

Fairy Tales: When Architecture Tells A Story

2018

5th Annual

Architecture Competition

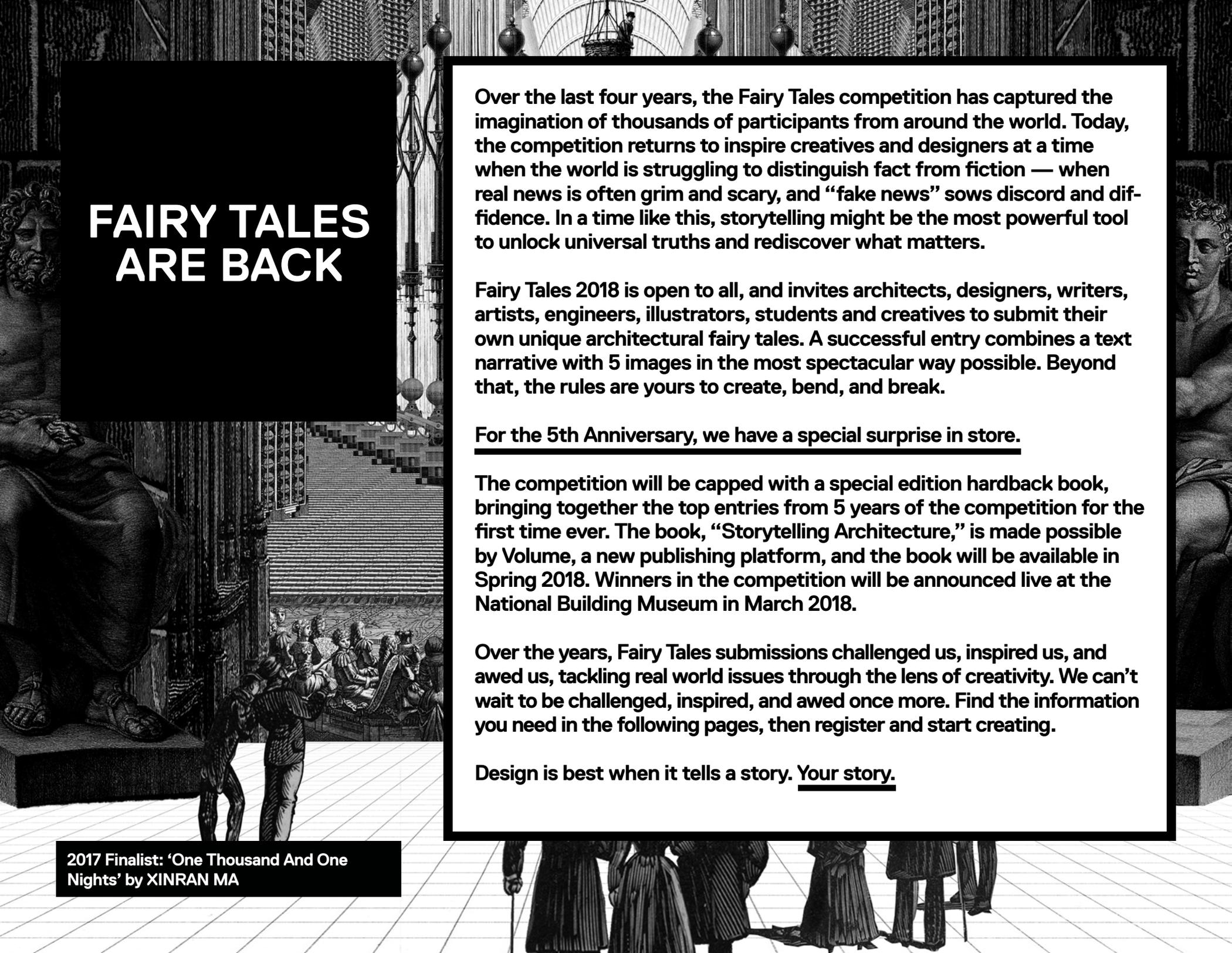
The largest annual creative challenge in the world, brought to you by Blank Space in partnership with Volume, the National Building Museum, Archdaily, Archinect & Bustler.



Volume



bustler



FAIRY TALES ARE BACK

Over the last four years, the Fairy Tales competition has captured the imagination of thousands of participants from around the world. Today, the competition returns to inspire creatives and designers at a time when the world is struggling to distinguish fact from fiction — when real news is often grim and scary, and “fake news” sows discord and dif-fidence. In a time like this, storytelling might be the most powerful tool to unlock universal truths and rediscover what matters.

