

# FAIRY TALES 2017



***bustler***



Winners Announced  
At The  
**NATIONAL  
BUILDING  
MUSEUM**

More than  
**\$5,000**  
In Prizes

Jury Of  
**20+  
INDUSTRY  
LEADERS**

**...and more!**

**"WRITING  
SCI-FI  
COULD MAKE  
ARCHITECTS  
BETTER AT  
THEIR JOBS."**

**Wired**

**"FROM ENDEARING AND  
COLORFUL TO CLANDESTINE  
AND FOREBODING, BLANK  
SPACE'S ANNUAL FAIRY  
TALES ARCHITECTURE  
COMPETITION IS BACK WITH  
MORE ARCHITECTURAL  
ANECDOTES TO TELL."**

**Archinect**

**"THE WINNERS  
ARE DREAMY,  
FANTASTICAL  
EXPLORATIONS."**

**Fast Company**

**"AT THE HEART  
OF BLANK SPACE  
IS A BELIEF THAT  
ARCHITECTS AND  
DESIGNERS CAN CHANGE  
THE WORLD WHEN GIVEN  
THE TOOLS AND THE  
FREEDOM TO EXPLORE."**

**Design Good**

**"ARCHITECTS,  
IT TURNS  
OUT, DRAW  
FANTASTIC  
FAIRY TALES."**

**Quartz**

**"THE SCIENCE-FICTION  
FORMAT IS A PERFECT  
VEHICLE FOR ILLUSTRATING  
A PARTICULAR TRUTH ABOUT  
ARCHITECTURE: ARCHITECTS  
TEND TO BE UTOPIANS. [...] IT'S  
RARE THOUGH, THAT LESSONS  
ABOUT DESIGN COME IN THE  
FORM OF A DARK FICTION  
EXERCISE. AND IT'S GOOD  
FICTION, WHICH IS EVEN RARER  
IN ARCHITECTURAL FOLLIES."**

**Citylab, The Atlantic**

# FAIRY TALES ARE BACK

After the record breaking success of last year's competition which drew over 1,500 participants from 67 countries, Blank Space is excited to announce that the fourth edition is open for registration. Now in its fourth year, Fairy Tales is the largest annual architecture competition in the world.

Blank Space is proud to partner with the National Building Museum and the American Institute of Architecture Students (AIAS) along with Archdaily, Archinect, Bustler and Design Milk. The competition will be capped with a special celebration at the National Building Museum in February 2017 for all winners, participants, jurors and VIPs.

Fairy Tales is open to all, and invites architects, designers, writers, artists, engineers, illustrators, students and creatives to submit their own unique architectural fairy tales. A successful entry crafts a text narrative, along with 5 images, in the most spectacular way possible.

Now it's your turn. Find the information you need in the following pages, then register and start creating.

The world can't wait to be told great stories. Your stories.



”The Fairy Tales competition  
has attracted students,  
brand-name studios  
and notable  
academics alike.”

World Architecture





## 5 IMAGES

11" x 17"  
300 dpi  
Any orientation  
.jpeg format

## STORY

A text-based,  
fictional fairy tale  
800–1400 words  
.doc or .docx format

## TEAM INFO

Name(s), Address  
Email, Phone,  
Registration Code  
.doc or .docx format

# SUBMISSION REQUIREMENTS

Fairy Tales is a single phase competition. Participation is open to architects, designers, writers, engineers, illustrators, students and creatives worldwide. Individual or group entries are permitted. Multiple entries per individual or team are permitted, but each submission must be registered and paid for separately. The official language of the competition is English.

## THE FINAL SUBMISSION, PACKED IN A SINGLE ZIPPED FILE, MUST INCLUDE:

### ARTWORK:

5 slides of the project in 11" x 17" (horizontal or vertical format at 300 dpi in .jpg format) that represent an architectural fairy tale in the most fantastical way possible. These images can be collages, maps, plans, sections, elevations, pictures, diagrams, 3d representations or any other graphic tool. Each of them must be a unique document, independent and self-explanatory. Each sheet must contain one scheme or image only. Comic-book layouts are permissible, however we encourage entrants to make the text big enough for easy reading online.

### TEXT NARRATIVE:

A text-based, fictional fairy tale in 8.5"x11" .doc or .docx format, between 800-1400 words in length, that coincides with the graphic boards. It is encouraged to NOT include this text in the images. This text must be in English.

### TEAM INFO:

Individual or Team participation data in 8.5" x 11" in .doc or .docx format. This must include the names of all participants with their profession, home address, phone number and email. The Team Info document must include the unique registration ID number (the registration number is NOT required on the Artwork or Text Narrative).

