successfully, unsuccessfully implemented competitions or those who have never even went into actualization can be highlighted alongside the associated phase and the actors responsible for its emergence. It can be used as a guideline for anyone involved, or interested in announcing competitions as it articulates the possible problems of a competition process in a cause and effect format.

In this sense, this study can also be used as a guideline beneficial to any actor involved in a competition. Clients may use it to self educate themselves on the competition process with points of importance and the necessary precautions they have to take. Mediators could utilize it by reminding themselves of their responsibilities and the consequences their actions hold on the outcome of a competition while the contestants can use it to instruct themselves on the key points which they have to observe for.

The possibility of using this work as a standard foundation for further debates can also be suggested. One issue with the Turkish competition scene is the lack of progression in its debates, which start out in an attempt to solve competition problematics; but fail to do so due to not succeeding to establish any framework that further development can be built upon. Over time, different issues alongside their possible solutions have been voiced during various events or publications all around Turkey. This process however, was repeated over the same topics as there seemed to be neither communication nor collaboration between the participants of these events, therefore the debates did not manage to transform into action. In other words, a problem regarding competitions that was mentioned in late 20th century was rediscovered, reanalyzed and a similar solution was developed almost a decade later, resulting in a waste of academic effort and lack of collaborative work towards actualizing the findings for a better competition scene. This study hopes to provide the necessary framework and serve as a common ground on which these debates could be based upon. It can be developed by increasing the number of projects the questionnaire has been applied to; the results would reveal the most commonly

encountered problems of Turkish architectural competitions and taking necessary steps in preventing them from happening in the future can be begun. It is unlikely that a sustainable, well functioning competition stage can be achieved instantly or by academic disputes only, the effort should equally shift into implementing the developed solutions as well.

A successful competition process gives birth to a higher quality end product compared to a standard building derived from bidding, which in turn results in a better built environment. Competitions are essential in the development of architectural culture and have the potential of influencing the perspective of society towards the profession. The true potential of the competition method can only be revealed by firstly ensuring the legitimate execution of the process followed by a problem free actualization, for each competition announced. Removing the problems mentioned in this study from the competition scene would popularize the method in procuring architecture by drawing more clients into using it. Even though this would enhance the number of competitions announced, the true involvement of competitions in Turkish architecture culture can be obtained by an intervention on the state level, as with the current regulations of Europe. When both state and private based clients consider the usage of the competitive method as a necessity, competitions in Turkey may begin to have their positive impact on the architecture culture, academic discussions and built environment of the nation.

A few notes should also be mentioned at this point. In itself, the process of construction is a vast topic that harbors its own problem which may be unrelated with the competition method. Although issues that have emerged during construction phase were highlighted throughout the work, doing research on the matter and attempting to find solutions would extend beyond the scope of this study. A competition can essentially be interpreted as a method of procuring an architectural project that eventually has to be constructed. Progressing into construction subjects the design to the problematics of the construction sector of Turkey, which applies to any design, irrespective of the method used of obtaining it. Therefore the competition process, regardless of how it progressed, is ultimately

connected to the construction procedure, which brings in various other factors to the equation.

The bidding process is again introduced, but this time in the construction phase of a competition. A balanced approach between quality and price should be followed by the client during the selection of contractors. If price concerns become first priority over quality, the end result would inevitably differ from the original design. The inspection (controllorship) mechanism depends on the regulations that competition was subjected to, but ultimately can be considered to rely on the decision of its client. If controllorship is given to others that do not involve the designer of the building, the quality of construction depends on the initiatives taken by those responsible. Therefore the intention of the client, the different inspection mechanisms followed by state or private clients and evaluation criteria of the construction bidding all play a crucial role in implementation of the competition design. A problem free competition process (including complete compliance between what is constructed and what is drawn) is only complete with a high construction quality.