Fairy Tales 2018 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 combines a text narrative with 5 images in the most spectacular way possible. Beyond that, the rules are yours to create, bend, and break.

For the 5th Anniversary, we have a special surprise in store.

The competition will be capped with a special edition hardback book, bringing together the top entries from 5 years of the competition for the first time ever. The book, “Storytelling Architecture,” is made possible by Volume, a new publishing platform, and the book will be available in Spring 2018. Winners in the competition will be announced live at the National Building Museum in March 2018.

Over the years, Fairy Tales submissions challenged us, inspired us, and awed us, tackling real world issues through the lens of creativity. We can’t wait to be challenged, inspired, and awed once more. Find the information you need in the following pages, then register and start creating.

Design is best when it tells a story. Your story.

2017 Finalist: ‘One Thousand And One
Nights’ by XINRAN MA

5 years of Fairy Tales in one book.

The top ten entries will be published, alongside entries from each of the previous four Fairy Tales competitions, in a special edition hardback book. The book will feature high quality, full-color illustrations, immortalizing the competition winners in an inspiring collection of original fairy tales.

“Storytelling Architecture” will be available for pre-sale later this year, and all competition participants will receive a discount on the publication.

Check out more at Vol.co.

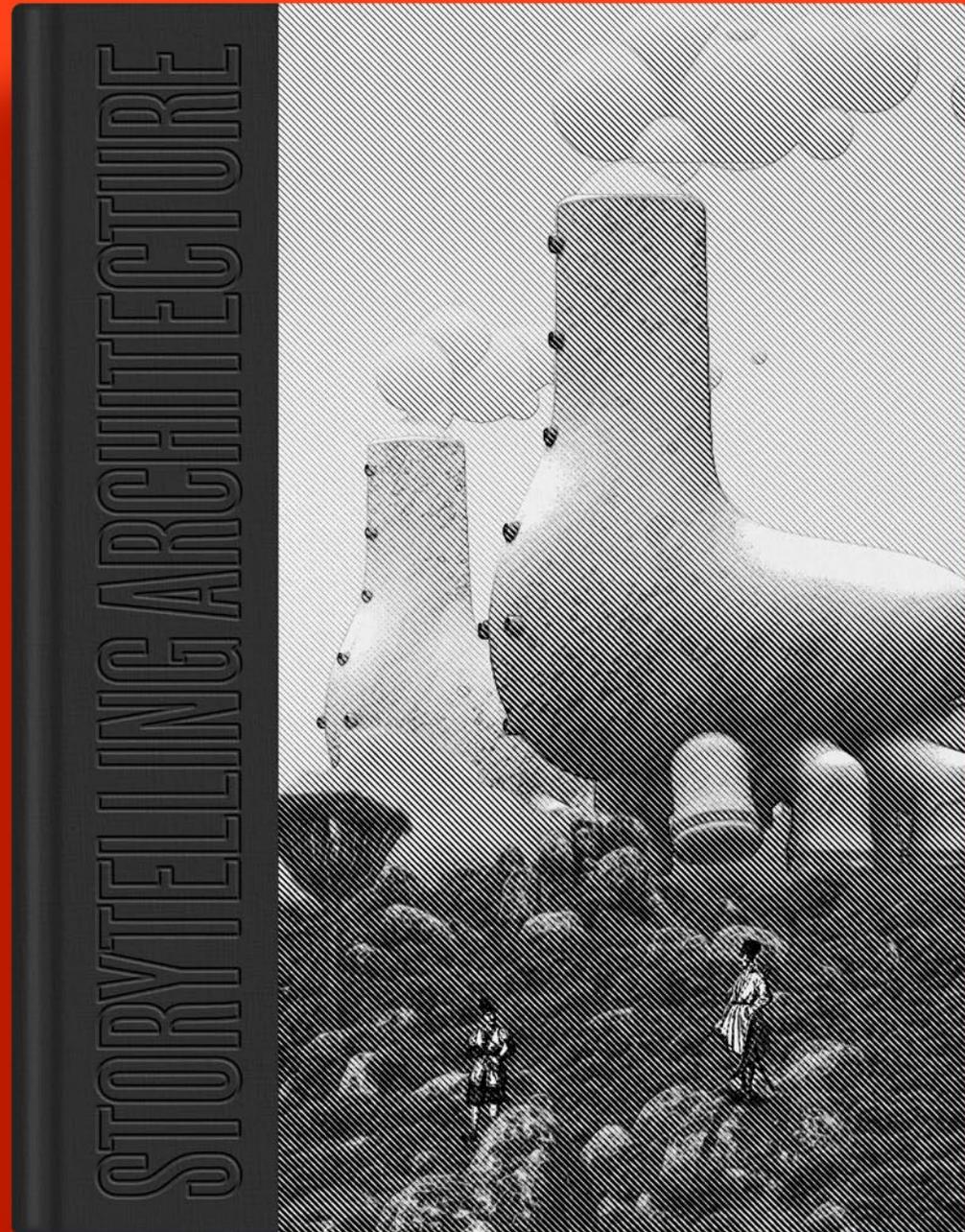




Image: Announcing last year's competition winners at the National Building Museum

Winners announced at the National Building Museum.

Winners of this year's competition will once again be announced at an event held in the Great Hall at the National Building Museum in Washington D.C. Last year's event featured passages from the winning stories read by Lauren Ober, host of NPR's The Big Listen, and an illuminating interview with Alan Maskin, principal at Olson Kundig, the design firm that was awarded the top prize in 2016.

