A teal-tinted photograph of a border fence with barbed wire and silhouettes of people. The fence consists of multiple layers of barbed wire supported by wooden posts, with a chain-link fence below. Silhouettes of several people are visible behind the fence, some appearing to be in conversation. The background shows a hazy landscape with hills under a teal sky.

# BORDERS

KOREAN DEMILITARIZED ZONE  
UNDERGROUND BATHHOUSE

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# BORDER ZONES

Borders hold deep meaning, but they are just lines. Throughout history, the definition of territory has remained a fundamental determinant of power. Borders carry immense historical, political, and cultural implications. At the center of conflict, there is delineation; there is the drawing of lines. Borders are representations in plan view—lines on a map which are not necessarily tied to any physical thing. At most, lines materialize in the common form of walls which seldom trace the entire length of the borders they delineate. One notable exception is the Korean Demilitarized Zone (DMZ).

If the traditional border is a line, then the DMZ is a surface. At four (4) kilometers wide, it is a border territory: a border with its own border; a boundary space; a materialized, geopolitical line separating North and South Korea. It is one of the most heavily militarized and fortified borders in the world, and is representative to the nature of one of the most high-tensioned, ongoing, conflicts in recent history.

Contemporary geopolitics and global conflicts demand that nations grapple with border security. So what can one of the longest-running border conflicts reveal about the nature and potential of borders in general?



Berlin Wall



U.S. - Mexico Border



Dora Observatory | Korean Demilitarized Zone

## CHALLENGE

**arch out loud** challenges designers to explore the possibility of creating an underground bathhouse within the Korean Demilitarized Zone which responds to the surrounding geopolitical conditions. New forms of non-military architecture could occupy this border zone and begin to ease the existing tension. Tourism can play a role in opening relations across a border that begs the question: How does architecture position itself in the middle of this labyrinth of tension?

# OBJECTIVES

*The competition will explore the following themes:*

- 1 Architectural response to a border's conditions.
- 2 The relationship between military conflict and leisure.
- 3 The significance of the bathhouse and its implications for social interaction.
- 4 The ways in which architecture physically occupies land.
- 5 The role architectural form and space play in politics of the DMZ.

*Project submissions are not required to meet each of the above objectives, however, doing so may give the entry an advantage over others which do not include all the objectives.*



Joint Security Area - DMZ



photo - The Wall Street Journal

Korean Jjimjilbang

# PROGRAM

*arch out loud* provides designers with a starting point but allows for a variation of innovative approaches. There is no required scale to the program. Designers have the freedom to make the programmatic elements any scale they choose, however, they should be conscious of how baths are typically used and treat it as part of the challenge. **Projects can only have a maximum of 10 percent of the overall volume of their scheme above ground.**

**Changing Room** | including showers

**Hot Pool**

**Cold Pool**

**Sauna**

**Ice Room**

**Sleeping Room** | collective or individual rooms

*Designers may incorporate additional program elements as they feel necessary. If additional programs are introduced, the project and documentation must give clear reasoning as to why they were included.*

## BELOW: THE ANTI-OBJECT

What is context underground? Architecture contributes, agrees, conforms, reacts, responds, contrasts, conflicts, and even opposes context. But what does architecture do with context when it goes underground? In terms of geopolitics, territories are understood as representations in plan—lines on a map denoting what land belongs to who. The meaning of these lines and the territories they define is quickly deflated in section—the drawing privileged in describing architecture underground.

Subterranean architecture imposes the position of an anti-object on design. With little to no visible exterior, architecture loses the assumed relationship with its situation. Space is void rather than volume, image is interior and material shares a novel and integral role with context. So what happens to the object, the icon, when it has no exterior?



