

# A New Timepiece for the Railway

April 2023



**A NEW TIMEPIECE FOR THE RAILWAY**

<b>1</b>	Design Competition Challenge	<b>p2</b>
<b>2</b>	Competition Format	<b>p5</b>
<b>3</b>	Network Rail's Built Environment Vision and Principles of Good Design	<b>p6</b>
<b>4</b>	Background to the History of Timekeeping within the Railway Context	<b>p7</b>
<b>5</b>	Design Considerations and Assumptions	<b>p12</b>
	a Design Requirements	p12
	b Phase 1 Guidance and Assumptions	p14
	c Considerations for Short-listed Concept Development at Phase 2	p14
<b>6</b>	Registration, Supporting Information and Communication	<b>p17</b>
	<b>COMPETITION CONDITIONS OF PARTICIPATION</b>	
	Glossary of Terms	p19
<b>7</b>	Competition Promoter	<b>p20</b>
<b>8</b>	Organisation and Enquiries	<b>p20</b>
<b>9</b>	Competition Programme	<b>p20</b>
<b>10</b>	<b>Phase 1: Design Ideas Competition</b>	<b>p22</b>
	a Eligibility	p22
	b Adjudication Panel members	p23
	c Clarification Questions	p24
	d Anonymity - Unique Registration Number and Declaration of Authorship Form	p24
	e Disqualification	p25
	f Phase 1 Submission Requirements	p25
	[i] A2 Design Sheets	p25
	[ii] Publicity Images	p25
	[iii] Declaration of Authorship Form	p26
	g Phase 1 Submission Method	p26
	h Phase 1 Selection Criteria and Methodology	p27
	i Publicity and Announcement of Shortlist	p28
<b>11</b>	<b>Phase 2: Concept Design Development</b>	<b>p29</b>
	a Process	p29
	b Phase 2 Design Submission	p30
	c Award Criteria	p30
	d Evaluation Panel	p30
	e Clarification Interview Presentations	p31
	f Announcement of Result and Publicity	p31
	g Design Fund Honoraria	p31
	h Intellectual Property	p31
Appendix 1	Declaration of Authorship Form	

**Design Competition Brief**

27 April 2023

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Front cover image design : Calum Spence/Design Council

## 1. DESIGN COMPETITION CHALLENGE

It's time for a new timepiece on the British railways system. Network Rail, working in partnership with the Royal Institute of British Architects (RIBA) and the Design Museum (London), invites proposals for the design of a timepiece to display and communicate time across the UK national rail network.

Network Rail has purposefully elected to use the generic term 'timepiece' rather than 'clock' for indicating and measuring time in a room, on the wall of a building, or on a computer screen. Network Rail wishes to avoid the conventions and connotations associated with referring to such instruments as 'clocks'. Through the design ideas competition process, Network Rail is seeking to explore and interrogate how time and the passage of time is best depicted on the UK national railway.

Network Rail has new wayfinding (see [Network Rail Wayfinding](#)) that uses its new Rail Alphabet 2 typeface (development pathway illustrated in **Figure 1**). However, it does not currently have a unified design for the display and communication of time across the rail network and associated significant built environment estate. Network Rail is accordingly seeking innovative approaches for the provision of a new suite of timepieces to display and communicate time.

With future design development, the winning proposals for the timepiece will need to be scalable and adaptable, such that they can be potentially deployed (in various configurations) across a wide range of different formats, uses, contexts and settings. This will include deployment at the planned new generation of small to medium-sized modular railway stations (which together with their connection to 21st Century communities) were the focus of Network Rail's 2020 Re-Imagining Railway Stations competition (see **Figure 2**). This was the second design competition run by Network Rail in association with the Royal Institute of British Architects and followed a 2018 competition for the design of a new generation of accessible footbridges. These competition-led initiatives all form part of Network Rail's re-affirmed commitment to good design and the consistent delivery of *excellent ordinary* across the UK rail network.

# The Development Path



Figure 1: Depiction of development pathway for the roll-out of consistent wayfinding signage across the UK's railway stations including use of the new Rail Alphabet 2 typeface

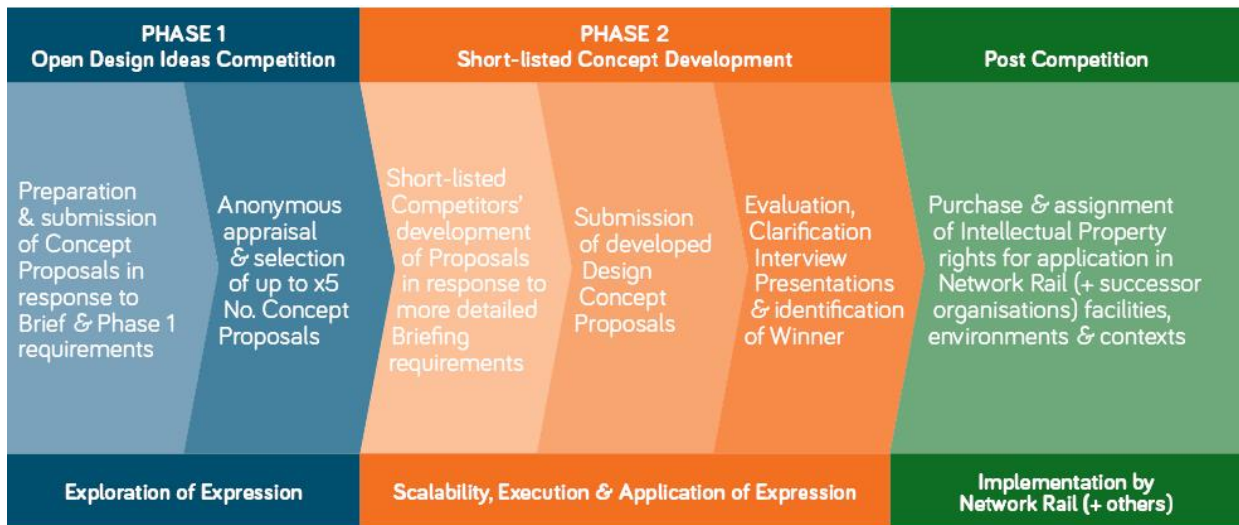


**Figure 2** 7N Architects' winning design for the *Re-Imagining Railway Stations Competition*. The modular design approach incorporates an elegant tower marker device to pinpoint the station location within the community and also serve as an information point. The design proposals have been the subject of significant public engagement and consultation. The primary initial sites for deployment of the new timepiece will be at this new generation of modular, small- to medium-sized stations.

## 2. COMPETITION FORMAT

### Invitation

The Design Ideas Competition is open internationally to practitioners within the fields of art, design, engineering and/or architecture. Submissions are also welcome from students (and recent graduates) at higher education establishments who are studying these design disciplines. Inter-disciplinary collaboration is encouraged, as is collaboration between individuals and organisations of different size, expertise and experience. Please refer to **Section 10a** (Eligibility) for further details. **Section 6** provides details of how to Register for the Competition and be provided with supporting information.



The Design Ideas Competition will be held over two phases.

**Phase One:** Submission of initial design concepts. These will be judged anonymously by an Adjudication Panel on the strength of the proposals and response to the challenges set by the rich and demanding Brief. Up to five sets of proposals will be selected to proceed to the second phase of the competition.