Hosted in one of the most historic buildings in DC, this year's event will provide an impressive end to what will no doubt be a spectacular competition.

All competition participants will receive 2 complimentary tickets to attend. Stay tuned for updates about the final event, including the date.

**"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. ||**

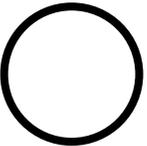
Design Good

**"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



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

2017 Finalist: 'One Thousand And One
Nights' by XINRAN MA

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:

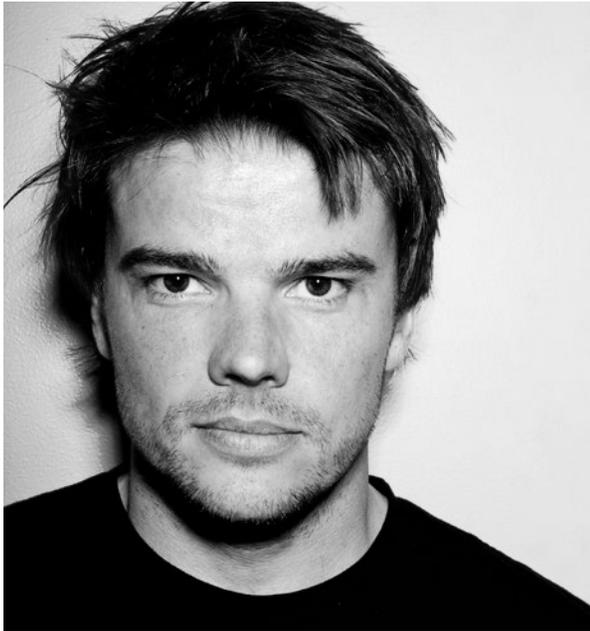
When submitting your files to Blank Space, please combine them all (images, narrative, and team info) into a single folder. The folder should be named with your registration ID number. Your images should also be named with your registration ID number (XXXXXX_01.jpg, XXXXXX_02.jpg, XXXXXX_03.jpg etc.), 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.



BJARKE INGELS

PRINCIPAL, BIG

Bjarke Ingels started BIG—Bjarke Ingels Group in 2005 after co-founding PLOT Architects in 2001 and working at OMA in Rotterdam. Through a series of award-winning design projects and buildings, Bjarke has developed a reputation for designing buildings that are as programmatically and technically innovative as they are cost and resource conscious. His numerous awards and honors include WSJ's Innovator of the Year Award, the Danish Crown Prince's Culture Prize in 2011, and the Golden Lion at the Venice Biennale in 2004. In 2016, TIME Magazine named Bjarke one of the 100 Most Influential People in the World. He has spoken in venues such as TED, WIRED, AMCHAM, 10 Downing Street, and the World Economic Forum.