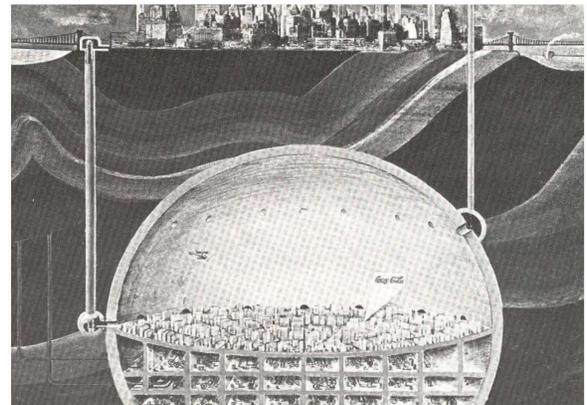
Baths of Diocletian



Finnish Sauna



Objects of Propaganda | Flag Poles at DMZ



Underground City Beneath Manhattan | Oscar Newman

## BATHS: THE FACADE OF LEISURE

“The mutual attraction between the DPRK and tourism exposes political disposition in both worlds. Fiction, the cheerful friend of politics and tourism, generates symbolic capital . . . precisely because there is a tacit agreement that it means nothing. . . this meaninglessness is the meaning as well as the opportunity for political leverage.” - Keller Easterling

The bathhouse maintains a historical identity as a place for social interaction. From the Roman bath to the Finnish sauna, every culture has its own unique rituals and architecture for bathing. Its functions of cleansing and liberating the body naturally relate the bathhouse typology (known in Korea as the jimjilbang) to one of the only means for non-military entry into the zone: commercial tourism. Thousands of visitors already enter the DMZ each day, so this existing precedent of tourism makes the bathhouse an ideal proposition for building in the DMZ—one that is tied directly to the culture and geopolitics of Korea.

# THE (DE)MILITARIZED ZONE

The Korean Demilitarized Zone is an area that has been described to be the “scariest place on earth.” This de facto barrier, which manifested in the 1950s as the result of a conflict between the People’s Republic of Korea (North Korea) and the Republic of Korea (South Korea), stands today as the most heavily fortified border in the world. Although the site is relatively calm (since no combat is permitted), any visitor can sense the deep tension between the rivaling countries, as it splits the Korean Peninsula into two sides.

The fabric of this border is like no other. It is not a single dividing line, but an area filled with both natural ecologies and man-made structures. The DMZ is often depicted as a densely fortified minefield with heavy artillery and troop outposts. However, the region boasts a myriad of other non-military structures and facilities perhaps out of place in an area of conflict. The DMZ is home to several agricultural villages and has also served as a great natural refuge. The border’s remoteness is a surprisingly ideal shelter for a few endangered species of wildlife and plants.

## SITE

The proposed site area for the competition is located just west of the third tunnel which receives a high volume of tourist traffic. In addition, the site is located not too far southeast of the Kaesong industrial park. The park is atypical in that it houses a collaborative economic operation between both North and South Korea. The bathhouse is intended to be used by workers of the industrial park when it resumes operations and visitors of nearby DMZ tours. **Designers need not fill the entire outlined site area and should feel free to place proposals anywhere in the given site.**



