

Fairy Tales 6102

2018 1st Prize: 'Deep Pool that Never Dries' by LOUIS LIU and SENYAO WEI



bustler



The background of the entire page is a collage. It features a grey, multi-story building with many windows. Several thin, brown tree trunks are superimposed over the building. There are also white cutouts of people in various poses, some appearing to be climbing or standing on the building's facade.

FAIRY TALES ARE BACK

Over the last five 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 diffidence. In a time like this, storytelling might be the most powerful tool to unlock universal truths and rediscover what matters.

Fairy Tales 2019 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.

These stories are as universal as the buildings we inhabit.

To celebrate the launch of the 6th year of the Fairy Tales competition- all Fairy Tales publications, including Fairy Tales Volume 1, Fairy Tales Volume 2, and Fairy Tales Volume 3 will be on sale for a limited time.

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 2nd Prize: 'Ascension' by SASHA TOPOLYNSKA

**"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

2018 2nd Prize Winner: 'The Paper Moon'
by IFIGENEIA LIANGI

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.

2018 Runner Up: 'Dioramas for the Planet'
by NEMESTUDIO



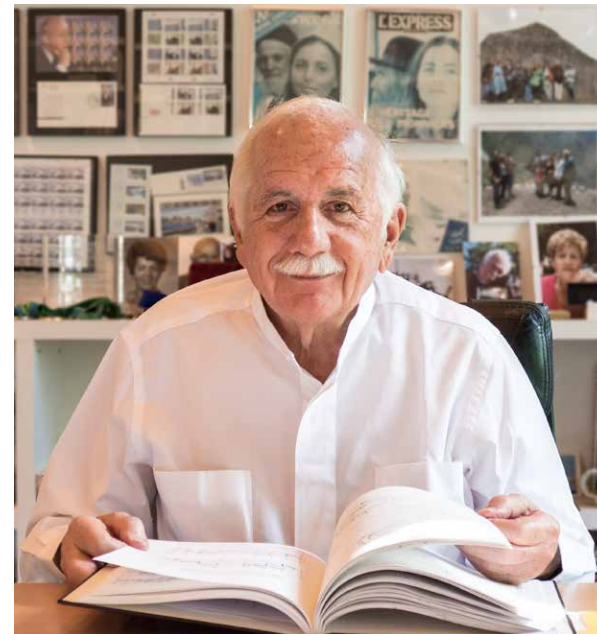
TATIANA BILBAO
PRINCIPAL, TATIANA BILBAO ESTUDIO

The work of Tatiana Bilbao Estudio begins analyzing its immediate local context translating rigid social codes into architecture through a multicultural, multidisciplinary perspective. The studio's work includes: the Culiacán Botanical Garden; the Pilgrimage Route in Jalisco; the Biotechnological Center; the Sustainable House, and the social housing prototype displayed at the 2015 Chicago Biennial. Tatiana's work has been recognized internationally with awards like the Kunstpreis Berlin in 2012 and the Global Award for Sustainable Architecture in 2014. She cherishes the opportunity to engage with students and has taught at the Yale School of Architecture, Rice School of Architecture, and Columbia GSAPP. Her work has been published in A+U, GA Houses, Domus, and The New York Times.



JÜRGEN MAYER
PRINCIPAL, J. MAYER H

Jürgen Mayer H. is the founder and principal at J. MAYER H. und Partner, Architekten mbB, an international award winning architecture office with projects at the intersection of architecture, communication, and new technology. His work has been published and exhibited worldwide and is part of numerous collections including MoMA New York, SF MoMA, and the Kunstbibliothek Berlin. National and international awards include the Mies van der Rohe Award, emerging architect, special mention 2003; Holcim Award, winner Europe bronze 2005 and Audi Urban Future Award, winner 2010. Jürgen Mayer H. has taught at Princeton University, University of the Arts Berlin, Harvard University, Kunsthochschule Berlin, the Architectural Association in London, and Columbia University.



MOSHE SAFDIE
PRINCIPAL, SAFDIE ARCHITECTS

Moshe Safdie is an architect, urban planner, educator, theorist, and author. Over a celebrated 50-year career, Safdie has explored the essential principles of socially responsible design with a distinct visual language. Moshe Safdie graduated from McGill University. After apprenticing with Louis I. Kahn, Safdie returned to Montréal to oversee the master plan for the 1967 World Exhibition. In 1964 he established his own firm to realize Habitat '67, a turning point in modern architecture. Lecturer, essayist, and author of four books, Safdie's global practice includes projects in North and South America, the Middle East, Asia and Australia. His honors include the Companion of the Order of Canada, and the Gold Medal from both the Royal Architectural Institute of Canada and the American Institute of Architects.