ELIZABETH DILLER

PRINCIPAL, DILLER SCOFIDIO + RENFRO

Elizabeth Diller founded Diller Scofidio + Renfro in 1980 with partner Ricardo Scofidio. Along with Ric, Liz was awarded the MacArthur Foundation 'Genius' Grant from 1999 to 2004, the first given in the field of architecture. She is a Professor of Architecture at Princeton University. Liz is a Fellow of the American Academy of Arts and Letters, the American Academy of Arts and Sciences, and the Royal Institute of British Architects (RIBA). Among her many honors are a Lifetime Achievement Award from the National Academy of Design, the Brunner Prize from the American Academy of Arts and Letters, and the Barnard Medal of Distinction.



DANIEL LIBESKIND

PRINCIPAL, STUDIO LIBESKIND

Polish-American architect Daniel Libeskind is an international figure in architecture and urban design. Informed by a deep commitment to music, philosophy, and literature, Mr. Libeskind aims to create architecture that is resonant, original, and sustainable. Libeskind established his architectural studio in Berlin in 1989 to build the Jewish Museum. In 2003, Studio Libeskind moved its headquarters from Berlin to NYC to oversee the World Trade Center redevelopment. As Principal Design Architect for Studio Libeskind, Mr. Libeskind speaks widely on the art of architecture in universities and professional summits. His architecture and ideas have been the subject of many articles and exhibitions.



THOM MAYNE
FOUNDER, MORPHOSIS

Thom Mayne founded Morphosis in 1972 as a collective practice involved in architecture, urban design, and research. Mr. Mayne is co-founder of the Southern California Institute of Architecture and Distinguished Professor at UCLA. Mayne's distinguished honors include the Pritzker Prize and the American Institute of Architects Gold Medal. He was appointed to the President's Committee on the Arts and Humanities in 2009. With Morphosis, Thom Mayne has been the recipient of 27 Progressive Architecture Awards, over 100 AIA Awards and numerous other design recognitions. Morphosis works have been published extensively. The firm has been the subject of numerous exhibitions and over 33 monographs. Photo credit Michael Powers.



LIAM YOUNG
FOUNDER, TOMORROWS THOUGHTS
TODAY

Liam Young is an Australian born architect who operates in the spaces between design, fiction and futures. He is founder of the think tank Tomorrows Thoughts Today, a group whose work explores the possibilities of fantastic, speculative and imaginary urbanisms. Young also co runs the Unknown Fields Division, a nomadic research studio. He has been acclaimed in both mainstream and architectural media, including the BBC, NBC, Wired, Guardian, Time Magazine, and Dazed and Confused and his work has been collected by institutions such as the Metropolitan Museum of Art and the Victoria and Albert Museum. He has taught internationally including the Architectural Association and Princeton University and now runs an MA in Fiction and Entertainment at SciArc.



CORNELIA FUNKE
AUTHOR

Cornelia Funke is a multiple award-winning German illustrator and storyteller, who writes fantasy for all ages of readers. Amongst her best known books is the Inkheart trilogy. Many of Cornelia's titles are published all over the world and translated into more than 30 languages. She has two children, two birds and a very old dog and lives in Los Angeles, California. In 2016, TIME Magazine named Cornelia Funke one of the 100 Most Influential People in the World. Funke has been honored with numerous awards for her work and has sold over 20 million copies of her books worldwide.



