

Hans Christian Andersen

HOUSE OF FAIRYTALES

JURY REPORT

Open International Ideas Competition
April 2014

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Edited by: Danish Architects' Association, Competition Unit &
Merete Schultz, Odense City Museums
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For further information: www.houseoffairytales.odense.dk



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Hans Christian Andersen

HOUSE OF FAIRYTALES

OPEN INTERNATIONAL IDEAS COMPETITION

JURY REPORT, APRIL 2014

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THREE EQUAL FIRST PRIZES:

Rodion Kitaev



Leith Kerr

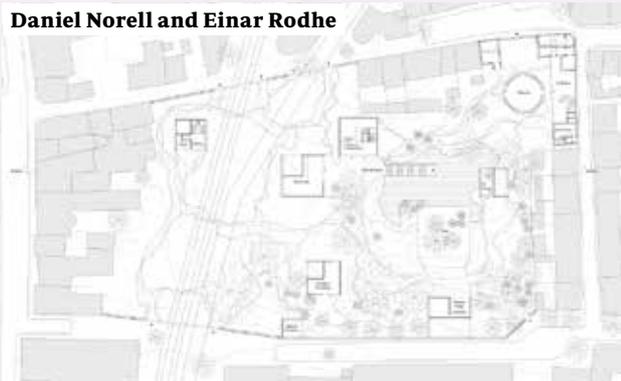


Transborder Studio



SECOND PRICE:

Daniel Norell and Einar Rodhe



PURCHASE:

Soriano & Asociados arquitectos



Peter Sand



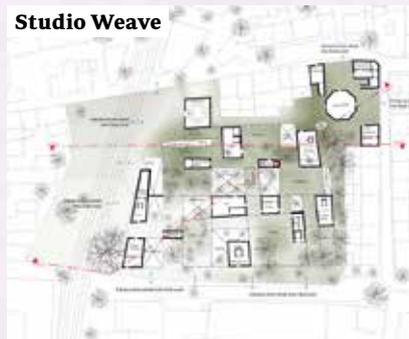
bFarchitecture



Magdalena Jagoda



Studio Weave



Panni Bodonyi



The aim of the competition was to get ideas for the effective presentation of Hans Christian Andersen's world of fairy tales created by constructing a new House of Fairytales, laying out a magic garden incorporating the existing historic building environment, combining the new building with the existing museum, and redesigning the children's cultural centre.

The general presentation of Hans Christian Andersen's fairy tales and the significance of his native city of Odense in this context needs to be enhanced. In 1908, the small yellow corner house in Hans Jensens Stræde in the centre of town opened as a museum celebrating this world-famous writer. Since then, the museum has been extended several times and, in 1997, the children's cultural centre the Tinderbox was added. Unfortunately, there have been radical changes in the immediate area surrounding Hans Christian Andersen's birthplace. In the 1960s, a new four-lane urban expressway cut through the old district resulting in several small houses from Andersen's time having to be demolished. The street with the yellow corner house was halved and the large, ancient apothecary garden just behind the house was reduced to a mere shadow of its former self.

However, in a vibrant town nothing is immutable. In the summer of 2014, the urban expressway is scheduled for closure and a large urban development project will be started. Almost 1000 underground parking spaces will be constructed and new large and small houses will be built above, including a new combined concert hall and theatre. The plans for the development of Odense city centre offered an opportunity to rethink the Hans Christian Andersen district and, not least, how the great numbers of foreign and domestic visitors could be welcomed into the city of Hans Christian Andersen. After all, today's visitors to the museum and the children's cultural centre are unlikely to be struck by any sense of architectural or fairy-tale quality. To avoid the noise from the urban expressway, the present Hans Christian Andersen complex faces away from Odense city centre and is now closed in on itself in the small remaining part of the apothecary Lotze's ancient garden. You will have to search for the entrances to both the museum and the children's cultural centre, and the small listed corner house where Hans Christian Andersen was

born stands picturesquely in the last remaining part of Hans Jensen's Stræde, but many tourists never manage to find it.

The closure of the four-lane expressway and the subsequent urban transformation project provides an opportunity for a far greater collective presentation of Hans Christian Andersen's fairy tales, the story of his life with an introduction to the world of his imagination, and his eternal understanding of human nature which continues to inspire millions across the world. Finally, there is now an opportunity to recreate the extensive gardens and to construct buildings much better able to welcome tourists from far and near to the city and universe of Hans Christian Andersen.

In September 2013, Odense City Museums, in collaboration with the City of Odense and the philanthropic organisation Realdania, arranged an international ideas competition for the House of Fairytales. The aim of this was to provide design suggestions for an overall presentation approach for the future and how a new House of Fairytales could be added to the museum and the children's cultural centre to create a unified whole.

The aim of the competition was to get ideas for the effective presentation of Hans Christian Andersen's world of fairy tales created by constructing a new House of Fairytales, laying out a magic garden incorporating the existing historic building environment, combining the new building with the existing museum, and redesigning the children's cultural centre. According to the vision, the House of Fairytales and the surrounding gardens must exude Hans Christian Andersen and embrace the population of the entire world. The house must be of international standards with an experimental and challenging method of presentation that is both contemporary and universal. The concept must be explicitly based on



Second prize_ **Norell / Rodhe Arkitektur**
ONE GARDEN, SEVEN CHARACTERS

HOUSE OF FAIRYTALES

Jury report 2014 / Introduction

Hans Christian Andersen, Danish culture, Danish values, creative design, and craftsmanship. With respect to architecture and presentation, both the house and gardens must be deeply rooted in the history and authenticity of the area while also, in its appearance, reflecting Andersen's modern international format and significance. Hans Christian Andersen is world cultural heritage.

In a bid to safeguard this high level of ambition, Odense City Museums, the City of Odense, and Realdania decided to arrange the ideas competition as the first step in the process of designing the new Hans Christian Andersen House of Fairytales. Proposals were invited from near and far in order to achieve the best and the most inspiring. In a later phase, an actual project competition based on the ideas competition will be arranged. To facilitate the specific rethinking of the whole area, the competition brief allowed for the redesign or replacement of all buildings, excluding the listed birthplace, Mindehallen (the Commemorative Hall) and a few original town houses.

Hans Christian Andersen's world starts in Odense, but today he is known and loved across most of the world. The essential measure of success would, therefore, be dependent on a specifically international competition. As the deadline for submissions drew close, the excitement was barely containable. Any worries that it might turn out to be just a national competition evaporated as entries rolled in by the heap. After meticulously scrutinising the entries to ascertain that the competition brief and deadline had been observed, it was time to take stock. There were 475 entries from 57 countries when the jury began its assessment work. A very impressive amount and the creativity of the entries was unequalled! Ideas were forthcoming all the way from Armenia, Mexico, Taiwan, Bangladesh, Japan, New Zealand, China, and the USA in addition to most of the European countries. Also, the sheer broadness of range was impressive. Some entries included towers, others were below ground level, and some were suspended and had gardens brimming with fairy tales and imagination while yet others were very structured and borne by a specific idea. A careful estimate would indicate that more than 70,000 working hours have been spent on the ideas.

For the jury, it has been sheer joy and a great experience to assess the many entries. Creativity and imagination have been unleashed to a very great extent to create a unique framework for Hans Christian Andersen's universe. The world to which he gave so much with his fairy tales has certainly repaid its dues to Odense. As a child, Hans Christian Andersen dreamed that, one day, he would be taken down a hole in the ground to the other side of the world where he would meet a prince that would make him famous and give him money to return to Odense and build a large palace there. He was sketching ideas for this in the garden of his birthplace. He never owned a house in his lifetime, but in some years' time, Odense will hopefully be able to build a 'palace' to house his fairy tale universe and the memory of a unique person.

On the following pages, the results of the ideas competition are presented. The jury is overwhelmed that so many decided to respond to the challenge – Hans Christian Andersen's Odense is very grateful to all the contributors! The results will provide the essential inspiration for the further work to develop a striking framework within which to present Hans Christian Andersen's fairy tales and the city of Odense where he spent his childhood and where the majority of his fairy tales originate. By constructing the Hans Christian Andersen House of Fairytales, a new magic garden, remodelling the children's cultural centre the Tinderbox and redesigning the Hans Christian Andersen Museum, Odense intends to repay everyone who contributed to the competition together with the thousands of visitors from all parts of the world who will be coming to see the place where Hans Christian Andersen was born and grew up.

Ahead of us lies the hard work of defining the actual project where, not least, the museum's wishes and ideas about presenting Hans Christian Andersen's fairy tales will be carefully specified. Meanwhile, with reference to this, an economic framework will be set for the project, which will be binding for the next phase.

Once again, thank you for all your contributions.

Signed. The Jury, 18 March 2014



Purchase **Peter Sand**
HOUSE OF FAIRYTALES



COMPETITION FACTS

Promoter

Odense City Museums in collaboration with the City of Odense and Realdania.

The competition brief was prepared by

Odense City Museums in consultation with Dansk Bygningsarv (the Danish Built Heritage Consultancy) and the Competition Unit of the Danish Architects' Association.

Competition type

Open international ideas competition in accordance with the provisions of EU Directive 2004/18/EC (the Public Procurement Directive).

Competition period

3 September – 29 November 2013

Entries

Number of entries submitted: 486

Number of entries accepted for assessment: 475

Ratio of assessed entries from Denmark to assessed entries from other countries: 50/425 (57 countries)

Jury and advisers

JURY

Jørgen Clausen, Chief Executive, City of Odense (chair); Anker Boye, Mayor, City of Odense; Jane Jegind, Deputy Mayor, Department of Culture and Urban Development, City of Odense; Stefan Birkebjerg Andersen, CEO, City of Odense; Hans Peter Svendler, Executive Director, Realdania; Lars Autrup, Project Manager, Realdania; Torben Grøngaard Jeppesen, Museum Director, Odense City Museums; Asger Halling Lorentzen, Head of Communication and Strategies, Odense City Museums; Professor Johannes Nørregaard Frandsen, University of Southern Denmark (Hans Christian Andersen Centre); Christian Have, Creative Director, Have Kommunikation, specialist jury member appointed by Odense City Museums.

PROFESSIONAL JURY MEMBERS APPOINTED BY THE DANISH ARCHITECTS' ASSOCIATION

Signe Cold, architect MAA; Hanne Bat Finke, landscape architect, MAA MDL.

ADVISERS TO THE JURY

Thomas Martinsen, CEO, Dansk Bygningsarv; Jannek Nyrop, Urban Strategy Unit, City of Odense; Henrik Lumholdt, Head of Department, Planning and Construction, City of Odense; Mette Genz, Head of Public Relations, Odense City Museums; Ejnar Askgård, Senior Curator, Communication and Strategies, Odense City Museums; Jan Bo Jensen, Curator, architect MAA, Cultural Heritage, Odense City Museums; Anne Ramborg, landscape architect, MDL, Traffic & Planning, City of Odense; Bo Seidelin Hune, landscape architect, Park and Nature, City of Odense.

SECRETARY TO THE JURY:

Competition consultant, Anne-Mette Bølling, architect MAA, Danish Architects' Association. Bettina Mylin, architect MAA, Danish Architects' Association, during assessment period.

Project Coordinator

Merete Schultz, Communication and Strategies, Odense City Museums.

The assessment

Assessment period: 6 January – 18 March 2014

Assessment criteria

Entries were assessed on the following basis:

The possibility of achieving the vision for a Hans Christian Andersen House of Fairytales and its adjacent gardens; see section 1 on page 9 in the competition brief.

The quality of the overall architectural and presentational concept in response to the questions asked in section 2, 'The competition assignment', on page 13 in the competition brief.