MARK FOSTER GAGE
FOUNDER, MARK FOSTER GAGE
ARCHITECTS

Mark Foster Gage is an internationally recognized architect and theorist. He is the founder of Mark Foster Gage Architects, and Assistant Dean at the Yale SoA where he has taught since 2001. Gage has written extensively on the relationship between aesthetic philosophy and design in numerous academic and popular publications. His design work for clients such as Lady Gaga, H&M, Intel, Vice Media, and Google has been exhibited in institutions including the MoMA in New York, and the Venice, Beijing and Prague Biennials, and has been featured in Vogue, Fast Company, Wired, The New York Times, Harper's Bazaar, and on PBS, Fox and MTV. Rizzoli Press is publishing a monograph on his work, which will be available on October 9th, 2018.



GABRIELA ETCHEGARAY
COFOUNDER, AMBROSI ETCHEGARAY

Co-founder of AMBROSI ETCHEGARAY, art and architecture studio based in Mexico City (2011), in partnership with Jorge Ambrosi. Etchegaray holds an honor degree in Architecture and Urbanism and she is Candidate for the MS. Critical, Curatorial and Conceptual Practice in Architecture at Columbia University, May 2018. Appointed Curator for the Mexican Pavilion for the International Architecture Exhibition at the 2018 La Biennale di Venezia. Selected by Architectural Record as Design Vanguard 2017. Awarded with the Moira Gemmill Prize as Emerging Women Architect by the Architectural Review, London 2016. Selected by the Architectural League of New York with the recognition of Emerging Voices 2015. Etchegaray has been invited to national and international schools of architecture as a critic and to lecture.



JANE YOLEN
AUTHOR

Jane Yolen has been called the Hans Christian Andersen of America and the Aesop of the twentieth century. Science fiction and fantasy writer, editor, children's author, and poet Jane Yolen was born in New York City. She earned a BA at Smith College and an MA in at the University of Massachusetts-Amherst. Yolen's stories use rhythm and rhyme in conjunction with elements of folklore and fantasy. Yolen is the author of more than 300 books, and her work has been translated into almost two dozen languages. Her books have won two Caldecott Medals, two Nebula Awards from the Science Fiction and Fantasy Writers of America, two Christopher Medals, and the Golden Kite Award from the Society of Children's Book Writers and Illustrators.



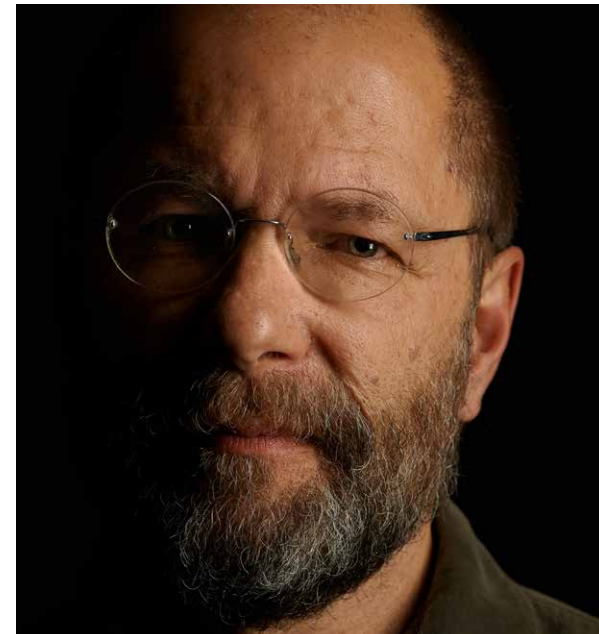
VANESSA KEITH
PRINCIPAL, STUDIOTEKA

Vanessa Keith is a registered architect and the Principal of StudioTEKA Design, which she founded in 2003. Studioteka approaches design through a multidisciplinary lens that spans the boundaries between architecture, economic development, and urban and environmental issues. Vanessa's work has appeared in notable design publications such as *Frame*, *Hinge*, *Surface Asia*, and *Metropolis*. Vanessa has lectured at Columbia University, the University of Pennsylvania, Carnegie Mellon, and the AIA of New York, among others, on her ideas regarding innovative climate change adaptation. She is also the author of *2100: A Dystopian Utopia— the City After Climate Change*, and is co-editor of *"Kingston Harbor: Development Transects,"* a book of urban design work published by Columbia University in 2010.