These kinds of external factors, alongside a lot more that may be unforeseeable in the case of Turkey, can transform the end results of a competition; but they extend beyond the frame of this study. The study can be continued in several areas. Firstly, the problems of construction procedure (mainly the bidding process) and in turn, construction quality can be researched to broaden the scope of this work to cover a more inclusionary time frame besides the competition process. Secondly, alongside the points mentioned throughout the work, the relationships between the client, mediator, contestant and their roles in a competition process can also be evaluated at depth to investigate the factors contributing to the determination of the final design. Predictably, following this path would concentrate on the inner dynamics of the evaluation process, and may be beneficial in ensuring a selection that is more applicable and more satisfactory for all the actors involved in a competition. Comparisons with Europe can also be broadened, or singled down to a one on one comparison between the competition scenes of Turkey and another selected nation, not necessarily being limited to Europe. The future research can also include the

negative aspects of the selected scenes as the study has overlooked those matters to stay within the boundaries of the research.

The case studies in this work may give out a negative reading on the overall situation of Turkish architectural competitions. However, when looked at the bigger picture, it is evident that architectural competition is one of the healthiest and preferable methods in procuring high quality end products; therefore the main goal of this thesis is to remove the problems that occur during the competition phase and to enable the competition process to fulfill its function. It is assumed that the study, which has a limited time frame and number of cases examined, can be useful in providing data to research that will continue towards this goal and hopefully will serve as groundwork to expected continuous research on the matter.

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APPENDIX A

INTERVIEWS

This appendix contains important sections of all the interviews done for the case studies. Questions, alongside their answers, that had no significant effect on the competition process were removed from the appendix. When the author began the interviewing process of the winning authors, the questionnaire was not asked in the sequential order established in the research. Therefore the second case, Halide Edip Adivar Culture Center contains the chronological storyline of the design's construction narrated by its winning author, so the questions were rephrased while conducting this interview. The first case, Ulvi Cemal Erkin contains two separate interviews, one done with Celal Abdi Güzer, a jury member of the competition and the other with Ramazan Avcı and Seden Cinasal Avcı, two of the winning team. Since the questionnaire was not developed to be applied to jury members one on one, certain rephrasing was done in the questions during the interview with the former.

1. Celal Abdi Güzer

How did your involvement begin in the competition? What were the goals of the client from the competition?

My involvement began after I was approached by the client due to my experience as a jury member in the Izmir Opera House project competition, which shared a similar topic and size.

The client had a site, on which they were determined to actualize a concert hall. Since the construction zoning law of the site permitted buildings with function of municipal service instead of cultural, the architectural program also had to include municipal office areas as well. Therefore a municipal complex which had a concert hall besides other cultural spaces inside its boundaries was requested from contestants. The involvement of the municipal program should not be regarded as a pretext for bypassing the zoning law, as at that time the municipality did require additional service spaces.

How was the brief shaped?

The client explained its expectations and requirements in the general sense and the rest of the brief was completed by the jury. The main objective was to have a space which would be a part of the daily life activities and used commonly by the public. The client showed a keen interest in actualizing the competition; therefore we decided it would be suitable to announce it as an implementation competition.

Do you think the competition was launched to be used as propaganda material?

I believe that the main goal was providing a cultural complex for the city. However such investments are inevitably transparent to political representations.

Did you attempt to inform the client on possible problems that might emerge during post competition, especially regarding the costs of implementing such a building?

Whether the client would be capable of implementing a building of such size was a topic of discussion amongst us jury members. We mentioned to the client that the process would be costly. They did not mention such a concern or lack of funding to us, but as far as I understand, they had problems acquiring financial sources. The client should have done a detailed analysis of its internal resources and brief the jury of any economical limitations should they existed.

Lack of financial resourcing was not the sole reason of the failure of implementation; priorities of the client played a major role. Buildings associated with culture and art become easier for clients to postpone against urban requirements and infrastructural necessities. We did know of such an event from occurring and warned the client anyway, yet unfortunately buildings of such functions are commonly relegated to lower priorities, like the example of the Presidential Symphony Hall which waited over two decades to materialize.

Did you have any contact with the new municipal management for the implementation of the competition, after the initial one changed?

