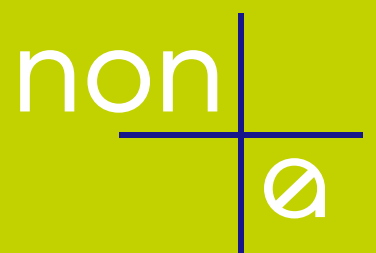


# INFINITE LABYRINTH Floorplan Battle



# NON ARCHITECTURE

We can consider “architecture” everything that has already been designed and/or built that would define a realm of conventional solutions, often repeated in a self-referential system. We imagined a counterpart, a “non architecture”. A world of unexplored designs and countless possibilities, that if found, could enlarge and change permanently the boundaries of architecture. A universe of chances and opportunities never challenged by architects before. A limitless field of investigation that includes everything that is not architecture, yet.

Non Architecture Competitions aims to find unconventional and unexplored design solutions in the field of architecture. The second phase of competitions is structured in 9+2 themes: a Research Ecosystem with the purpose of exploring each theme from different perspectives. All competitions have their focus on tackling the big issues of tomorrow, by seeking nontraditional approaches in the architect’s work.

The Infinite Labyrinth is one of the Non Architecture “Virtual” competitions.

# INTRODUCTION

The “Infinite Labyrinth” is a design competition developed to explore the creative potential of architectural design through one of the most basic architectural drawings: the floor plan.

Floor plans have been used not only to explain and communicate architectural designs, but they're often adopted as an actual design medium, to test and communicate ideas with all the involved in the project – either is the client, engineer or contractor. In architecture, a floor plan is a drawing to scale, showing a view from above, of the relationships between rooms, spaces, traffic patterns, and other physical features at one level of a structure. Floor plans can be used to show the layout of rooms within buildings, the structure and other essential spatial elements.

This competition is an opportunity to experiment how a floor plan can communicate a project today. What kind of design choices can better respond to the issues raised in the extended brief and how can a two-dimensional drawing communicate it in the most effective way?

You only have one floorplan to answer those questions.

# COMPETITION BRIEF



The aim of the “Infinite Labyrinth” competition is to develop one drawing to communicate an architectural design. The participants are asked to design a building that responds to the requirements of the brief and one floorplan to represent it, with absolute freedom of interpretation, technique and level of abstraction. Even the concept of floorplan itself can be questioned in order to craft the most expressive way to represent the design.

The end result of this competition will be a publication of all finalist projects in our online journal, combined in an endless maze, that when scrolling through the page becomes an Infinite Labyrinth.

This is a competition where you develop your skills as a communicator, designer and space thinker. The aim is to respond to the presented challenge, with a very strong focus on building function, creativity, criticality and innovation.

We are not interested in the construction details, we want to see the space organization. The drawing can highlight functional aspects of the building, showing a deep understanding of one or more design aspects. It can focus on the aesthetic qualities, showing space configuration and specific projects characteristics, or it can only display structural elements and overall massing. The elements shown in the entry are flexible and adaptable to the participants interpretation.

Please read the submission requirements for further information.

# INFINITE LABYRINTH

Participants are asked to design a labyrinth – with a specific size and entrance points. All the remaining aspects of the maze are completely open to interpretation.

Labyrinths are a system of intricate passageways and blind alleys, used symbolically, as a walking meditation, site of rituals and ceremonies, and entertainment, among other things. Labyrinths have always been about the journey, at least as much as the destination. In this competition, we ask you to design the path and define the destination by playing with the concept and form of the labyrinth; infinite, like a social media scroll.

All finalist projects will be published in our online journal, combined in an endless maze, that when scrolling through the page becomes an Infinite Labyrinth.

This competition is an opportunity to experiment with how a floor plan can communicate a project today. How can a two-dimensional drawing communicate it in the most effective way? What is a labyrinth today? How can we interpret its symbolism and translated it into a floorplan?

There is only one fixed parameter: the labyrinth must respect the given template.



# INFINITE SCROLL LABYRINTH

A classic labyrinth is a primal architectural typology, a system of intricate passageways and blind alleys.

The labyrinth is perhaps one of the oldest, and certainly one of the most mysterious symbols known to mankind. They are ancient patterns found all over the world, and of many types sharing a single overall design. Its origin is as mysterious as its uses, and is as varied as its patterns are.

