



DI GENERIC

.....C · I · T · I · E · S

日本

T O K Y O

真実

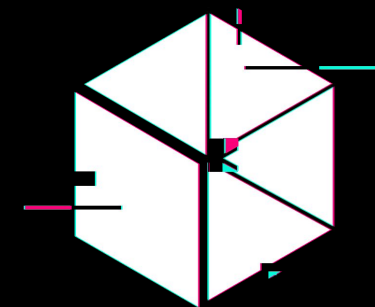
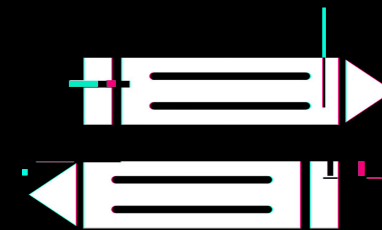
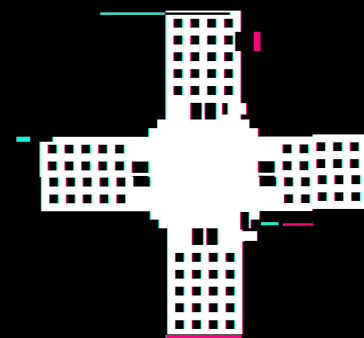
Tri Competition Series

<http://competitions.uni.xyz>

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This challenge is a part of X-Plor tri-competition series titled 'Di-Generic Cities'. Discover the other two briefs here.
[Japan](#) - [China](#) - [United States](#)

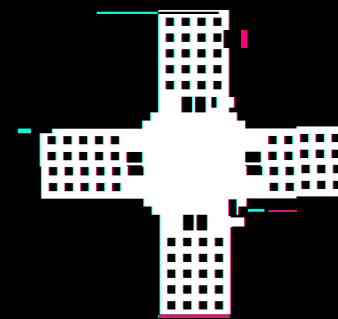


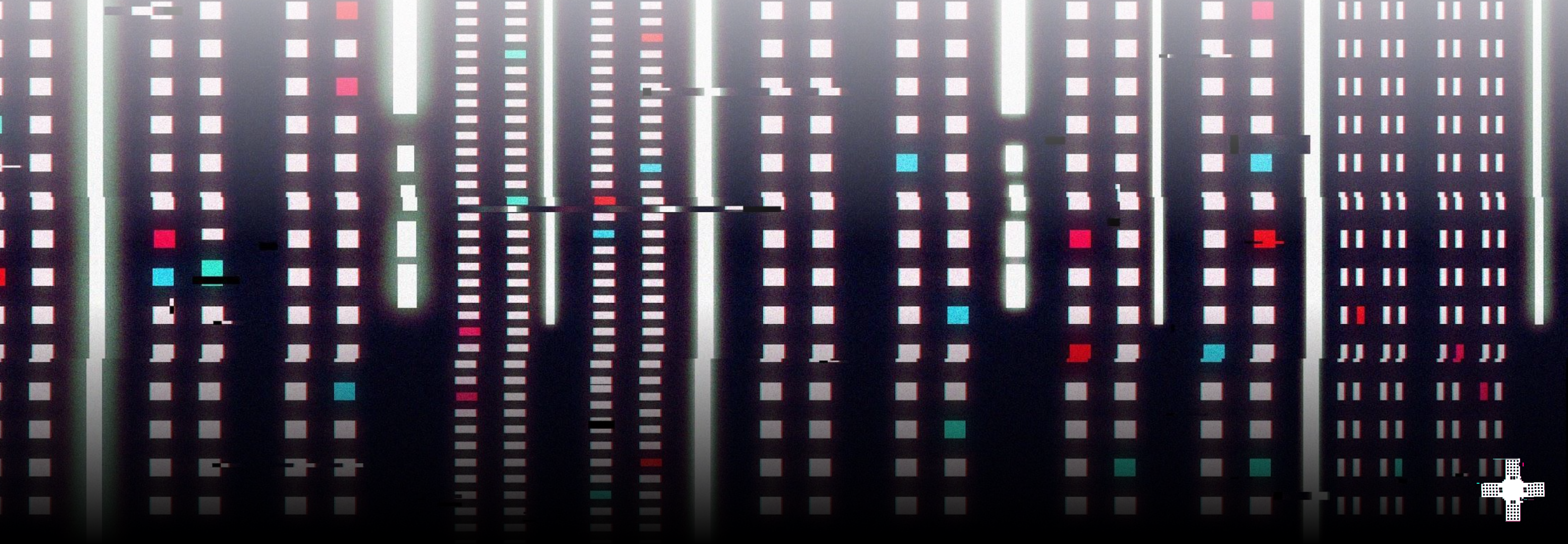
Challenge Background

Are generic cities real? Or is just a philosophy that addresses the changing worldview of how we see our cities?