We did, but continuity of projects in municipal managements may not occur. Newly appointed managers may not lay claim to projects of older administrations over a variety of reasons. Alongside the winning team, the jury did convey the existence of this competition to the new management, who did not put it on their agenda. I hope it is taken into consideration for construction in the near future.

Did you keep economical feasibility of the building in mind during evaluation?

In competitions which I am a jury member in, we evaluate the prize winning projects on their applicability, especially for the entry that we consider giving the first prize. There were not any radical financial differences between the proposals, but it should be considered that regardless of its intention, a competition procures an idea, not construction drawings. Actual costs of a building could not be precisely determined at this point, but we still kept applicability in our minds during evaluation more in terms of acoustic, structural and other systemic concerns.

Why do you think the building did never progress on to implementation?

The primary reason for this competition not to actualize is because it did not have high priority in client's plans. The level which clients use their available resources and effort in a competition is significant; in this case, such an effort cannot be spoken of. This is not a competition that halted because there was a deadlock in acquiring sponsorships or finances, a search for such sources barely began. It was shelved soon after its conclusion.

2. Ramazan Avcı, Seden Cinasal Avcı

Why do you think the competition did not materialize? Was the client adequately informed about the notion of architectural competition?

We feel that there were two main issues regarding this competition. First is that the demand for a building of such a function did not mature enough. Regardless of the good intentions the client held, the competition was launched on an ideal without conducting any feasibility studies and not enough thought was given over the necessity of such a building. The municipality could have used consultation services or its own resources to determine if such a requirement existed, and if it did exist, the capacities and functions of such a building could be reviewed.

The discussion over this necessity began at the colloquium. As the Presidential Symphony Hall was going to be finished in a few years with 1000 seating capacity, a question over the actual necessity of this competition emerged. This question should have been resolved before the competition was announced, not after its conclusion.

This type of cultural buildings should not be approached without thinking about their operative costs. The Zorlu Center in Istanbul can be regarded as an example in this manner. The schedule of the events that will follow in the next few years was already determined during construction. The municipality on the other hand, had no visions over the operation of the building. The then-mayor of the municipal told us that they would be able to allocate for the cost of our services and construct the building, yet they had doubts over how the building was going to be operated financially and were concerned over the project turning into a dead investment. This foresight of the mayor can be considered justifiable as there are exemplary cases where state funded investments transform into financial failures. The client went on to search for possible sponsors, yet failed to find any.

Were changes that could alter the characteristics of the original design, requested after the competition?

A few vocal discussions were held over making slight changes to the building. Due to operative concerns, the client suggested adding commercial spaces to the building, supporting the original intention of the competition to implement the design as part of the daily life of the community. Since the project never proceeded on to contract phase, these changes did not occur.

Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?

Yes and the new management expressed that they did not have the construction of this building in their agenda. We do not believe that this competition was launched as part of a political campaign since it was not used as propaganda material by the municipality for then-upcoming elections. On the contrary, the metropolitan municipality used it against Çankaya municipality, citing the failure in materialization to criticize its management.

3. Hamza Utku Karakaya

What can you tell about your experience after winning the competition? How was your design approach?

Our design took consideration of the architectural program stated in the brief, but differentiated from other entries as a significant portion of the program was solved underground. The jury told us that, during evaluation they sensed we were a young team due to the brave, radical approach we took in our design.

Were necessary permissions and preparations regarding the competition completed?

To begin with background information, there was a problem concerning the ownership of the site. There is an already existing warehouse on the site, which was transferred alongside the rights to the competition site to the client by the national treasury on terms that an investment to be made on the plot until a certain deadline. As the end of the deadline was approaching, the client announced the competition here to keep the site and had to tender the construction contract as soon as possible.

Was the client adequately represented / involved in the evaluation process?

We learned after the evaluation that the jury, in cooperation with the client requested additional advice on the constructability of our design from various civil engineers and experts. Therefore the jury and client were in close communication before the evaluation finalized. The client took a great liking to the project and decided to construct it right away.