All labyrinths are a kind of game, but that does not negate their seriousness. It has been looked upon as an object of fear and hope. Labyrinths have been used in multiple contexts from literary motifs to coats of arms to spiritual practices. It has been perceived as a representation of hell and redemption, and it has even been used to symbolize far-off lands and cities. Labyrinths are unique in that they are a geometric shape that does not occur naturally, and as a result, they point to the creative genius of humanity.

This ancient design has been found as far back as 3000 years in a variety of forms and cultures. Some of the cultures where labyrinths have been found are ancient Crete, France, Hopi Native Americans, Norway, India, and the British Isles.

On one hand, the labyrinth puts the creator in the position of power letting them direct the movements of the visitor to an



absurd extent. On the other hand, is composed of just walls, it appears to be an essential form of architecture.

A labyrinth is a complex and circuitous path that leads from a beginning point to a center. There are two primary varieties: a Maze, with repeatedly dividing paths, forcing the traveler to choose among options, so that the traveler has no assurance of ever reaching the goal and is constantly faced with decisions and frustrations; a Meander, with a single, undivided path and no choices to make other than traveling onward through the winding pattern to an assured goal. The meandering pattern may tease the traveler by leading now inward, then suddenly outward, but eventually, it arrives surely at the goal.

Today, we find that walking a labyrinth addresses many psycho-spiritual areas of the human condition. The path is