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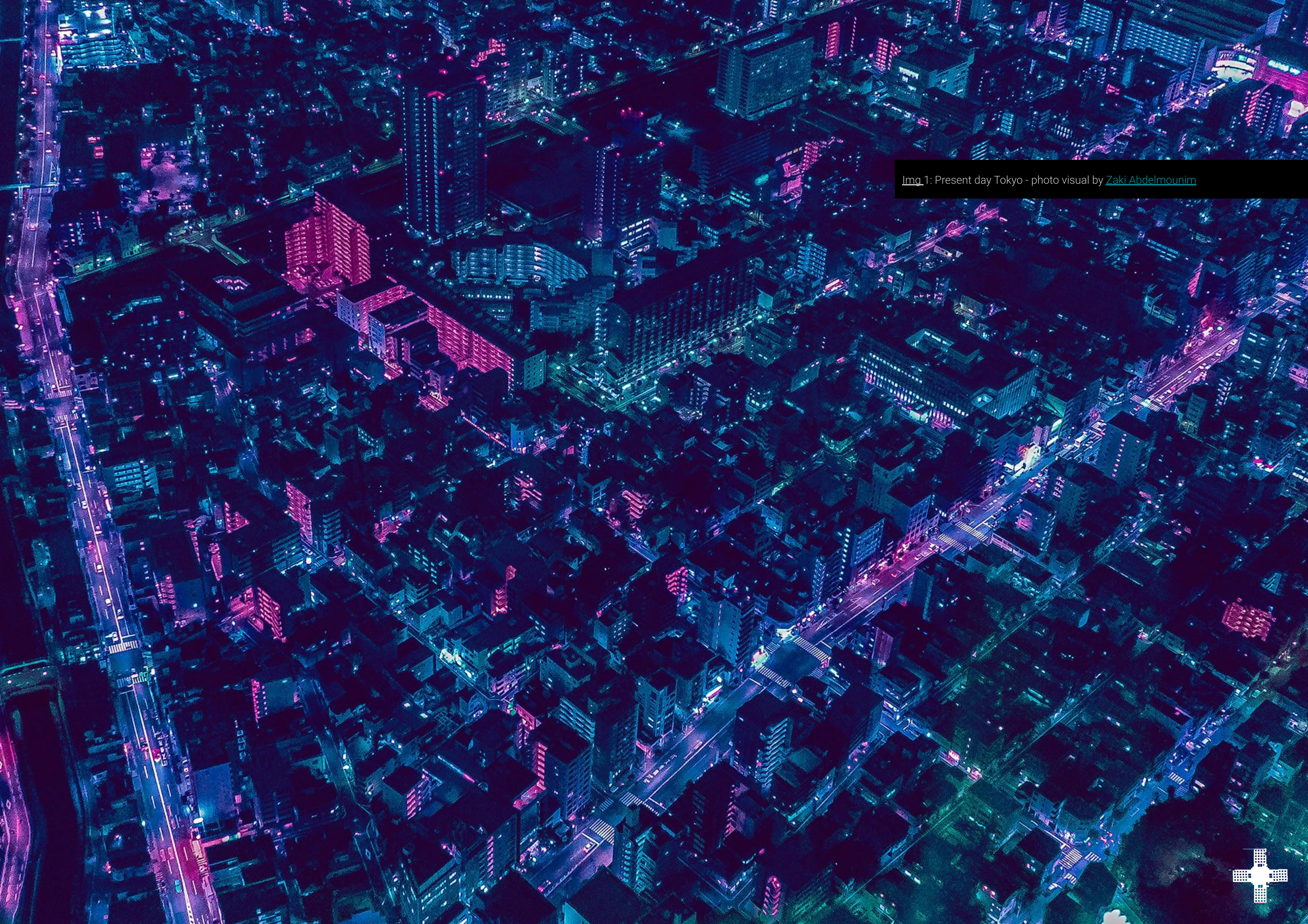
Img_1: A concept of the 'Generic City' - as stated by Rem Koolhaas

Challenge Background: **Premise**

The 21st century is known for the age of globalization. The process of urbanization in cities, the interaction between people and integration among businesses & society are no longer driven just by local forces like climate, culture, geography or its inhabitants. It's also a well-known fact that data-driven technologies are playing a major role in shaping us and the kind of cities we live in today.

