



ADC Graduation Studio 2021 - 2022 • Heterogeneous City • Research Portfolio • Yasemin Parlar

NECROPOLITAN LONDON

Psychogeographies of memory, death and burial patterns in the city

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Architectural Design Crossovers
Graduation Studio 2021 - 2022
Heterogeneous City

Research Portfolio

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[Figure 0.0.1] (Cover photo)
Hardy's Tree, photo by author

[Figure 0.0.2] (Back cover photo)
Tombstone at Highgate cemetery, photo by author

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SYNOPSIS

My personal interest towards cemeteries, and specifically experiencing and understanding them as architectural spaces, started with a visit to Carlo Scarpa's Brion cemetery in 2017. Guided by the rhythm of the space, I was able to experience the architecture through a carefully choreographed pace and gaze. Following this powerful experience of a meditative architectural space, I continued to visit cemeteries in places I traveled to in order to understand more about the cultural context and ritualistic traditions. An analysis of burial places also found itself in my history thesis last year, where I conducted a psychoanalytic reading of three architectural cemeteries and analyzed how time based elements in their designs guided the visitors on a self-reflective journey. What interested me for this research is understanding how burial spaces work at a larger scale to form patterns within the city that change over time.

Spaces of burial are engrained with elements of time as they aim to memorialize people and lives of the past, and provide a space for the survivors of the deceased to keep their past memories in the present. While this conveys a layered, and thus, vertical stratification of time, we can also read a horizontal layering of time that reveals more about the urban development as behaviour towards death evolved. Looking at different forms of burial and their spatial relationship with the urban environment, as well as their transformations over time, can reveal how these *other spaces* are treated today as urban pockets within the dense city fabric and how they affect the psychogeographical reading of London.

The coming chapters in this booklet present my research where through a series of topological mappings, field research, case studies, and theorization, I define what a *new memory space* in the contemporary London entails. This research then translates itself into a design proposal presented in the second section of this booklet. Through this body of work, I hope to reflect my personal position as an architect, that architectural spaces transcend their functional purposes and hold a great power over the way in which we experience the spaces and cities we inhabit.

I would like to thank my mentors Alper, Jelke and Joran for their invaluable guidance throughout this year. Your input and insight helped me navigate even when I felt lost and pushed me to challenge myself. I also want to thank and congratulate all of my friends from studio for their inspirational work that motivated me, I learned a lot from all of you. My dear family, it is thanks to your love and support that I was able to accomplish all that I have this year. And lastly, many thanks to my awesome housemates, for keeping me sane and becoming family away from home.



[Figure 0.0.3] (top)
Tombstones at St. Pancras old
church, photo by author

[Figure 0.0.4] (bottom)
Tombstones at St. Pancras old
church, photo by author

A personal drift through a typical London cemetery

A quiet, gentle breeze. Ruffled sounds of wrinkled leaves beneath my feet. Broken light escapes through a tangle of branches and bounces off antique tombstones that populate the scene. A landscape of muted olive green draped over what once was an order of stone, interrupted by the vibration of shadows. An echo of birds singing to the ebb and flow of my breath in the cool autumn morning. Mental images flooding in from memories past. Time slows down as I drift through this typical London cemetery. My mind is absorbed by every small sound I hear; every image I see. Time moves slowly, slower than the outside world. This world belongs to another timeline. Rejected from the living space, it stayed as it once were; not alive, but aging still. Dates and names from another lifetime, swallowed up by vines and moss: the intruding neighbours. And then something else interrupts the act. The mechanic sound of a train getting closer and closer and drawing my attention to the pace of the outside world as it whizzes by. Suddenly, the sounds of birds are replaced by bangs and clanks of construction nearby and the inscribed names turn into the voices of couples on a stroll calling out for their dog. Layered timelines existing at once, narratives of other drifters superimposed. Not solemn, nor lonely; the cemetery is just other. Peaceful. One moment you're in the present, the next in the past. Time passes gently, always with an intention to remember...



