

FRACTURES OF MEMORY:
FILMIC DEPTH AS A METHOD TO MOURN

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NORTH DAKOTA STATE UNIVERSITY
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FRACTURES OF MEMORY: FILMIC DEPTH AS A METHOD TO MOURN

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By
JACOB FOSTER

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North Dakota State University Libraries Addendum

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May 2022

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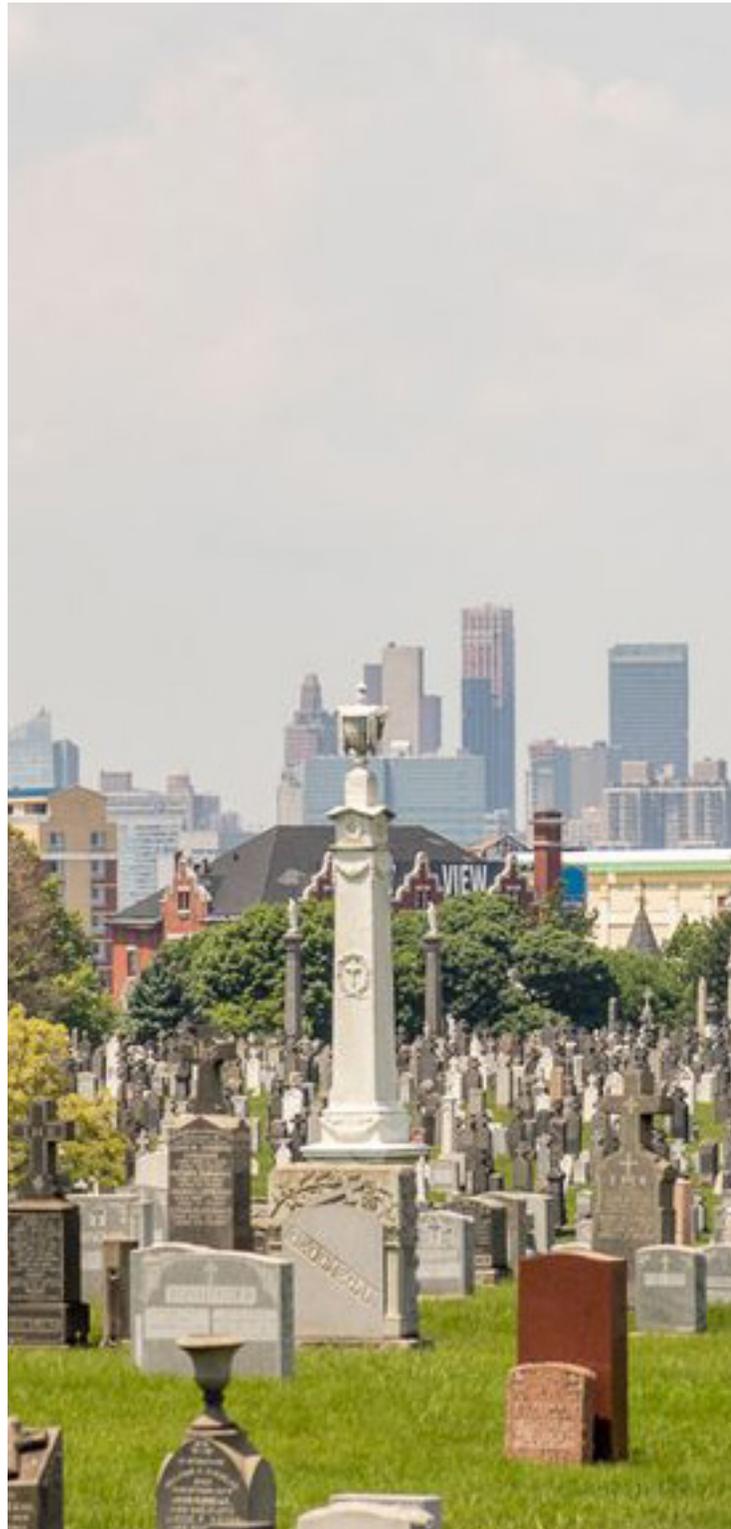
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THESIS ABSTRACT

The living and the dead are currently separated from each other within our American cities. This divide has pushed society to disassociate the living and the dead, making them appear as separate entities. This creates a sense of fear amongst the living. We fear the dead, but cherish the memories and moments we shared when they were alive.

This project will serve as a medium between the living and the dead to communicate through memories and moments in time. It will provide and an opportunity for sharing these special moments amongst family , friends, community and more to let your “voice be heard.” The thesis research will provide a new way to celebrate the dead, through the use of technology. The research will explore how space can influence emotions as well as how it can be a shelter of comfort. The design will serve to bring awareness to the idea of death, and become a example to reproduce this concept, in world of ever expanding technological capabilities.



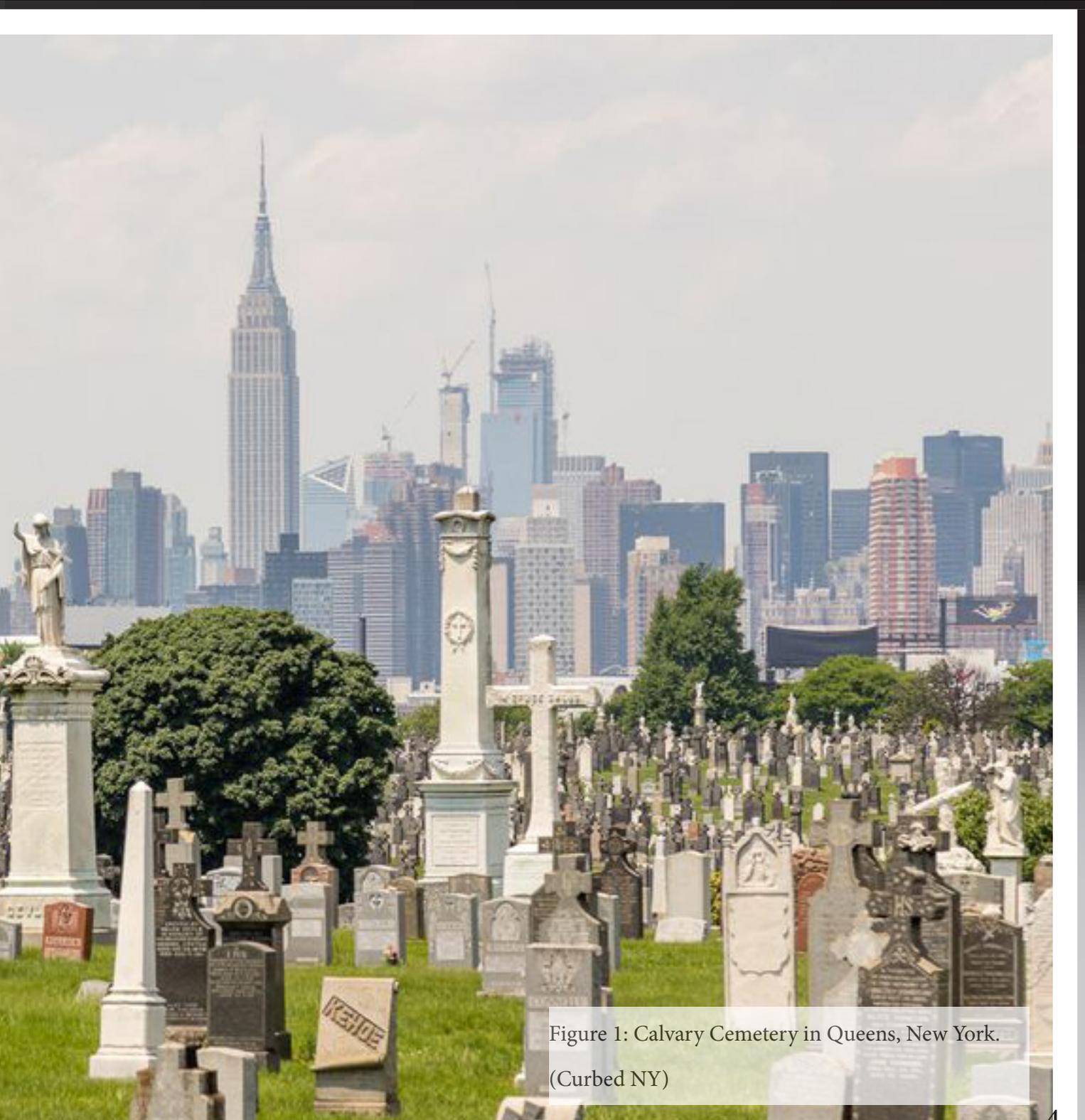


Figure 1: Calvary Cemetery in Queens, New York.
(Curbed NY)

THESIS NARRATIVE

Since the beginning of time, the idea of death has been around. Death can be seen in all aspects of life, from planets and stars, to trees and other living organisms. Everything must eventually come to an end. This can also be seen in architecture through past civilizations such as the ancient Egyptians. The ancient Egyptians most known for the pyramids in Giza, built three pyramids around 4,500 years ago. The pyramids today, still hold the same general shape of the design but look very different from when they were constructed (see right.) These pyramids were created as a royal tombs for the Pharaohs at that time. The smooth angled sides of the pyramids were designed to help aid the kings soul to heaven and join the gods. The pharaohs upon death, were mummified to preserve their spirit, as well as buried with their belongings and other offerings to the gods. If the pyramid was not fully completed before the kings death, people would continue to work on the pyramid as they believe the kings good fortunes would help them as well. I'm sharing this information with you to address an issue we face today as a society.



Figure 2: Pyramid of Giza as built. (Open Culture)



Figure 3: Decay of Giza over time (Open Culture)



Architectures' ability to provide shelter, and comfort around the concept of death has shifted the viewpoints on how we perceive death. From the Egyptians creating large pyramids, to today where burial sites are out casted from the main city. Can architecture serve as a median for the living and the dead to reconnect? Can this be achieved through technology? Architecture has been before to shelter the dead but it was missing various elements that I feel are important in establishing the connection with the living and the dead.

This project will study how technology, mainly the use of film and photography, can create a more positive and more meaningful grieving experience. To achieve this desired affect, a study of how film can influence emotions, frame an image, and transport through time with potential new meaning and context will be conducted. For the psychological effects one might experience when dealing with death, I will explore how grief is dealt with currently in the existing cultures, and burial sites and incorporate those ideas into the final design. In addition to my research i will analyze various case studies to see what was successful and what can be improved upon. Most of the research will have a qualitative framework, where i am looking at informations from articles, journals, websites, and case studies.

At the end of my research i expect to find a thesis design project vision that encompasses aspects from the studied material to create a new means of processing grief.

In the end, I hope this project provides a means for the living to reconnect with the dead and the ability for stories and knowledge to be shared for eternity. I hope that this design serves the public as much as the private to incorporate the living and the dead back into society at a gradual rate.

PROJECT TYPOLOGY

The projects typology is a memorial space. This typology is used to serve the main function of allowing people a space to grief through the aid of technology, and the secondary function of bringing the public into closer interaction with the dead than current practices. The closest building typology related to this project could possibly be cemetery or other burial locations. I imagine this building to have private and public spaces. The public spaces will serve as a means to invite people into the same building as the memorial area, but allow the public to interact and mourn as well. The intention is to intermingle the living with the dead (under the same roof) to encourage the living to become more comfortable with the idea of death as was previously shown throughout history. I chose this typology to solve society's disconnection with death, and to reunite the living with the dead.



Figure 4: Covid Memorial Flags.
(Photo by Evy Mages)

TYPHOLOGICAL RESEARCH

FACTORS CONSIDERED

TPOLOGY

The design will serve as a memorial space for those dealing with grief. A montage like sequence of spaces to aid in memory recollection.

CONTEXT

The design is meant to serve as a transition point from the existing burial conditions in our cemetery's to a new manner in which we could process grief.

IMPACT

The hope for the impact from the design would be to allow the design to relativity blend in with the existing site, and provide a comfortable space to mourn.

INNOVATION

The design should question our current burial methods and allow for conversation to spark from the way we treat our dead. Is there more we could be doing to honor those we love?

PRECEDENTS

- 1)Egyptian Pyramids
- 2)Covid-19 Memorial
- 3)Lakewood Cemetery and Mausoleum

The case studies on the following pages have been analyzed though the use of internet sources. The diagrams for each project were made by the author of this proposal based on drawings of these projects. All following case studies relate to and further strengthen the theoretical premise of this design thesis. Designing a memorial for the common person in the center of a city will create awareness on the topic of death, and bring the stories of the dead back in new ways.

MAJOR PROJECT ELEMENTS

BROAD OVERVIEW

MEMORIAL SPACES

Memorial spaces will be included in the design proposed. These spaces will be composed of a beautiful stone memorial plaque, a niche for urn burial, and a bench to observe memories being projected.

FILM AND PHOTOGRAPHY

Through the use of film and photography display elements, there will be an interactive monitor that will allow visitors to relive moments in time through the use of film. The public display will be access through various points within the design as well as points from the exterior.. The private space will be an alcove that has a view into other alcoves and memories being shared, allowing you to step into a moment in time and relive the moment as if you were there. All elements added to the contribution of the memorial are optional to the choices of the family and or the dead's wishes.

THERAPY SPACES

Therapy spaces will be a important aspect of this design. When dealing with grief, It is important to have someone to talk with who will listen and aid you in the grieving process. Though no direct therapy spaces are provided, the opportunity to utilized the space as a coping mechanism is provided.

SPACES FOR REFLECTING

Reflecting spaces will serve as a place of tranquility for the guest. They are a space where the architecture incites you to think and reflect on yourself and memories of your past and moments into your future. The opportunity for reflection occurs when the visitor begins to engage themselves into the moments they are being presented. When we immerse ourselves into a story, only then can we truly reflect on what occurred.

USER/CLIENT DESCRIPTIONS

CONTEXT

This design thesis is for the public as much as it is for the dead. In this building, the living can continue with their normal lives or visit the memorial spaces. The dead prosper from this location because it provides them a chance to speak from the grave and tell their stories to new or existing people throughout their lives.

PUBLIC

FAMILIES AND FRIENDS

The building will be open to family and friends of the deceased as a place to mourn and celebrate the life that once was. This interaction can occur in various locations. The first on site interaction will be seen as we approach the design and are provided glimpses into a past. Once in the design, friends and family will have a chance to sit and mourn directly for an individual or as a collective reflection experience.

IT SPECIALIST

The building will need a IT Technician to handle any technological issues that way arise. This is important being a major element of the design is incorporated through film. The design structure will not directly account for the IT Technician, rather a space will be allocated for this service in the relocated maintenance shed.

THE PUBLIC

The public will be able to use the space in daily life through the opportunity to catch glimpses from the neighboring highway. The highway view will provide a very brief opportunity for the public to interact with the dead on a daily basis. On a more personal and direct note, the public will have full access to the design being its a public cemetery. The public will be able to mourn through the collective memories being shared and redirect the grief to a member they mourn for.