Third Infiltration Tunnel

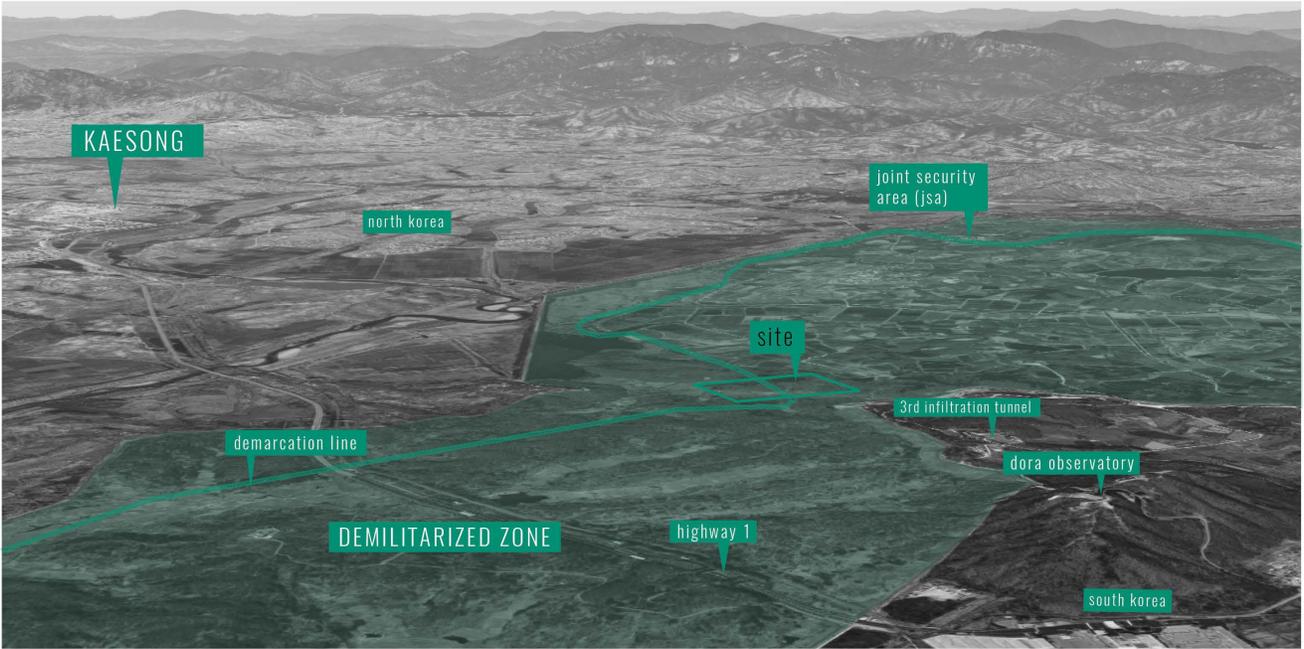


Kaesong Industrial Park

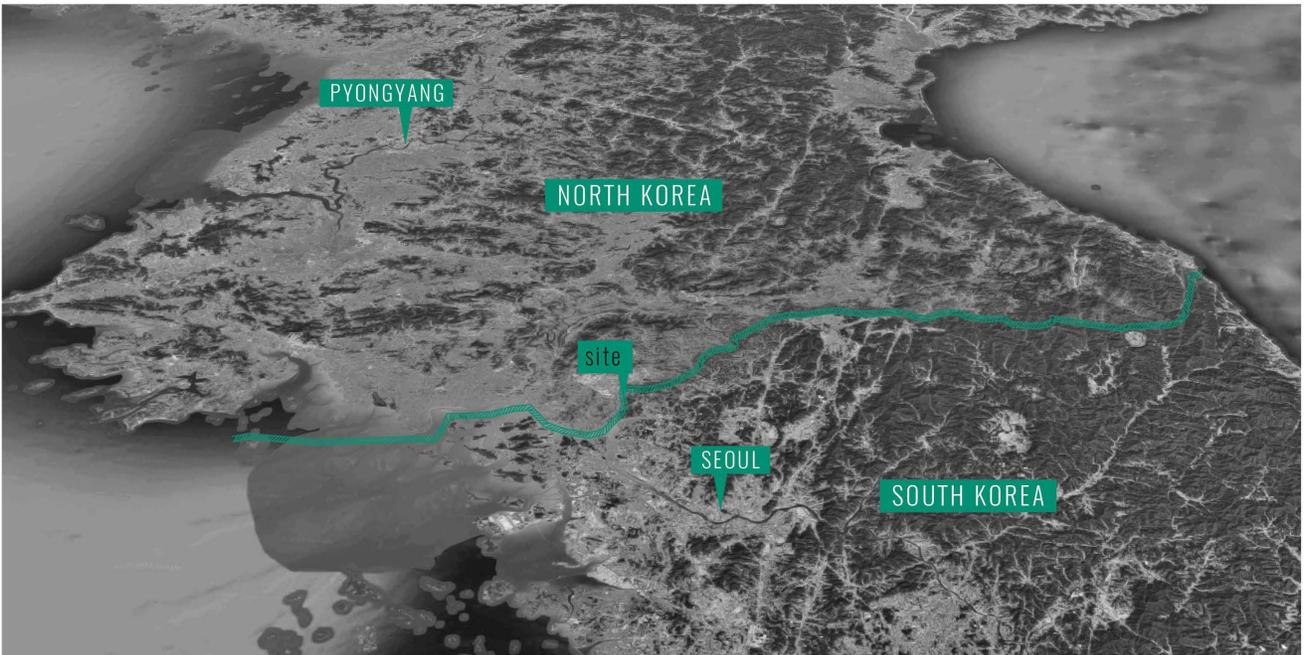


Site Map

# location

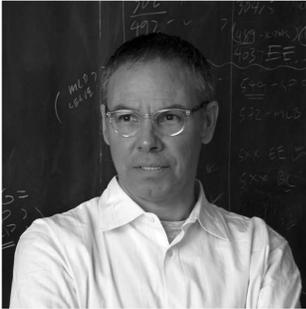


Demilitarized Zone



The Korean Peninsula

# JURY



**STAN ALLEN**

STAN ALLEN ARCHITECTS  
FOUNDER, PRINCIPAL

PRINCETON UNIVERSITY  
FORMER DEAN



**MOON HOON**

MOON HOON ARCHITECTS  
FOUNDER, PRINCIPAL



**JING LIU**

SO-IL  
FOUNDER, PARTNER



**LOLA SHEPPARD**

LATERAL OFFICE  
FOUNDER, PARTNER



**MINSUK CHO**

MASS STUDIES  
FOUNDER, PRINCIPAL



**KRISTY BALLIET**

BALLIET STUDIO  
FOUNDER, PRINCIPAL

2016 VENICE BIENNALE  
EXHIBITED WORK | US PAVILION  
KNOWLTON SCHOOL OSU  
SCI-ARC



**ANNA NEIMARK**

FIRST-OFFICE  
FOUNDER, PRINCIPAL

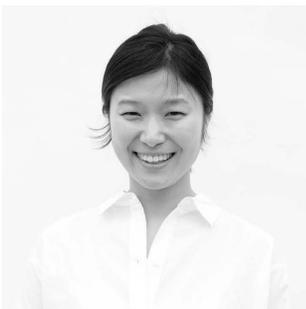
SCI-ARC



**NICK BONNER**

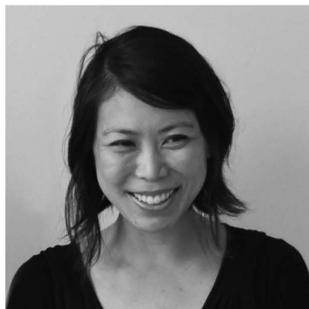
KORYO STUDIO  
FOUNDER

KORYO TOURS  
FOUNDER



**SEUNGHYUN KANG**

SO-IL  
LEAD ASSOCIATE



**YEHRE SUH**

TERRAINS LAB  
DIRECTOR

OFFICE OF URBAN TERRAINS  
FOUNDER, PRINCIPAL



**MATIAS DEL CAMPO**

SPAN ARCHITECTURE  
FOUNDER, PRINCIPAL

TAUBMAN COLLEGE MU

## EVALUATION CRITERIA

The jury will evaluate projects based on the response to the brief's objectives, program innovations, contextual relationships, and overall appearance of architecture and graphics.

Projects will be examined for their experimentation with the program of the bathhouse. It is important for projects to have a thorough understanding of the many forces surrounding the site and their proposal's relationship to them.

