

ACKNOWLEDGEMENTS:

This project would not have been possible without the support and guidance of professor Dr. Rod Barnett and Charlene LeBleu. I could not have achieved this level of work, or creativity without them. Over the course of the last six semesters, I have been challenged and taught to think, draw, and write like a designer. For this, I am incredibly grateful.

DEADLINE

ACCEMTEE

D.

BY DESIGN

TABLE OF CONTENTS

13	RATIONALE
29	CASE STUDIES
45	SITE
61	SCHEMATIC DESIGN
83	FINAL PROPOSAL
113	REFLECTIONS



Figure 1 Cemetery Frottage 1
Courtesy of Rachel Taylor



RESEARCH QUESTION:

How can rituals inform and structure a cemetery design in Columbus, Georgia?



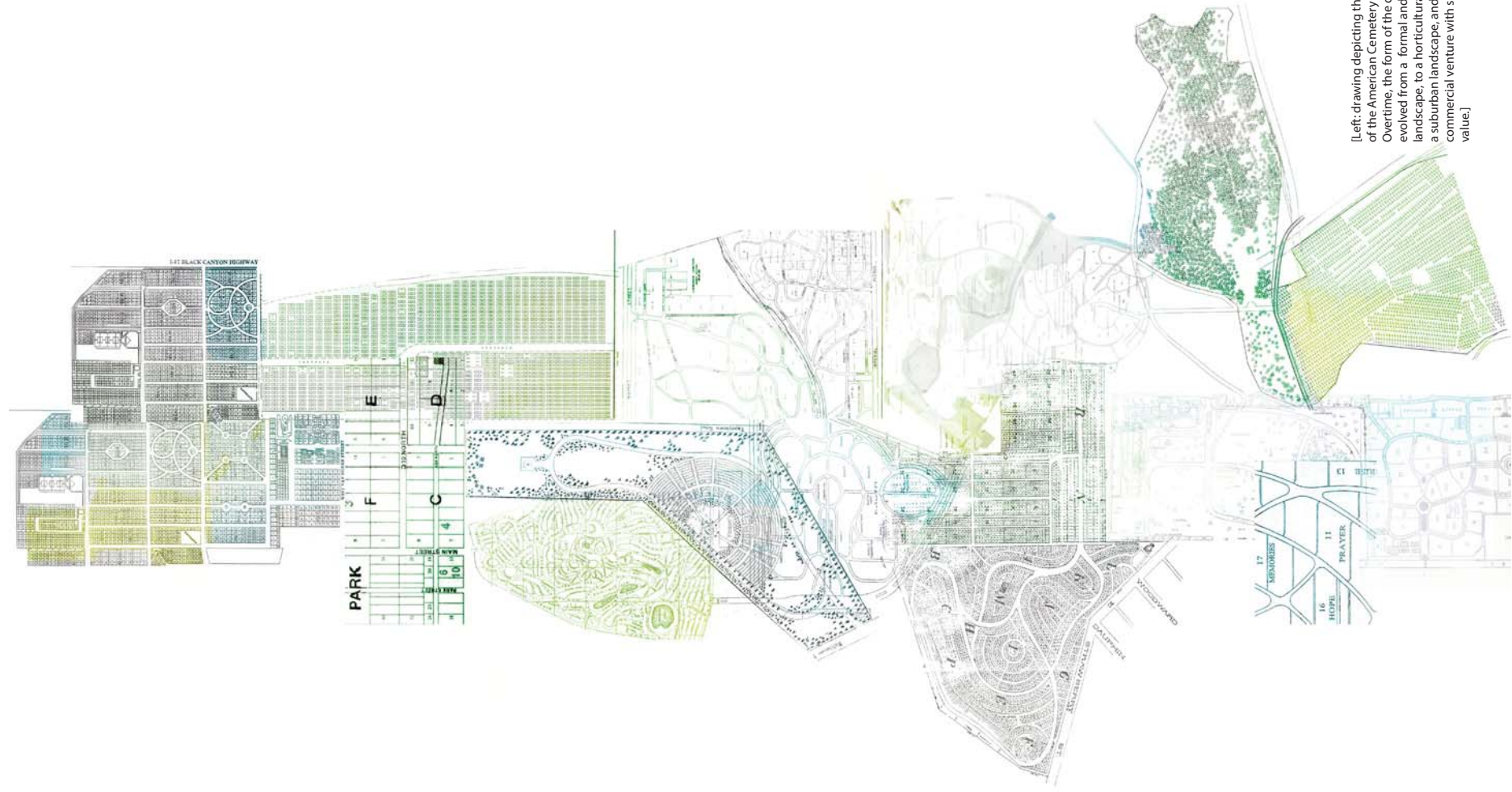
ABSTRACT

Cemeteries are sacred spaces that have the ability to evoke awareness, fear, awe, reverence, memory and other high emotions that transcend the spatial. When one thinks about a cemetery, it is often a mystifying space embedded with the eternal promise of death, an endpoint of life, "a final resting place". However, these landscapes exist among the abiding city that is very much alive; creating a tension between recording death, the landscape, and the organisms of the city. Still, these spaces are permanent green spaces within the urban environment- that occupy substantial community space. For this reason, they pose public issues- burial has social, cultural, political, and environmental implications. When ignored, the tension of the cemetery amongst the didactic, evolving, and fluid nature of the city can create a landscape which is static and forgotten. This thesis challenges existing cemetery models wherein the significance of designed elements have been forgotten, rituals rewritten, and a barrier created between Americans and their dead. A hybrid approach is explored, through research by design, to elevate the cemetery to a complexity which is accessible and a part of the urban realm. A series of design explorations is tested at the intersection of three historic cemeteries in a parking lot in Columbus, Georgia. The aim of the thesis is to illustrate that rituals can act as a lens for cemetery design, and still be sensitive to remembrance and the psychological necessity for grief. The thesis seeks to reanimate community rituals into the cemetery, suggesting the cemetery is a landscape as much for the living as it is for the dead.



SECTION 1:

RATIONALE



[Left: drawing depicting the evolution of the American Cemetery in plan view. Over time, the form of the cemetery has evolved from a formal and structured landscape, to a horticultural experiment, a suburban landscape, and now as a commercial venture with some spiritual value.]

LANDSCAPES OF DEATH: THE AFFINITY OF THE CEMETERY

The design of American cemeteries has not advanced with the avidity of other landscape typologies. The significance of designed elements have been forgotten, rituals rewritten, and a barrier created between Americans and their dead. Cemeteries are no longer seen as a vital component of a city's cultural inventory, but as a necessity- a final resting place for the dead. Cemeteries are permanent green spaces, which occupy substantial community space among the abiding city; creating a tension between the recording of death, the landscape and the organisms of the city. Given this, cemeteries are not identical; they vary across geographical region and scales of time, creating landscapes with specific identity. Burial in the United States has been informed by cultural, political, and economic concerns fueled by society- creating landscapes intimately connected to place.

The cemetery, as it is known today, first emerged under the concept of a graveyard. The colonial graveyard was heavily influenced by English burial practice. They were often geometric in design and located in farm fields and churchyards. Graveyards featured some iconographic markers made of wood and stone. Functional in design, graveyards were typically intimate spaces of either family or religious ownership. The shift from graveyards to cemeteries occurred from the late 17th century to the early 19th century as part of a larger reevaluation of the appearance of the city; as a result, Americans had to reconsider the characteristics of burial (Sloan 1992). This resulted in the abandonment of the graveyard concept and the introduction of the Town/City cemetery. Unlike the traditional graveyard, the Town/City cemetery had characteristics of a formal garden on the borders of the city. It placed an emphasis on decorating the ground plane of the cemetery with three dimensional stone markers, sculptures, and monuments as a memorial for the departed loved one.

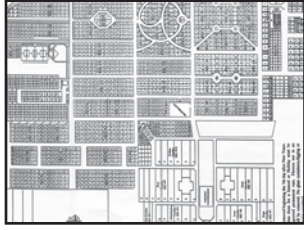
The City Beautiful Movement further reformed the cemetery into a typology which not only intended to remember the dead, but also served as a space to promote moral and civic virtue among urban populations. Known as the Rural-Cemetery movement, these cemeteries have received more attention than any other cemetery style. The Rural-Cemetery is a picturesque landscape, with gardens and lavish horticulture experiments. They are typically located in the suburb of the city, and have three dimensional monuments made of marble and granite. More importantly, they reflect antebellum middle class culture, Romanticism, sentimentality, and family ideals. One of the most culturally relevant examples is Mt. Auburn, located in Cambridge, Massachusetts. Equally important, the development of rural cemeteries sparked the public park movement within the states, which ultimately removed the community from the cemetery, except during funeral rituals.

However, by 1850, previous cemetery models which intended to represent the communities they laid within were replaced by two new typologies, the Lawn Park Cemetery and the Memorial Park. The Lawn Cemetery was located within the suburb of the city. It was designed as a pastoral park-like experience that minimized the suggestion

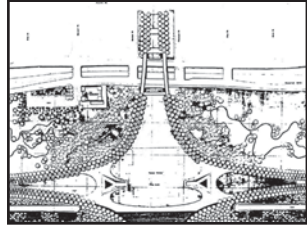
of death. This was accomplished by substituting gravestones with headstones close to the ground and erecting three dimensional monuments and sculptures in central locations, surrounded by trees. The Lawn Cemetery was the prevailing model for the latter half of the nineteenth century until it was replaced by the Memorial Park model.

The Memorial Park is the twentieth century's contribution to the burial of the dead, and has further isolated Americans from death. The establishment of Memorial Parks responded to the commercialization of death, the institutional development of the hospital, technological advances in medicine, and the privatization of the funeral industry (Sloan 1995). Memorial Parks have become familiar throughout the states; they are accessible both by the modern technology of the automobile, and the "value laden atmosphere"- lot holders are invited to bury their dead and leave the care and beautification of the burial place to management" (Sloan 1995). Like Lawn Park cemeteries, Memorial Parks are pastoral in design, featuring suburban qualities. However, unlike Lawn Park cemeteries, Memorial Parks have no three dimensional markers, monuments, or sculptures, instead markers that are flush to the ground. While landscape elements include bucolic sweeping lawns and a edge condition of trees.

Through tracing the history of burial in the United States one can see that the typology of the cemetery has evolved to one which spatializes American views of death- isolated, distant, and casual. Moreover, the Lawn Cemetery and Memorial Park are homogeneous landscapes that can become static and abandoned. These typologies have been replicated across the United States, haphazardly, virtually erasing the unique qualities that can comprise a cemetery's identity. This is due to a blight of scared space, cemetery culture, and American's somber relationship with death. While alternatives to the Lawn cemetery and Memorial Park cemetery model are emerging, they are limited in law and perception. Current alternatives include multiple-use cemetery, natural burial, entombment in a mausoleum, cremation with ashes preserved in a structure or scattered, and buried elsewhere. However, none of these models have proven to effectively incorporate a cemetery culture which engages post baby boomer generations (in rituals which are accessible) who cope with death differently than generations past.



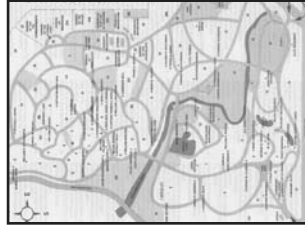
[graveyard]



[town/city cemetery]



[rural cemetery]



[lawn park cemetery]



LANDSCAPE & DEATH:

MEMORIALIZATION THROUGHOUT THE UNITED STATES AND COLUMBIA

1.B.C.-A.D. ● 1500-1600'S ● 1700'S ● 1800'S ●

MOVEMENTS

Garden Cemetery or Rural

County Cemetery Movement, prolonged in the South

Family Burial Plots, and Churchyards

LOCATION

- ▷ Farm Field
Next to a Church
- ▷ Geometric
Formal Garden

- ▷ City Boundary
- ▷ Geometric
Formal Garden

▷ Suburb

DESIGN

▷ Picturesque

▷ Natural
Designed



BUS GA

.....1900'S.....

.....2000'S.....

Cemetery Movement

Lawn Cemetery Movement

Memorial Park Movement

"Green" Cemeteries

- △ Suburb
- △ Pastoral
- △ Park like
- △ Suburb
- △ Bucolic
- △ Park like
- △ Monuments
- △ Repetitive
- △ Winding Roads
- △ Outskirts of Suburbs
- △ Existing landscape is modified as little as possible
- △ Forested
- △ Family selects site
- △ Body is buried with no chemicals and in a biodegradable casket



LANDSCAPE & DEATH:

MEMORIALIZATION THROUGHOUT THE UNITED STATES AND COLUM

1 B.C.-A.D. • 1500-1600'S • 1700'S • 1800'S

MOVEMENTS

Garden Cemetery or Rural

County Cemetery Movement, prolonged in the South

Family Burial Plots, and Churchyards

MARKERS

- △ Markers Common
- △ Artistic
- △ Iconographic
- △ Three Dimensional Markers
- △ Monuments
- △ Sculptures
- △ Three Dimensional Markers
- △ Monuments
- △ Sculptures

MATERIALS



PROFESSIONALIZATION OF DEATH

- △ Small; family owned
- △ Religious Ownership
- △ Functional Design
- △ Family or Government Owned
- △ Formal Design
- △ Private Ownership
- △ Garden Aesthetic
- △ Mausoleums

BUS GA

1900'S










2000'S

Cemetery Movement

Lawn Cemetery Movement

Memorial Park Movement

"Green" Cemeteries

△ Three Dimensional Monuments	△ Two Dimensional Flush to the Ground Markers	△ Two Dimensional Markers Flush to the Ground
△ Sculpture	△ Central Section of Sculptures	△ No Monuments
△ Close to Ground Markers		
		
		
		
△ Entrepreneur, Trustee,	△ Entrepreneur, Superintendent,	△ Entrepreneur, Superintendent, Sales Manager
△ Superintendent	△ Sales Manager	△ Natural Aesthetic
△ Park Aesthetic	△ Suburban Aesthetic	
△ Mausoleum	△ Mausoleums	

A GENERATIONAL LANDSCAPE

Americans are both repelled by and drawn to the topic of death. In fact, the American cemetery is a landscape that reflects generational beliefs about death, ceremony, and rituals in form and function.

Prior to the nineteenth century, death was a part of domesticated life. Family and friends prepared the body for burial. Both the wake and the funeral world take place in the home, clocked in black fabric and flowers, until the later part of the eighteenth century were it was moved to the church. Once the grieving period was over, bodies would be lifted and carried by palm barriers to the grave site. A short service with a sermon would occur. As a final act of saying goodbye funeral attendees would place dirt on the casket as a finality of the journey. Nonetheless, in the twentieth century, Americans excluded death and denied its presence in the landscape by entrusting the dead to specialist such as funeral home superintendents, morticians, and other entrepreneurs; embalming bodies to hide their decomposing appearance; and shifting funeral rites from the family home to the funeral parlor. The funeral parlor served as a place to display the domestic identity of the deceased, as well as serve as a significant location for the funeral.

The popularity of embalming has been seen by scholars as both a denial of the dead, and also an important funeral ritual. Embalming the body hides the physical processes of decay and places the body in a state that is supernatural domestication - further distancing the individual from death, by portraying death as an eternal state of sleep. However, some scholars argue that viewing the embalmed body reaffirms the realities of death (Laderman 2003). The relationship between the living and the dead proves to be one of tension and ambiguity-death is undeniable.

While some death rites have vanished from the landscape, other than six feet below our feet, Americans have not stopped acknowledging death in popular culture. For example, death is a reoccurring theme in Walt Disney films, Madonna songs, and television. Given this, some seculars argue post baby boomer generations are desensitize to death and avoid mourning due to overexposure in media depictions.

Indeed, a separation has occurred between the living and their tangible care of the dead and the landscape; but the topic of death is pertinent to many Americans. In fact, Generation X and Generation Y (Millennials) "have begun to project their own sensibilities onto ritual and discussions surrounding death. As befits the first generation of digital natives, they are starting blogs, YouTube series and Instagram deeds about grief, loss, and even the macabre, bring the conversation about bereavement and the deceased into a very public forum" (Seligson, 2014:2).

Not only are more recent generations developing new death rituals to grieve and mourn, but their attitude toward interment is changing as well. While past generations preferred in-ground burial, post baby boomers favor cremation due to the need to protect and conserve the environment and its resources. For instance, since 2011, 42% of Americans have chosen cremation over other forms of interment; it is projected that over 50% of Americans will



[Above: a local grave site in Auburn, Alabama is adorned with carefully selected mementos memorializing the memory of a loved one.]

chose cremation by 2018(CANA 2011).

American's somber view of death coupled with the shifts in attitudes, new trends of desensitization to death and mourning, and environmental and resource responses leads one to think that the typology of the cemetery as a whole way not be the solution. Instead, a new typology needs to emerge, one which avoids the term 'cemetery; but still provides a solution to burial and reconnects the 21st century with death through redefining and creating new death rituals to reflect these trends.

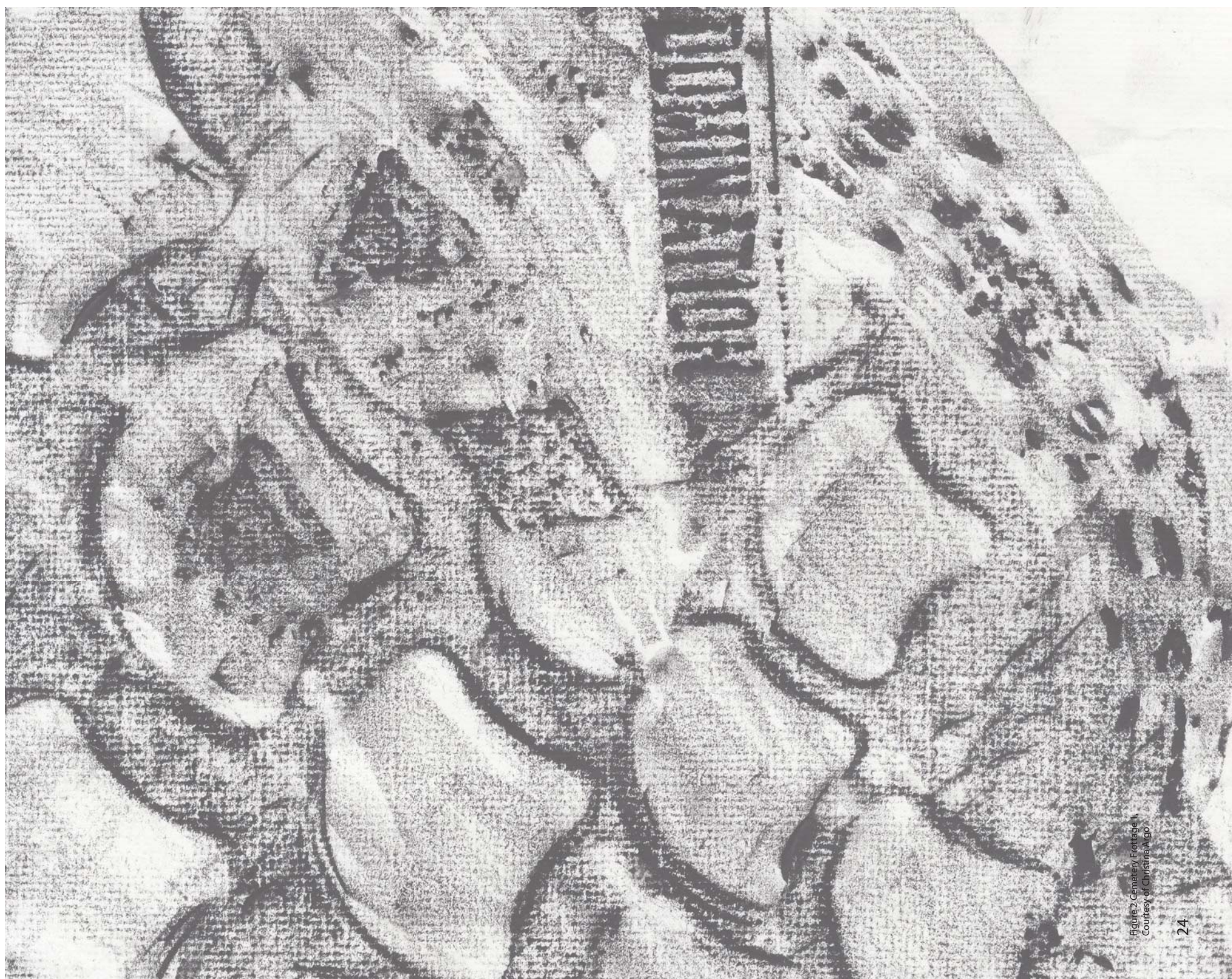
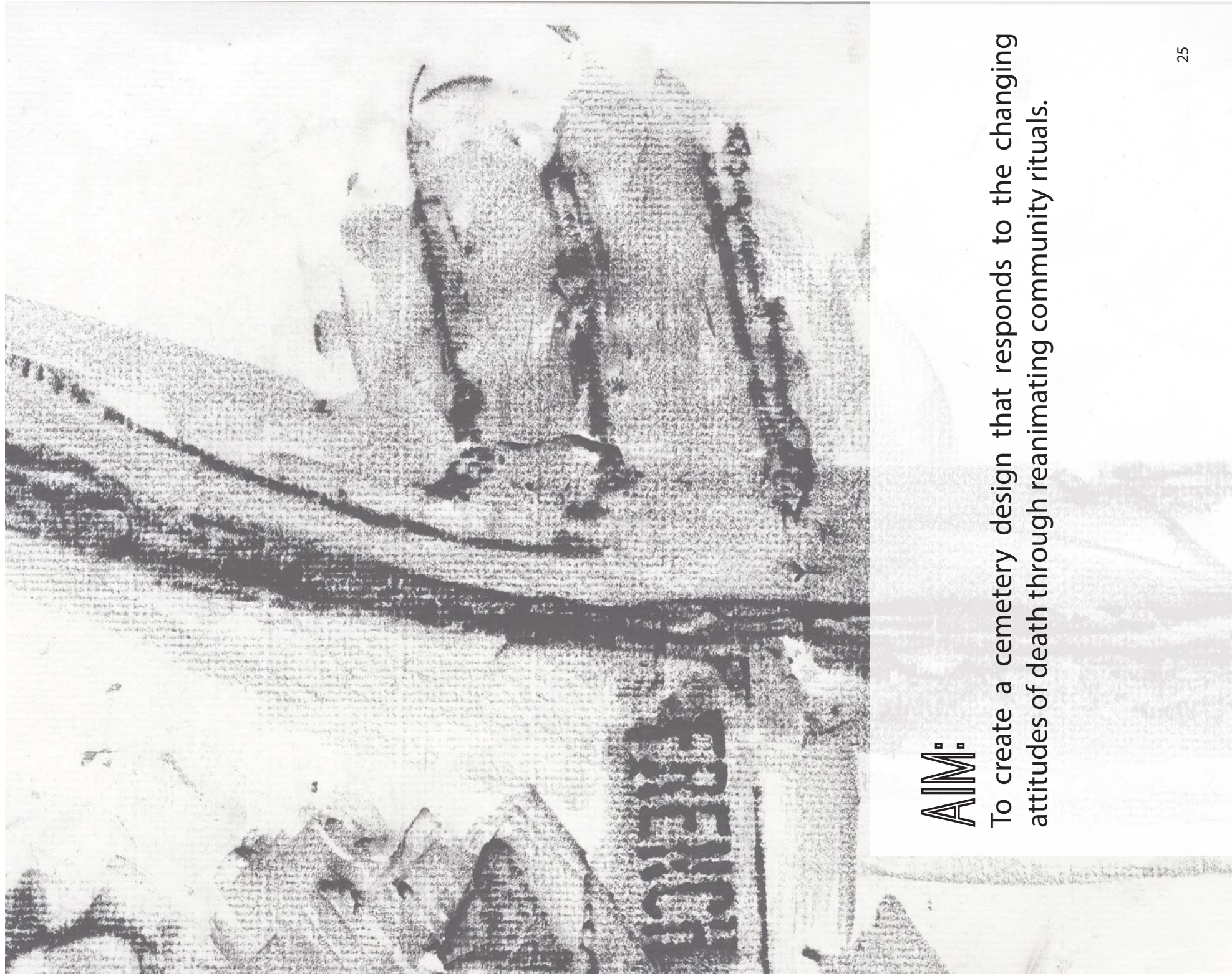


Figure 2. Cemetery, Fortage,
Courtesy of Christina Algo



AIM:

To create a cemetery design that responds to the changing attitudes of death through reanimating community rituals.