THE SITE

Being cemetery and other memorial services are held outcast from cities in majority of the United States, I feel it is time to bring our lost ours closer to the inner portions of a city rather than exile them. The proposed design is located in the Woodside area of Queens, New York within the Calvary Cemetery. The origins of the site began in 1845 when the Alsop family farm was sold to the trustees of St. Patrick's Cathedral. The trustees acquired 115 acres of farmland that is now known as the old or first calvary. As the years have progressed, and the need to accommodate more of our loved ones has increased, an additional 250 acres was added to the cemetery bringing the total to 365. Of the 365 acres, the site is divided into four divisions listed as the first, second, third and fourth calvary's. Within the 4 divisions there are 71 numbered sections my design is located with section 2. Calvary Cemetery is just one of over a dozen cemeteries near the borders of Queens and Brooklyn. According to the New York Times in an article written by Keith Williams, he states that, "there are more than 5 million people buried in queens alone, outnumbering those living there by more than 2 to one." In Calvary cemetery alone there are close to 3 million. The reversal of the proportions of the living vs our dead while still being within the city limits sets the foundations for this critic to occur.

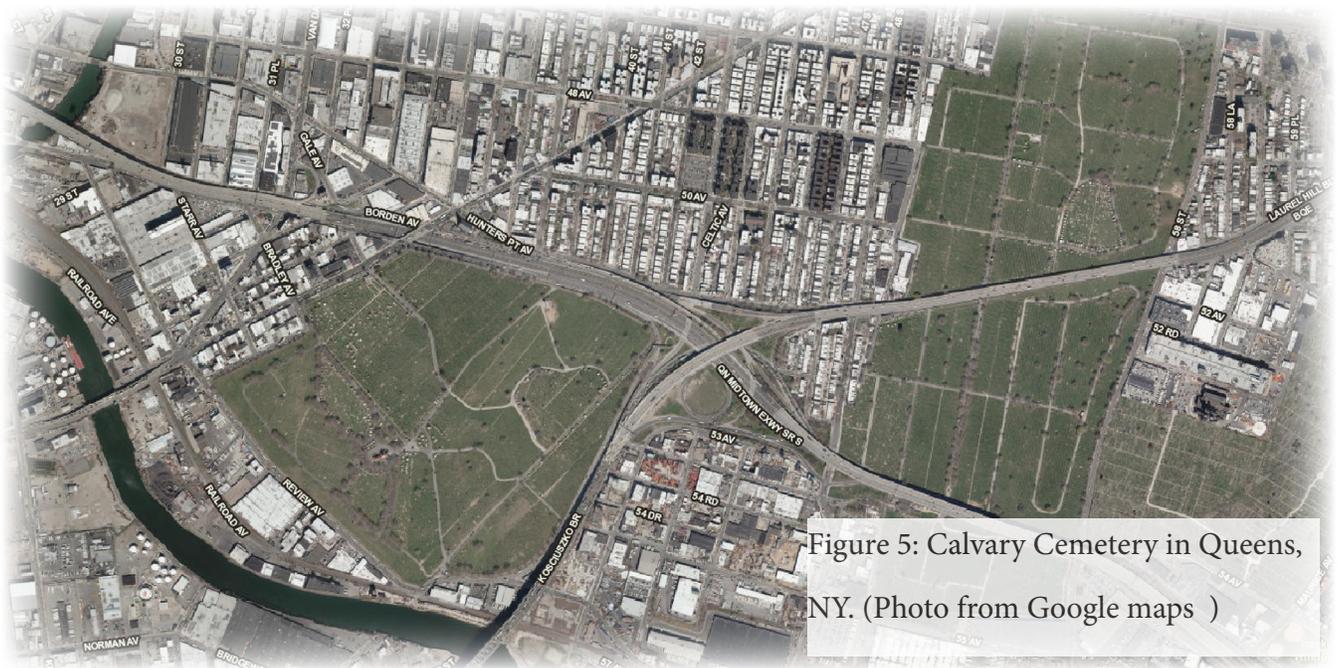


Figure 5: Calvary Cemetery in Queens, NY. (Photo from Google maps)

PROJECT EMPHASIS

MAJOR POINTS OF EMPHASIS FROM PREMISE

PUBLIC VS PRIVATE MEMORIAL

The building will be open to family and friends of the deceased as a place to mourn and celebrate the life that once was. The mourning can occur in privatized spaces as well from various more public reasons. This will allow different methods to mourn.

HEALTH AND WELLNESS

The design will be utilized a method for a grieving individual to try and find some inner peace with the loss they experience. This spaces is meant to be therapeutic to allow for the mental health of those who interact with the space to begin to heal.

TECHNOLOGY USE

Technology will be used in the form of projectors. The projectors will allow for the memories to be displayed, but still allow for some ambiguous reflection to occur. The goal is for the visitors to need to be actively engage with what they see in order to truly be able to reflect and heal.

REKINDLING THE CONNECTION BETWEEN THE LIVING AND THE DEAD.

The design will intermingle the living within the frameworks of the dead's memories. The space will become a chance for the dead to communicate with the living through the memory being shared. The living then can self reflect and interact with the memories to heal.

GOALS FOR THE PROJECT

PERSONAL, PROFESSIONAL, AND ACADEMIC GOALS

Effectively Execute Concepts

Personally, I want to effectively demonstrate the elements in the design that are new and crucial for the new way of processing grief. I want to challenge our thoughts into new methods to mourn.

Slowly Alter the Way Society Perceives Death

Academically, I want the design to be an effective first step in the slow process of altering peoples perception of death. The design should help erase the definitive line of life and death and begin the blend them into one.

Innovative Design

Personally i want the design to be unique yet simplistic. This contrast will bring awareness to the building as well as maintain a subtleness to it for the grieving process.

Language

Personally and professionally i want to refine my language usage to better communicate ideas in an effective manner.

Improve Software Skills

Professionally, i want to refine my Photoshop and other software skills, to aide me in the workplace.

Design a Project I am Excited to Share

Academically and personally, i want to design a project i am comfortable and happy to share with the world. I want to provide the grounds for future burial methods to emerge.

PLAN FOR PROCEEDING

RESEARCH DIRECTION

THEORETICAL PREMISE

Precedents in memorial projects

Precedents in how films utilize framework

Identify characteristics for emotion based architecture

Analyze how a framed view can influence how emotion is reciprocated.

Project Typology

Identify perceptions of death and how it is dealt with in various cultures.

Tools: Readings from various authors, websites, precedents

Historical Context

What effect and other related issues will arise from the design? How can they be solved or avoided?

Tools: Precedents with similar locations

Site Analysis

A complete site analysis on the site as well and local context will need to be conducted.

Tools: GIS Software, Weather data, Vegetation, Traffic etc.

Programmatic Requirements

Compare and Contrast large memorial projects to smaller projects and see the differentiation.

How to keep the public and private sections separate yet together?

Tools: Precedent studies.

Design Methodology

System of Methods

Theoretical Premise

Research related topics to find new questions and design solutions to those questions

Evaluating the effectiveness of various solutions

Formulate new ideas and solutions based of the precedents and tested solutions

Establish my own opinions into a conclusion to be executed throughout the design.

Types of Analysis

Quantitative Analysis

Data based studies that need to be interpreted and analyzed through investigation

Qualitative Analysis

Compare conclusions formulated from various options for and against the topic to see values in both arguments.

Exploration

Through analysis of the qualitative and quantitative research methods, explore any new questions or paths that open from the research conducted.

DOCUMENTATION OF THE DESIGN PROCESS

DOCUMENTATION COMPILATION

TOOLS FOR DOCUMENTATION:

- By Hand-
Mass models, Artifacts, Sketching
- Analysis through Computer Aided Design-
Revit, Sketchup, Autocad
- Projection of Solutions-
Illustrator, Photoshop, InDesign,
Possibly Premiere Pro

DESIGN PRESERVATION

- Create and analyze drawings and models
- Feedback from advisor and other means of feedback
- Weekly check-in with advisor
- Retain all notes, research and feedback for later recollection
- Maintain research sources and document them appropriately
- Update thesis book weekly with current information

CONTENT PUBLICATION

Final content material will be recorded and credited in the final thesis book.
Available in the NDSU Repository or in my person as a digital copy.

PRESENTATION INTENTIONS

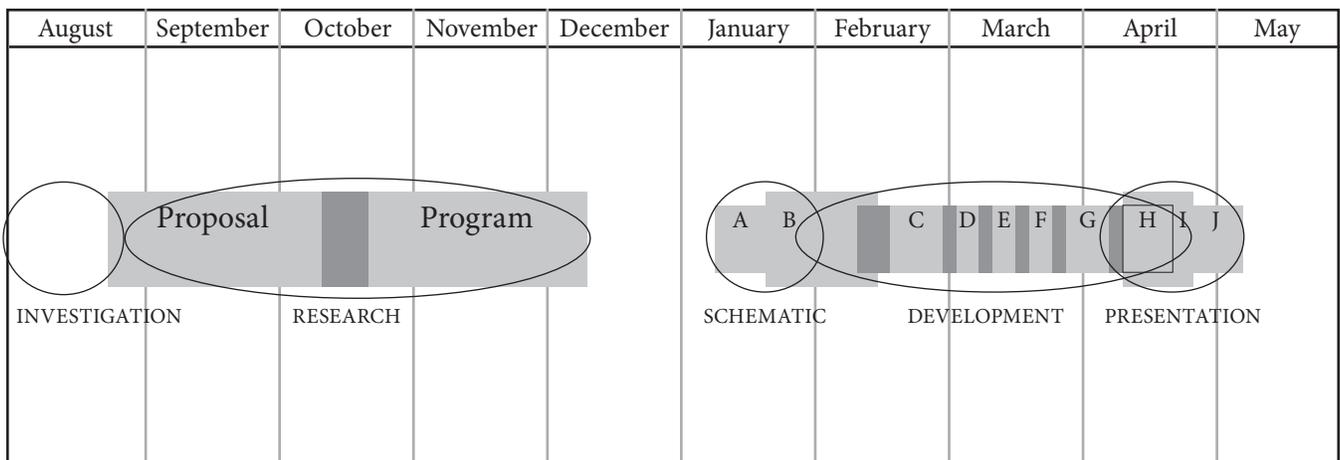
PowerPoint presentation to provide overview into my process and design solutions

Presentation Boards with the design solution

INTERVAL OF COLLECTION

Completion for my project will be at the end date of each interval on the schedule

Figure 6



THESIS RESEARCH

PRECEDENT STUDIES

EGYPTIAN PYRAMIDS

INTRODUCTION

The ancient Egyptians most known for the pyramids in Giza, built three pyramids around 4,500 years ago. The pyramids today, still hold the same general shape of the design but look very different from when they were constructed (see right.) These pyramids were created as a royal tombs for the Pharaohs at that time. The smooth angled sides of the pyramids were designed to help aid the kings soul to heaven and join the gods. The pharaohs upon death, were mummified to preserve their spirit, as well as buried with their belongings and other offerings to the gods. If the pyramid was not fully completed before the kings death, people would continue to work on the pyramid as they believe the kings good fortunes would help them as well.

REASON OF INTEREST

The Ancient Egyptians would decorate the tombs with paintings, sculptures, and inscriptions as a means for the dead to communicate to the gods as they made their transition into the afterlife. These memorabilia served as a projection of memory from the life of the dead, as well as provided context for who they were. The life events of the dead placed on display as a means of communication after death. This thesis aims use film and pictures to be used as a stimuli for memory recollection.

PROJECT ATTRIBUTES

Location: Giza, Egypt

Number of Structures: 6 pyramids, sphinx statue

Other information:

The pyramids were originally encased in polished white limestone slabs. When sunlight hit the sloped sides of the pyramids, they created a bright glow to the heavens. This could be seen as a transportation system of the dead's soul transferring from earth into the heavens in their afterlife process.

The pyramids are orientated precisely to face north, in a time where there has been no significant study that has found a true explanation. The other cosmic astonishment about the pyramids is the exact alignment to Orion's Belt (constellation). This is a feat that even with out current technological advances would be difficult to accomplish.

PRECEDENT STUDIES

EGYPTIAN PYRAMIDS

SITE: Outskirts of Cairo, Egypt

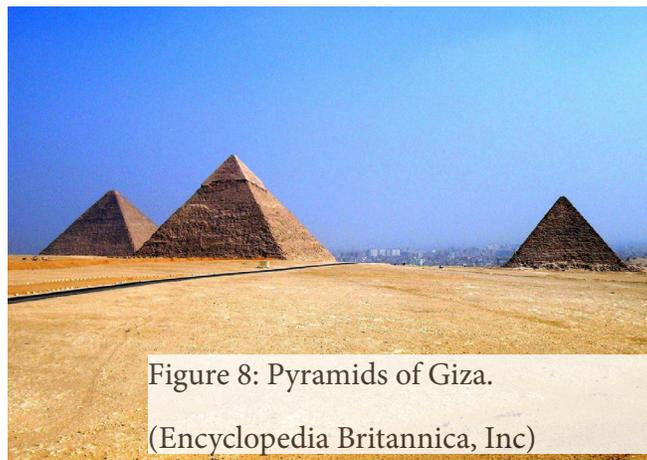
PROGRAM:

The Ancient Egyptians would decorate the tombs with paintings, sculptures, and inscriptions as a means for the dead to communicate to the gods as they made their transition into the afterlife. The pyramids were large burial sites for royal members of the ancient civilization.



Analysis:

During this research, it was evident to me how differently death was perceived by the Ancient Egyptians compared to modern civilizations. The Egyptians did not view death as an ending, but rather a transition of spirit into a new life. They embraced death and as a collective worked for the death to ensure a better afterlife. The Egyptians built a culture around the notion of a life after death, and constructed enormous structures to help guide them through this journey. Today, the living distant themselves from our dead, physically and in spirit. This dissociation with our dead has led for us as humans to fear death, we focus on the concept of our physical vessel being gone rather than the progression of our spiritual self. The pyramids are so famous only for the sheer scale of them, but for the amount of care and time that was put forth just as a means of burying the dead. Our dead today are not buried in these large elaborate structures but rather symbolized by a small stone. I believe that by designing with a similar ideology as the Ancient Egyptians, we as a society will slowly begin to accept the notion of death, not as an ending but a transition into something new. That this transition will show that the living and the dead are still one in the same, just living in different manners.



PRECEDENT STUDIES

COVID-19 MEMORIAL FLAGS

INTRODUCTION

In America Remember's Art exhibition showcased the immense number of people lost during the Covid-19 Pandemic. With close to 700,000 white flags dispersed along the National Mall, Washington DC, the exhibit was meant to honor our lost ones while putting a name to a statistic. The installation was open to the public from September 21st-October 3rd 2021.

REASON OF INTEREST

The reason this art installation is of interest to me is because of its effect on our souls, and the simplistic nature that this effect was achieved. The human mind can comprehend that 700,000 is a lot of people, but when we see 700,000 physical items in front of us at once, the physical items seems to be way larger than we initially perceived that statistic at. The simplistic nature of the flags, orientated in a area we are not used to seeing death causes us to perceive death and location in a new perspective. This is a concept that this thesis is trying to replicate but in a architectural standpoint.

PROJECT ATTRIBUTES

Location: National Mall, Washington, DC

Number of people represented as flags: 693,000

Other information:

The some of the flags have handwritten notes about the person who died, allowing for us to learn who they were before they had passed away. This causes an interaction from the living to learn who the people were who died and to help the dead live on in spirit through each person who crosses their flag.



Figure 9: Covid Memorial Flags. (Photo by Stephen Wilkes)

PRECEDENT STUDIES

LAKEWOOD CEMETERY GARDEN MAUSOLEUM

INTRODUCTION

Lakewood Cemetery and Mausoleum had its existing burial grounds nearing capacity and saw in a rise in the acceptance of above ground burial and cremation. To combat this rise the Cemetery's Board of Trustees commissioned a overall Master Plan in 2003 to keep the grounds as a viable option to honor our loved ones for future generations.

