

unfuse

A New Wood

Re-imagining Red Riding Hood's Journey through Architecture

<https://competitions.uni.xyz>



Img_1: Artwork by Whiluna

Premise

The **spontaneous and natural tangle of forest formations** is the exact opposite of the organized reality of built and urbanized spaces, dictated by reason and therefore perfectly decodable by it. **NATURE AND META-NATURE**

In its **double symbolism**, the nocturnal one of impenetrable, disturbing, hostile and dangerous and diurnal, luxuriant teeming with life and uncontaminated, pleasant and restful, **the woods is both: the place of nothing, the labyrinth or the labyrinthine inner loss and the place of transitions.** The place of life and that of death.

It has its own grammar and is one of the great metaphors of fantastic and fairytale reading.



img_2: Artwork by

Buildup

Between **physical forest and inner forest** is the woods in the fairy tale of Little Red Riding Hood even if according to the original fairy tale, the forest is necessarily a transition point to get, avoiding the dangers, to the grandmother's house. If the wood is to be understood as a smaller and perhaps more **"domestic"** **physical place** than that of the forest, the **inner woods** can be cataloged in some places such as that of **contemplation and quiescence of loss, an imaginative place (due to intermittent darkness) without rules and place of maturation and knowledge.**

Between **reality and imagination** the theme of the forest as a landscape element played an important role in modern art with the so-called **landscapes of Fabulation** between the late 1500s and early 1600s in Rome and Naples where natural elements of a realistic nature were mixed with others, totally invented for highlighting both decorative and, more importantly, inviting the viewer to a more **imaginative reading of the landscape**



img_3: Artwork by EwaGeruzel

Issue

The **tale of Little Red Riding Hood**, following the mother's instructions, invites us to **experience the woods** as something to run away from, a place where you don't have to entertain yourself in order to arrive, without detours and dangers, directly to the **grandmother's house** which is "**apparently**" their goal of the story.

But the forest is then necessary, the inner journey is therefore also, **symbolized by the forest, necessary**. The objective, aim cannot be separated from the path that anticipates it and together they constitute a single body, **the body of human being and that of nature which cannot be separated**.

The path therefore in its **various imaginary sequences** (being a fairy tale) can become the element on which to focus the maximum attention, overturning the very meaning of the story, that is to say, concentrating on the idea of the path as a short text " Der Feldweg " by Martin Heidegger suggests ".



[img_4](#): Artwork by Unknown

Brief

The competition is about re-imagining a novel: a new wood and wooden house for little red riding hood.

The aim of this competition is to push forward the imagination about a very classic novel questioning if the path is important or just the final destination the only purpose to be pursued. The same difference exist between a tourist and a traveler. Should be our little girl enjoy the path (including any possible danger) before to get to her grandma house or to get there directly, following her mother instructions? How would you describes the path in the wood in a terms of a visionary map including the grandma house project? Which place is Home?

To Design



inner and outer Woods



Visionary Woods



Wooden House



Architecture and Nature

The following objectives can be a point of beginning to conceive this design. Participants can assume their own contexts and users before initiating their design process.