### FILE NAMING:

When submitting your files to Blank Space, please combine them all (images, narrative, and team info) into a single folder. The folder should be named with your registration ID number. Your images should also be named with your registration ID number (XXXXXX\_01.jpg, XXXXX\_02.jpg, XXXXX\_03.jpg etc.), along with your text narrative (XXXXXX\_narrative.doc) and your team info document (XXXXXX\_teaminfo.doc)

### SUBMITTING FILES:

Files must be e-mailed to Blank Space using a url supplied by WeTransfer. Please do not send your files as email attachments, as they may be blocked by our email host. In order to create a wetransfer file link, go to wetransfer.com, click on the small icon at the bottom left corner to select "LINK" and then upload your files. WeTransfer will then give you a unique url. Copy the url, and e-mail it to:

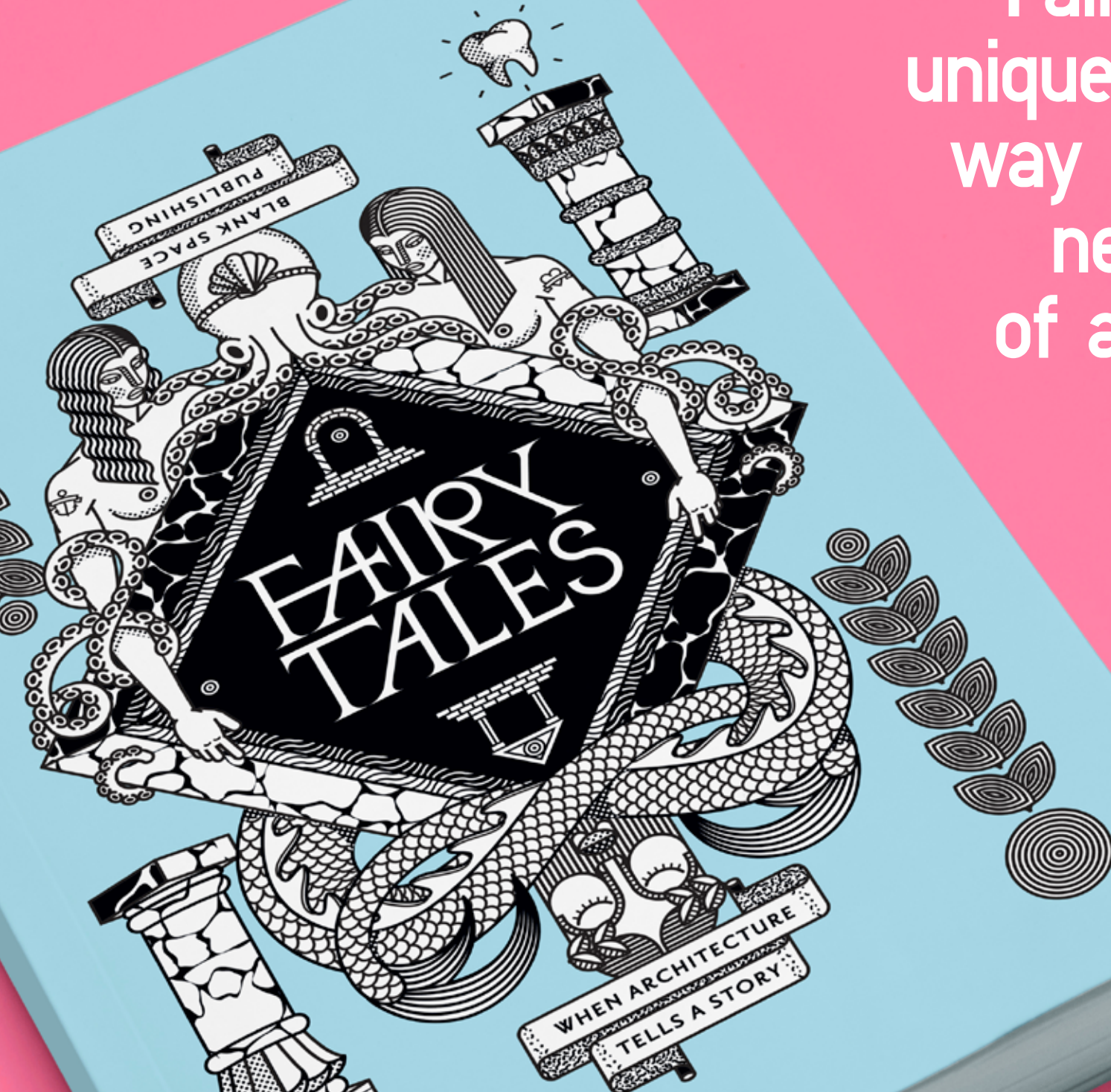
**COMPETITIONS@BLANKSPACEPROJECT.COM**

You will receive a confirmation email within 24 hours of submitting your entry.



“Fairy Tales is a uniquely unbridled way of exploring new concepts of architecture.”

Azure Magazine





# THE JURY



**JING LIU**  
PRINCIPAL, SO-IL

A native of China, Liu received her education in China, Japan, the United Kingdom, and the United States, concluding with a Master's of Architecture from Tulane School of Architecture in New Orleans. During her time in New Orleans, Liu has focused on the social impact of urban renewal projects, specifically in the dislocation of urban low-income housing – a topic she continues to research through her teaching today. Liu has been a faculty member at The Graduate School of Architecture, Planning and Preservation at Columbia University since 2009, and advises the Master's thesis at Parsons The New School of Design. Liu is a board member at Van Alen Institute, a non-profit organization based in NYC.