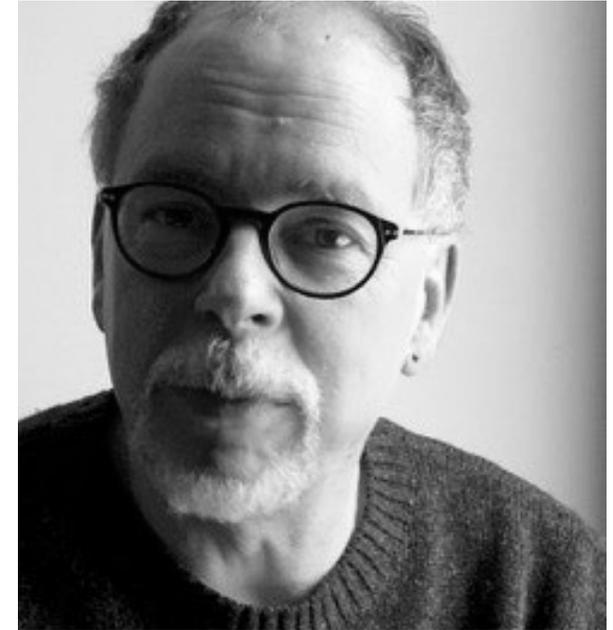
MARIA AIOLOVA
PARTNER, TERREFORM ONE

Maria is the Co-Founder of Terreform ONE where she created ONE Lab, an experimental school that combines design and science. She served as the Academic Director of Global Programs at CIEE, and is an institutional adviser to New Lab at the Brooklyn Navy Yard. Maria is currently a visiting faculty at IAAC and has also taught at the University of Applied Arts in Vienna, Pratt Institute and Parsons. Maria has won a number of honors including; AIA New York Urban Design Merit Award and the Build Boston Award. Her work has exhibited at the Venice Biennale, MoMA, The Metropolitan Museum of Art and the New Institute (NAI) in Rotterdam. Maria's design work has been published in MIT Press, Springer, Rizzoli, MoMA Press, Routledge, NY Times, Dwell, Wired, Good, Popular Science, and Architectural Design.



MITCHELL JOACHIM
PARTNER, TERREFORM ONE

Mitchell Joachim, Ph.D. is a Co-Founder of Terreform ONE and an Associate Professor at NYU. He has been awarded a Fulbright and fellowships with TED, Moshe Safdie, and Martin Society for Sustainability, MIT. He was chosen by Wired magazine for "The Smart List: 15 People the Next President Should Listen To". and honored in Rolling Stone magazine's "The 100 People Who Are Changing America". Mitchell won many awards including; AIA New York Urban Design Merit Award, Architizer A+ Award, History Channel Infiniti Award for City of the Future, and Time Magazine Best Invention with MIT Smart Cities Car. He co-authored three books, and his work has been exhibited at MoMA and the Venice Biennale.



GREGORY MAGUIRE
AUTHOR

Gregory Maguire is the author of novels, short stories, picture books, essays and reviews for both children and adults. His adult novels include WICKED, which inspired the world famous musical. Many of his adult works have been New York Times Bestsellers and have together sold over 10 million copies. His many residencies include the Isabella Stewart Gardner Museum in Boston. He has been featured on NPR's Weekend Edition, People Magazine, Oprah, and The New York Times Magazine. Mr. Maguire is a popular speaker across the nation, and is also a national figure in children's literature education, and founded Children's Literature New England, Inc, a nonprofit that focuses on the significance of literature in the lives of children.



DAVID BASULTO
FOUNDER & EDITOR IN CHIEF,
ARCHDAILY

Graduate Architect from Pontificia Universidad Católica de Chile (2006). Founder and Editor in Chief of ArchDaily, and its global sites in English, Spanish, Portuguese and Chinese. ArchDaily's mission is to improve the quality of life of the 3 billion people who live in cities in the next 40 years, by providing inspiration, knowledge, and tools to the architects who will face this challenge. He has served as jury for several award, prizes and design competitions in Latin America, North America, Europe, and Asia. He is the curator of the Nordic Countries Pavilion at the 2016 Venice Architecture Biennale. David is an Endeavor Entrepreneur from the Endeavor Foundation in New York, and received the National Award for Innovation from the Chilean Government in 2012.



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.



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 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*.



LUCAS DIETRICH
EDITORIAL DIRECTOR,
THAMES & HUDSON PUBLISHERS

Lucas Dietrich is international editorial director and head of innovation at Thames & Hudson publishers, London. Born in Detroit, he holds a degree in philosophy from Yale University, and has lived and worked in Los Angeles, Munich, Milan and Venice.



DARREN WALL
PUBLISHER/ART DIRECTOR

Darren Wall is a publisher, art director and creative consultant based in London, UK. He is the founder of *Read-Only Memory*, an imprint that specializes in high-end publications that document and preserve videogame history.



