The House of Fairytales and the Landscape of Child

Competition Entry Number 56534

An ANT’s View of Attraction

An ANT’s Interest in the Spatial

An ANT’s View of Fairytales

The Museum Entrance is retained activating connections between the Outdoor Stage area and the performance stage of Odense Cathedral. The Tinderbox Entrance is arrived through crossing the main water routes. This creates the beginning of the Pink areas are hard landscaped as a mini piazza spaces acting as a mixed use space.

The Landscape of Child is the Gateway to that Universe. The Performance of Scripts in the Telling of Actants roles and obligations in a given Tale In order to understand the statement a translation into common parlance is needed. Humans and Non-Humans are inscribed and embedded into Actants and networks.

What is an ANT in any case? A House that is not a House Walls that are not Walls Stories that are not Stories but Living, Performative, Telling. This is certainly not just a Theory!

An ANT’s Network of the Masterplan

An ANT’s Arrival

An ANT’s Interest in the Spatial

An ANT’s View of the Masterplan

How optimal enthralling arrivals are created for Residents and Visitors from an Ants View. The main Exhibition and Presentation Hall was the beginning of the exhibition and presentation spaces. The Landscape of Child in free thinking and wonder. The composition of how the atmosphere of intimacy welcomes visitors and creates a must see international attraction of a new landmark in Odense.

How the Communication Concept translates into an overall spatial concept for the House of Fairy Tales. The role of the communication is to provide an appealing coherence between work, Life and Personality, to all.

An ANT’s View of Fairytales

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