Assessment procedure

After three preliminary assessment rounds, the jury held two assessment meetings. The jury had particular focus on the following 38 entries at its first assessment meeting: 2/73251; 10/67466; 12/74135; 19/50056; 26/67681; 36/35717; 38/93618; 43/71826; 45/64840; 57/1987; 73/32643; 74/25128; 88/11213; 91/81642; 106/78373; 108/24068; 114/16883; 138/24734; 144/77777; 153/26438; 158/27124; 159/17496; 167/76093; 174/27072; 190/41982; 196/91231; 201/4281; 223/26118; 226/66520; 232/2400; 276/31309; 285/13760; 321/32116; 351/30078; 418/61618; 466/90486; 473/33442; 476/47832

At the second assessment meeting, the following 19 entries were discussed:

2/73251; 19/50056; 26/67681; 36/35717; 38/93618; 43/71826; 57/01987; 108/24068; 114/16883; 144/77777; 153/26438; 158/27124; 159/17496; 174/27072; 196/91231; 201/4281; 226/66520; 351/30078; 476/47832

The result

Three equal first prizes, prize money EUR 20.000:

57/01987; 201/4281; 351/30078

Second prize, prize money EUR 15.000 : 158/27124

Purchases, prize money EUR 3.300 : 2/73251; 19/50056;

153/26438; 159/17496; 174/27072; 226/66520

Total prize money

EUR 100.000

Announcement of competition result

2 April 2014

HOUSE OF FAIRYTALES

Jury report 2014 / Participants

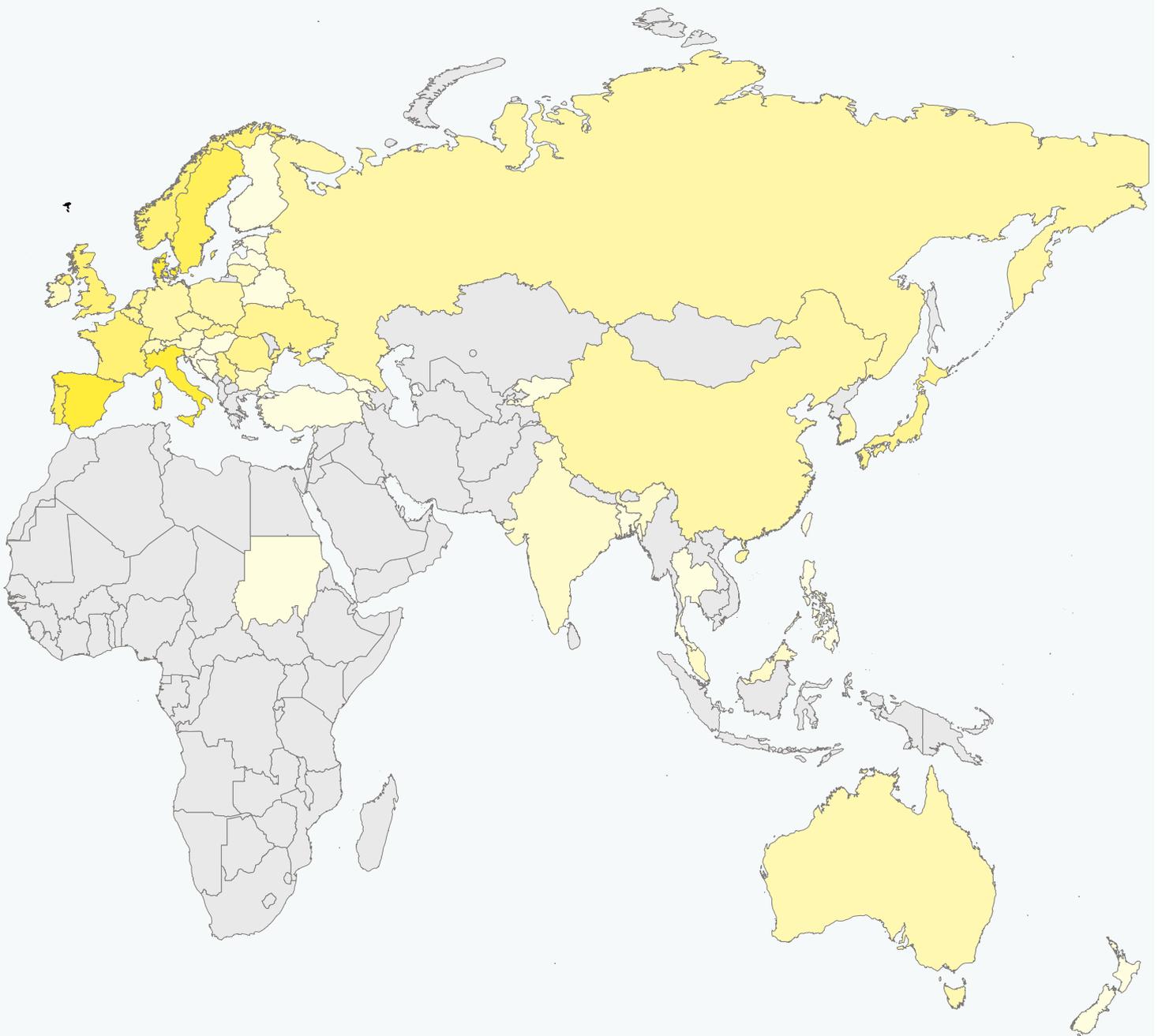
Armenia / 1	Croatia / 1	Greece / 10
Australia / 5	Cyprus / 1	Hong Kong / 2
Austria / 2	Czech Republic / 6	Hungary / 1
Bangladesh / 1	Denmark / 50	India / 2
Belarus / 1	Estonia / 1	Ireland / 3
Belgium / 7	Faroe Islands / 1	Italy / 54
Bosnia Herzegovina / 1	Finland / 8	Japan / 14
Bulgaria / 2	France / 20	Korea / 9
Canada / 5	Georgia / 1	Kyrgyz Republic / 1
China / 6	Germany / 7	Latvia / 1

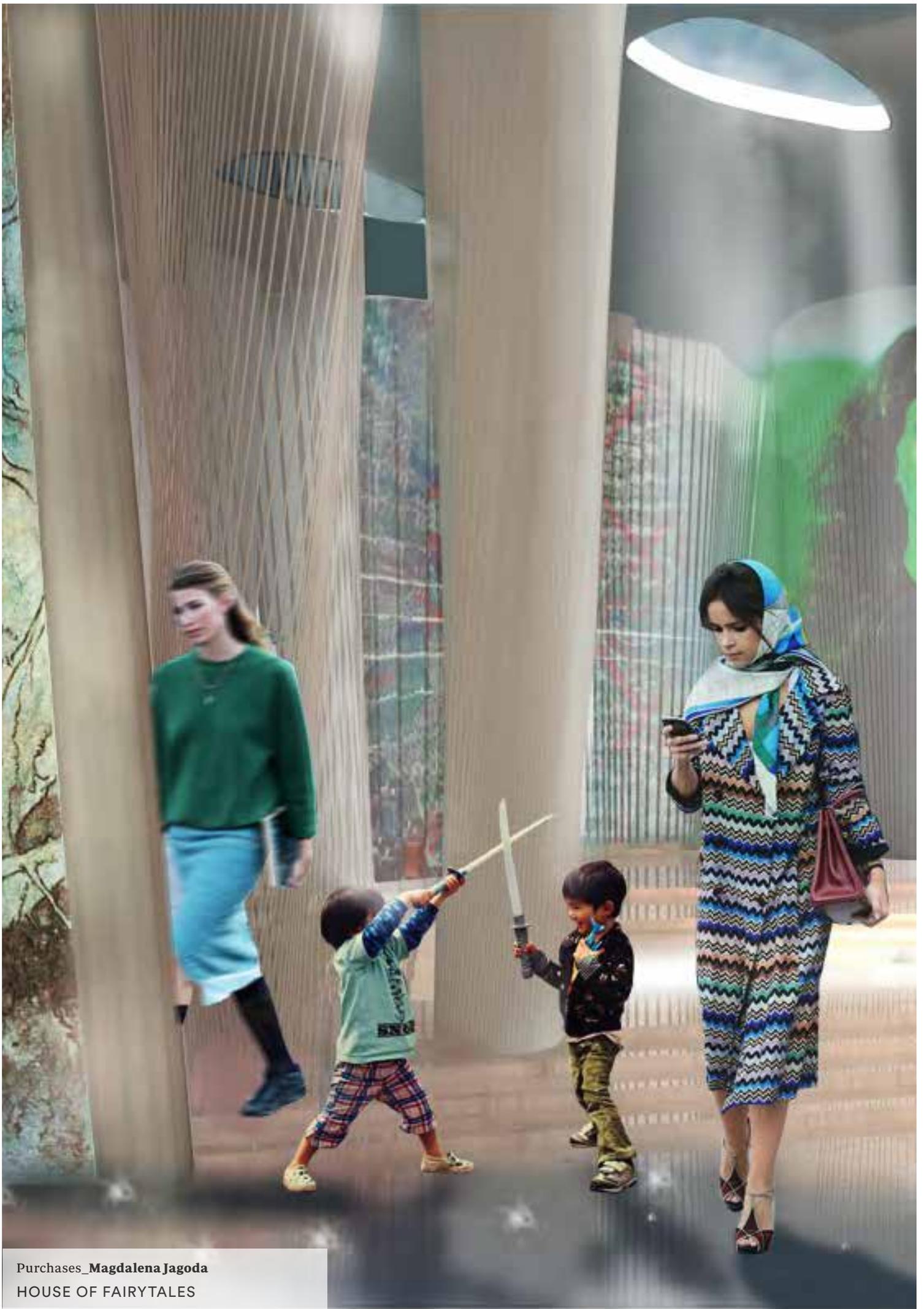


HOUSE OF FAIRYTALES

Jury report 2014 / Participants

Lithuania / 4	Romania / 10	Switzerland / 4
Malaysia / 2	Russia / 6	Taiwan / 1
Mexico / 1	Scotland / 1	Thailand / 1
New Zealand / 1	Serbia / 7	The Netherlands / 17
Norway / 17	Slovakia / 2	Turkey / 1
Phillipines / 1	Slovenia / 4	Ukraine / 5
Poland / 16	Spain / 49	United Kingdom / 15
Portugal / 26	Sudan / 1	USA / 29
Puerto Rico / 1	Sweden / 25	Wales / 1





Purchases Magdalena Jagoda
HOUSE OF FAIRYTALES



GENERAL REMARKS

Presenting the unique literary and artistic life of a special world citizen whilst also being attentive to the urban setting of Odense is not done at a single stroke!

Creating a magic urban garden which is also public, building an international must-see attraction, an integral landmark in due respect of the authentic environment surrounding Hans Christian Andersen's birthplace and any future urban development present tough challenges worthy of any fairy tale. The assessment, therefore, of the many fabulous ideas to emanate from 57 different countries provided an exemplary, sophisticated, and ideal basis on which to build. The multifarious solutions to the complex assignment with the ensuing discussions by jury members have served to thoroughly uncover the problems and to clarify the particular avenues to pursue in the bid to design a new House of Fairytales in the centre of Odense.

The competition entries show an uncommonly broad range of themes and indicate significant cultural differences in the ways Hans Christian Andersen is interpreted. In the process of assessing the numerous fabulous options, the jury was sent on a long and eventful journey into the potentialities of expression and richness of ideas to an impressively high illustrative degree.