[Figure 0.0.5]
Postman's Park, photo by author

RESEARCH ESSAY

MEMORY SPACE

Psychogeographies of memory, death and burial patterns in Necropolitan London

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INTRODUCTION

Vertical layering, horizontal layering, spatial layering; burial, cemetery; temporality, rhythm; memory, urban memory, memory space; psychogeography

In a fast moving metropolitan city like London, urban pockets that alter the rhythm and synchrony of life can be described as *heterotopias*,¹ or experiential fragments that hold on to time. Cemeteries are such sites that slow down and collect time. They sediment memories of the lived past and the potential future and are therefore regarded as spaces of another realm that operate between the spatial and the temporal. Historically, these sites were found entangled with the living city's core where people gathered to exchange shared experiences.² Today, the speed of the city, along with its rapid expansion, no longer allows for such spaces to occur within the living realm. Spaces that hold memory are detached from other urban systems, and therefore, appear as isolated memory islands. The problem is, without the interaction of people and their use as collective public ground, these spaces are threatened by the loss of memory and can no longer facilitate experiential memories. As Juhani Pallasmaa argues, the speed at which the contemporary

city functions at promotes forgetfulness³ and a mindless storage of history, or *dead memories*, and thus, eliminates society's intention to remember and generate *living memories*. **While the creation and disappearance of new layers of memory can be regarded as a natural cycle of any city, the continuous expansion of funerary spaces outwards means that there is no room in the contemporary city for new memory spaces to be formed.**

This research examines the role of the cemetery as a memory space that can act as an interface between such *dead* and *living* memory making practices, and challenges society's changing attitudes towards death that, over time, transformed funerary sites from collective public space to secluded necropoli. In an effort to disrupt the pattern of exclusion of death and memory from the urban fabric, and to accept *death* as a part of everyday *life*, this research is guided by the following main question:

- 1 French philosopher Michel Foucault defines spaces that act as counter-sites within society as heterotopias - or opposite utopias. According to this theory, heterotopias contain all other real sites within them, but they are contested and inverted. Some examples of heterotopias include care homes, prisons, and psychiatric hospitals as places that are occupied by those that are deviant or pushed out of society. Other heterotopias share temporal qualities in their use, such as festival sites, theaters, or museums, where these places contain multiplicities and accumulated time, but also regularly change. Cemeteries are also heterotopias that both act as spaces of deviance by being isolated from the city, but also contain temporal elements of accumulated time. Michel Foucault, trans. Jay Miskowicz, "Of other spaces," *diacritics* 16, no. 1, 1986.
- 2 Foucault, op. cit., p. 25
- 3 Finnish architect Juhani Pallasmaa argues that architecture is not solely about practical or utilitarian purposes, but in fact a tool to shape people's understanding of the world and extract meaning from it. He elaborates on the relationship between architecture and memory, stating that built structures serve as memory devices. He suggests that by mirroring our mental realities in the material realm, the built environment allows one to make sense of memories and emotions, and that the accelerated pace of contemporary city facilitates only perception, not remembrance, which he calls cultural amnesia. Juhani Pallasmaa, "Space, Place, Memory, and Imagination: The Temporal Dimension of Existential Space," In *Spatial recall: memory in architecture and landscape*, edited by M. Treib, pages 16-41. New York: Routledge, 2013.

How can the contemporary city accommodate new memory spaces within the programs of everyday life without compromising their inherent heterotopic nature?

The following thematic sub-questions are expected to clarify the complexities of memory at different scales and how those are translated into spatial-temporal layerings:

I. Why do funerary spaces change as the city expands over time? What does this mean for future cemeteries and their place in urban memory?

II. Which programs tend to take the place of discarded funerary spaces and when is there an attempt to preserve old memories? What does this say about the value of individual memory? How and when are burial places erased/overwritten?

III. What kinds of patterns can be seen in the urban fabric when studying funerary spaces as an architectural typology? Where do these patterns intersect with everyday life to form experiential memory sites in London?

By exploring the intersections between the layers of individual, collective, and experiential memory, this research will define what a new memory space in the contemporary city entails. This new definition will be formulated based on Michel Foucault's characterization of *heterotopia*,⁴ Pierre Nora's notion of *lieux de mémoire*,⁵ and theories on spatial translation of memories from the collection of essays in Marc Treib's *Spatial Recall*.⁶ The essay will provide a framework to understand how memory spaces function as part of everyday life, as well as hypothesize how, where, and when in the city such spaces can occur.