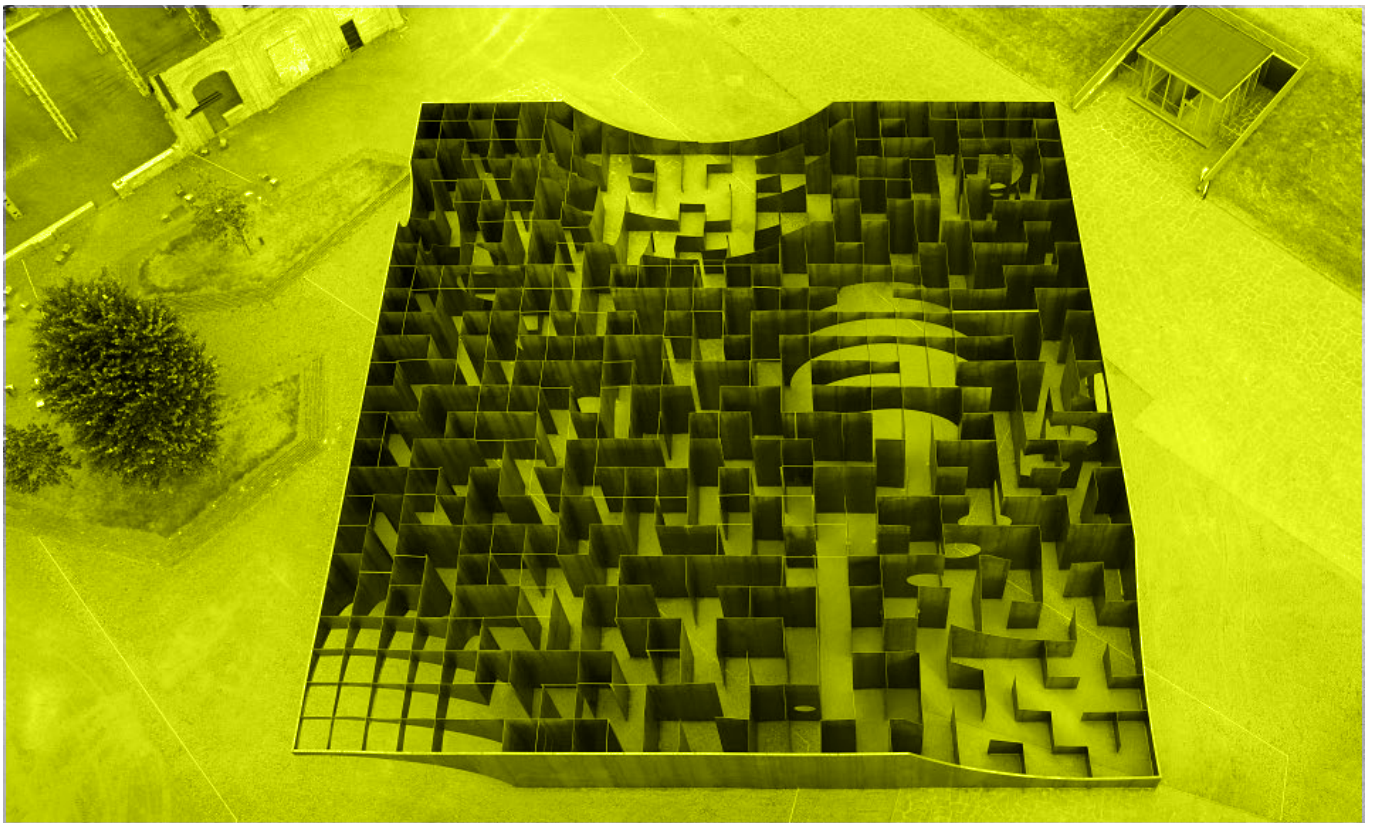
Soaring Maze by Bjarke Ingels



helpful in awakening our spirituality, simplicity in our hectic lives, integration of mind, body, and spirit, and promotes self-reflection and a connection with our community.

This concept has created an awakening and a tremendous resurgence of people utilizing the labyrinth as a spiritual tool to connect the mind-body-spirit and promote health and wellness around the world.

A designer cannot guarantee any particular experience to anyone walking a labyrinth. However, they can help to ensure the greatest potential for a beneficial labyrinth experience. The various benefits of labyrinths may be physical, psychological, spiritual, or social and may range from introspective, personal engagement to community-building interactions anywhere in the process from design and construction to facilitation, walking, and ceremony.



The Labyrinth by the Belgian studio Gijs Van Vaerenbergh

The labyrinth performs an extreme of how architecture transforms spatial proximities by the arrangement of boundaries and connections.

Being architects and designers, we are always asked to design places that suit humans in every way possible. We are asked to make spaces that are human interactive and those that suit their consciousness the best. But can you design a space that challenges the person's senses and makes him reconsider where he is and what is he doing?

The social media experience - getting lost in the content and having a linear path - is very similar to being in a labyrinth. To the extent that many get addicted and fail to get "out" of the social media platforms. For that reason, we create a parallelism and make it tangible by publishing all projects online - a maze within the maze.



Venice Architecture Biennale 2016 pavilion by Mauricio Pezo and Sofia von Ellrichshausen

# INFINITE LABYRINTH

Non Architecture and all the supporting organizations collaborated in identifying a range of 30 design issues related to the research theme of Virtual. Within our longlist, we highlighted a few that could be relevant to this competition.

In relation to the **User Experience**:

1. User interface,
2. Content filtering,
3. Gamification of the digital experience,
4. Graphics and aesthetics,
5. App and Web Design,
6. Interaction between digital and physical world,
7. Augmented reality vs Virtual Reality.

In relation to **Virtual Reality**:

8. Digital Space 3D / 2D Architecture,
9. Virtual Real Estate and Ownership,
10. Infrastructure of the virtual city,
11. Mobility and 2D/3D/?D experience,
12. Limitation and boundaries,
13. Operations and Maintenance.

In relation to **Digital Heritage & Culture**:

- 14. Digital Twins & Architectural doubles,
- 15. Heritage reconstruction,
- 16. Access to information and education,
- 17. NFT's and Cryptos,
- 18. Cyberpunk and dystopian scenarios,
- 19. Solarpunk and utopian scenarios,
- 20. History of digital design,
- 21. Vintage Videogames & Graphics.

In relation to **Society & Lifestyle**:

- 22. Alienation and addictions,
- 23. Social interactions in the virtual world,
- 24. E-shops and digital products,
- 25. Avatar creation,
- 26. Entertainment industry,
- 27. Artificial Intelligence and Bots,
- 28. Governance of the virtual space,
- 29. Capitalism models for the digital,
- 30. New forms of societal organization.

These are only a few of the critical aspects to address around the theme of Virtual. **Projects should take into consideration one or more of these themes.** They can also come up with new ones, as long as they are relevant to the topic of the competition.

We ask participants to select a maximum of 5 keywords to explain their design. Keywords can be picked from our list or they can be proposed by the design team. See the submission requirements for further reference.

If you want to receive more insights on these topics you can subscribe to our newsletter or visit our online journal. You will get articles, essays and references from our editorial team.



