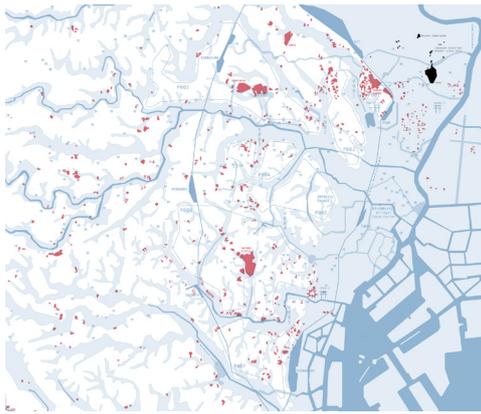


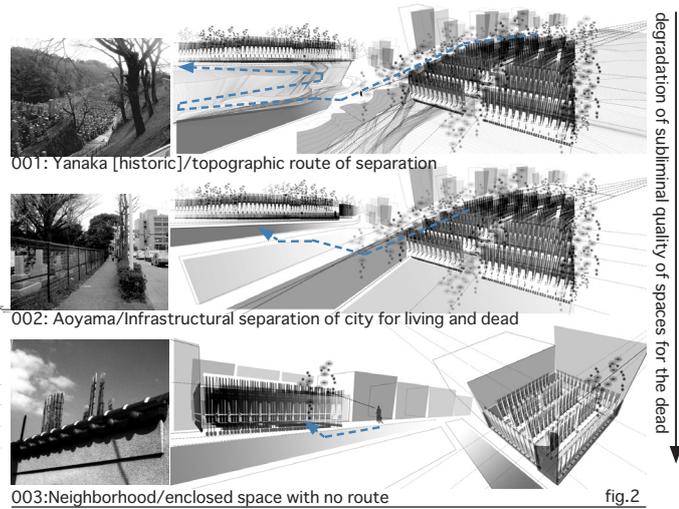
PART I: DECIPHERING THE NARRATIVE



With the ageing Japanese society, death will become much more frequent in daily life. More than 1.1 Million Japanese deceased and in, 2035 that figure is expected to rise to 1.7 million deaths. In addition to the greater number of elderly, the population is decreasing and contemporary families are increasingly geographically dispersed, leaving no one to care for the old-style communal burial plots. The rapid increase of the death figure begs the question, where will all the bodies go? There is a demand for a new type of burial space that responds to the social, economic and environmental problems associated with the traditional cemetery. The project is divided in to two sections; firstly a research and analysis based work, 'deciphering the narrative'. My method of investigation begins with observation, this process started with the cemeteries and crematoriums in Tokyo, but extended to the more obscure, such as studies of cultural implication and symbols of nature in death mythology and the relationship between spiritual and bodily entities. As the project has many layers and fragments of interpretation, the narrative framework effectively digests the research and provides a strategy for design. It creates a storyboard that follows imaginary 'characters' that represent three threads of investigation from an urban scale through to the metaphoric routes in the design proposal of a crematorium and memorial, Jonan-jima Mystic Mound. The 3 characters represent the 3 key participants or occupants of the spaces for the dead, the living, the deceased and the mortician. The mortician is essentially a shadow whose presence enables the meeting of Yuki and Nobu.

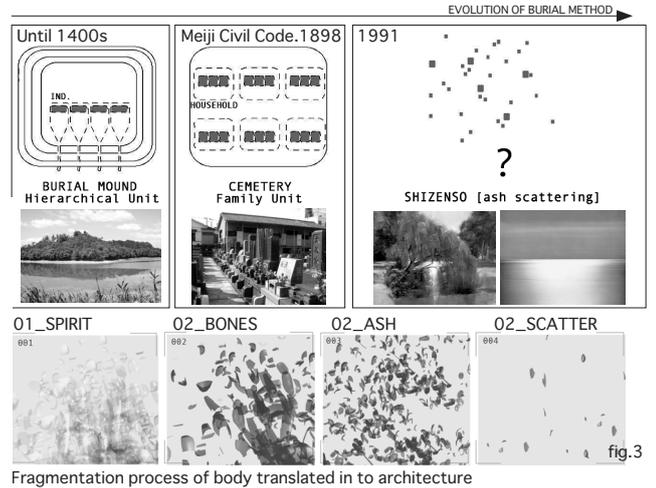
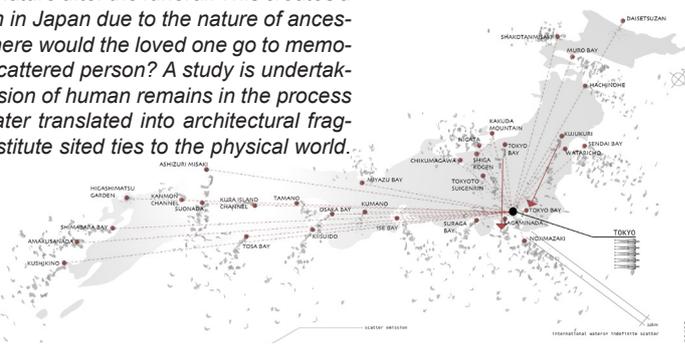
YUKI [the loved one]: THE ROUTE
AN ARCHITECTURE OF DISSOLVING AND RE-ESTABLISHING BOUNDARIES