These forces of technology, for all the good they are doing to us in so many ways, are also powerfully speeding up the homogenization of culture. This force of technology in the world we live in today has been there for quite some time and now seems to be unstoppable.

In the past, cities have always been seen as an incubator for creative ideas and human evolution. However, with our technological evolution, **the question this brief seeks upon is retaining this distinct identity of a city as an incubator of creative ideas in the next century.**



Img_1: Present day Tokyo - photo visual by [Zaki Abdelmounim](#)





Img 2: Present day Johannesburg, A nightscape - photo by [Elsa Bleda](#)

Challenge Background:

Technology & Today

Technologies that we use today, have strengthened our connection with each other as a human being which resulted in reducing time & space. It has also allowed us to have a virtual presence anywhere in the world at any time. This sounds wonderful until we realize that this has resulted, in some ways, making us feel like we are less where we really are. In other ways it makes all places seem more or less the same.

When we try to connect with someone for any purpose, we can immediately connect whether we are on a vacation or at work. Today, we are more bonded to our interest groups for collaborative development, which is possible from any geographical location because of the virtual networks and our handheld devices.

What does it mean?

Every place is so generic that it feels like just a node or a network to connect, and so do we as a person act like a node or a network.



"People can inhabit anything. And they can be miserable in anything and ecstatic in anything. More and more I think that architecture has nothing to do with it. Of course, that's both liberating and alarming.

*But the generic city, the general urban condition, is happening everywhere, and just the fact that it occurs in such enormous quantities must mean that it's habitable. Architecture can't do anything that the culture doesn't. We all complain that we are confronted by urban environments that are completely similar. We say we want to create beauty, identity, quality, singularity. And yet, maybe in truth, these cities that we have are desired. Maybe their very characterless ness provides the best context for living." —**Rem Koolhaas** for an interview in Wired, July 1996*

Challenge Background:

Globalization and the city

The urban setup we live in today is a result of the multi-layered evolution that our cities have gone through. If we take the example of cities of western countries, urban areas were known for issues, crisis or challenges in the past. The urban crisis was a given, cities were deemed harsh, dirty and dangerous. On the contrary, the Asian cities that now loom so large were large, but they did not loom. These Asian cities had very little to do with the global economy and they were technologically backward. The major cities on the world stage were European and American for the most part, and many of them were known for the mess that they had in the cities.

Today we might have come over these issues, Asian cities like Shanghai, Tokyo or Mumbai are known for their presence in the global economy, cities from the west are setting examples for others to follow. But this has also generated a plethora of urban issues for which we seek a new solution today. The word Urban crisis might not be there but has taken a new shape. Pedestrianization, climate change, traffic congestion are some of the many issues for which we seek the solution today. These common issues in almost all the mega-cities, in turn started generating universal solutions.

In this race of making the world a better place for ourselves, we have shaped the cities what we see today, that is what we promote, that is what we as an activist, architect, designer, planner, filmmaker or any other stakeholders of the city seek. This race, in turn, has given birth to a “Generic city” that we see in Megacities, be it, New York, Tokyo, Mumbai, or Shanghai.

This poses a question for the cities of the next century or rather centuries.

What will make a city special?

Will stakeholders of the city will ever be able to build special places in the next century?



Img_3: Tokyo Reimagined - Frame from [Ghost in the shell](#)



YOUR UTOPIA IS MY DYSTOPIA

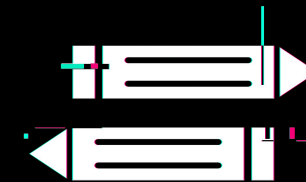
Cities of 21st centuries are racing with each other to make a utopian society. They are setting up examples for each other to be followed by each other. This race is the process in which we are building a “Generic city” driven by wealth and technology.

We cannot underestimate the extent to which, nowadays our cities feel the same. It is because the people in them are more the same than they once were. These cities can be anywhere yet it may give you a sense of being nowhere. Today nowhere is virtually any place, every place that is the world of technology, accessible to all of us. Now every place is, to a greater or lesser extent, a product of its time.

Design Challenge

Does architecture yet again has the potential to make our cities di-generic? Can we save our cities from the destined?

This challenge is a part of X-Plor tri-competition series titled 'Di-Generic Cities'. Discover the other two briefs here.
[Japan - China - United States](#)





Img 4: Evolution of modern day cities (1/3)

The Design Challenge: Outline

If skylines around the world are looking too much the same, Is this because the new and important buildings are done by the big names (designers) from far away and not by the locals or the opposite is true? In the age where the information is easy to consume, what role does starchitecture play, or what role does local architecture play?