The jury reserves the right to add additional criteria that it determines to factor into the program and the project's site. Additionally, the jury reserves the right to select projects that do not meet all of the brief's criteria as long as it justifies the selection.

## SELECTION PROCESS

All proposals will be considered in order to determine 50 submissions that will advance to the final round. Projects will advance based on the outlined competition objectives and evaluation criteria. The jury will select winners after review of each filist's proposal. The jury's decision is final and sovereign in determining the overall winner, five runner-ups and 10 honorable mentions. The jury has the right to add additional honorable mentions as **it feels** necessary.

Directors' choice award will be determined by the *arch out loud* competition organizers. The award will be given following the announcement of winners.

## AWARDS

<b>OVERALL WINNER</b>	<b>\$5,000</b> +AO FEATURE +CERTIFICATE
<b>5 RUNNER-UP AWARDS</b>	<b>\$1,000</b> each +AO FEATURE +CERTIFICATE
<b>10 HONORABLE MENTIONS</b>	AO FEATURE +CERTIFICATE
<b>DIRECTORS' CHOICE AWARD</b>	AO FEATURE +CERTIFICATE
<b>TOTAL AWARDS PACKAGE</b>	<b>\$10,000</b>

## OUT LOUD JOURNAL PUBLICATION

Following the competition *arch out loud* will release the second issue of the out loud journal. This publication will be a collective study of the relationship between current architectural conversations and issues as they relate to the topic of border conditions. The publication will feature innovative works and writings from designers who are exploring the architecture of border zones. Some of the winning proposals will be featured in the publication.

