DEATH & THE CITY.
TOKYO VERTICAL CEMETERY
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A GRAVE SITUATION IN TOKYO

Overall the last several years, residents of the world’s largest city have started to wake up to new neighbors. Neighbors who are silent, but whose presence is opposed by many nonetheless.

MEIGI-GASHI
Private developers in Tokyo have used temples as covers to build cemetery plots which they can sell for ten times the price of land without taxes. This method is called meigi-gashi by the locals who oppose it. This practice results in the unwanted placement of cemeteries adjacent to homes in the already densely populated neighborhoods of Tokyo.

The ever-changing demographics of Tokyo are amplifying this issue. Recent studies show that the city’s average age is rapidly increasing, with nearly twenty-five percent of the population being 65 or older and a large majority over the age of 30. Similarly, more and more rural residents are coming into Tokyo, increasing the overall population. As the age and population increase, Tokyo is being forced to face the issue of burial space.

GLOBAL ISSUE
The problem of Tokyo resounds a problem for many cities that are growing as the world urbanizes and more people flock to large cities. As this predicament abounds, how can we examine the juxtaposition of such a solemn and uninvited program with that of the vibrant and active city?

CHALLENGE
In the Shinjuku district of Tokyo, arch out loud challenges designers to develop proposals for a vertical cemetery that explores the relationship between life and death within the city. The need to examine this condition affords designers the opportunity to not just efficiently respond to the issue of space but also look into the cultural identity that this solemn program can project within its environment.
OBJECTIVES

1. Explore the relationship between death and the current state of the discipline of architecture.

2. Look for innovative ways a cemetery can be experienced.

3. Create a solution that efficiently addresses Tokyo’s issue with space.

4. Define a relationship between two unlike environments—the cemetery and the city.

5. Examine the connection between a cemetery and the commercial and pop culture identities of Tokyo.

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.

PROGRAM

arch out loud looks to provide designers with a starting point but allows for a variation of innovative approaches. Designers have the freedom to vertically address the issue of space in different ways. There is no required scale to the program.

Proposals, at a minimum, should include the following components:

- **Columbarium | Storage for the deceased**
  A columbarium is a space designed for the storage of funeral urns. The amount of storage is left open to designers however, as stated in the objectives, efficiency will be considered by the jury.

- **Reflection Spaces**
  Designers can choose how to implement spaces for family and friends of the deceased to reflect. Spaces can be large gathering areas or small personal spaces. There must be at least two or more of these spaces in the overall scheme.

  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.
ARCHITECTURE FOR DEATH

Since the beginning of human existence, people have been crafting spaces to house the processes of life and the inevitable event of death. These spaces range from monumental to economical, and display a vast array of cultural indicators, such as status and religion. While extremely diverse across the globe and universally significant, this typology has experienced less evolution through the centuries as its primary purpose of housing the dead has gone unchanged. Modern day issues, coupled with the rapid development of technologies, have led to new conversations on how cities can approach an architecture for the dead. As designers and architects, we ask how cities can ensure that the future development of this typology maintains a cultural connection and generates a more genuine experience for those that interact with it?

VERTICAL CEMETERIES

What happens when there is no more room for the dead? This is a problem being faced today by many major cities across the globe that are struggling to find space and are confronted with rising urban costs. It is a problem that has put death on the map as a lucrative business - a realization that, when not treated correctly, can lead to many problems for cities and their inhabitants.

A NEW DIRECTION

Today we see a push in a different direction, literally. It has become a non-sustainable practice to dedicate hundreds of acres to cemeteries in densely populated cities. A recent trend in new cemeteries has been to shift from the traditional horizontal sprawl and now utilizing the open vertical orientation - an organization that coincides with the built environment in a city.
REALM OF THE LIVING

With its own mayor, and status equivalent to that of a city, the Shinjuku Ward just west of central Tokyo houses an eccentric mix of administrative, entertainment, transportation and commercial programs. As a result of this programmatic blend, Shinjuku’s built environment stitches together an array of urban fabrics.

Shinjuku Station, situated in the heart of the district, sees the passing of more than two million travelers each day on subway and rail lines. West of the station sits some of Tokyo’s tallest buildings including the twin towers for the Tokyo Metropolitan Government. Additionally, Shinjuku contains the Kabukicho neighborhood known as a vibrant red light and entertainment district, flashing layers of bright lights on its endless sea of neon signs. Kabukicho draws many locals and tourists alike and is often called the “sleepless town.”