Yuki's world represents the boundaries that the living establishes to separate themselves from the cloud of death. Throughout Japanese history, verticality has been a defining element in the placement of these spaces, such as visibility of the horizon, or the burial mounds creation of artificial verticality. In contemporary Tokyo these boundaries have been eroded and the once sublime passage from city to cemetery through temple complexes has been replaced by merely concrete walls, allowing small fragments of heterotopic cemeteries to permeate contemporary Tokyo's interior, bringing the worlds of living and dead one step closer.



NOBU [the departed]: FRAGMENTARY SPACE
TRANSLATION OF PHYSICAL BODILY REMAINS IN TO ARCHITECTURAL FRAGMENTS

The protagonist of the narrative is Nobu, the departed. His territory in Tokyo is the burial sites. The study of anthropology brings to light a new burial phenomena in Japan called shizenso, where human ashes are dispersed back to nature after the funeral. This creates a difficult problem in Japan due to the nature of ancestor worship. Where would the loved one go to memorialize such a scattered person? A study is undertaken in to the erosion of human remains in the process of cremation, later translated into architectural fragments that constitute sited ties to the physical world.



GENJI [the mortician]: Hidden space
A MYSTERIOUS BURRIED ARCHITECTURE OF SHADOWS AND SECRECY

The final character is genji, the mortician. Since the establishment of Edo, the spaces for the crematoriums and execution sites were located at the outer-edges of the city. The mortician is an invisible shadow within Japans society and he inhabits the cold, unemotive contemporary funeral institutions in this borderland. Techniques of creating hidden spaces are studied from the contemporary to the historic in order to redefine the spaces that he occupies.