Master plan and architecture

In response to the question on how the new House of Fairytales and adjacent gardens may fit into the Odense cityscape, the entries point largely to solutions where the majority of the required exhibition galleries are placed below ground level. In this way, several entries deliberately want to use the lighter and darker sides of Hans Christian Andersen's life and writings – orchestrated through interplay between facilities for visitors above and below ground – with or without daylight. Below ground, the museum visitor will meet with startling phenomena and sensory experiences, including houses that have taken root (174/27072), labyrinthine designs (2/73251), narrow corridors, heat and cold or other initiatives to engage the senses. In many cases, Andersen's lighter sides are articulated as soaring views from subterranean floors– either via light shafts, the filtering of light through paper cutting meta-

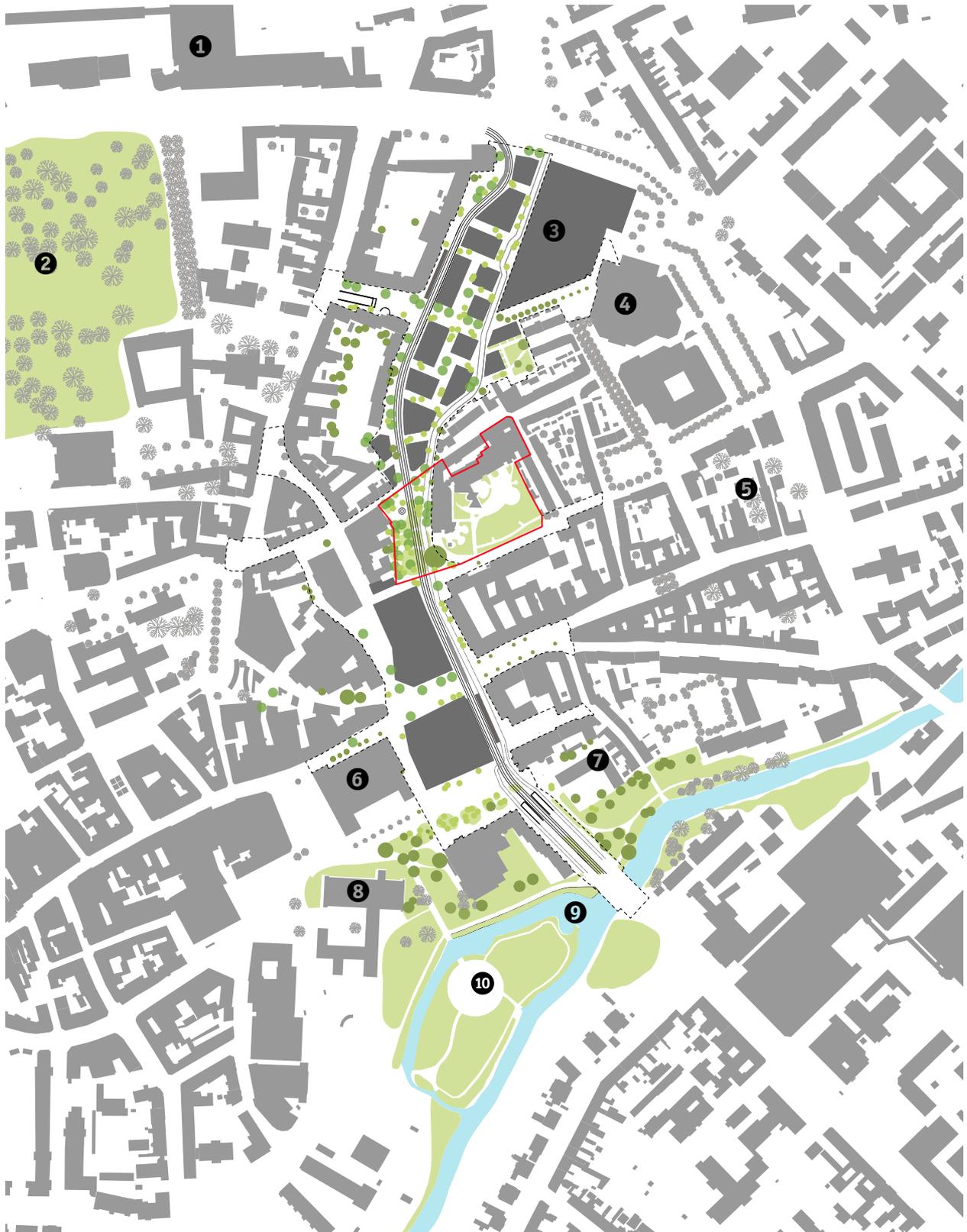
phors (196/91231) or towering lookouts from where thoughts and visions can roam freely across Odense (57/1987).

A clear tendency in the entries favours the positive inclusion of the future light railway in the master plan for the new House of Fairytales. In some entries, the light railway passes through the garden structure, through 'gates' to the gardens (351/30078) or passes over a water plane (226/665208). Beyond that, the entries may be roughly divided into categories such as pavilions, in order to accommodate the small scale characteristic of the old part of the city and Hans Christian Andersen's birthplace (158/27124 and 196/91231), forest-like landscapes unifying the site (114/16883), urban garden themes, surrealistic towers combined with sizeable exhibition galleries below ground level (153/26438), terrain adaptations where buildings and the landscape appear as a whole in a modern idiom (19/50056), mega-structures populating the area, buildings elevated from ground level as "a tale in the air" (26/67681), framing the fairy tale with garden walls combined with a raised promenade (351/30078), a unifying water plane where everything is seen through a watery filter (144/77777), classic landscape gardens as well as eccentric and fabulous building structures (196/91231 og 153/26438).

Strikingly few entries elect to place buildings to the south along Bangs Boder. On the other hand, there are several examples of ribbon development such as extensions to the back of Hans Jensens Stræde and to the east along the rear gardens of the old town houses in Bangs Boder. In this connection, the jury discussed the importance of including Hans Christian Andersen's birthplace in the design and also that the old town houses be respected and not hemmed in by new buildings. Entries are favoured, therefore, where the buildings do not dominate the landscape, the gardens or the existing museum environment surrounding Hans Christian Andersen's birthplace.

Some entries favour re-establishing the former area of Lotze's Garden, which, at present, is open to the south near

HOUSE OF FAIRYTALES
Jury report 2014 / General remarks



MASTERPLAN FOR THE TRANSFORMATION OF THE THOMAS B THRIGES GADE ROAD WITH ATTRACTIONS AND URBAN FUNCTIONS IN AREAS CLOSE TO THE COMPETITION SITE.

The new coherent city centre will provide room for close to 300 residential units and workplaces for up to 900 employees. Several of Odense's cultural attractions and important urban functions are located close to the competition site: Odense Railway Station **1**, the King's Garden **2**, the future Music and Theatre Hall **3**, Odense Concert Hall and the Carl Nielsen Museum **4**, the Møntergården City Museum **5**, Odense City Hall **6**, Odense Convent of Noble Maidens **7**, Odense Cathedral/St Canute's Church **8**, Odense River **9** and the Hans Christian Andersen Garden **10**.

Bangs Boder. Removing existing (non-listed) buildings will create a basis for planning a new aggregate building mass. The entries in this category offer numerous ways to exploit the site, and only few choose to encompass and define Lotze's Garden and a new Hans Christian Andersen House of Fairytales without including extensive basement floors as evident in the entry 'Hortus Conclusus' (351/30078).

Several entries introduce architectonic interpretations of town houses with pitched roofs where an attempt at accommodating the scale and structure of the competition area has been included in the architectural plan. This is reflected in solutions where the city's existing grid has been used as a basic structure (174/27072), and also in entries where paraphrases and more installation-like scenery form an element of furniture in the gardens.

A smaller category of proposals focus on the arrival area with access – and hence the encounter with Hans Christian Andersen – through his birthplace or through an extension in Hans Jensens Stræde (196/91231). A majority of the proposals operate with several access points – including a link via the underground car park or via special access points from the gardens where you go directly through the new House of Fairytales. The jury considers the inclusion and involvement of Hans Christian Andersen's birthplace to be very significant, but believes that the final solution will depend very much on the vision for the overall presentation concept, including the physical appearance of the gardens and the new buildings as well as the ability to relate the time perspective between the old birthplace and the present. Entry no. 201/4281 has attracted special attention with its recessed entrance area located centrally in a large garden and linked to the underground car park where the visitor is led through an understated sculptural house made of paper cuttings down to the exhibition galleries below ground level.

A magic garden

What constitutes a magic garden in a contemporary urban context? The entries differ fundamentally on the question of their conceptual approach to the concept of a garden; hence there are examples of very urban 'gardens' constructed with hard materials as well as gardens in the traditional sense of the word making use of a rich selection of plant material (108/24068). A third category focuses on strata of experience such as paths of tales, artefacts such as big-scale mushrooms (226/66520) and more imaginative installations inviting you to go inside (038/93618). Finally, there are entries where garden elements and architecture have been closely linked (43/71826), thereby 'pulling' the garden spaces inside the building and making them part of the tale. The water theme

recurs in several of the entries, and one entry soberly decides to create one large water plane reflecting the light down into the exhibition galleries below ground level (144/77777). A number of proponents have paid detailed attention to the interface between buildings, magic, and landscape, designing rotating turrets in the treetops and dancing stairs in the park (36/35717), or designs where you through 'felled trees' at ground level step down into an organic universe as part of the presentation strategy (159/17496).

In the jury's view, entries including ideas of a forest-like plantation of the competition area are neither technically feasible on top of the many rooms below ground level nor do they, in any way, bear resemblance to the countryside rendered by Hans Christian Andersen in his fairy tales where the sheer variety and other parts of the plant kingdom dominate. The landscape pictures from Hans Christian Andersen's fairy tales have, in some entries, undergone detailed analysis in order to be metaphorically illustrated as towering above people, ideally demonstrated in entry no. 476/47832.

Presentation

Among the many entries submitted, most tend to focus on the architectural and landscape part of the task while fewer address new ways of presenting Hans Christian Andersen and his fairy tales.

Many have chosen to put Andersen's universe into perspective by continuing to fabulate on the four basic elements – fire, water, wind, and earth – that Hans Christian Andersen often included in his fairy tales. Others have used as their starting point the array of recurring themes in Hans Christian Andersen's writings, including travelling, nature, life, death, and the phases of his life. The mythological aspect, the individuals, and the dramaturgy in his fairy tales have inspired a number of entries, and a good part set out to present ways in which the fairy tales span the depths of the underground – where great numbers have chosen, architectonically, to place the building structures – and up into the ethereal.

A surprisingly large number of entries were inspired by Hans Christian Andersen's paper cuttings as a method to present his universe. They have been used in respect of the gardens, the architectural structures, and as a means of presentation – at all three levels. An interesting approach which, in many ways, is quite obvious, as it serves to show a side of Hans Christian Andersen which goes beyond his fairy tales. The professional jury members, therefore, believe that the paper cuttings convey an interesting facet of Hans Christian Andersen that may prove fruitful to expand on in the further process.



Other entries offer inspiring ideas as to how visitors can become participants thereby engendering a kind of co-creation, dialogue, and interaction. A few proposals use technology to get visitors to interact so that they may play an active role in a given fairy tale. Quite a number suggest digital projections of the fairy tales and the characters while almost everyone propose that the fairy tales be presented physically in the form of scenography and theatre plays. There is, therefore, strong focus on the physical presentation of Hans Christian Andersen and his fairy tales on location while there tends to be less focus on the more visionary forms of presentation capable of combining the physical with the digital and technological.

Several entries explore ways in which everyday life in Odense may be made to interact with the new House of Fairytales by allowing public roadways, for example, to skirt the house and gardens or by suggesting public admission to the House of Fairytales via electronic season tickets. This form of interaction, if done in the right way, would impart dynamism to the site, as set out by the competition brief.

The House of Fairytales-project should, according to the jury, seek to accommodate this challenge of presentation which all experience designers everywhere are facing at this time. By focusing on the encounter between the physical and the digital, a third kind of space is created; a space for experience which is neither explicitly physical nor digital. A space which may help to create new insights and a new kind of experience for visitors. And, more to the point, a space which continues to be site-specific – a space for experience that only exists inside the setting of the House of Fairytales, and which must be an essential part of the visitor's reason for going.