Was the competition announced as part of a political purpose? If so, did this have any effects on the outcome of the competition?

After the announcements of results, the first problem we ran into was that then-mayor wanted our design to be constructed as soon as possible, as alongside the issues regarding site ownership, it would be used as propaganda material for the then-upcoming elections. During the preliminary talks we were asked to deliver the construction projects in between 1-2 months.

But you were very young when you won the competition, did this have any effect on the process?

We being young architects were not an issue of concern for the client.

Were changes that could alter the characteristics of the original design, requested after the competition?

After the prize ceremony the jury committee provided us with criticisms that could develop our project further. We found those suggestions highly logical and implemented them as much as we could. The two story underground car park (which was deemed a requirement on the architectural program) was cancelled due to the jury stating that a car park of that size in a district with narrow roads and congestion problems would develop further traffic issues. We were summoned to the then-mayor's office afterwards for a meeting, during which we were asked to add a fully fledged television studio instead of the two story underground car parks that were cancelled.

Did the jury take any involvement during post-competition?

Even though the jury showed interest for the development of our project in the award ceremony and asked to see the reviewed version of our design in the future, our attempts of further meetings were unsuccessful and they did not play any significant role after the conclusion of the competition.

Did the competition brief include accurate information and documentation on every phase of the competition?

One issue we had during contract procurement was over which class the building belonged in. The competition brief stated that the contract would be signed using the threshold values applied for the 4-a type of building group which had no relevance to the competition subject. Our design, which included a fully developed concert hall (5-d) that was capable of hosting operas as well (therefore needing complex acoustic analysis) was instead regarded as a cultural center (5-b) on the contract, reducing the threshold values on which the contract fee was calculated. We wanted to agree on 5-d terms to get better consultation services, yet the client did not accept the offer due to increased total costs.

Were there any requests for architects fee reductions made by the client?

Apart from the reductions occurring due to basing the calculations on a different building class, the client did not ask for further cost reductions from us during negotiated procedure. Because they were involved during evaluation, appreciated our design and acknowledged the difficulty of the task, they did not apply a lot of pressure towards us.

At what point did problems begin to occur?

The client hastily wanted to tender the project for construction to keep the site, but as it was not possible for us to deliver the construction drawings with that speed, they suggested a two step tendering process to save time. The first tender would be solely for excavation services and begin as we were drawing, while the second one would be for the construction after we finished it. This approach brought so many

problems within, as the first tender was entrusted to a newly found company without a lot of work completion certificates.

We were called urgently to the project site and realized that the excavation was done wrongly. It reached neither the necessary depth nor width; therefore our project did not 'fit' inside the excavated ground. The accumulations of dimension reductions added up to 3 to 4 meters total, meaning a loss more than 100 m² per floor.

What kind of changes did this bring to your design?

The project underwent a major revision to scale it down to fit it into the new site. Significant changes on the subterranean part of the building include removal of the TV studio and balcony of the main concert hall altogether, reducing the capacity of the hall from 1000 to 400. Above ground, the sunken courtyard which was the main idea of our proposal, had to be shrunk to re-fit, altering its proportions and losing its inviting effect.

Did you receive any payment for your additional efforts for re-drawing the project?

We demanded a financial compensation for our reviews based on a certain cost percentage, as we had to redraw the entire project. At first the client did not want to comply with our requests, however as we were going to refuse authorizing our part of the building license as project architects, we met the client on the middle ground for a compensation.

Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?

The board of management and the people whom we answered to changed after the local elections. Even though the process continued, the interest, appropriation and funding on the project reduced since the new management was not related to the competition process.

Did construction costs of the design exceed client's budget limits?

We did not run into any important budget insufficiencies with our project, although part of this can be attributed to the building being scaled down significantly after the competition, resulting in a smaller construction necessary.

How is the construction coming along?

The building is about to be finished, but due to disagreements between client and contractor that I do not know the details of, the construction is being intentionally slowed down. When we went to the award ceremony, the building was supposed to be opened next year; however it has been three years now.

