



Stanley Kubrick's *The Shining*

LABYRINTH COMPETITION:

Theory // Form

#10062

WHO:

Labyrinth is a competition hosted by Studio 1905.¹

Mission Statement: Studio 1905 exists to examine architectural zeitgeist as it responds to current society and environments. We are fascinated by Architecture's ability to reconcile philosophy and theory with the physical world and seek to explore and expose these ideas through projects, writings, and conversations.

FOR:

Current students of Architecture or graduates with under 15 years of training and experience. After all, we all remain students in a shifting paradigm.

WHAT:

In the post-war era, there was a widespread belief that advances in technology would increase productivity to the extent that the individual's life could be one of near-complete leisure, that the new world would be a paradise of the homo-luden.² While the elusive 21st century has been reached, we are, perhaps, more indebted to work patterns than ever before. Leisure is still an expensive commodity.

Competing with leisure time is a persistent desire for instantaneity, especially in data transfer. Modern economy depends on virtual connections to maintain its speed. The world can come together at a virtual conference table, stock exchange, or university, rendering the physical manifestations of these programs irrelevant. But, as architects, we must be proponents of the tangible. This new tangible must be in physical contrast to a lack of temporality; a physically traversed path. In the same way the City Beautiful Movement contrasted the Industrial Revolution by carving away space for air and leisure, this competition asks us to imagine a fusion of the temporal (physically necessary) and the phenomenological (necessary for leisure) path, resolved in a modern day labyrinth, where the acts of motion and meditation, both necessary outside of the virtual world, can be experienced sans technological distraction.

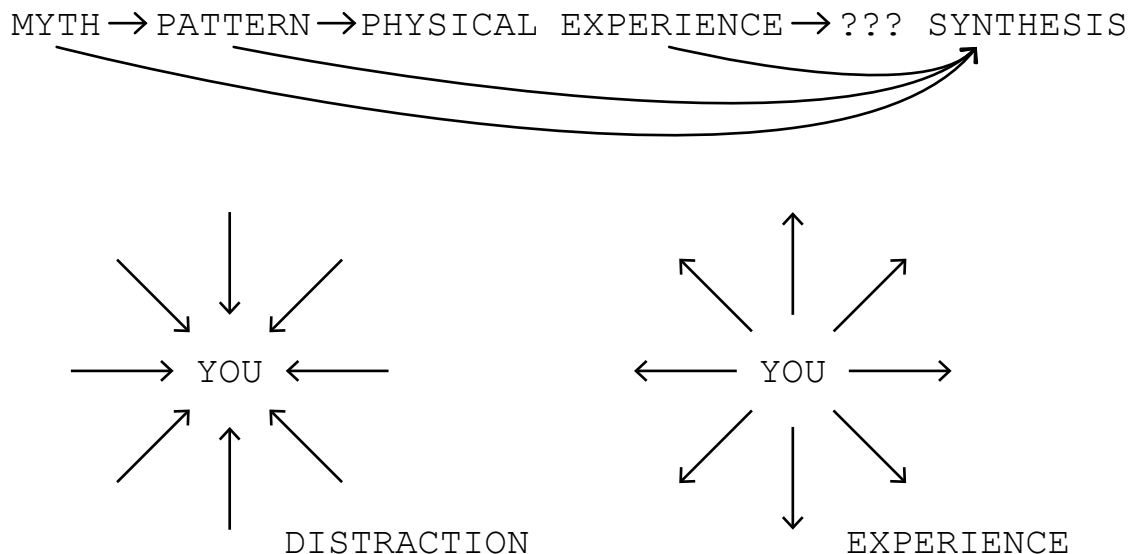
Labyrinth is defined as:

1. Phenomenological Experience (0-Dimension)
2. Pattern (1-Dimension)
3. Historical and Theoretical Labyrinth (2-Dimension)
3. A single, experienced, non-branching path (3-Dimension)
4. Temporal Experience (4-Dimension)

1. Studio 1905 does not currently exist, but represents the vision of who should hope this competition. Studio 1905 is imagined in the hope of future realization.

2. Homo-luden: "Man at play"

CHALLENGE:



Because the Digital Era is marked by speed of transfer rather than distance, the proposed site is similar.

Therefore, the task is to:

Design a limited path that takes 1 hour to transverse.

DELIVERABLES:

Each image (0D, 1D, 2D, 3D, 4D) will be presented digitally on a 15in x 15in panel in the form of an Adobe PDF with an optional 500 words of text to explain, elaborate, or expound upon on each image. The file size for each panel should remain under 20 MB.

0D Panel: Point world

The phenomenology. Is the path traveled alone or in a group? In a rendering or visual image, show the perspectival experience through the path.