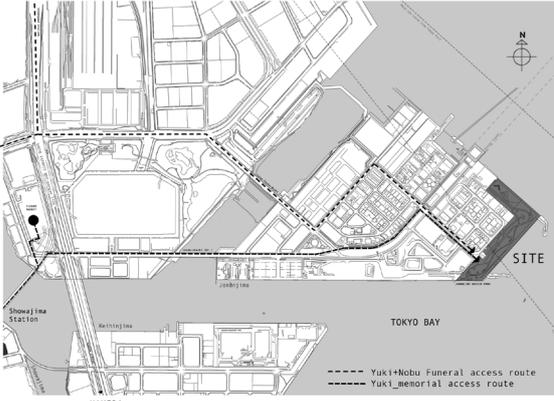
EXPRESSION OF THE JAPANESE ROOF



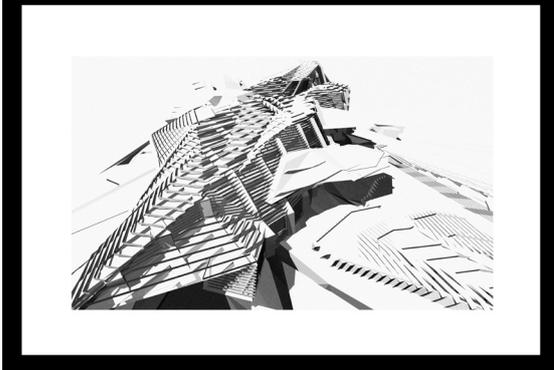
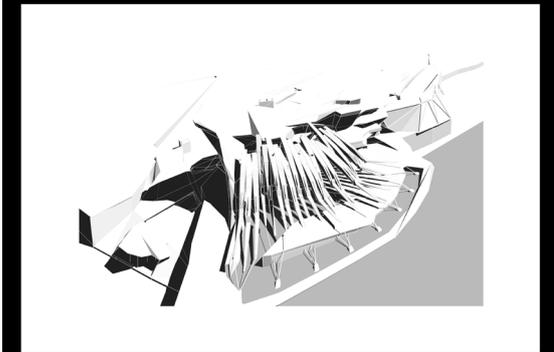
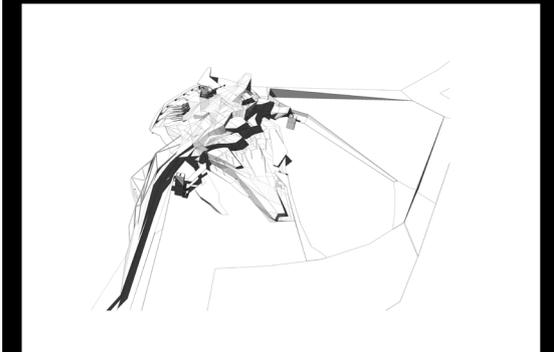
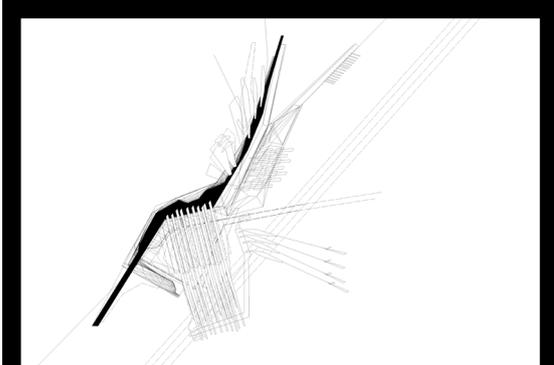
A=space created by intersecting roof geometries
B=space created by hidden roof