With its diversity of programs and energetic scenery, Shinjuku perfectly sets the stage for an exploration of architecture for the dead in the realm of the living.

SITE

The site under study is situated at an intersection of Shinjuku’s many components. At the edge of the Kabukicho district and against the railways coming from Shinjuku Station, the site sits in close visual proximity to the towering skyscraper district. The site affords a few edges yet freely opens up for interpretation on most fronts. It also has prominent visual access from multiple locations in the vicinity, especially along the large promenade of Yasukuni Dori, which runs adjacent to the site. Yasukuni Dori provides easy access to the site along with the many metro lines that come in and out of the Shinjuku Station. **Designers do not have to fill the entire outlined site area and are free to use as they please.**
location

Tokyo

Site area

Shinjuku

Tokyo | view looking southeast
JURY

DAVID ADJAYE
DAVID ADJAYE ASSOCIATES
FOUNDER, PRINCIPAL

LIAM YOUNG
TOMORROWS THOUGHTS TODAY
FOUNDER

ALISON KILLING
KILLING ARCHITECTS
FOUNDER, RESEARCHER

TOM WISCOMBE
TOM WISCOMBE ARCHITECTURE
FOUNDER, PRINCIPAL

ASTRID KLEIN
KLEIN DYTHAM ARCHITECTURE
FOUNDER, PRINCIPAL

CURTIS ROTH
KNOWLTON SCHOOL
AKADEMIE SCHLOSS SOLITUDE

KARLA BRITTON
YALE SCHOOL OF ARCHITECTURE
HEAD OF ARCHITECTURE THEORY DEPT.

MASATAKE SHINOHARA
2016 VENICE BIENNALE
VICE CURATOR - JAPAN PAVILION
OSAKA UNIVERSITY

DONGWOO YIM
PRAUD
FOUNDER, PRINCIPAL

RAFAEL LUNA
PRAUD
FOUNDER, PRINCIPAL

ANIA MOLEND
AMATEUR CITIES
FOUNDER

DEATH IN VENICE
CURATOR
EVALUATION CRITERIA

The jury will evaluate projects based on efficient uses of space, program innovations, contextual relationships, and overall appearance of architecture and graphics.

Projects will be examined for their experimentation with not only the actual cemetery program but also the relationship between architecture and death. 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 they determine 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 they justify 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 review each of the finalist projects in the second round and will decide the winners. The jury’s decision is final and sovereign in determining the overall winner, three runner-ups and 10 honorable mentions. The jury has the right to add additional honorable mentions as they feel 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

OVERALL WINNER $5,000
+AO FEATURE
+CERTIFICATE

3 RUNNER-UP AWARDS $1,000 each
+AO FEATURE
+CERTIFICATE

10 HONORABLE MENTIONS AO FEATURE
+CERTIFICATE

DIRECTORS’ CHOICE AWARD AO FEATURE
+CERTIFICATE

TOTAL AWARDS PACKAGE $8,000

ARCHITECTURE + DEATH PUBLICATION

arch out loud will release a publication titled architecture + death following the competition. This publication will be a collective study of the relationship between current architectural conversations and issues as they relate to the topic of death. The publication will feature innovative works and writings from designers who are exploring the architecture of death. All winning proposals will be featured in the publication.

GENERAL PUBLISHING

If possible, winning projects will be published both nationally and internationally on different websites, blogs, and magazines. Each finalist’s project will be featured at various times on arch out loud’s social media and the out loud journal. Following the competition all projects submitted 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

Jun 22nd  
Competition opens and
Advance registration begins

Jul 17th  
Advance registration closes

Jul 18th  
Early registration begins

Aug 15th  
Early registration closes

Aug 16th  
Regular registration begins

Sep 23rd  
Registration deadline

Sep 24th  
Submission deadline

Oct 6th  
Final 50 Announced

Oct 20th  
Winners Announced

PAYMENT

advance registration:  $50
early registration:  $70
regular registration:  $90

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 they complete the payment process.

Credit or Debit Cards

The following major credit cards may be used and will be handled by Weebly checkout to ensure web security: 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 an email with a confirmation number. Make sure to keep track of this number as this is your team’s personal identification and the only means of identifying teams. The number will be necessary for the project submissions. Once the registration process is complete there are no refunds of fees.

www.archoutloud.com/register

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. On a separate document all teams must provide a 100-word max explanation of the project for publishing purposes.

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
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/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 publishing 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.

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.

www.archoutloud.com/terms-and-conditions

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