**ALAN MASKIN**  
PRINCIPAL, OLSON KUNDIG

Alan Maskin is an owner and principal at Olson Kundig. For over two decades he has focused primarily on the design of cultural projects that include museums, museum installations, rooftop parks, visitor centers, and conceptual urban design projects. His portfolio includes the Bill & Melinda Gates Foundation Visitor Center, three rooftop parks in South Korea, and the Bezos Center for Innovation at the Museum of History and Industry (MOHAI). His work has been published in a variety of national and international media including The New York Times, Monocle, Metropolis, The Los Angeles Times, Architectural Record and The Wall Street Journal. Alan led a team at Olson Kundig to win the 2016 Fairy Tales competition.



**DAN WOOD, FAIA, LEED AP**  
PRINCIPAL, WORKAC

Dan Wood, FAIA, LEED AP, is a Principal at WORKac, which he co-founded with Amale Andraos. He leads international projects across the United States as well as in Asia, Africa, and Europe. WORKac has achieved international recognition for projects that reinvent the relationship between urban and natural environments. Wood is a visiting professor at the University of Pennsylvania and held the 2013–14 Louis I. Kahn Chair at the Yale School of Architecture and has taught at the University of Pennsylvania, Princeton, Cooper Union, Columbia, Ohio State, and UC Berkeley, where he was the Friedman Distinguished Chair. Wood's teaching has focused on how architecture, nature, and cities can fuse into new forms and urban experiences.



**MICHEL ROJKIND**  
PRINCIPAL, ROJKIND ARQUITECTOS

Michel Rojkind was born in Mexico City, where he studied Architecture and Urban Planning at the Universidad Iberoamericana. In 2002 he founded Rojkind Arquitectos (2005, "Design Vanguard"), an architecture firm focusing on design, business tactics and experiential innovation exploring innovative architectural solutions, social and urban strategies that positively impact our society and the environment. Rojkind has been a visiting professor at SCI-Arc in L.A., IACC in Barcelona and UPenn in Philadelphia. He has participated as juror for several international awards and competitions and has lectured in many different countries.



**MARION WEISS**  
PRINCIPAL, WEISS/MANFREDI

Marion Weiss is the Graham Chair Professor of Architecture at the University of Pennsylvania's School of Design and co-founder of WEISS/MANFREDI Architecture/Landscape/Urbanism, a multidisciplinary design practice based in New York City. Known for the integration of architecture, art, infrastructure, and landscape, her firm WEISS/MANFREDI won the American Academy of Arts and Letters Academy Award for Architecture, the AIA New York Gold Medal, and the Architectural League of New York's Emerging Voices Award, acknowledging the distinct vision of the firm. The work of WEISS/MANFREDI has been exhibited at the MoMA, the Guggenheim Museum, and the National Building Museum.



**CHASE W. RYND, HON. ASLA**  
EXECUTIVE DIRECTOR,  
NATIONAL BUILDING MUSEUM

Chase W. Rynd, Hon. ASLA, a nationally recognized leader in the museum and arts communities, has held the position of executive director of the National Building Museum since September 2003. Created by Congress in 1980, the National Building Museum, a private, nonprofit institution, commemorates American achievements in architecture, design, construction, urban planning, and engineering, and encourages excellence in the building arts. Under Rynd's leadership, the Museum has achieved a strong national profile through enhanced educational programs, scholarly and visually engaging exhibitions, and numerous outreach efforts.



**G. MARTIN MOELLER, JR.**  
SENIOR VICE PRESIDENT & CURATOR,  
NATIONAL BUILDING MUSEUM

G. Martin Moeller, Jr. is an architectural curator, writer, and editor who works both independently and on a part-time basis as Senior Curator at the National Building Museum. He has served as the lead curator for several of the Museum's most widely acclaimed exhibitions, including *Unbuilt Washington*; *Liquid Stone: New Architecture in Concrete*; and *Reinventing the Globe: A Shakespearean Theater for the 21st Century*. He has also acted as coordinating curator for the Museum's presentations of traveling exhibitions such as *Overdrive: L.A. Constructs the Future, 1940–1990*; *Eero Saarinen: Shaping the Future*; and *Frank Lloyd Wright: Windows of the Darwin D. Martin House*.



**SARAH BALMOND**  
DIRECTOR, BALMOND STUDIO

Sarah Balmond is a Director at Balmond Studio. Balmond Studio is an international research-led practice of architects, designers, artists and theoreticians run by the world's leading thinker on form and structure – Cecil Balmond. Sarah established the studio with Cecil in London in 2011 before moving to Hong Kong and Singapore to expand the business internationally. Sarah was the founding Design Editor at *Monocle* and continues to write. She is the Editor of *TiP*, an online magazine that explores the latest thinking and theory across art, architecture and science.



### **JOHN MAEDA**

**PARTNER, KLEINER PERKINS  
CAUFIELD & BYERS**

John Maeda is an American executive spearheading a new convergence across the design and technology industries. He currently advises dozens of technology businesses as a partner at Kleiner Perkins Caufield & Byers — a world-leading venture capital firm in Silicon Valley. An internationally recognized speaker and author, Maeda's books include *The Laws of Simplicity*, *Creative Code*, and *Redesigning Leadership*. Maeda holds degrees in Electrical Engineering and Computer Science from MIT, an MBA from Arizona State University, and a PhD from University of Tsukuba in Japan.