# ABOUT THE EVOLUTION OF THE FLOOR PLAN

In today's construction industry, before anything is built, it's dreamed, drawn and planned in the form of a floor plan. These documents are truly the foundation of any construction project but they have been around for some time now. From the start of medieval drawings to the digital documentation sweeping today's construction industry, floor plans have evolved over centuries.

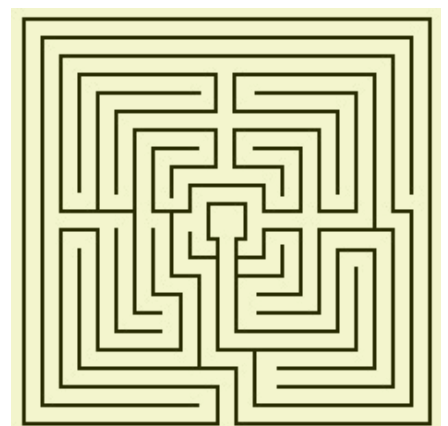
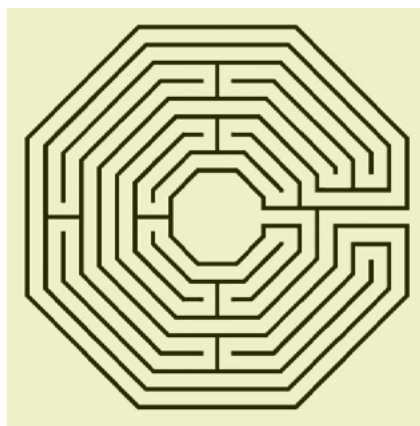
Before floor plans evolved into their modern form, look and purpose, drawings from the medieval times appear to be their earliest formations. The Plan of St. Gall, is one of the oldest known surviving architectural plans. Some historians consider this 9th century drawing as the very beginning of the history of floor plans.

The documents that emerged from the Renaissance era look more like modern floor plans than the ones from the Medieval Period. Architect and engineer Filippo Brunelleschi is considered to be the father of the modern history of floor plans.

The architects of the Renaissance period brought architectural drawing as we know it into existence, precisely and accurately reproducing the detail of a structure via the tools of scale and perspective.

The end of the 20th century saw the development of computer-aided drafting (CAD) technology and large-format printing processes that made the reproduction of multiple accurate copies of the architect's original design easier than ever.

Although the construction industry is still widely paper-based, this is changing quickly and the floor plan has become digitally based. Digitalization brought BIM, so it's realistic to believe that floor plans might be soon replaced by different representations. With all the changes in the construction industry, does a project have to go through conventional descriptive means and conventional ways of documenting? What is a floor plan today? How can a floor plan communicate a project in an innovative way?





# RULES



# PRESENTATION REQUIREMENTS

Participants must download the floorplan [TEMPLATE](#), and design their proposal within the limits of the designated area. There are four entrances for the labyrinth identified in the template that must be respected.

The floor plan must respect the following colour pallet:

Non Architecture Blue (RGB 22,23,138);

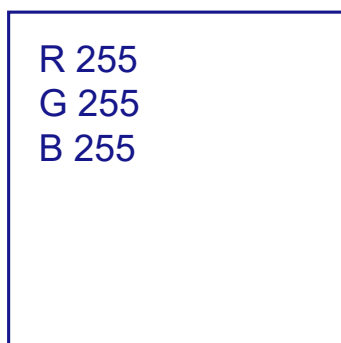
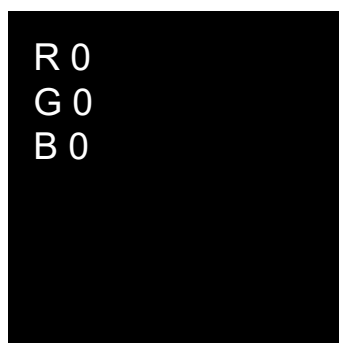
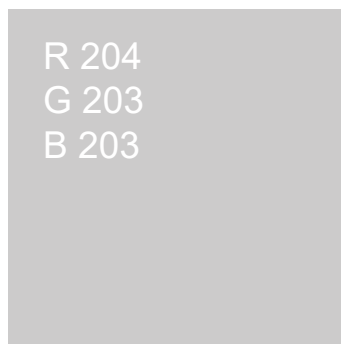
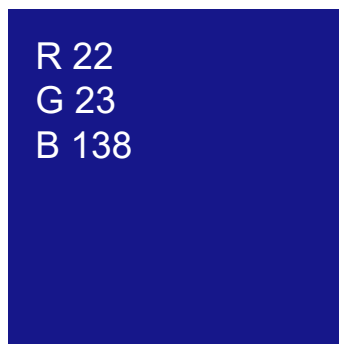
Non Architecture Grey (RGB 204, 203, 203);

light green (RGB 194,209,0);

black (RGB 0,0,0);

white (RGB 255,255,255).