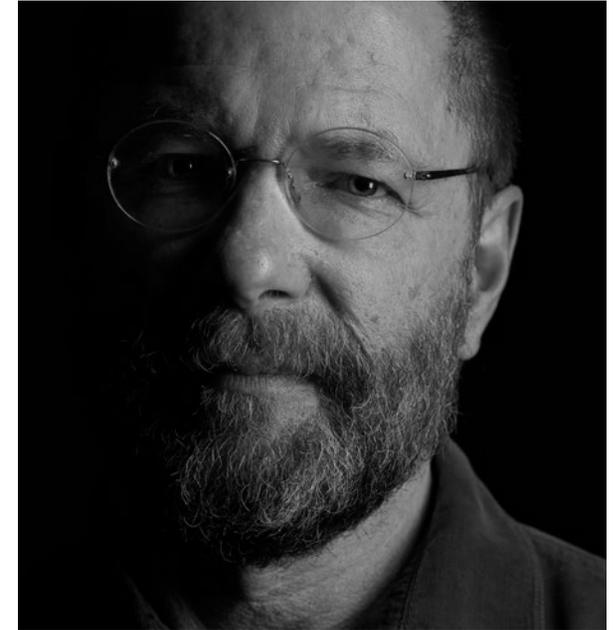
ES DEVLIN
STAGE DESIGNER

Es Devlin is widely considered to be one of the world's foremost set designers. Her first works were for fringe theaters in London, and her canvas has expanded to the National Theatre, Sadlers Wells, Royal Opera House, La Scala and Wembley Stadium. She has created stage sets in collaboration with Beyoncé, Kanye West, Adele, U2 and Jay Z, as well as designing the London Olympic Closing Ceremony and the Rio Olympic Opening Ceremony. Her first solo installation *Mirrormaze* was shown in London in 2016. She has been awarded an OBE, an honorary fellowship from UAL and this year's London Design Medal. Photo credit Jaz Clarke



ROMAN MARS
HOST AND CREATOR, 99% INVISIBLE

Roman Mars is the host and creator of *99% Invisible*, a short radio show about design and architecture. With over 200 million downloads, the *99% Invisible* podcast is one of the most popular podcasts in the world. *Fast Company* named him one of the 100 Most Creative People in 2013. He was a TED main stage speaker in 2015. It is currently the most popular TED Talk about design with over 4 million views. His crowd funding campaigns have raised over \$2 million and he's the highest-funded journalist in Kickstarter history. He is also a co-founder of *Radiotopia*, a collective of ground-breaking independent podcasts.



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.



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.



CELENK BAFRA
CURATOR, ISTANBUL MODERN

Çelenk Bafra is the Director of Exhibitions and Programs at Istanbul Museum of Modern Art. Her curatorial work focuses on site-specific art, art in public domain and politics of moving image. She has also curated various international programs, including the Young Architects Program, Vitra Contemporary Architecture Series, and Artists' Film International and Museums. She was the Director of the Istanbul Biennial, Artistic Director for the Cultural Season of Turkey in France, advisor for the Pavilion of Turkey in the Venice Biennale, and on the board of directors of MuCEM in Marseille, France. Her weekly radio program, Haricтен Sanat, highlights international arts and architecture projects, such as biennials, art fairs, and museum exhibitions.



JENNY SABIN
PRINCIPAL, JENNY SABIN STUDIO

Jenny E. Sabin is the Director of Graduate Studies at Cornell University, Director of the Sabin Design Lab, and Co-founder of Sabin+Jones LabStudio. Her work investigates the intersections of architecture, science, biology, and mathematics and applies them to the design of material structures. She was awarded the AIA Henry Adams first prize medal, a Pew Fellowship, USA Knight Fellowship in Architecture, and was named the 2015 national IVY Innovator in design. She has exhibited nationally and internationally. Her work has been published extensively including in the NY Times, The Architectural Review, Azure, A+U, Metropolis, and Wired Magazine. This year, Sabin won the MoMA PS1 Young Architects Program with her submission, Lumen.



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

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: Oct 10, 2017

Early Bird Registration:
\$40 until Oct 20, 2017

Regular Registration:
\$55 until Dec 07, 2017

Late Registration:
\$70 until Jan 05, 2018

Submission Deadline: Jan 05, 2018

Winners Announced: Mar 2018

2017 1st Prize: 'Last Day' by MYKHAILO
PONOMARENKO



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, 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.

1ST PRIZE:

\$2,000 Prize + \$500 Stipend

2ND PRIZE:

\$1,000 Prize + \$500 Stipend

3RD PRIZE:

\$500 Prize + \$500 Stipend

2014 1st Prize: 'Chapter 13' by KEVIN
(PANG-HSIN) WANG AND NICHOLAS
O'LEARY

QUESTIONS & ANSWERS



SUBMITTING QUESTIONS:

Please send your questions to:

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.

2017 Finalist: 'iDENTITY: Virtual Reality Therapy For Cultural Crises' by MINH TRAN, ALAN MA, & YI NING LUI

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.



2017 Finalist: 'Leftovers Of A Dream' by
DAKIS PANAYIOTOU

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.