The magic will then be part of the experiential space, of the architecture as well as the landscape – in the whole approach and not merely in the physical space. The overall experience must be suffused by magic and, in terms of theme as well as content, it must be capable of transformation and revitalisation providing a recurring motivation to visit.

The digital options for interaction and co-creation will be particularly decisive for the younger groups of visitors. Traditional museum communication, however, must remain intact. According to the jury, there should be a continual and marked physical manifestation consisting of activities and exhibitions with an inherent flexibility that may contribute to maintain an interest in the House of Fairytales, also seen in a specifically presentational perspective.

The jury believes that, in the further development process, emphasis should be given to creating the best possible hybrid

between, on the one hand, the physical, scenographic, and the traditionally museological and, on the other, the digital, technological, and interactional.

Following the jury's assessment of the numerous entries, it now seems perfectly clear that focus should be directed at the specific approaches and narratives to be presented, as there are innumerable approaches to Hans Christian Andersen's universe and the multi-facetted complex of themes inherent in his fairy tales. The presentational approach should, therefore, be applied taking its point of departure in the unique realisation process that the visitor is expected to gain when s/he steps into the universe of the House of Fairytales. Or, alternatively, making a conscious decision that it is up to the individual to piece together his/her own experience. In that case, it will be necessary to curate that or those platforms made available to each individual visitor.

Future-proofing the House of Fairytales will be one of the challenges to be tackled in relation to the presentational approach. In a fragmented, technologically complex era with exceptional processes of change including the cultural and experiential sector, it will be of utmost importance that time-specific trends do not get precedence over the more sustainable and classic solutions. The jury believes that this is precisely where the exciting presentational challenge lies buried, and once that is solved, the kind of magic will be created that Odense and Hans Christian Andersen both deserve.

Conclusion

The many entries represent an excellent foundation for developing a more specific programme for a new Hans Christian Andersen House of Fairytales, in which the enormous amount of imagination and meticulous precision that went into each and every drawing have to be boiled down to the essence of what constitutes current and future communication practice – and exactly how that may be channelled into the centre of Odense which, poised for the advent of the light railway, is facing big changes in the coming years. The many magnificent illustrations and the richness of detail emanating from the drawings have particularly filled the jury with enthusiasm. The material itself is worthy of an exhibition!

Interpretations of the ambitions set out in the competition brief, namely that architecture, landscape, and outward communication be expressed in one single, overall concept or in one original idea is not, however, represented by one single entry alone, and the jury, therefore, has been unable to select one winning entry that provided an unequivocal solution to all the questions outlined in the brief.

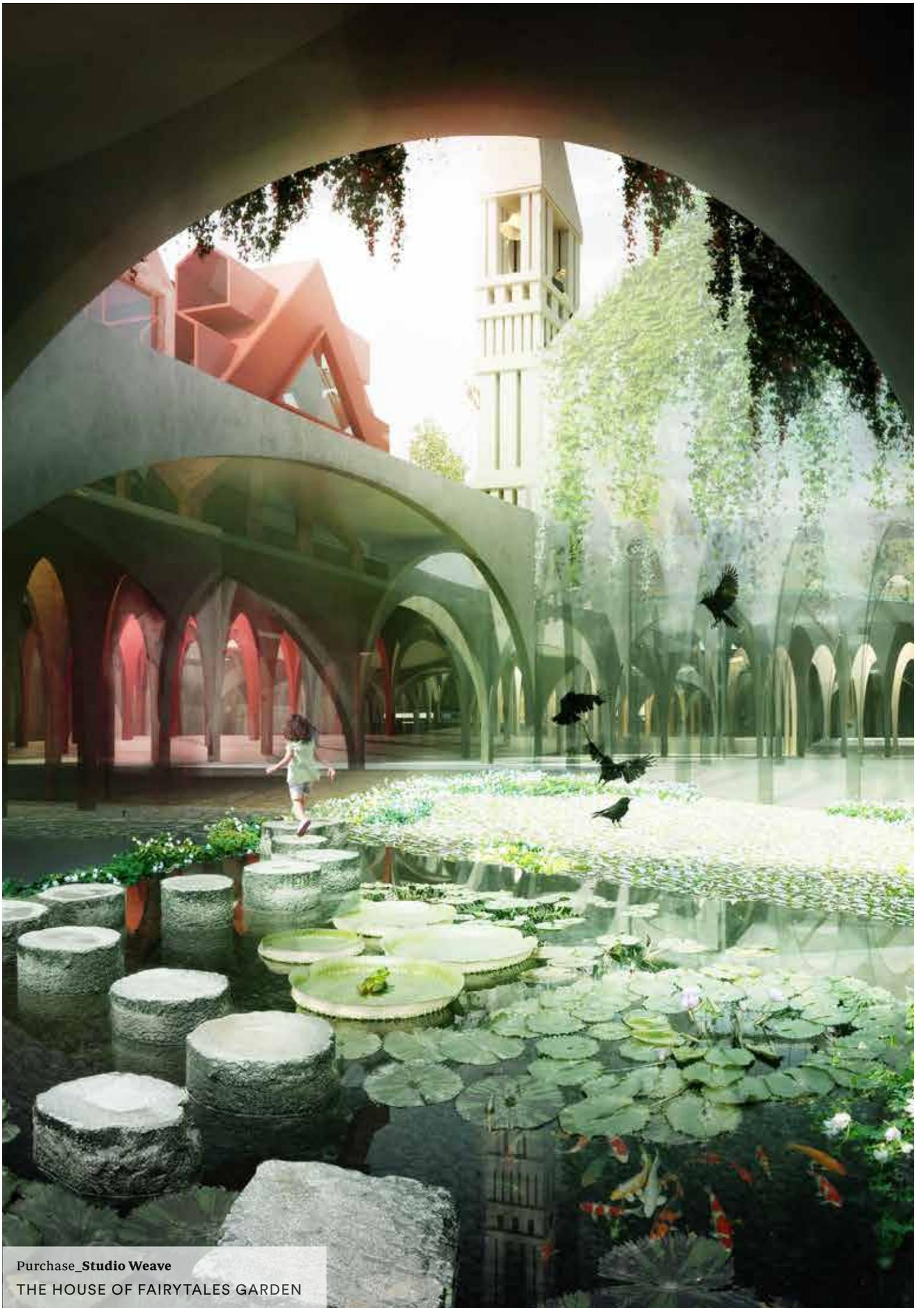
The adjudication process of the varied material has prompted a united consensus about the nature of the winning parameters and which elements to bring into the formulation of a specific project competition. In this context, it is essential that a green park be designed for the House of Fairytales and Odense city centre, respectively. Also of essence is a general policy that may open the way for the continual development of a vibrant inner and outer universe where activities on a functional and experiential level may be offered to visitors, tourists, and everyday life in Odense. The arrival area and the encounter with Hans Christian Andersen are also very significant elements where both the inclusion of his birthplace and the particularly well-known symbolic features from Andersen's fairy tales can be put into play as evident in a number of entries including, for example, the Little Mermaid, the tree from the Tinder Box, elements from his paper cuttings, etc. In this connection, it is worth emphasising that the clear message to come out of the competition is the fact that it is the somewhat underplayed or easily recognisable set-ups that are especially successful in providing the space for reflective experience required to create something which is both original and will hold water over time. This is not to say that fabulous and dramaturgical experiences cannot be designed, but it is important that there is room left for interpretation in the final idea of the new House of Fairytales, in which the House can become

multifunctional and where the architecture, per se, does not play the main part. This means that there must be room for both wonder and enthusiasm – a place where the local spirit meets the international in a mutual exchange.

In its assessment, the jury considered it important to isolate the best ideas on ways to interpret and present the special features about Hans Christian Andersen, and the extent to which the structural expression in this context has managed to reflect and remain in dialogue with the presentational. The result was a selection of three equal winning entries, entries nos. 57/01987; 201/04281; and 351/30078, which all most convincingly, but in very different ways, manage to demonstrate something of that special 'Hans Christian Andersen DNA'.

Additionally, one second prize has been awarded to entry no. 158/27124 for its poetic interpretation of Hans Christian Andersen's birthplace and the Memorial Hall in the small scale suitable for the old part of the city, represented as seven pavilions located in the gardens.

Furthermore, six ideas have been purchased, namely the entries 2/73251; 19/50056; 153/26438; 159/17496; 174/27072; and 226/66520, which possess originality in the shape of simple methods or ideas that, each in their way, manage to get close to the magic outlined in the brief.



Purchase **Studio Weave**
THE HOUSE OF FAIRYTALES GARDEN



PRIZES AND PURCHASES

THE TOWER AND THE LABYRINTH

Rodion Kitaev

BASEL, Switzerland

Rodion Kitaev (copyright)

*Consultants and advisors: Artem Staborovsky,
Nikolay Martynov, Maxim Spivakov,
Leonid Slonimsky & Artem Kitaev.*

The main overall concept consists of four main elements: the tower, the gardens, the labyrinth, and the birthplace.

The tower is the predominant element pointing to the future while also referring back in time to the nineteenth-century Odense of Hans Christian Andersen where the townscape was characterised by old half-timbered town houses. The inspiration for the construction of the tower comes from the Northern European tradition of half-timbering with the addition of a modern twist. With a ground plan of 10 x 10 metres and a height of 50 metres, the tower makes a clear-cut sculptural structure in the townscape marking the presence of Hans Christian Andersen in the world as well as in the consciousness of the people of Odense.

It is proposed that the tower amenities be publicly accessible. The various floors of the tower are designed to provide a place inviting the people of Odense to pause. There is a library with children's books, illustrated books, and fairy tales placed on separate floors and with a book café on the top floor.

The gardens expand the entire competition site. The proposal includes the demolition of the existing non-listed buildings facilitating the tower and the birthplace to be in dialogue across the newly planted apothecary garden. Fabulous illustrations of the gardens with pruned trees and a marvellous lushness contain a sound basis for the further work of programming the fairy tale gardens.

The labyrinth constitutes the actual exhibition part of the House of Fairytales and has been set out below ground level. The exhibition spans the underground car park to the west and the listed buildings to the east. By reusing existing basements and foundations, a labyrinthine plan emerges with

many small, round, and irregular spaces. Whereas the tower represents thought and intellect, the experimental spatiality in the basement is intended to stimulate the senses.

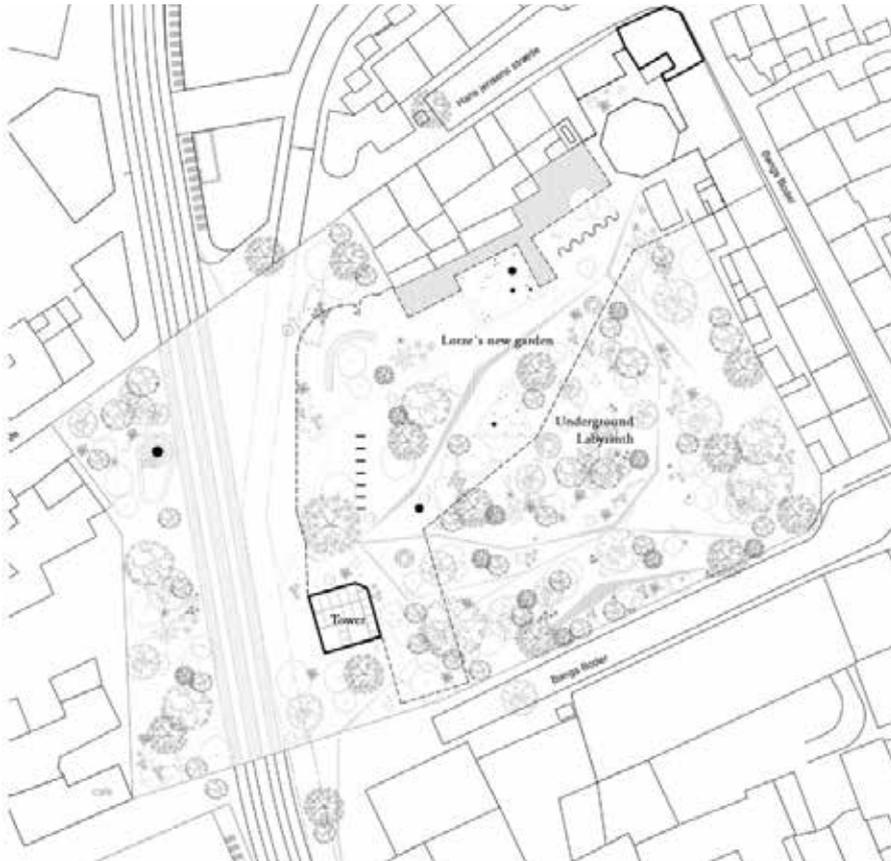
A cut through the entire exhibition reveals a plethora of ideas and an approach to presentation where space, architecture, light and darkness, materials, acoustics, cold and heat contribute to the overall experience of the fairy tale as a phenomenon.