**Phase Two:** Anonymity will be lifted at the second phase, with short-listed Competitors invited to develop their proposals in response to general and proposal-specific feedback on the Phase 1 design submissions and the more detailed technical requirements of Phase 2.

The Competition will conclude with Short-listed Competitors being invited to attend a clarification interview to present their proposals and answer questions from the Evaluation Panel. Each short-listed Competitor will receive an honorarium of GBP £7,000 (+VAT) on conclusion of their involvement in the Competition.

Please refer to **Sections 10** through **11** of the Competition Conditions for further details.

**Post-Competition:** It is anticipated that future development and implementation of the proposals judged to be the best overall response to the Competition will be undertaken by Network Rail without further input of the author(s) of the winning design submission. Accordingly, Network Rail intends to pay

GBP £35,000 (+VAT) for the purchase and acquisition of all existing and future Intellectual Property rights in the winning design. For further details please refer to **Section 11h**.

### 3. NETWORK RAIL'S BUILT ENVIRONMENT VISION AND PRINCIPLES OF GOOD DESIGN

Network Rail's built environment vision is to deliver and maintain world class rail assets that provide the heartbeat for the nation's transport system.

Network Rail's vision applies across the built environment and is guided by their responsibility to deliver, through good design, a safe and reliable railway for the millions of people who use it daily. Network Rail want their assets to be sustainable and their vision is to enable them to deliver outstanding value for taxpayers and customers. The impact of the transport network on the environment is at the heart of Network Rail's thinking and design approach to achieve net zero carbon emissions.

The travel experience of rail users is essential to Network Rail. Every day, millions of people travel by rail. Their daily lives and experiences are shaped by these journeys: from the stations people arrive at or depart from and the trains they travel on, to the connecting spaces people pass through, and the mobile apps navigating these connections. Rail enables connections between and the integration of people within society. It supports the economy and livelihoods of local communities across the UK.

Network Rail's [Principles of Good Design](#) help in delivering these national objectives and guiding its ambitions, culture and projects. The principles promote a consistent standard of high-quality design across Network Rail's assets and operations, focussed on putting passengers first. The principles are:

- Identity
- Passengers
- Community focused
- Collaborative
- Inclusive
- Connected
- Contextual
- Enhancing Heritage
- Innovative
- Environment

#### 4. BACKGROUND TO THE HISTORY OF TIMEKEEPING WITHIN THE RAILWAY CONTEXT

The organisation of time into precise, regular units of day and night increased rapidly from the mid-18th century as countries in the global north became industrialised. Since their birth in Victorian Britain, railways have played an important role in timekeeping. Standardised time arrangements were introduced to overcome the issues associated with having local times in towns contrasting with railway timetables and clocks at stations along the expanding railway network displaying a standard 'mean' time set in London at the Royal Observatory, Greenwich. The adoption of this 'Railway Time' was one of the most important aspects of running a railway safely and punctually, with better timetable integration. The first such arrangement was introduced by the Great Western Railway in 1840, and it was subsequently adopted by all other train operators. Greenwich Mean Time (GMT), as it was already widely known, becoming Britain's legal standard time in 1880.

Accurate and consistent time is essential to the operation of railways, for efficient and safe travel. Railway companies established a practice of displaying timekeeping devices in prominent positions at stations, on buildings, in towers, in passenger circulation spaces and on platforms. Virtually all railway companies had clocks produced for them, with every station, signal box, train control centre and workers' spaces having a clock adorning the wall. These timepieces have included large weight-driven regulator clocks, fine bracket clocks and small fusée wall clocks. There are enduring examples of such clocks in historic railway station settings across the UK network (see [Figure 3](#)). They have been fabricated using traditional cabinet-making techniques for the wood enclosures, fine and durable mechanisms for the 'clock work', and hand-written or printed metal and glass dials. The hands indicating hours and minutes – and often the seconds too – range in shape from decorative cut-out silhouettes to much plainer rectangular bars. Almost every clock dial carried the name of its railway company owner. Many historic examples of railway timepieces are kept in public and private collections: there is deep-seated nostalgia and the link to travel in a bygone golden age.

Over time, as railway operators have modernised their stations and spaces, new forms of clock have replaced many of the original mechanical devices (see Timeline, [Figure 4](#)). Electrical networks linked to the train control systems ensure that the clocks display a time consistent with the passenger train timetable. Whilst analogue clocks produced since the mid-twentieth century generally retain the round form, their dials – like wristwatches – have frequently become more abstract, with numerals being replaced by batons to mark the hours and minutes. Internationally recognised examples of twentieth century timepieces include the cultural icon that is the Swiss Federal Railways (SBB CFF FFS) platform clock. This was designed in 1944 by SBB engineer Hans Hilfiker, who recognised the specificity of railway clocks, in conjunction with clock manufacturer Moser-Baer (Mobatime). Hilfiker's design was later modified to incorporate the emblematic red seconds' hand (redolent of train dispatcher batons) that pauses for 2 seconds prior to the electronic advancement of the minute hand. Under licence, Mondaine has gone onto commercialise this cultural icon world-wide. Other significant European railway clock models include those used on the Deutsche Bahn (DB) and Nederlandse Spoorwegen (NS) networks, and Bodet Time's TGV Clock for the Société Nationale Chemins de Fer Français (SNCF). Pragotron - a Czech manufacturing company specialising in timekeeping and visual information systems - produced clocks that were extensively used across Czechoslovakia in government buildings, factories, schools and railway stations. These generally consisted of a primary clock controlling multiple secondary impulse-



driven dials. Pragotron is noteworthy for the square format of many of its factory clocks. Electro-mechanical 'flip' clocks developed by Italian company Solari di Udine from the early 1950s helped to revolutionise the way in which time was viewed, and for a period these were deployed across the UK rail network. In turn, Solari 'flip' panel timepieces were replaced by LED and LCD equivalents, as a result of the railways' early adoption of new technology. More recently, the 'square clock' format has been re-introduced into the public's consciousness via the Apple Watch. The powerful symbolism of railway station clocks is emphasised by these devices being featured in pivotal scenes of films such as *Brief Encounter* (UK, 1945), and episodes of situation comedies in Britain (for example *Only Fools and Horses*) and internationally.

To provide a wider context for research and initiate a broader exploration of the design challenge, Network Rail has commissioned a study to provide an historical perspective and highlight the range of time-keeping devices, uses and the settings they occupy across the UK national rail network, together with some internationally recognised exemplars of clock design. The [Timepiece](#) study is available to download from the Competition website and will also be made available to Competitors on registration. Representative examples are given in **Figure 3** - it should be noted that the illustrations are of existing clock and time-keeping devices and not necessarily representative of what Network Rail is seeking to provide and achieve in the future.