PART II: VISUALISING THE NARRATIVE- JONAN-JIMA MYSTIC MOUND

JONAN - JIMA SEASIDE PARK



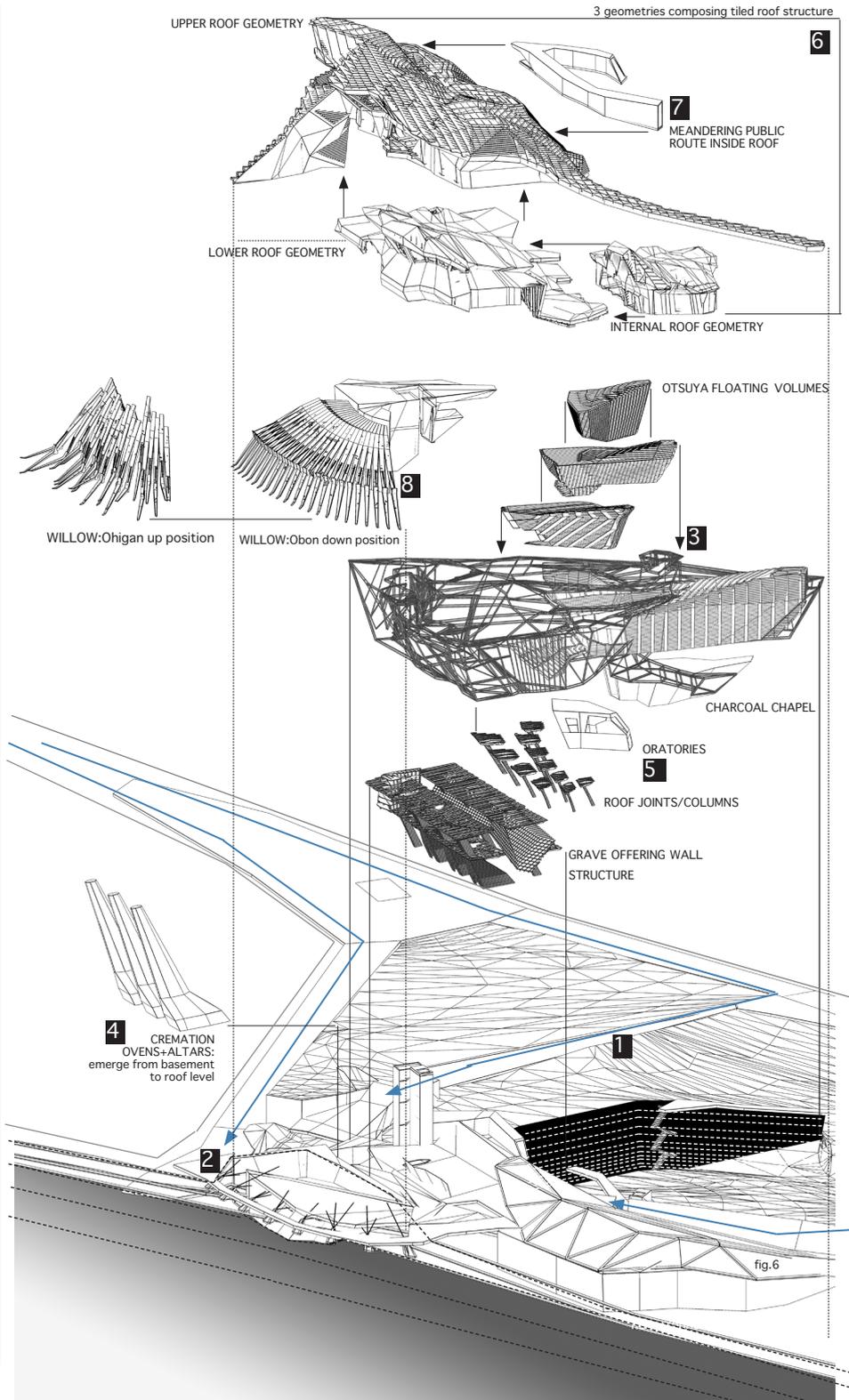
LANDSCAPE DEVELOPMENT STRATEGY

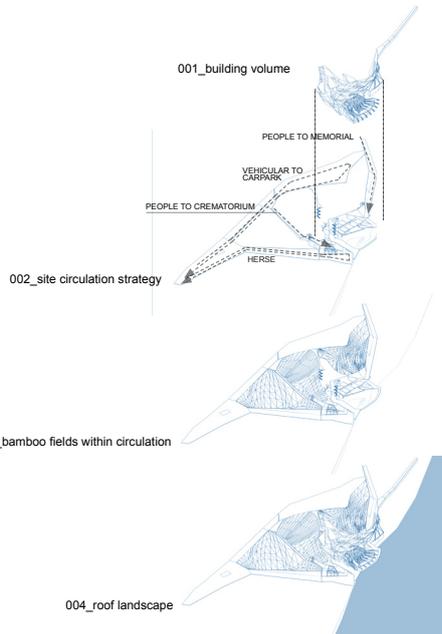


Part II takes the fruitful narrative derived from the observation of Tokyo, hidden mysterious and sublime qualities of traditional Japanese architecture and death symbolism and applied them to the design of a crematorium and 'cemetery' in the Bay of Tokyo. The route to the site and the crossing of water marks the first part of the sequential building experience