With the tower as an architectonic landmark rendering the place visible as well as spanning the period from Hans Christian Andersen's time to the present, and on into the future, a magical concept for a new House of Fairytales in Odense has been created. The illustrations and the idea are coherent and convincing. The proposal is at once very simple, fabulous, and rich in inspiration. In this context, the labyrinth is perceived as a catalogue of exciting, sensory opportunities for creating an exhibition structure capable of offering more than an empty shell.

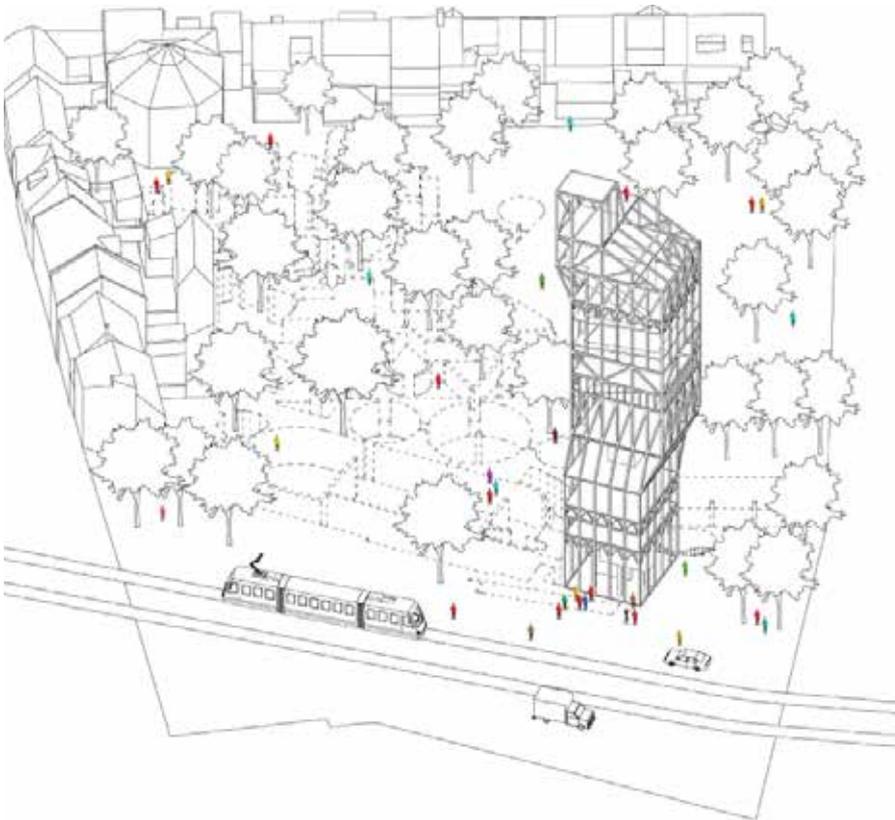
THE TOWER IS THE PREDOMINANT ELEMENT
POINTING TO THE FUTURE WHILE ALSO REFERRING
BACK IN TIME TO THE NINETEENTH-CENTURY
ODENSE OF HANS CHRISTIAN ANDERSEN WHERE
THE TOWNSCAPE WAS CHARACTERISED BY OLD
HALF-TIMBERED TOWN HOUSES.



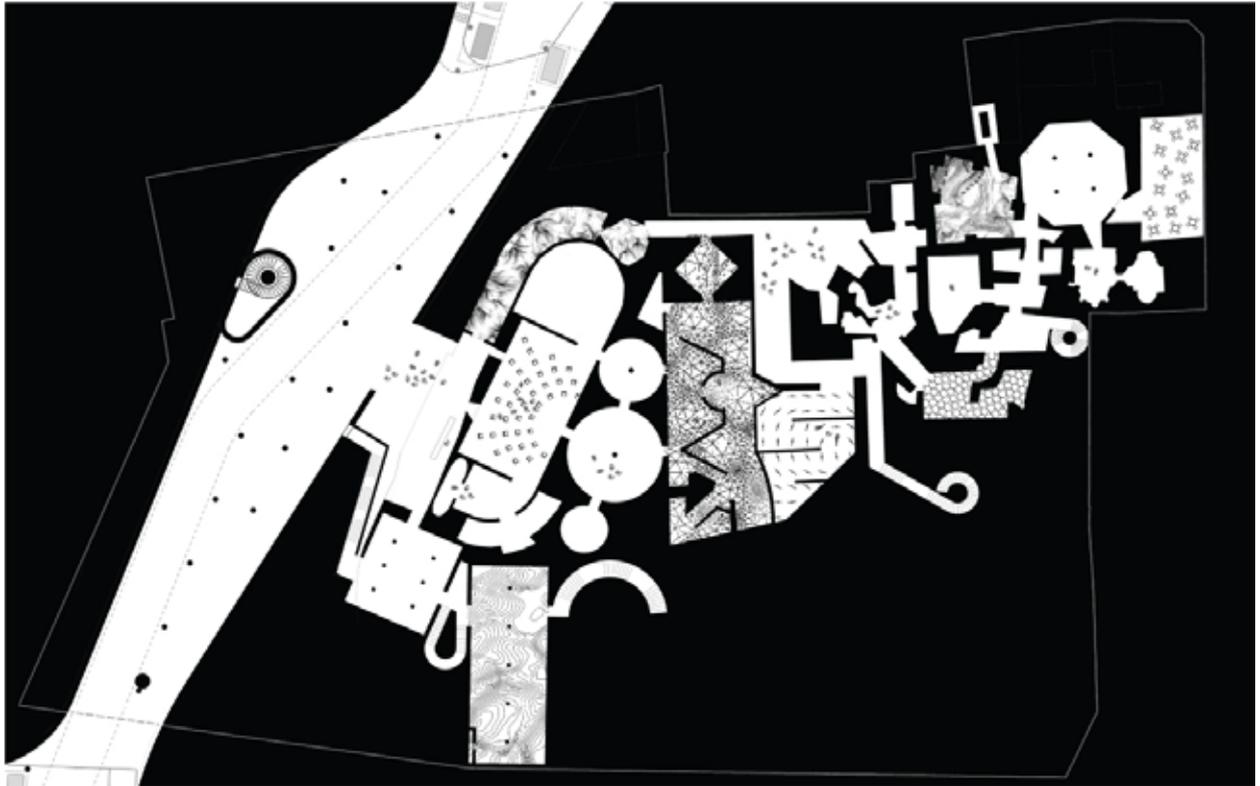
Tower in th city content



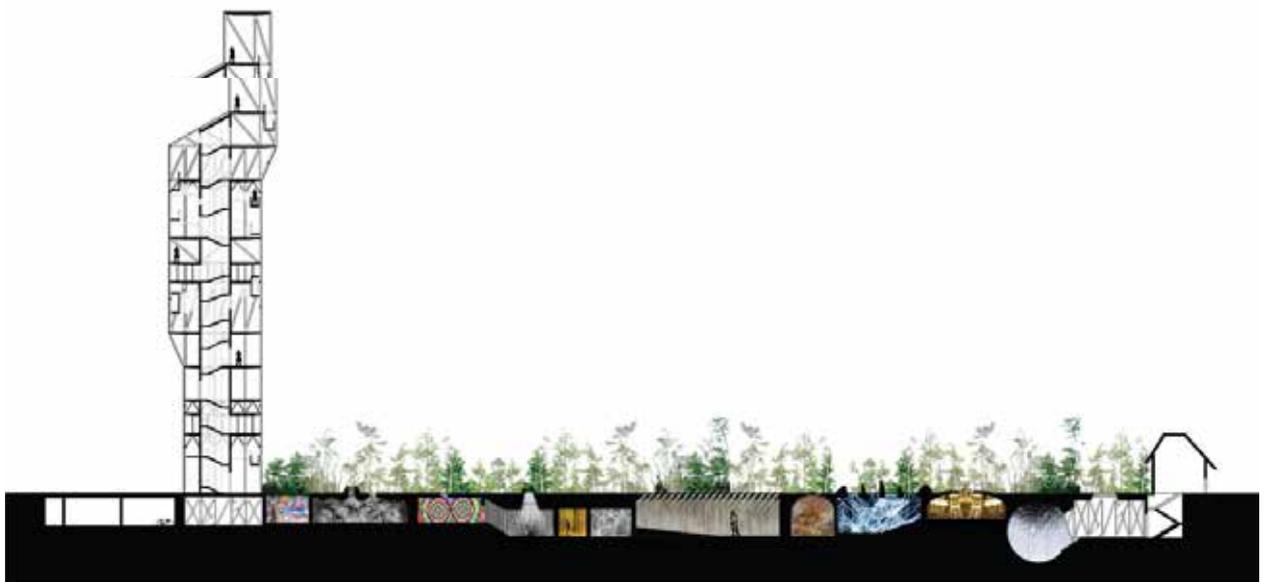
Site plan



Elevated plan



Underground plan



Section

PAPER CUTTING HOUSE

—
Leith Kerr

LONDON, United Kingdom

The jury discussed the extent to which Hans Christian Andersen and his world of fairy tales are present in this proposal. The paper cutting stands as the direct – and only – inspiration. Nonetheless, it is precisely the scaled-back, naked paper cutting with its vast scope for interpretation that has moved the jury.

The slightly contrived gardens and the significance of the axial and strictly symmetrical design with the house, reflective pool, and subterranean galleries led to a debate among jury members. Despite this, the proposal succeeded in calling attention to itself right from the start. ‘Paper Cutting House’ stood out among the wealth of competition entries as a fabulous and modest project with exceptional qualities.

‘Paper Cutting House’ further develops a simple and quite unique idea: the house as an archetype and an icon placed in the middle of the green gardens. The house is an interpretation of the simple paper cutting of a small house with a pitched roof, windows, and doors almost as a child would draw it. Lotze’s Garden is the new fairy tale garden that you will have to pass through to reach your target, namely the house in the garden placed at basement level in a dug-out recess on the edge of a large reflecting pool.

Extensive floor space below ground level offers a regular and flexible exhibition area. Square roof lights are distributed across the site without, in any way, dominating the gardens. Between the tunnel connecting the underground car park and the entrance to the small house, there is a subterranean atrium garden where square cut-outs at ground level allow daylight to filter through.

The huge basement and the base of the house are constructed two floors below ground level, so that the exhibition areas offer very tall spatiality. At first sight, the gardens appear solely as a green park with trees, but a closer look reveals a sizeable terraced area.

Using only modest effects, the proposal manages to create an atmosphere that the jury found prepossessing. The symbols of the house as well as the gardens speak for themselves without having to resort to unnecessary trappings. It is the strength of this proposal that it succeeds in meeting the vision outlined in the competition brief, namely to generate images. Like a partly finished painting, the proposal contains an abundance of inspiration with which to complete the work.