**Figure 3:**  
Examples of the range of timekeeping devices that can be found across the UK rail network



Leeds station northern concourse

Art Deco wall clock



London King's Cross

Dot matrix display and bracket clock



York station

Bracket platform clock



Perth station



York station



Carnforth station 'Brief Encounter'

platform clock



# Timeline

1840s  
Joyce



1840s  
John Walker



1974  
British Rail



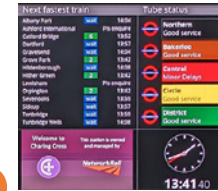
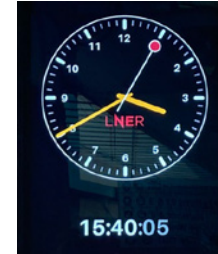
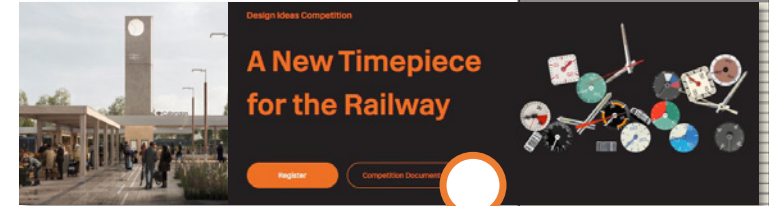
1980  
Electromechanical Flip



2007  
Modular Station Clock



2023



2013  
Digital LED / TFT



Time	Destination	Plat	Expected
12:02	Lichfield T. Watley	1	12:04
12:24	Barnet Green	2	On time
Via Birmingham New St.			
12:32	Lichfield T. Watley	1	On time
12:40	Redditch		Cancelled
Via Birmingham New St.			
Service cancelled due to heavy snow			
will give the most up to date information			
Page 1 of 1 12:04:43			

Platform	Destination	Time
1st	Beckenham Junction	3min
2nd	New Addington	6min
3rd	Elmers End	6min



1868  
John Walker /Dent



1990  
Dot Matrix

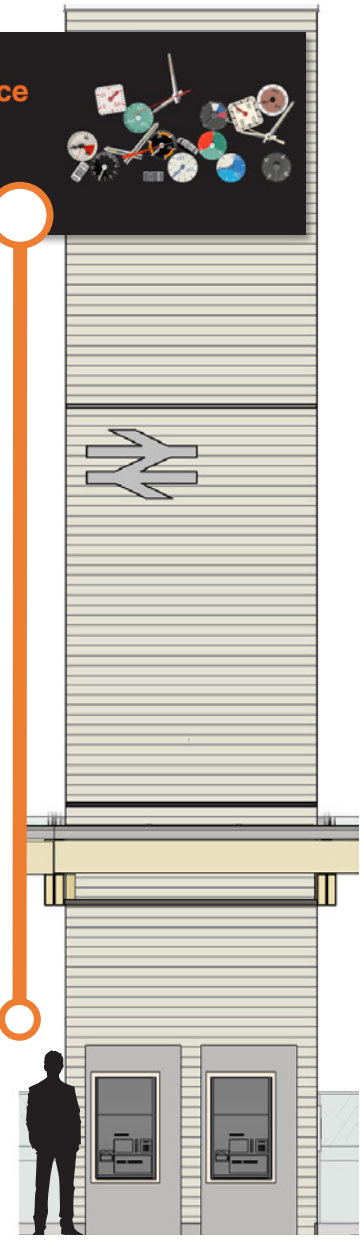


Figure 4: Approximate timeline depicting the development and introduction of new forms of timekeeping devices as a result of the railways' early adoption of new technology and station modernisation programmes

## 5. DESIGN CONSIDERATIONS AND ASSUMPTIONS

### a. Design Requirements

Through the competitive design process, Network Rail wishes to explore and interrogate the best means for how time is displayed and communicated in the 21st Century across the UK national rail network and associated built environment estate.

The notion of circularity of time and its conventional expression in time-keeping devices with circular clock faces, dials and hands remains deep-seated today, despite the advent of electro-mechanical flip clocks (and later LED/LCD equivalents) from the 1960's onwards. In an age where children may increasingly not be taught to read and understand time in a circular fashion, is the conventional geometric projection still the most appropriate form for time-keeping devices? Through the design process, Competitors should hence seek to appraise the role of timekeeping within the railway environment, the circularity of time and whether the human-centric, round analogue clock face should be retained within people's consciousness and experience? For example, at the platform scale, have digital information boards superseded the requirement for separate clocks?

As well as time-telling devices, previous generations of railway clocks have variously served as important elements of place making, orienting devices, social gathering points and the focus for congregation, as well as being pieces of design and architecture in their own right, and/or decorative items. It is envisaged that the new time-keeping device(s) will similarly need to perform a variety of different functions and could potentially be deployed at different scales, formats and conditions across the UK rail network and train stations of today and in the future. These uses could potentially include, but not be limited to:

- the tower and other elements of the new generation of small- to medium-sized modular stations
- locations where there are otherwise minimal station facilities
- exterior settings including station walls, platforms, maintenance depots etc.
- interior settings including concourses, ticket offices, waiting areas and back-of-house facilities
- main and historic station environments

The breadth of scenarios across which the design may eventually need to be applicable are illustrated in the representative examples given in **Figure 3** and the [Timepiece](#) compendium.

The Competition is seeking inspired and unexpected ‘genius’ ideas that will be transformative and cost-effective to implement at scale. In developing their concept proposals, Competitors will be expected to embrace Network Rail’s [Principles of Good Design](#), as well as addressing the essential requirements and desirable attributes for the new ‘timekeeper’ provision.

### Essential requirements

- **The timepieces’ primary function is to display time clearly, legibly, and accurately in a way that everyone can intuitively understand immediately, aiding train performance. Timepieces should offer the utility of having time readily displayed without having to refer to a watch or mobile phone, which can be of particular benefit when travelling with young children or laden down with luggage.**
- The approach should present a unified identity and design language for how time is kept and marked across the entire UK national rail network. The design should also serve to promote the national expression of Network Rail and ultimately, Great British Railways (see [Great British Railways](#)).
- The design should be durable, and whilst expressive of the 21st Century, long-lasting in terms of the idea, aesthetic components and materiality. Concepts should be inventive, elegant and should not date.
- The design approach should have in-built scalability and adaptability to reflect the range of uses and circumstances across which the timepieces may eventually be deployed. It should also have the potential to accommodate future changes in technology.

### Desirable attributes and other design considerations

- The cultural resonance of the piece and how it reflects our time, whilst encompassing the last and next 200 years of the railways in Great Britain. In doing so, the design could seek to provide an expression of national character, but without resorting to nationalism.
- The visual expressiveness of the design and how the approach might contribute to the revival of the golden era of rail travel and make railway stations exciting places to inhabit again. The designs should seek to produce an uplifting experience for everyone including passengers, staff, passers-by and people living or working in proximity to the railway.
- Consideration of how sound or other elements could be integrated to make the timepieces accessible to the widest range of people possible.
- The potential incorporation of interactive, experiential or playful elements as a means of “passing time” and/or powering the timepieces could be explored and considered.
- The promotion of train travel as a sustainable mode of transport, that is safe, reliable, punctual and an integral part of a sound environmental future for the planet.
- Although a stylised version of the timekeeper provision could feature on the periphery of future platform information display boards, it is not in itself envisaged as a replacement for them.

## **b. Phase 1 Guidance and Assumptions**

The breadth and ambition of the overarching Brief is recognised. To assist Competitors, some guidance and basic assumptions are given below in terms of the focus for Phase 1 of the Competition.

- The Phase 1 submission should outline the overall vision and big idea, the concept for the display and communication of time across the UK National rail network and associated built environment estate.
- The submission should outline deployment of timepieces at/within the new generation of small- to medium-sized modular railway stations, and particularly within its tower component (see technical parameter summary at **Figure 5**).