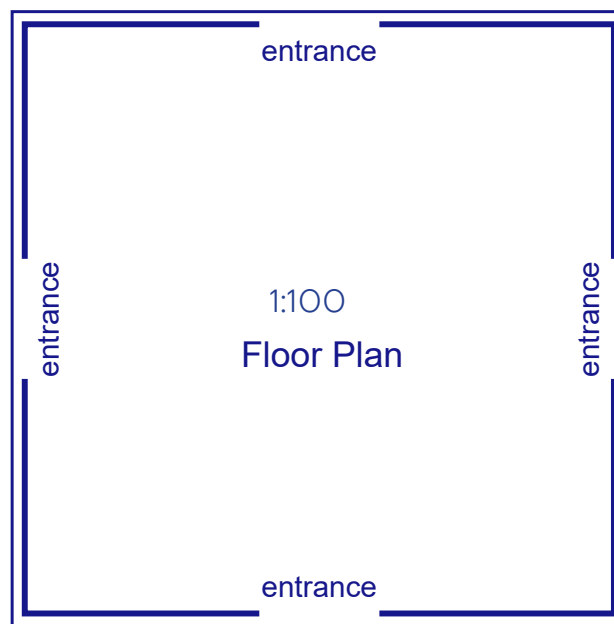
These are the **ONLY COLOURS** you can use. You are free to combine more than one colour and use them creatively and as you better see fit.



We are not interested in the construction details; we want to see the space organization and use. Therefore, walls can be full colour, no need to add stratigraphy. Same goes for windows and doors, they can be as simple as just one line.

We highly recommend to refrain from adding text to your floorplan. In case you find it absolutely necessary, please keep it down to a few words and use the fonts given below:

**420 x 420 mm**



Main Info: Arial 13pt

Secondary info: Arial 10pt

Download [TEMPLATE](#)

Non Architecture is also unconventional in its submission requirements. The participants are asked to submit 1 ZIP folder, named with the registration code and the title of the project (CODE\_Title), containing:

01. The Floorplan (.JPEG)

File name: "CODE\_Title of the project\_Floorplan".

02. A team document in Word (.DOC), containing

/ the title and subtitle of the project (maximum of 10 words)

/ 5 keywords, at least 1 from the given list (page 10-11), that better explain your project,

And the team's info in the following format:

/ Name + Surname of each team member (separated clearly),

/ Nationality (multiple options can be added),

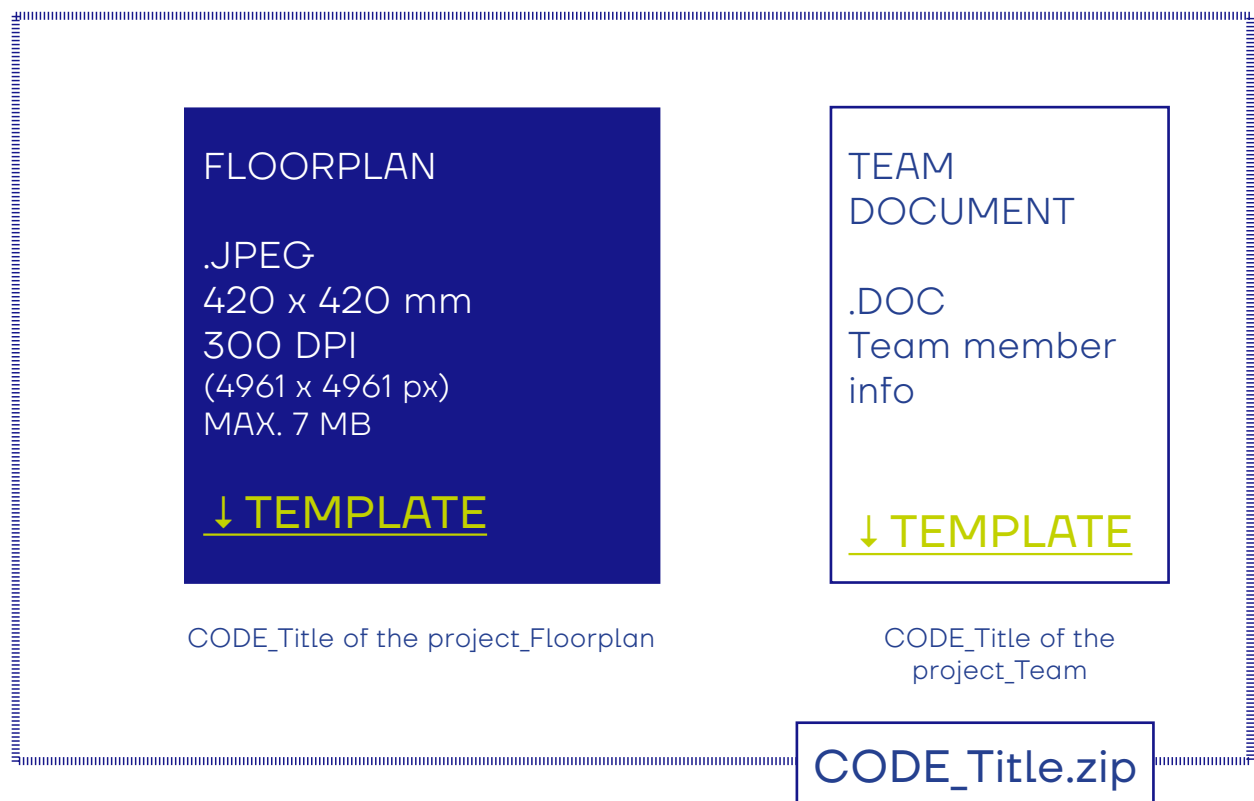
/ Institution/company (company or university attended, to be included just in case you want it to be visible once your project is published).

There is no need to create a team name.

One team should consist of 1-4 people.

File name: "CODE\_Title of the project\_Team"

USE THIS TEMPLATE



The **CODE** refers to the **5-digit number** you receive during the registration process (same as the order number, in a format of #12345), it is going to serve as your **registration code for the competition**.

An example of naming the files correctly:

CODE: #56789

Title of the project: Labyrinth

**01. Presentation Image:** 56789\_Labyrinth\_Floorplan

**02. Technical Image:** 56789\_Labyrinth\_Team

**ZIP folder:** 56789\_Labyrinth

Please, do not use the # in the file names.

/ You need to come up with your own project title and replace “Labyrinth” in the example.

**THE EVALUATION OF THE PROJECTS IS ANONYMOUS**, so do not include your name, your registration code, or any other reference to you in the images. After being evaluated by the jury, the projects will be reconnected to their authors through the submission code. Additional details on the team members and on the projects will be required during the submission procedure.

### **IMAGE REQUIREMENTS:**

/ Square format 420 x 420 mm, 300 dpi (4961 x 4961 px),

/ High Quality (for example, in Photoshop JPEG output quality: 8, or 80-85 in Gimp is recommended),

/ 7 MB maximum file size.

If the submitted images don't respect these criteria, may lead to the disqualification of the team.

## FORMATTING REQUIREMENTS:

/ There is no need to entirely fill the image or to add a frame.

/ The images do not demand for any kind of specific technique of representation, as long as they respect the given guidelines. Be creative!

/ We highly recommend you to not add text to the images, please use the #KeyWords in the Team Document for further explanation. The projects should be explanatory enough through the graphic material, without the usage of flowing text.

/ It is compulsory to use the provided Word template to create your Team Document.

/ In case the Team Document is submitted in any other format than a Word file (.DOC), its content might be excluded from publishing.

/ The language of the submission is ENGLISH, any text written in a different language will not be taken into account during the evaluation.

**EVERY SUBMISSION THAT DOESN'T RESPECT THE PRESENTATION REQUIREMENTS, MIGHT GET DISQUALIFIED FROM THE COMPETITION.**



# ELIGIBILITY

Non Architecture Competitions are open to all human beings, from every age and cultural background, working in groups or individually.

Teams can be formed by a maximum number of 4 people.