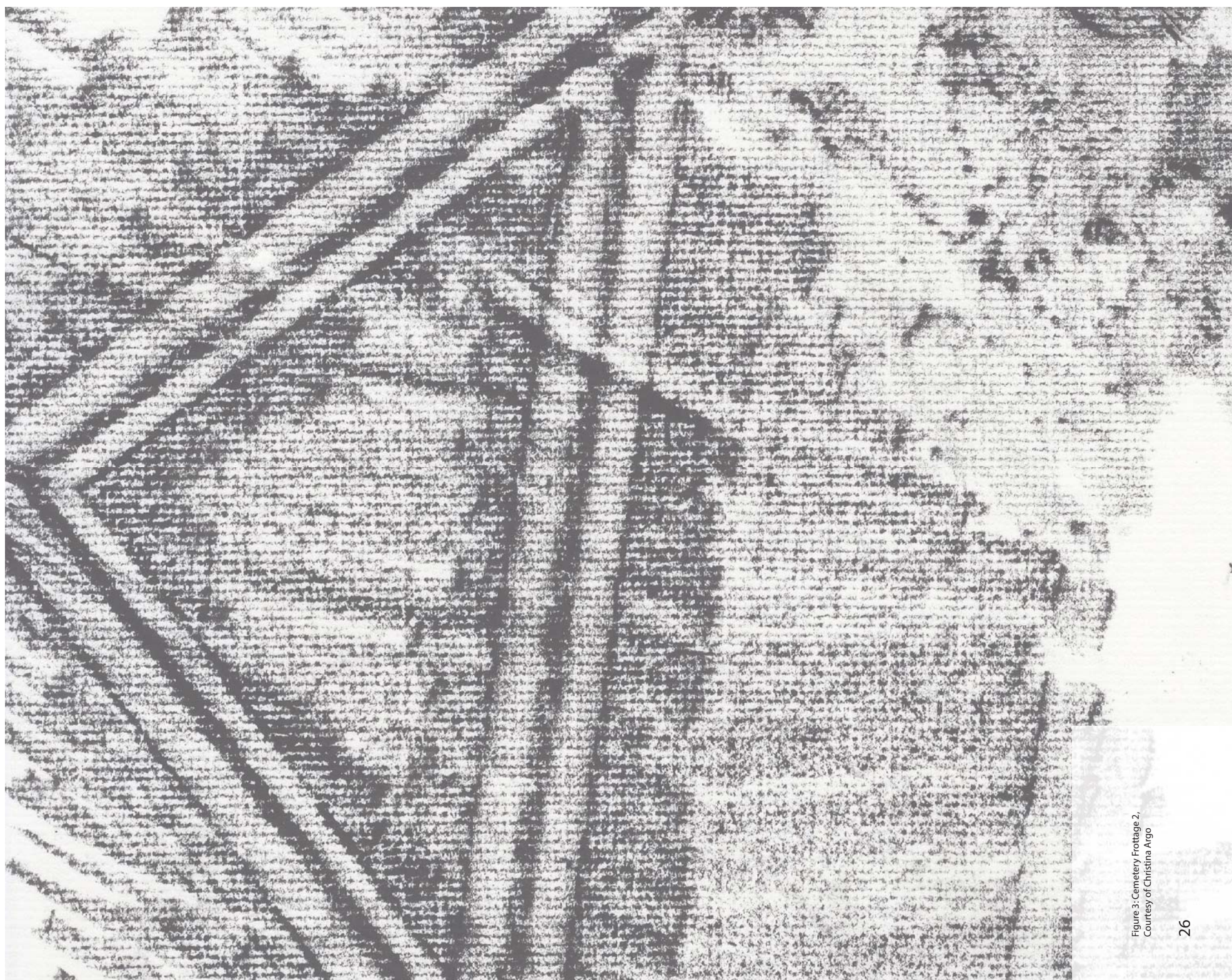


Figure 3. Cemetery Frothage 2.
Courtesy of Christina Algo



RITUAL / RITE

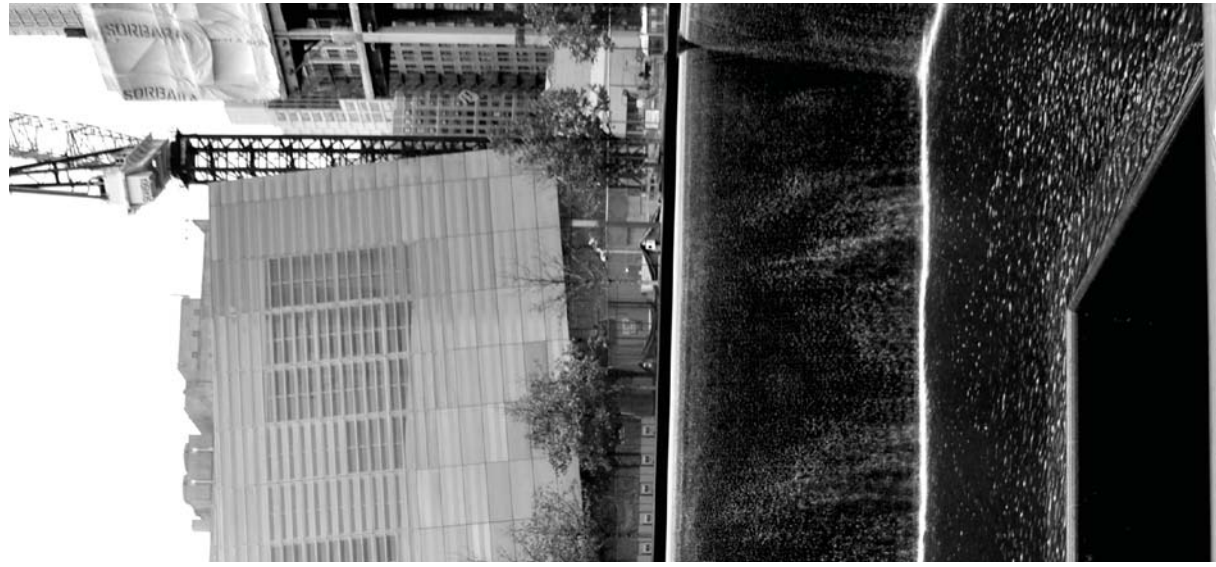
- a. a prescribed act or observance in a religious or other solemn ceremony.
- b. rituals help to bridge the gap between the past, present, and the future through anchoring the deceased and the bereaved in a specific culture, time frame, and value system.
- c. rituals socialize death through connecting personal and collective identity to demonstration.
- d. the funeral ritual is critical because it provides a public, traditional, and symbolic means of expressing our beliefs, thoughts and feelings about a critical moment in life.



SECTION 4:

CASE STUDIES





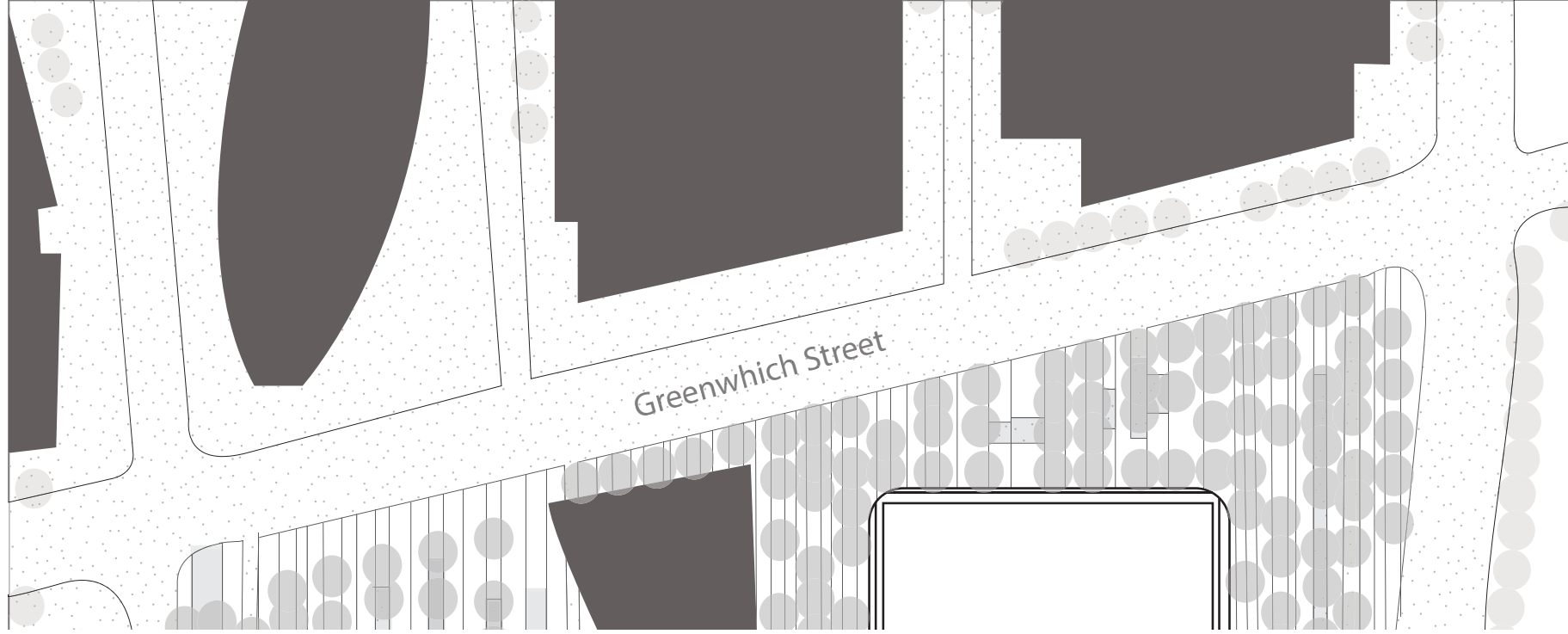
THE NATIONAL 9/11 MEMORIAL

PWP Landscape Architects
National 9/11 Memorial
New York, New York
Project Completed: 2011





Figure 1: Plan, National 9/11 Memorial; sourced PWP Landscape Architects



The National 9/11 Memorial was created by Michael Arad (architect) and PWP (Peter Walker and Partners) Landscape Architects as a memorial to respond to the tragic events that occurred on September 11, 2001. The memorial had to include spaces for personal reflection, spaces for the city to come together to share a moment of reflection, yet still balancing the needs of the city in terms of public space.

The original design came out of the idea of establishing a voyage and rhythm of light, shade, and materials to pull visitors through the site, and allow time for one to cope with the enormity of the destruction. The site was seen as a plane with a river running through it (marking the voyage and movement of visitors), with two large voids ringed with water which mark the names of the victims, as well as the original location of the Twin Towers. Surrounding the commemorative voids is a plaza space which aims to accomplish four objectives.

First, the plaza elongates the visitors' perception of the plane which the voids are cut. Next, the plaza creates a space for a physical and spiritual procession which is critical to the overall experience of the memorial. What's more, the plaza creates an edge condition between the city and the memorial-situating the user in a new frame of mind. Lastly, the plaza creates a human scaled public space for Manhattan (Walker 2012).

The design of the memorial forms a narrative that utilizes a symbolic language understood by a diverse audience to render absence visible. Moreover, throughout the design and construction process, sustainability was considered to generate a ground plane which functions as a green roof.

DE NIEUWE OOSTER CEMETERY

Karres + Brands Landscape Architects
The Nieuwe Ooster, Section 87
Watergraafsmeer, Amsterdam
Project Completed: 2007

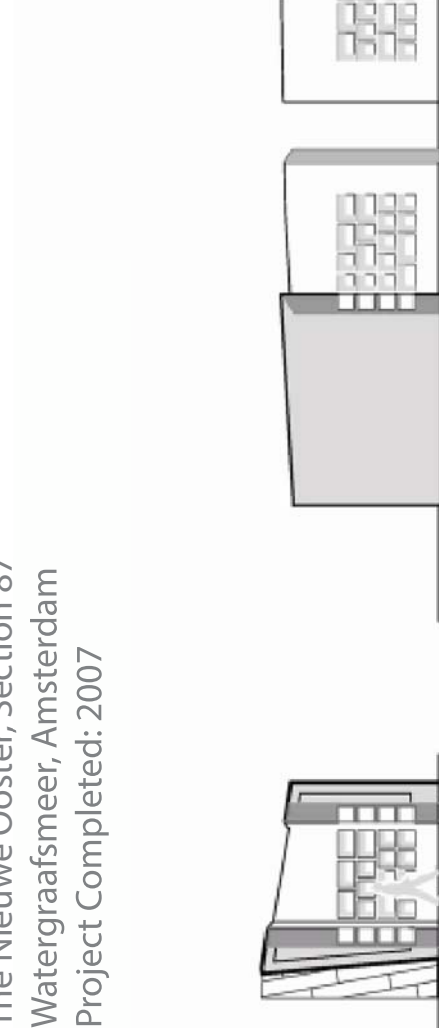
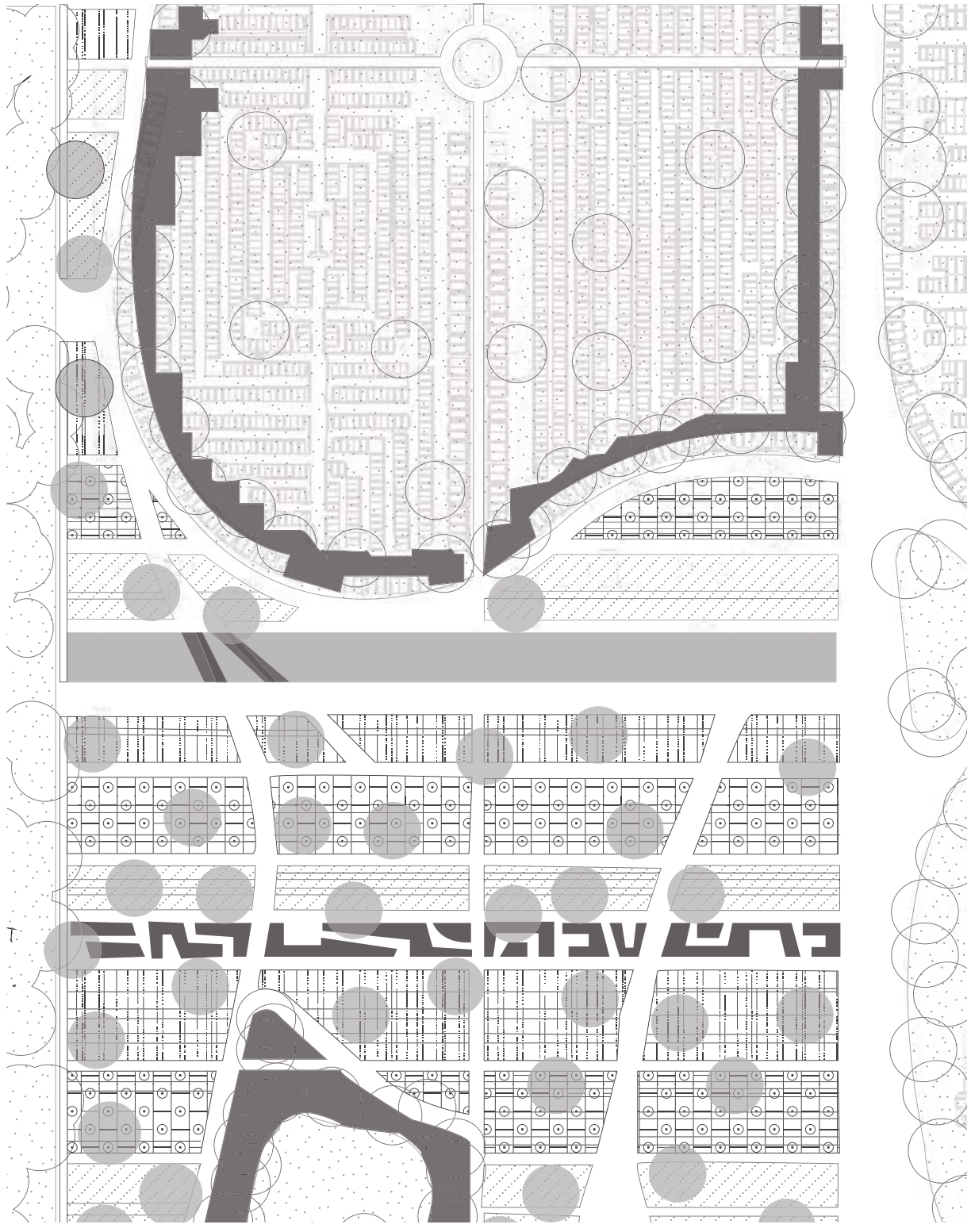


Figure 5: Karres en Brands Landscape Architects.

The Nieuwe Ooster Cemetery, section 87, is an expansion of the largest cemetery in the Netherlands. The cemetery was designed using the theoretical framework of a barcode as an attempt to connect the section within the larger context of the cemetery. As a whole, the cemetery responds to the current trends of burial which include cremation, densification, and diversity of burial types. For example, the cemetery features sculptural zinc columbium as well as traditional burial plots. Burial is minimized through an undulated surface that is inscribed to articulate the names of the deceased. Moreover, sensory encounters are created through the use of plant and construction materials to provoke a conversation about time. Funeral practices and rituals are largely ignored.



Figure 6: Karres en Brands Landscape Architects.



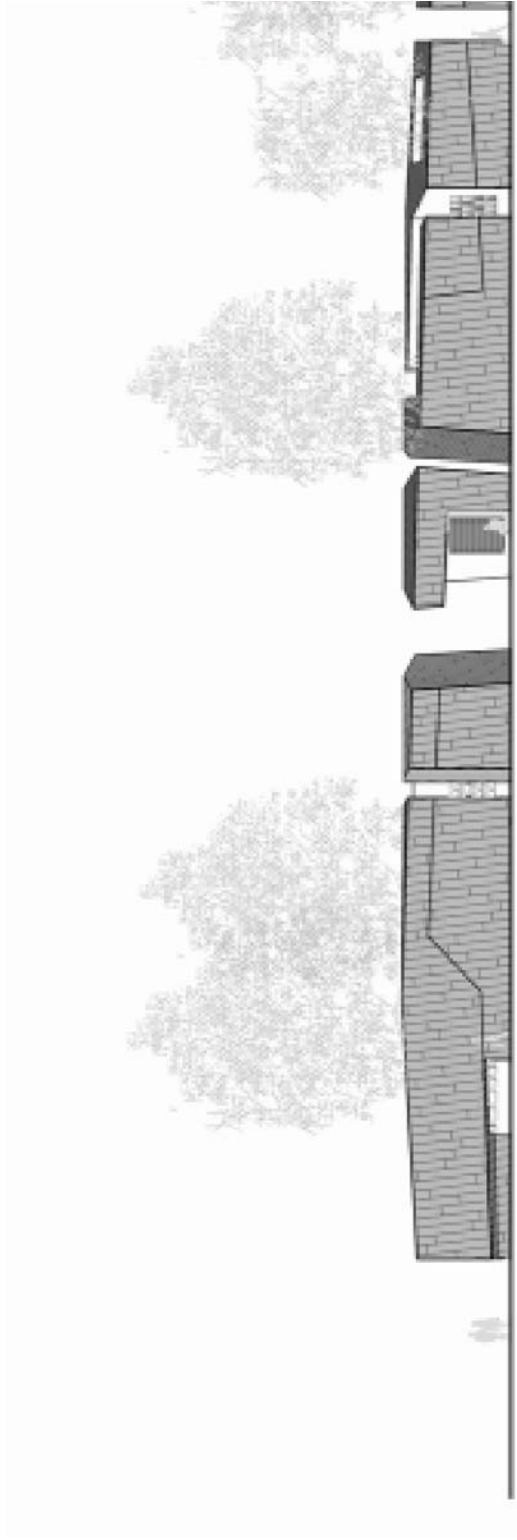


Figure 7: Karres en Brands Landscape Architects.

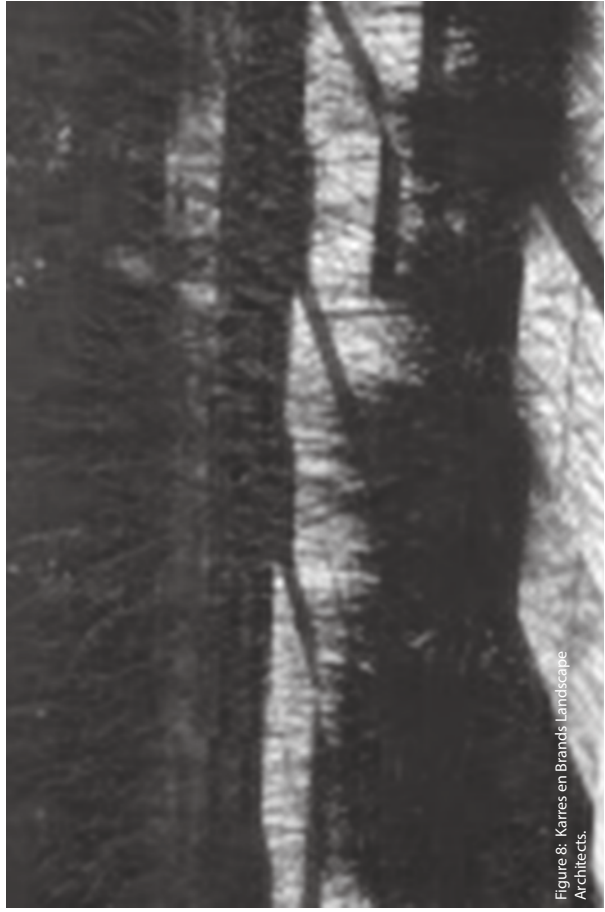


Figure 8: Karres en Brands Landscape Architects.



Figure 9: Karres en Brands Landscape Architects.



Figure 11: Jeruen Musch



Figure 12: Jeruen Musch

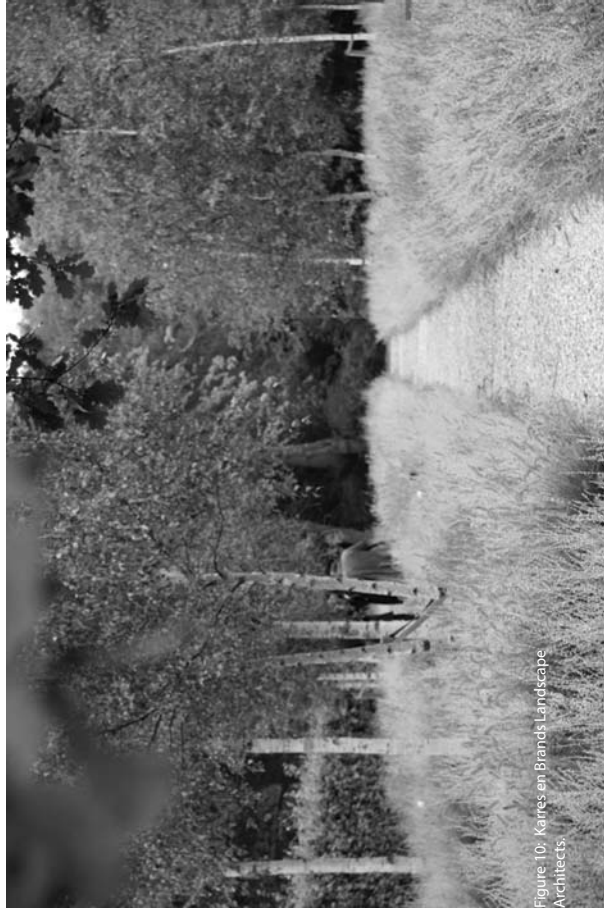
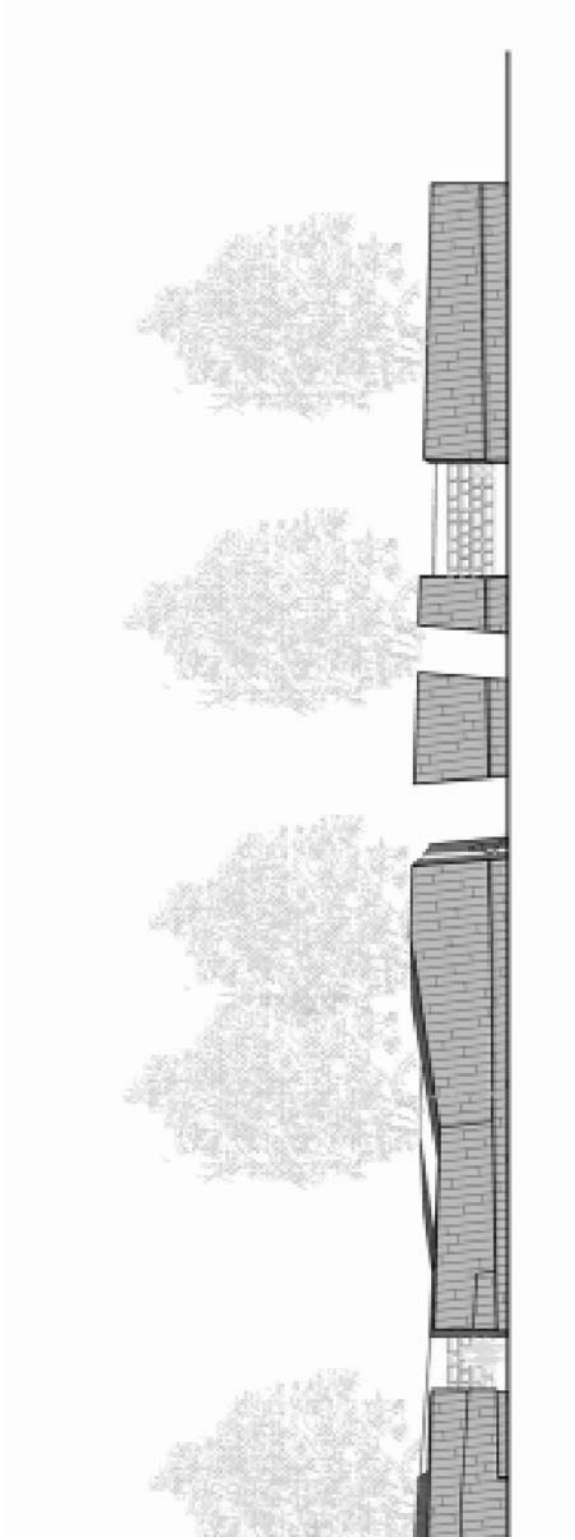