However, future deployment of the timepieces is not envisaged as just being restricted to this new generation of modular stations nor to passenger-facing areas. The design language developed should therefore be inherently scalable and adaptable to offer potential for further exploration of families of ideas at Phase 2. Demonstration of wider future applicability should therefore also be provided accordingly.

## **c. Considerations for Short-listed Concept Development at Phase 2**

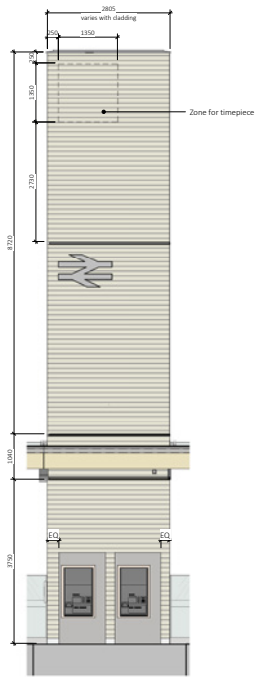
Network Rail will be seeking inspiring ideas to take forward to the second, design development phase of the Competition and beyond. It is anticipated that Phase 2 will involve, but not necessarily be limited to, Short-listed Competitors' consideration of the requirements outlined below.

- Response to general and proposal-specific feedback on the Phase 1 submitted material.
- The design ideas will need to be capable of being applied in different situations, contextual settings and locations. Consideration will need to be given to the ready transferability of the proposals and their ability to work equally well at different scales and proportions. Whilst versatile in application and capable of translation into different geometries, there should be a consistent design language so that there is a clear familial relationship across different formats. The design language will also need to be strong enough to remain recognisable even if executed in different ways in the future.
- Demonstration of the design's potential for future deployment and integration across Network Rail's highly varied estate of existing stations, depots and offices, and/or or as replacements to existing devices.
- Whilst seeking a unified approach, the proposals should explore whether the design could be customised in an easy and cost-effective manner to reflect place and a station's location within the British Isles. However, Network Rail will not in this respect be seeking different timepiece designs for the constituent nations or regions.
- A more detailed exploration and demonstration of how sound (as distinct from language) and other elements could be integrated to make the timepieces more accessible to people with visual and other disabilities.
- To address the fundamental issue of how the timepieces will be powered and their energy consumption. The trend in recent years to replace dot-matrix information displays with more energy intensive high-definition screens feels like a retrogressive step given the climate emergency. Innovative proposals for powering the timepieces will be welcomed and should demonstrate a positive contribution to the UK's legally binding net zero emissions targets.

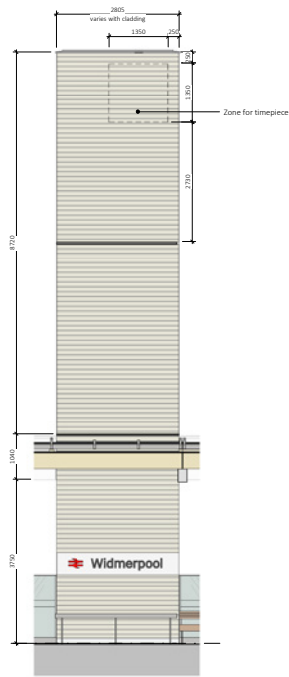
- Ensure that timepieces can operate 24/7, 365 days a year with minimal maintenance. Simple, reliable, tried and tested systems and technologies should therefore be utilised by way of preference.
- Consider how the timepieces can be produced and manufactured cost-effectively and in numbers, whilst being robust and having a design life of twenty-five (25) years or greater. Materials should be specified that will age well - particularly where the timepieces will be located outside and exposed to the elements.
- Ensure that the timepieces will be easy to install and require minimal cleaning and maintenance over their lifespan given their deployment in close proximity to the operational railway. Where required, the timepieces should be easy to replace to similarly minimise potential disruption to train services.

Short-listed Competitors will be encouraged to broaden their team to include wider expertise, and/or seek advice from consultants from other disciplines, in order to respond to the more technical requirements of Phase 2. Successful approaches will demonstrate how good, integrated design can be deployed in different formats, scales and settings whilst maintaining a clear familial identity.

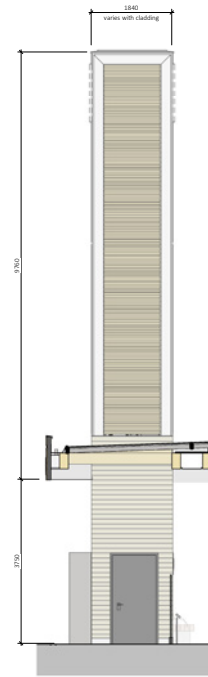




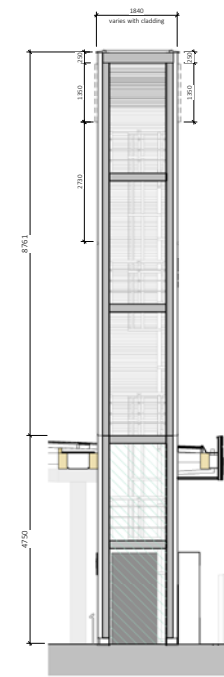
E1 Tower - Elevation on Approach  
1: 50



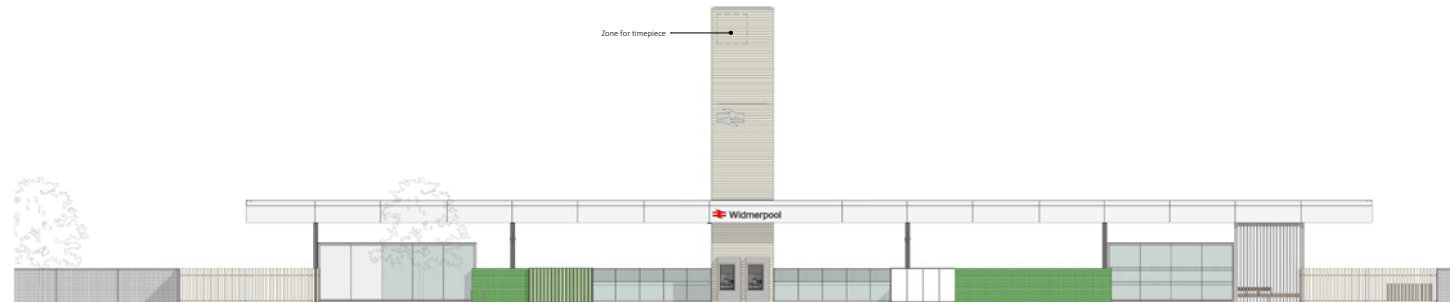
E2 Tower - Elevation on Platform  
1: 50



E4 Tower - Side Elevation  
1: 50



S2 Tower - Cross Section  
1: 50



1 Primary Platform - Elevation 1 (Approach)  
1: 100

General Notes

1. Dimensions are in millimetres unless stated otherwise.
2. Levels are in metres AOD unless stated otherwise.
3. Dimensions govern. Do not scale off drawing.
4. All dimensions to be verified on site before proceeding.
5. All discrepancies to be notified in writing to 7N Architects (Randolph) Ltd

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It is the responsibility of the Designer and / or Contractor to ensure that projects are compliant with all legislation and standards.

Compliance with this document does not absolve them of these responsibilities. This generic standard design is for guidance purposes only.