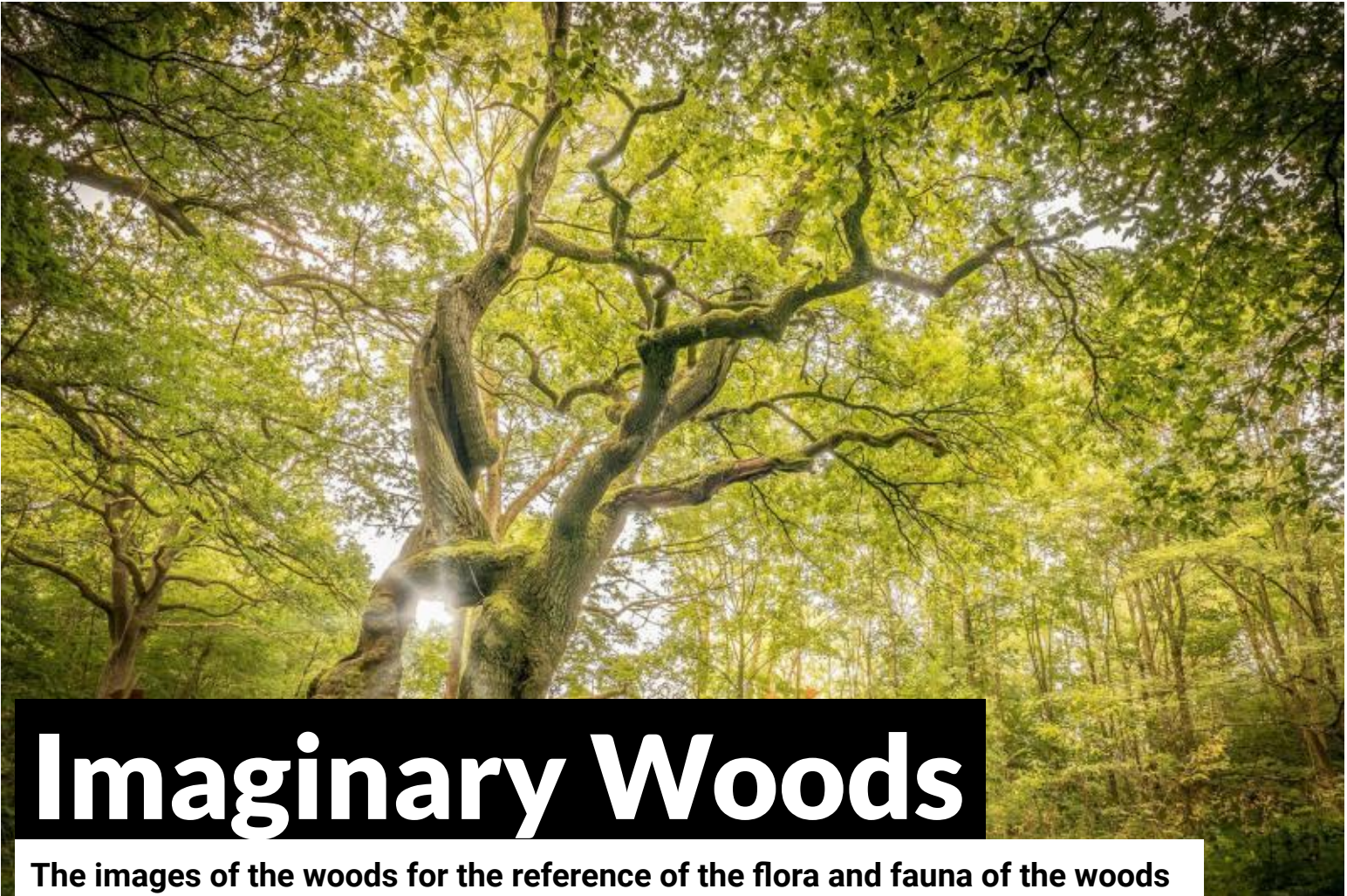
Img 5: Woods imagery for inspiration

Inspiration - Schwalmstadt, Germany

The forest that inspired the Grimm brothers is the one near Schwalmstadt in Germany

Schwalmstadt is the largest town in the **Schwalm-Eder** district, in northern **Hesse, Germany**. It was established only in 1970 with the amalgamation of the towns of **Treysa** and **Ziegenhain** together with some outlying villages to form the town of Schwalmstadt.

50°56'N 09°13'E



Imaginary Woods

The images of the woods for the reference of the flora and fauna of the woods

PROGRAM GUIDELINES

The forest, near to Schwalmstadt in the north of Germany, that inspired the Grimm brothers can be enlarged and undergo the variations that each participant will consider appropriate.

It can be treated like a labyrinthine forest, a forest or a woods.

What is important is the inner journey in relation to the imagined forest.

Given the vast size of the wooded area that is proposed as the basis of the project (approx. 15 km), it is sufficient to take one of the portions; this point will be left to the decision of the participants.



Woods

1 map of the Woods (detailed top view mixed with symbols, botanic elements, other type of views and visions). **Make your contemporary map (cad + images)**

2 Drawings or digital sequences of how you imagine the path of the protagonist of the fairy tale. **Make the path an architecture.**



Grandma's House

Grandma House
WOODEN HOUSE

1 Plan
2 Sections
3 views

Both, the Map of the Woods and the Wooden House can be integrated

Submission

You have to deliver an architectural outcome on the following site, based on the given outlines.

- A maximum of 4 boards / sheets. – [**2362px x 3544px**] or [**400mm x 600mm in 150 dpi**] in portrait digital format (JPEG).
- Each image should be less than **15MB**

This additional resources folder contains: FAQ Questions, High Res maps, and CAD file of the site plan.