### **SARAH WAHLGREN**

**PRESIDENT, AIAS NATIONAL**

Sarah currently serves as the 2016–2017 AIAS National President, a 13-month term that started in July of 2016. Originally from Austin, Texas, Sarah attended Auburn University where she earned her Bachelor of Architecture and Bachelor of Interior Architecture in May of 2016. While at Auburn, Sarah attended the Rural Studio in 2013, studied abroad in Rome in 2014, and pursued urban studies at Auburn's Urban Studio in Birmingham, Alabama for her fifth year. Sarah served as Auburn's AIAS Chapter Treasurer, AIAS Chapter President, and the AIAS South Quad Director prior to being elected as the AIAS National President.



### **RACHEL LAW**

**VICE PRESIDENT, AIAS NATIONAL**

Rachel Law has always had a passion for design; its process, how it is presented, and most importantly, how it has the ability to better communities. As a recent graduate of Ryerson University's Bachelor of Architectural Science program, she is now serving as the 2016–2017 National Vice President of the American Institute of Architecture Students (AIAS). During her undergraduate career, her interests in innovative design-build installations and digital fabrication led her to become an active designer and participant in Ryerson's [R]ed[U]x Lab collective and the Digital Fabrication Zone, working with many clients in the Toronto area.





**ALEXANDER WALTER**  
EDITOR, ARCHINECT & BUSTLER

Alexander Walter grew up in East Germany with plenty of Bratwurst. He studied Architecture and Media Design at Bauhaus-universität Weimar, Germany, and participated in foreign exchange programs with Washington-Alexandria Architecture Consortium in Alexandria, Virginia and Waseda university in Tokyo, Japan. In his Master's Thesis, and throughout his studies, Alexander focused on the fascinating intersection of architecture and media. Prior to joining Archinect, Alexander has worked as an Interactive Graphic Designer for international advertising agency GREY in Moscow, Russia and cruised Caribbean and Mediterranean waters as a sailor. Today, Alexander is Editorial & Production Manager for Archinect.com and Editor in Chief for Archinect's sister site Bustler.net.



**MINSUK CHO**  
PRINCIPAL, MASS STUDIES

Minsuk Cho (Korea, b. 1966) is an architect and founder of Seoul-based firm Mass Studies. Cho graduated from Yonsei University and Columbia University, and spent his early career in New York and Rotterdam, and in 1998, co-founded Cho Slade Architecture in New York. Since returning to Seoul in 2003, he has been committed to the discourse of architecture through socio-cultural and urban research and mostly built works, which have been recognized globally, with representative works including the Pixel House, Missing Matrix: Boutique Monaco, Bundle Matrix: S-Trenue, Ann Demeulemeester Shop, Korea Pavilion: 2010 Shanghai World Expo, and Daum Space.1.



**MICHAEL VAN VALKENBURGH**  
PRINCIPAL, MICHAEL VAN VALKENBURGH ASSOCIATES

Michael is the founder of Michael Van Valkenburgh Associates, with offices in Brooklyn, New York and Cambridge, Massachusetts. The firm works at all scales from the naturalization and monitoring of the Don River in Toronto's Port Lands, to small gardens such as the Monk's Garden at the Isabella Stewart Gardner Museum in Boston. Michael earned a Bachelor of Science in Landscape Architecture from Cornell University's College of Agriculture, and a Master of Fine Arts in Landscape Architecture from the University of Illinois at Urbana-Champaign. Currently the Charles Eliot Professor in Practice of Landscape Architecture at Harvard's Graduate School of Design, Michael is a registered landscape architect in more than 25 states.



**GRO BONESMO**  
PRINCIPAL, SPACE GROUP

Gro Bonesmo is founder of Oslo-based architectural firm Space Group, and a professor at the Oslo School of Architecture and Design. She is a graduate of NTNU, and has a Masters from GSAPP Columbia University. She has been invited teacher and critic at the Royal Danish Academy of Copenhagen, KTH Stockholm, Berlage Institute, Harvard and Columbia Universities. From 1990 she worked 8 years with OMA, finally as the Design Architect in charge of the Dutch Embassy in Berlin. The work of Space Group has won several architectural awards and international competitions. At the Venice Biennale 2014 she was co curator and exhibition architect for the Nordic Pavilion.



**BECKY QUINTAL**  
EXECUTIVE EDITOR, ARCHDAILY

Becky Quintal is the Executive Editor and Head of Content at ArchDaily, where she oversees the publication of ArchDaily and its global sites in English, Spanish, Portuguese and Chinese. Prior to assuming her role at ArchDaily, Becky worked as an editor for OMA/AMO, BIG (Bjarke Ingels Group), Reiser + Umemoto and the Princeton University School of Architecture. She recently graduated from Harvard University's Graduate School of Design, where her research focused on the portrayal of early skyscrapers in New York's newspapers. She also holds an architecture degree from Princeton University.