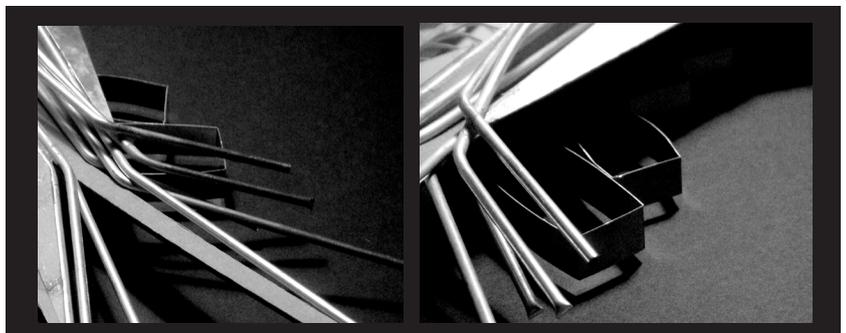
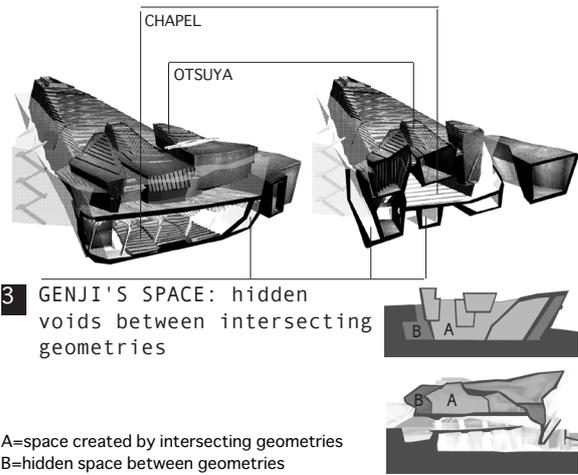
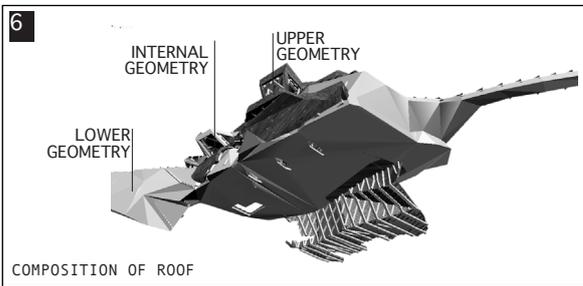
The building is separated in to two interlocking parts, the bodily process of cremation and memorialisation reflected in the architectural design, and narrated by Yuki. And the hidden spaces inhabited by Genji that are perceived architecturally by Yuki as a mysterious presence. The status of genji is reconsidered in the design of the crematorium, applying theories of hidden spaces to the design of intersecting geometries at roof and chapel level. The design draws on the atmospheres and phenomena's found in nature as well as in ancient Japanese temples and western churches, it is a spiritual place for contemplation and coming to terms with death.

On approach the building appears as a mound in the landscape, but as we enter under the earth to the memorial and crematorium, a heavy roof structure emerges above us from the new, buried ground plane. The architecture of the memorialisation spaces visualizes the fragmentation of the stages of Nobu's body and as the ritual progresses, the spaces become smaller and columns that were inhabitable at the Cremation become dense and intrusive in the oratories. The purification qualities of bamboo charcoal are utilised in the design of the buried architecture, and essentially the building itself appears to have been cremated