Minimum requisites in the sheets are 3 sheets/boards + Cover image containing:

This is the link for new file sizes, [here](#).

- Site plan (Compulsory)
- Key conceptual sections x 1 (Minimum)
- 3D views x 4
- Cover image/Thumbnail of size 2000 x 1000 px or larger in aspect ratio 2:1.
- Floor plans, images, sketches (if any) can be added to support the entry in the form of additional images.
- Answer 6 FAQ questions in the discussion section as given on the 'additional resources folder'.

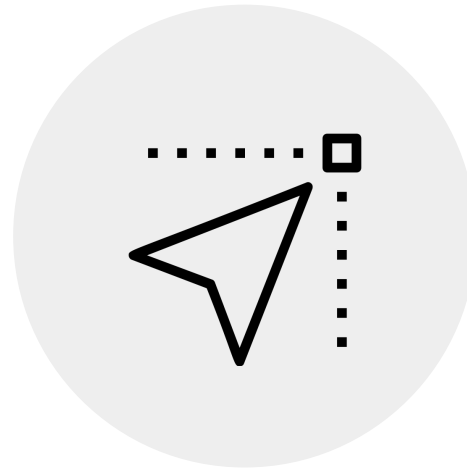
-
- + The team limit for this competition is 4 members maximum.
 - + Use exploded views to discuss multi levelled conceptual models better.
 - + Ensure that the final sheets which are submitted do not include your name or any other mark of identification.
 - + Mention sheet number on corner of every sheet.
 - + This is a design ideas challenge only. There is no built commission/realization is associated with the problem
 - + Plagiarism of any idea / form / design / image will be disqualified with a notice.

Registration page here: <https://competitions.uni.xyz/a-new-wood/info/about>

Discover the competition schedule and deadlines here: [Schedule](#)

Judging Criteria

The entries will be judged by an international jury of the competition on the following criteria:



Presentation

The fundamental to a good entry is a good presentation.



Concept/Idea

Quality of thought and intent in pre-design phase.



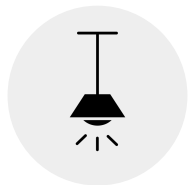
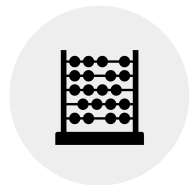
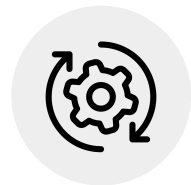
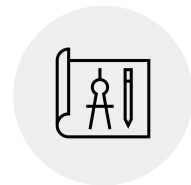
Spaces/Programme

How the spaces are calculated and ordered.



Design Output

The final architectural outcome of the solution.



The judging panel can also add other criteria based on their internal discussions - which will be in line with the problem statement. Participants are advised to fulfil above given criteria first in their design.

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Curator



Cesare Battelli

Architect

Visionary Architecture

<http://www.visionary-architecture.com>

Madrid, Spain

Cesare Battelli is an Italian artist and architect. He mainly devotes himself to research and experiments in the field of visionary art and architecture, as well as the realization of architectural projects on different scales. He has taught, held various workshops, and member of the jury panel in many universities as well as in international competitions. He graduated from the IUAV in Venice and holds a master's degree in architecture at the Hochschule für Bildende Künste, Städelschule in Frankfurt. From 2003 he embarked on a solo career by founding his own Visionary-Architecture research studio and maintaining some collaborative relationships with world famous studios as EMBT. The projects, collaborations and writings he has made since the early nineties have been published by the following magazines: El Croquis, Architectural Monographs (AD), Diseño Interior, Frame, Spazio e Architettura, Architettura Cronaca e Storia and various digital magazines or blogs of architecture such as Icarch and Metalocus. He is currently a Researcher at the UAH University of Alcalá, Madrid.

About
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Rewards

Grants of up to a total of **20,000\$** can be won on this challenge. Learn more about the full conditions on the competition page here.

Unfuse serves as a unit block for **Uni** in the field of Architecture. It intends to break the fusion of traditional design barriers and methodologies by making it a platform for experimentation and conceptual exchange of ideas in architecture, urbanism, society, culture and ecology. It is a research initiative dedicated to providing opportunities for designers from all domains to explore ideas that go beyond the boundaries of architectural discipline and enrich our built environment; thereby opening up possibilities for promotion of architectural thought at a global level.

Queries: support@uni.xyz

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Let's Re-imagine the Fairy Tale.



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