**ANTTI NOUSJOKI**  
PRINCIPAL, ALA

Antti Nousjoki is a Finnish Association of Architects SAFA registered architect and a founding partner of ALA Architects, the Helsinki-based firm designing the new central library in Helsinki. ALA has been one of the frontrunners of a new generation of Nordic architecture practices and has completed several major public projects, including the Kilden Performing Arts Centre in Kristiansand, Norway and the Kuopio and Lappeenranta City Theatres in Finland. Prior to founding ALA, Antti worked at such offices as OMA in Rotterdam. He is a major literature fan, enjoys writing, and is a regular contributor to both ARK The Finnish Architectural Review and the Swedish architecture and design magazine Form.



**MICHAEL MALTZAN**  
PRINCIPAL, MICHAEL MALTZAN  
ARCHITECTURE

Michael Maltzan founded Michael Maltzan Architecture, Inc. in 1995. Through a deep belief in architecture's role in our cities and landscapes, he has succeeded in creating new formal, cultural, and social connections across a range of scales and programs. Michael received an M.Arch from the Graduate School of Design, Harvard University, and BFA and B.Arch degrees from the Rhode Island School of Design. His award-winning projects have been published and exhibited internationally. Michael is a Fellow of the American Institute of Architects and a recipient of the American Academy of Arts and Letters Architecture Award.



**ROBERT HAMMOND**  
FOUNDER, THE HIGH LINE

Robert Hammond is the Co-Founder & Executive Director of Friends of the High Line, a nonprofit he started with Joshua David in 1999. Since opening in 2009, the High Line has become one of the City's most popular destinations, welcoming over 7 million visitors in 2015. Before the High Line, Hammond helped launch several start-up businesses and worked as a consultant for a variety of organizations. Accolades include: Rome Prize by the American Academy in Rome (2010); an honorary doctorate from the New School (2012); and jointly with David, the Rockefeller Foundation's Jane Jacobs Medal (2010) and the Vincent Scully Prize (2013). He was a featured speaker at TED (2010).



**STEFANO BOERI**  
PRINCIPAL, STEFANO BOERI ARCHITETTI

Stefano Boeri architect, was born in Milan in 1956. He graduated with honours in 1980 from the Faculty of Architecture at the Politecnico Di Milano and in 1989 received his PhD at the IUAV University in Venice, Italy. Stefano Boeri is the principal and founder of Stefano Boeri Architetti (SBA), based in Milan, and with studios in Shanghai, and Doha. The studio (called Boeri Studio until 2008) is dedicated since 1993 to the research and practice of architecture and urbanism. Among the most known projects are the Vertical Forest in Milan, the Villa Méditerranée in Marseille, and the House of the Sea of La Maddalena.



**MATTHEW HOFFMAN**  
FOUNDER, BLANK SPACE

As Madeline Gins once defined him, Matthew is an architectural "coordinologist." Recipient of numerous awards for his designs and research, he addresses architecture with an emphasis on interactivity, rethinking traditional approaches by exposing design ideas to the feedback of non-designers. Matthew has collaborated with HWKN (Hollwich Kushner), C-LAB, Neil Denari, Mas Context, Polar Inertia, and Bruce Mau Design. Matthew's work has been featured by The Los Angeles Times, Huffington Post, NBC, Fast Company, Fox Business News and the Wall Street Journal.



**FRANCESCA GIULIANI-HOFFMAN**  
FOUNDER, BLANK SPACE

Francesca is an Italian journalist. Born and raised in Rome among beautiful ruins and open piazzas, she moved to New York City in 2010 and embraced the grid and the skyscrapers. Francesca has a BA in Communications, a Masters in Government Studies and public Communication, and she conducted research at NYU and CUNY. She writes for a variety of outlets and works with tech startups at the forefront of innovation in the field of news gathering. Francesca believes that the prerogative of being a human is to tell stories, create narratives to make sense of our experience.



# REGISTRATION & SCHEDULE

## HOW TO REGISTER:

To register for the competition go to:

[www.blankspaceproject.com](http://www.blankspaceproject.com)

and click the registration link. Upon successfully completing the payment, you will receive a unique 5-digit registration code by email. The registration code will be sent to the e-mail that you used to make the payment. Include this code in your Team Info document.

## KEY DATES:

Competition Launched: **Sep 07, 2016**

Early Bird Registration:  
\$40 until **Sep 14, 2016**

Regular Registration:  
\$60 until **Nov 02, 2016**

Late Registration:  
\$80 until **Dec 09, 2016**

Submission Deadline: **Dec 09, 2016**

Winners Announced: **Feb 2017**

# PRIZES, PRESS, PUBLICATION

## PRESS:

Winners of the competition will be shared, tweeted, liked, and viewed by millions of design fans around the world. We have partnerships with the best architecture and design websites: Archdaily, Design Milk, Bustler and Archinect, who will share the winning entries with their readers. Previous winners have also been featured in Wired, Fast Company, Architect Magazine, Domus, Design Milk, Inhabitat and Vice.

## PUBLICATION:

Following the competition, Blank Space will publish the fourth volume of *Fairy Tales: When Architecture Tells A Story*. Select entries will be included in the book. The book is sold at museums and bookstores around the world including The Museum of Modern Art (MoMA), The National Building Museum, NAI Booksellers and the Museum of Contemporary Art, Los Angeles (MoCA).