Even though your building is being constructed, there are significant changes than your original proposal , who do you think is responsible for the situation?

The main reason for the difference between our original proposal and the constructed building is due to the ownership issues related with the site. The client rushed the entire process, leading up to erroneous excavation and a revision of the entire design and did not inspect the construction properly.

4. Siddık Güvendi

What can you tell about your experience after winning the competition?

Our involvement began right after the colloquium. We had a meeting with the mayor at his own office right after the prize ceremony and noticed his extreme motivation on constructing the project and he assured us that the building would be constructed. Clients like we encountered in this competition should be mentioned and praised in the general architectural community for the efforts they have shown.

Was the client adequately represented / involved in the evaluation process?

The mayor and other representatives of the client were actively involved during evaluation. Of course, this did not begin from the moment evaluation started, but as evaluation was nearing an end and only a handful of projects reached the final elimination round, the clients were consulted by the jury. If it had not been done so,

the client could have encountered a first prize that may not have satisfied their expectations.

We were informed by the client that they were the reason why our project received the first prize, the jury was thinking about awarding another proposal. I do not know which side to believe as the evaluation reports point out that we won on a general consensus, and the jury denied such an event from ever happening. It is understandable that some jury members may have nominated another proposal for the first prize since some have expressed that they faced a dilemma between the two projects. But after the opinion of the client was received, the jury has reached on a final decision to pick our design. I believe it is very difficult for a jury to select another proposal when the client clearly indicates that they would like to proceed with a certain one, therefore an influence of the client cannot be denied.

Were changes that could alter the characteristics of the original design, requested after the competition?

The client did not ask for any changes in our design after the competition, apart from a tiny change with the counters in the waiting hall, which we believe improved the project. The construction drawings have almost no difference compared to the drawings we submitted during the competition in terms of spatial quality and relationships.

Were there any requests for architects fee reductions made by the client? If yes, was the rate of reduction between acceptable limits for the designers or did it severely affect them?

Before we went to the negotiated procedure, we prepared a bidding submission using the exact values stated in procurement standards mentioned in the brief. We were very lucky to have not encountered any reduction demands from the client who was very well informed on the matter and did not tire us in any way. The contract was signed after a %10 courtesy reduction and the client followed the legislations thoroughly.

Did construction costs of the design exceed client's budget limits?

There were no economical inadequacies since the buildings itself is on quite a small scale. The mayor gave us an estimate about his budget during our first meeting, and we exceeded it only by 1 million Turkish Liras, which was found quite acceptable by the client and caused no problems on their side.

Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?

The client did not change after the elections, but during the time while we were preparing the construction drawings of the design, I found myself following local newspapers of Lüleburgaz for news about the mayor, whether he was going to be nominated for the oncoming elections again or not, or whether his political party would win the elections there. A change in the board of management almost always means a downfall for a competition process, justifying our worries.

5. Semra Uygur, Sevda Özkan İmamoğlu, Eser Köken İşleyici

What can you tell about your experience after winning the competition?

We signed the contract and the process progressed very quickly. We were asked to deliver the construction drawings in three months. Since this was a competition-derived building, special detailing had to be developed in certain parts as we could not standard ones, a process requiring additional time. After slight postponements, we delivered the construction projects in our high standard quality regardless of the low fee we received for it.

The main problem occurred after the construction bidding was completed. We do not know whether sufficient controls or reviews were done over the construction as we were not given the controllership rights to the project. Thanks to the good nature of the controller, we sometimes were able to visit the construction site and express our concerns over areas that were being implemented wrongly. However, we had neither sufficient resources nor sanctioning power over the construction.

The main criticism we have is that this building was actualized as if it were done anywhere else in the country. The client should have conducted a better construction process overall due to its history as an institution, yet it did not pay sufficient attention to actualization. We do not possess information on how much resources were spent on inspecting the construction. Mentioning the budget and asking the contestants to supply a design that could be built on those limits could have procured better results, but this was not done. If the design had a higher construction quality, it could even go as far as being an exemplary project for its spatial values and innovative solutions.