Not only skyscrapers but, museums, civic center's, concert halls, bridges, libraries, opera houses all give cities part of their identity as well. Many of these buildings that succeed best and make places feel special may not be designed by local architects either, but by architects who were hired because it was thought that they could bring more imagination and a sense of freshness to the problem.

Which brings us to so many questions that are the starting point of untangling this issue:

- How can we reclaim our cities to act differently from each other in the next centuries?
- What does the architectural design need to have or provide to disengage and distinguish itself from the evolving technology?
- Can architecture be more than an object or an icon? If so, how?
- What kind of urban programs do we consider to be useful to its inhabitant and what do they seek from the city?
- Can architecture again become a node or intersection for people? If so, how?
- What kind of space possesses a question that you are in a special place for all age groups where they can interact with each other?



Img 5: Evolution of modern day cities (2/3)

The Design Challenge:

Brief

Every city needs to be a place in which the basic idea of the urban fabric of streets and public places and decent architecture forms the foundation. But if that is all we have, and if we lose our desire for great and special buildings that break out of all of this then we have failed our cities just as much. The “Generic city” is not only the place with identical glass towers and freeways and malls. It is also the place that stops caring about things that are different and no longer builds buildings that break the rules and makes us feel that we are in a place that is like no place else. And that, the feeling of being in a special place, is one of the greatest gifts that any city can give us.

Can an architectural building in one of the “Generic cities” make the urban space/architecture special?



Img 6: Evolution of modern day cities (3/3)

The Design Challenge: **Objectives**

Your outcome can be a combination of any one, two or all three forces that exist in a city.

Function: A function-driven outcome to make people understand that function matters in a technology-driven society.

OR

Local Forces: A combination of multiple local forces, like climate, people, culture, geography, etc.

OR

Global Forces: A unique unmatched style which breaks the boundary of architecture and design that we know today.