Figure 10: Karmes en Brandt Landscape Architects



Figure 13: Jeruën Musch-



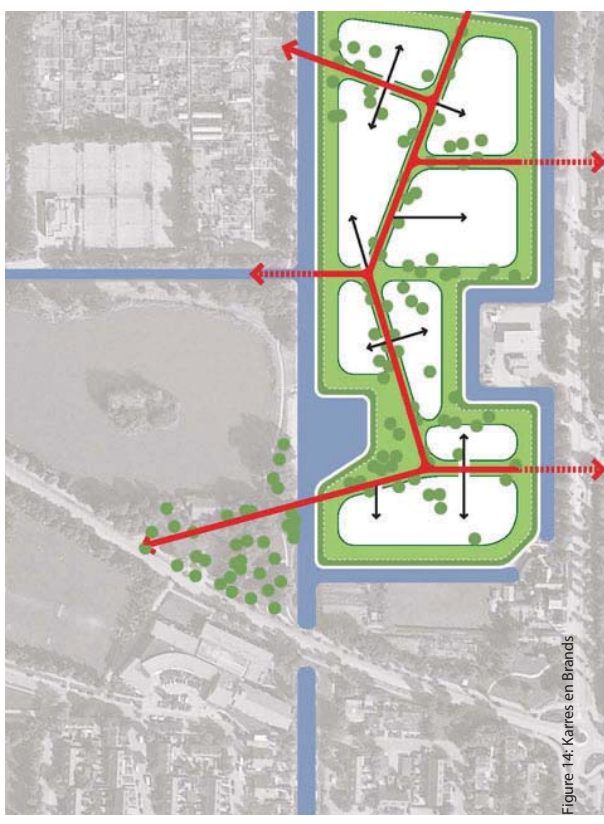


Figure 14: Karres en Brands

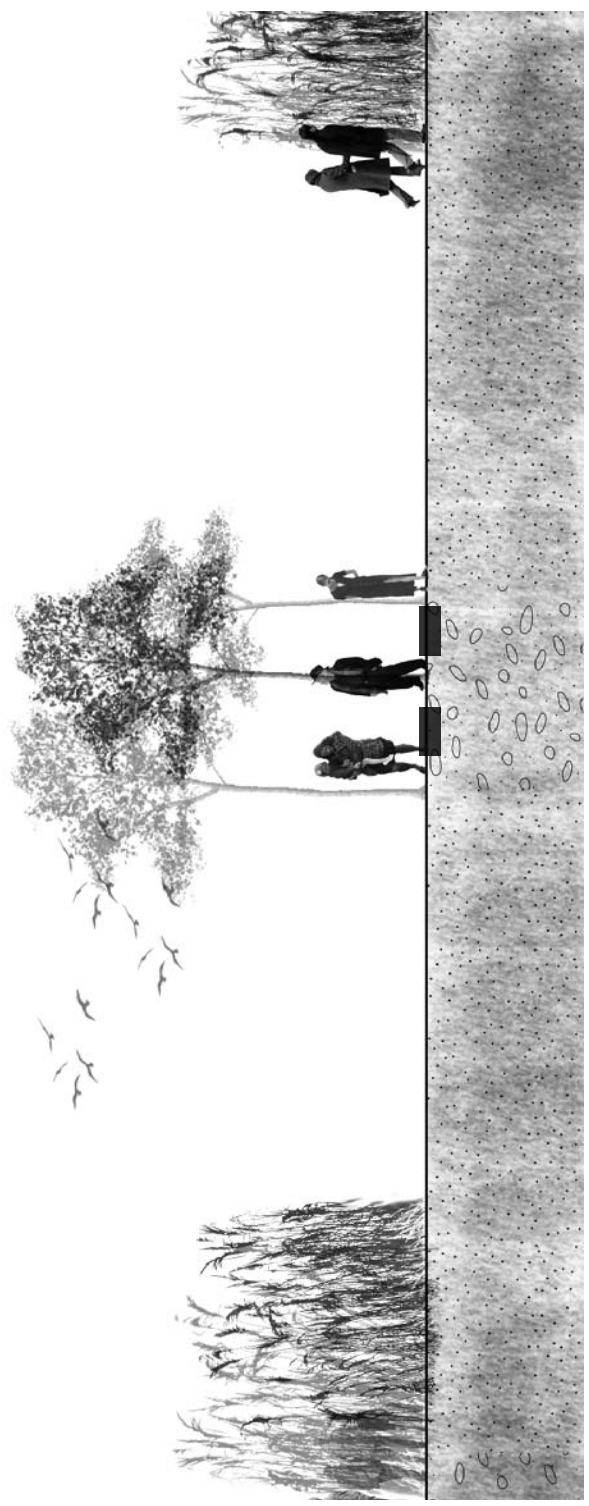


Figure 16: Karres en Brands

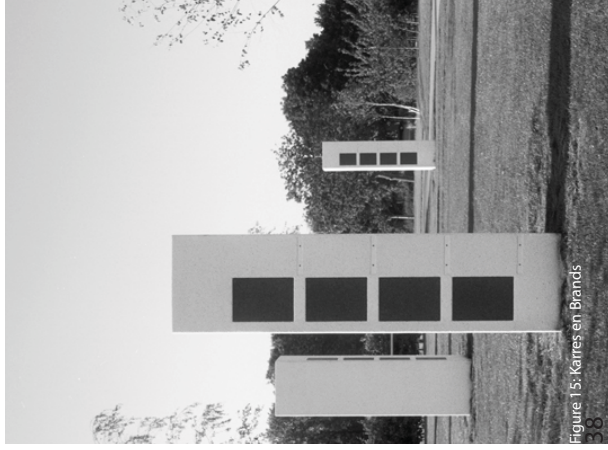
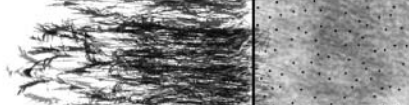


Figure 15: Karres en Brands



LANGEDIJK CEMETERY

Karres + Brands Landscape Architects
Langedijk, Neatherlands
Project Completed: 2009



Langedijk Cemetery is unique in that it is connected to a network of green infrastructure. It purposely connects to other green spaces and over the water to provide access to citizens. This is accomplished through the use of a strong architectural armature and road system. Striations of columbariums help to lead pedestrians through a series of enclosed burial rooms and open lawn spaces. Langedijk also features formal accessory structures for visitors to utilize for funeral rituals and ceremonies, as well as everyday use. Structures include: pavilions, seating walls, stairways, balconies and storage facilities.



Figure 17: Karres + Brands

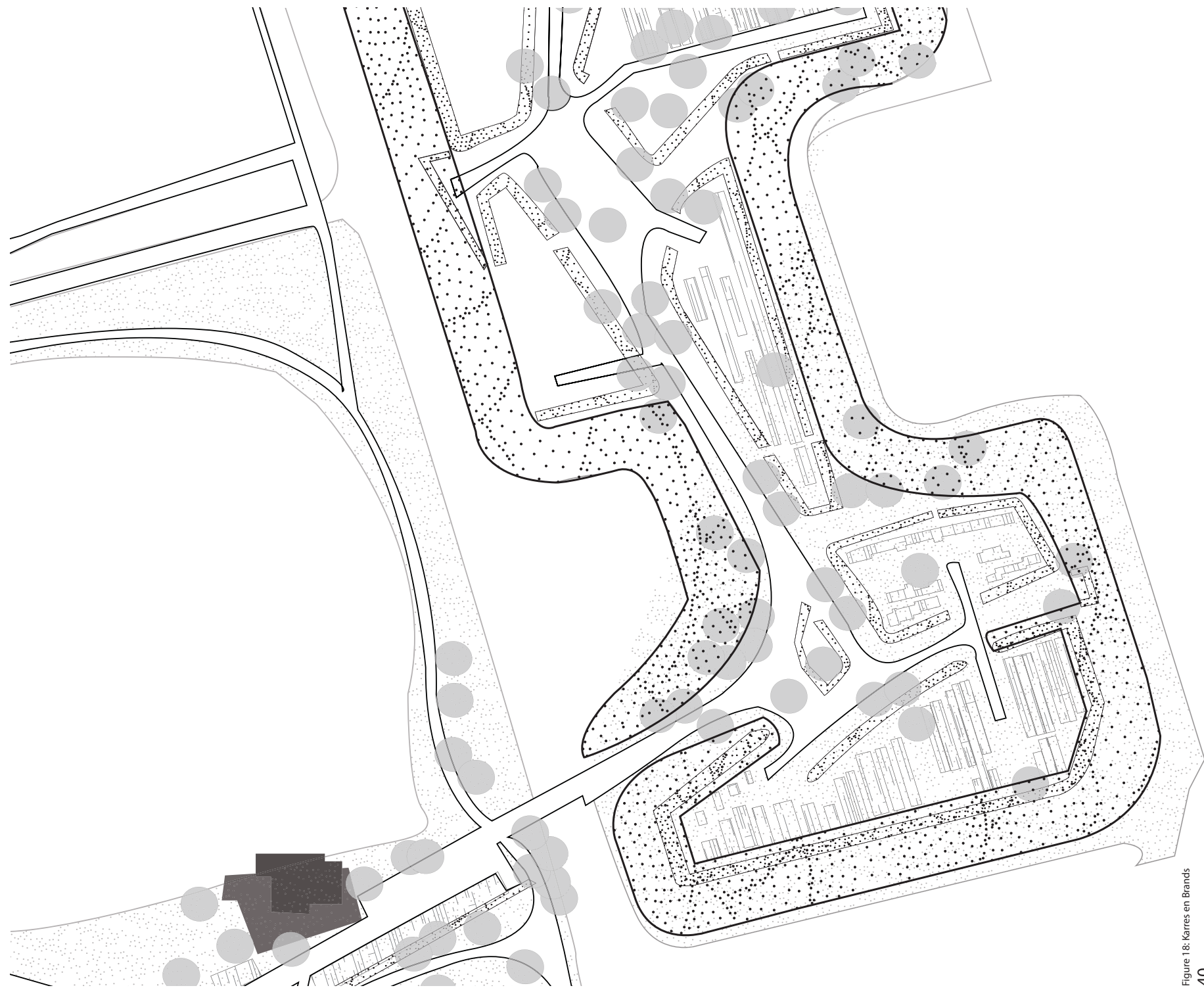
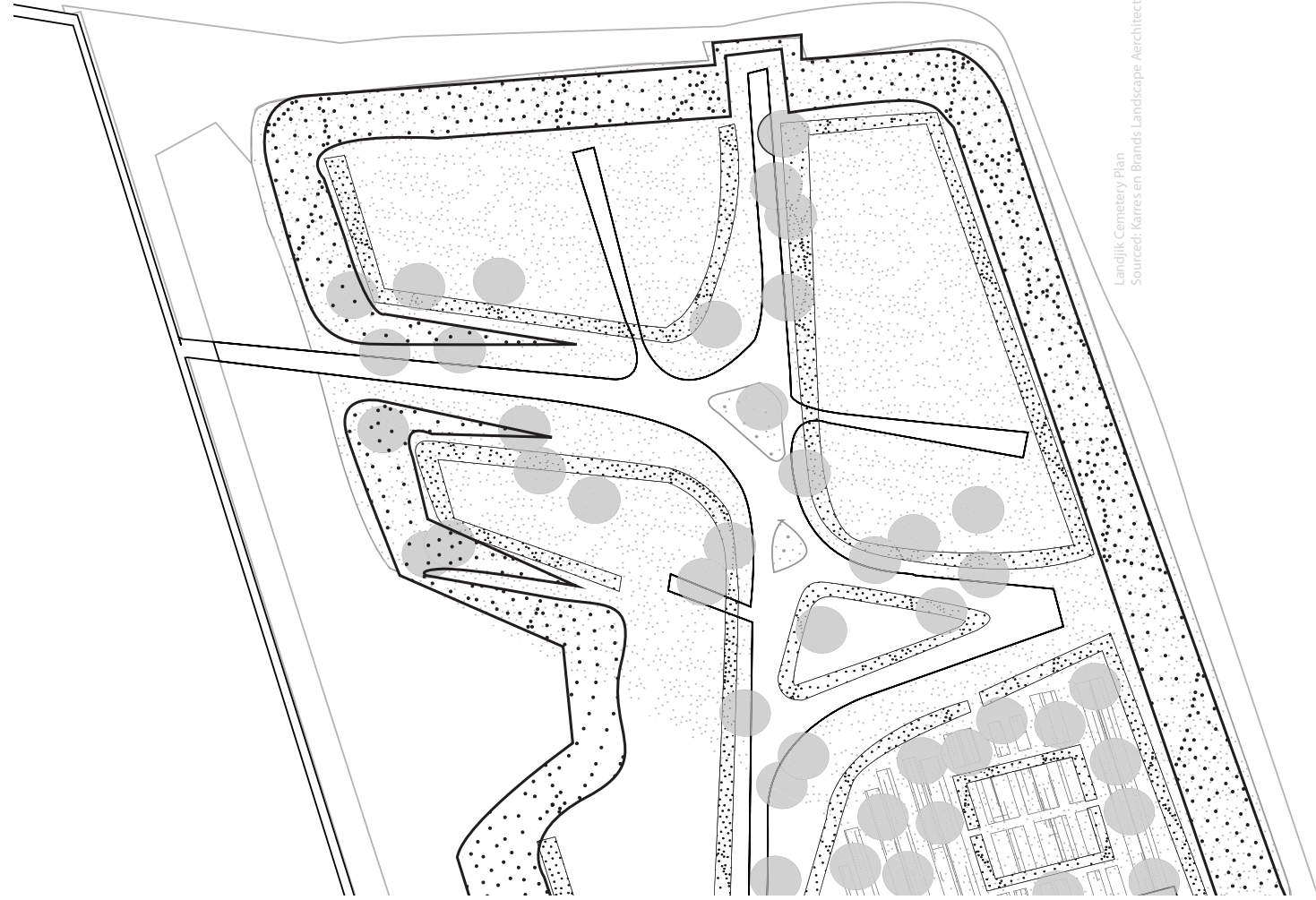


Figure 18: Karres en Brandts
40



Landijk Cemetery Plan
Sourced: Karres en Brands Landscape Architects

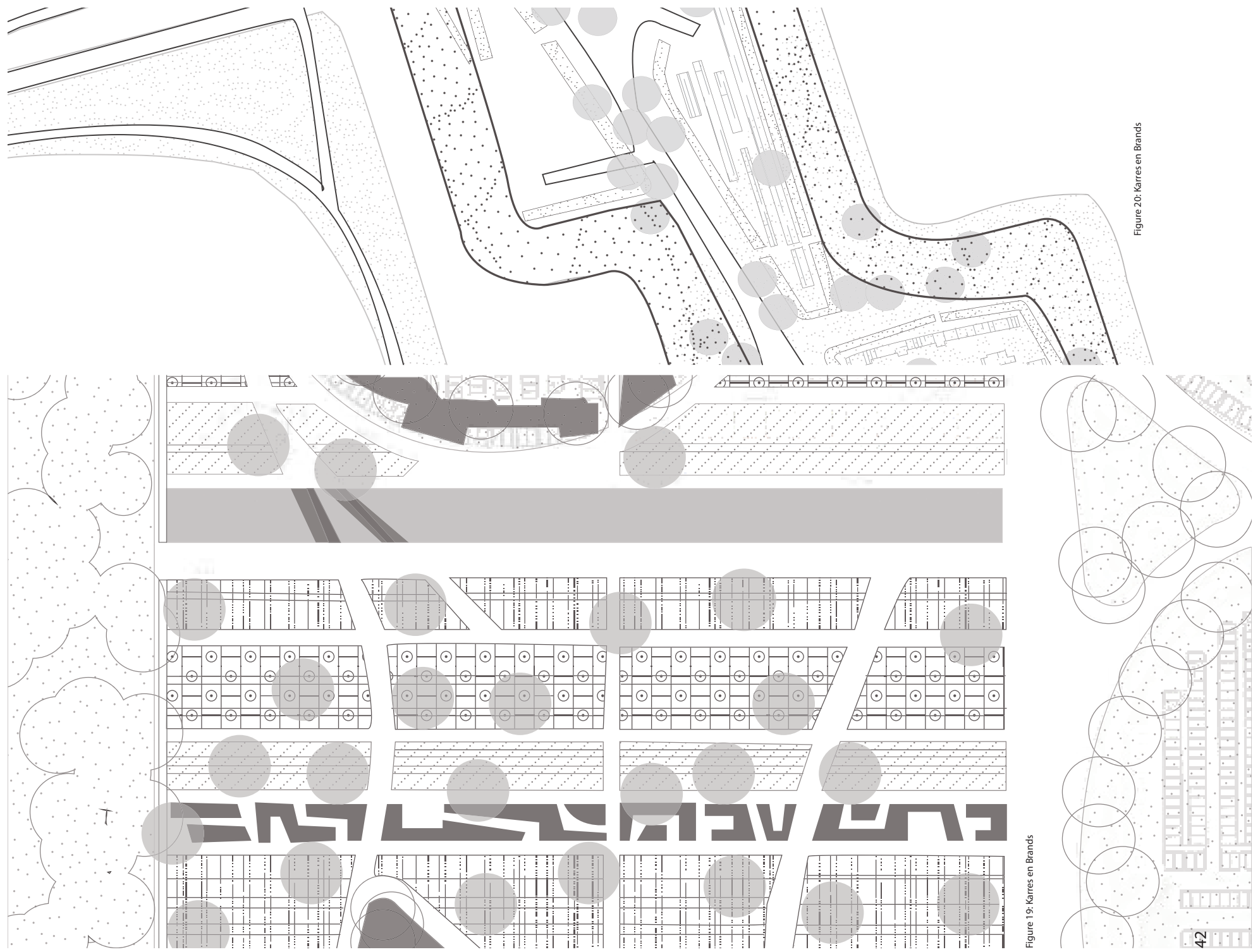


Figure 20: Karres en Brands

Figure 19: Karres en Brands

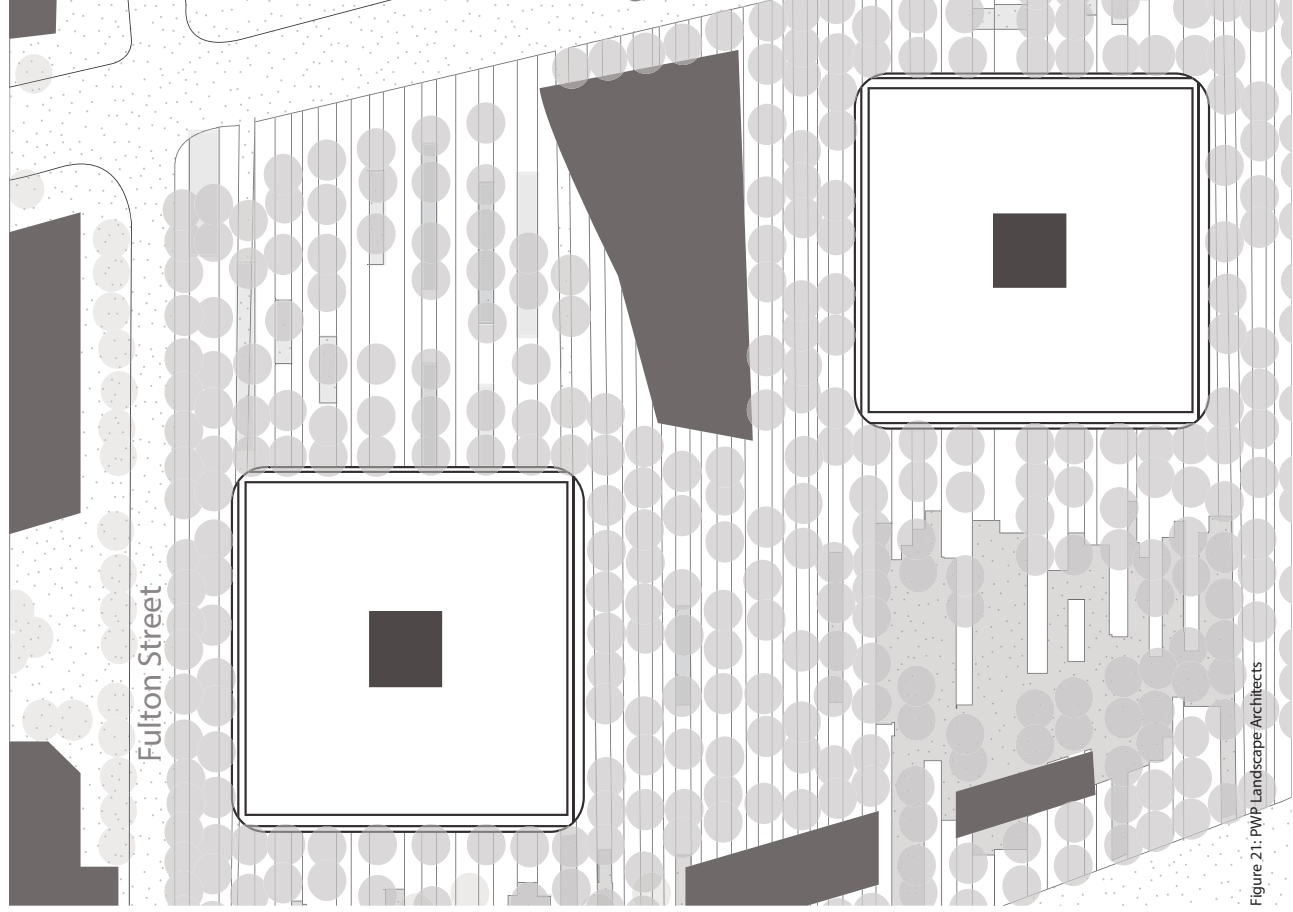
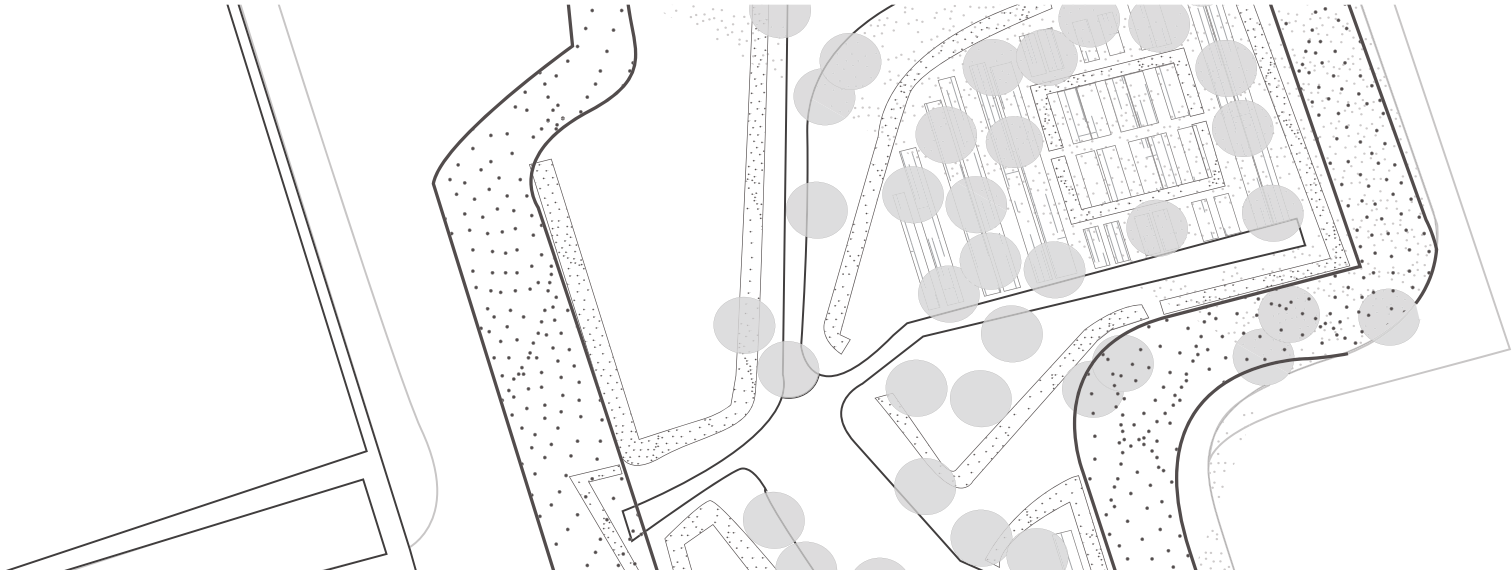


Figure 21: PWP Landscape Architects



CASE STUDY TAKE-A-WAYS:

1. Establish a voyage or a procession
2. Provide places for cremated remains
3. Utilize armatures and thresholds
4. Provide spaces for rituals and reflections to occur



SECTION 2: SITE

The search towards the discovery of a concept began with an analysis of the existing and historical conditions of the site. This was done through photography, vigorous study of historic maps, recorded stories, and observation of materials, textures, colors, cemeteries, and vegetation throughout Columbus today. Moreover, on the ground analysis was conducted by walking the area, speaking to locals, and considering the pressures and opportunities that make the site what it is today. The thoughts and insight gained was recorded in a sketchbook through notes and drawings and are expressed throughout the design investigations.