‘PAPER CUTTING HOUSE’ FURTHER DEVELOPS A SIMPLE AND QUITE UNIQUE IDEA: THE HOUSE AS AN ARCHETYPE AND AN ICON PLACED IN THE MIDDLE OF THE GREEN GARDENS. THE HOUSE IS AN INTERPRETATION OF THE SIMPLE PAPER CUTTING OF A SMALL HOUSE [...] ALMOST AS A CHILD WOULD DRAW IT.



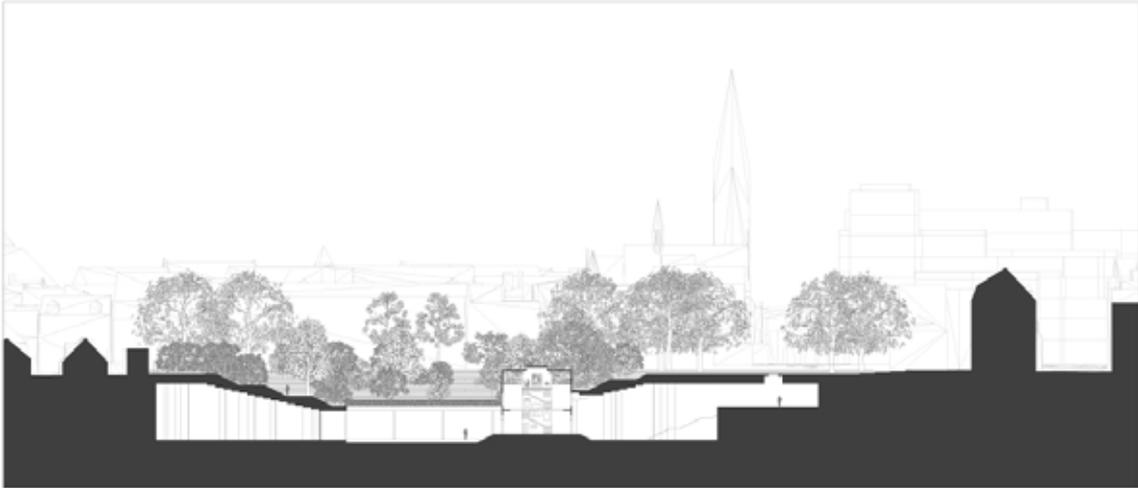
Paper Cutting House



Site plan



Underground level



Section A, B, C and D

HORTUS CONCLUSUS ANDERSEN

Transborder Studio

OSLO, Norway

Øystein Rø and Espen Røyseland (copyright)

*Design team: Øystein Rø, M. Arch., MNAL, partner;
Espen Røyseland, M. Arch., MNAL, partner; Fredrikke
Frølich, Stud. Arch., employee*

As evident from the title, the entry 'Hortus Conclusus' proposes an enclosed (courtyard) garden where buildings and a kind of colonnade enclose the new Lotze's Garden. The starting point is the completion of the block which, at present, is open to the south/Bangs Boder and partly to the north and west. Removing the existing museum buildings (except the listed buildings to the north-east) will provide a sound basis for a new aggregate building mass, which, in addition to defining the new gardens, also contains the site for the new Hans Christian Andersen House of Fairytales. In terms of content, the proposal seeks not only to project a new urban attraction in the city of Odense, but equally an international Hans Christian Andersen research centre.

Contrary to the majority of the entries, the assignment is solved without including massive underground floor space. The new primary structure forms an angle along the edge of existing houses to the north and east. The commemorative hall constitutes the new centre, and here a large staircase is placed connecting the entire museum consisting of a basement, a ground floor, and an open roof garden. Fronting towards Bangs Boder, a long, narrow building is erected which, in part, contains accommodation for research staff and, in part, forms the backdrop for a variety of outdoor activities, a stage, etc. Finally, the westernmost edge of the gardens has been clearly defined by means of a modest wedge-shaped building providing a wall facing the old backyards. Structures above ground level are limited in height to one floor and are connected by a roof that also frames the entire gardens offering an open and public promenade/roof garden at first floor level.

Although the starting point involves completing the block and creating an enclosed garden, a number of openings and

links remain in and out of the gardens for the future light railway, the cycle route, as well as several footpaths. Prominence is given to this proposal for its analysis of the urban context, which contains many difficult transitions and rear-facing sides. By adding an angle to the new outline of the gardens where it forms a link with the future buildings in Thomas B. Thriges Gade, the tapered cuts are absorbed and new spatial entities are formed as small access points to this well-defined fairy tale garden.

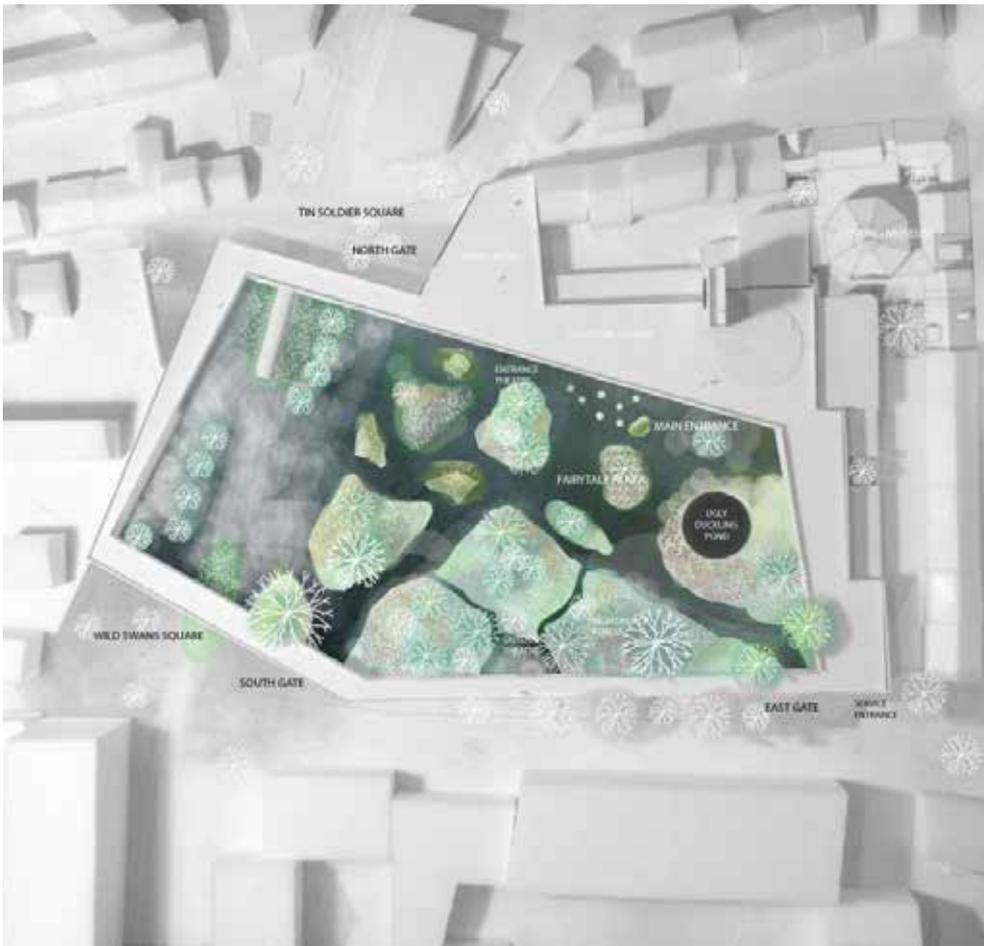
The proposal appears carefully prepared and the layouts of the many functions in the House of Fairytales as well as the argument for enclosing the gardens seem convincing. The entry has contributed to a significant and fundamental discussion among jury members about how far it is possible to go before the gardens will appear too enclosed. The jury expressed doubts about the idea of the extensive public roof garden. This would mean very close proximity to the existing small backyards and, besides, the new structure is considered somewhat massive in relation to the modest rear houses along the eastern edge of the gardens.

The entry is a convincing solution to the visions set out in the competition brief for a new fairy tale garden and house and provides valuable inspiration for the further process of designing the actual House of Fairytales.

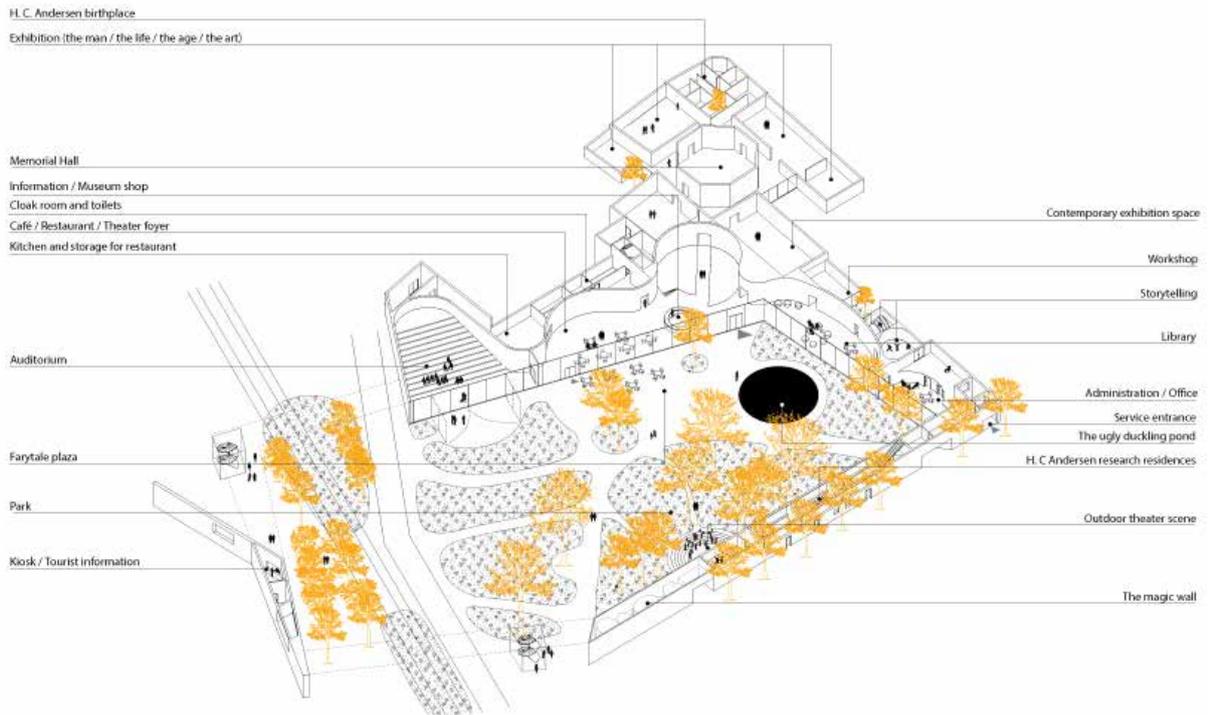
AS EVIDENT FROM THE TITLE, THE ENTRY 'HORTUS CONCLUSUS' PROPOSES AN ENCLOSED (COURTYARD) GARDEN WHERE BUILDINGS AND A KIND OF COLONNADE ENCLOSE THE NEW LOTZE'S GARDEN.