REASON OF INTEREST

The reason this project is of interest to me is due to the fact that it is dealing with similar concepts and adaptations this thesis will encompass. Lakewood's program called for a new structure to hold over 10,000 loved ones, committal chapel, reception space, and new landscaping for the site after building construction. The project re envisioned how we bury our dead, within an indoor setting. This new development helps prevent the large sprawl of our cemetery into something the living can associate with more. In the past, our dead have been buried outside, exposed to the elements, where as our living continue to dwell indoors. Its as if we as a society have fully outlasted the dead from a simplistic means we see as living. Lakewood's internal burial system brings the dead backing the realm of the living trough architecture, making our perception of the dead seem more "life" like, as we dwell in interior spaces everyday. The interaction of the dead and living withing an architectural setting could be the bridge needed to reunite the living and dead as a whole once again.

PROJECT ATTRIBUTES

Location: Minneapolis, MN

Firm: HGA Architects and Engineers

Built: 2012



Figure 10: Lakewood Mausoleum.

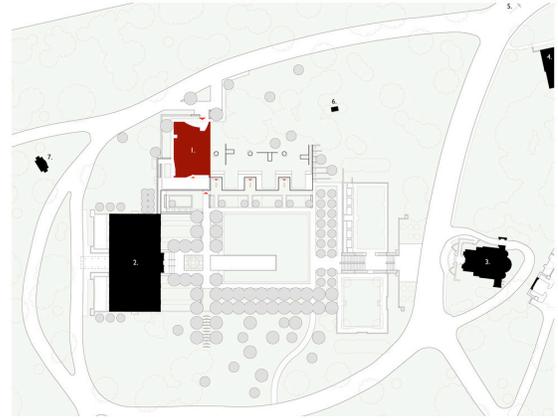
(Photo by Paul Crosby Photography)

PRECEDENT STUDIES

LAKEWOOD CEMETERY GARDEN MAUSOLEUM

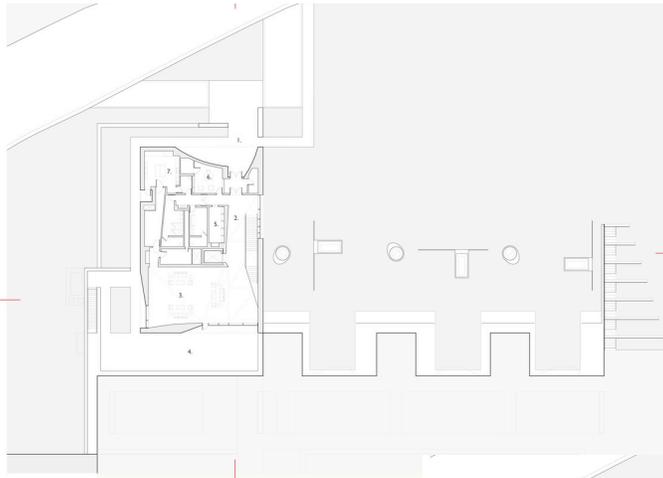
SITE PLAN

Lakewood Cemetery and Mausoleum expansion built and 2013 was located on the site within the two existing buildings on site. The goal in doing this was to direct higher traffic sections away from the existing landscape and site to help maintain the critical views. The red mass is indicating the new addition focused on this case study. The other black masses being the existing Mausoleum, and the existing Chapel.

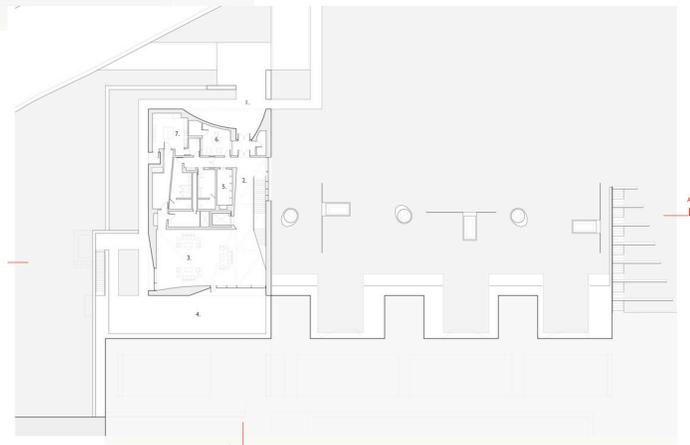


Figures 11-13: Lakewood Mausoleum drawings. (Archdaily)

ARCHITECTURAL DRAWINGS



STREET LEVEL PLAN

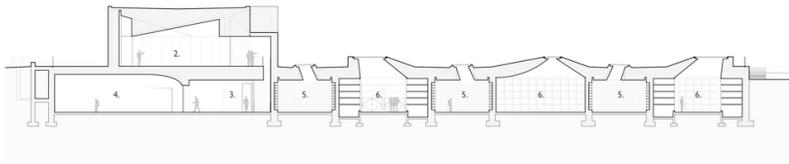


GARDEN LEVEL PLAN

PRECEDENT STUDIES

LAKEWOOD CEMETERY GARDEN MAUSOLEUM

ARCHITECTURAL DRAWINGS

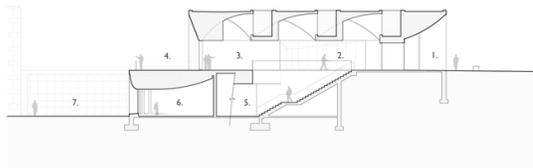


Figures 14-15: Lakewood Mausoleum drawings. (Archdaily)

LONGITUDINAL BUILDING SECTION aA



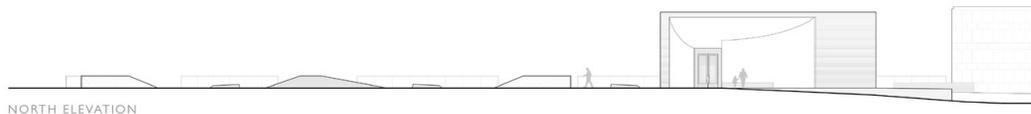
- 1 Foyer
- 2 Multipurpose / Reception Room
- 3 Lower Foyer
- 4 Committal Room
- 5 Columbarium Room
- 6 Crypt Room



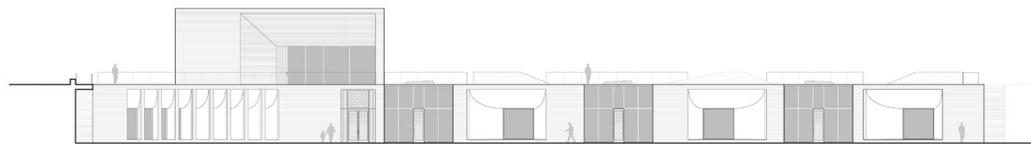
TRANSVERSE BUILDING SECTION bB



- 1 Street Level Entry
- 2 Foyer
- 3 Multipurpose / Reception Room beyond
- 4 Terrace
- 5 Lower Foyer
- 6 Committal Room
- 7 Garden Crypts beyond



NORTH ELEVATION



SOUTH ELEVATION



EAST ELEVATION



WEST ELEVATION

ANALYSIS

While analyzing the case studies mentioned, I expected to see a wide variety of solutions being the three case studies are so different in their respective ways. What I didn't expect was that each one of them dealt with death in a new manner that we have as a society have overlooked for many generations. The programs were different yet when viewed as a holistic, seemed as though they were similar. Orientation and scale was a prevalent theme in the case studies. The manipulation of common object in the form of architecture plays reversal on our own thoughts and interpretations of space.

When designers are tasked with how to treat our loved ones after they pass away, it is interesting to see how different solutions arise. What's more interesting is how the different solutions all seem to have the same effects on us. All three of the presented case studies draw the living into the space to interact with the dead once again, the manner in which this is accomplished is different in each project. The Ancient Egyptians solution was to create massive pyramids that are a spectacle to the eye. These giant structures took thousands of people to construct and many years as well. The living working along side the dead as a way to honor them and help them transcend from their physical bodies to a spiritual afterlife.

The Covid-19 Memorial followed a similar techniques of the living's involvement with the dead. The living wrote names and messages on 700,000 white flags and spread them out through a park. The sheer vastness of the flags spreading all over makes our soul become involved in what is happening. The white flags seen with little to no context of what they mean, inspire the living to walk amongst the dead's representations and learn more about them through the notes left behind.

Lastly, the Lakewood Cemetery and Mausoleum cultivated the dead back within the confines of architecture. Architecture is considered a living organism with the building serving the needs of the living as well as its own sustaining systems. With the dead residing indoors again, we slowly rekindle the disconnection with the dead and the living and realize that we are one in the same.

CONCLUSION

To conclude the research findings found in the case studies, the best solution for a design involving the dead, is to find a way to involve the living. If the living are incorporated with the dead on an intimate yet exclusive manner, then the living might once again view death the same way as the Ancient Egyptians. Rather than viewing death as a ending, but rather a portal to a different way of living. Our spirit or our conscious mind can be said to be a separate entity of our physical body. If this is true, then when our physical body passes we continue to live on in a new manner, the spirit.

Our spirit can transcend to the heavens and live amongst the gods as the Egyptians believed, or we can continue to live through the living's memories. If architecture can be used as a means for our dead to speak with the living again through memory stimulation, then the dead will never truly die. This design needs to encourage the living to interact with their own thoughts and interpretations to provoke memory recollection. Just as the case studies manipulated space and form to make the living provoke their own interpretations about the space and moment.

ADDITIONAL RESEARCH

READINGS

Dalibor Vesley on the topic of Phenomenology.

Diving into the words of Dalibor Vesley on the topic of phenomenology. Dalibor was an architectural historian and theorist who promoted the role of hermeneutics and phenomenology in architecture. He states, "Phenomenology is an attempt to understand from the inside, and not to dismiss or criticize the outside." When humans pass away it's typical to see the remains either cremated or buried in a cemetery. This cemetery is meant to provide a peaceful end to the lost individual and provides a space for mourning as years go on. However, with such a beautiful interaction with the living and the dead in these sacred spaces, when you are just passing by a random cemetery you are filled with sadness or guilt. These feelings are felt for people you never shared a connection with even. This goes back to what Vesley mentioned about phenomenology, we try to understand the lives of those who are in the cemetery, but we can only subconsciously criticize the cemetery, because we want to avoid this sadness.

"The Question Concerning Technology" - Martin Heidegger

Martin Heidegger was a German philosopher who is best known for his contributions to phenomenology, hermeneutics, and existentialism. In an essay written by Heidegger titled "The Question Concerning Technology," Heidegger states that "technology is a way of revealing." Through technology, we can see the history of man unfold before our eyes. Just over 100 years ago the human kind discovered the art of flight. The invention began as an inspiration for people to reach the skies but it very quickly was turned into a means of destruction for the war effort. Realizing that technology can be used to truly exemplify the human race.

"Embodying Death: Emotional Apprehension and Reversibility of Flesh" - Suzanne Cataldi

Suzanne Cataldi was an American Philosophy Professor at Southern Illinois University Edwardsville. In an article titled, "Embodying Death: Emotional Apprehension and Reversibility of Flesh," she shares her experience at her first funeral. "When I touched the folded-over hands of a corpse... My hand was in for a shock. I was taken totally off guard – NO PERSON I had ever touched felt like THAT- So hard, so cold, so stiff, so lifeless. My horrified hand instinctively withdrew itself from this lifeless piece of flesh." This reading was critical to this thesis because it confronts the duality of the living with the dead. This indirect disassociation from the physical and the spiritual being. The human race finds beauty in the physical, but we fall in love with the spirit within that physical being. Yes we can love the physical as well, but the spiritual being is the one we cling on to after death.

ADDITIONAL RESEARCH

READINGS

“The Architecture of Image: “Existential Space in Cinema” - Juhanni Pallasmaa

Juhani Pallasmaa is a Finnish architect and former professor of architecture and dean at the Helsinki University of Technology. In a short essay titled, “The Architecture of Image: Existential Space in Cinema,” Juhani states “The value of a great film is not in the images projected in front of our eyes, but in the images and feelings that the film entices from our soul.” Technology has given us the ability to store memories and relive the moments we cherish with ease. Through photography, we can see an image and instantly relive the moment the picture was taken (if you were there to begin with). The powerful sensory emotions we feel are not only reflected to how you felt the moment the picture was taken, but the current emotions you have about that moment. A singular image has the potential to invoke two separate emotional responses through different stages of time. With film, multiple images are combined to create a seamless montage of events. The construction of this montage stimulates the moment the film was taken (at a later date) because you can visually re-watch the memory as if you were standing back in time.

“Lived Space in Architecture and Cinema” - Juhani Pallasmaa

Juhani Pallasmaa is a Finnish architect and former professor of architecture and dean at the Helsinki University of Technology. In a short essay titled, “Lived Space in Architecture and Cinema” he goes on to explain how similar architecture and films truly are. In a film, the director sets the stage and creates a story to be acted out creating a scene. After all scenes are filmed, they are assembled into a collective film. This is similar to architecture for the following reasons. In architecture, we design various spaces for the user to experience. When these spaces are assembled into one structure our overall building design forms creating the “story” of the building.

“Space and Image in Andrei Tarkovsky’s Nostalgia” - Juhanni Pallasmaa

“Geometry of Terror” - Juhanni Pallasmaa

“In Praise of Vagueness” - Juhanni Pallasmaa

“The City is not a Postcard” - Alberto Perez-Gomez

ADDITIONAL RESEARCH

FILMS

“Rear Window” - Alfred Hitchcock

Alfred Hitchcock's film *The Rear Window*, has mastered the art of framing an image to allow for our own interpretations to arise. In the film, photographer L.B. Jeffries is restricted to a wheelchair due to a broken leg. Confined to his apartment unit, he begins to spy on his neighbors across the courtyard and becomes convinced one of them has committed a murder. The framework in this film is special because there are only two different scenes through the film. One being within L.B. Jeffries apartment unit, the other being his view into the courtyard. This fragmented set leaves the viewer to interpret for themselves, rather than show them directly what happened. It allows for the viewer to project their own actions and responses into that moment. An example can be seen at the end of the film where the murder enters Jeffries apartment. The prolonged scene, with dimmed lighting and the slow progression of the murder in the room, instills in the viewer a feeling of fear and suspense, for we do not know what will happen to Jeffries. We begin to think of ourselves in that room and how we would react if we traded places with Jeffries. This feeling we have of ourselves in that room, is the moment this thesis is trying to replicate when we remember our lost ones. The thesis aims to use film to invite us into the lives of our dead through their memories to better understand their lives and well as our potentially.

“Nostalghia” - Andrei Tarkovsky

The film, *Nostalghia* by Andrei Tarkovsky evokes the viewer to fill in their own thoughts as to what is really going on. The film deals with the main character's desire to return to his native land of Russia. The grief, and struggle with homesickness is presented in long scenes with little going on except for our own projections of what he is dealing with. We are presented with a seemingly oversized room, with a simplistic set display. As we watch the prolonged scene of the man getting ready to sleep, it's clear that he is dealing with grief and pain. The rain seeping into the room and collecting on the floor possibly showing his emotional angst, the lack of lighting suggesting the dark places his mind is going and the sheer duration of the scene displaying how slow time seems to be moving compared to his urgency to return home. This powerful scene shows how film can be portrayed in a way that incites the viewer to become involved with someone's life. When applied to this thesis, the films presented alongside our dead allow us to relive the moments they experienced together. We are provided the opportunity to learn and become a part of their lives once again.