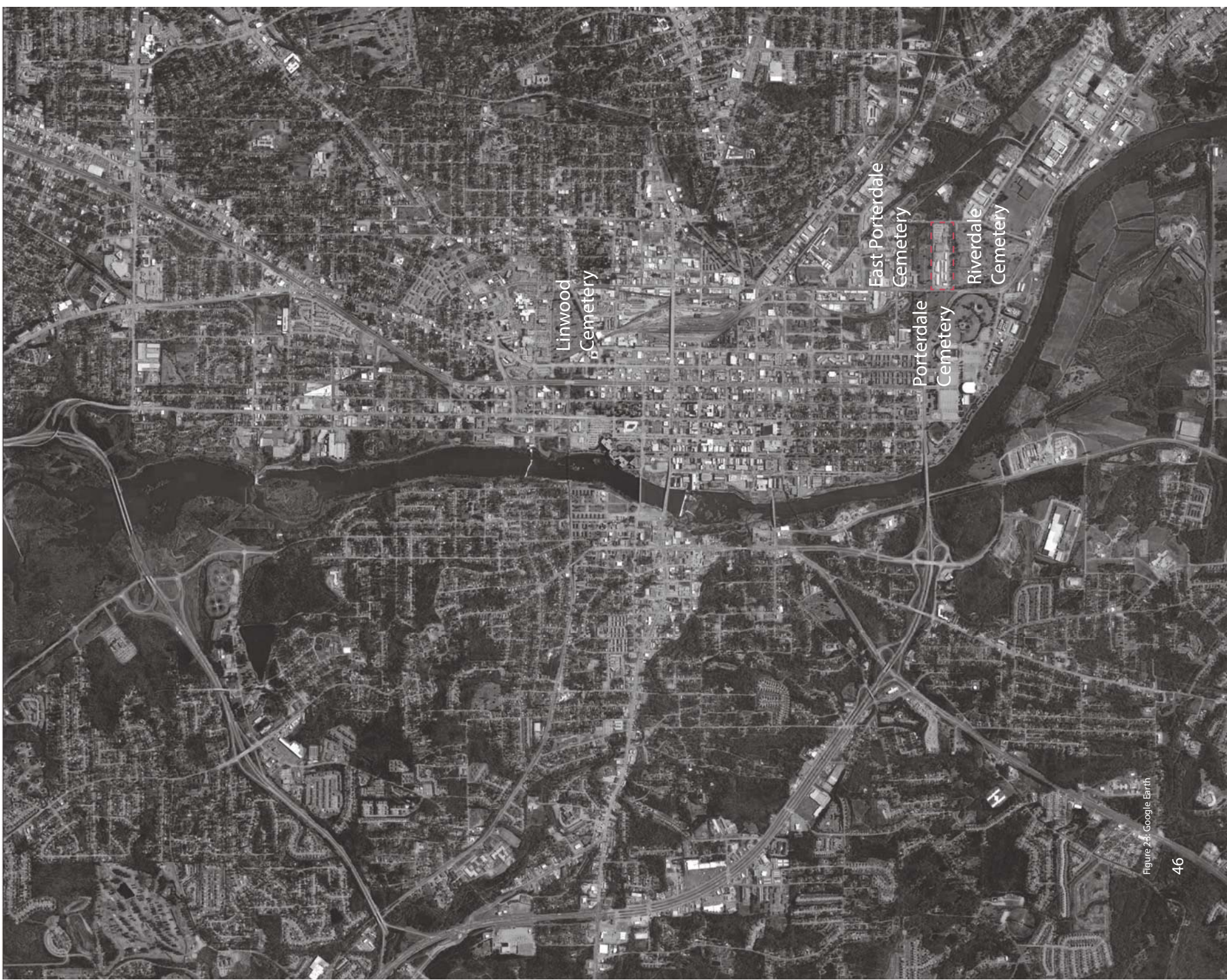


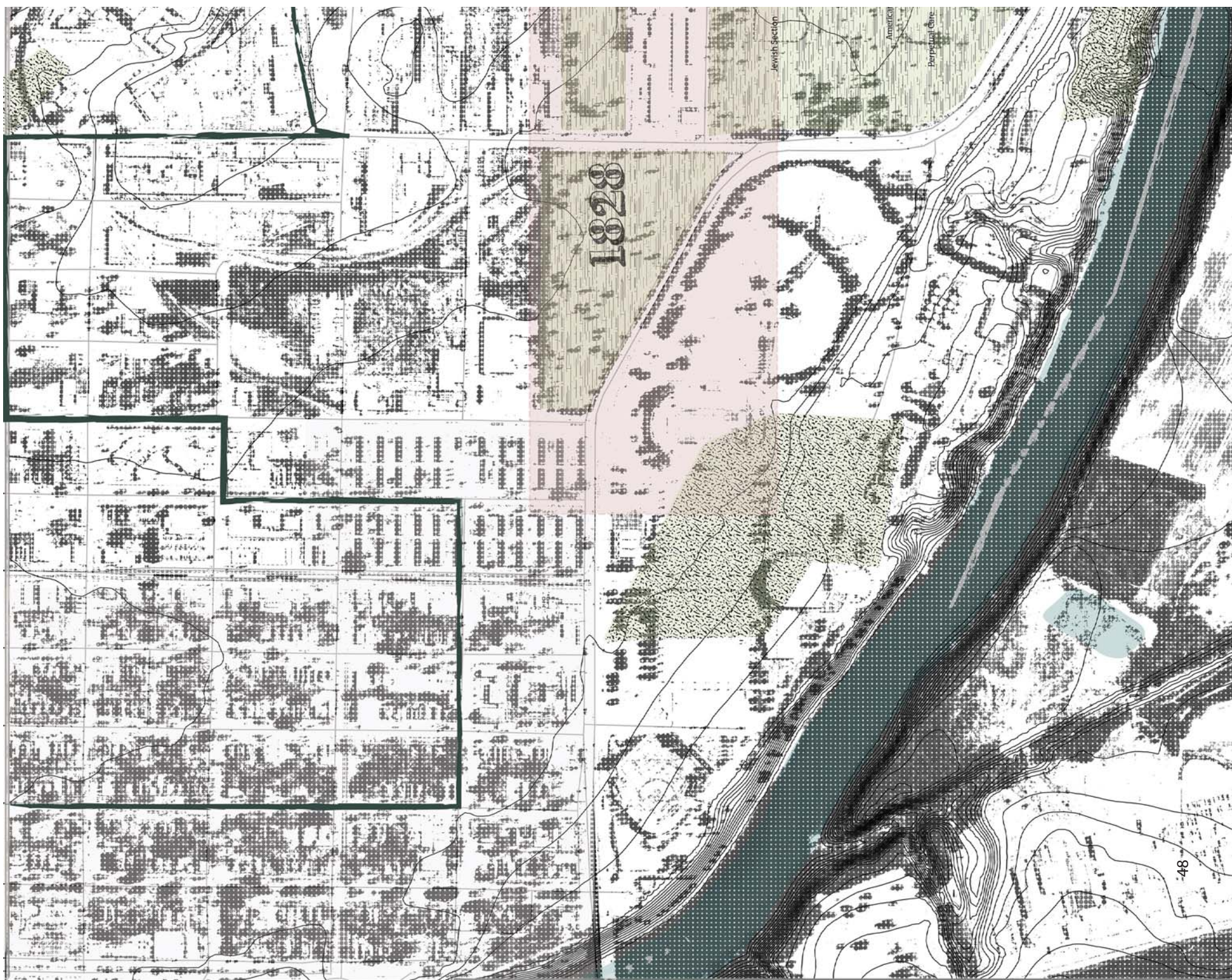
Figure 24. Google Earth

HISTORY OF COLUMBUS

Columbus, like most metropolitan cities, is an eclectic collection of urban form, suburbs, and zones of transition. Founded in 1828, Columbus is positioned on a bluff overlooking the Chattahoochee River. Situated in a valley, 100 miles southwest of Atlanta, Columbus has an abundance of natural resources due to its location on the fall line. The fall line divides Columbus across the hills of the Piedmont plateau and the flat terrain of the Coastal plain. For this reason, the city fauna and terrain change drastically in North and South Columbus. Given its resource diversity and other emblematic cultural shifts, the city has evolved from a municipality dependent on industry (textile and shipyards) to one that values education, fine arts, and performing arts providing an interesting testing ground for landscape architects.

Providing its distinct historical significance and its colorful culture, Columbus provides wonderful examples of the different cemetery typologies. As a whole, South Columbus has six cemeteries including: a slave cemetery, Porterdale Cemetery (historically African American Cemetery) East Porterdale Cemetery, Riverdale Cemetery, and an informal indigenous peoples cemetery, Bull Creek Cemetery.

The concept of the Deadland was explored on the site of the Riverdale Flea and Farmers Market, shown left in pink. The site is located in south Columbus, at the intersection of Victory Drive and 10th Street. The site was chosen due to its proximity to Porterdale Cemetery, East Porterdale Cemetery, and Riverdale Cemetery. What's more, the site is situated near two historic neighborhoods, and acts as a connector to the Black Heritage Trail, as well as, the Chattahoochee Riverwalk trail system.





SITE CONTEXT

RIVERDALE

MARKET

**318 10th Ave
Columbus, GA 31901**

1946

East Porterdale Cemetery

Site

1890

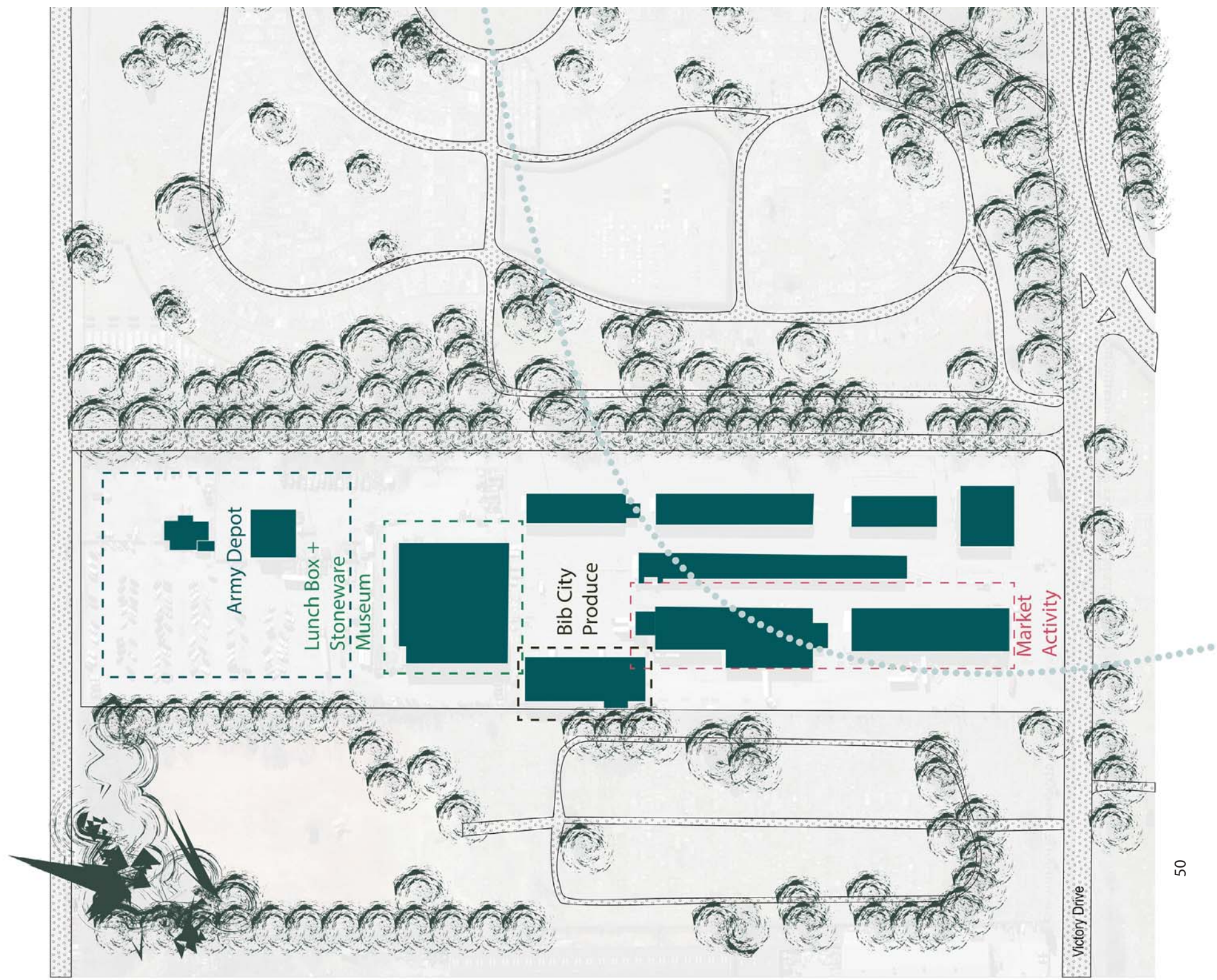
Jewish Section

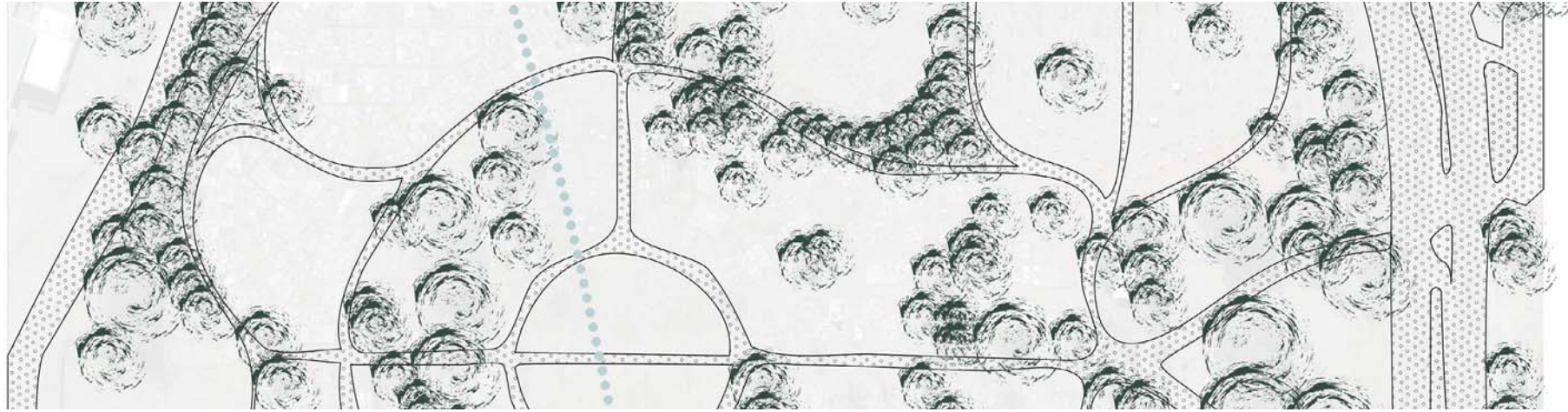
Perpetual Care

Legion

Babyland

Perpetual Care





SITE HISTORY

The site currently operates as a flea market, and hosts a collection of quirky materials that have the potential to be reused and recycled for future projects. Already established as a historic, social, and economic destination point for locals, the site offers many opportunities and possibilities for the design of the Deadland.

Throughout the course of the project, the selected site has been questioned numerous times due to its significance for current residents. Is it socially responsible to modify the condition of a site that is full of life; only to replace it with a landscape typology that is constant reminder of death? However, after speaking to locals surrounding the site, the flea market is beginning to be phased out and looking towards relocation closer to downtown Columbus. It is believed that as the market is phased out, the Deadland can begin to be developed. Overtime, as the Deadland evolves, the perception of a cemetery as a landscape of death will shift to a landscape for the living - a landscape which produces a multiplicity of opportunities and encounters with humans, wildlife, and spiritual ceremony.



Figure 24: Google Earth



EXISTING CONDITIONS



[View from Victory Drive looking towards the site.]



[View of existing structure looking toward Riverdale Cemetery.]

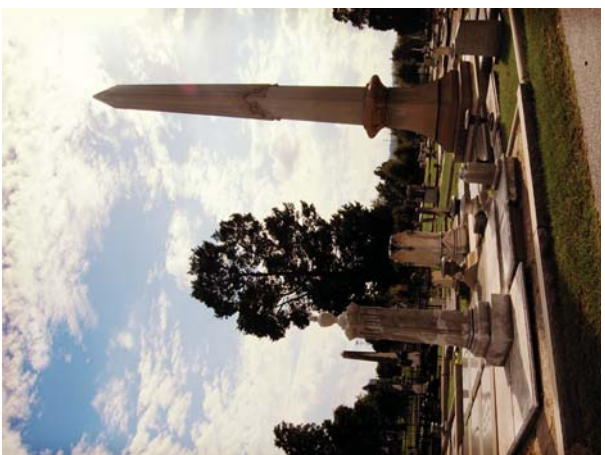
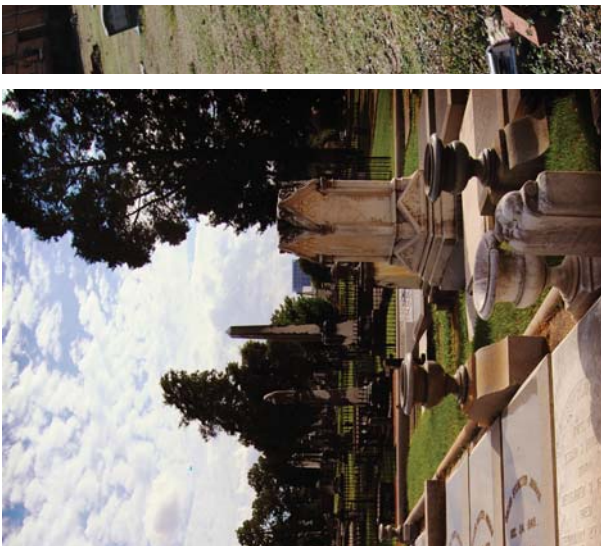
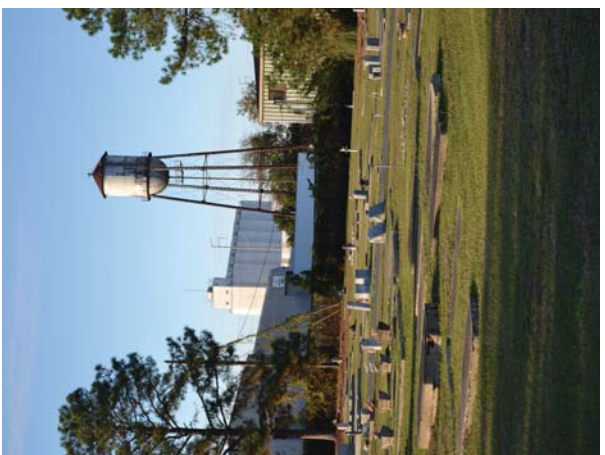


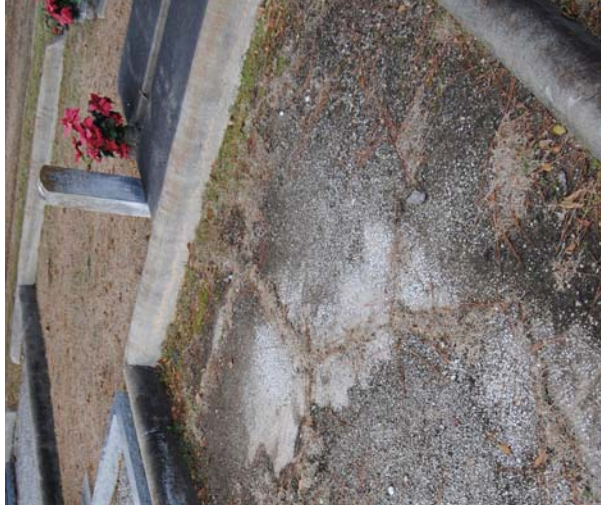




COLUMBUS CEMETERIES UNEARTHED

Columbus, like most metropolitan areas, is a composite of form. As the population of the city expanded, thrived, and departed, so to have the size of their cemeteries. The city of Columbus maintains four city-owned cemeteries: Linwood, Porterdale, Riverdale, and East Porterdale. As a whole, the cemeteries are over 120 acres and are maintained by city employees and inmate crews. The city is responsible for mowing, destruction of weeds and ant hills, maintenance of perpetual care grave spaces, pruning trees/bushes, removing trash, old flowers, as well as repairs and upkeep to abandoned lots (Columbusga.org/PublicWorks/Cemeteries). Like many other municipalities, it is not the initial construction cost of the cemetery that proves problematic, but the cost of maintaining it over time. This challenges designers to design and plan a cemetery which can be multifaceted and with the community cultures and rituals in mind; so that it can more easily be sustained through time (Knapp 2013).





This collection of images depict the current states of Columbus' four city cemeteries.

[Row one illustrates the conditions of Linwood, a historic county cemetery, established in 1828. When the cemetery was first created, it lacked traditional structure - families were allowed to lay their loved ones to rest where they saw fit. However, as the city grew, a structure was implemented now reflected in the lawn cemetery today. The cemetery features tall monuments, stone carvings, and in ground interment.]

[Row two depicts the conditions of Porterdale (est. 1890) and East Porterdale Cemeteries (est. 1946). Porterdale and East Porterdale are of African American descent and are comprised of single graves, family grave sites, and a pauper's grave section. The layout of the cemeteries most notably resemble the Lawn and Memorial Park typologies. Rituals implemented include mourners adorn cemetery with flowers, mementos, and images of loved ones. Provisions are given to the deceased to help them move into the next life.]

[Row three demonstrates the conditions of Riverdale Cemetery (est. 1890). Riverdale is considered a Garden Cemetery with graceful curves extending from a central axis from the front to back of the cemetery. Newer additions to the cemetery follow a memorial park layout and provide space for both in ground interment and interment in mausoleums. Rituals implemented include: mourners adorn the cemetery with flowers, fences, and shrubs.]



SECTION 3

SCHEMATIC DESIGN:

The search for a main concept was discovered through a dynamic and iterative process of rapid design investigations that looked at a range of possibilities and design concepts. This research consisted of three key design investigations that explore different ways of addressing the issues that motivate this project: new technologies, generational differences, changing attitudes of death, and community rituals. With each iteration, concepts were examined, disregarded, and continued further.

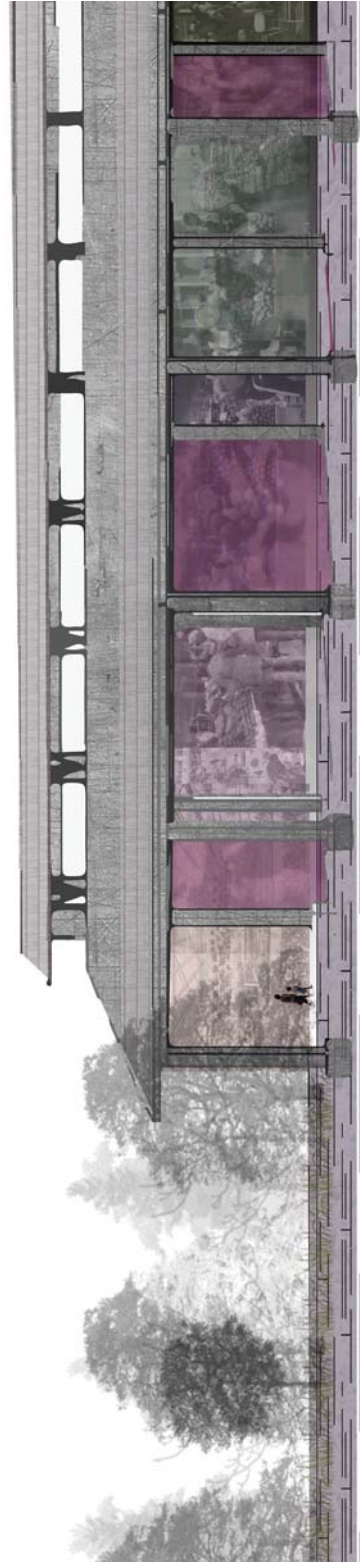


INVESTIGATION ONE

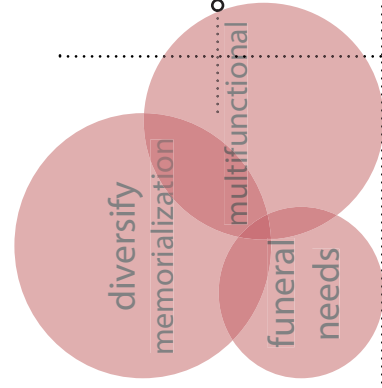
The aim of this investigation is to reconnect the 21st century to the cemetery through revealing the temporal qualities of death by spatializing human morality in such a way to suspend a new set of relations, provide new functions, experiences, and opportunities to the life of the cemetery and those who enter. This is achieved by creating a new space which connects Riverdale and Porterdale Cemeteries through a central axis, curved pathways, and a diversity of burial spaces [columbarium, mausoleum, natural burial sites, and memorial glass] to create a sense of cohesion at the site. In addition, a sensory experience is crafted with the intention of showing change through time, which is represented in the plant and material palette. Existing structures are retrofitted to memorialize the dead and serve as locations for temporal activities including: trade, worship, exhibitions, festivals, etc. In his way, the cemetery can be re-imagined as more than a place for ceremony, rituals, reflection, and disposal, but as a place for collective action.

DEADLAND AS AN IMAGE OF MORTALITY

The purpose of this investigation was to test how a Deadland could re-imagine traditional themes of mortality in cemetery design and act as an element of community design. Themes explored included: reflection, ephemerality, time, and connection to the physical world.



RESPOND TO



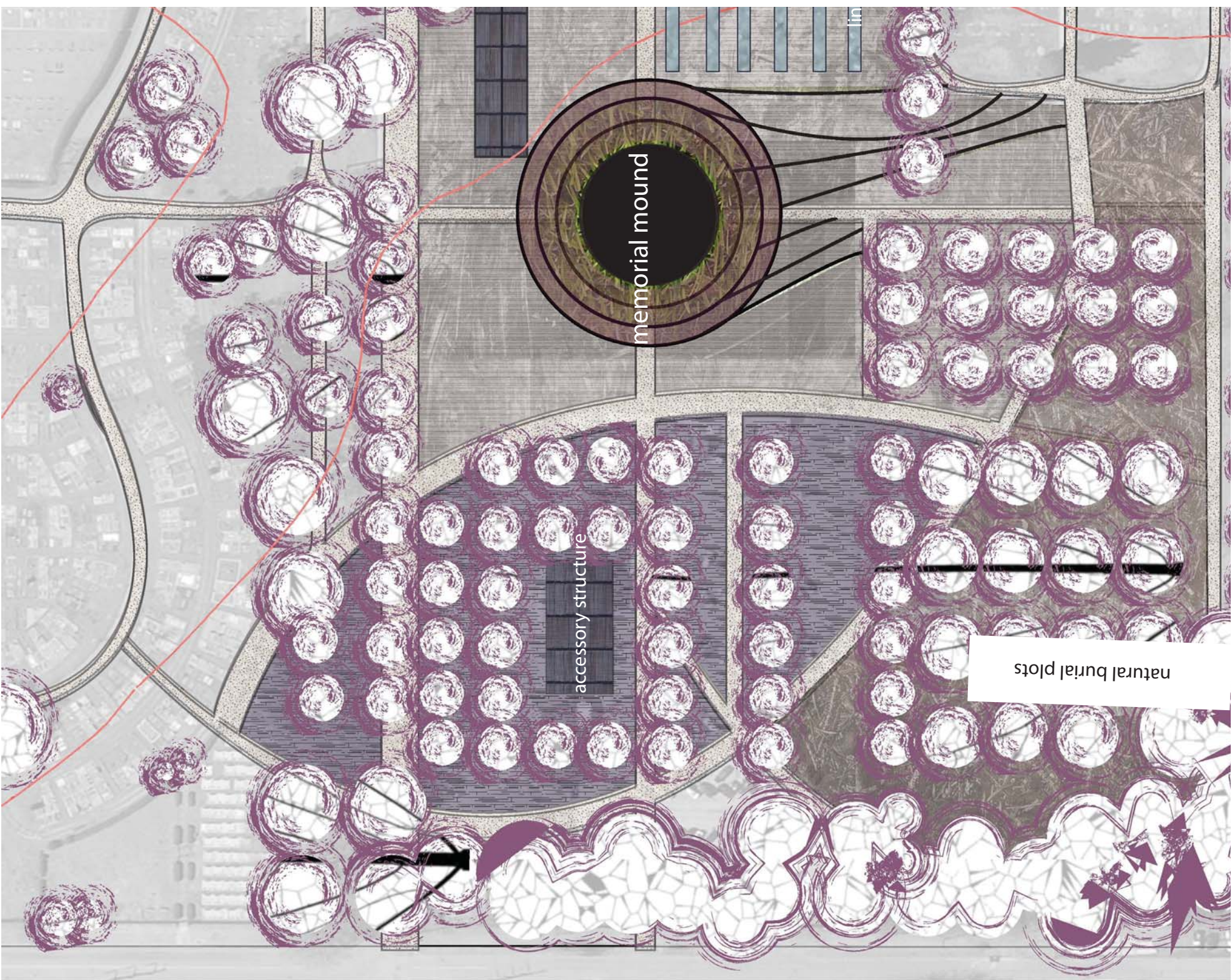
redefine cemetery
conversation about
death
places to gather
funeral home location
construct ecology
renewal planting
story telling

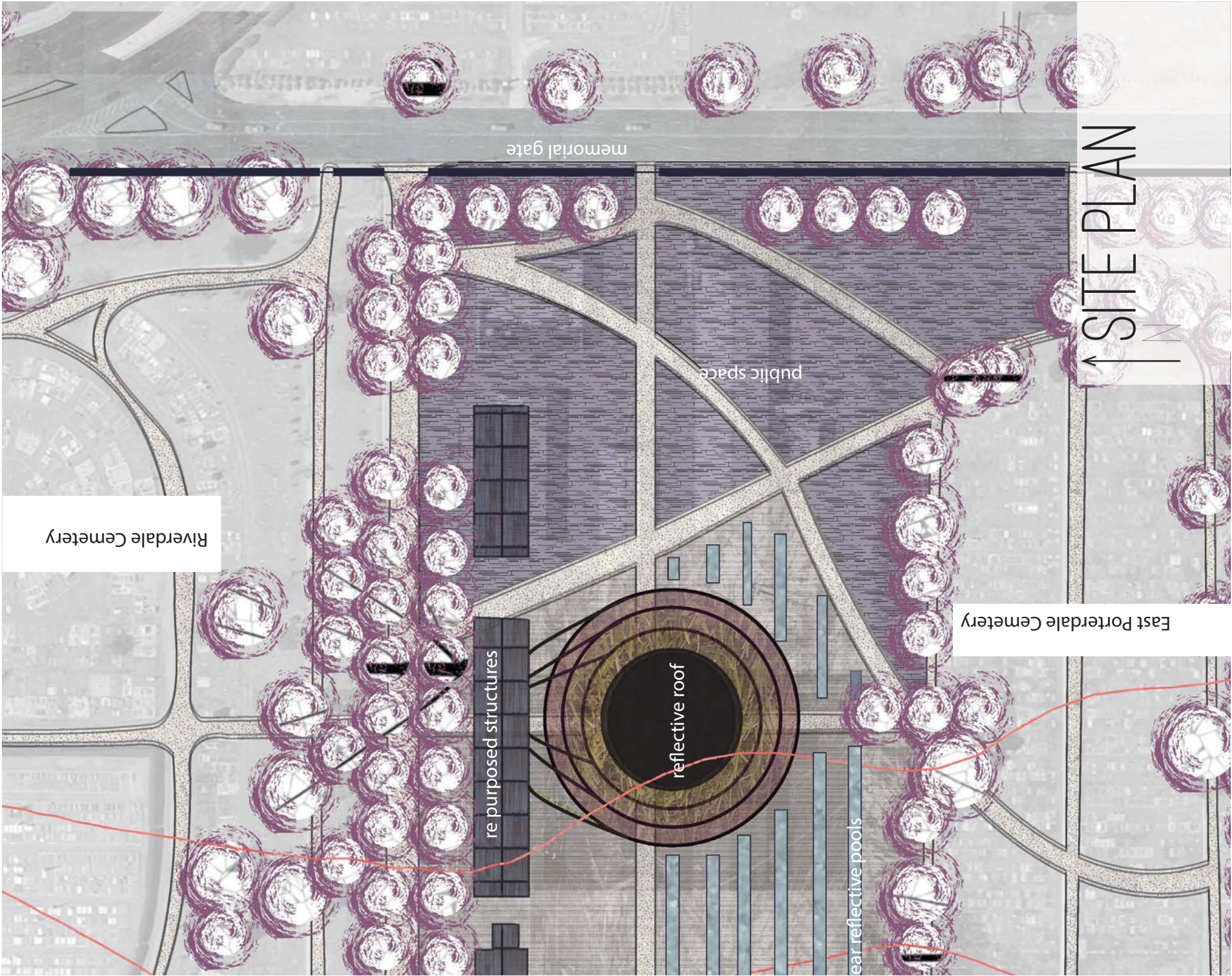
DESIGN INTENTIONS



TAKE AWAYS:







Riverdale Cemetery

re-purposed structures

reflective roof

near reflective pools

public space

memorial gate

East Porterdale Cemetery

↑ SITE PLAN



INVESTIGATION TWO:

This design explored the form of the Deadland through a series of three investigations in which the overall function and structure of the Deadland was discovered. The explorations include: Deadland as cemetery and market, Deadland as cemetery, and Deadland as memorial. Altogether, the investigations served as a way to more coherently understand and evaluate the existing services of a cemetery, as well as, mold a new criteria for the future the Deadland.