The registration fee is paid per team, regardless of how many members form it. Personal information of all the team members can be uploaded during the submission procedure of the final drawing.

# PRIZES

Non Architecture Competitions will award only one winner, selected by the jury collectively, and 7 honourable mentions.

## WINNER (1 PRIZE)

/ 1.000 euros\*

/ Publication in the Non Architecture Competitions books and website

/ Reviews in digital magazines and several architecture blogs

## HONOURABLE MENTIONS (7 PRIZES)

/ Publication in the Non Architecture Competitions books and website

/ Reviews in digital magazines and several architecture blogs

## NON ARCHITECTURE EDITORIAL PICK (UP TO 6 PRIZES)

/ Publication in the Non Architecture Competitions books and website

## FINALISTS (UP TO 36 PRIZES)

/ Publication in the Non Architecture Journal

## SPECIAL PRIZE

The organization might establish additional special prizes and awards during the competition development and in the evaluation phase.

\*Taxes will be deducted and retained by overall prize amount. The prize will be taxed as professional income or other sorts of income according to Italian law, with a range from 20 to 30% according to winners' country of residence.

Note: The appearance on external architectural platforms are subject to the agenda and availability of the external platforms involved.

# CALENDAR AND PRICING

01 June 2022	Competition launch.
01 - 30 June	Special registration period (40€*).
01 - 31 July	Early registration period (55€*).
01 - 31 August	Regular registration period (70€*).
01 - 30 Sept	Last minute registration period (85€*).
15 Sept	Submission opens.
30 Sept, 11:59 PM	Submission closes.
01 - 15 November	Winner announcement.

\* +22% VAT.

The timing always refers to Central European Time (CET). To avoid confusion, please check the countdown on the competition page.

## REGISTRATION

The registration fee is per team, regardless of how many members are on the team.

If a team wants to submit more than one proposal to the competition they will have to register each proposal separately and pay an additional fee for each proposal they wish to submit.

For a project to be accepted the team must be properly registered to the competition. All registrations will be done through the [Non Architecture website \(nonarchitecture.eu\)](https://nonarchitecture.eu), where you have to create an account, log in and choose your payment option.

All the payments will be organized through our Website, in order to provide the safest procedure to all the participants. Payments can only be operated via credit cards & debit card.

After completing the payment, you will receive an email from Non Architecture which confirms the transaction and registration code. **THE REGISTRATION CODE WILL BE THE FIVE DIGITS CODE INDICATED AS “ORDER NUMBER”**, which will be sent to you once your payment is accepted.

You can always find your order number in [My Account page](#), under My Order.

After your Non Architecture confirmation is sent, you can't cancel your payment anymore and it is not possible to get a refund of the registration fee.

In case you have issues with payments, contact us at [info@nonarchitecture.eu](mailto:info@nonarchitecture.eu)

## JURY

The jury will be composed by a pool of platforms and experts specialized in the theme addressed by the competition. They will act as partners in the competition and final jurors of your work.

The jury members are the following:

[Marcello Carpino](#), [Mattia Inselvini](#), [Davide Masserini](#) and [Luigi Savio](#)  
Founders of (ab)Normal

[Ryan Tung](#)  
Digital illustrator, animator and designer

[Xiaoyang Fang](#)  
Uncertainty Network Office "UN-Office"

All jury members expressed their formal commitment in reviewing short-listed projects and selecting winners according to the awarding criteria expressed in the brief.

# SUBMISSION



Submissions must be done through the Non Architecture website ([nonarchitecture.eu](http://nonarchitecture.eu)), before the submission period ends, the deadline is indicated in the calendar.

The submission surface opens 2 weeks before the submission deadline. It is going to be placed on the Non Architecture website, on the corresponding competition page.

Submission process:

1. Create your ZIP file, containing 1 JPEG image and 1 DOC file.
2. Upload it to [wetransfer.com](http://wetransfer.com) and choose the option “Get transfer link”. Make sure that you save your link for future use.
3. Go to [nonarchitecture.eu](http://nonarchitecture.eu) and fill the submission form, there you need to include the WeTransfer link you created.

By filling the form, your submission is finalized.

No submissions will be accepted by e-mail or any other medium.

You are going to receive **one confirmation email** when you finalize your submission on the website.

We download every project within 24 hours after submission, we don't send a separate confirmation about the download.