4 Foucault, op. cit.

5 French historian Pierre Nora defines sites of memory, or *lieux de mémoire*, as places where memory is spatialized and materialized. He discusses what sets memory apart from history, is that memory is tied to, or embedded in, space. Memory is described as something that is living and changing, and therefore, interactive. For a space to become a site of memory, it has to be entwined with symbology and there has to be the intention of the users to remember. And the existence of sites of memory within everyday life is important to bring back the intention to remember, otherwise we are simply storing all information to no ends. Pierre Nora, "Between memory and history: *Les lieux de mémoire*," *representations* 26 (1989): 7-24.

6 The collection of essays on memory – grouped into the main themes of Body, Landscape, and Building – discusses the role of the built environment in triggering and recalling the inter-related personal and collective memories. Marc Treib, *Spatial recall: memory in architecture and landscape*. New York: Routledge, 2013.

1.0 A LAYERED HISTORY

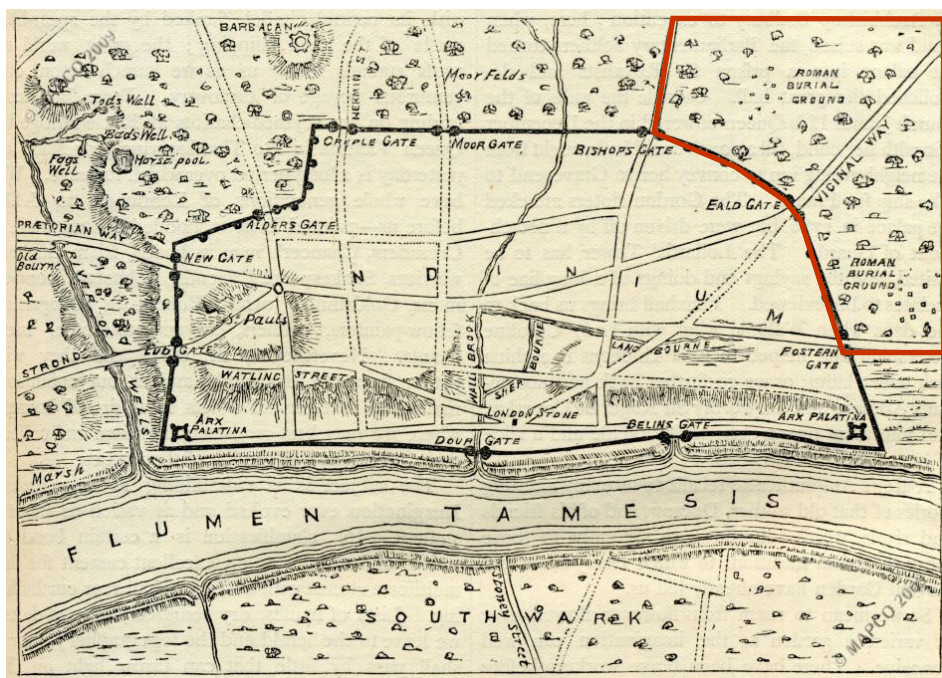
Pushed to the edges of the inhabited city, the heterotopic site of the cemetery is both physically and symbolically situated between life and death. It is the place that houses the dead in the form of materialized memories, and also the place that accommodates temporal and everyday rituals of the living. The cemetery holds *dead memories* to purposefully engage with the past and provide a space for remembrance. While the past is more easily associated with commemorative practices and spaces, memory making is just as much a part of the present in the form of *living memories* that engage people in the places and events they experience. By occupying both the underground and aboveground, and

superimposing multiple timelines through memories, the cemetery as an architectural site becomes an embodiment of a *vertical layering* of time and space.