## 1ST PRIZE:

\$2,000 Prize + \$500 Stipend

## 2ND PRIZE:

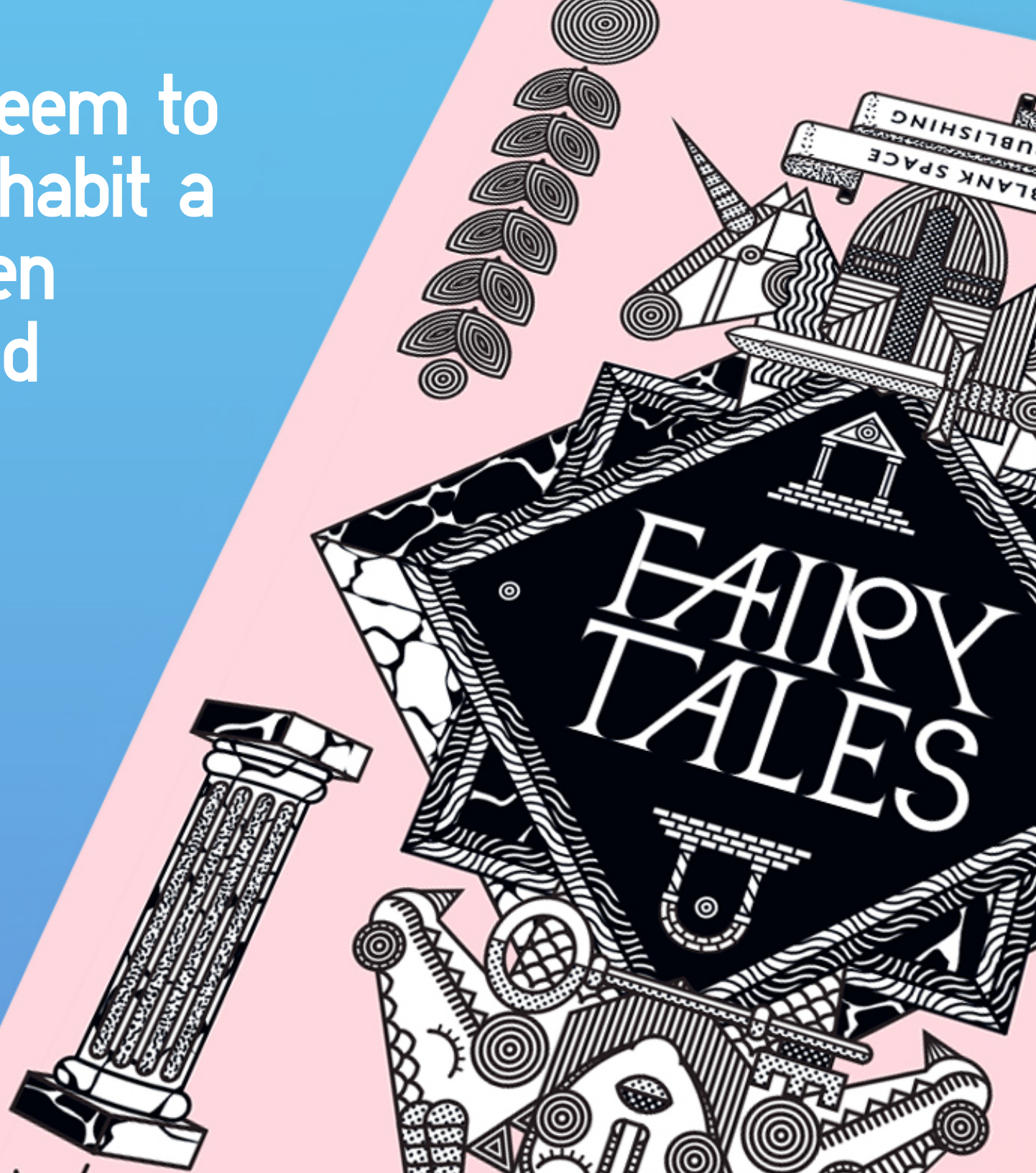
\$1,000 Prize + \$500 Stipend

## 3RD PRIZE:

\$500 Prize + \$500 Stipend

“The results seem to universally inhabit a space between daydream and dystopia.”

Curbed



# QUESTIONS & ANSWERS



## SUBMITTING QUESTIONS:

Please send your questions to:

[competitions@blankspaceproject.com](mailto:competitions@blankspaceproject.com)

with subject line "Fairy Tales Q&A".

Questions and answers will be posted online. Please make sure that your questions are not already answered in the FAQ section located on our web site.



# RULES & REGULATIONS

To take part in this competition, all applicants must accept the rules. Any infringement of the rules will be subject to evaluation by the jury. This is an anonymous competition and the Registration Number is the only means of identification. The info files containing personal information are confidential and will not be revealed to the jury.