Did the competition brief include accurate information and documentation on every phase of the competition?

Five teams composed of METU graduates were invited to the competition. During preliminary meetings with the client, we were told of the contract fee which was very low for a building of that size, yet all contestants were informed that this was the budgeted limit for procuring architects services, and they should not participate if they refused to accept it. Three of the teams retracted themselves from the competition and we were first out of two entrants. The specified budget was barely enough to compensate for our effort and we did not acquire any financial profit. The client did not specify a budget limit for acquiring the building during the competition, a common issue with most Turkish competitions.

Was the client adequately represented / involved in the evaluation process?

The jury was composed of academicians from the architectural faculty of the university. There were not any debates over our prize as the jury and client were of the same institution.

Were changes that could alter the characteristics of the original design, requested after the competition?

There were not any serious alterations in the design after the competition as the brief expressed everything very clearly and we delivered our drawings correctly. The only issue was over the circulation ratio specified in the brief which was very

low, therefore we had to increase it a bit to expand the building. Our proposal to the competition was 8827 square meters but this number increased to 11870 m² at the end of the process, but this increase was due to technical spaces, fire escapes and shelters, therefore it did not result in any significant changes to key characteristics of our design.

Did the jury take any involvement during post-competition?

The jury did not take any part after the competition.

Did construction costs of the design exceed client's budget limits?

The contractor won the tendering with a low bid submission and gave the task to unqualified subcontractor firms. This reduced the quality of construction, either due to the lack of skills and experience of those firms or their economical inadequacies. Lots of issues emerged with the building afterwards, mainly due to the contractor not giving sufficient attention to compatibility of details. During our last visit, we noticed the facade claddings were separated from their walls, none of the window details were compatible with our submitted drawings, serious problems with the fitting and installations of infrastructural systems were apparent and many arbitrary changes in details and materials were made.

6. Erkan Erdoğan

What can you tell about your experience after winning the competition?

Soon after the competition concluded, the client approached with enthusiasm towards acquiring the construction in a short duration. Four weeks after the colloquium, we came into an agreement and signed the contract which solely included the preparation of architectural drawings, engineering projects would be prepared by the clients own resources.

Was the client adequately informed about the notion of architectural competition; the process beginning from its organization to procurement and his authorization?

At first, they requested the project to be delivered within 90 days, even though we mentioned that it would not be possible to complete it by that time. The haste client displayed can be interpreted in two ways; on one hand, they were quite strong willed with the progression on the process, on the other, they launched the competition without finalizing all arrangements and permissions of the site. They hoped to have a groundbreaking ceremony at the end of December 2014 to commemorate their 120th establishment anniversary, yet the construction will begin on June 2015 in all probability.

Were necessary permissions and preparations regarding the competition completed?

When we applied to have our preliminary project ratified, we encountered an issue with the floor area ratio coefficient of the site. Our project, which complied with the requirements stated in the brief, exceeded the allowed construction space limit of the site. The client had already applied for the increase of this value, but announced the competition without waiting for the approval of the municipality. The value got changed afterwards, but delayed the process of obtaining the building permissions necessary to begin the construction. The brief and the Q&A session of the competition also stated that the street positioned on the west side of our site would be available for pedestrianization; however required permissions were not obtained from the relevant authorities in time as well. When the plans are authorized, the street will be transformed into a pedestrian-only area in the next stage following construction. Additionally, the north border of the site was neighboring the D-100 highway, meaning that no part of the building could not be positioned within 20 meters of the site under construction zoning laws; even though the boundaries stated in the competition brief displayed this distance as 10 meters. A special permission was requested from the General Directorate of Highways to change the value from 20 to 10 (that was specified in the brief) beforehand, however the competition was launched before this change was approved. Lastly, we had to wait for the Cultural and Natural Preservation Board to approve our preliminary design as the competition site was adjacent to a preserved building and had to comply with preservation regulations. The board gathered only in certain times of a year

resulting in further delays to occur in the process. All these issues about building permissions did not cause a change in our design as all of them were (or will be) acquired eventually, but it did significantly delay the starting date of the construction as none of them were obtained before the competition had been launched.