In metropolitan London, this vertical layering is most clearly seen in the core of the city. The City of London has a deep vertical layering of burial spaces from the Roman period through the mid-19th century.⁷ Burials in the Roman city of Londinium, located approximately in today's City of London, took place outside of the city walls in a designated field adjacent to Bishopsgate (see figure 1.0.1). The vertical layering of this site continued as the area came to be known as Spittle Fields, and later Spitalfield, after St. Mary Spital church,

[Figure 1.0.1] (right)
Map of 190AD Roman London, burial ground seen in the North-West corner outside of Bishopsgate, courtesy of MAPCO

[Figure 1.0.2] (next page)
Map of 1666 London, showing churches within the core of the city, . courtesy of MAPCO



⁷ Peter Thorsheim, "The Corpse in the Garden: Burial, Health, and the Environment in Nineteenth-Century London," *Environmental History*, Volume 16, Issue 1, January 2011, p. 38-47



infirmary, and burial ground that was located on the site.

In medieval London, burial practices moved from outside of the city walls to churchyards within the crowded center, while a small number of non-conformist burial grounds remained outside, such as in Spitalfield (see figure 1.0.2). Each ward within the city had its own church and churchyard for burials. This shift marked the first *horizontal layering* of time and space by rendering the city as a landscape that displays collective urban memory.⁸

Churchyards were funerary spaces that were used for disposal of the dead, but they also served as public spaces that symbolized the immortal heart of the city.⁹ These were plac-

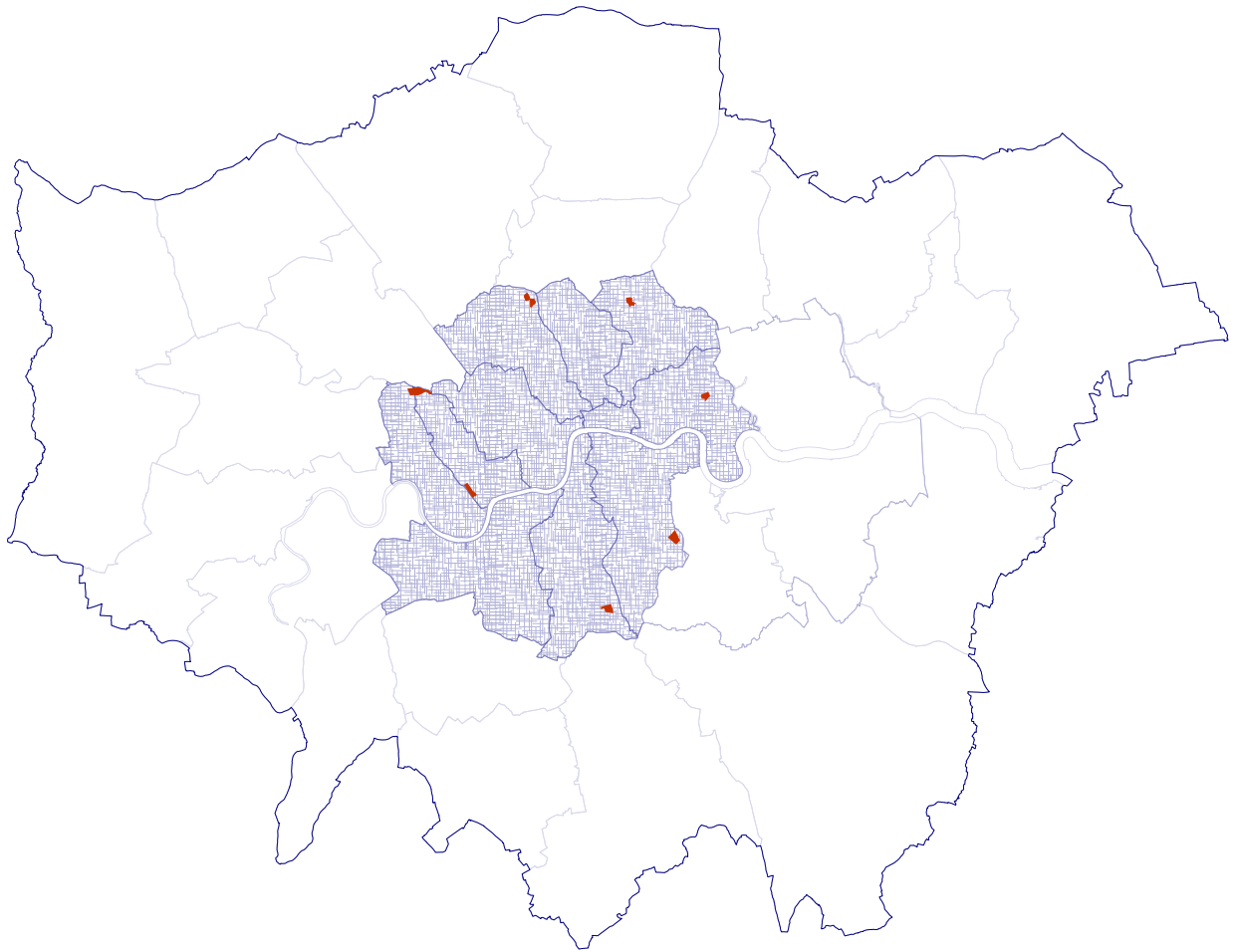
es where the family and neighbours of the living lay, and being attached to the church and serving the small community of the ward, they became intimate gathering spaces. However, as population increased and The Great Plague of 1665 spread, churchyards became overcrowded and could no longer deal with the rising number of burials. This resulted in an urgent new form of burial space outside of the city's core. Plague pits containing mass burials surrounded the inner city while churchyards pushed their limits by stacking burials essentially lifting the ground level beyond the street.¹⁰ Ultimately, the fear of contagion pushed burial spaces outside of the city's core with the approval of the 1832 Burial Acts.¹¹