PD	04.04.23	For Information	7N
Rev	Date	Reason For Issue	Chk

7N Architects

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Client	Network Rail
Project	Hub Station
Drawing Title	Tower - Full Height Variant

Status	For Information	
Scale	Paper Size	Date
As indicated	@A1	03/04/23
Project No.	Draw No.	Rev No.
155	HSTN-7NA-DZ-XX-DR-A-0001	PD

Figure 5: Image summarising technical parameters relating to deployment of timepieces at the new generation of modular stations

## 6. REGISTRATION, SUPPORTING INFORMATION AND COMMUNICATION

Competitors may only submit an entry to the Design Competition if they are officially registered through RIBA Competitions and in possession of a Unique Registration Number [NR#]. Please refer to **Section 10a** (Eligibility) prior to completing the online registration process. The Competition is subject to a non-refundable registration and administration fee of £55.00 (+VAT) for design professional practitioners (or teams including such an individual), and £27.50 (+VAT) for students (or recent graduates) submitting an entry. Each submitted entry must bear a separate Unique Registration Number as issued by RIBA Competitions on registration.

Please visit [www.architecture.com/competitions](http://www.architecture.com/competitions) and follow the appropriate link under 'Live Competitions' to make an on-line payment. Once the on-line payment has been processed registered applicants will, within two working days, be provided with access to:

- Editable version of Declaration of Authorship form
- The Unique Registration Number [NR#] to be used on each element of the submission to maintain anonymity
- PDF copies of Design Competition Brief and *Timepiece* historical narrative
- High resolution PDF and DWG format versions of the Technical parameter summary drawing

Online registrations will close at 17.00hrs [BST] on **Thursday 08 June 2023**.

### Communication and use of RIBA Competitions' digital portal system [RIBASubmit]

All future correspondence, including Clarification Memoranda and a unique link to RIBA Competitions' digital submission portal [RIBA Submit] will be sent to the e-mail address (designated single point of contact) entered at the time of the on-line registration.

Candidate's designated single point of contact will receive an e-mail notification from [info@RIBASubmit.com](mailto:info@RIBASubmit.com) when new material is available to download from RIBASubmit. It is each Candidate's responsibility to check regularly for all such notifications, including any quarantined mail folders.

The RIBASubmit portal will also be used for receipt and submission of the Competition deliverables, with a unique link for this purpose e-mailed to Candidates' designated contacts from [info@RIBASubmit.com](mailto:info@RIBASubmit.com). For further information regarding anonymity, submission requirements and the deadline for receipt of Phase 1 entries please refer to **Section 10**.

### Candidate's Single Point of Contact

Each Candidate is required to declare and maintain a single and continuous point of contact in their organisation for throughout the duration of the Design Competition. Each Candidate is responsible for ensuring that RIBA Competitions are made aware of any changes to the single point of contact details (via e-mail to [riba.competitions@riba.org](mailto:riba.competitions@riba.org)) as soon as they become known.

RIBA Competitions shall not be responsible for contacting Candidates through any route other than via e-mail to the nominated contact and/or from the RIBASubmit system.



<b>GLOSSARY OF TERMS</b>	
<b>‘Adviser(s)’</b>	individuals directly involved in the selection process, providing advice or assistance to Network Rail, RIBA Competitions &/or the Adjudication Panel(s)
<b>‘Candidate(s)’ or ‘Competitor(s)’</b>	refers to the designer(s) / design team(s) who respectively intend to submit, or go onto submit a design concept proposal to the design competition
<b>‘Clarification Memorandum(s)’</b>	the explanatory Memorandum(s) that will be issued to registered Candidates containing responses to queries submitted for clarification. The Memorandum(s) will form an addendum to the Competition Brief
<b>‘Competition Brief’</b>	means the information forming part of this document setting out the requirements and constraints on which basis Candidates are invited to submit concept design proposals to the competition
<b>‘Competition Conditions of Participation’</b>	means the information forming part of this document setting out the conditions of participation in the design competition and the criteria against which entries will be evaluated
<b>‘Declaration of Authorship’</b>	refers to the document that must accompany the design proposal submission as a means of identifying the author(s) of the proposals and by which such author(s) warrant ownership of the Intellectual Property Rights in respect of the submitted design
<b>‘Adjudication Panel(s)’</b>	the Panel(s) who will evaluate the design concept proposals submitted in response to the requirements set out in the Competition Brief & the Conditions of Participation
<b>‘RIBA Architect Adviser’</b>	the architect appointed by RIBA Competitions to support the selection process, provide technical advice & be a member of the Adjudication Panel that will evaluate the design concept proposals submitted to the competition
<b>‘RIBA Competitions’</b>	means the Competitions team at the Royal Institute of British Architects (RIBA) who are assisting Network Rail with the management & administration of the design ideas competition
<b>‘RIBASubmit’</b>	means RIBA Competitions’ digital e-tender portal and via which Registered Candidates will be provided with supporting information and then submit the Competition deliverables in electronic format
<b>‘URN’</b>	means the Unique Registration Number issued to Candidates by RIBA Competitions on completion and submission of the on-line request form. The URN will consist & be pre-fixed by <b>‘NR’</b> followed by the assigned registration number <b>‘#’</b>
<b>‘Winner’</b>	the author(s) of the winning design concept proposals

## 7. COMPETITION PROMOTER

The Promoter of the Competition is Network Rail Infrastructure Ltd.

## 8. ORGANISATION AND ENQUIRIES

The Competition is being managed and administered by RIBA Competitions on behalf of Network Rail Infrastructure Ltd. RIBA Competitions involvement will conclude at the end of the second phase of the Competition with the announcement of the result and the identification of the overall Winner.

Representatives from Network Rail, the RIBA Architect Adviser or any other members of the Adjudication Panels should not be solicited for information as this may lead to disqualification from the process. All queries relating to the competition should be directed in the first instance to:

RIBA Competitions

[riba.competitions@riba.org](mailto:riba.competitions@riba.org)

++44 (0) 207 307 5355

Please refer to **Section 10[c]** for the means and deadline for raising formal clarification queries.

## 9. COMPETITION PROGRAMME

The anticipated Competition programme, which may be subject to variation, is as follows:

MILESTONE		WEEKS FROM LAUNCH
<b>Phase 1: Design Ideas Competition</b>		
Competition launch & registrations open	Thurs. 27 April 2023	Week 0
Deadline to raise Questions on the Brief	Fri. 12 May 2023	Week 2
Issue of Memorandum in response to Questions	Tues. 23 May 2023	Week 4
Deadline to apply for Unique Registration Number	Thurs. 08 June 2023	Week 6
Deadline for receipt of Phase 1 design submissions	Tues. 13 June 2023, 12.00 hrs. (BST)	Week 7
Evaluation of design submissions commences	Wed. 14 June 2023	
Adjudication Panel meeting(s)	W/c Mon. 26 June 2023	Week 9
	W/c Mon. 03 July 2023	Week 10
Notification to Shortlist and Unsuccessful Competitors	W/c Mon. 17 July 2023	Week 12

<b>Phase 2: Short-listed Concept Development</b>	
Shortlist issued with design development requirements and feedback on proposals submitted to Phase 1 of the Competition	w/c Mon. 17 July 2023
Individual design approach workshop meetings	w/c Mon. 24 July 2023 or w/c Mon. 31 July 2023 (Tbc)
Phase 2 submission deadline	Early September (date Tbc at Phase 2)
Clarification Interview Presentations	Late September (date Tbc at Phase 2)
Shortlist notified of Result	(date Tbc at Phase 2)
Public Announcement of Result	(date Tbc at Phase 2)

The above Timetable is indicative only and Network Rail reserves the right to amend the programme or extend any period at its discretion. Registered Competitors will be notified by RIBA Competitions of any changes made to the programme.