## EVALUATION

The core values of the competitions are:

- / Effective communication of the design qualities through the drawing
- / Originality of the design
- / Relevance to the building function addressed by the competition

These values will lead the selection of the finalists' projects and they will be used by the jury as a guideline in their decision.

Remember that this is a competition of ideas, an opportunity to experiment and explore the limits of architecture representation. The jury reserves the right to award any proposal that fails at any of the parameters mentioned in these rules, as long as it justifies the breach of the rule in favour of the value of the proposal.

The voting system to choose the winning projects is as follows:

1. Non Architecture competitions team, following the main values of the competition, will make an initial selection of max 50 finalist projects in response to the above criteria. The amount of pre-selected projects can slightly vary according to the judgment of the pre-selection team.



2. The members of the jury will study the pre-selected projects privately and give an evaluation for each one of them. Votes will be compared and revised to reach a common agreement on the selection of winners and honourable mentions.

In order to guarantee the authenticity of the awarding process, the prize's selection cannot be appealed.

## INTELLECTUAL PROPERTY

All the material submitted to the competition will become part of Non Architecture Competitions' files. Non Architecture will have full rights to publish and promote this material, always making proper mention of their authors. The material might also be used for the platform's merchandising and exhibition purposes. For any other purpose, the authors of the projects will keep full rights over their design and will be asked to grant permission.

By submitting a proposal you are giving Non Architecture the right to use the received material in both printed and online publications. Non Architecture Competitions will also have the right to slightly modify any of the mentioned material in order to better adapt it to the different formats and layouts that different publications might have.

# ADDITIONAL NOTES

1. Non Architecture reserves the right to make any changes to this document (dates, deadlines, requirements, etc.) as long as the changes benefit the majority of the competition participants. Any modifications will be announced on the Non Architecture Competitions Discord, Facebook page, Instagram account and weekly newsletter. It is the responsibility of each team to check the above mentioned sources on a regular basis to follow and incorporate if any changes are made.

2. The purpose of this competition is an intellectual exercise and will not be built. To produce a relevant collective research, a minimum amount of 30 registrations has to be submitted. If the registrations are less than 30 by the day of the deadline, Non Architecture reserves the right to proceed with the evaluation and publication, without awarding the monetary prize. In this eventuality, all the registration fees will be reimbursed to the participants.

3. No one has hired Non Architecture to organize this contest. The only purpose of this initiative is to raise questions that could lead to the progress of architecture practice and engage a community of enthusiastic and creative designers in the creation of what could be a new way to represent architecture.

The idea and program of this competition have been fully developed by the Non Architecture Team to serve solely as an intellectual exercise.

4. Non Architecture Competitions is not held responsible for a breach of contract regarding the publications.

5. Participants are expected to submit original work. Copying somebody else's work or using copyrighted photos, images, architectural/art pieces is strictly prohibited and will result in recalling all prizes and removal from the website, social media and the publication.

6. This competition as well as all products and brand elements related to Non Architecture are sole property of Non Architecture s.r.l., VAT 16621271002, located in Via delle Coppelie 3, 00186, Rome, Italy.

## CONTACTS

For additional info please check the FAQ on our website:  
[www.nonarchitecture.eu/faq](http://www.nonarchitecture.eu/faq)

During the competition, all participants are permitted to ask questions which help them better understand the brief description and/or any other aspect of the competition.

Any questions that are not resolved in this document must be made via email at [info@nonarchitecture.eu](mailto:info@nonarchitecture.eu) – if you didn't register yet – or through the [Nonaverse](#), our server on Discord – if you already registered to the competition.

You will find there a dedicated channel for competition Q&A. Access to the Nonaverse can be found in your [personal account page](#) after registration to the competition.

This ensures that all participants have access to the same amount of information. Questions via any other social media channels will not be addressed.

THE NON  
ARCHITECTURE  
TEAM AND ALL  
THE COMPETITION  
PARTNERS WISH  
YOU THE BEST LUCK,  
CONFIDENT THAT YOU  
WILL APPROACH THE  
CONTEST  
WITH ALL YOUR  
CREATIVITY AND  
INNOVATIVE MIND.

INFO@NONARCHITECTURE.EU  
WWW.NONARCHITECTURE.EU

CURATOR

non|  
architecture

RESEARCH PARTNERS



MEDIA PARTNERS



toffu