8 Mark Crinson argues that memory is something that is subjective and reflexive, and needs to be thought of as "collective memory" or "memorial" in order to give it a more outward connotation. He understands urban memory in two ways. First, as the city having memory. Second, the city is a physical landscape that traces the transformations over time which enables recollection of the past. History is seen as a simplified/abstracted version of the past, whereas memory is based on experience. Memory is more about collective experience and spatiality of the city. Mark Crinson, "Urban memory - an introduction" in *Urban memory: History and amnesia in the modern city*. Taylor & Francis, 2005, p. xi-xx.

9 Foucault, op. cit., p. 25

10 Thorsheim, op. cit., p. 41

11 Thorsheim, op. cit., p. 41



The first private cemeteries,¹² later named the Magnificent Seven, marked a transition from the medieval to the modern city, setting a new boundary for the radially expanding metropolis (see figure 1.0.3). The exchange between urban development and evolving burial practices, thus, added a crucial new horizontal layer, which further spatialized the collective urban memory. In essence, the layering of time both vertically and horizontally recorded rhythms in the history of the city and were indicators of key moments of change.

The Magnificent Seven were models for a new typology of burial spaces in London. Built outside of the populated city, they grew in size and served larger communities. The cemetery, now detached from the church, became a picturesque landscape known as the Elysium that used nature in its design

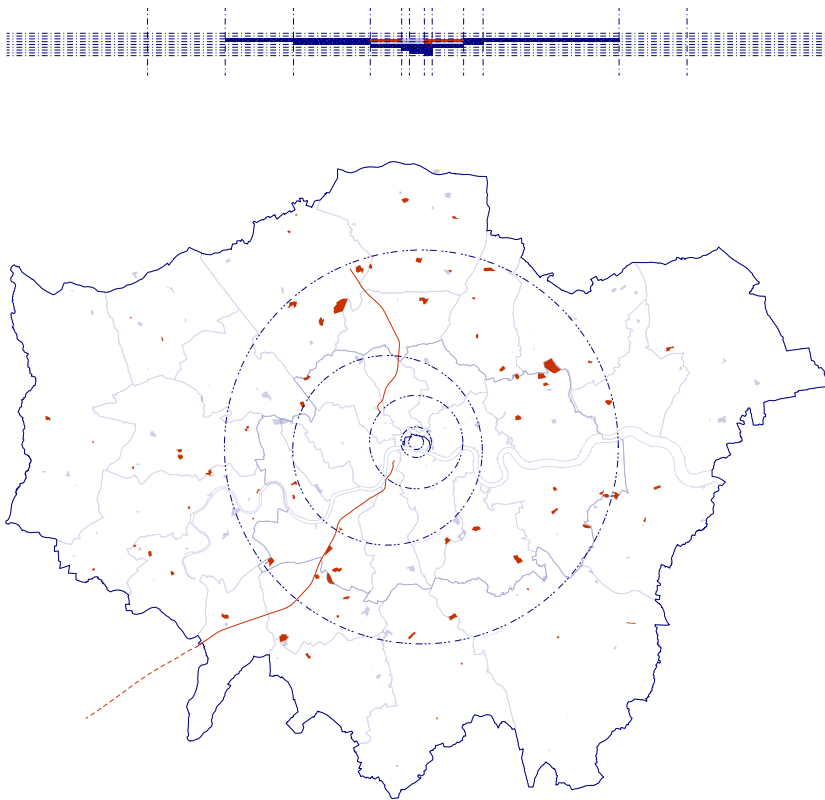
along with traditional markers of memory to create a more pleasurable environment.¹³ Paired with extravagant Victorian architecture, these landscapes became time capsules of historical architectural styles and symbolism and representations of social class. Essentially, they were mirrors of the living world. However, excluded from the heart of the city, cemeteries lost their connection to the spiritual living center. This was not only an urban transition, but also a transition in the institutionalization of death practices, removing them from the familiarity of the house and neighbourhood, and pushing them out to anonymous offices, hospitals, and burial sites.¹⁴ The cemetery was no longer a public space of shared daily rituals.