1D Panel: Line world

What is the pattern of the labyrinth? Show with plan/section.

2D Panel: Surface world

What is the labyrinth made of? How does it change over time, grow, reflect, refract, evolve? Show with a collage or material palette.

3D Panel: Volumetric world

What is the connection to the chosen site? What is its path if it is three dimension or folds on itself? Show with an axon drawing or model photography. How does the path become a labyrinth?

4D Panel: Temporal world

As a constraint, the path of the labyrinth should take 1 hour to traverse. Illustrate how the path through the labyrinth follows this constraint.

- The proposed structure or structures should apply within reason with International Building Code (IBC) with the exception of egress requirements.
- No proposal should exist only as an virtual/abstract idea. The intent is to synthesize built form and relevant questions in the same way that theory and practice should be synthesized in architectural education today. Submissions must be clear, compelling, and generally constructible.

EVALUATION:

Panel Evaluation:

- 0D: Accessibility and experience of perspective
- 1D: Intricacy and beauty of the pattern
- 2D: Knowledge of material and construction to create a space
- 3D: Response to chosen site with the challenges made evident and address
- 4D: Clarity of temporality and movement within the labyrinth

Overall Evaluation:

- Validation of the process used to design the labyrinth.
- Successful projects will identify and respond to challenges of the environment and surrounding population, evidence clear materiality and feasibility, and justify the path in regards to the site.
- Proposals will seek to create a project that is equally compelling, novel, and elegant in respect to form (as an object), passage (as an experience), and integration (as a site response).

SCHEDULE:

- Early Registration opens : 22 January 2014 {free early application}
- Late Registration: 6 pm EST , 1 May 2014 { \$20 application fee }
- Registration closes: 9 June 2014
- Entries Due: 16 June 2014
- Winners announced: 17 October 2014

JURY:

The selected jury was chosen to represent a broad spectrum of views and to emphasize the unique theory//form nature of this competition. Beyond critical evaluation of each submission, Studio 1905 also imagines a rich and productive dialogue that would arise out of these conversations.

The Artist:*

Education:

Universidad Nacional Autónoma de México: 1971-1976

Selected Exhibitions:

Retrospective: Forward/Backward, 2012

The Pattern of a Path, 1998

Tracing: The Unexpected Path, 1990

El Flâneur: meditations on the psychogeography of Mexico City, 1980

Galería Arte Contemporáneo, Mexico City: The Art of Performance from Francis

Allys to the Contemporary, 1976

The Artist is often characterized by a fascination with the path, with pattern, and the intersection of forces that create a city. From his beginnings at Universidad Nacional Autónoma de México to his current exhibited work, *The Artist* works within the media of photographic and videographic traces of radical interventions within the city to make clear the hidden paths, patterns, and potentials embodied within the city and its citizens. Equally poetic and political, his work often questions the meaning of the collective movement of urbanity, the nature of the step, path, and way-finding, and the role of a singular individual within society.

The Sculptor:*

Education:

École des Beaux-Arts: 1999-2002 Arts Plastiques

Selected Exhibitions:

MoDA (Museum of Design Atlanta): Path and Form; Explorations on Frozen Temporality, 2012

Whitney Gallery, Savannah: Form and space: Emerging Voices in Sculpture, 1998

Pavilion d'Arsenal, Paris: Les Arts Plastiques et Architecture , 1995

Transitioning to the world of sculpture from a past life in the field of industrial steel fabrication, *The Sculptor* credits her time working at Pickhan Heavy Fabrication in the mid-1990s on Richard Serra's *The Matter of Time* as the eye-opening experience that changed the course of her life.

Internationally exhibited and praised for her works, *The Sculptor* is best known for her large scale sculptures- meditations on the concepts of time and material, the nature of a path, and a play of space. Described as a master of material and form, she says, "My work can be understood as a struggle to capture the ephemeral in our most permanent materials- to find the touch of the fleeting on the enduring."

*Studio 1905 wished we knew these judges, but we can imagine their likely education, work, and values.

JURY (continued):

The Professor of Theory:*

Education:

BA in Architecture History, University of Minnesota

MArch, University of Houston

Phd in Theory and Criticism, University of Michigan

Publications:

The Labyrinth and the Mirror, 2012

Digital Ambiances: Situationists and Computation

"Is Building Necessary?: Architecture and the Digital Age," 2000

Frozen Relativity: The Architecture of Space-Time

The Professor of Theory is a professor of architecture and theory at Princeton University. Inspired by history, theory and practice, his research focuses on ambiances and phenomenological readings of architecture, promenade and narrative in urban and architectural contexts, and digital media. He teaches courses on Professional Practice, Theory and Criticism, Space and Modeling, and Representation. He has published papers domestically and internationally on a range of topics from labyrinths to history to phenomenon and relativity.