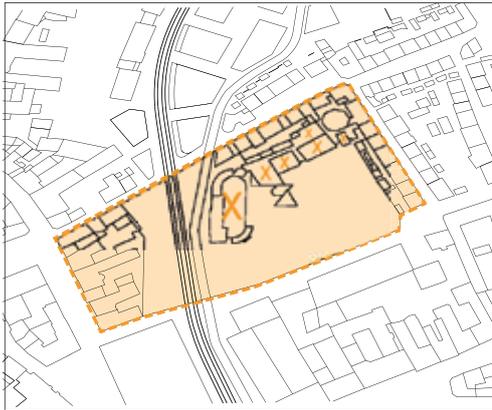


TRANSBORDER STUDIO
 351/30078_ One of three equal first prizes of EUR 20,000

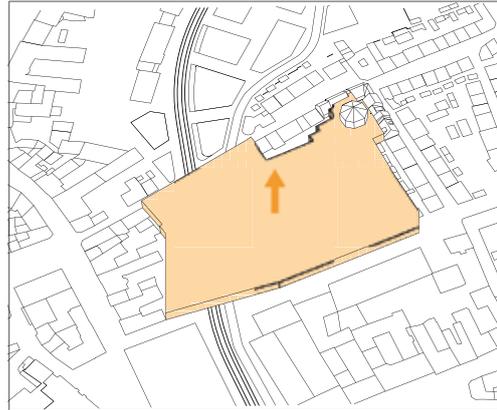


Site plan





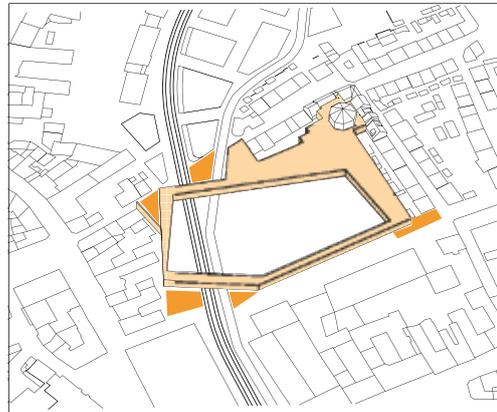
EXISTING SITUATION
A scattered museum with an unclear urban position.



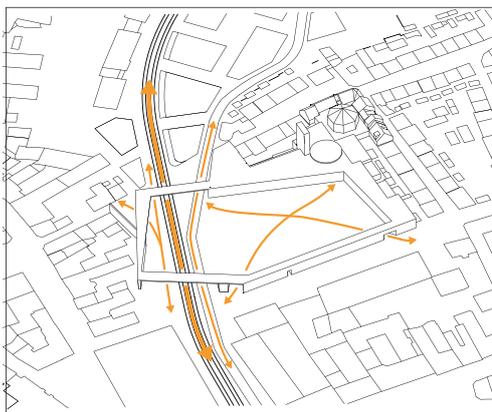
COMPLETE THE BLOCK
We propose to reintroduce the historical outlay of the area by completing the block.



CUT OUT PARK
In the middle of it we make space for one, continuous urban park.



CUT OUT PLAZAS
Openings to the park are marked by plazas in the north, south and east.



FLOWS
The park is crisscrossed by walking, cycling and tram lines. Entering the park will be a momentary stay in the fairytale world.



GARDEN ZONES
The different zones of the garden are defined by the flow chart and the program in the surrounding building.

ONE GARDEN, SEVEN CHARACTERS

Norell/Rodhe Arkitektur

STOCKHOLM, Sweden

Norell/Rodhe (copyright)

Design team: Daniel Norell and Einar Rodhe, architects SAR/MSA; Aron Fidjeland and Axel Wolgers

'One Garden, Seven Characters' belongs in the category of entries that promulgate the pavilion theme and, in the jury's view, is the best solution within this category. The starting point is to divide the total area required for Hans Christian Andersen's House of Fairytales into smaller buildings distributed as self-contained pavilions which, in terms of scale, are in keeping with the existing structures that provide a framework for the gardens at present. Typically, the many small pavilions are linked by a large subterranean floor space.

Removing subsequent extensions to the ancient buildings will cut free the birthplace and the commemorative hall. These two small buildings will then form the basis for new pavilion-renditions containing several layers. In this way, the seven new pavilions constitute a unified whole with the two listed buildings. The entire gardens are framed by a new, low garden wall, providing a sense of at once preserving the secrecy of the place as well as keeping it open to the public. The light railway and the cycle track each cut a line through the garden wall and the gardens which, in a light and airy expression, provides a frame for this new fairy tale garden.

A large, spacious underground floor links the pavilions with the listed buildings and an underground car park. The subterranean floor manages to combine a rational plan with arbitrary elements in the form of softly curved walls and 'random' demarcations. A large light well draws daylight and vegetation down to the basement floor. Roof lights provide further links with the gardens and the seven new pavilions. The main access point to the gardens is placed through the new garden wall immediately west of the birthplace. As one of very few proposals, this one gives the birthplace back its natural role as the starting point of the narrative.

The seven pavilions which represent each their individual 'fabulous' character contain exquisite references to Hans Christian Andersen's numerous travels, but also to the building as an inseparable part of the presentational concept. The proponents themselves describe the precarious balancing act of avoiding a 'Disneyfication' of the project. There was consensus among jury members in this respect and they agreed that the entry live up to this goal. However, there was a general discussion about the pavilion solution as a motif: are the pavilions too dominating? Will the overall sense of a garden be reduced due to the numerous small houses? What do the pavilions actually contain - they are too big to act as mere roof lights and, on the other hand, a new House of Fairytales divided into several small, functional units is not what is required.

The proposal is awarded the prize for its narrative approach and for providing a good basis from which to further develop the idea of populating the gardens by fabulous characters.

THE STARTING POINT IS TO DIVIDE THE TOTAL AREA REQUIRED FOR HANS CHRISTIAN ANDERSEN'S HOUSE OF FAIRYTALES INTO SMALLER BUILDINGS DISTRIBUTED AS SELF-CONTAINED PAVILIONS WHICH, IN TERMS OF SCALE, ARE IN KEEPING WITH THE EXISTING STRUCTURES THAT PROVIDE A FRAMEWORK FOR THE GARDENS AT PRESENT.



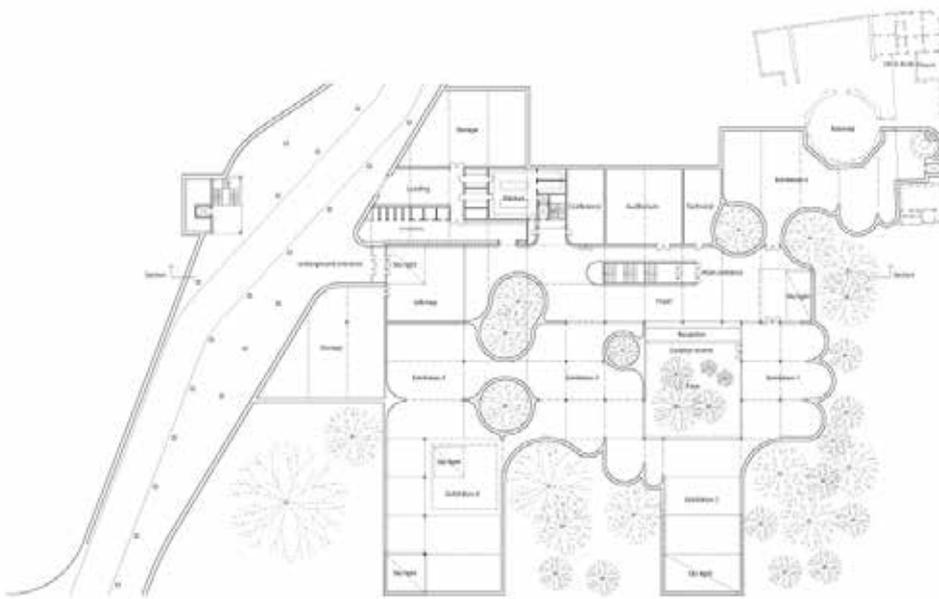
Descend. Stairs through the pond lead down to Underworld and exhibitions



Exit. Direct access from foyer to underground transfer tunnel and parking



Site plan



Underground level



One garden, seven characters



Section



Aerial view of Garden and pavilions

URBAN PAPER CUTS

Soriano & Asociados arquitectos

MADRID, Spain

constructed a large mobile to which are attached fairy tale figures inspired by Hans Christian Andersen's paper cuttings. Designing the gardens and its vegetation based on silhouettes left by the mobile, results in gardens that are very exquisite and poetic. Allowing the paper cuttings to play such a central role is a great idea and it is beautifully designed in the slightly undulating gardens.

The mobile as a 'method' and the planning of the new museum buildings both above and below ground level did, however, trigger discussions about the overall qualities of this proposal.

The idea of using paper cuttings to such an extent as envisaged by this proposal offers a solution to the vision of the competition to find exactly that element in Hans Christian Andersen, which could form the basis for the actual presentational concept. The jury, therefore, wants to purchase the proposal which contains excellent input for the further work in formulating the project assignment.

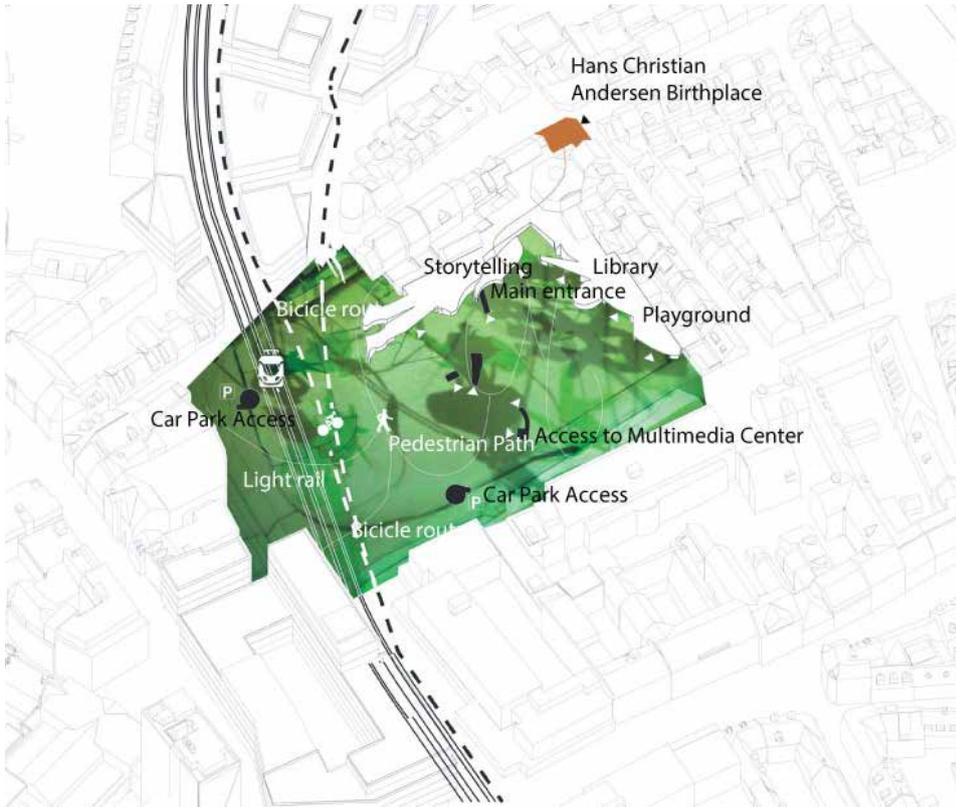
Hans Christian Andersen's paper cuttings provide the main inspiration in this proposal where the gardens constitute the heart of the new House of Fairytales. The proponents have



Papercuts cast shadows over the place



Section



Site plan



Garden

HOUSE OF FAIRYTALES

Peter Sand

COPENHAGEN, Denmark

The ambition of this proposal is to create the largest possible gardens in the centre of the city while stringently observing its central location and its interface with the scale of the existing houses in the Hans Christian Andersen district.

Removing the non-listed buildings will create a large, overall plane which extends the entire block. Inspired by Hans Chris-

tian Andersen's paper cuttings, simple cuts are made in this plane and the 'paper cutting' is either raised or depressed, thereby creating a completely new landscape. A central space is established at basement level, and the new House of Fairytales is planned around this in slightly staggered planes below ground level.