## 10. PHASE 1: DESIGN IDEAS COMPETITION

### a. Eligibility

The Competition is open internationally to professional practitioners within the fields of art, design, engineering and/or architecture.

Students of the aforementioned disciplines may also enter the Competition as individuals, collectively, or members of a wider team. Students must be enrolled on a related course at a recognised higher education establishment, or have graduated from such, within 18 months of the date of the launch of the Competition (i.e., graduation on, or after 27 Oct. 2021).

Candidates should note, however, that in keeping with UK Government sanctions prohibiting the provision of architectural, engineering and design services to persons connected with Russia, competition entries are similarly not being sought at this time from individuals or organisations based in Russia.

Where a team includes individuals that are part way through their studies, or recent graduates, as well as a design professional practitioner, the team should register under the professional practitioner category and pay the appropriate registration fee.

Network Rail is committed to promoting a diverse and inclusive community. Competitors will not be excluded on the grounds of sex, gender reassignment, pregnancy, maternity, race, marital status, disability, age, religion, belief or sexual orientation.

Competitors should bear in mind the output requirements of both the Design Ideas phase and subsequent Concept Development phase. Cross-discipline collaboration is encouraged, as is collaboration between individuals and organisations of different size, expertise and experience.

The following parties are excluded from participating in the Competition and may not compete or assist a Competitor in any way:

- Members of the Adjudication Panel(s), anyone employed by the Promoter, their Advisers, or any third party who is connected to or supporting the selection process (including assistance in the development of the Competition briefing material)
- Anyone who is closely related or has any kind of dependence, or close professional relationship to a member of the Adjudication Panel(s), their Advisers, or any third party who is connected to or supporting the selection process (including assistance in the development of the Competition briefing material).

**b. Adjudication Panel members**

The Adjudication Panel (which may be subject to change) is expected to comprise:

<b>NAME</b>	<b>AFFILIATION</b>
Sarah Gaventa MA (RCA) Hon. FLI, Hon. FRIBA	Panel Chair
Frank Anatole RIBA, FRSA	Principal Architect, Network Rail
Violetta Boxill BA Hons., MA (RCA)	Creative Director, Alexander Boxill
Margaret Calvert OBE, RDI	Graphic Designer & Typographer
Anthony Dewar FICE, FRSA	Professional Head Buildings and Architecture, Network Rail
Crispin Jones BA, MA (RCA)	Director Mr Jones Watches, Founder member of The British Watch and Clockmakers Alliance
Jonathan McDowell RIBA, FRSA	Director, Matter Architecture [acting as the RIBA Architect Adviser]
Senior staff representative (Tbc)	the Design Museum

It is anticipated that a sub-set of the Adjudication Panel will undertake an initial appraisal of the Phase 1 design concepts, with a view to recommending a longlist for further consideration and selection of the Shortlist by the full Panel. The Adjudication Panel will, subject to later amendment, be provided with advisory assistance from Network Rail representatives and/or consultants employed by them.

In the event of an Adjudication Panel member being unable to continue to act through illness or any other cause, Network Rail, in consultation with RIBA Competitions, reserves the right to appoint an alternative Panel member.

A representative from RIBA Competitions will attend all assessments to document the selection process and provide procedural support.



**c. Clarification Questions**

Questions relating to the Competition Brief and/or Conditions of Participation should be submitted to [riba.competitions@riba.org](mailto:riba.competitions@riba.org) before close of business (17.00hrs BST) on **Fri. 12 May 2023** referencing *Network Rail Timepiece Competition* in the Subject header line, with the body of the text clearly identifying to which section of the Competition Brief or Conditions of Participation the question relates.

In the interest of maintaining transparency and fairness in the procedure, the intention will be to make the advice and responses arising from all queries received (other than, where doing so, would constitute a breach of confidentiality) available to all Candidates. An explanatory Clarification Memorandum will be circulated to all registered Candidates on, or after **Tues. 23 May 2023**. The Clarification Memorandum will form an addendum to the Competition Brief. Oral questions will not be accepted.

**d. Anonymity - Unique Registration Number and Declaration of Authorship Form**

All Phase 1 design submissions will be judged anonymously, via use of the **Unique Registration Number [NR#]** and **Declaration of Authorship** form issued on Registration. The URN should be prominently displayed on each element of the design submission and in the digital file names, as per the Submission Requirements (**Section 10[f]**).

Any submission that has identifying marks (including logos, text, insignia, or images that could be used to identify the submission's authors) will be automatically disqualified.

The submission must be accompanied by the **Declaration of Authorship** form which should be duly completed with the Unique Registration Number entered in the box provided. Each Competitor must be able to satisfy the Competition organisers that the submitted design is an original piece of work, prepared for the express purposes of entering the Competition, and that they are the bona fide author of the design proposals they have submitted. Accordingly, the submitted design must not contain any third-party materials and/or content that the Competitor does not have permission to use.

Submission of the duly completed Declaration of Authorship form warrants ownership of the Copyright to and unregistered design rights in respect of the design as its author. It should similarly be warranted that where other persons have assisted in preparing the design, assignment of all associated Intellectual Property rights has been received from such persons. Furthermore, by signing the Declaration of Authorship form, Competitors accept all conditions pertaining to the competition and agree to abide by the decision of the Adjudication Panel(s). The practice name, company details or individuals stated on the Declaration of Authorship form will be used in all press releases so please ensure the accuracy of the information provided.

It is anticipated that an on-line gallery resource of publicity images may be uploaded to the Competition web site on conclusion of the competitive process. Any Competitor who does not wish to be identified as the proposal author on the web gallery should indicate accordingly on the submitted Declaration of Authorship form.

### e. Disqualification

Submissions shall be excluded from the Phase 1 Design Ideas Competition:

- If a Competitor shall disclose their identity, or improperly attempts to influence the decision;
- If received after the latest time stated under **Section 10[g]** Submission Method;
- If, in the opinion of the Adjudication Panel(s), it does not constitute a substantive return, or fulfil the requirements of the Competition Brief;
- If any of the requirements of the Competition Brief and Conditions are disregarded.

### f. Phase 1 Submission Requirements

There are three elements to the digital anonymous design submission, each of which should bear the Unique Registration Number [NR#] only.

#### [i] A2 Design Sheets

Competitors are required to prepare schematic proposals in response to the overall design challenge and in particular the assumptions, guidance and focus for Phase 1 submissions outlined at **Section 5[b]**.

Submissions should take the form of 2 No. A2 digital sheets, but the layout should be presented such that it can be readily viewed on-screen and also be legible when printed at A3 size. The A2 sheets should be prepared in landscape format with the Unique Registration Number prominently displayed in the top right-hand corner, together with the sheet number (1 of 2 etc.). The sheets should be illustrated in a clear and succinct manner to enable Panel members to readily understand the approach and design drivers behind the proposals. The A2 sheets should include:

- a) An outline of the overall vision and concept for the display and communication of time across the UK National rail network and associated built environment estate. Concept sketches or other annotated drawings should be presented accordingly to illustrate the philosophy, design approach and principles, plus an accompanying narrative (max. 300 words) included on the A2 sheets.
- b) Visualisations depicting the manifestation of the design approach as it would be deployed at/within the new generation of small- to medium-sized modular railway stations, and particularly within its tower component.
- c) An outline and illustrations of the proposals' potential wider applicability within the UK rail environment.