The Practitioner, AIA, LEED AP:*

Education:

BS Arch, University of Texas at Austin

MArch, Rice University

Work:

Uncommon Architects: 1995-2000

B+S Architects: Principal 2000-present

The Practitioner and B+S Architects are known for responsive and innovative work across a broad array of projects, scales, and locations. *The Practitioner* seeks with every project to create a novel experience of space and place to enhance the life of the users of the project and the public while foregrounding environmental, contextual, and functional considerations to create designs that are innovative and accessible.

The Professor of Practice:*

Education:

BS Arch, Cornell

MArch, University of Pennsylvania

Work:

VSBA, LLC, 1965-1975

Richard Meier, 1975-1980

Praxis/Practice Architects, 1980-Present

The Professor of Practice serves as the current advisor for graduate students at University of Texas at Austin, where she also teaches the first year studio with a focus on construction and visual communication. She also teaches the required Professional Practice course, designed to challenge student's systems thinking as well as prepare students for a future as licensed architects and professionals.

JURY (continued):

The Writer:*

Education:

BS Arch and English, Princeton

PhD Arch, Princeton

A Comprehensive Study of the Works and Influence of Bachelard

American Academy of Arts and Sciences

Jun'ichirō Tanizaki, 1964-1968

Work:

Associate Professor, GSD at Harvard, 2005-Present

The Writer's numerous books and articles focus on the relationship of phenomenology and the design process. Rather than post-rationalizing work in terms of experience, The Writer has proposed a new paradigm of design with experience in the initial process. His latest work, "Conversations with Students," illustrates how this new design process can radically affect the work of architecture students.

Decisions by the Jury will be considered final with no opportunity for appeal. The jury reserves the right to disqualify any submission if that submission does not comply with the guidelines.

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PRIZES:

Overall Prize:

1st, 2nd, and 3rd place chosen based on overall scheme as evaluated by criteria

Individual Panels:

Prizes will also be given to individual panels based on their singular merits in response to each respective dimension and associated caption.

All winners will be exhibited at the studio 1905's office in Paris,* published online and as a publication.

QUESTIONS:

All questions may be directed to Studio1905 via e-mail. Responses to questions will be posted to the Labyrinth Competition website page.

REGISTRATION:

Competitors should complete the online registration form located on the Labyrinth Competition website. At confirmation of receipt of the form and, each team will be emailed an unique identification number which will be used in all panels in place of names, or other identifying marks to ensure anonymity, as well as instructions for the submission of final panels.

Each panel (0D, 1D, 2D, 3D, 4D) will be presented digitally with an 500 words of corresponding text to explain, elaborate, or expound on a 15in x 15in panel in the form of an Adobe PDF. Panels will be viewed digitally in numeric order (0D, 1D, 2D, 3D, 4D). Panels will be projected and arranged horizontally for the final round of judging. The file size for each panel should remain under 20 MB, for a total of five panels at 100 MB.

Each submission (including panels representing 0D, 1D, 2D, 3D, 4D) should be presented as five 15" x 15" digital boards. All panels will be submitted online as one five page Portable Document Format (PDF) file. Preliminary review will be on juror's desktops, while during the final review the boards will be projected individually. Accordingly, participants should not use text or graphics that cross over from board to board. The names of participants must NOT appear on any of the submitted material. Each panel should include the participant's unique entry number, the page number of the submission (0D, 1D, 2D, etc), the title of the submission, and the accompanying text caption for that panel.

*Paris, as Studio 1905 imagines itself to reside.

ELIGIBILITY:

Current students of Architecture or graduates, with under 15 years of training and experience. After all, we all remain students in a shifting paradigm.

ANONYMITY:

Authors will remain anonymous throughout the judging process. The competition number assigned at registration will be used in place of names.

RESOURCES:

Text:

T.J. Demos: Duchamp's Labyrinth
Lyotard: Can Thought Go On Without a Body?
Robert Gooding-Williams: Nietzsche's Pursuit of Modernism
Immanuel Kant: An Answer to the Question: What is Enlightenment?
Michel Foucault: What is Enlightenment?
Robin Evans: Translations from Drawing to Building
Edith Hamilton: Mythology

Websites:

The Labyrinth Society (<http://www.labyrinthsociety.org>)
Maze Classification (<http://www.astrolog.org/labyrnth/algrithm.htm>)

Film:

The Shining (1980)
Inception (2010)