DEADLAND AS CEMETERY & MARKET

Initial Condition: market remains open, scatter gardens are strategically inserted, so funeral practices such as the procession and new rituals like scattering loved ones' ashes can occur in a public arena.

RESPOND TO:

existing
market
conditions

places to gather
vendor locations
• construct ecology
local economy
story telling

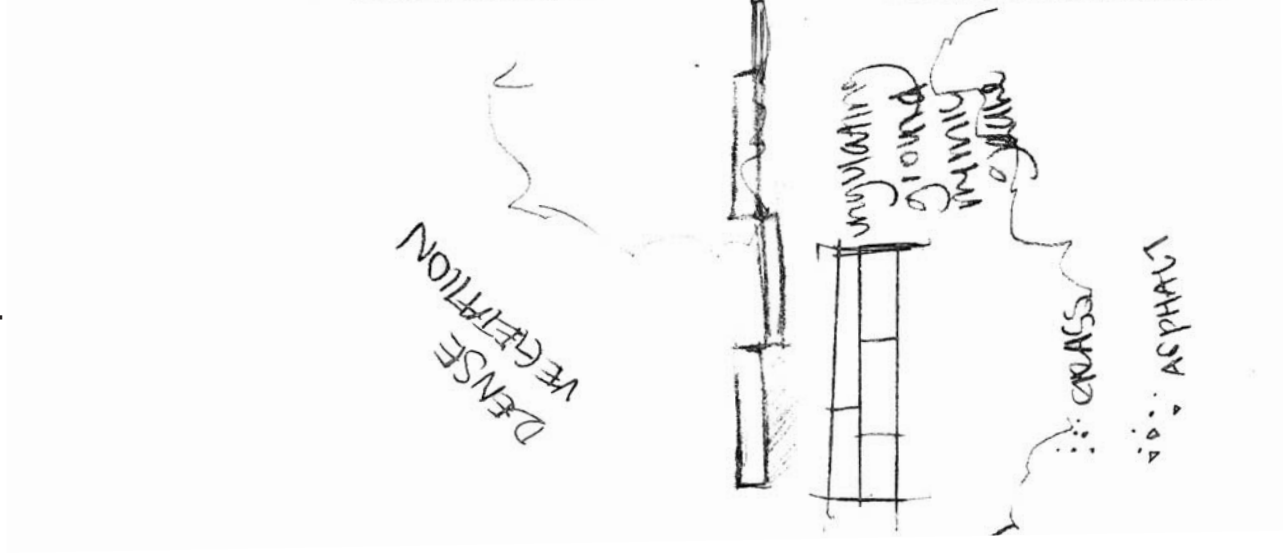
DESIGN INTENTIONS

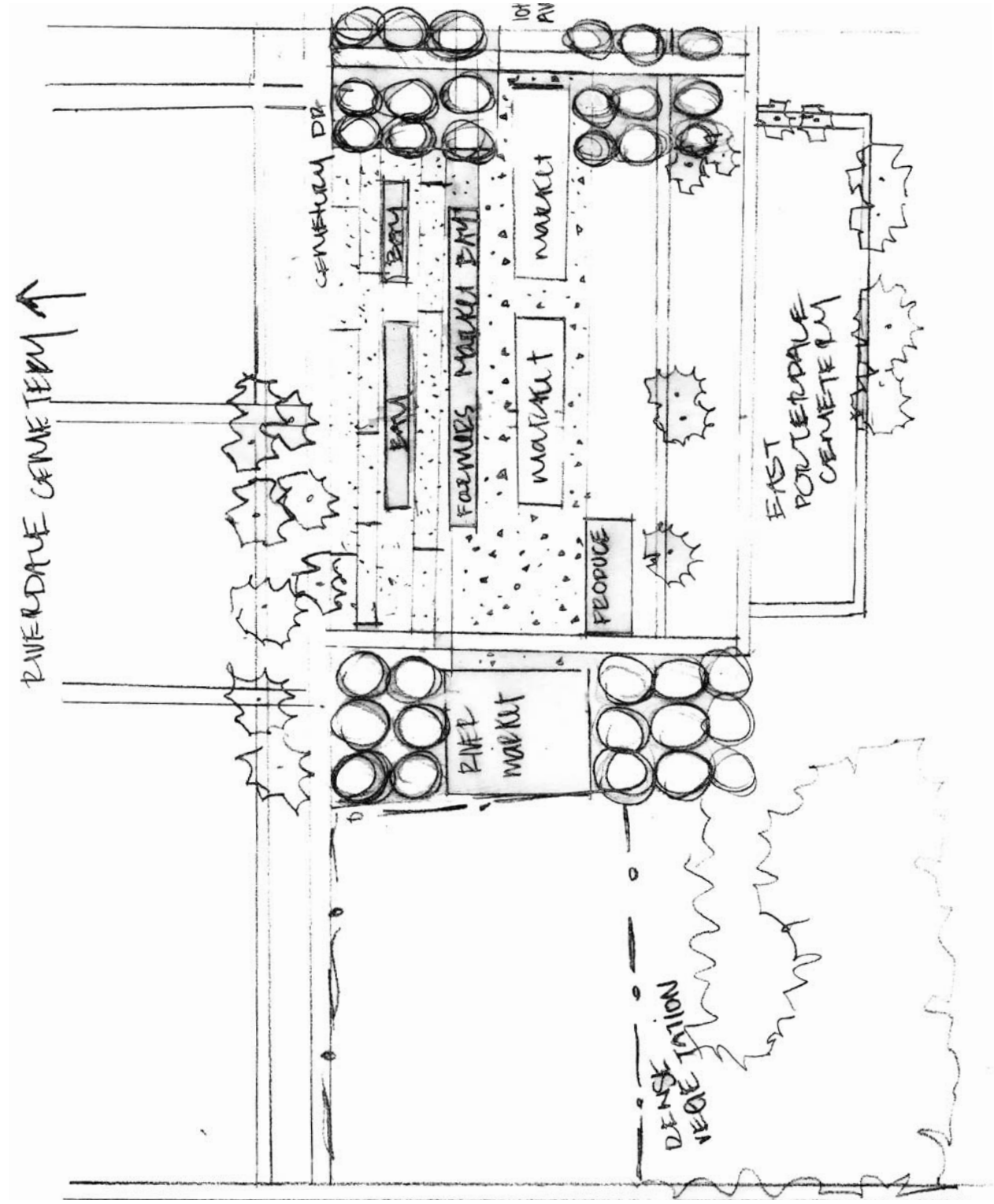
elongate
ground
plane

respond
to trends of
internment

TAKE AWAYS:

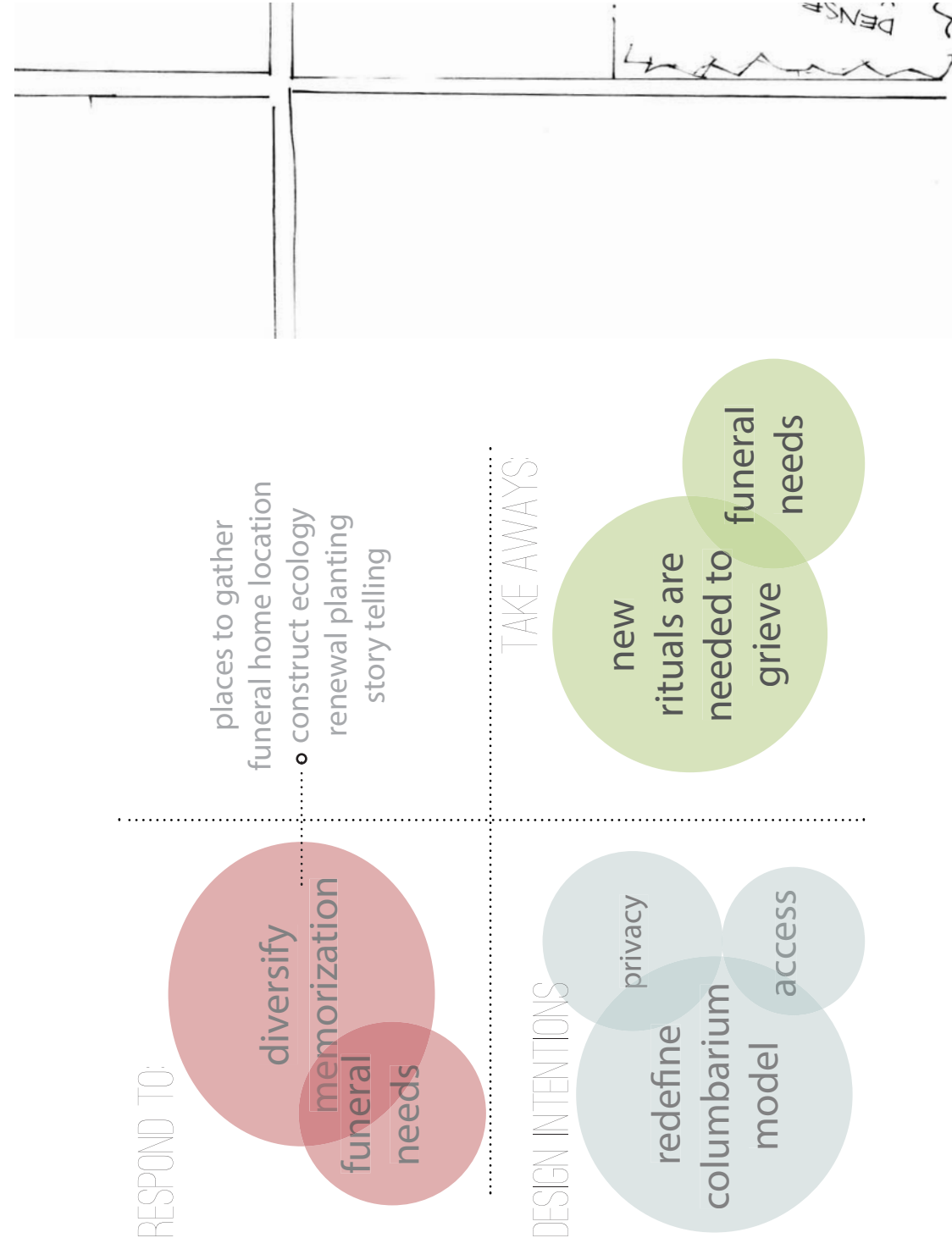
market
can be
phased out

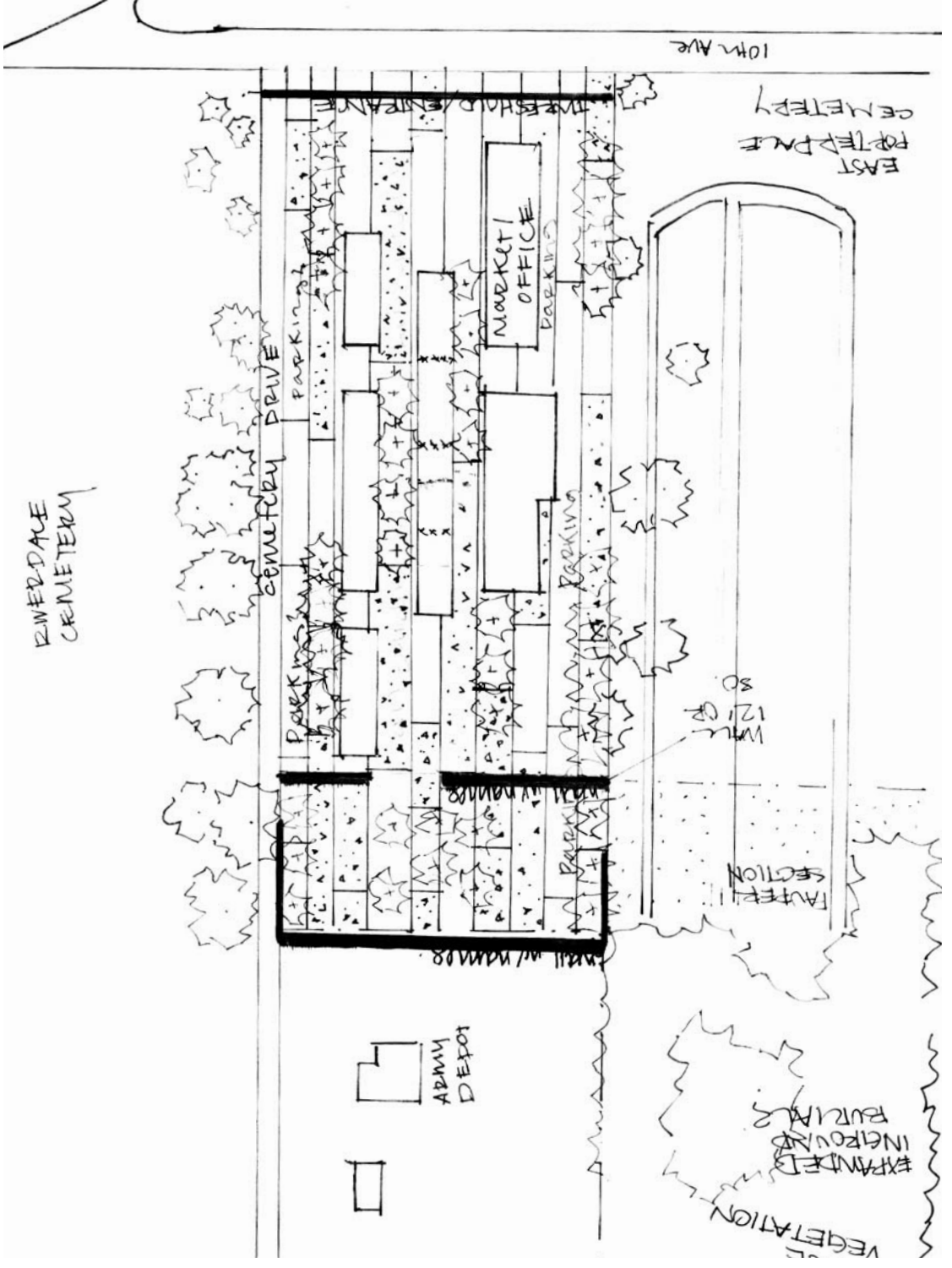




DEADLAND AND AS CEMETERY

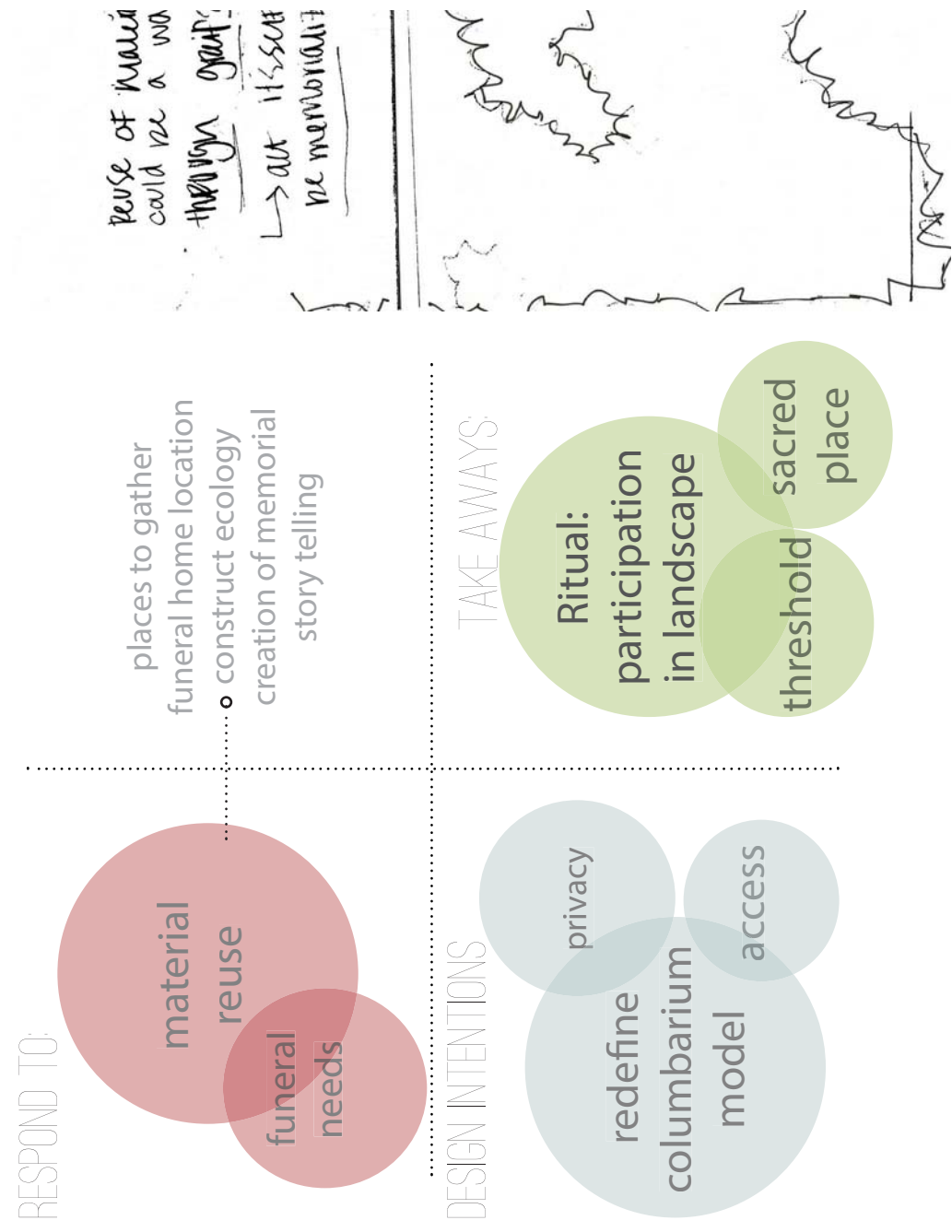
Initial Conditions: market closes, structures are reused for memorialization, linear gardens are strategically inserted for funeral practices, scattering ashes, and to collect storm water.

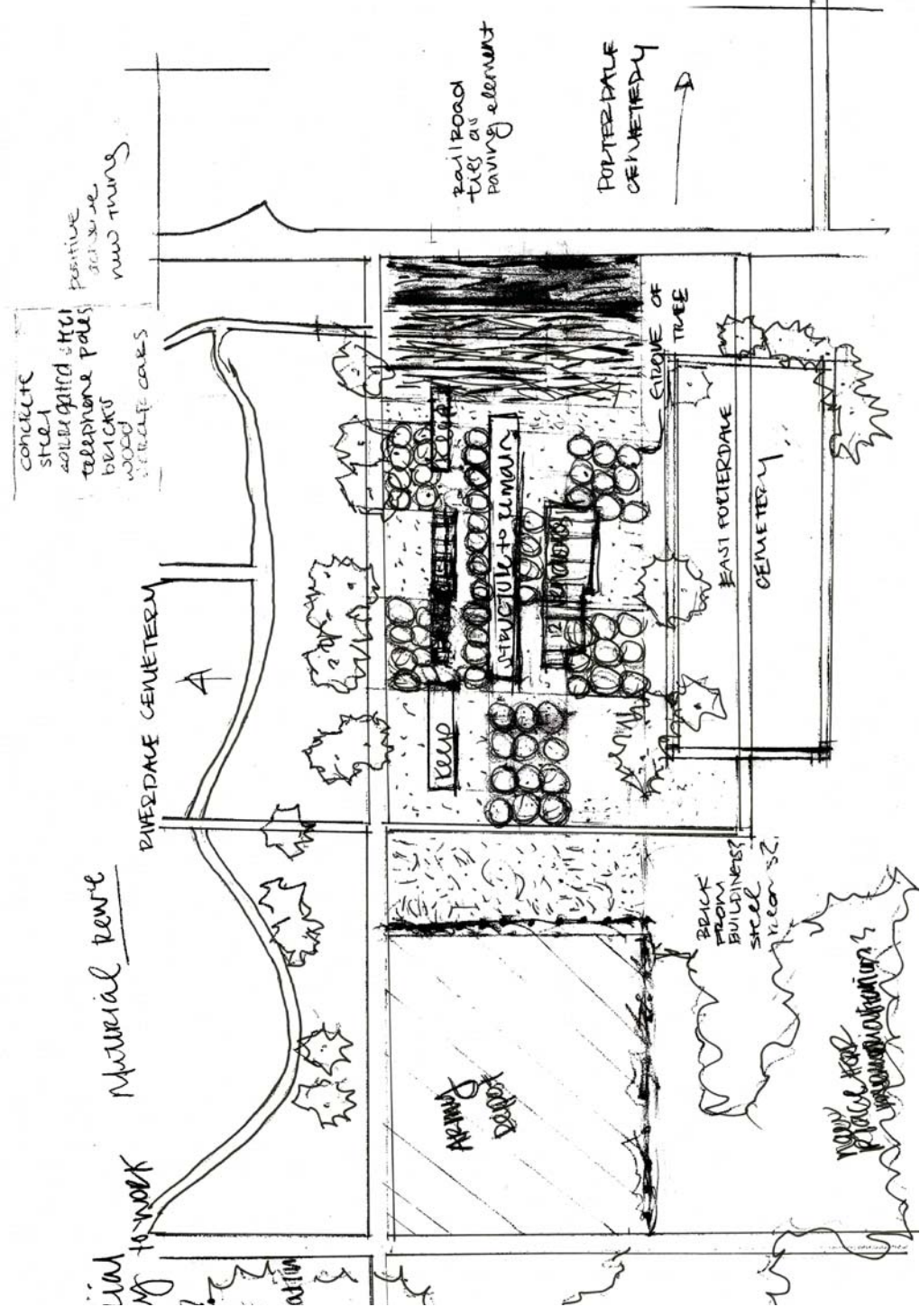




DEADLAND AS MEMORIAL

Initial Condition: market closes, materials on site are reused for memorial sculptures, structures are used as memorial workshops.







INVESTIGATION THREE

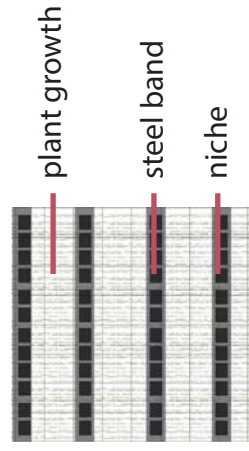
This investigation was developed from the insights derived from the previous design investigations. The concept of renewal and environmental revitalization was explored as a way to initiate new rituals into the life of the cemetery. This was accomplished by utilizing the existing ritual of the funeral procession, and creating new rituals of the scatter garden and the columbarium veil. The surface of the Deadland undulates to form a series of subsurface rooms for the scattering of ashes as well as the variations needed for the funeral procession. Moreover, the existing structures, which hold significant historical value for local residents are reused and re-purposed as structures for a new columbarium technology which houses ashes and provides new life through the use of vegetation - symbolizing the renewal of life. It is believed that this transformation will provide a new perspective to death and replenish a sense of hope to visitors during a time of grief and mourning.