1. The enrollment fee is not tax deductible.
2. The enrollment fee is not returnable and non transferable.
3. The official language of the competition is English.
4. Ineligible entrants include any staff or directives of Blank Space, any jury members and direct employees or relatives.
5. Applicants who try to contact members of the jury will be disqualified.
6. Blank Space and its partners have the right to publish without prior consent all materials submitted to this competition.
7. All submissions must strictly respect anonymity and not contain any names, symbols, logos or any other types of signs permitting the jury to recognize the identity of the entrant.
8. Blank Space reserves the right to modify the competition schedule if deemed necessary.
9. By entering into the competition, participants transfer unlimited use for publication, exhibition and electronic posting to Blank Space and its affiliates. Blank Space will credit the participants responsible for the work.
10. Any work submitted for the competition must be the entrant's original work. It is the entrant's sole responsibility to ensure that the work submitted does not infringe upon the intellectual property rights of any third party, including, but not limited to copyright, trademark and design right.
11. Submissions shall not be published or made public until after the final submission date.
12. The jury might declare the competition deserted and reject any and all proposals received in response to this competition. If jury declares competition deserted, registration fees will be refunded.
13. The decision of the jury shall be final and binding on all parties, and no disputes shall be entertained.
14. By entering the competition all entrants agree in full to these Rules and Regulations.
15. Award winners are responsible for all taxes and fees associated with prize receipt and/or use.
16. Rules and regulations are subject to change without notice.

# RULES & REGULATIONS

## ELIGIBILITY:

This is an international competition open to all architects, designers, students and members of the public either individually or as a team. Entrants must be 18 years of age or older; the projects may be carried out individually or in groups, with no restriction on the number of members of the team. Individuals or teams may submit multiple projects, but it is mandatory that each entry be registered separately, with separate ID numbers.

## COPYRIGHT:

By submitting an entry by a sole creator, Competitor warrants that they are the sole designer, creator, and owner of the artwork, including all visual and textual components, or has permission to use copyrighted components, and further warrants that the artwork does not contain information considered by Competitor's place of business, university, college or any other third party to be confidential. By submitting an entry by a group of creators, the Competitors warrant that they jointly designed, created, and own the visual artwork or have permission to use copyrighted components, and further warrant that the artwork does not contain information considered by Competitors' place of business, university, college or any other third party to be confidential.

## DISCLAIMER:

Blank Space reserves the right to refuse any entry. The organizers are not liable for lost or misdirected entries, as well as any entries containing text/images that identify the Competitors to jurors. The decisions and opinions of the jurors represent their professional viewpoints, not the opinion of the organizers (Blank Space). All prizes will be awarded at the discretion of the organizers and all decisions are final.

All materials for this competition must be submitted in digital format. Printed hard copies of entries will not be accepted. Competitors retain standard ownership of their intellectual property. It should be emphasized that this competition is purely conceptual, and the selection of finalists or prize winners in no way indicates intent to implement the proposed schemes. Upon registering for this competition, all Competitors agree to waive any and all claims against Blank Space and its affiliates. By registering, the Competitors transfer unlimited use for publication, exhibition and electronic posting of all entries to the Blank Space competition. Blank Space shall have the right to release any of the submitted materials to the media for public relations and will credit the Competitors responsible for authoring the work.

## ANNOUNCEMENTS AND PUBLICATION:

Competitors may not release any images of their submissions until after the official awards announcement from Blank Space in February 2017. This includes all professional publications, media outlets, blogs and social media. Winners may be notified in advance of the official announcement date. Winners may not make an announcement about winning in advance of the official announcement date without permission from Blank Space.

## IN CLOSING:

This competition is subject to the terms of this program. The program of the competition is the definitive declaration of the terms and conditions of this competition. The conditions are binding for the organizer and the panel of judges. By presenting a design, the participant declares that he / she is aware of and accepts the terms and conditions of the competition.

**SPECIAL  
INSERT:**

# WHY FAIRY TALES?

Fairy tales span millenniums and cultural boundaries with their special way of communicating complex ideas through simple, yet fantastical means.

They are the first form of narration we are acquainted with as children. They are usually told or read by a person we are close to and trust, and they speak to us about situations and worlds that are foreign and distant, yet understandable. Fairy tales are our gateway to significance, to making sense of the intricacies of the real world we get to know as we age. They present us with problems and with ways in which they are dealt with by their protagonists, who often have to prove themselves in the course of the story, or are called to choose their friends and to identify enemies, or must find the resources in themselves to overcome whatever situation they are called to act upon. They are paradigmatic of experiences we haven't yet had, decisions we haven't yet made, feelings we haven't yet felt, but surely will. Without us being cognizant, they are our first training in logic, in empathy and in creativity.

The way the English language calls these children stories, "fairy" tales, can be partially deceiving. The word "fairy" describes fantastical, magic creatures such as elves and spirits. Those are often involved in such stories, and in the plots of these tales there is a magic component playing a role in the events: a magic object is needed, a cursed object is found, a person who has magic powers helps the protagonist or keeps them from succeeding, a spell is cast and needs to be broken. However, many of the Latin words that are blend-

ed in the English definition for these folk tales have meanings that reveal a deeper level of significance. For example, the Latin verb "fari" simply means "to tell a story." The verb "fari" means "to speak." Another very similar word is "fatum," fate in English: the tales we are talking about are often telling the story of someone's destiny. Fairy tales, therefore, are not simply about fairies, they are also about fates, and about the relational activities of speaking, of telling someone a story.