Did the competition brief include accurate information and documentation on every phase of the competition?

The brief stated that the contract fee was to be determined by using the calculation methods of Adana branch of the Chamber of Architects. This method predicated the building floor area coefficient ratio instead of the gross total space which meant that the car parks were not considered during calculation of the fee for our services. In other words, the contract fee was measured as if the building was 10.000 m² instead of the actual space it occupies which is approximately 20.000 m², its actual size. The president of the Chamber of Architects Adana Branch explained this calculation method to us during the colloquium. This method resulted in a %40 reduction of our fees.

Was the client adequately represented / involved in the evaluation process?

I do not hold sufficient information on how influential the client was on evaluation but it could be said that the client was involved in the process during the last stages of evaluation, when there were only a handful of projects left. They were briefed by the jury on the projects. The client did not have any complaints about the architectural characteristics of the winning design and were content with it.

Were changes that could alter the characteristics of the original design, requested after the competition?

The site had groundwater around 6 to 7 meters. To provide the number of car parks requested in the competition brief, many projects including mine proposed five floors underneath ground level, going below far more than 7 meters. Since the cost of such an operation would be very high, three of these floors got cancelled after the competition. The jury, alongside the client, voiced concerns over the mesh-cladding

of our proposal due to its costs and climactic characteristics and required replacement of it with other alternatives. The design proposed a restaurant accessible by the public facing the street that was to be pedestrianized. The client stated that they neither asked for a commercial restaurant (the architectural program did not include a restaurant, it was a suggestion made by the projects author) nor wanted any responsibilities over its operation; therefore we changed the space into an exhibition area. Some other minor rearrangements in indoor spaces and sizes of the window openings were also requested. Other than these minor changes, no significant demands that could alter the architectural characteristics of the building were asked for. We spent around 30-40 days with the client on settling these matters, which consumed a significant portion of the original 90 day duration they gave us.

We were respondent to a board consisting of several members of the client. The changes requested were not arbitrary, and the people whom we had meetings with were well informed about the notion of an architectural competition. The appointment of Ceyhun Baskın, an architect who has been engaged in competitions, as a consulting jury member was an advantage for us. He was included throughout the competition process, from its beginning to after its conclusion and played a key role in advising the client.

Did the jury take any involvement during post-competition?

A few informal meetings were made with individual jury members but there was no jury involvement after the competition besides the small scale project criticisms.

Were there any requests for architects fee reductions made by the client? If yes, was the rate of reduction between acceptable limits for the designers or did it severely affect them?

A further %10 reduction was made as a courtesy to the client. After the initial reduction occurring due to the different method used in calculating the costs, the client did not apply much pressure for a further decrease. Judging from the low number of competitions that materialized and upon hearing or reading the stories

that my colleagues have gone through during negotiated procedures after they won a competition, I personally did not have high hopes in the buildings actualization. You genuinely desire your project to be implemented, thereby the price you receive for your services are relegated to a lower priority in your concerns. We did not profit from this process financially as the delays resulted it to stretch over nine months, almost thrice the amount of original time period we were given by the client.

Did construction costs of the design exceed client's budget limits?

The cost of the building was higher than client's anticipations. The original cost was exceeded by %30 but was compensated by changing the materials that were to be used, instead of altering the characteristics of the building. The revisions meant a further two month delay in the process. The tender process for construction will be made within the next month and hopefully the design will be implemented.

7. Kutlu Bal

What can you tell about your experience after winning the competition?

The client was satisfied with our design and told us that they did not want to interfere with its characteristics. They asked for some minor, acceptable changes; there were no significant alterations or modifications demanded from us. Transformation of the design happened due to the change of the site boundaries and cost reductions, not because of the client's requests.

Was the client adequately informed about the notion of architectural competition; the process beginning from its organization to procurement and his authorization?