MEMORIALS IN THE LANDSCAPE:

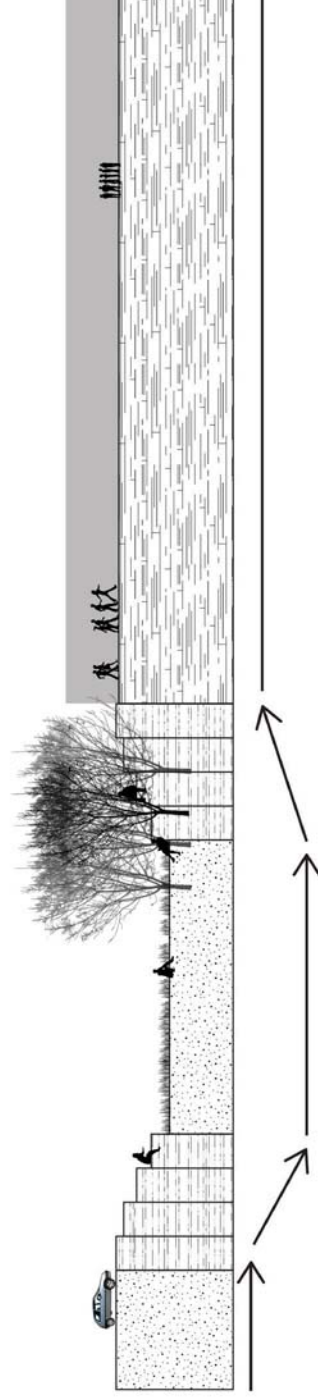
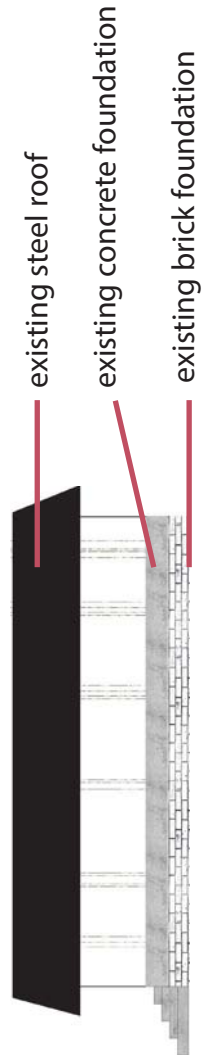
Cremation remains are used as an additive to building material



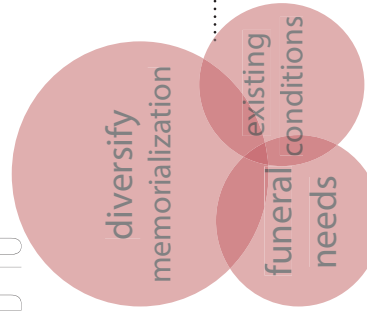
+



=



RESPOND TO



- redefine cemetery conversation about death
- places to gather
- funeral home location
- construct ecology
- renewal plantings
- story telling

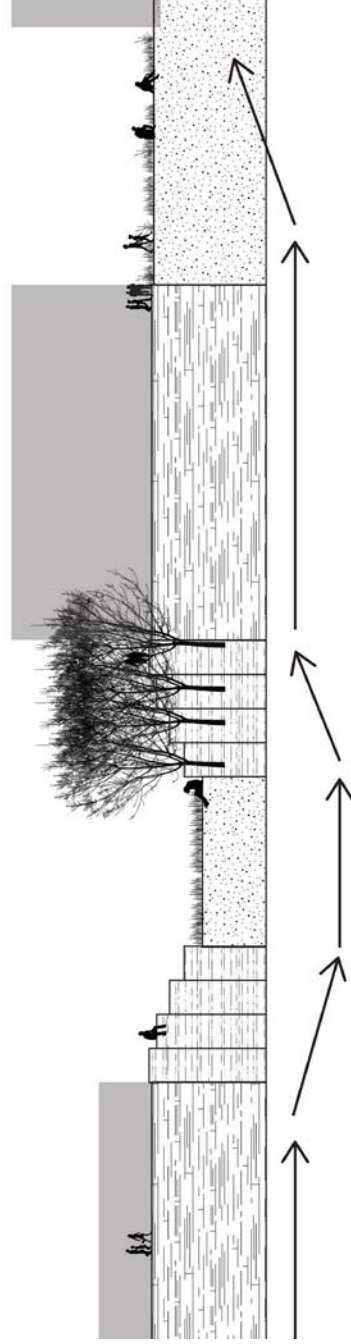
DESIGN INTENTIONS

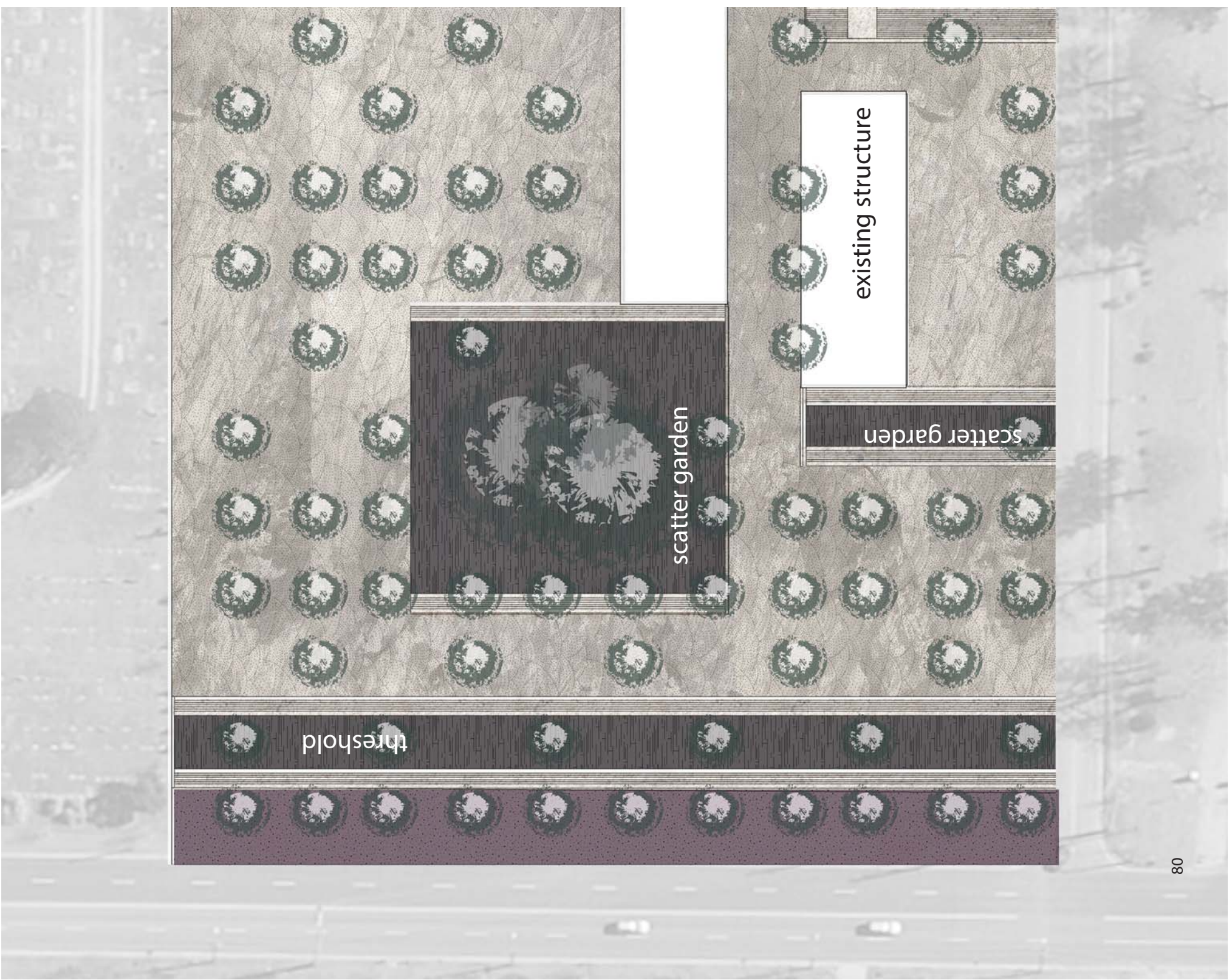


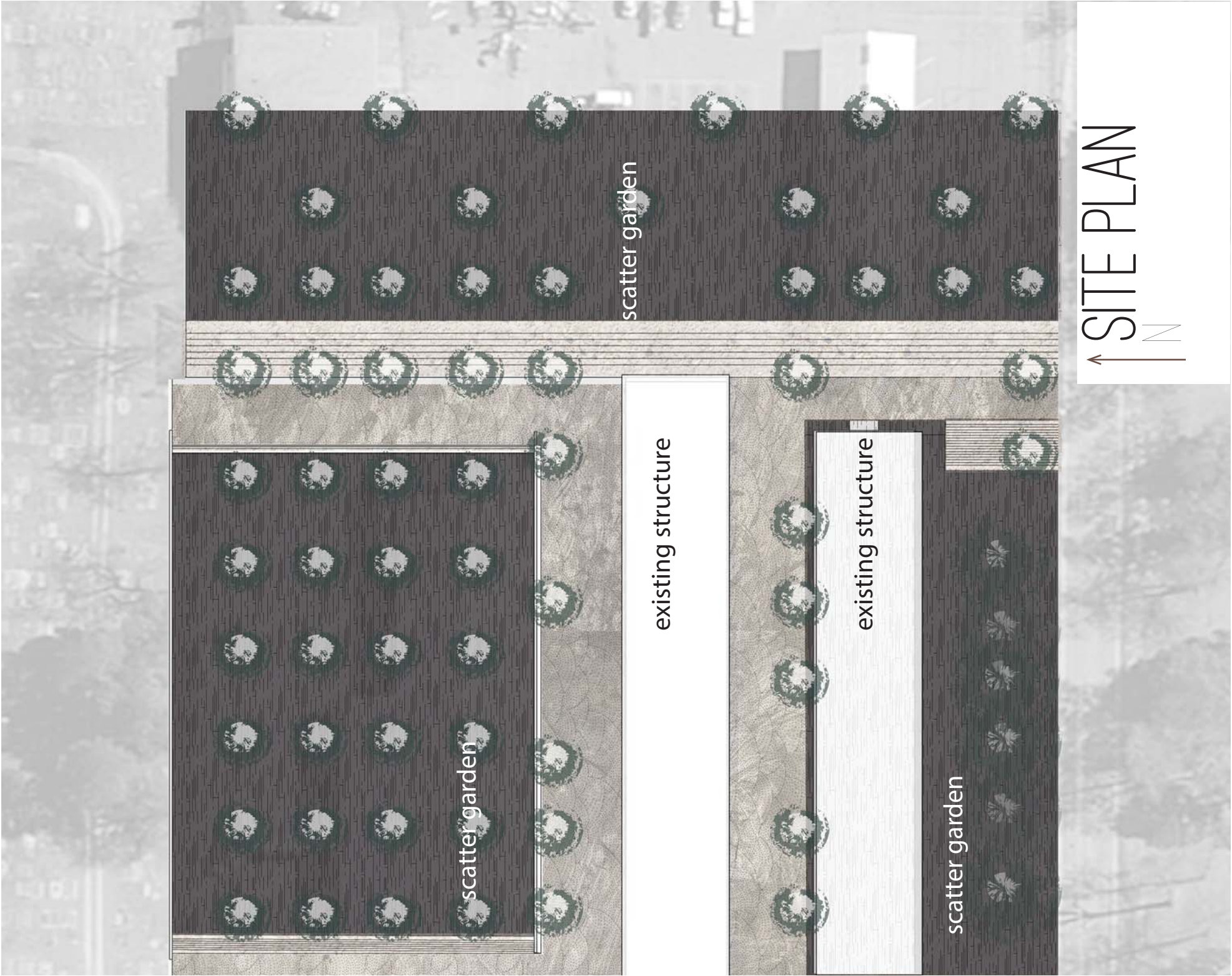
TAKE AWAYS



Designs one through three explored the concept of the Deadland in various ways which follow both conventional themes of cemetery design, as well as, reframe the traditional perception of a cemetery. The investigations suggest that the manipulation of existing rituals and the creation of new rituals which actively engage the participant can result in a new structuring of landscape which creates an ethereal, memorable, and vivid experience for pedestrians; and still acknowledge the psychological need for grief and mourning. These designs have also shown that designing through the lens of ritual and renewal can create moments of separation, enclosure, ceremony, and support while also creating a multifunctional space of scarcity. However, these designs have yet to explore the materiality, ecological, phenomenological and sensorial experiences of landscape. Further analysis into these potentials and possibilities is needed in the next design iteration.







scatter garden

scatter garden

existing structure

existing structure

scatter garden

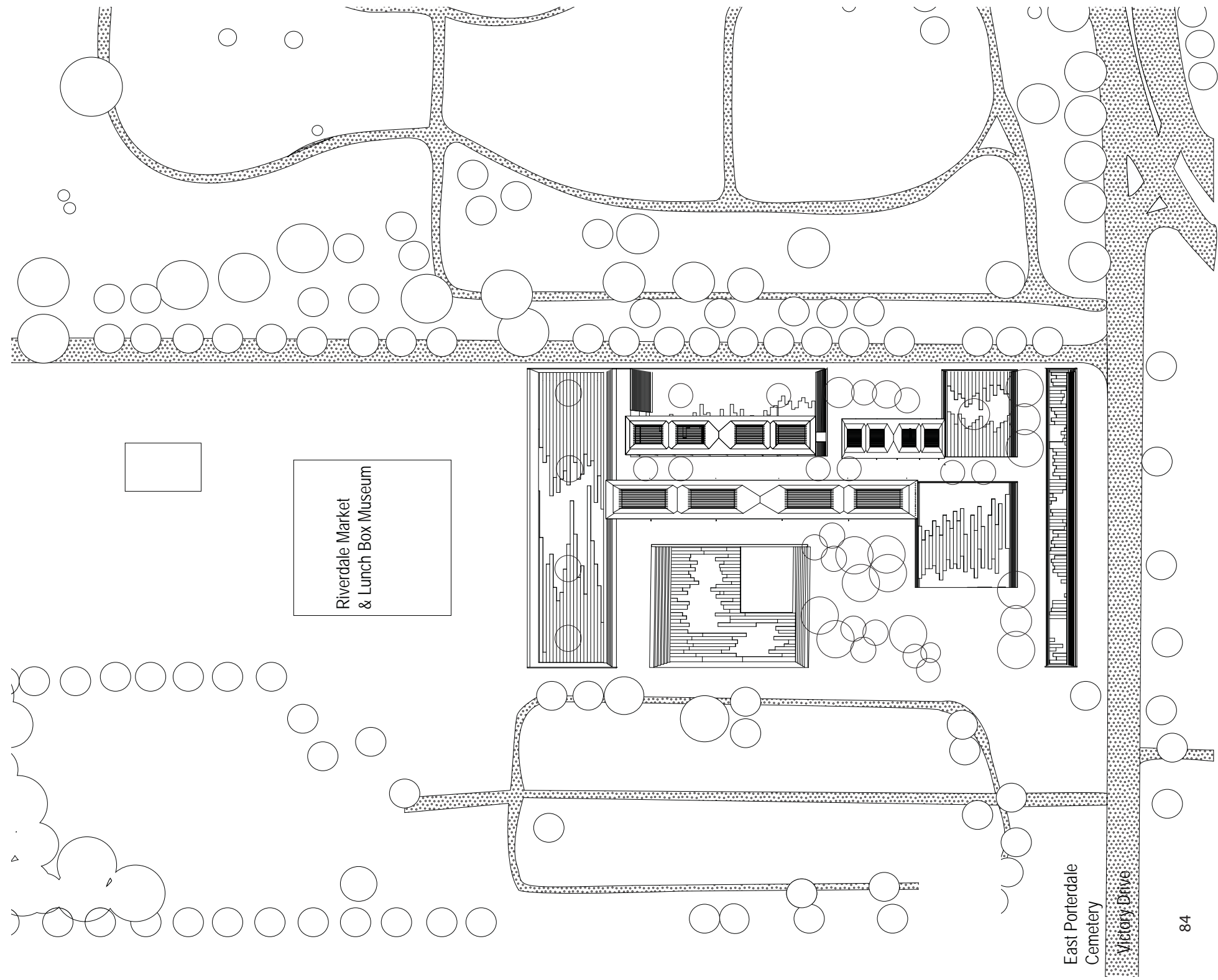
↑ SITE PLAN
↑ N

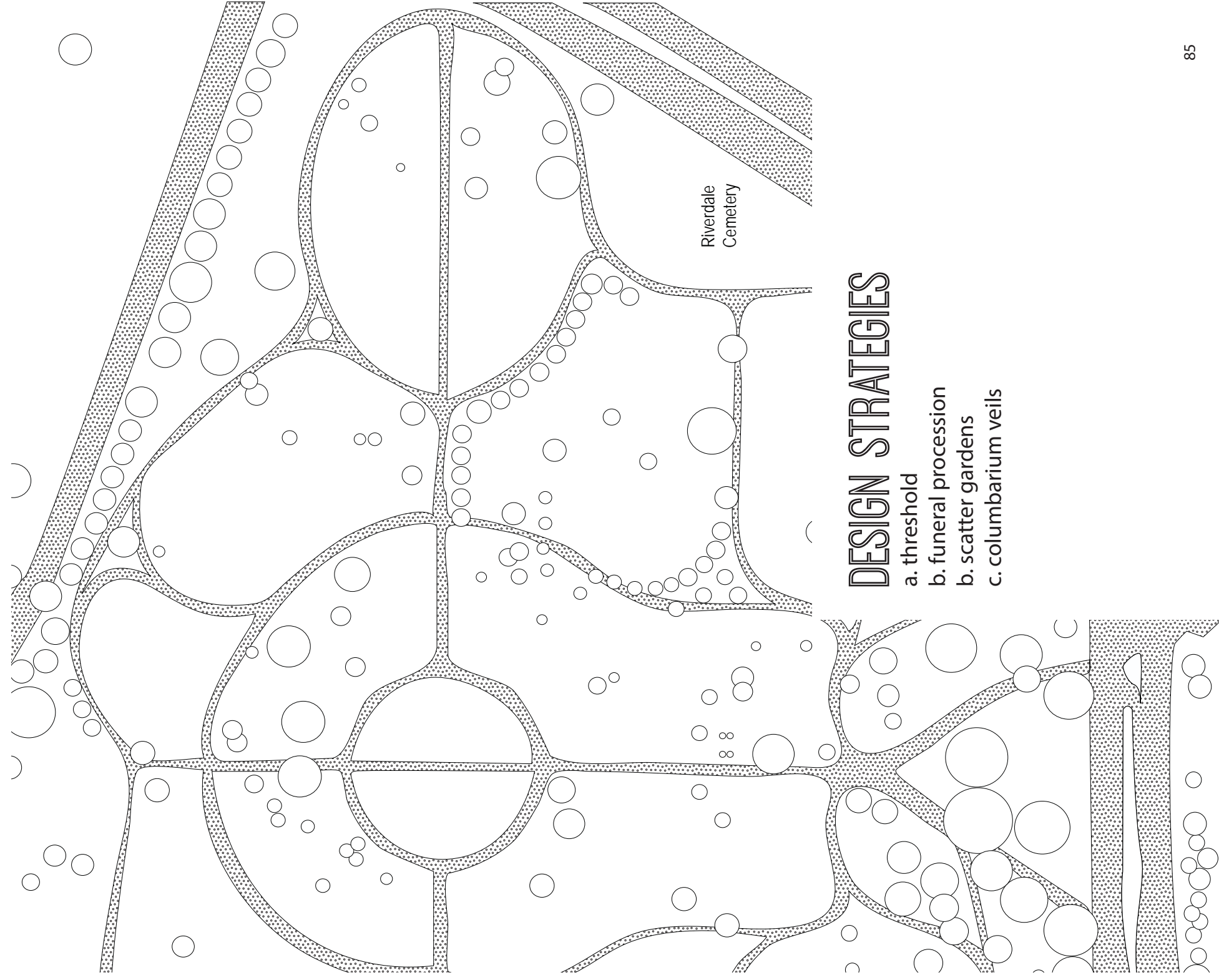


SECTION 5:

DESIGN PROPOSAL

- a. utilizing permanent death rituals: funeral procession
- b. creation of new rituals: columbarium veils + scatter gardens

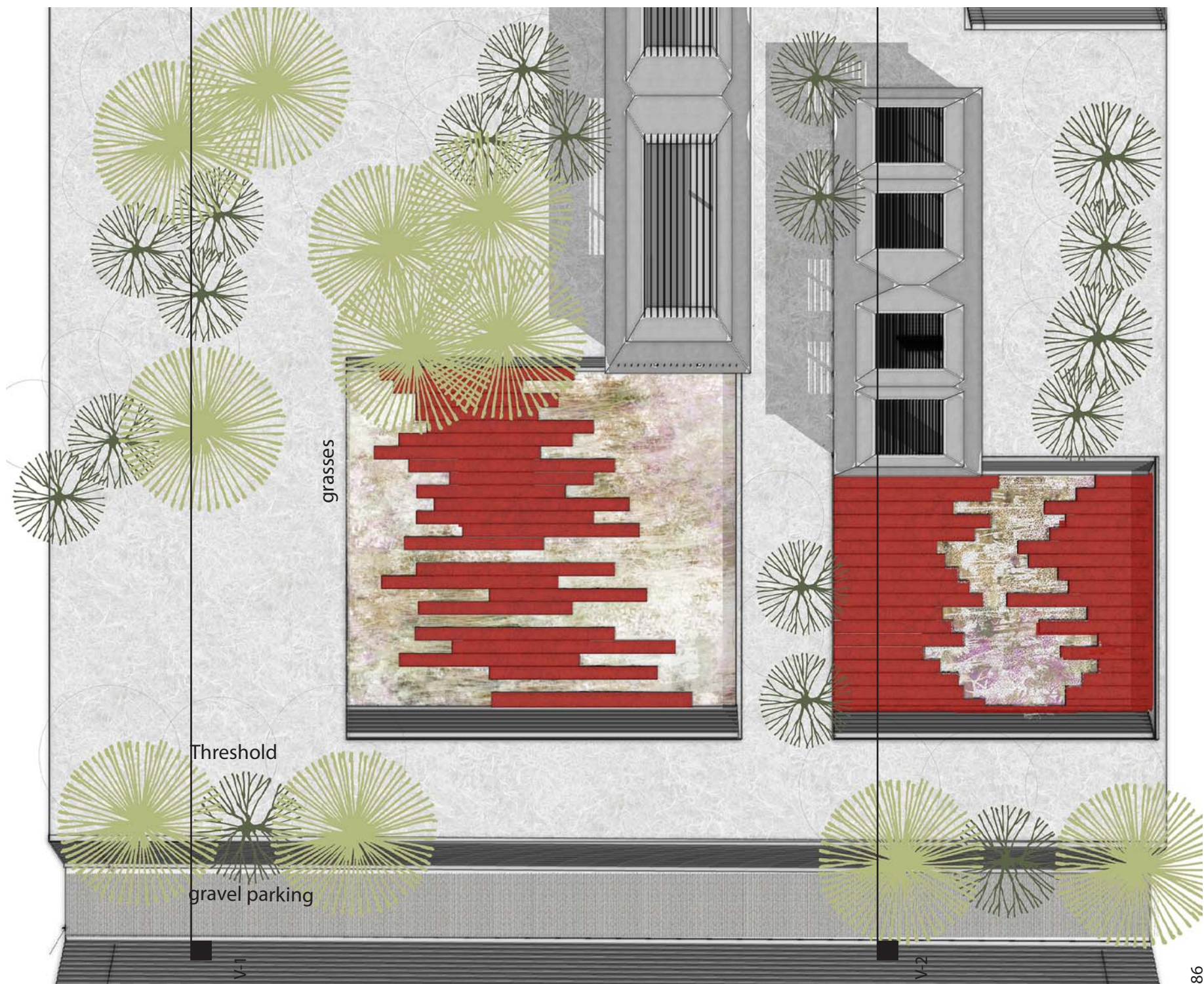




Riverdale
Cemetery

DESIGN STRATEGIES

- a. threshold
- b. funeral procession
- b. scatter gardens
- c. columbarium veils