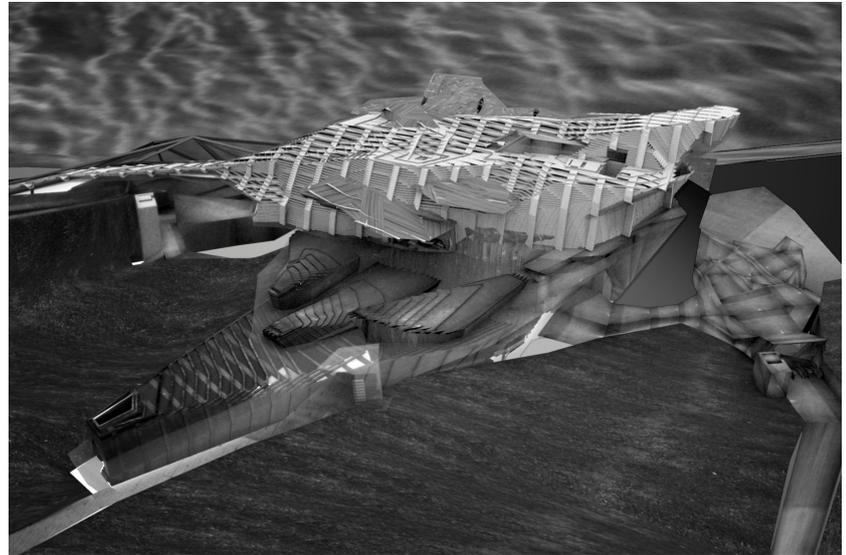




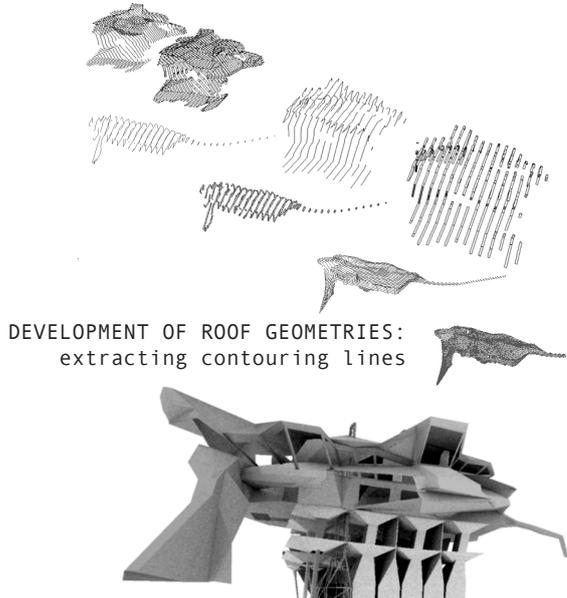
COMPOSITION OF SITE CIRCULATION AND LANDSCAPE ELEMENTS



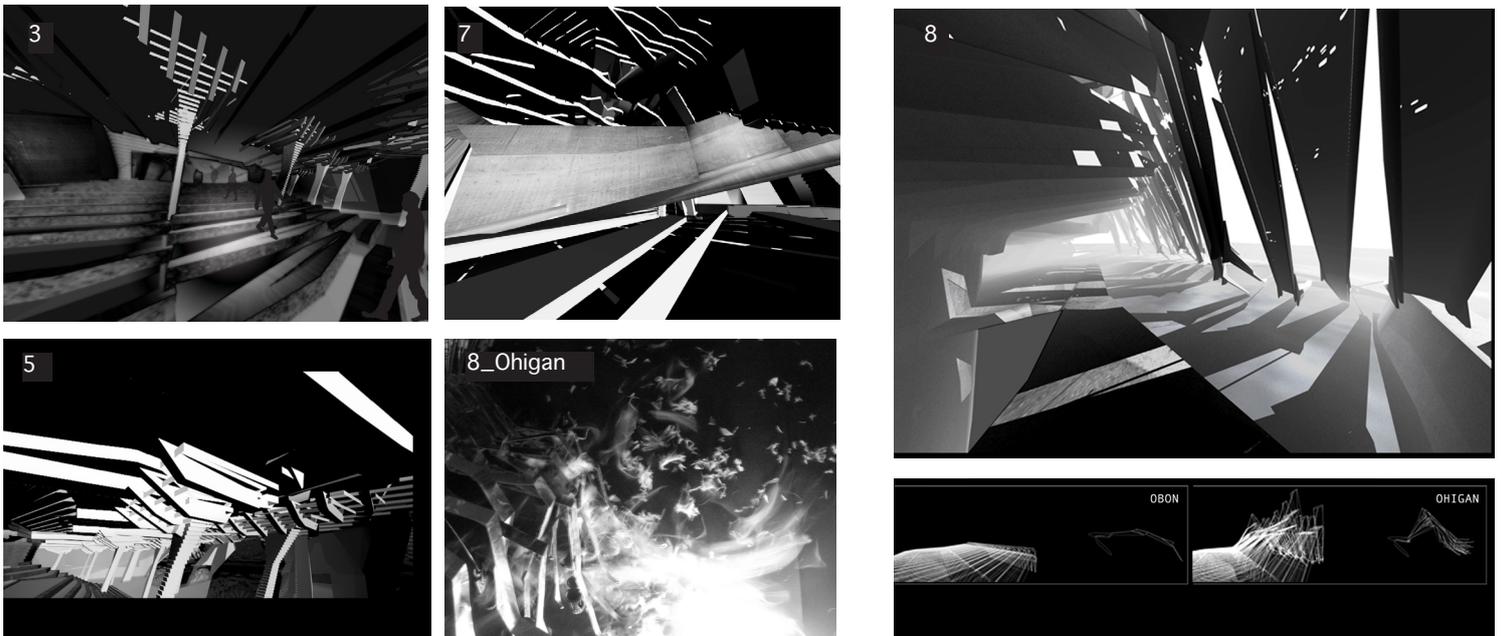
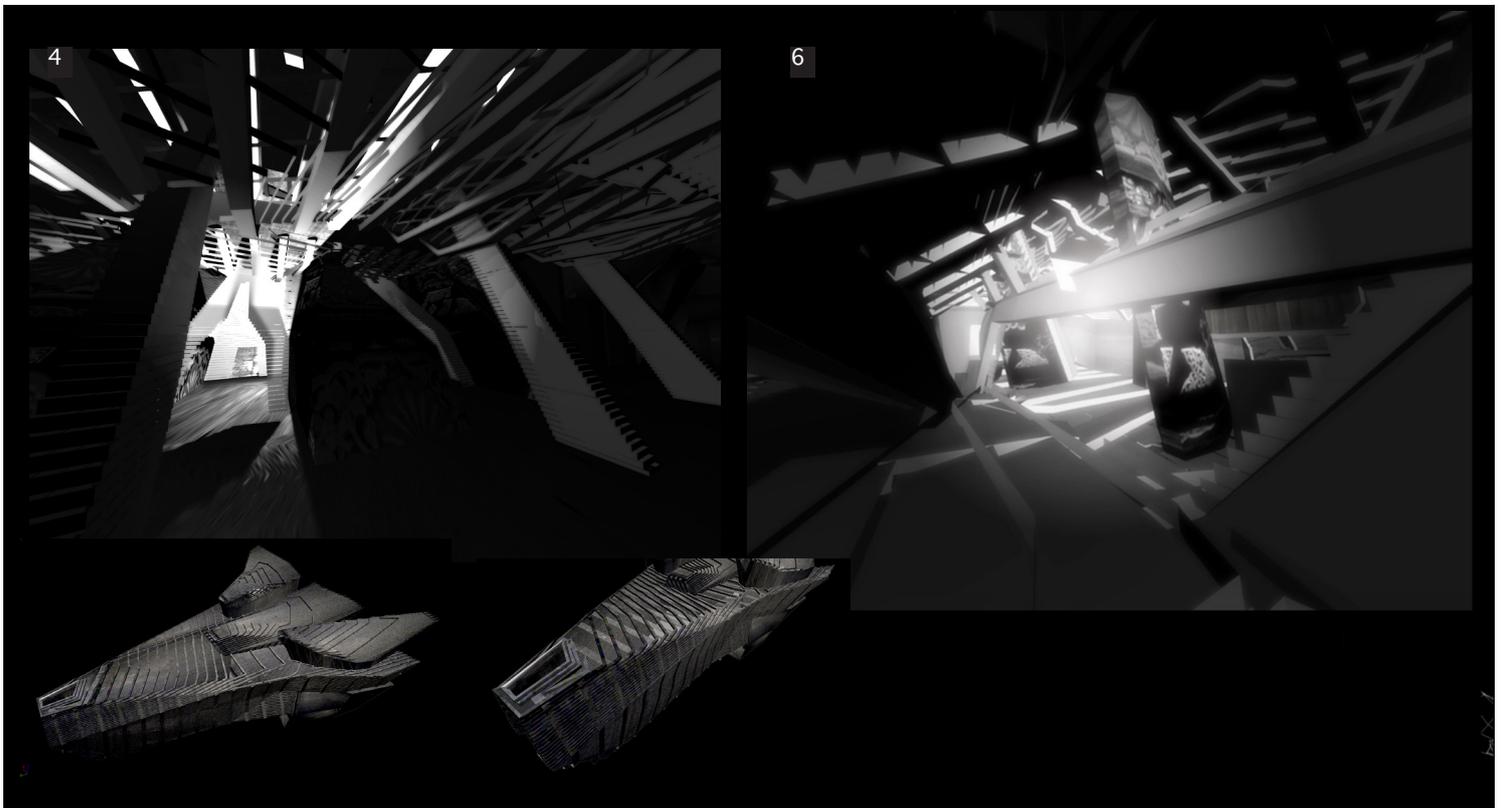
PHYSICAL MODEL EXPLORING HIDDEN/BURIED LANGUAGE



AERIAL VIEW OF ROOF-SCAPE



EARLY CONCEPT MODEL TOP HEAVY STRUCTURE SUPPORTED BY FRAGMENTARY COLUMNS



Night-time Inhabitation of the landscape during Obon [feast of the Interns]

The memorial to replace traditional graves comprises of a space beneath a system of willow branches that rise and fall due to the weight of urns stored on their outer surface. At the lowest position they reach into the ocean, enclosing the ocean-permeated space below. The top of the structure becomes inhabitable during the Obon festival and nocturnally activated. Obon marks the dissolution of physical boundaries between the worlds of living and dead. The ocean becomes the architectural body of the departed, replacing the traditional gravestone. Ashes of those cremated within the building are dispersed from the willow facade once a year at the time of Ohigan to visualise the departing of souls to the other world.