The digital A2 sheets should be submitted and contained within a single PDF file of <25Mb. The file name should consist of the allocated Unique Registration Number and item description, for example:

- **NR#\_A2 sheets.pdf**

#### [ii] Publicity Images

Up to 3 No. images should be provided for potential future media-use purposes, which may include an on-line gallery of all competition entries and/or a physical exhibition of selected submissions. The images should be representative of the ideas proposed and be readily identifiable as such - one of the images should be the manifestation of the design approach as it would be deployed at/within the new generation of small- to medium-sized railway stations. The images should not bear any annotations and be capable as functioning as stand-alone images.

Each publicity image should be submitted in JPEG format, at a resolution of 72dpi, with an image width of at least 1,000px. The file name should consist of the Unique Registration Number and item description, for example:

- **NR#\_Publicity Image1\_72dpi.jpg**
- **NR#\_Publicity Image2\_72dpi.jpg**

**[iii] Declaration of Authorship form**

A PDF version of the duly completed Declaration of Authorship form, with the file name to consist of the Unique Registration Number and item description:

- **NR#\_Declaration Form.pdf**

**g. Phase 1 Submission Method**

Deadline for Return: **12.00hrs [BST], Tues. 13 June 2023.**

Items **10[f][i]** to **10[f][iii]** of the submission requirements must be submitted via RIBA Competitions' digital submission portal [RIBASubmit]. All required elements of the submission must be received by the stated deadline. A unique link for this purpose will have been e-mailed to the contact address provided at the time of registration. Candidates are strongly advised to familiarise themselves with the submission portal and allow sufficient time for their entry to successfully upload in its entirety prior to the submission deadline. Candidates are advised that uploading files may take time and be dependent upon a number of factors including individual document size, the number of files to be uploaded, and the speed of the Candidate's internet connection.

The submission deadline cut-off shall be applied as per the time displayed on the web submission portal. The portal system will not accept any material to upload once the submission deadline has expired, even if Competitors are logged onto the system prior to expiry of the stated deadline. RIBA Competitions and Network Rail will not be responsible for any files that are delayed, lost or otherwise damaged or corrupted during transmission, however so caused. Late submissions will not be accepted without prior authorisation.

#### **h. Phase 1 Selection Criteria and Methodology**

The submitted design proposals will be assessed against the following criteria which will have an equal weighting:

<b>i</b>	Overall quality of the response, design vision and resonance of the approach with the aspirations set for a new timepiece to display and communicate time across the UK national rail network
<b>ii</b>	Applicability of the proposal to the wide range of scales, situations and contexts across the rail estate and the new generation of modular small- to medium-sized railway stations in particular
<b>iii</b>	Potential realisability, practicality and adaptability of the proposal as a long-lasting element of the network

#### **Technical Review & Selection of Long-list**

It is anticipated that the design submissions will be subject to an initial Technical review by a sub-set of the Adjudication Panel who will be responsible for recommending a longlist of submissions for further consideration by the full Panel. In undertaking the initial technical review, each submission will be appraised against the Evaluation Criteria and each assigned to an upper ['A'], middle ['B'], or lower ['C'] category submission according to the Table given below.

<b>Upper category submission ['A']</b>	'A' grading for all three criteria	Equating to >8/10 against all criteria
<b>Middle category submission ['B']</b>	'B' grading for majority of criteria	Equating to between 5/10 and 7/10 for each criterion
<b>Lower category submission ['C']</b>	'C' grading for majority of criteria	Equating to between 0/10 and 4/10 for each criterion
<b>Note:</b> Non-longlisted Competitors will, upon request, be notified whether their proposals were ranked as an 'Upper', 'Middle' or 'Lower' category submission. Requests for feedback should be received within 1 calendar month of announcement of the Shortlist.		

The longlist will be identified from the upper category submissions by successive rounds of iterative debate and evaluation against the stated criteria.

### Panel Evaluation of Long-listed Submissions

The full Adjudication Panel will use the scoring guide below to appraise the longlisted recommendations against the Selection Criteria and identify a Shortlist of up to five (top scoring) submissions to take forward to Phase 2 of the Competition.

Score Band	Definition	Benchmark
Score of 10	Excellent	<ul style="list-style-type: none"> <li>In the opinion of the evaluators, the Competitor's response or information provided is exceptional or exemplary in relation to the project and the criterion being scored.</li> </ul>
Score of 8-9	Very Good	<ul style="list-style-type: none"> <li>In the opinion of the evaluators, the Competitor's response or information provided addresses all requirements and exceeds the normal expectation in relation to the project and the criterion being scored.</li> </ul>
Score of 6-7	Good	<ul style="list-style-type: none"> <li>In the opinion of the evaluators, the Competitor's response or information provided is acceptable and meets the normal requirement/expectation in respect of the project and the criterion being scored.</li> </ul>
Score of 4-5	Sub-optimal	<ul style="list-style-type: none"> <li>In the opinion of the evaluators, the Competitor's response or information provided falls below the normal requirement/expectation in respect of the project and the criterion being scored.</li> </ul>
Score of 2-3	Poor	<ul style="list-style-type: none"> <li>In the opinion of the evaluators, the Competitor's response or information provided does not adequately address the stated requirement/expectation in respect of the project and the criterion being scored.</li> </ul>
Score of 1	Deficient	<ul style="list-style-type: none"> <li>The Competitor fails to provide a response, or provides information which in the opinion of the evaluators provides insufficient detail for evaluation, and/or does not address the requirements.</li> </ul>
Score of 0	Not answered	
<p><b>Note:</b> Scoring will be by consensus with scores released to each long-listed competitor on conclusion of the competition.</p>		

#### i. Publicity and Announcement of Shortlist

On conclusion of Phase 1, anonymity will be lifted, and the authors of the Short-listed design proposals (up to five) identified. A public announcement of the Shortlist will be made after notification has been given to all participating Competitors. Please note that any requests for feedback should be submitted to RIBA Competitions within one calendar month of the result being announced.

Competitors will be required to maintain confidentiality throughout the competitive process and not identify themselves; the names of Short-listed Competitors; or the names of successful or unsuccessful Competitors; or release any design proposal images etc. to any third parties or media outlets until after an official announcement has been made, and/or any related embargoes have elapsed. In this context this includes (but without limitation) radio, television, newspapers, trade and specialist press, the internet and email accessible by the public at large and the representatives of such media.

Network Rail and RIBA Competitions reserve the right to publicise the Competition, any design submission, and the result in any way or medium they consider fit. Illustrations of any design - either separately, or together with other designs, with or without explanatory text - may be used without cost.

This may potentially include a future on-line gallery of all competition entries and/or a physical exhibition of selected submissions such as those identified for further design development.

Once anonymity has been lifted, authors will be credited and recognised in all associated media and publicity.

## 11. PHASE 2: CONCEPT DESIGN DEVELOPMENT

Anonymity will be lifted at Phase 2. The authors of the (up to) five Short-listed proposals will be invited to develop their design concepts in more detail in response to general and proposal specific feedback on the Phase 1 submissions, together with the more detailed technical requirements of this phase. An outline of the anticipated requirements is provided at **Section 5[c]** - further details will be provided in the Phase 2 invitations issued to Short-listed teams. This may require Competitors to seek advice from Consultants from other design disciplines as appropriate.