memorial wall

water

existing structure
with veils attached

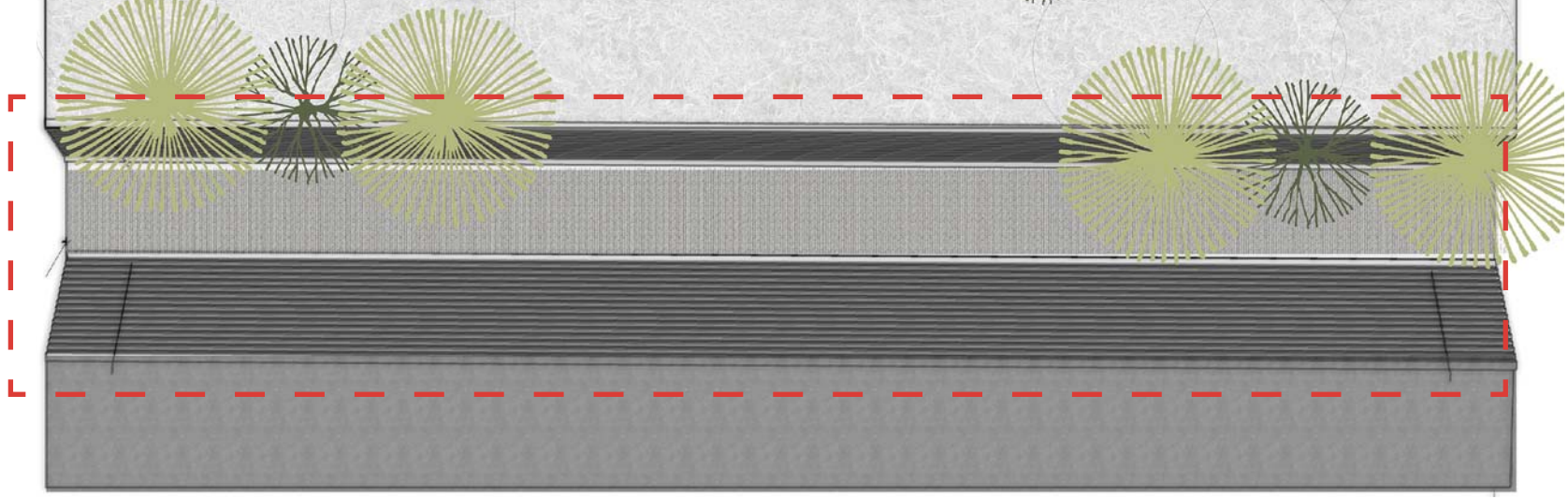
scatter garden

SITE PLAN

V-3

V-4

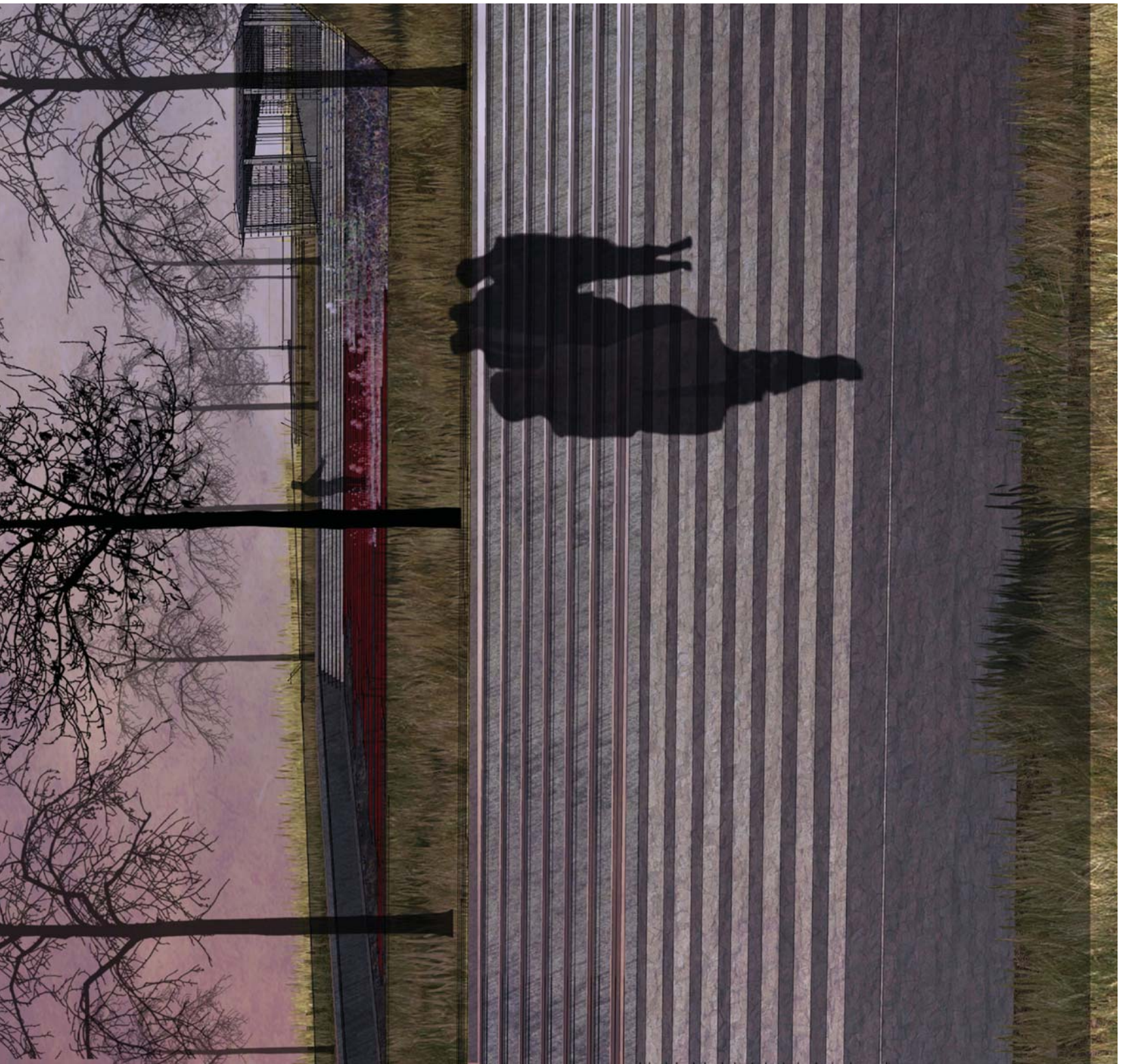




THRESHOLD

- a. an entrance to the cemetery
- b. an anchor to the cemetery
- c. gathering place prior to ceremony

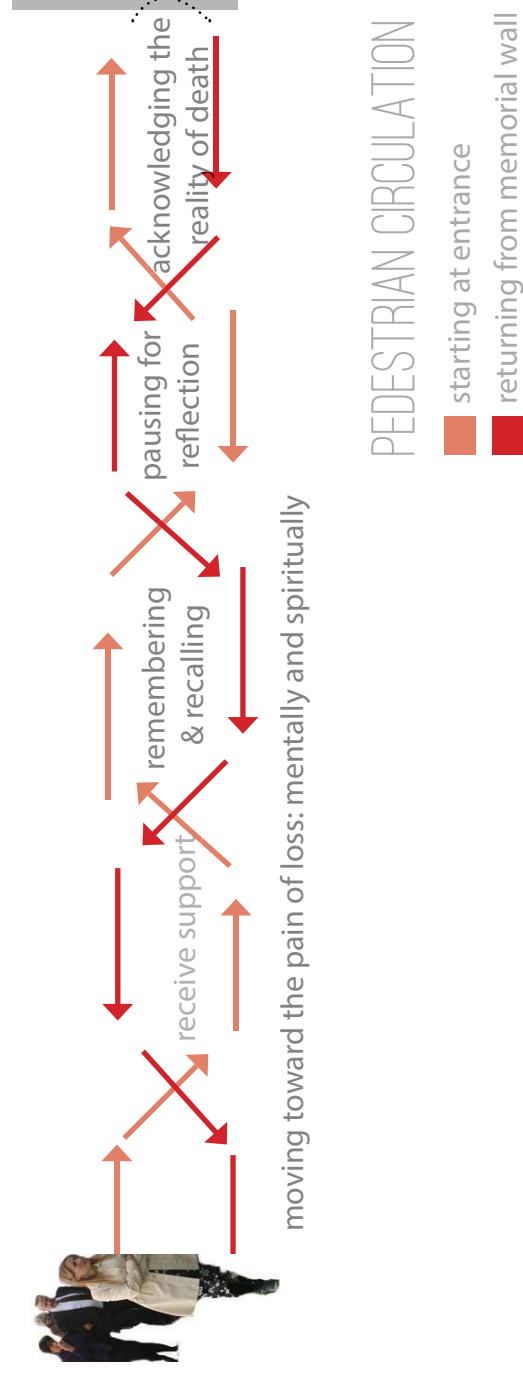
aim is to re-frame the mind prior to ritual





[The threshold acts as an entrance to the cemetery. Once visitors descend down a series of steps, the ritual of procession is initiated; an the scarcity of the event resonates.]





FUNERAL PROCESSION

- a. the deceased, family members, and others travel from the site of the memorial service to the burial site.
- b. fluid: there are multiple routes and experiences, but the motions of descending, crossing, and ascending are constant
- c. structures overall design and provides form for other rituals.



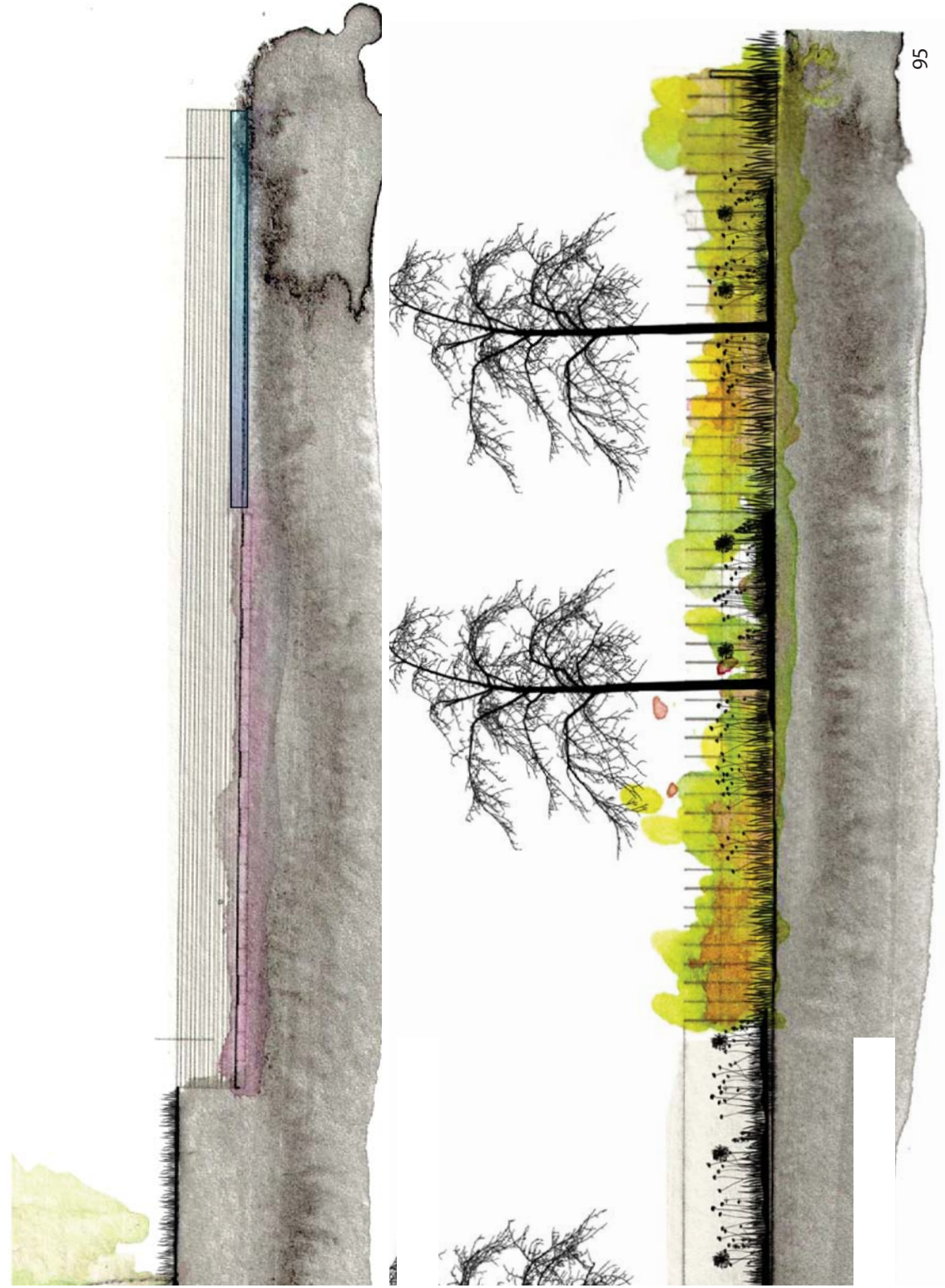
V1: View looking West toward Cemetery Drive. View of scatter gardens with repurposed structures in the background.

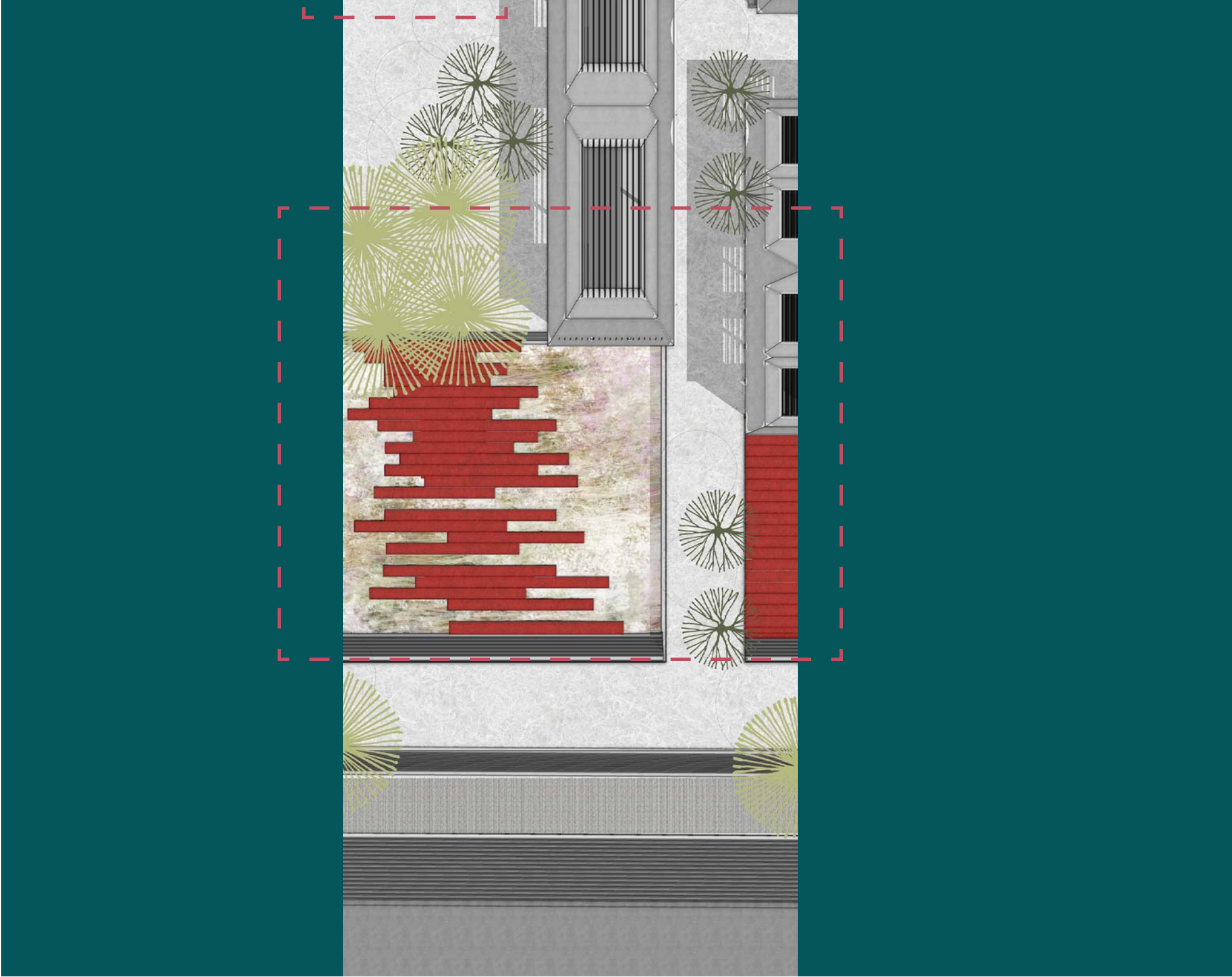


V3: View looking East toward Jackson Avenue. Cross Section of structures and scatter gardens.



V4: View looking East toward Jackson Avenue. View of memorial wall.



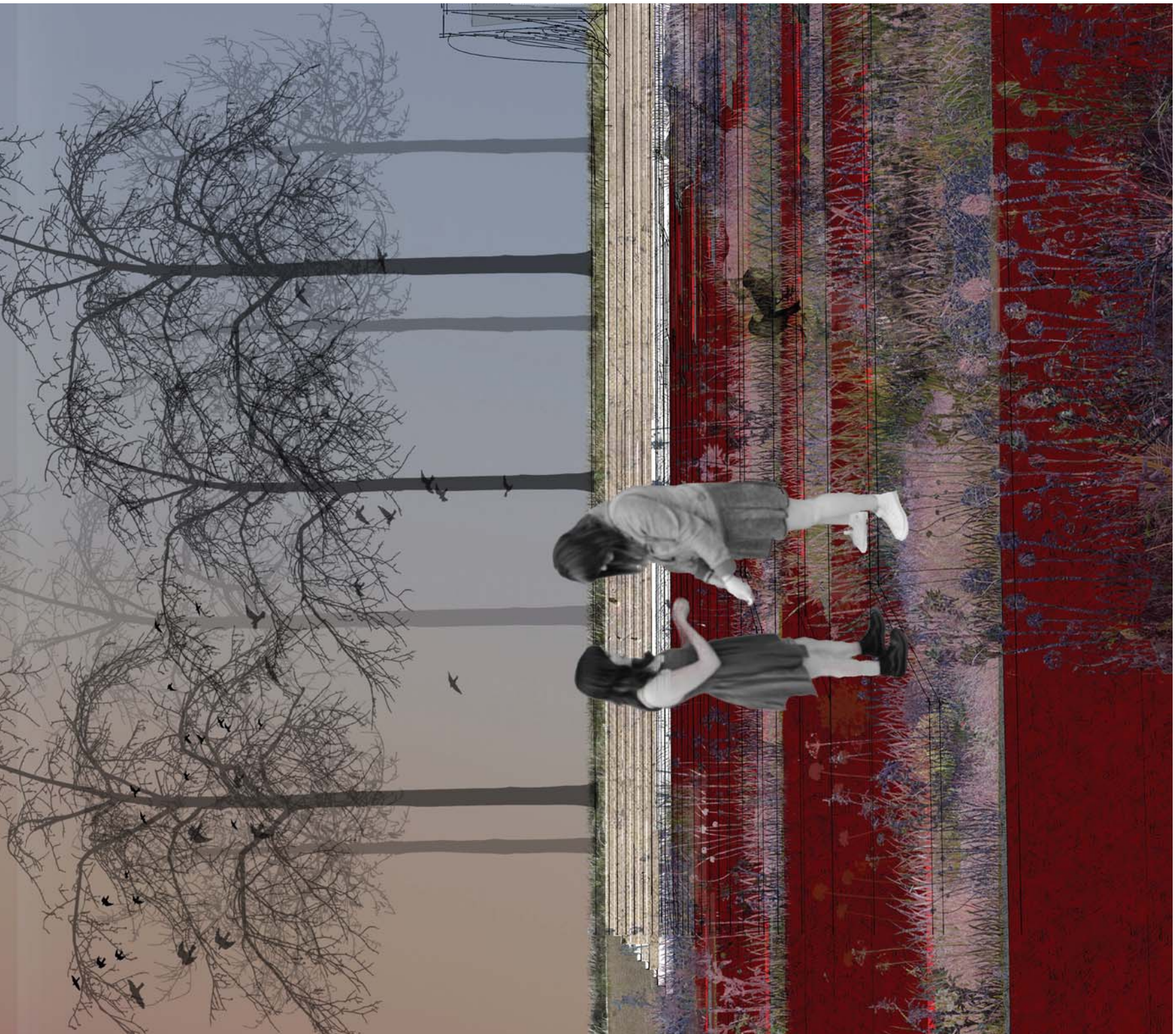


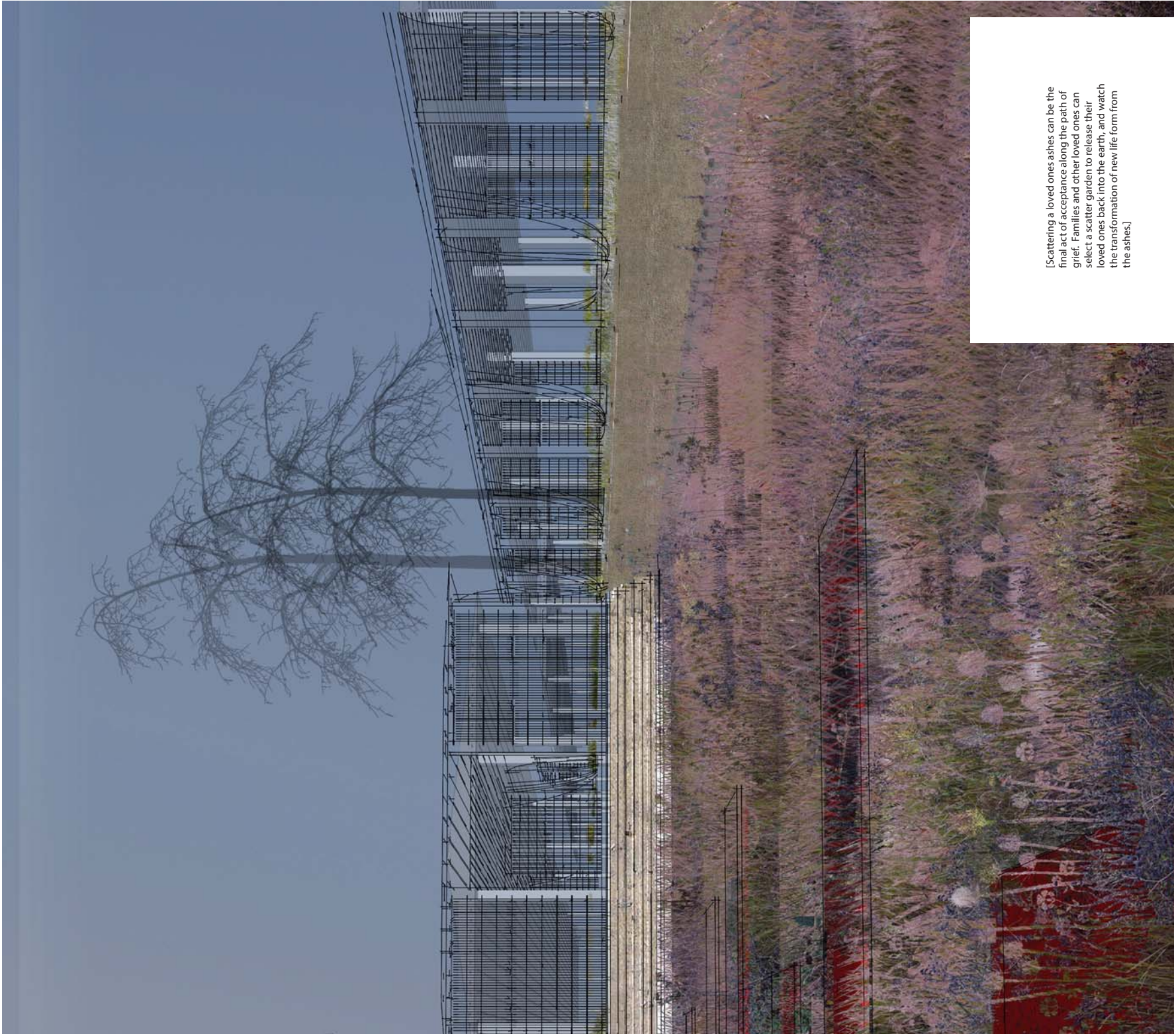


SCATTER GARDENS

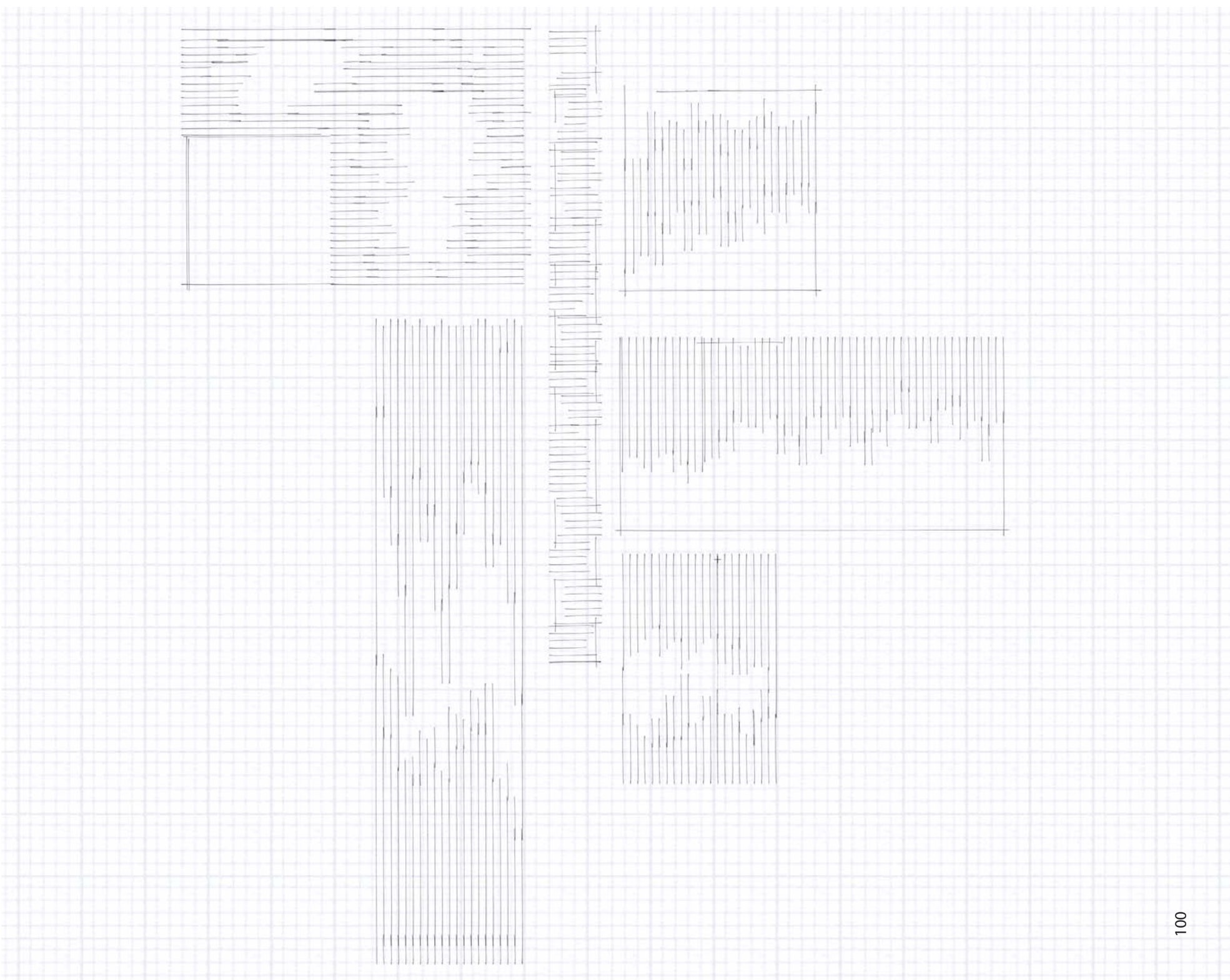
- a. return the deceased back to the earth and seeing the transformation of new plant life
- b. topographical change for interest in the procession
- c. provide feeling of enclosure and privacy
- d. gathering place for ceremony

AIM TO CREATE A PUBLIC FORUM FOR SCATTERING OF ASHES HORIZONTALLY



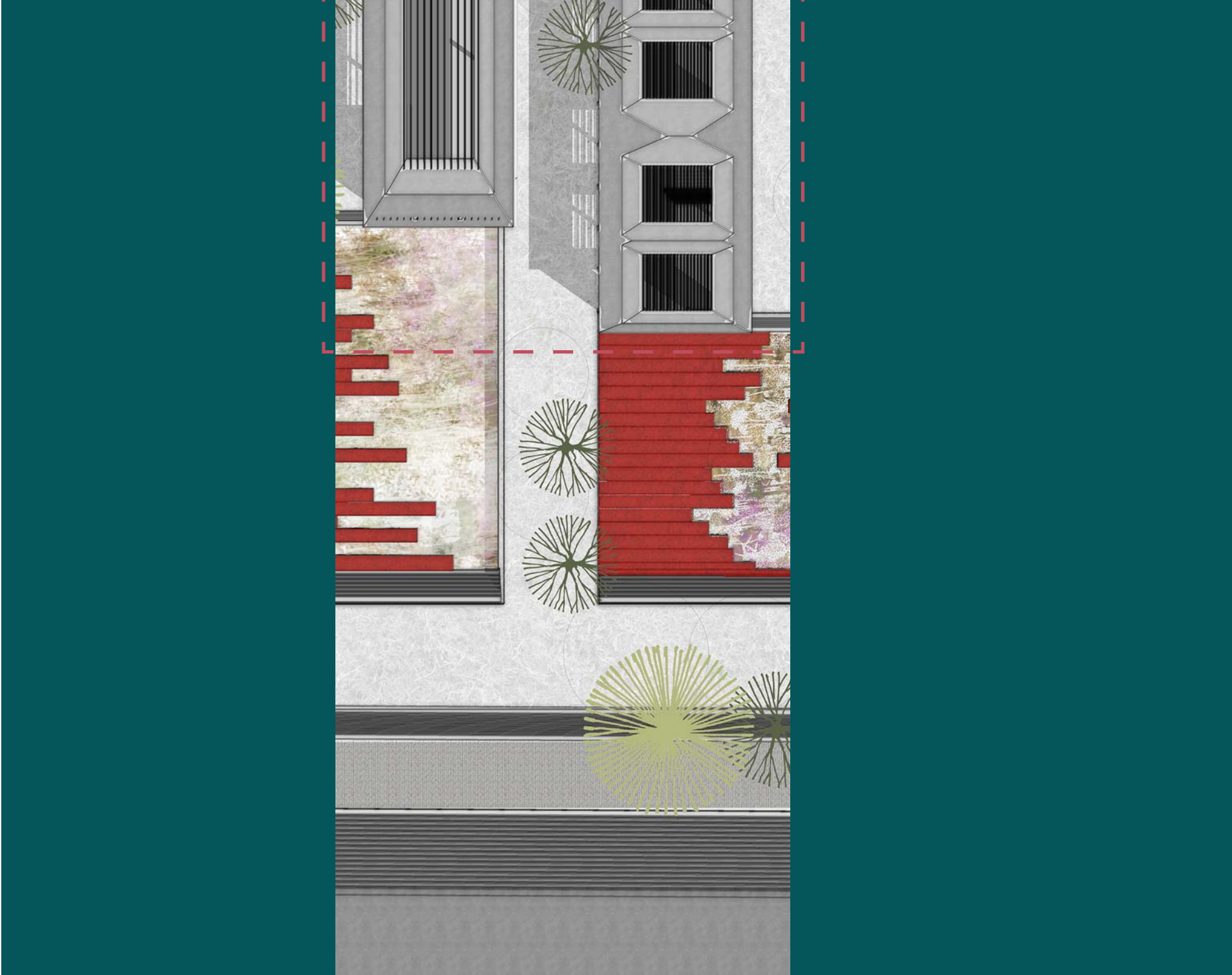


[Scattering a loved ones ashes can be the final act of acceptance along the path of grief. Families and other loved ones can select a scatter garden to release their loved ones back into the earth, and watch the transformation of new life form from the ashes.]