The client did not possess adequate information on the process following an architectural competition. Their directorate of technical works did not know how the contract is signed in architectural competitions; to serve as examples, we had to provide them with previous contracts of our friends who built their competition winning designs.

Were necessary permissions and preparations regarding the competition completed?

The process took a long amount of time to conclude. By the time we were about to deliver our construction drawings, hoping that it had come to an end, a major problem regarding ownership of the site emerged. The competition brief divided the site into two parts. There was a concern over the ownership of the first part which was adjacent to the highway; therefore in the competition, only preliminary landscape rearrangements could be suggested in that area. The second area neighboring this zone was given as the initial site available for construction. After we completed the project and submitted the construction drawings to the client, they told us that due to ownership issues, we had to relocate our building to a different area of the site. Thanks to our luck, the cylindrical form we proposed fit just as well to the new area we were given. However, if the jury had chosen another entity, major alterations to the design must have been made to fit it to the new area. Announcing the competition without settling the ownership issues of the site was a major problem.

After the submission of the construction drawings, we were asked us to reduce the construction costs even further. The municipality (also the client) was relying on the budget that was going to be allocated to them by the provincial bank, however upon reasons we do not know, they failed to gain the necessary funding to construct the design; therefore they decided to actualize the building with their own resources, meaning that further economical reductions had to be made.

Did the competition brief include accurate information and documentation on every phase of the competition?

The competition brief specified that the contract fee was going to be calculated using the regional coefficient factor of the province the competition took place in. As this was an open, national competition, proposals from all around the country were submitted; therefore inclusion of this factor was illogical as the winner could have been located anywhere in the country. We overlooked the matter because the usage of regional coefficient is not commonly encountered in competitions. My

criticism towards the jury is that they should have corrected this statement in the brief as it resulted in an approximately %40 reduction of the contract value.

Were changes that could alter the characteristics of the original design, requested after the competition?

By every revision the client asked of us, the project began to get stripped away of its features. The final cost of the building was reduced to 9-10 million Turkish liras. Alongside its materials, the proportions of the project had to be altered as well, resulting in a different product to emerge rather than the one that we originally submitted to the competition.

Were there any requests for architects fee reductions made by the client? If yes, was the rate of reduction between acceptable limits for the designers or did it severely affect them?

The client requested an additional %40 fee reduction from us an amount we opposed to the point where the negotiations tensed up. We met in the %15-%20, or in other words, the middle ground, with the client. Due to the extensive amount of revisions asked throughout the process, for the price of preparing one project we prepared five revised versions while receiving only a small compensation for one of them. We put up a lot of effort to see the building constructed. The finalization of the project took more than two years with all the additional revisions considered; thereby we did not financially profit from this process.

Did construction costs of the design exceed client's budget limits?

After competition concluded, we were asked estimate the value for the construction of our design. As the preliminary design was not developed into construction drawings by then, an accurate estimation was quite difficult to accomplish. Our initial guesses were around 15-20 million Turkish liras, but it turned out later that we exceeded those. Since we did not possess much practice experience in developing construction drawings by then, we used several unfeasible solutions in our design. The expected costs were around 30 million Turkish liras by the time we submitted the first construction drawings of the design. The client asked us to

reduce this cost. We compromised by changing the structural and mechanical systems of the design as well as replacing the materials with ones of poorer quality and managed to reduce the cost to 20 million Turkish liras.

After the demand for a second reduction due to funding problems, we had to develop other solutions besides changing material qualities as they were already low. This left with the only option of altering the buildings proportions and spatial arrangements. The suspended floor got cancelled. We were quite insistent about preserving the outer boundary of the circular form, therefore to reduce the building area; the inner circle serving as the boundary of the courtyard was expanded.

Did the board of management change throughout the competition process? If so, did this change have any effects on the competition process?

The tendering for construction was done, but before the construction actually began, the elections took part. The then-ruling administration lost to the opponent party and the new president completely shelved this project. If the process had not taken so long to end, the construction would have begun and the new management would have completed the building instead of abandoning it.