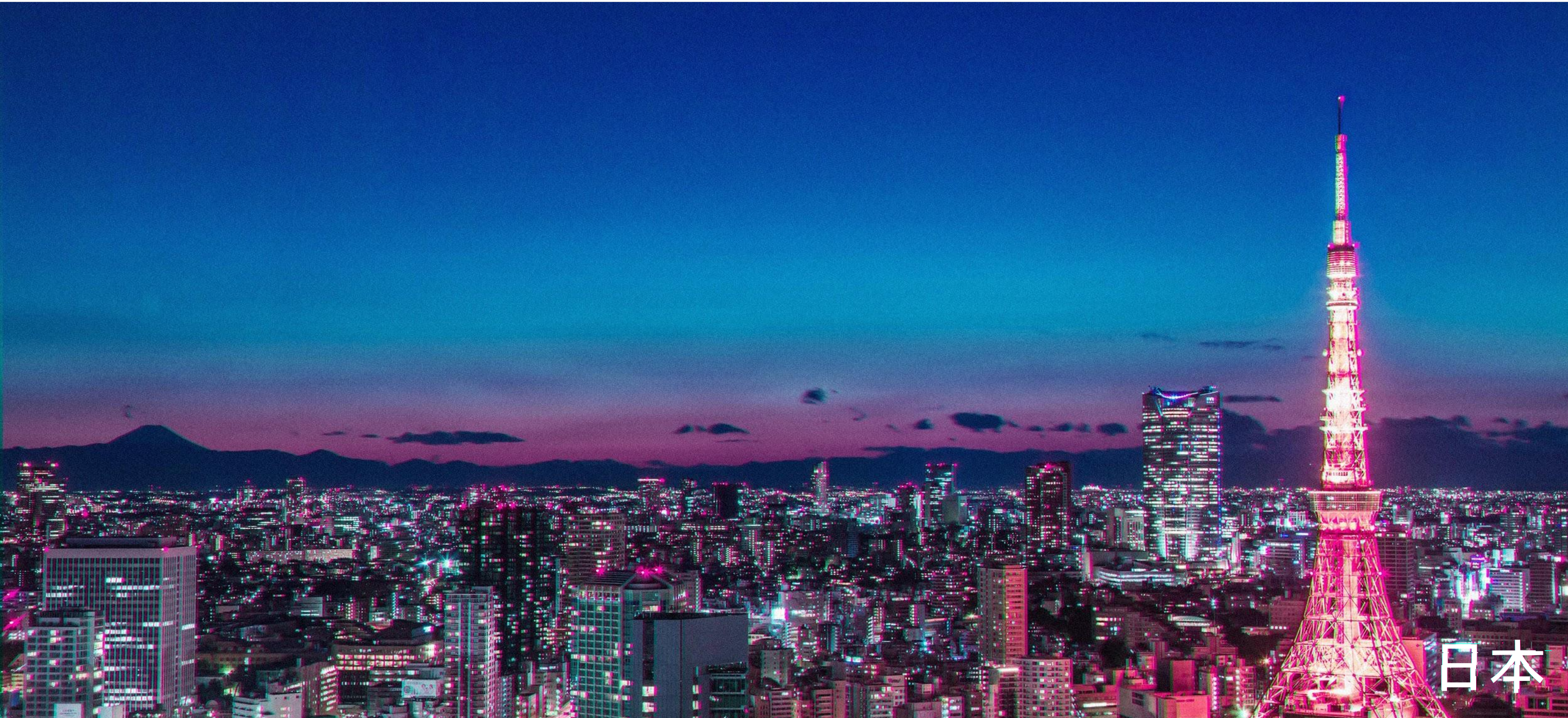
Tokyo

Background of the city, functions and site for the Di-Generic City challenge.

日本

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Img 07: A cityscape of Japan

Tokyo, Japan

The Japanese economic miracle is known as Japan's record period of economic growth between the post-World War II era to the end of the Cold War. During the economic boom, Japan rapidly became the **world's second largest economy (after the United States)**. However by the **1990s**, Japan's demographics began stagnating and the workforce was no longer expanding as it did in previous decades, despite per-worker productivity remaining high. As a countermeasure, the government's 2018 Basic Policy on Economic and Fiscal Management and Reform, Japan will allow a greater number of foreign workers into the country, marking a major shift in its immigration stance. As Japan still predominantly hosts Japanese population this will significantly reshape the demographics of the country in the coming century. **How will this affect the already 'globalizing' architectural trends of such a culturally rich country?**

Celebration of Faith - This is an architectural programme where people from all the faiths can worship, meditate and reach out to the divine in the future. This can interpreted with peace or respect or unity, but the primary function is to worship. .