JULIA KOERNER
DESIGNER, JK DESIGN GMBH

Julia Körner is an award-winning designer working at the convergence of architecture, product and fashion design – specialised in additive manufacturing and robotic technology. Her work stands out, recognised at the top level of these disciplines, where it has been featured internationally in world-renown museums, institutions and publications. She is founder and director of JK Design GmbH. Her recent collaborations involved 3D-Printed fashion pieces developed with Haute Couture Houses for Paris Fashion weeks and Hollywood Entertainment Productions such as *MARVEL's* superhero blockbuster *Black Panther*. Julia is a graduate of the Architectural Association, London and University of Applied Arts, Vienna; she is a faculty member at the University of California, Los Angeles since 2012.



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.



TOM CARRUTHERS
PARTNER, DREAM THE COMBINE

Tom Carruthers is an architect, artist, and co-founder of Dream The Combine, based in Minneapolis, MN. Dream The Combine's collaborative practice consists of large-scale, public art installations exploring metaphor, perceptual uncertainties, and the boundary between real and illusory space. They are winners of the 2018 Young Architects Program at MoMA PS1 for their installation Hide & Seek. Dream the Combine has also exhibited in East Haddam CT, Vancouver BC, Rome Italy, Minneapolis and St. Paul MN. Their work has been published in The New York Times, Metropolis, Architect, Architectural Record, Dezeen, The Architects Newspaper, and the Huffington Post. Tom is co-owner of Jacobsson Carruthers, a metal fabrication company, and is a graduate of Yale SoA.

Image Credit © Martin Szabo



JENNIFER NEWSOM
PARTNER, DREAM THE COMBINE

Jennifer Newsom is an architect, artist, and co-founder of Dream The Combine, based in Minneapolis, MN. Dream The Combine's collaborative practice consists of large-scale, public art installations exploring metaphor, perceptual uncertainties, and the boundary between real and illusory space. They are winners of the 2018 Young Architects Program at MoMA PS1 for their installation Hide & Seek. Dream the Combine has also exhibited in East Haddam CT, Vancouver BC, Rome, Italy, Minneapolis and St. Paul MN. Their work has been published in The New York Times, Metropolis, Architect, Architectural Record, Dezeen, The Architects Newspaper, and the Huffington Post. Jennifer is an Assistant Professor at the University of Minnesota School of Architecture and a graduate of Yale SoA.

Image Credit © Martin Szabo



SEBASTIAN BEHMANN
COFOUNDER, STUDIO OTHER SPACES;
DESIGN HEAD, OLAFUR ELIASSON

Sebastian Behmann heads the department of design at Studio Olafur Eliasson and is cofounder of the architectural firm Studio Other Spaces, which he established in 2014 with Danish-Icelandic artist Olafur Eliasson. Born in Germany in 1969 and educated in architecture at the TU Dresden, Behmann began collaborating with Eliasson in 2001. Together the two have designed numerous architectural works including pavilions, installations, international exhibitions and, most recently, Fjordenhus in Vejle, Denmark. Behmann was the responsible architect for the façade design of the Harpa- Reykjavik Concert Hall and Conference Centre. Other architectural projects have included Cirkelbroen in Copenhagen; Serpentine Gallery Pavilion 2007 in London, and The Danish Pavilion at the 50th Venice Biennale.

Image Credit © Yero Adugna Eticha.



LOUIS LIU AND SENYAO WEI
WINNERS 2018 FAIRY TALES

Senyao and Louis are winners of last year's Fairy Tales Architecture Competition. Fairy Tale as a medium grants freedom that allows for wild imaginations that summarize into a lesson. They believe that through this competition, people are given a great platform which allows for the critical analysis of our role in the world that we live in. WEI Senyao grew up in China and is a graduate of the Communication University of China where she studied literary criticism. She is currently an editor and writer in the new media industry in Beijing. Louis Liu is a founding partner of the architectural design firm <CO-work> located in Beijing. He is an M.Arch graduate from the University of Toronto.