ADDITIONAL RESEARCH

FILMS

“Montreal Projections”

Another example of film and how it can transcend time and space can be seen in Montreal, Canada where film was projected on to buildings facades to share a story about the past. In 2017 on Montreal's Courthouse's facade, a 35-minute projection was cast onto the building. The projection displayed the last 375 years of Montreal's history through abstracts of the events that occurred in that time frame. The projections served as a medium for the city to interact and converse with the residents, to inform the people about its past. The events displayed were vague, but when encompassed in the larger film, provided a life story for how the city developed the way it has. Projections at this scale and context catch our eyes and encourage us to become involved with the story. The projections take the buildings we are use to and provide new context and meaning to them. The same effect is found in this thesis when reliving memories of a lost one's life from an outside perspective. The films direct us to different memories and emotions through the process of memory recollection. I believe that by using film and similar technology, we can revive the lack of interaction between the living and the dead in today's society. By utilizing film's ability to transcend space and time to provide opportunities for the dead to share their own voice with the living. A space where the memories and stories of the dead can be experienced along side the lost individual as if they were still here to tell them for themselves.

“Remembering Uncle Phil” - HBO

The video shows what is expected to be seen within the building, people reliving moments of a past and reflecting on that moment. James Avery, otherwise known as Uncle Phil, from the Fresh Prince of Bel-Air, passed away from complications with open heart surgery in 2013. Seven years later, HBO did a special where they invited some of the cast from the show to watch fragmented moments they shared with James compiled together into a short film. As seen in the video, the fragments are shown with little context of the actual moment the fragment occurred in. The clips showing the cast clearly shows them reflecting and reliving the moment that short fragment occurred in a greater detail. The fragments serve as a stimuli for the cast to reflect on their own memories and relive those moments as they remember it. Being the cast is reliving the moments from many years ago through this short montage, it proves that film can transcend space and time and project the viewer into a moment.

PROJECT JUSTIFICATION

The project I have defined is important to me because I feel as if once a loved one dies, we tend to distance our lives away from them to avoid the grief we experience from remembrance. The our avoidance of this feeling is what causes the grief we experience to comeback with a vengeance. For me personally, this project is important because I struggle with grief and emotional expression. With such a powerful topic as dealing with the living and the dead through architecture, I feel it is my duty to try and find a way where grief and architecture can be embraced in society as a healing force. I feel this is an important topic to develop in the academic phase of my career because this typology is basically brand new. By doing it in school the idea can be spread and a public reaction can be analyzed to see if this emerging idea is worth pursuing in the future. In my professional development, this project will hopefully open new possibilities for job locations. I hope the creative and powerful abilities that myself and architecture can provide are displayed in the final proposal. The project is going to add to my skills as a designer because it provides the opportunity for me to become fully immersed in the topic I am researching. By doing extensive research before the initial design phase of the project, I will develop a deeper understanding with the site and my topics relevance in that area. Becoming fully involved with the project before the design phase begins is like what is experienced in the real-world work environment. Allocating funds for this design comes easy to me. Currently we spend tons of money to honor our loved ones lives as we send them off into the abyss. This payment is for a location and a stone with their names on it. The proposal I have will completely elevate the way our dead is treated and provide a more positive grieving and remembering experience.

HISTORICAL, SOCIAL, AND CULTURAL CONTEXT

HISTORICAL CONTEXT OF REMEMBERING OUR DEAD

Since the beginning of time, the concept of death has been around. Death can be seen in all aspects of life, from planets and stars to trees and other living organisms. Everything must eventually come to an end. As time has progressed, we have slowly become disconnected with the dead. The ancient Egyptian civilization spent years prior to a pharaoh's death to begin constructing the royal tomb they would reside in. The most popular royal tombs being the Pyramids of Giza. If the pyramid was not fully completed before the king's death, people would continue to work on the pyramid as they believe the king's good fortunes in the afterlife would benefit them as well. This culture of working along side the dead has left our modern world and led us to become separate entities. The amount of care the Ancient Egyptians had for the dead cannot be seen in today's realm. Today the dead are typically located on the outer edges of a town or city, away from the daily functions of the living. The tombstones in which we honor our lost ones today, strip the essence of what we define as living. All the stories and memories from the dead reduced to a name and simplistic measures of our life on a barren stone. The Ancient Egyptians would decorate the tombs with paintings, sculptures, and inscriptions as a means for the dead to communicate to the gods as they made their transition into the afterlife. These memorabilia served as a projection of memory from the life of the dead, as well as provided context for who they were. The life events of the dead placed on display as a means of communication after death. This is something we as a society have lost throughout the years. We have lost the interaction between the living and the dead, and thus the memory the dead have to share with us from their burial site.

SOCIAL CONTEXT OF REMEMBERING OUR DEAD

As long as there is life in the world, death will follow in one way or another. There will always be a need for the living to remember our dead, because without the act of remembering we become forgotten. Burial sites are crucial to maintaining our spiritual beings with us on earth while our physical body progresses onto something new. Because of this constant need for memory recollection to occur to keep the dead alive through memory this thesis is the perfect solution. A space where memories are provoked to engage internal reflection and self perspective through the lives of our fallen family members.

CULTURAL CONTEXT OF REMEMBERING OUR DEAD

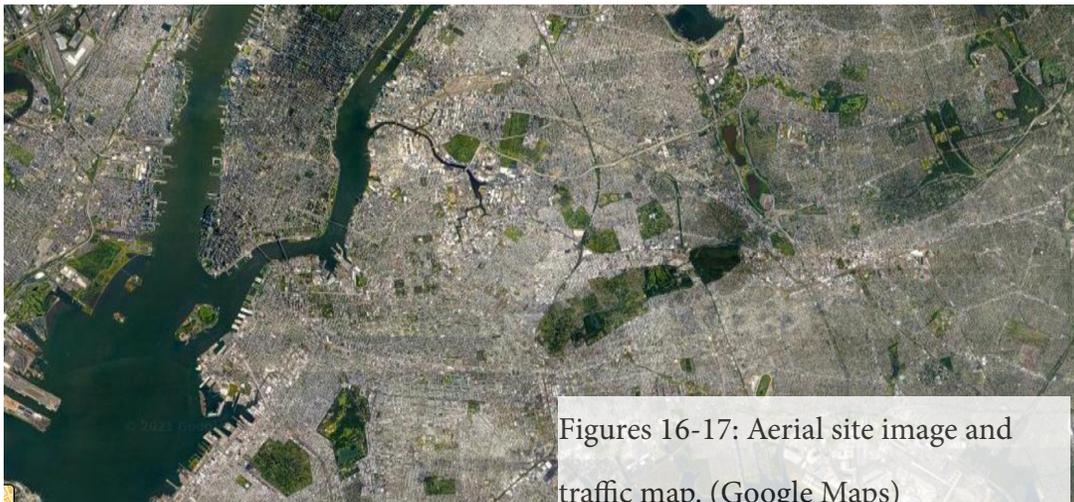
As a society, we need to slowly learn to accept the universal constant that is the life and death cycle. If we can begin to grasp the idea of death not as a goodbye but rather a transition from a physical realm to a spiritual realm, then maybe our living can become more in touch with themselves. We live in fear everyday that today might be our last day on earth, which is why we need to embrace the time we have in the physical. If we passed away today, it is guaranteed that some place somewhere, someone remembers you. Our slightest interactions with people in the physical world have lasting impressions in our spiritual realm. Where our spirit is forever with the people we encounter, it just needs some stimuli to help bring it forth.

SITE AND CONTEXT ANALYSIS

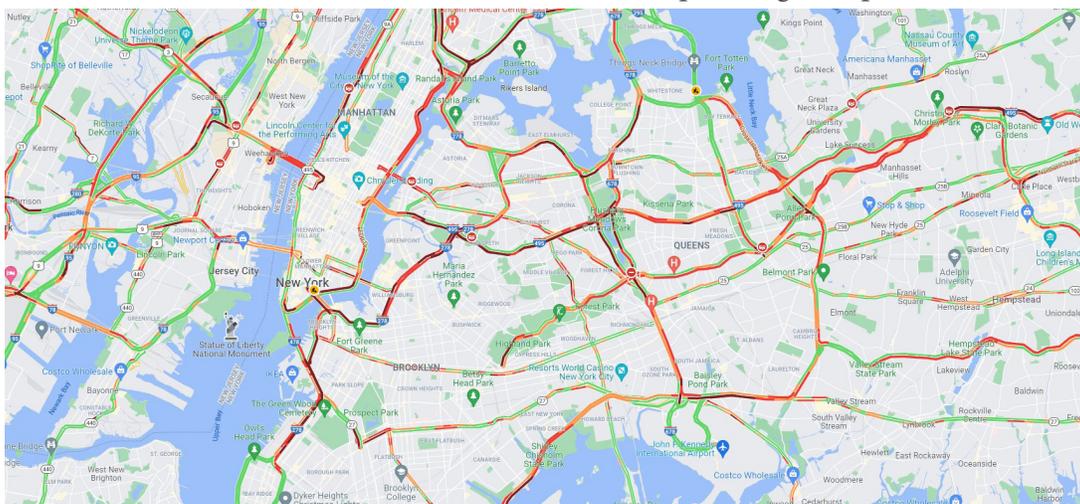
QUALITATIVE ASPECTS

VIEWS

The site is located in the Queens borough of New York City, New York. If Queens was ranked as a city, it would be the fourth most populous city in the U.S. Being this large, natural landscapes are hard to find, when looking at an Ariel photo of the city, most of the green natural landscape isn't natural at all. When taking a closer look, most of the green space in Queens is actually cemetery's. In fact, there are more people buried in Cavalry Cemetery in Queens alone than there are living people in the borough. This over populated area creates minimal landscape views so gaze upon, rather the views become the city itself. From the smaller houses to the high rises, a beautiful skyline is created creating magical views. The irony is, as the living keep progressing to the sky's our dead or left to be cast in our developments shadow, as if we are trying to hide our dead from our lives. Capitalizing on the views of the city as well as the remaining natural landscape found in cemetery capture all the sights New York has to offer.



Figures 16-17: Aerial site image and traffic map. (Google Maps)



SITE AND CONTEXT ANALYSIS

STREET LIFE

The street life in Queens is different than other highly populated cities across the globe. The reason for this difference is the amount of people buried within the borough. Unlike most heavy populated areas where its typical to see businesses and commercial life on the street scape, queens seems to have the opposite in a lot of places. Queens still has the retail and commercial life mentioned above, but due to the amount of cemeteries in the region it seems just as like;y to have a cemetery as a street view. Walking paths and busy roads passing the cemeteries as if they are not there.



BUILDING MATERIALS

Buildings in the Queens borough, seem to have a lot of earth like tones. The material choice seem typical of brick, stone, stucco, concrete, steel, aluminum, and glass. Colors are usually tan or lighter in color with some accent colors such as red here and there. Concrete seeming to be the majority selection throughout the area. Relative to other boroughs in New York such as Manhattan, Queens is relatively poor area. Queens has a lot of retail, commercial buildings, and housing, but there is a clear distinction in that Manhattan draws more public attention.



BUILDING SHAPE

Buildings in the Queens borough, seem to follow a modular style of design. This is probably due to the vast number of people in a small city. The modular design strategy allows for the buildings to be orientated in more compact manner than abstract design. Modular design is simple and pleasing to the eye because of hoe practical it is, it allows for easier construction, and max use of the space with little to no wasted square footage due to a curve.



Figures 18-23: Street context surrounding site. (Google Maps)

SITE AND CONTEXT ANALYSIS

HUMAN CHARACTERISTICS

Human interaction can be seen in all aspects of the queens area. The downtown area having most of the retail and commercial spaces, where as the further east you travel the borough becomes more residential. In the middle of these areas is where most of the cemeteries in Queens reside. The human interaction can be seen vividly in the west and eastern sides of the borough, but near the cemeteries one might expect to find a more tranquil area. That assumption is wrong. Even though the cemeteries are the most tranquil spaces in the region, they also happen to have heavy traffic passing by at most times. For this project, the focus is to capture the heavy traffic's attention as they are passing by and encourage them to reflect on their own thoughts and actions from their memory.

LIGHT QUALITY

Although Queens is a very dense populated area, the sky line is relatively low. The buildings in Queens are no higher than a mid-rise building in select areas. Due to there not being a lot of high towering buildings, there is shadows cast from them meaning more light can reach the ground. The issue Queens faces in some areas, is due to it being so dense and low to the ground, buildings may be formed into long strips of architecture causing lighting to only reach one or 2 sides of a building vs the ideal 4 sides. This restriction due to density, restricts views and natural lighting abilities withing the Queens buildings. This puts a higher focus on window size, placement, and overall building orientation.

VEGETATION

Vegetation in Queens is prominent on street scape's and in the cemetery grounds scattered across Queens. Most of the vegetation seems to be trees with some shrubs and bushes scattered throughout. The density of trees in the cemeteries is a nice contrast to the urban environment that in New York City, it provides natural sound barriers, view barriers, and most importantly it breaks up the heavy building street scape's.

WIND

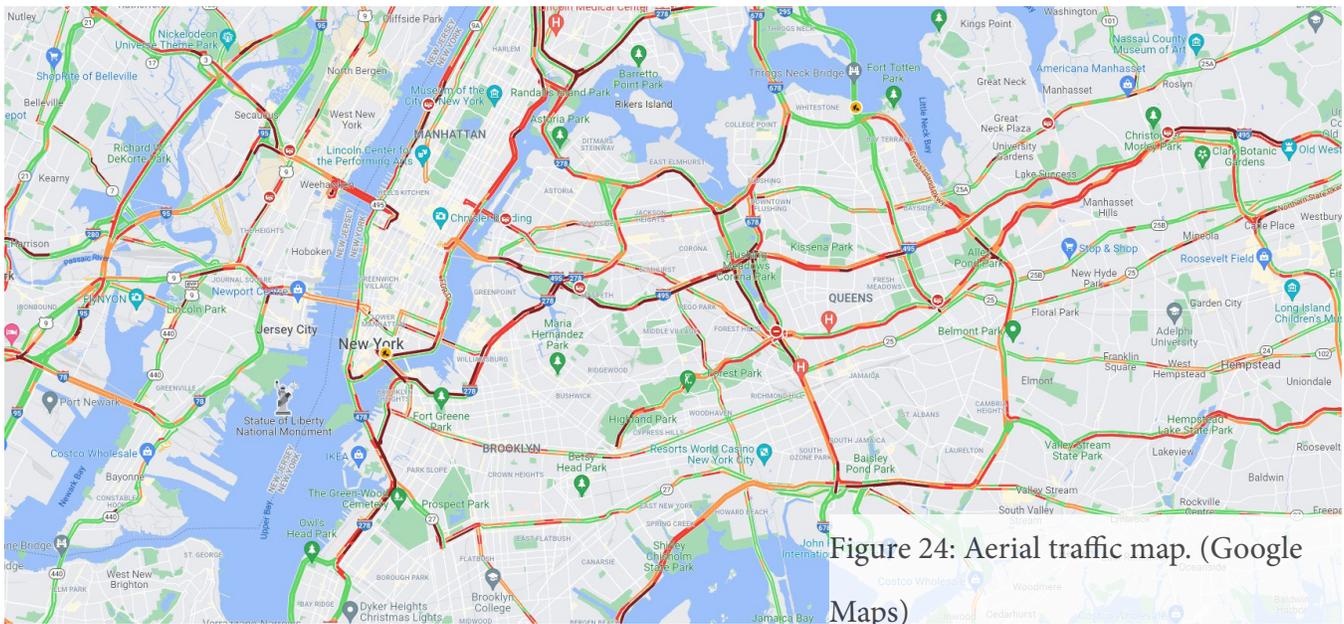
Due to the density of buildings in the area, wind has two main methods of distribution in the city. The buildings serve as a barricade for the wind slowing wind speeds in the inner city, the vegetation helps with this as well. This is nice because being on the east coast in a northern state brings cool crisp air into the region so the barricade helps manage this weather. The other thing that happens is due to the amount of buildings, when the wind passes through an area, it has the potential to create high and low pressure areas withing the city streets. This high and low pressure can cause the wind to accelerate into stronger wind gust than initially predicted.