[Above: Cross section depicting the construction of a scatter garden. The pervious site is built upon layers of the rich in biodiversity, sensory experiences, and habitat.]





COLUMBARIUM VEILS

- a. a part of the new ritual of gardening one's loved one
 - b. act of participation and seeing the transformation of new life is the ritual
 - c. ecological solution to interment
- AIM TO CREATE A PUBLIC FORUM FOR PLANTING ASHES VERTICALLY



[family receives glass urn with an inscription, seed, a packet of organic soil mixed with cellulose and peat moss, and the deceased ashes]



[They open the packet of soil, mix in deceased ashes, and then plant the vine in the glass urn. A portion of the ashes remain at home.]



[The roots extend while the vine grows and evolves.]



[Over time, the vine breaks out of the urn and begins to climb the trellis behind, intertwining with other plants.]



[The inscription remains and the vine fully grown melds with the other vines. The transformation of the vine through time can bring hope and remind visitors that life goes on.]



[As the Deadland evolves through time, so does the rituals acted out by the community. The veil, depicted above, attaches to the existing structures to form a new columbarium technology which houses ashes and provides new life through the use of a soil mixture (compacted peat, coconut shell, cellulose, and phosphorus) and vegetation. This life from death metaphor is a celebration of the loved ones memory transforming the funeral rite from sadness into hope- while still promoting environmental restoration.]



Panel

Trusses
System

Joints
Beams

Light
Steel
Roof
Column

Lateral Support

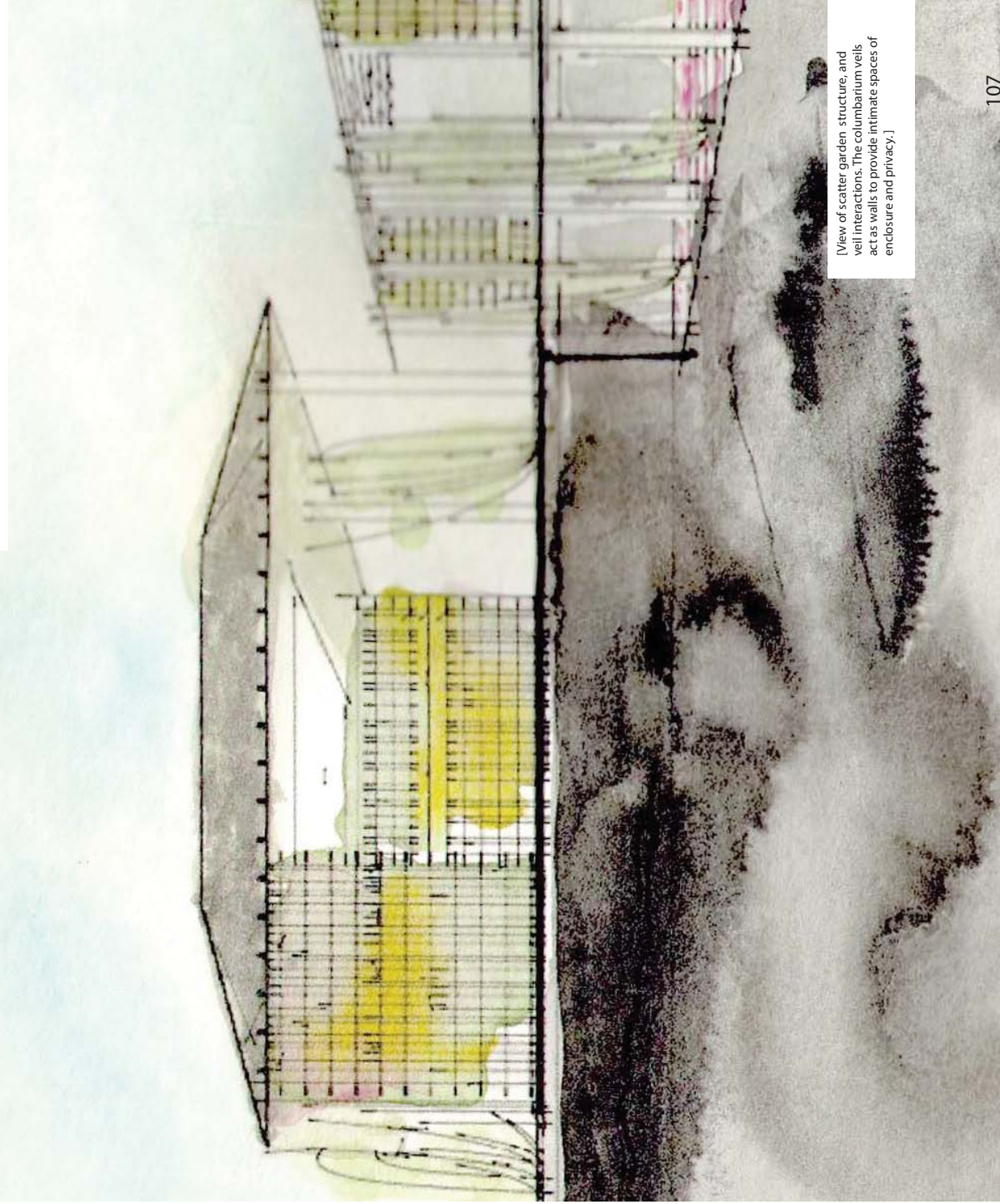
Post

Existing
Structure
Construction

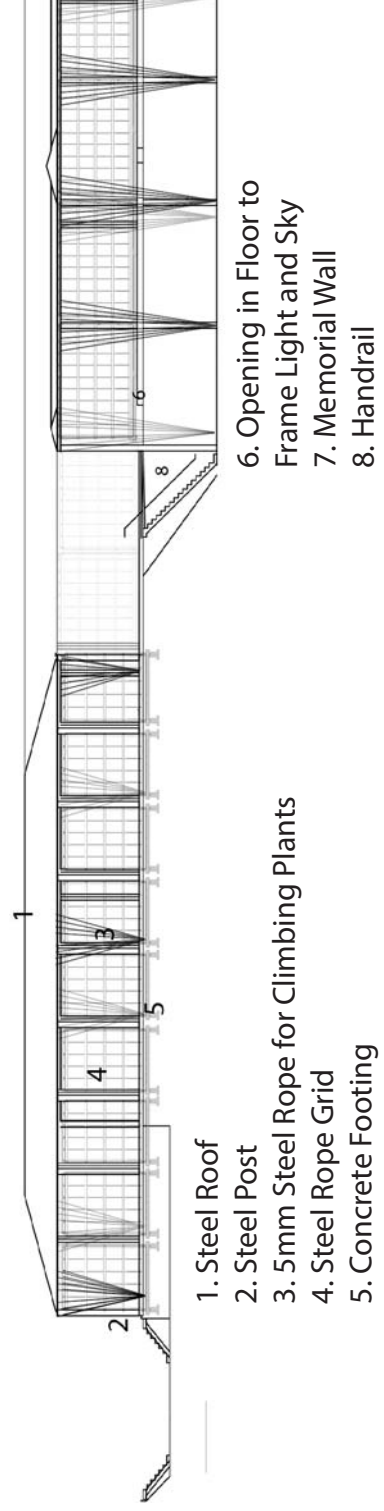
RE-PURPOSED
STRUCTURES



VEIL + TRELLIS SYSTEM



[View of scatter garden structure, and veil interactions. The columbarium veils act as walls to provide intimate spaces of enclosure and privacy.]

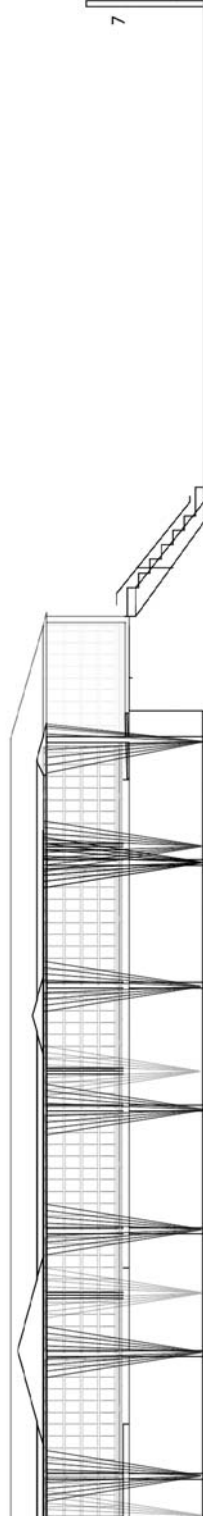


- 1. Steel Roof
- 2. Steel Post
- 3. 5mm Steel Rope for Climbing Plants
- 4. Steel Rope Grid
- 5. Concrete Footing

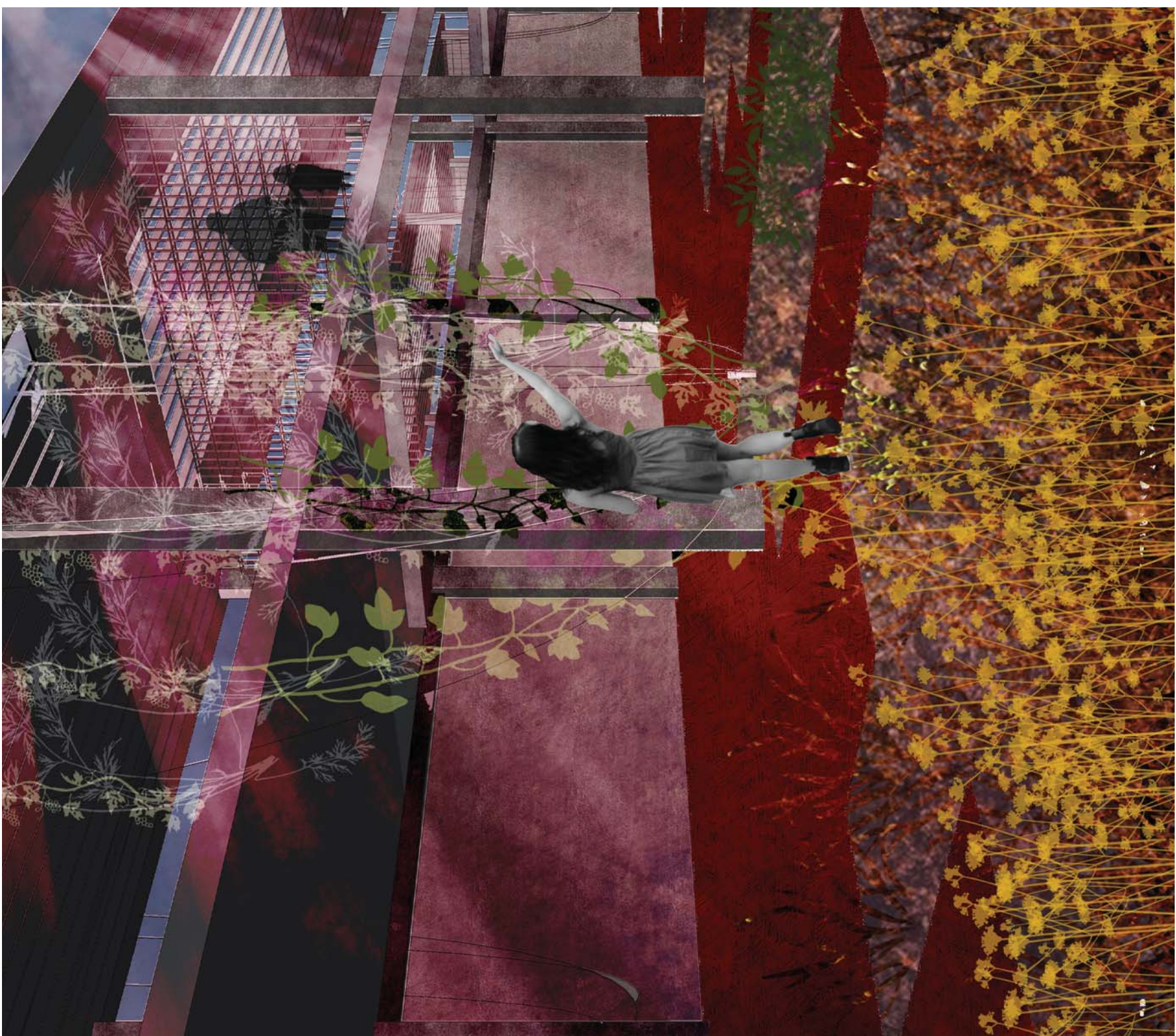
- 6. Opening in Floor to Frame Light and Sky
- 7. Memorial Wall
- 8. Handrail



[V2: Section elevation depicting the spatial qualities of the Deadland.]



[V2: Section depicting the construction of the columbarium veils, additional trellises, and their relationship to the existing structures.]





[The Deadland aims to reconnect nature and humanity back to the scare reality of death. This is accomplished through appropriating existing and past generations' rituals and funeral practices; as well as create new rituals to re-elevate and transform the cemetery into ethereal and vivid experience for all generations.]



SECTION 6: REFLECTIONS



REFLECTIONS

In response to my research question, "How can rituals inform and structure a cemetery design in Columbus, Georgia?" the work suggests that it is possible to design a cemetery through the lens of ritual, in such a way, through the concept of a Deadland, that will motivate shifts in perception, provide a multiuse and performative space for ceremony, and enable a multitude of activities and rituals to occur in what is currently conceived as underperforming space. The concept of renewal through environmental revitalization is a subject which emerged from current trends and perceptions in cemetery design. Moreover, this notion was critical to the overall success of this exploration; emerging funeral rituals empowered existing rituals to become more compelling. The proposal utilized the funeral ritual, as well as, the metaphor of renewal of one's loved ones to guide and form the overall design of the Deadland. In this case, the rituals manifested themselves in the physical landscape through changes in topography, threshold, scatter gardens, and columbarium veils; and in a spiritual sense through choreographing spaces of reflection. Even though my framework was challenged and edited during the course of the project, it is evident that by designing through a lens of ritual, one can create a series of designs which are alluring, culturally relevant, and vivid in form. In turn could capture the attention and imaginations of viewers and participants, thus changing attitudes and perceptions of death in Columbus, Georgia.

A missed opportunity within the research project was the decision to only explore cemetery design by means of ritual. If another aspect of ritual was selected, to guide the project, for instance a different culture, religious idea, or lens the proposal would have turned out quite differently. Likewise, it is uncertain that viewers will participate in new rituals, or interpret the landscape in the way it was conceived. No matter how the participants apprehend the Deadland and its many facets, it is certain that if landscape architects do not re-imagine the cemetery landscape, it will continue to evolve and change in detrimental ways.





LIST OF ILLUSTRATIONS

- Figure 1. Rachel, Taylor. 2012. *Cemetery Frottage 1*.
- Figure 2. Christina, Argo. 2012. *Cemetery Frottage 2*.
- Figure 3. Christina, Argo. 2012. *Cemetery Frottage 3*.
- Figure 4. Peter Walker and Associates. 2013. The National 911 Memorial. Retrieved from http://www.asla.org/2012awards/images/largescale/512_01.jpg
- Figure 5. Karres en Brands Landscape Architects. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 6. Karres en Brands Landscape Architects. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 7. Karres en Brands Landscape Architects. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 8. Karres en Brands Landscape Architects. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 9. Karres en Brands Landscape Architects. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 10. Karres en Brands Landscape Architects. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 11. Jeroen Musch. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 12. Jeroen Musch. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 13. Jeroen Musch. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 14. Karres en Brands Landscape Architects. Retrieved from <http://www.landezine.com/index.php/2011/01/langedijk-cemetery-by-karres-en-brands-landscape-architecture/>
- Figure 15. Karres en Brands Landscape Architects. Retrieved from <http://www.landezine.com/index.php/2011/01/langedijk-cemetery-by-karres-en-brands-landscape-architecture/>
- Figure 16. Karres en Brands Landscape Architects. Retrieved from <http://www.landezine.com/>

- [index.php/2011/01/langedijk-cemetery-by-karres-en-brands-landscape-architecture/](http://www.karres-en-brands.com/index.php/2011/01/langedijk-cemetery-by-karres-en-brands-landscape-architecture/)
- Figure 17. Karres en Brands Landscape Architects. Retrieved from <http://www.landezine.com/index.php/2011/01/langedijk-cemetery-by-karres-en-brands-landscape-architecture/>
- Figure 18. Karres en Brands Landscape Architects. Retrieved from <http://www.landezine.com/index.php/2011/01/langedijk-cemetery-by-karres-en-brands-landscape-architecture/>
- Figure 19. Karres en Brands Landscape Architects. Retrieved from <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>
- Figure 20. Karres en Brands Landscape Architects. Retrieved from <http://www.landezine.com/index.php/2011/01/langedijk-cemetery-by-karres-en-brands-landscape-architecture/>
- Figure 21. Peter Walker and Associates. 2013. The National 911 Memorial. Retrieved from http://www.asla.org/2012awards/images/largescale/512_01.jpg
- Figure 22. Peter Walker and Associates. 2013. *The National 911 Memorial*. Retrieved from http://www.asla.org/2012awards/images/largescale/512_01.jpg
- Figure 23. Google Earth. 2014. 32 °28'58.33"N 85°02'33, 40"W Elevation 400ft. Eye alt 10 mi. Accessed April 28, 2014
- Figure 24. Google Earth. 2014. 32 °27'06.66"N 84 °.58'35.49"W Elevation 250ft. Eye alt 1645 ft. Accessed April 28, 2014
- Figure 25. Rachel Taylor. 2012. *Cemetery Frottage 2*



Figure 25: Cemetery Frottage 2, Courtesy of Rachel Taylor

BIBLIOGRAPHY

- "ArchDaily - As Burial Field / Karres En Brands." 2013. ArchDaily. Accessed October 29. <http://www.archdaily.com/325464/as-burial-field-karres-en-brands/>.
- Basmajian, Carlton, and Christopher Coutts. 2010. "Planning for the Disposal of the Dead." *Journal of the American Planning Association* 76 (3) (June 21): 305–317. doi:10.1080/01944361003791913. <http://www.tandfonline.com/doi/abs/10.1080/01944361003791913>.
- "CANA_2011_Annual_Statistics_Report.pdf." 2014. Accessed April 28. http://blcremationsystems.com/CANA_2011_Annual_Statistics_Report.pdf.
- Clayden, Andy, Jenny Hockey, Trish Green, and Mark Powell. 2009. "Living with the Dead." *Journal of Landscape Architecture*: JoLA: 48–55.
- "De Nieuwe Ooster Cemetery _ Karres En Brands." 2013. LADesignBureau. Accessed October 29. <http://www.ladesignbureau.com/de-nieuwe-ooster-cemetery-karres-en-brands/>.
- Death and Representation. 1993. Parallax. Baltimore: Johns Hopkins University Press.
- Harnik, Peter, and Aric Merolli. 2010. "Cemeteries Alive." *Landscape Architecture* 100 (12): 44–+. http://www.elac.bc.ca/PDF/Cemeteries%20Alive_LA%20Magazine%20Dec%202010.pdf.
- Harvey, Thomas. 2006. "Sacred Spaces, Common Places: The Cemetery in the Contemporary American City." *Geographical Review* 96 (2): 295–312. <http://onlinelibrary.wiley.com/doi/10.1111/j.1931-0846.2006.tb00054.x/abstract>.
- "History of African-American Cemeteries." 2013. Accessed September 12. <http://www.sciway.net/hist/chicora/gravematters-1.html>.
- Jones, Diane. 2011. "The City of the Dead The Place of Cultural Identity and Environmental Sustainability in the African-American Cemetery." *Landscape Journal* 30 (2): 226–240. <http://ij.uwpress.org/content/30/2/226.short>.
- "In Memoriam [memorials in Landscape Architecture Magazine]." 2010. *Landscape Architecture* 100 (10) (October): 96–106.
- Kapp, Amy. 2013. "Managing Sacred Ground." *Parks & Recreation* 48 (5) (May): 46–50. <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=88152282&site=ehost-live>.
- Laderman, Gary. 1996. *The Sacred Remains American Attitudes Toward Death, 1799-1883*. New Haven: Yale University Press. <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=53485>
- Laderman, Gary. 2003. *Rest in Peace: a Cultural History of Death and the Funeral Home in Twentieth-century America*. Oxford ; New York: Oxford University Press.

- McCarthy, John P. 2008. "The Archaeology of Community Identity in the Past and Remembrance in the Present." *American Nineteenth Century History* 9 (3) (September): 305–314. doi:10.1080/14664650802288423. <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=34399506&site=ehost-live>.
- "Memento Mori, The Funeral." 2013. Accessed December 9. http://cmp.ucr.edu/exhibitions/memento_mori/funeral.html.
- Nassauer, Joan Iverson. 1995. "Messy Ecosystems, Orderly Frames." *Landscape Journal* 14 (2): 161–170. <http://lj.uwpress.org/content/14/2/161.short>.
- Osment, Frazer. 2002. "A Matter of Context [regional Identity]." *Landscape Design* (309) (4–1): 16–18.
- Seligson, Hannah. 2014. "An Online Generation Redefines Mourning." *The New York Times*, March 21. <http://www.nytimes.com/2014/03/23/fashion/an-online-generation-redefines-mourning.html>.
- Sloane, David Charles. 1991. *The Last Great Necessity: Cemeteries in American History*. Baltimore: Johns Hopkins University Press.
- Sörilin, Sverker. 1999. "The Articulation of Territory: Landscape and the Constitution of Regional and National Identity." *Norwegian Journal of Geography* 53 (2/3) (October): 103–112. doi:10.1080/00291959950136821. <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=4844690&site=ehost-live>.
- "The Cemetery: A Highly Heterotopian Place." 2013. Berfrois. Accessed November 24. <http://www.berfrois.com/2012/06/contemporary-cemeteries-and-heterotopia/>.
- Uslu, Aysel, Emin Barlıcs, and Elmas Erdoğlan. 2009. "Ecological Concerns over Cemeteries." *African Journal of Agricultural Research* 4 (13): 1505–1511. <http://www.academicjournals.org/aJaR/PDF/pdf%202009/Dec%202009/Uslu%20et%20al.pdf>.
- Wasserman, Judith. 2002. "Memory Embedded." *Landscape Journal* 21 (1): 190–200. <http://lj.uwpress.org/content/21/1/190.short>.
- Wasserman, Judith R. 1998. "To Trace the Shifting Sands: Community, Ritual, and the Memorial Landscape." *Landscape Journal* 17 (1): 42–61. <http://lj.uwpress.org/content/17/1/42.short>.
- White, Nancy Marie, Lynne P Sullivan, Rochelle A Murrinan, and Florida Museum of Natural History. 2000. *Grit Tempered: Early Women Archaeologists in the Southeastern United States*. Gainesville; [Great Britain]: University Press of Florida.
- Worpole, Ken. 2003. *Last Landscapes: The Architecture of the Cemetery in the West*. London: Reaktion.