### a. Process

Short-listed teams will also be given the opportunity to individually meet with Network Rail project team representatives (and/or their appointed advisers) on a further separate occasion to participate in a design approach workshop. The preference will be for 'physical', in-person meetings to be held in London. However, should this prove not to be practicable, 'virtual' workshop sessions will be held using a video-conferencing platform.

The purpose of the design approach workshops will be to provide teams with further individual feedback on their submitted Phase 1 proposals and provide them with an opportunity to raise briefing and design questions. Short-listed teams will be expected to make a presentation on their progress, but will be free to structure the workshop as they see fit to enable them to get the best out of the session. The workshops will be confidential to each design team, with the exception of any general clarifications where circulating advice arising from queries will be in the interest of maintaining transparency and fairness in the procedure and would not constitute a breach of commercial confidentiality.

**b. Phase 2 Design Submission**

It is anticipated that Competitors will be required to submit the following material at Phase 2:

**Three A1 Design Boards** - illustrating the developed design concept. Detailed requirements will be confirmed after Phase 1.

**Supporting Design Statement** - up to 12 x single sides of A4, developing the design approach, influences and key concepts. This should also make reference to the deliverability of the proposals.

**Representative publicity images** to summarise the developed concept and for future potential use in an online gallery of competition submissions.

**c. Award Criteria**

Further details of the Award Criteria will be issued in the Phase 2 documentation issued to Short-listed Competitors but are expected to comprise:

<b>AWARD CRITERIA</b>
▪ Response to feedback, refinement and development of philosophy submitted at Phase 1
▪ Quality and distinction of the emerging design within the requirements and aspirations of the Brief
▪ Potential applicability of the proposals at the new generation of modular, small- to medium-sized railway stations
▪ Applicability of the familial language across the wider rail environment estate, and potential for future deployment at different scales, proportions and/or formats
▪ Practicality, with balance of creativity versus pragmatism, such that the proposals will offer potential for realisation at scale and cost-effective implementation within the rail environment

**d. Evaluation Panel**

The Panel that will evaluate the Phase 2 submissions is expected to consist of senior representation from Network Rail, together with representatives from the creative industries and/or rail sector and a sub-set of the Phase 1 Panel members. It is anticipated that the Panel will be confirmed prior to the commencement of Phase 2.

A representative from RIBA Competitions will not score but will attend the clarification interview meetings to document the selection process and provide procedural support.

The Evaluation Panel will be provided with advisory assistance from Network Rail representatives, and/or other consultants employed by them. In the event of a Panel member being unable to continue to act through illness or any other cause, Network Rail, in consultation with RIBA Competitions, reserves the right to appoint an alternative Panel member.

**e. Clarification Interview Presentations**

The Shortlist will be invited to present their proposals to the Evaluation Panel at a clarification interview. The purpose of the interviews will be to provide Competitors with an opportunity to explain their proposals, and to enable Panel members to seek clarification on any issues that are un-clear from their initial appraisal of the submission return. The preference will be for in-person presentations and the current intention is that these will be held in London. However, should this prove not to be possible, 'virtual' clarification interview presentations will be held using a video-conference platform.

**f. Announcement of Result and Publicity**

As for Phase 1, Network Rail and RIBA Competitions will reserve the right to publicise the project, any design submission, and the result in any way or medium they consider fit.

**g. Design Fund Honoraria**

Each Short-listed Competitor who submits a set of developed design proposals in accordance with the Phase 2 requirements and who gives a clarification interview presentation will receive an honorarium payment of GBP £7,000 (+VAT). Network Rail will undertake to make the honorarium payments within 30 calendar days of the clarification interview presentations and on submission of an Invoice to RIBA Competitions. The Winner of the Competition will receive an additional Honorarium payment of GBP £35,000 (+VAT) on assignment of all existing and future Intellectual Property rights in the winning design (see **Section 11h** below). No payments will be made in respect of the Phase 1 Design Ideas Competition phase.

**h. Intellectual Property**

It is anticipated that future development and implementation of the submission (and design elements thereof) judged to be the best overall response to the Competition will be undertaken by Network Rail - and/or others on its behalf - without further input of the author(s) of the winning design proposals. Accordingly, Network Rail intends to pay GBP £35,000 (+VAT) for the assignment of all existing and future Intellectual Property rights in the winning design. It shall be a condition of participation that the author(s) of the winning proposals shall thereupon irrevocably waive, for the benefit of Network Rail (and successor organisations), all moral rights in the design to which the author(s) are entitled. The GBP £35,000 (+VAT) payment will constitute payment in full for all purposes for which the winning proposals may be applied by Network Rail and any successor organisations.

The author(s) of the winning design proposals will be duly recognised in publicity associated with the Competition and any future project roll-outs, as well as being permitted to identify themselves as such within their marketing materials etc.



**APPENDIX 1:**  
**Declaration of Authorship Form**

**APPENDIX 1: DECLARATION OF AUTHORSHIP FORM**

Entry for: **A New Timepiece for the Railway**

Please insert Unique Registration Number [GBR#] below:	Please 'Tick' box to confirm Category of Registration			
<b>GBR</b>	Design Professional Practitioner	<input type="checkbox"/>	Student	<input type="checkbox"/>
Name of contact person or individual entering competition				
Company or Practice name (if applicable)				
E-mail address of contact person or individual				
Telephone number (including area codes)				
Postal address				
<b>DESIGN PROFESSIONAL PRACTITIONERS</b> only				
Discipline (e.g., Artist, Designer, Engineer, Architect)				
<b>STUDENTS</b> only				
Name of Higher Education establishment at which studies being undertaken, or from which Graduated within 18 months of the date of the Competition launch				
Course Title				
If a Graduate, Date of Graduation from Higher Education establishment [must be on, or after <b>27 October 2021</b> to qualify as a Student registrant]				
Names of any other parties to be acknowledged in publicity				

<b>DECLARATION</b>	
Please sign to confirm your acceptance of the below. Strike-through [6] and [7] where not applicable.	
1	I/we have complied with and accept the regulations and conditions which apply to the Competition, including acceptance of the decision of the Judging Panel as final
2	I/we agree to honour the request for confidentiality, to prevent information being released to the press before an official announcement is made
3	I/we agree to permit free publication and exhibition of my/our design proposals in connection with the Competition.
4	I/we wish to be identified as the author(s) of my/our design proposals in any publicity associated with the Competition, including future creation of an on-line gallery resource of submitted publicity images. [Please strike through if you do not wish to be identified as the author(s) of your submitted design proposals]
5	I/we declare that the design approach ideas are my/our Intellectual Property, prepared by myself/ourselves, or in my/our office under my/our direct supervision for the express purposes of entering the Competition.
6	The design is a result of a team collaboration by those listed above [Please strike through if not applicable]
7	It is hereby warranted that where other persons have assisted in preparing the design submission, assignment of all associated Intellectual Property rights have been received from such persons
<b>Signature:</b>	
<b>Date:</b>	

A duly signed PDF copy of this Declaration of Authorship form should accompany the remainder of the digital Phase 1 design submission and be submitted in accordance with the requirements and deadline stated within the Competition Brief.