SITE AND CONTEXT ANALYSIS

QUANTITATIVE ASPECTS

TRAFFIC

Shown below is a map of the higher traffic regions within Queens and the neighboring boroughs. The colors on the lines indicate the level of traffic in that stretch of road. The solid red lines show the areas where traffic is most dense, the orange lines show the slightly elevated traffic levels and last the green demonstrates regular city traffic. In the center of the map there is an interstate system that is almost red the entire length as it stretches from west to east. This is due to the fact that road is used a main passage point throughout the Boroughs. Another interesting thing to note is the light green parks represented on the map and their correlation to the heavy streets. Most of the larger parks are actually cemeteries. Its interesting to see the high traffic areas so close to the privatized cemetery spaces. Why has the city revolved around the cemeteries vs developed in different locations?



SITE AND CONTEXT ANALYSIS

SITE HISTORY



Figures 25-26: Site transition over time.

1924

(NYCityMap)



1951

SITE AND CONTEXT ANALYSIS

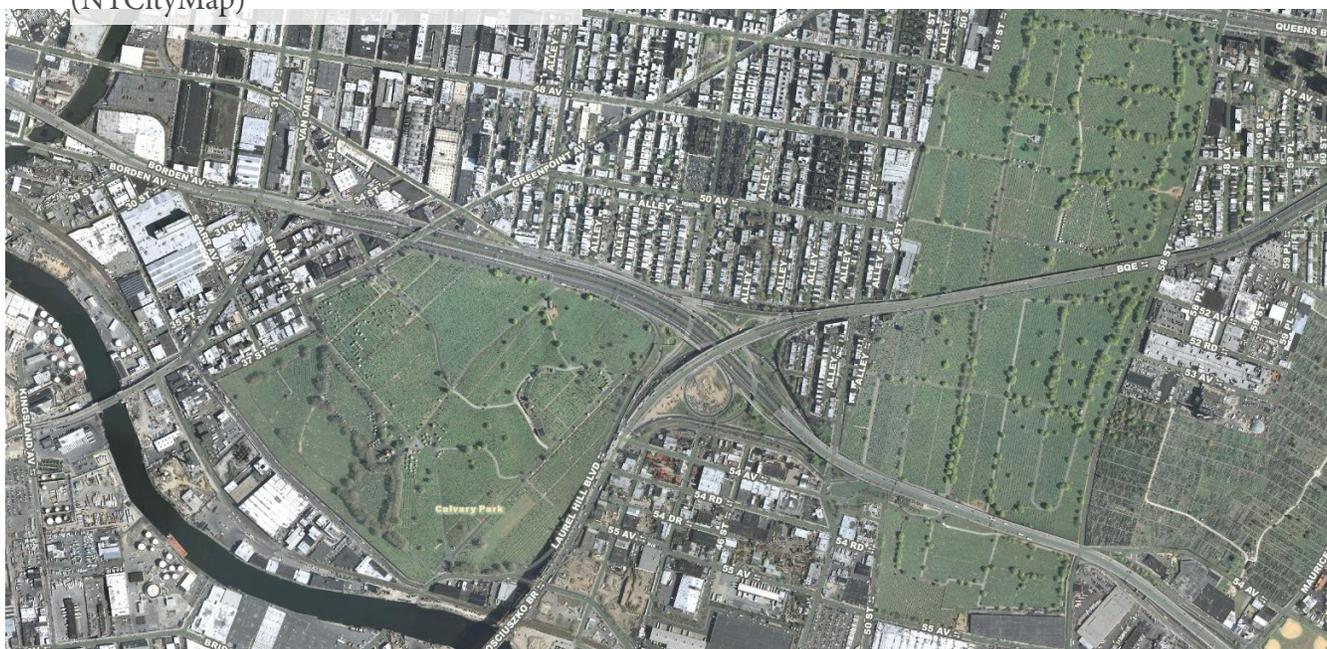
SITE HISTORY



Figures 27-28: Site transition over time.

1996

(NYCityMap)



2006

SITE AND CONTEXT ANALYSIS

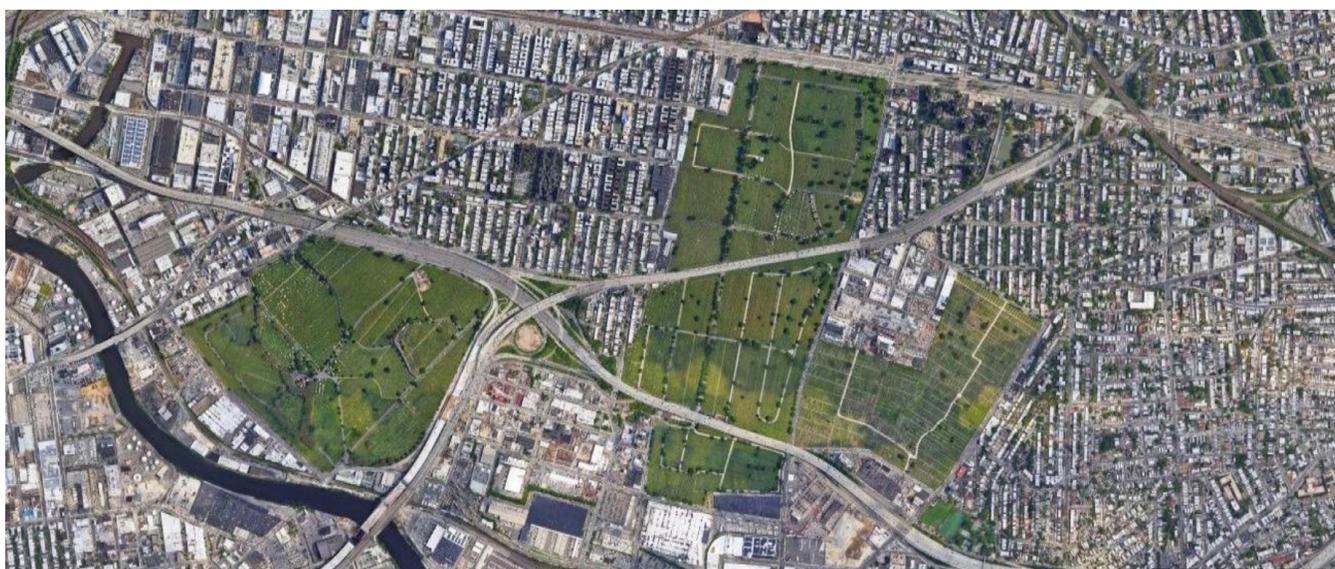
SITE HISTORY



Figures 29-30: Site transition over time.

2012

(NYCityMap)



2021

SITE AND CONTEXT ANALYSIS

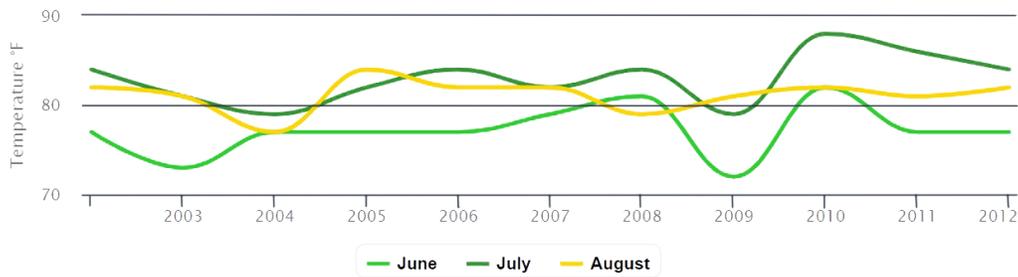
CLIMATE DATA

Weather in New York is fairly mild for a northern state. Shown in the following charts, is overview of the weather in New York over the past years. In the summer months, the high can reach to somewhere in the low 80's making the summer a enjoyable time of year. The winter months however are a little less forgiving reaching temperatures as low as 32 degrees. This creates a year round temperature change of 48 degrees which is a lot more bearable than the massive temperature swings in the Midwest.

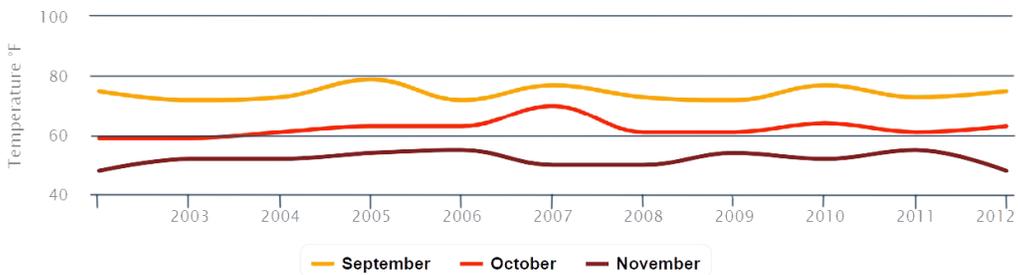
Average Spring temperature in New York by month



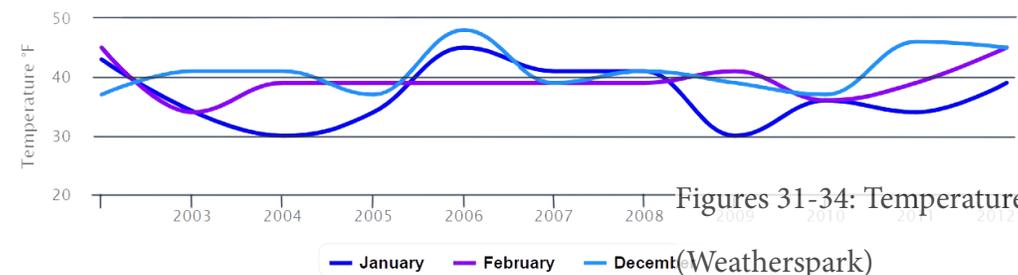
Average Summer temperature in New York by month



Average Autumn temperature in New York by month



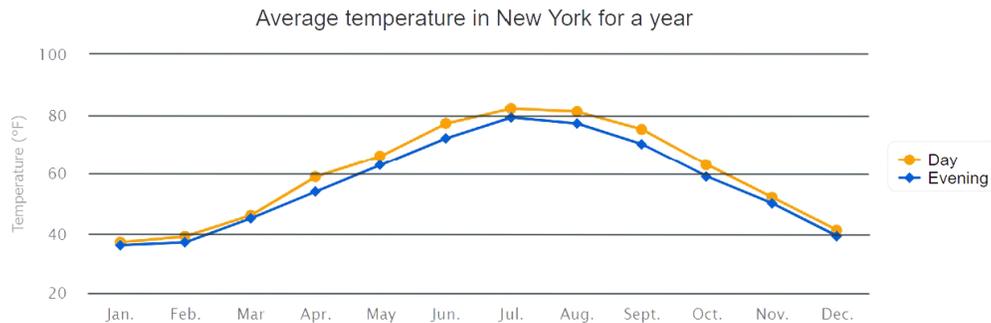
Average Winter temperature in New York by month



Figures 31-34: Temperatures by season.

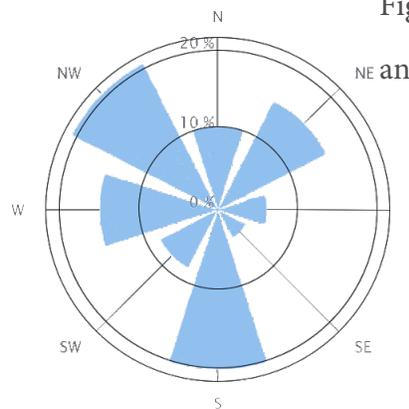
(Weatherspark)

SITE AND CONTEXT ANALYSIS



Wind in New York much like the temperature, is relatively mild compared to the Midwest. Wind directions primarily coming from the northwest and south in their respective seasons. The wind will generally come from the north west during the warm months, and during the winter months it will come from the south. This change in pressure is caused by the ocean air temperatures being colder than the land mass drawing the cold air from the south. The opposite affect is in the summer when the air above the water is warmer causing the cool air from the north to head towards the ocean.

Figures 35-36: Temperature over a year

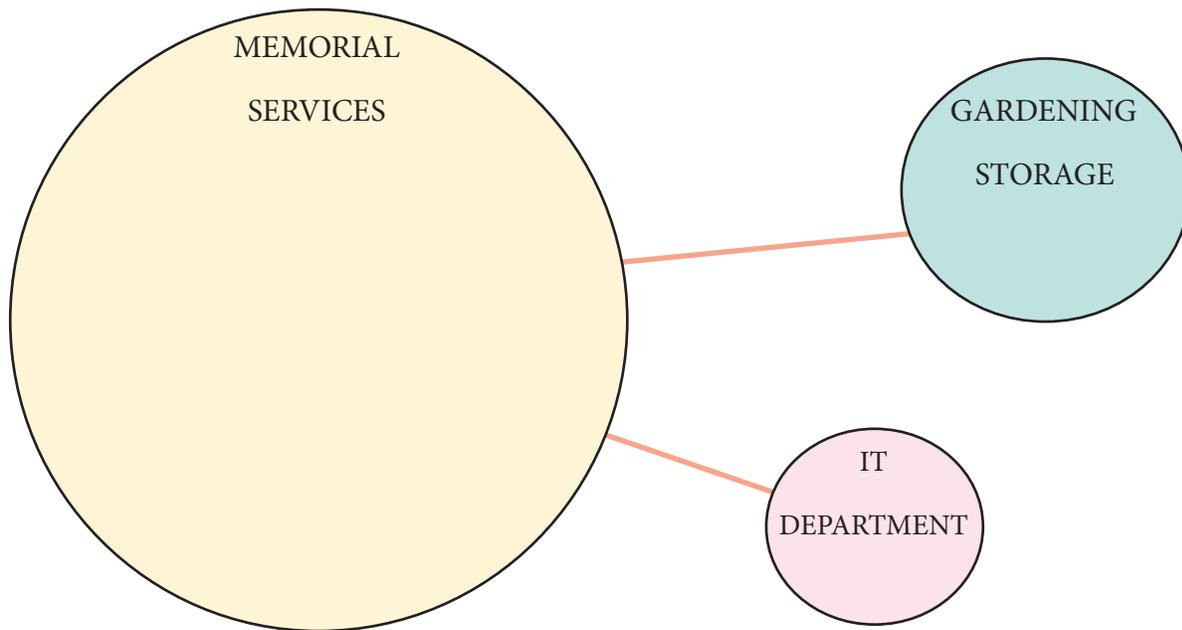


N ▼	NE ▲	E ◀	SE ▼	S ▲	SW ◀	W ▶	NW ▲
Northern	Northeastern	Eeastern	Southeastern	Southern	Southwestern	Western	Northwestern
10.5%	15.4%	6.2%	4%	20.1%	8.2%	14.9%	20.7%

PERFORMANCE CRITERIA

SPACE ALLOCATION

Within the confines of this project there are various spaces that will be needed. Each of these spaces will either have some or no relation to the others. The goal of this study is to determine which spaces make sense pragmatically to be near each other and which do not. The challenging part is the program I am proposing is not too encompassing, it's a very refined space. The program will encompass memorial services, gardening storage, and an IT Department. The human eye and mind base what is a correct way to orientate the building based on what it has seen before. This is why it's important to establish what spaces reside by others, to allow for the visitors to feel comfortable in the space without having to work on trying to feel that way.