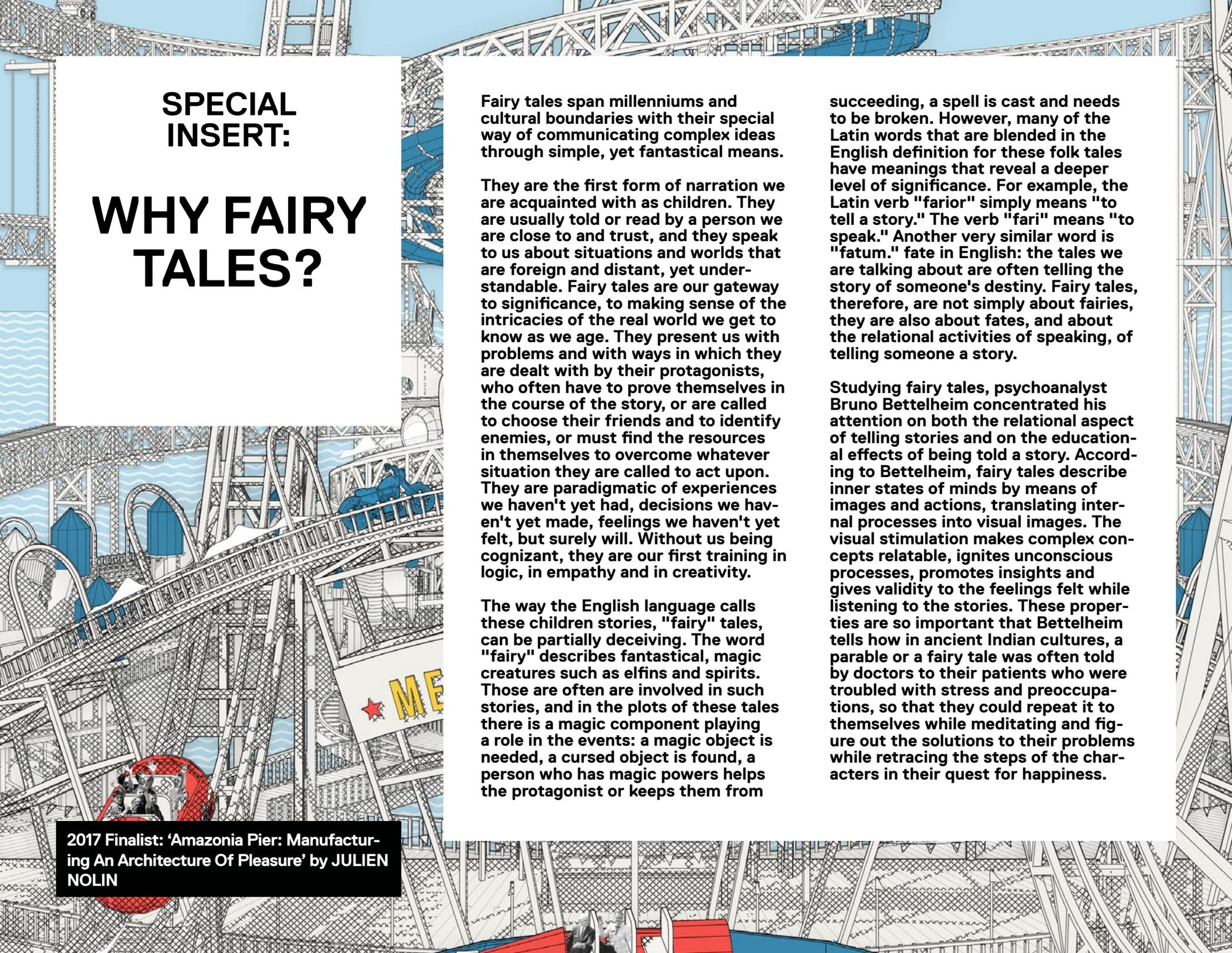
ANNOUNCEMENTS AND PUBLICATION:

Competitors may not release any images of their submissions until after the official awards announcement from Blank Space in March 2018. 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.

2017 3rd Prize: 'Up Above' by ARIANE MERLE D'AUBIGNÉ & JEAN MALEYRAT



**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 elfins and spirits. Those are often are 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 blended 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.

2017 Finalist: 'Amazonia Pier: Manufacturing An Architecture Of Pleasure' by JULIEN NOLIN



SPECIAL INSERT: WHY FAIRY TALES?