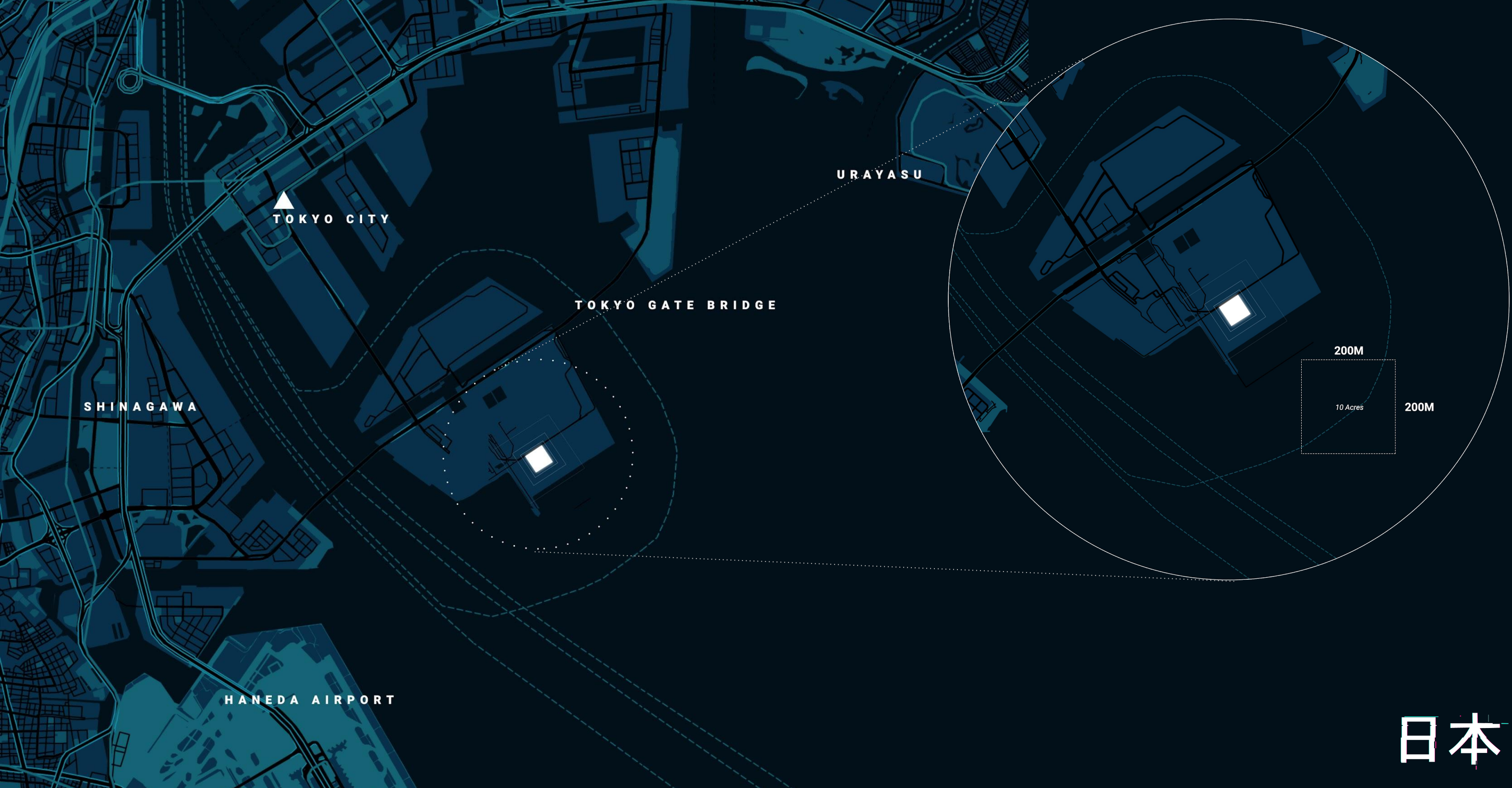


日本

Img 08: Rendition of Enso - a japanese concept; in today's technological context.

Programme - 'Celebration of Faith'

Despite the demographic crisis of Japan, the most significant feature of the country is the religious and the cultural background which has endured generations. This is also a rising concern in the upcoming immigration policy's baseline that the foreign citizens finding work in Japan have to be conversant and aware of the rich history that Japan holds. But the current demographic trends reflect that the population of Japan might face a much severe decline in the coming decades, and it will need a lot of immigrants in the coming years. With such a new wave of young cosmopolitan citizens, the face of tomorrow's Japan will be quite different from today. **While predicting the progressive ideology of the country, there will be an opportunity of practicing different faiths on the Japanese soil. But how will worshipping as an architectural function with such a significant demographic shift will transform over the coming century in Japan; when the world eventually is destined to become generic?**



日本

Img 09: Site plan

Site - Chuobohatei, Tokyo

As Japan invites more migrants, an already small country requires more and more space to live. In the coming future, the most probable place Japan might move to will be the waters. What it implies is how Tokyo uses its generated waste to forge artificial islands for reclamation of oceans. As more and more islands like these emerge on the coasts of Tokyo, the **'Celebration of faith'** building finds its central place on one of the artificial islands that are already created today. It stands as a symbol of old Japan finding a new sense of harmony with new found land and people helping it grow and develop in the future.

Site Area: 40,000 sqm (~10 Acres)

Max Ground coverage: 40%

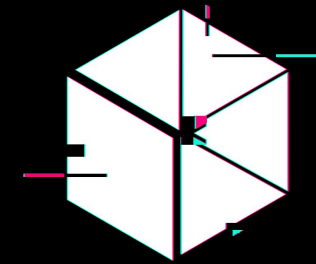
Coordinates: 35°35'24.6"N 139°49'01.2"E

Location: Koto City

No restrictions of building codes are applicable on this challenge.

Competition Details

Find essential details of the competition here, along with submission guidelines and Tri-series overview



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Eligibility & Submission

Who are eligible to participate?

1. Architects
2. Designers
3. Filmmakers/screenwriters
4. Theorists
5. Illustrators
6. Game designers
7. Concept designers
8. 3D Visual Artists

Or any creative who can visualize, narrate and frame how their design thinking will stand out in a world expected to become generic. Participants have to be over the age of 18 to enter this contest. **There is no limit of team members and participants can make groups with as many individuals as they wish.** We endorse **collaborative teams** with various roles and contributions in decoding Di-generic cities. Only one set of physical certificate (Engraved in wood) and Winner's trophy will be issued in the name of the team - to only one contact person's address. There will be printable E-Certificates issued on demand to winning and shortlisted teams.