Shown in the diagram above, is the hierarchy of the preliminary spaces within this proposed thesis. Connecting the diagram, is a series of strands that reference the space that will utilize each function. The wider the strand the more that space requires that function. The circles location also represent the location in which the spaces should be spaced together in rough manner. For example, the memorial services are located closer to the IT department than they are the it gardening storage. The reasoning is the memorial spaces will need more interaction with the IT services that they will with the gardening. Allocation of space in this manner ensures an efficient building layout and that turns into a successful design aspect.

SUMMARY

The performance of my design will be measured based on the reactions of those who witness the design. The initial reactions will be a major deciding factor in the performance evaluation because it will show if my solution has potential to be great. If the initial reaction is positive, then I will know I have done a successful job in stating my issue and have provided enough research to back up my topic. If the initial reaction is negative, I will know that I could have done more to address the importance of this issue. The source of my performance measure will initially come from the critiques involved after the presentation. After the presentation the performance review will be open to the public when the topic and work is shared on various platforms. The feedback on the platforms will provide enough data on whether the solution is successful or not. I will judge my performance criteria based on the feedback I receive. If majority are positive in nature then I will consider that to be successful.

The space allocation will be dependent on the final program. The spaces include memorial spaces, counseling and public function. These spaces will need to work alongside one another to provide a successful overall project. The exterior will need power for the external projections the building will provide. Psychologically, the space needs to provide a feeling of comfort yet propel us to think beyond ourselves. How this is achieved in architecture is to be determined. Cost will hopefully be within a reasonable margin, being it is a re-imagined cemetery, the cost to maintain the building should be relatively cheap in comparison to other building types.

ARTEFACT

The following documents the early stages of my artefact development. An Artefact, is object, narrative, story, or anything in the world really, that can convey an overarching idea. In this thesis, the artefact is trying to capture the confusion, manipulation, chaos, fear, excitement, inquiry, and to aid us as the living to see into the “other”. To accomplish this task one first need to establish the overlaying premise of thesis idea. In this instance, the thesis is reaching to make the living aware of our dead in a more spiritual manner and in doing so hopefully we can live forever through memory. The artefact itself plays with time, space, and the individual perception to cultivate this over arching idea. The “space” in architectural sense can be defined as the area this artefact in occurring in, and in the future be translated into the building design. The odd thing about memory is that we often don’t seek to find them, we do something, see something, hear something etc. that in turn causes us to think about something else and the pattern repeats forever. So in the architectural sense of space, by taking a space we are familiar with and applying a new experience within that space, now provides the individual with some internal thought provoking. The individual processes the space as it was and compares it to what it has become. Memories from the past space flood into the new space and fill the voids that have been created, our brains try and reconstruct the old space into the new one to make sense of the moment once again. This action is very similar to what occurs when a loved one passes away. For example, say everyday you wake up and eat breakfast with your dad. Everyday, for each year that went on, same thing each morning. Wake up, brush your teeth, meet dad at the table and share some breakfast while you share jokes, or daily life events to each other. The one day there will be a moment when you follow your same routine as before only this time, your father is no longer with you. You wake up, brush your teeth, and as you prepare to eat breakfast in same spot you did with your dad all those years, something else occurs. That dining room is no longer just dining room, it has become a stimuli for those memories with your dad stored in that room forever. The dining room (and your brain) are filled with those moments and cant decide weather to live in the past of the room or the rooms new silence. There were so many memories from just that room that the human mind can’t physically choose a memory to pick from. But there is a solution to this predicament. Because as stated earlier, our memories are mostly retrieved off an outside stimuli and not our own recollection. A stimuli can be anything from a conversation, physical entity or even something like the wind or smell. So if we can provided a way for stimuli to enhance the memories at a grave site then we absolutely need to take that chance. Providing these stimuli as a method to grieve is crucial for the path to acceptance. The issue our society face is trying to reach that acceptance point. We feel as though when we die nothing is left of us but that is simply not true. We continue to live through the people we see and interact with each time they remember something about us.

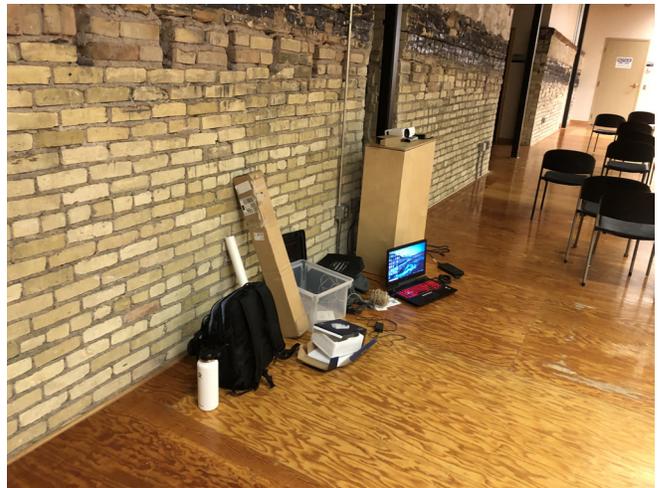
Another odd thing about death and even about our time living is a true understanding of time. Time flows through all things and is a universal constant. We often hear phrases relating to our time on earth and how fast it has gone by. Relating to what has been previously mentioned our memory can come forth at any moment in time. These memories we see each provide a new meaning each time we see them, or rather can convey different emotions. Going back to the example above about breakfast with the father, remembering something that happened while your dad was alive is playful, silly. and makes you happy. While remembering that room after his passing, those same memories take a whole new meaning. They can still bring the silly, playful and happiness with them, but often time a sense of sadness or loss will join along with it.

ARTEFACT

The final aspect the artefact is trying to demonstrate is how death isn't a straight forward emotional cycle. When someone we love passes our visual emotional responses vary person to person. Some might burst into tears and screaming in sorrow, other might be silent in shock and anything in between or around it. There's no one way to accept the heavy emotional burden that a death creates. This is where the chaos of our thoughts and action comes into action. We try to remember everything we shared with our loved one, if there was anything we could have done, moments we can't share again etc. So much information trying to surface at once we can't process what is happening causing us to "shut down" for a moment in time. Where time seems to slow completely while we collect our thoughts together. In the Artefact, the chaos is represented holistically, from the sounds of the space, the orientation of the room, the delayed, mirrored, and tilted actions that seem simple becoming complex before our eyes.

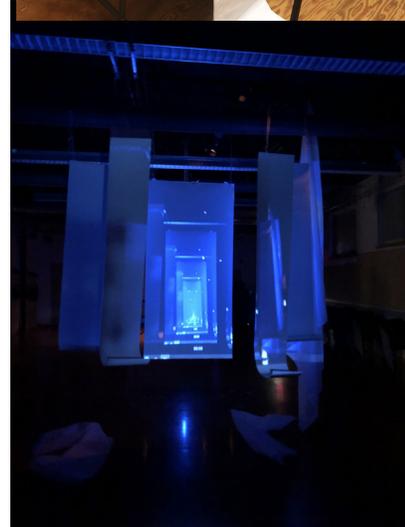
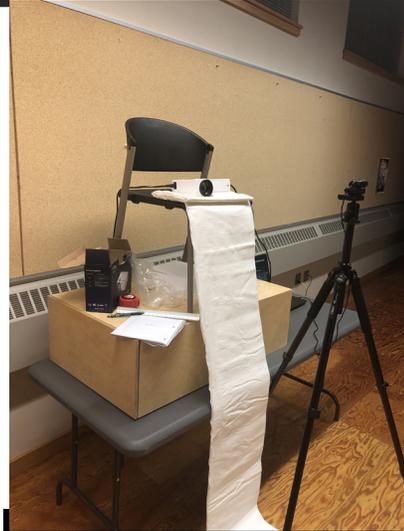
ARTEFACT

The following images show the process for the artefact development. The first images in the sequence showcase the existing room environment, the Fifth floor space at NDSU's Renaissance Hall. The artefact transforms the room into a fragmented set of spaces created by hanging sheets in the room. The sheets can be seen as a whole image only from looking perpendicular to the sheets. Any other view of the sheets fragments the image projected, this is playing a effect to the way our memory and time are altered around the idea of death. Snips of information coming together in new context to create a new image of our perceived reality. Much like our own memory recollection. Time is also altered in this artefact because the repetition of an action plays delayed into infinity. This action represents the distance and dissociation we feel with things as time progresses but when you trace its source it always leads back to us. Think of it as a repressed memory. We choose to try and forget that memory and as time as progressed that moment becomes smaller and smaller. But with each interaction with something close in concept to that other repressed moment, the repressed image comes forth ever so slightly in a new time frame.



Figures 37-40: Artefact Development.
(Jacob Foster)

ARTEFACT

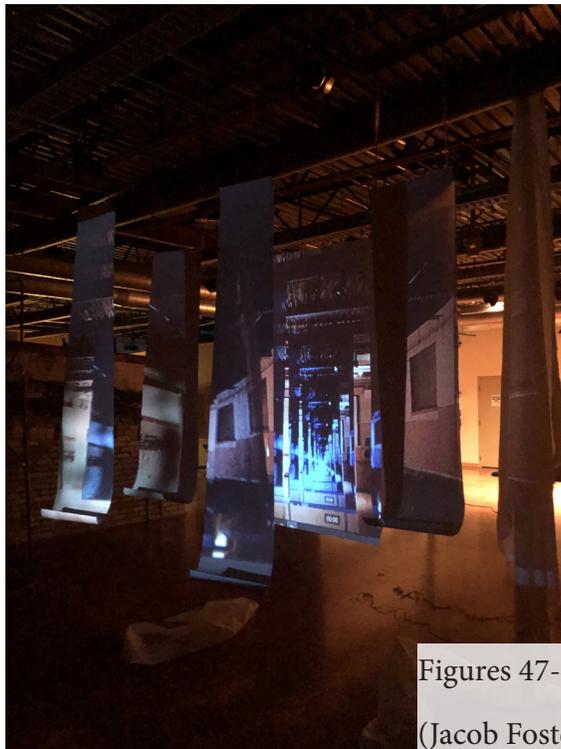


Figures 41-46: Artefact Development.
(Jacob Foster)

ARTEFACT



The artefact beginning to show the temporal depth of the intended design solution.

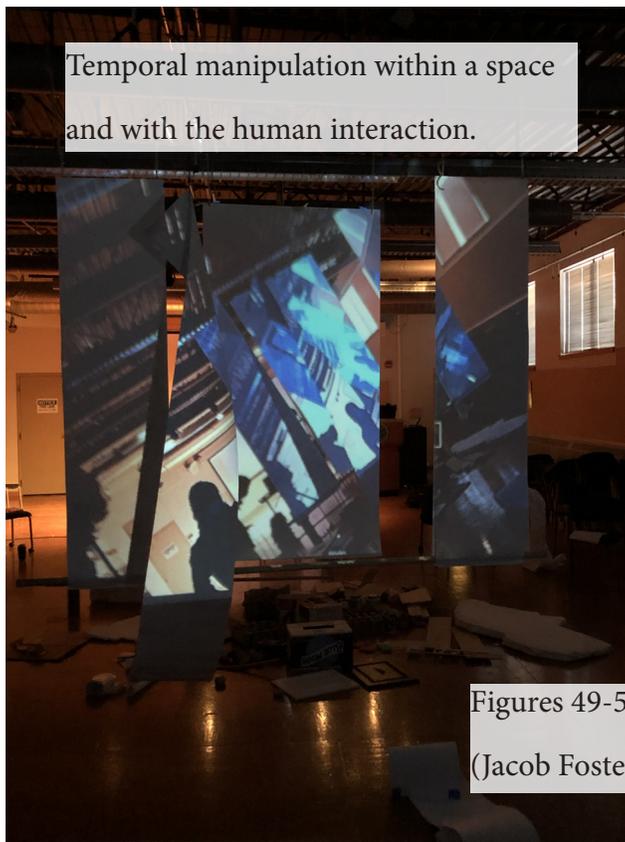


Figures 47-48: Artefact Development.
(Jacob Foster)

ARTEFACT



Temporal manipulation within a space
and with the human interaction.



Figures 49-50: Artefact Development.
(Jacob Foster)

ARTEFACT



The artefact depicting layers of different people as they progress through time and place.

Figure 51: Artefact Development. (Jacob Foster)

ARTEFACT



Moments becoming fractures of reality
similar to how grief seems to be surreal.

Figure 52: Artefact Development. (Jacob
Foster)

ARTEFACT



Figure 53: Artefact Development. (Jacob Foster)

ARTEFACT



Figure 54: Artefact Development. (Jacob Foster)

ARTEFACT



Figure 55: Artefact Development. (Jacob Foster)

ARTEFACT

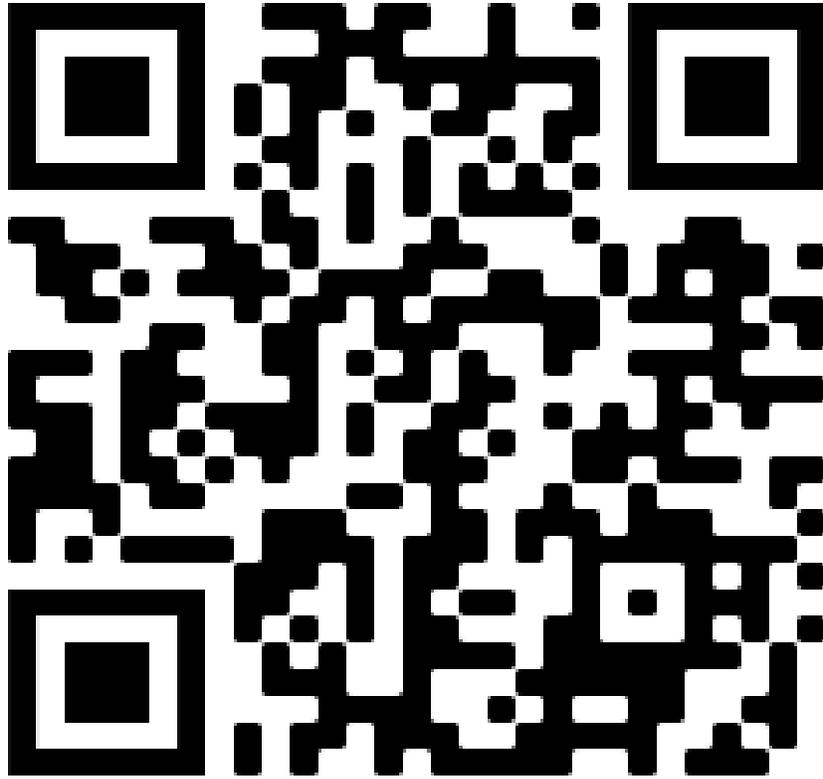


Figure 56: Artefact video experience.