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, 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."

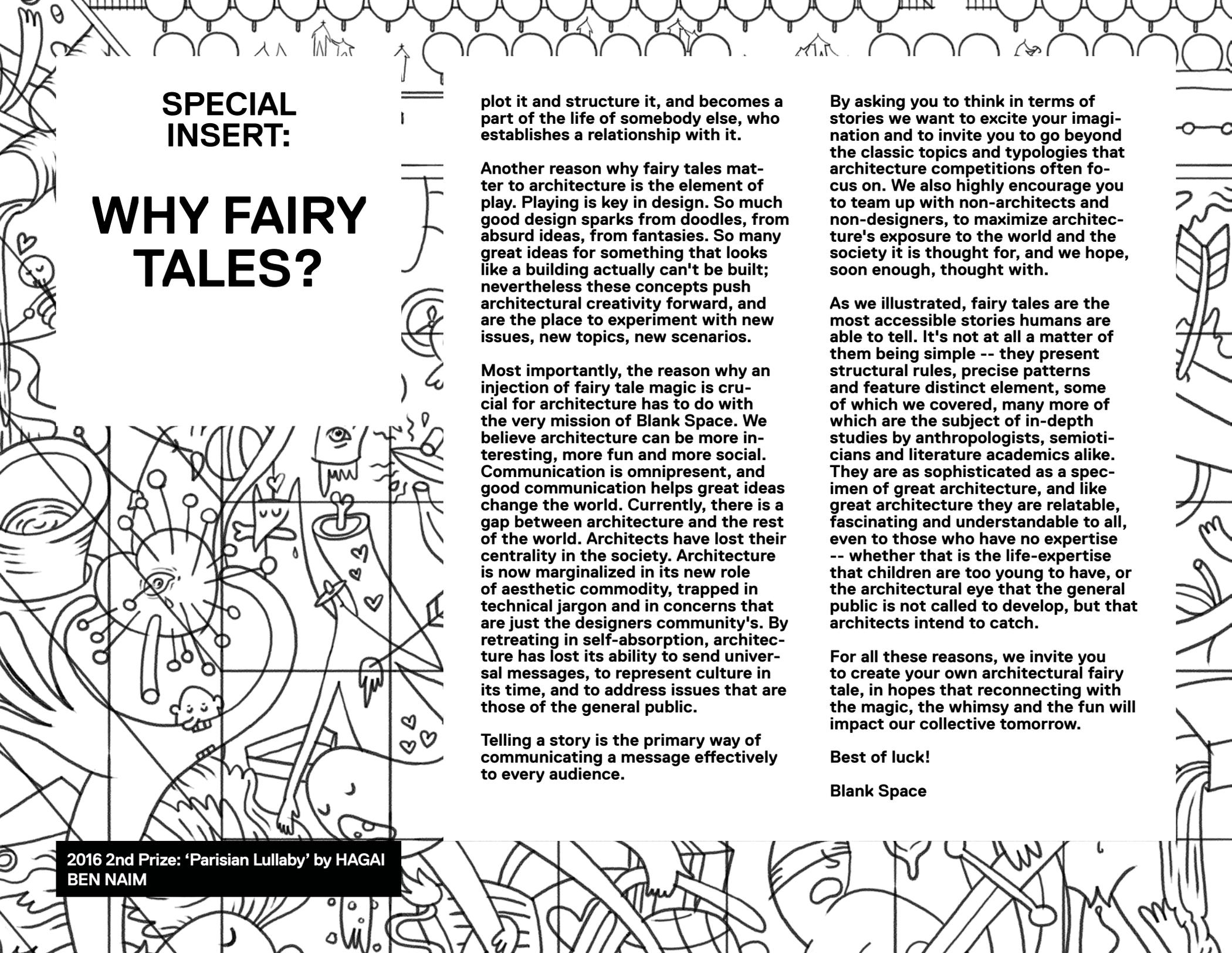
The return to fairy tales in a later stage of life allows the recognition of their deeper structures of meaning and of their essential, basic, universal value. A very popular quote of C. S. Lewis' words is "Someday you'll be old enough to start reading fairy tales again." In contemporary culture, we 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

2017 Finalist: 'Sapphire City' by MICHAEL QUACH



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WHY FAIRY TALES?

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 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

2016 2nd Prize: 'Parisian Lullaby' by HAGAI
BEN NAIM