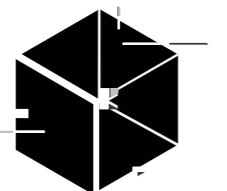
What you need to submit:

- A maximum 3 nos. – **5640px x 8640px** boards in portrait digital format (JPEG) (4 Boards / per di-generic challenge). The images are expected to be less technical and more speculative with visual ideas.

Apart from the above submission boards, participants can submit any number of visual renderings / artworks / illustrations which they feel can reinforce their presentations better.
This has to be without textual information.

- Mixed media allowed
ex. Photography, film, 3d, illustration etc.
- Answer 8 FAQ questions in the discussion section as given on the 'Additional Resources folder'

This folder contains: CAD Drawing file of Site and FAQ Questions.



Schedule & Guidelines

Minimum requisites for a complete submission:

- 4 Presentation Boards (Compulsory)
- Containing: 4-5 3D Views - A small description of their project.
- Cover image of size 2000 x 1000 px or larger in aspect ratio 2:1.
- Tags and FAQ Questions.
- Non-Compulsory - Views, illustration, images, sketches (if any) can be added to support the entry in the form of additional images.

-
- + 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 the corner of every sheet.
 - + Plagiarism of any idea / form / design / image will be disqualified with a notice.

Registration page here: <http://competitions.uni.xyz>

Submission Deadline: September 28, 2019

Submission closes this day.

Public Voting begins: September 29, 2019

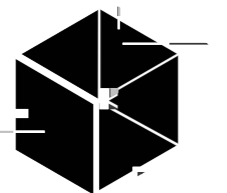
Submitted entries are open for voting.

Public Voting ends: October 29, 2019

Voting ends on this date.

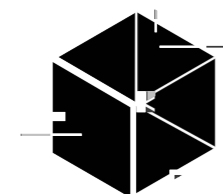
Result Announcement: November 07, 2019

Result day!





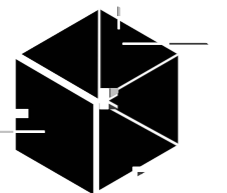
This challenge is a part of X-Plor tri-competition series titled 'Di-Generic Cities'. X-plor is an exploratory ideas arm of Uni, where participants are exposed to challenges with an entirely new subject / premise in terms of design thinking. X-Plor competitions allow participants learn - analyze - solve, beyond traditional problems and invite fresh design ingenuity to solve them. Click on the above competition cards to discover the other two exciting challenges.



Rewards



Grants of up to a total of **30,000\$** can be won on this challenge. Learn more about the full conditions on the competition page [here](#).



Judging Criteria

The entries will be judged by an international jury of the competition - To be announced:



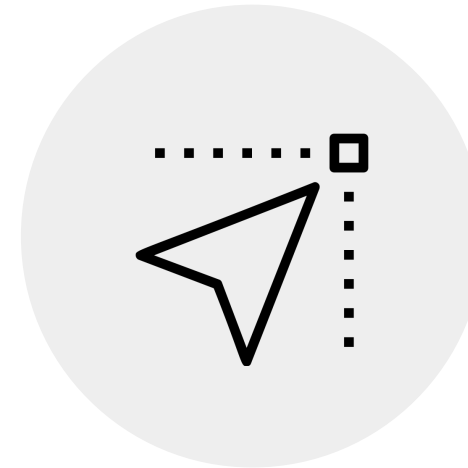
Interpretation

How uniquely your pre-design phase interpretes Generic cities and finding a new place for architecture in it.



Concept/Idea

Quality of thought and design concept in pre-design phase.



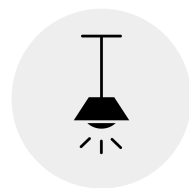
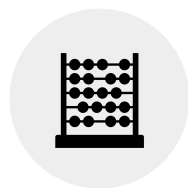
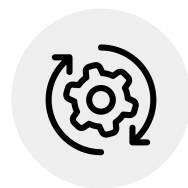
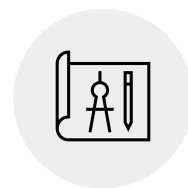
Presentation

The fundamental to a good entry is a good presentation. This can be hand rendered or digital.



Design Output

The final architectural outcome springing systematically from the concept & interpretation.