(Jacob Foster)

DESIGN SOLUTION

DESIGN PROCESS

The design process that was taken to develop a final design took a couple of different paths but they all followed a similar end goal. The end goal as stated in an earlier portion of this booklet, were to provide a new space to mourn our loved ones once they pass. To do this, the designs focused on how a space can be open private while allowing a collective public the ability to revive the lost connection with the dead. The designs took a relatively simplistic layout but added a small degree of alteration to provide a certain degree of complexity. The reasoning for the simplistic layouts were to not add any extra anxiety to the grieving visitors of the space. I felt as though the focus needed to be on how people interacted with their loved ones memories and how that transitioned into architecture.

The designing process involved the development of an artefact, physical modeling, and digital modeling in that order. The artefact was a inspiration for the project and how a space may look. A common theme that was transferred from the artefact into the models was the manipulation of space and depth. In the artefact it was easily seen that these two factors were present. The issue with depth that i tried to deal with immediately was the restriction i set myself on building height. Due to the immediate surroundings being roughly 4 ft tall gravestones, a tall structure would dwarf everything around it and create a hierarchy. Creating a hierarchy was something i didn't want to do, i wanted the designs to seem equal yet clearly different. When designing i made attempts to create this depth with long hallways with alcoves leading into memorial spaces. Ultimately, this method didn't work out and i had to perceive a new way to create depth. Rather than focusing length i looked back into the artefact and found a new approach to take. In the artefact, the sheets were tall relative to us yet we weren't dwarfed by them, they also naturally created a depth just from the sheets alone.

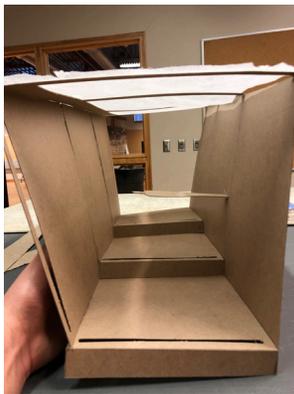
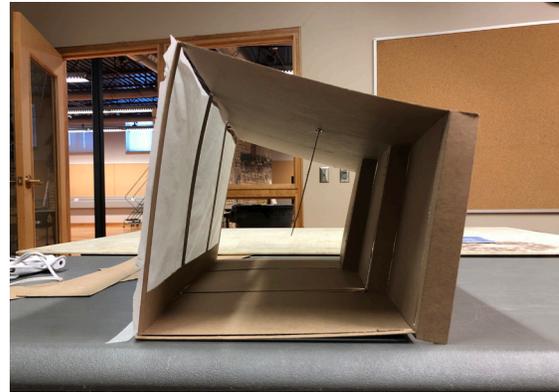
This new depth that was utilized in the design was using a 3- story structure, partially submerged into the ground to further reduce height. The 3 story's would be offset and manipulated from each other to create an array of memory being displayed from one central point. This design took the individual and made them become part of a collective mourning experience.

That method was poor to various reasons that will be discussed later, but the ground work led into the final design. The final design took the 3 stories and adjusted the manner in which we experience them individually and collectively.

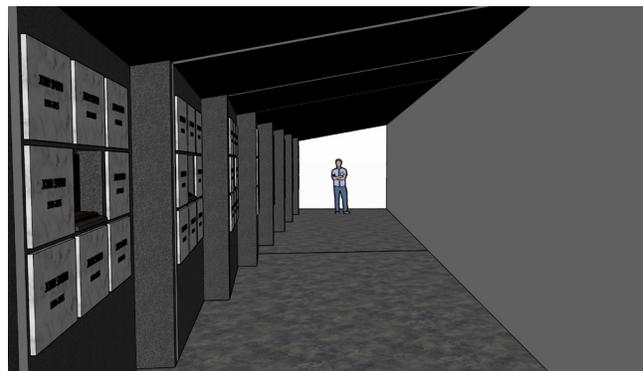
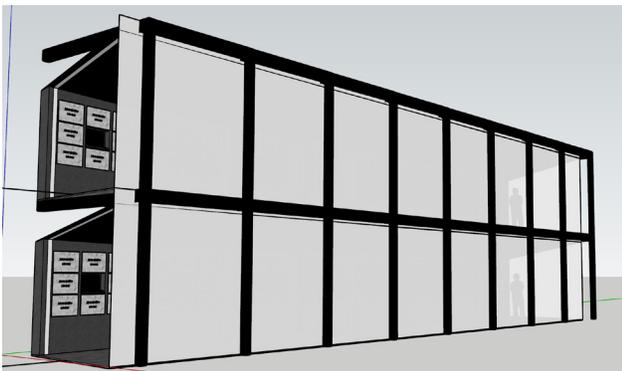
DESIGN PROCESS

INITIAL DESIGN CONCEPTS

Shown below is an initial design concept. This design concept was more for representational purposes rather than actual design solution. The design started as mass model and then was transitioned into a digital model to visualize items better, The focus here was to provide maximum daylighting, stay indoors, and create the repetition and offsets that occurred within the artefact.



Figures 57-62: Design development.
(Jacob Foster)



DESIGN PROCESS

INITIAL DESIGN CONCEPTS

Shown below is a development from the conversations that arose from the first model design. The intentions on this model were to provide more secluded mourning experiences. To do this, to follow the repetitive nature of the artefact, a modular system was designed to create an arrayed hallway. Within the hallway itself we would be secluded from the memorial pods until we entered one. The design would have been a continual montage of memory being displayed on the walls of the wings that branch off in each side. This design also had a huge focus on daylighting from above to connect the interior to the heavens. The issues I felt behind this approach were several different reasons. First, I felt I could produce a better design solution to the problem, but I thought there was something to learn and take from this rendition. Second, I wanted the memories of our loved ones to have more of an effect on us. In this current model, the memories were too freely shared with the visitors. I felt that there needed to be more of a delay into how we approach the memories. This delay would encourage the living to interact with the films more rather than ignore what is going on.



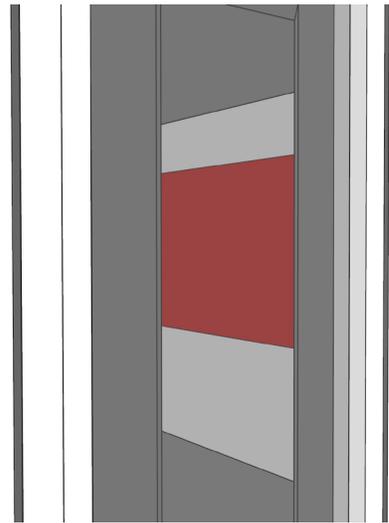
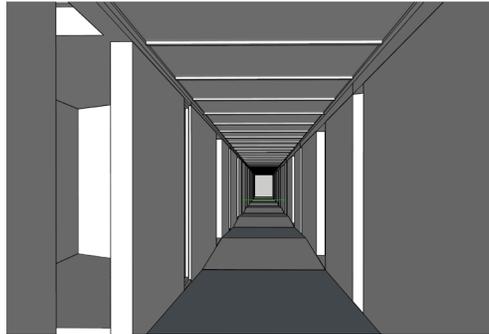
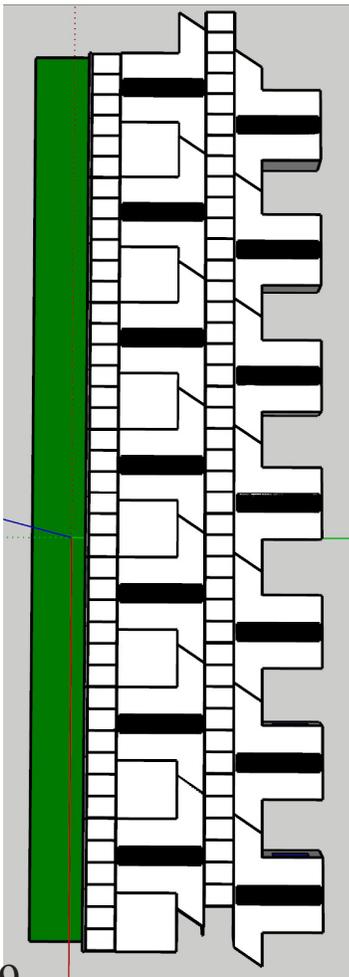
Figures 63-65: Design development.

(Jacob Foster)

DESIGN PROCESS

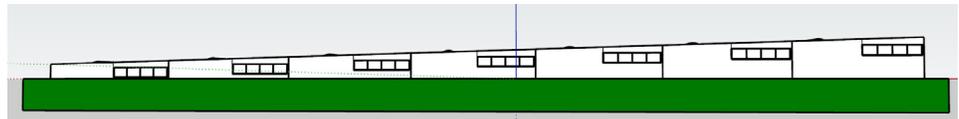
INITIAL DESIGN CONCEPTS

Moving forward from the previous design we begin to see some characteristics that were transferred over into the new model and some that are new. Looking at the image on the left, we can see the modular form from the previous model has been rotated around a central path. Compared to the last model where the form was the path. This rotation around the path allowed for a couple of different factors to occur. The first factor was the modular form became more of an alcove/ resting location vs a space for movement, Second it provided an opportunity for the memories to be hidden from initial sight holistically and provided a fracture into that moment. The image on the right shows the view from the hallway (center image) into one of the fracture moments. The visitor would be presented a glimpse into the life of the loved one, but wouldn't be able to see the whole picture. The design then allowed for more delay trying to reach the space to see the memory from a whole toying with our notion of time.



Figures 66-69: Design development.

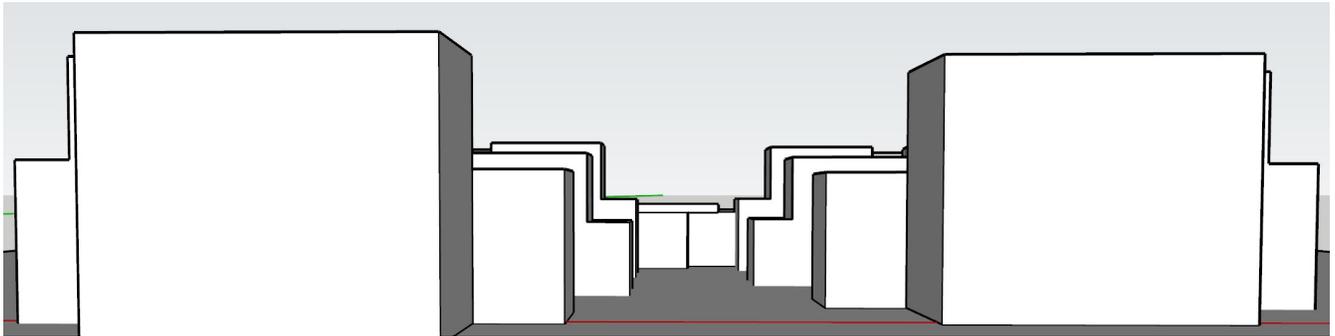
(Jacob Foster)



DESIGN PROCESS

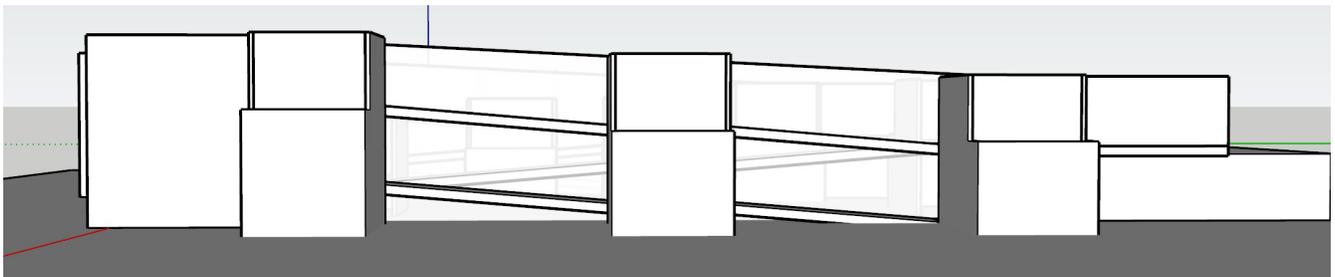
INITIAL DESIGN CONCEPTS

At this stage in the designing process i did not like where the design outcome was turning out, I enjoyed aspects of each but was struggling to bring them together into a collective. I decided to take a step back and look into the artefact again. An element of the artefact that i had been over looking the whole time was this notion of ghosting or transparency. The sheets were semi-transparent allowing for our perceptions to be altered when in the space. With this concept model the focus was on trying to utilize the circulation for an opportunity to disappear and reappear somewhere else. The architecture taking its own embodiment of the artefact.



Figures 70-71: Design development.

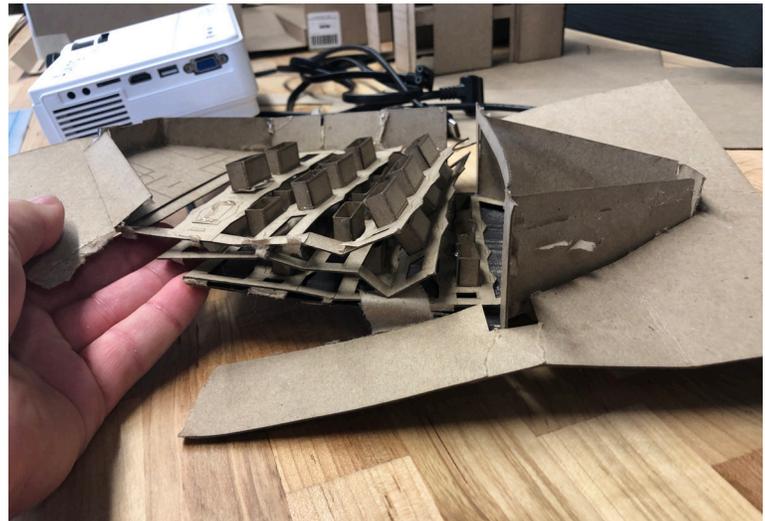
(Jacob Foster)



DESIGN PROCESS

MID-DESIGN CONCEPT

This mid design concept was originally planned to be the final model. This design incorporated all aspects that i have mentioned previously in the design process. Those being, privatized mourning spaces, the ability to see fractures of a moment or as a collective, and a ghosting effect in circulation and through reflection. The images to follow do not show the materials that would occupy the design but more conceptual masses before the design were to move into production work. This design was a enclosed structure that was mostly underground, to reduce the height above ground. After discussions, the encasement of the design and the scale of each memorial would ultimately become the downfall for the design. The solution was meant to be interwoven with the existing site, the issue with enclosing the building is it immediately blocks out the surrounding site. Seen in the model below, an experiment was made to open the design to the existing site. The scale of each memorial spaces would also be an over whelming experience and that would distract the visitors from being able to mourn properly.



Figures 72-73: Design development.