Studying fairy tales, psychoanalyst Bruno Bettelheim concentrated his attention on both the relational aspect of telling stories and on the educational effects of being told a story. According to Bettelheim, fairy tales describe inner states of minds by means of images and actions, translating internal processes into visual images. The visual stimulation makes complex concepts relatable, ignites unconscious processes, promotes insights and gives validity to the feelings felt while listening to the stories. These properties are so important that Bettelheim tells how in ancient Indian cultures, a parable or a fairy tale was often told by doctors to their patients who were troubled with stress and preoccupations, so that they could repeat it to themselves while meditating and figure out the solutions to their problems while retracing the steps of the characters in their quest for happiness. A fairy tale, therefore, is a story from which the listener can extract not only information on the world and their surroundings, but a deeper knowledge about themselves, their needs and their desires. Referring to the child's experience of fairy tales, Bettelheim writes that "Fairy tales,

**SPECIAL  
INSERT:**

## **WHY FAIRY TALES?**

unlike any other form of literature direct the child to discover his identity and calling, and they also suggest what experiences are needed to develop his character further." This conclusion is generalizable to readers of all ages. Italian writer Gianni Rodari, who specialized in modern fairy tale writing, firmly believed that fairy tales are the only game that adults and children can play together without the need for anything else than their minds, feelings and words. To Rodari, modern fairy tales as well as the ancient ones are important for both kids and grownups. "Fairy tales are the place of all the hypotheses: they give us keys to access reality from paths that are off the beaten track."

The return to fairy tales in a later stage of life allows the recognition of their deeper structures of meaning and of their essential, basic, universal value. A very popular quote of C. S. Lewis' words is "Someday you'll be old enough to start reading fairy tales again." In contemporary culture, we feel like that time has come already: so many fantastic stories are now brought to the 3-D theater screens for consumption by adults and children. The success of contemporary animated movies, the resurgence of the fantasy literary genre, testify that the interest in fantastic stories is very much alive, potentially more in former children than in the younger audiences. Even in the news, the elements of surprise and amazement play a key role in selecting what stories have what it takes to go viral. The world is permeated by the desire of being told stories. It's a great time to be storytellers.

How does this apply to architecture?

Stories form the foundation of architectural proposals, and it is through various stages of storytelling that a project's general challenges and constraints are outlined, as well as a formal outcome is determined, and an architectural strategy is put in place.

This process shares so much with what Paul Ricoeur used to define as "mise en intrigue," or emplotment—every creative idea has a plot, a structure, internal tensions and patterns of significance that make it understandable to the reader, the viewer, the user. That is true in storytelling as it is true in architectural storytelling. Ricoeur went so far as to actually compare architecture and narratives, and found that both of them have the power of "creating memory," "making what's absent present." If narrative tells a story in time, architecture builds a story in space. In both cases, something is constructed, whether in the physical or the mental space, and that something becomes inhabited with memories and experiences. It comes from the mind of its creator, who has to plot it and structure it, and becomes a part of the life of somebody else, who establishes a relationship with it.

Another reason why fairy tales matter to architecture is the element of play. Playing is key in design. So much good design sparks from doodles, from absurd ideas, from fantasies. So many great ideas for something that looks like a building actually can't be built—nevertheless these concepts push architectural creativity forward, and are the place to experiment



**SPECIAL  
INSERT:**

# **WHY FAIRY TALES?**

with new issues, new topics, new scenarios.

Most importantly, the reason why an injection of fairy tale magic is crucial for architecture has to do with the very mission of Blank Space. We believe architecture can be more interesting, more fun and more social. Communication is omnipresent, and good communication helps great ideas change the world. Currently, there is a gap between architecture and the rest of the world. Architects have lost their centrality in the society. Architecture is now marginalized in its new role of aesthetic commodity, trapped in technical jargon and in concerns that are just the designers community's. By retreating in self-absorption, architecture has lost its ability to send universal messages, to represent culture in its time, and to address issues that are those of the general public.

Telling a story is the primary way of communicating a message effectively to every audience.

By asking you to think in terms of stories we want to excite your imagination and to invite you to go beyond the classic topics and typologies that architecture competitions often focus on. We also highly encourage you to team up with non-architects and non-designers, to maximize architecture's exposure to the world and the society it is thought for, and we hope, soon enough, thought with.

As we illustrated, fairy tales are the most accessible stories humans are able to tell. It's not at all a matter of them being simple — they present structural

rules, precise patterns and feature distinct element, some of which we covered, many more of which are the subject of in-depth studies by anthropologists, semioticians and literature academics alike. They are as sophisticated as a specimen of great architecture, and like great architecture they are relatable, fascinating and understandable to all, even to those who have no expertise — whether that is the life-expertise that children are too young to have, or the architectural eye that the general public is not called to develop, but that architects intend to catch.

For all these reasons, we invite you to create your own architectural fairy tale, in hopes that reconnecting with the magic, the whimsy and the fun will impact our collective tomorrow.

Best of luck!

Blank Space



\$40 USD

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