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

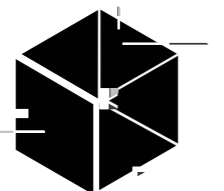
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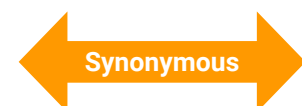
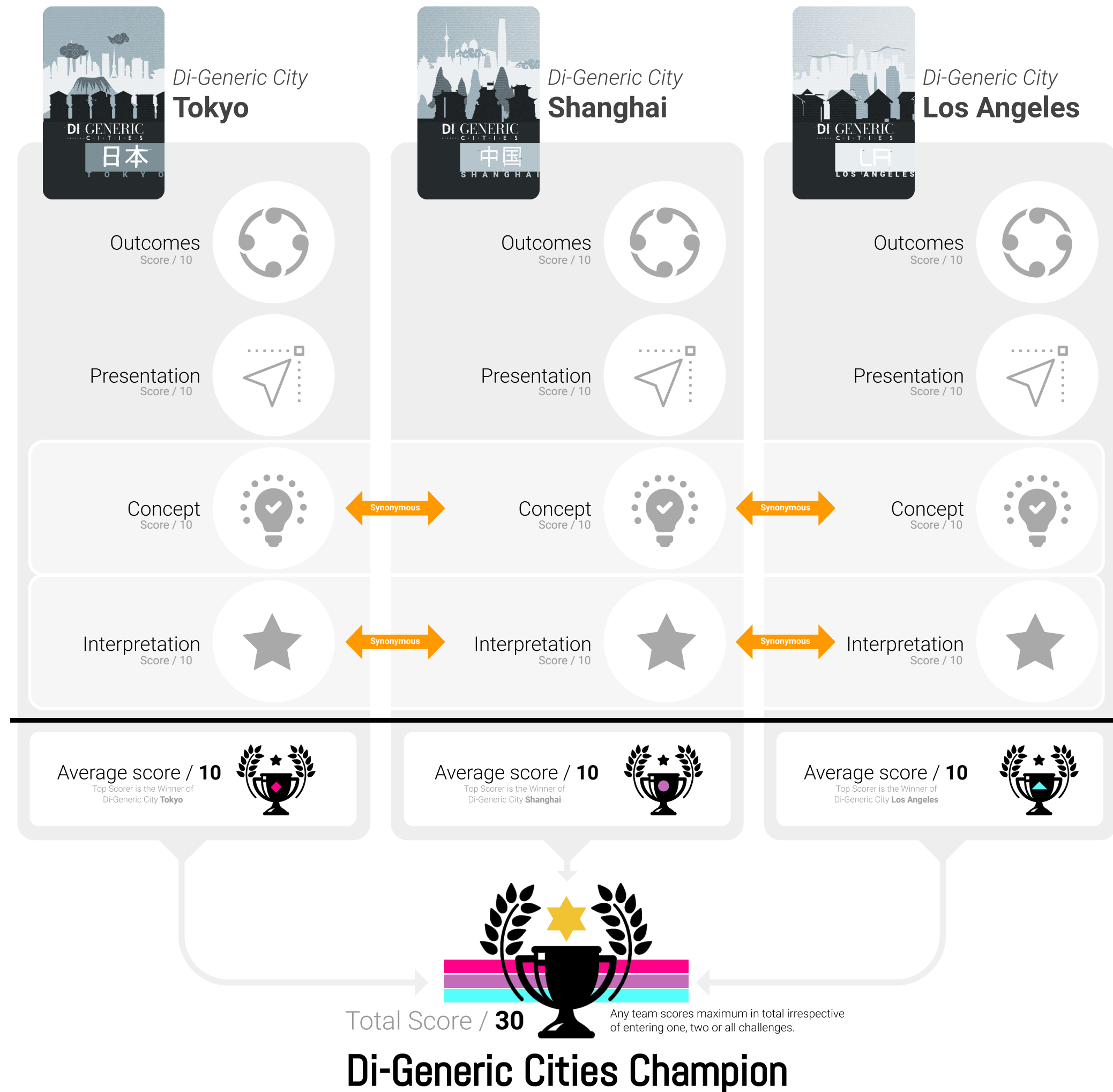
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Evaluation



The **concept** and **interpretation** stages can be similar / synonymous when you are entering in more than one Di-Generic Cities challenge.

About **X-PLOR**

X-plor is an exploratory ideas arm of **Uni**, where participants are exposed to challenges with an entirely new subject / premise in terms of design. **X-Plor** competitions allow participants learn simultaneously, beyond traditional problems and invite fresh design ingenuity to solve them. The primary theory associated with these problems are supplied with the problem statement. The design outcomes are judged by the combinations of logics applied in resonance to proven + speculative ideas that stand most innovative amongst all.

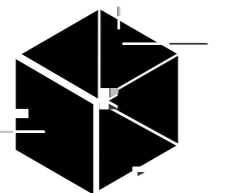
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