STUART WOOD
GROUP LEADER,
HEATHERWICK STUDIO

Stuart Wood joined Heatherwick Studio in 2002 making him the longest serving member of the design and leadership team. With a background in Industrial Design, Stuart has led the broadest range of projects and some of the most iconic for the studio. These include the award-winning UK Pavilion for the 2010 Shanghai World, Transport for London's 1000 New Routemaster bus fleet and the design phases of Google's two new 1 million+ sqft headquarters in California. He has lead projects of all scales and typologies from experimental furniture to strategic city planning. With a clear focus on innovation and technology's impact on future city design, Stuart leads a diverse portfolio of projects around the world including the U.K., United States, Singapore and Europe.



CLAIRE WEISZ
PRINCIPAL, WXY

Claire Weisz is an architect and urbanist, and a founding principal of WXY. Claire focuses on innovative approaches to public space, structures, and cities. WXY has received the League Prize from the Architectural League of New York, as well as being selected as one of the League's Emerging Voices practices in 2011, in addition to numerous awards from AIA National, AIANY, and the American Planning Association. Recent and ongoing work in New York City includes the redesign of Astor Place, the Spring Street Sanitation Garage, the redesign of the Rockaway Boardwalks, Pier 26's Boathouse/Restaurant, Battery Park's SeaGlass Carousel, and The East River Blueway Plan. With Andrea Woodner, Claire co-founded The Design Trust for Public Space, and has taught at NYU and been a Visiting Critic at Cornell.



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.



AMY ROSEN
NATIONAL PRESIDENT, AIAS

Amelia "Amy" Rosen is currently serving as the 2018–2019 National President of the American Institute of Architecture Students (AIAS). Amy is also the Student Representative on the American Institute of Architects (AIA) Strategic Council, and she will be the Student Director on the 2019 AIA Board of Directors. Amy was born and raised in Los Angeles, and moved to Pittsburgh, Pennsylvania in 2012, where she received a BA and a MSc in Sustainable Design from CMU. Amy applies integrated design methodologies to everything she does – seeking opportunities to tie architecture into systematic and fluid urban networks. Amy is an advocate for the power of design and is especially passionate about queer space theory, efficient urban water management strategies, and innovative ways to blur the boundaries between the private and public realms.



BRIGID CALLAGHAN
NATIONAL VICE PRESIDENT, AIAS

Brigid Callaghan is a designer, building scientist and researcher, currently serving as the 2018–2019 National Vice President of the AIAS and the Student Director on the 2018–2019 Board of Directors for the Association of Collegiate Schools of Architecture (ACSA). Born in the Greater Toronto Area, Brigid relocated to the USA in 2011 to pursue architecture in tandem with NCAA D1 athletics. She received both her BSc in Architecture and her KSU's MSc in Architecture and Environmental Design from Kent State University. Brigid is interested in utilizing design for service, through the lens of material science, digital fabrication, construction and extreme environments. She has spoken at several conferences such as the ARCC Conference, and the AIAS Grassroots Leadership Conference.



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.



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.



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.



ANNA CREATURA

COMPETITIONS MANAGER, BLANK SPACE

Born in Penrith, UK and raised in Rochester, NY, Anna moved to New York City to get her BA in Visual Arts. She is a graduate of the Global AD program at the Architectural Institute in Prague and is currently working towards her Masters in Architecture at Columbia GSAPP. Before starting at Blank Space, Anna worked to facilitate innovation and creativity at a variety of institutions, including EFP Productions, Alvin Ailey American Dance Theater, Kiss+Cathcart Architects, and Studio Akkerhuis.



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: Sep 18, 2018

Early Bird Registration:
\$45 until Sep 28, 2018

Regular Registration:
\$60 until Dec 06, 2018

Late Registration:
\$75 until Jan 04, 2019

Submission Deadline: Jan 04, 2019

Winners Announced: Mar 2019

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:

\$2,500 Prize

2ND PRIZE:

\$1,500 Prize

3RD PRIZE:

\$750 Prize

**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: 'Aisha's Asylum' by CHONG YAH CHUAH, NATHAN SU, AND BETHANY EDGOOSE

The background of the entire page is a classical oil painting of a mountain range. The mountains are rendered in shades of green, brown, and grey, with intricate brushwork showing textures of rock and vegetation. A small figure is visible on a high peak on the left side. The sky is a pale, hazy blue.

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 2019. 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 millennia 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 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