## GENERAL PUBLISHING

Winning projects will be published across international platforms including websites, blogs, and magazines as available. Some of the project's from the competition will be featured at various times on *arch out loud's* social media. Following the competition, all winning projects will be published on the *arch out loud* website. Each project feature will list authors. Links to the author's personal website will be included upon request.

# COMPETITION DETAILS

## CALENDAR

<b>Nov 20th</b>	Competition opens and Advance registration begins
<b>Dec 18th</b>	Advance registration closes
<b>Dec 19th</b>	Early registration begins
<b>Jan 17th</b>	Early registration closes
<b>Jan 18th</b>	Regular registration begins
<b>Feb 16th</b>	Registration deadline
<b>Feb 17th</b>	Submission deadline
<b>Mar 14th</b>	Winners announced

## SUBMISSION MATERIALS

Each team is required to submit one (1) ARCH D size board (24in x 36in or 610mm x 914mm) oriented landscape or portrait. Teams must place their given confirmation number in the upper left corner of their board in Arial 18 pt font.

The content of the board is left open to each team to decide what best communicates its concepts and solutions to the jury. Designers will also be asked to include a 100-word max explanation of the project, for publishing purposes, in a text field on the submission page.

Possible board content may include - but is not limited to - plans, sections, elevations, rendered perspectives, diagrams, and images of physical models.

[www.archoutloud.com/-submit](http://www.archoutloud.com/-submit)

## PAYMENT

advance registration:	<b>\$50</b>
early registration:	<b>\$75</b>
regular registration:	<b>\$95</b>

Payments for registering teams in the competition are made through the *arch out loud* web page portal. A team is not officially registered and will not receive the registration package until it completes the payment process.

### Credit or Debit Cards

The following major credit cards may be used: VISA, MasterCard, American Express, and Discover. Please provide the cardholder's name and cardholder information exactly as shown on the card. *arch out loud* will not have access to any credit card or personal information. No extra fees will be charged for using this method of payment.

## REGISTRATION

Following registration each team will receive a confirmation email with an order number located in the top right corner. This number is the only means of identifying teams during jury selection. The number will be necessary for project submission. Once the registration process is complete there are no refunds of fees.

[www.archoutloud.com/-register](http://www.archoutloud.com/-register)

# RULES AND REGULATIONS

## ELIGIBILITY

Teams may be formed by one (1) individual or up to four (4) members. Team members can come from different countries and universities. Additionally, interdisciplinary teams are allowed, although it is recommended that at least one member have an architectural background.

Under no circumstances will members of the jury, members of the organization or persons with a direct personal or professional relationship with members of the jury be allowed to participate in this competition.

## FAQ

During the competition participants are allowed to send, through email, questions to *arch out loud* in order to help them better understand certain aspects of the project or any unspecified details.

Questions will then be posted and answered on the competition FAQ webpage in order to ensure that all participants have access to the same information.

[www.archoutloud.com/dmz-faq](http://www.archoutloud.com/dmz-faq)

## OWNERSHIP AND COPYRIGHT

All material submitted to the competition will become property of *arch out loud* and therefore give *arch out loud* all rights to publish material for promotion. Any materials that are published will be given appropriate attributes to authors. *arch out loud* maintains the right to modify any information in its files in order to better adapt it to any publishing platforms.

## ADDITIONAL NOTES

*arch out loud* reserves the right to make any changes to this document. All modifications will be posted on the competition faq page. It is the responsibility of the team to check the *arch out loud* website.

There is currently existing infrastructure located on the competition site. It is assumed, for this competition, that the land would be acquired and participants have an empty site to design as they please.

This competition is an ideas competition and at the time of release will not result in any realization of an actual building. *arch out loud* does not own the area used for the competition site nor will the site be altered in any way as a result of this competition.

*arch out loud* is not responsible for any in-person research done on the competition site. Please abide by local private property laws.

*arch out loud* was not hired or contracted to organize this competition. Every aspect of this competition was fully developed by *arch out loud*.

Breaking of rules and terms set in this competition brief or on the *arch out loud* website will result in the disqualification of the given team without any refund of registration fees.

Citation for Keller Easterling quote:

Easterling, Keller. *Enduring Innocence: Global Architecture and Its Political Masquerades*. Cambridge, MA: MIT Press, 2005.

[www.archoutloud.com/terms-and-conditions](http://www.archoutloud.com/terms-and-conditions)