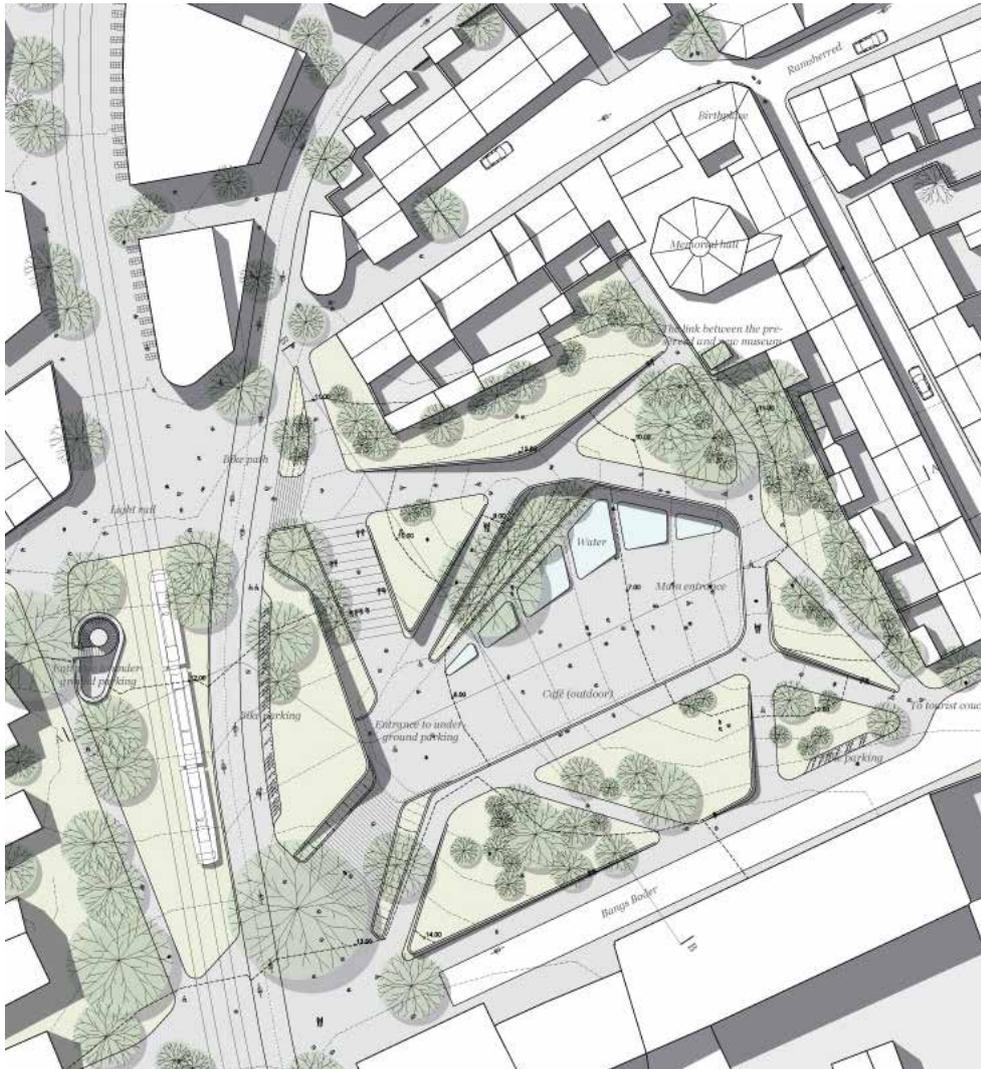
The proposal contains numerous exciting qualities executed in a modern idiom. The jury particularly noted the main idea relating to the landscape, which cleverly solves the assignment with a single cut where respect for the context, the large gardens, and a perfect coupling between above and below has been achieved efficiently and quite convincingly.

The weakness of this proposal is its lack of magic. The project neither signals Hans Christian Andersen nor the city of Odense. The sense of the fairy tale writer is absent and the 'facility' could be placed anywhere.

Having said that, the proposal is an interesting solution to a wholly underground House of Fairytales and contains rich inspiration for the future project competition.



Museum and garden are connected to the city



Site plan



In the garden

HOUSE OF FAIRYTALES, A MUSEUM PARC

bFarchitecture
ANTWERPEN, Belgium

bFarchitecture: Bobby Fogel (copyright)
Design team: Bobby Fogel (team leader and copyright);
collaborators Mohamed Bouzrara and Olfa Kammoun

to the other side of the light railway, thereby incorporating the city and the visitors in an exciting and innovative manner. The ten follies are based on paper cuttings in a design that allows the light to filter in during the day while becoming luminous at night. In this way, they construct a narrative about Hans Christian Andersen's works and are in stark contrast to the surrounding historical buildings – and what is more, in a way that provides inspiration to further interpretation of the area

Imagination and creativity are communicated by the ten follies and a fairy-tale world is created where anything is possible. They lure us into the subterranean world where the museum is located. Taken as a whole, they constitute a striking landmark with iconic potential.

Ten follies are distributed in the area in a surrealistic, decorative, and imaginative shape. Two of them have crept over

It is, more than anything, the ten follies and the general landmark which, in its naïve, playful form, seems inspiring and which the jury wishes to call attention to with this purchase.



A museum parc



Each Folly House has a story to tell.



Site plan

HOUSE OF FAIRYTALES

**Magdalena Jagoda and
Katarzyna Kokot**
KATOWICE, Poland

Inside the building, which is above ground, the story of Hans Christian Andersen and his life and times are unfolded. The building is created in a unique structure which is airy and transparent. From the garden level, we descend into the underground via organic shafts. Here, exciting set pieces come into play and metaphorical and iconic projections from the fairy tales are shown with the purpose of inviting visitors to co-create and of inspiring new reflection. In this way, the entire underground is transformed into an imposing art installation where the themes may easily be changed.

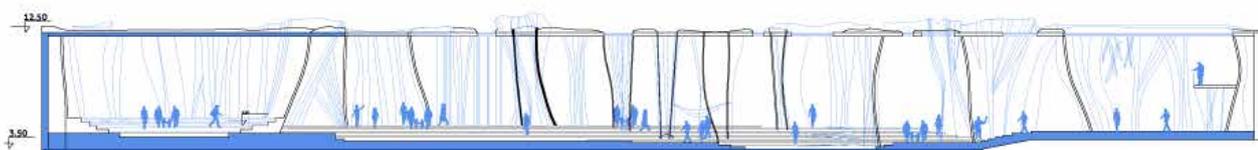
Especially the ideas about an underground solution and the scope for flexible presentational methods facilitated by the organic atrium shapes moved the jury to honour this proposal with a purchase.

In this fairy tale exhibition, the four elements - water, air, fire, and earth - form the thematic framework. The magic in the gardens is built up symbolically. Rather than extensive planting, the gardens contain instead organic atrium shapes taking on the appearance of felled trees.

The visitor is met with an impressive, adventurous, and romantic landscape in the shape of a new, small magic town where houses 'take root' and where the roots form arcades below ground and become part of the design which also includes the underground car park.

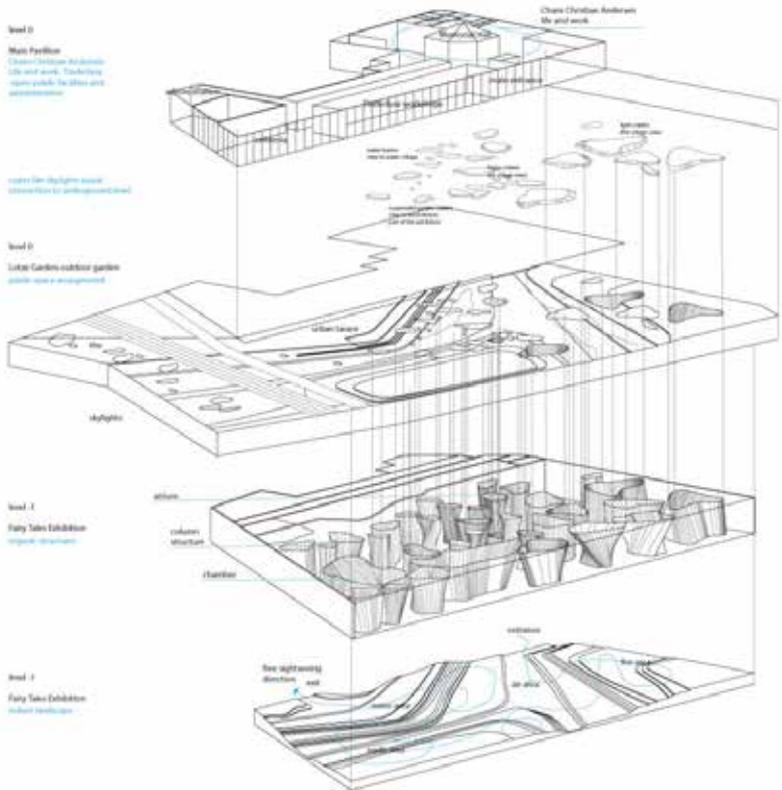


Underground exhibition



Section

Orthographic view



Site plan

HOUSE OF FAIRYTALES GARDEN

Studio Weave

LONDON, United Kingdom

Studio Weave (copyright)

*Design team: Je Ahn, Maria Smith, Maddie Kessler
& Rosie Hervey*

provide access to adventures inside this new, small fairy tale town. "The first key unlocks the knowledge that mankind and nature are more alike and intertwined than we know. The second key unlocks new points of view, showing us that all is not as we expect. The third key unlocks the true understanding of the foolish hierarchies of our world".

By means of electronic season tickets, the citizens of Odense can use the area freely and become an integral part of this everyday fairy tale, a concept that fascinated the jury.

The distinctive architecture with romantic overtones does not appear to be inspired by Hans Christian Andersen's fairy tale universe, and the overpowering intensity of structures is believed to be far too dominating in respect of the context.

The fascinating presentational strategy, the inevitable and graphic fairy tale universe together with the idea that houses may take root has caught the attention of the jury, who wishes to acknowledge the immediate presentational force of this proposal.

The overall concept of the proposal is to present the message that adventure is part of everyday life. Three keys capable of unlocking the universe of Hans Christian Andersen will



House of Fairytales Garden



Section AA

HOUSE OF FAIRYTALES

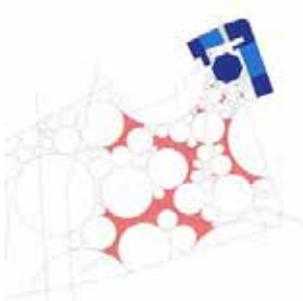
Panni Bodonyi
COPENHAGEN, Denmark

Design team: Panni Bodonyi, illustrator; Sandor Guba, architect; Peter Hamori, architect (shared copyright)

gardens, and the exhibition facilities. The gardens are projected with artefacts of oversized mushrooms and insects. The access points are through water walls, and visitors are met by the Little Mermaid, who immediately leads them into a fabulous universe. Interaction taking place between experience, visitors, and fairy tales is foreseen allowing a direct exchange of experience to take place – both before and after the visit. This aspect, together with a tentative approximation of quite a noble solution to a master and garden plan carried the proposal a good way into the final adjudication phase.

With its poetic approach, the proposal is capable of capturing those effects and metaphors characteristic of Hans Christian Andersen's fairy tales while also illustrating a very up-to-date presentational concept that contains both physical expressions and digital media. The jury, however, is not wholly convinced about the architectonic expression of the proposal, which appears to be somewhat unadventurous.

The master plan is defined as a geometric concept in which spherical shapes subtly integrates the light railway, the



The structure of the garden



The structure of the underground space



The underground spaces



Section and vertical connections



Masterplan



View of the walking lane in the magic garden



View from the garden with the museum entrance