(Jacob Foster)

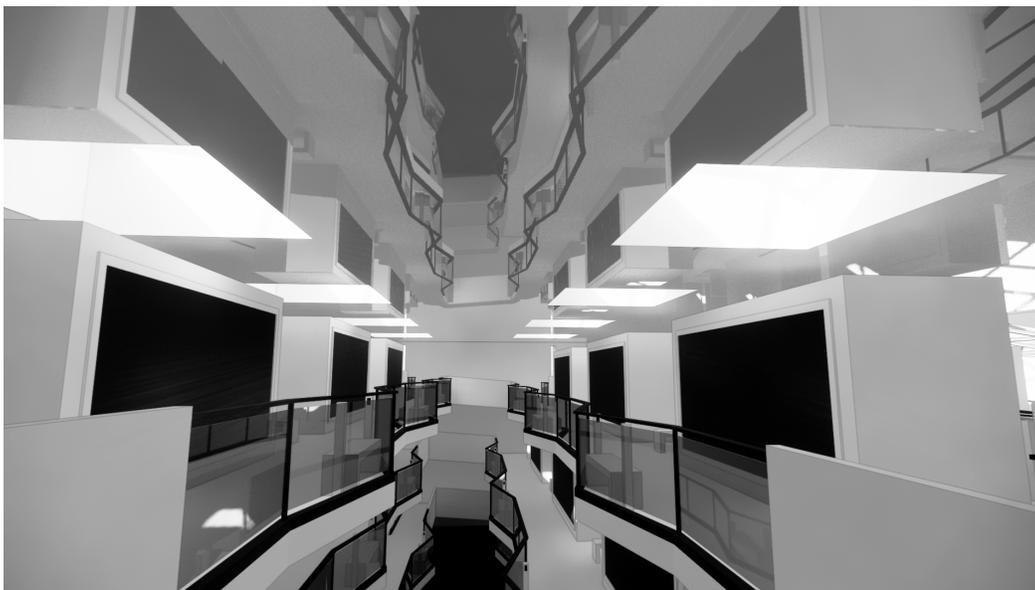
DESIGN PROCESS

MID-DESIGN CONCEPT



Figures 74-75: Design development.

(Jacob Foster)



DESIGN PROCESS

MID-DESIGN CONCEPT



Figures 76-77: Design development.

(Jacob Foster)



DESIGN PROCESS

MID-DESIGN CONCEPT



Figures 78-79: Design development.

(Jacob Foster)



DESIGN PROCESS

FINAL DESIGN SOLUTION

As a critic of this site the design is meant to pay homage to the site it resides on through the materials it is resurrected from. A combination of concrete, corten steel and black granite similar to the likes of the gravestones surrounding the design.

The concrete being a heavy material signifies the final resting place for our loved ones. As time progresses the corten begins to rust, creating a protective layer to the steel representing the notion that the rupture we feel from grief heals over time but remains part of who we are. And lastly the black granite providing an elegance to beautiful cycle that life and death is. The connection between the old and new is seen by the open facade allowing the design to be interwoven with its predecessor rather than segregated as a new entity. Similar to the artefact where the existing space was transformed but allowed old and new to exist in the same time. The design is lowered into the ground to provide a transition point from the existing burial methods below ground to the gradual ascension to an above ground burial. There is no smooth or linear manner in which we process grief. The design showcases this through its circulation methods on each level. Each alcove for mourning is slightly askew from the alcoves they neighbor. The alcoves are offset on a horizontal and vertical axis from the one before it. The vertical alteration provides a path of resistance further signifying the rupture we feel from loss. As we enter the one of the 102 alcoves to continue the mourning process, we enter one mini universe showcasing the 42 of the 4,284 individuals sharing their lives with us once again. The 42 urn niches are seen recessed into the wall behind the beautiful black granite slab. Going back to the words of Juhani, it's not about the "images projected in front of our eyes, but in the images and feelings that the film entices from our soul."

As we sit to mourn, we begin to see fractures of those we grieve through the images and films projected before us on the concrete wall. The images can cycle through all 42 members of the alcove or be individually selected through a touch screen device by the entry. The open void to the sky provides a connection for our loved one to look down upon us and rejoice with us once again. Due to the projections being cast during the day, there is bound to be some dilution in the projections as they begin to fade into the concrete. The vagueness of the images entices us to become more involved and more mentally interactive with what is shown.

As we continue mourning, we see begin to see fragments of several other mini universes that may aid to resurrect our own memories, the beginning of a galaxy of reflection. The galaxies serve to bring the memories of an individual and bring them into a collective experience where the space transforms into a montage of memory. Each individual within the alcoves sharing their lives with us as a means of remembrance. These galaxies can be observed from 4 locations on each of the 3 levels. Each one slightly different from the last as the levels and architecture change our perspective as to how much we see each space. When all aspects of the design are woven together a shelter for comfort and mourning takes its final form. A space where a grieving individual is provided the opportunity to reflect and mourn. A space where the loved individual is able to communicate with the living as the living find methods to heal. A place where we can learn from loved ones directly instead of only hearing 3rd person stories. A place where memories are created and reborn through the process of grieving.

DESIGN PROCESS

FINAL DESIGN SOLUTION



Figures 80-81: Design solution. (Jacob Foster)



DESIGN PROCESS

FINAL DESIGN SOLUTION



Figures 82-83: Design solution. (Jacob Foster)

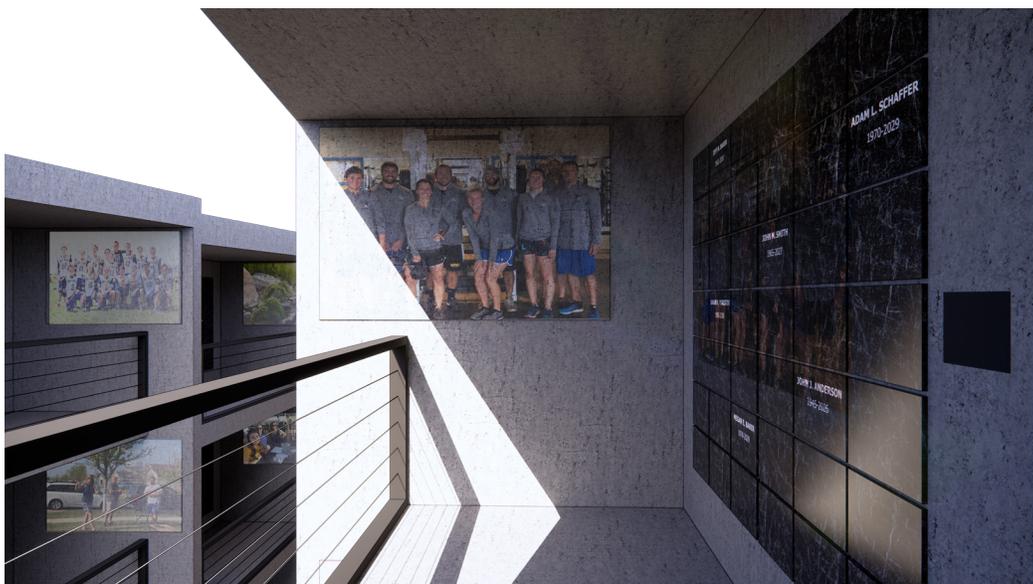


DESIGN PROCESS

FINAL DESIGN SOLUTION



Figures 84-85: Design solution. (Jacob Foster)

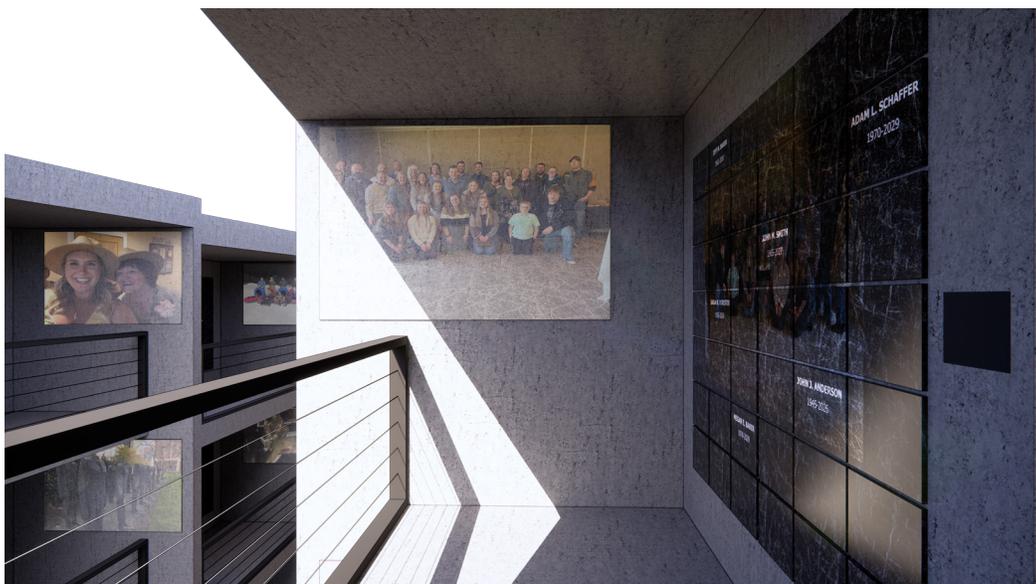


DESIGN PROCESS

FINAL DESIGN SOLUTION

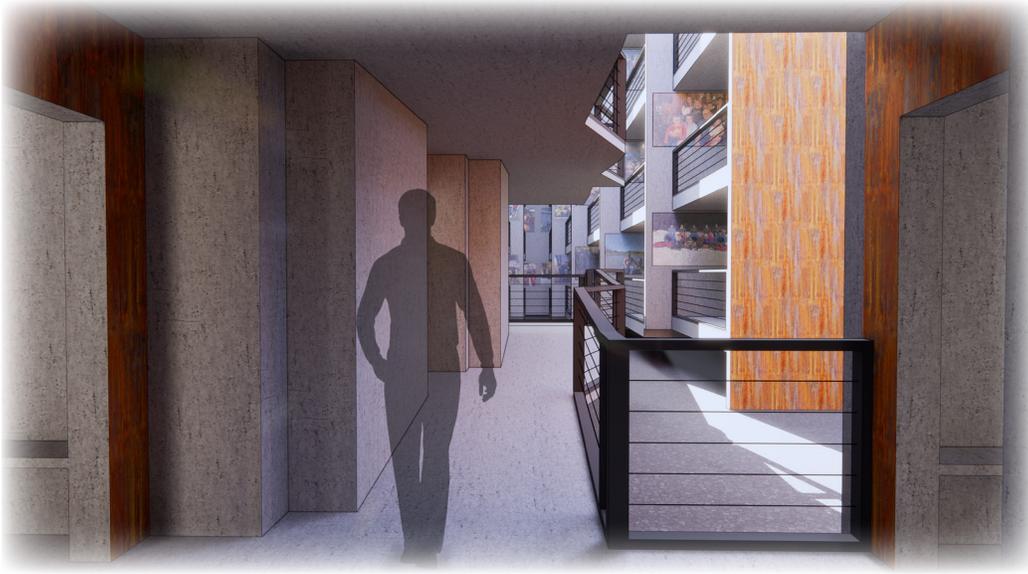


Figures 86-87: Design solution. (Jacob Foster)

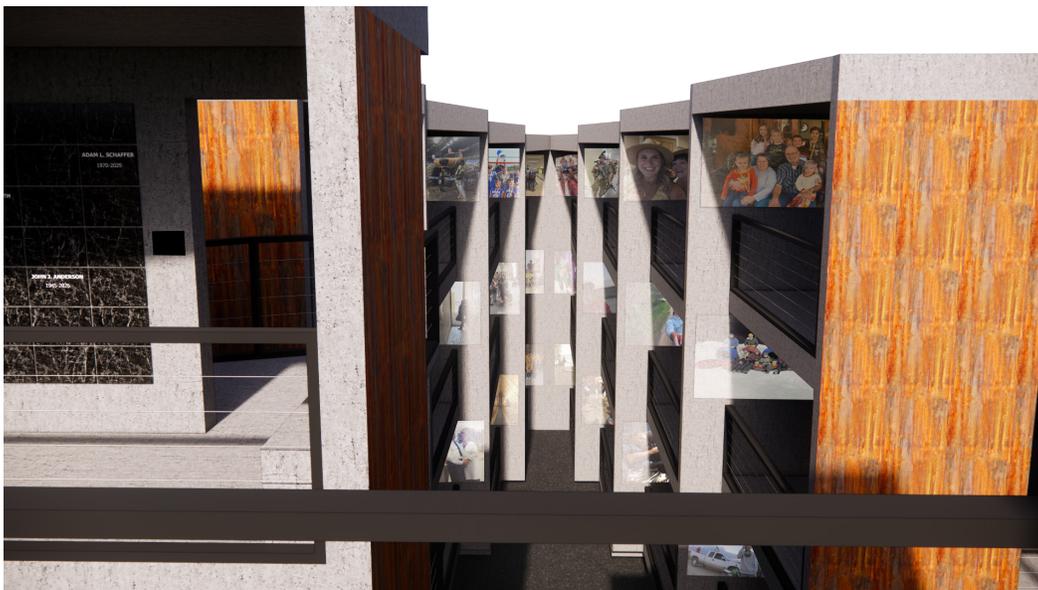


DESIGN PROCESS

FINAL DESIGN SOLUTION



Figures 88-89: Design solution. (Jacob Foster)



DESIGN PROCESS

FINAL DESIGN SOLUTION



Figures 90-91: Design solution. (Jacob Foster)



DESIGN PROCESS

FINAL DESIGN SOLUTION



Figures 92-93: Design solution. (Jacob Foster)



DESIGN PROCESS

FINAL DESIGN SOLUTION





Figure 94: Design solution. (Jacob Foster)

APPENDIX: REFERENCE LIST

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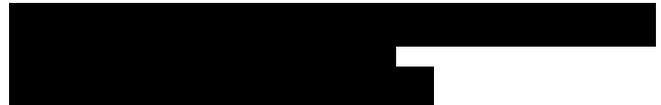
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PERSONAL IDENTIFICATION



Hometown: Hastings, MN

“Thank you to everyone who has helped me develop my skills here at NDSU. It has been a blast and i wouldn’t want to graduate with any other class”

PREVIOUS STUDIO EXPERIENCE

2nd Year	2018 Fall:	Project- Tea House Typology- Commercial Instructed By- Darryl Booker
	2019 Spring:	Project- Small Dwelling in Cripple Creek, CO Typology- Residential/ Town Planning Instructed By- Cindy Urness
3rd Year	2019 Fall:	Wood Project- Camden Art Museum Typology- Museum - Art Facility Instructed By- Niloufar Alenjery
	2020 Spring:	Steel Project- Nodak Ascension Typology- Office Instructed By- Bakr Aly Amhed Concrete Project-Red River Apartments Typology- Residential Instructed By- Bakr Aly Amhed
4th Year	2020 Fall:	Project- Miami High Rise Typology- Mixed-Used High Rise Instructed By- Mark Barnhouse
	2021 Spring:	Project 1- Water Treatment Facility for Miami, FL Typology- Arboretum, Recreational, Water Treatment Instructed By- Mark Barnhouse Project 2- House Design Typology- Residential Instructed By: Mark Barnhouse
5th Year	2021 Fall:	Project- Thesis Research Studio Typology- Research Instructed By- Stephen Wischer
	2022 Spring:	Project- Thesis Design Studio Typology- Research, Building Design Instructed By- Stephen Wischer