For a period of time, the vertical and horizontal layering happened simultaneously, although the verticality at the core of the city

12 The first private cemeteries built outside the populated city center in the Victorian era were named the Magnificent Seven. These suburban cemeteries were the first models of garden cemeteries in London that were outside of the religious churchyard. They served as a new model for cemeteries that were constructed thereafter.

13 John Dixon Hunt, "The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris by Richard Etlin," in *Journal of the Society of Architectural Historians*, Vol. 44, No. 1, 1985, p. 83

14 Andrew Shanken discusses the isolation of memory from culture and everyday life and the resulting institutionalization of memory practices. He argues that the institutionalization of death and its consequent removal from the home means that death is experienced in the public sphere, but away from public life. Andrew Shanken, "The Memory Industry and its Discontents: The Death and Life of a Keyword," in *Spatial recall: memory in architecture and landscape*, edited by M. Treib, pages 218-239. New York: Routledge, 2013.



changed in character. As cemeteries were pushed to the edges of the city, the remaining burial spaces were converted into parks, built over or sliced through by construction, the bodies were exhumed and moved to detached cemeteries far away, or forgotten altogether. The new vertical layers put a stop to memory making in the inner city and so the horizontal layering and expansion outwards took over (see figure 1.0.4). The loss of spiritual connection between the cities of the dead and living brought with it a physical disconnect. Accessing the cemeteries became a challenge for many people in the inner boroughs necessitating a connection between the two realms. The London Necropolis Railway¹⁵ with its cemetery stations, mortuary

chapel, and storage of bodies waiting to be transported to the Brookwood cemetery¹⁶ was an innovative solution that operated until the mid-20th century (see figure 1.0.5). While the funeral train was a physical connection between the various horizontal layers, it was also an embodiment of the symbolic transition from life to death.

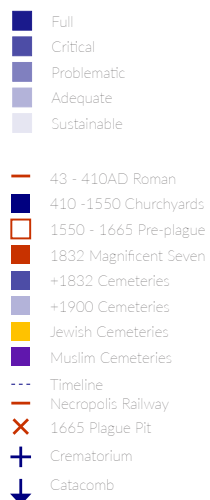
[Figure 1.0.3] (previous page)
Magnificent Seven cemeteries at edges of inhabited city, mid-19th century

[Figure 1.0.4] (top)
Timeline showing vertical layering and horizontal expansion of cemeteries

[Figure 1.0.5] (bottom)
19th century London with the two necropolis railway lines

15 The London Necropolis Railway was opened in 1854 to transport the deceased and mourners from central London to Brookwood cemetery outside of the city. The railway operated until 1941. The station had a dedicated mortuary chapel and waiting rooms for the mourners and the rail arches were used to store the coffins until they were ready to be transported. Using the train required a ticket, round trip for mourners and one way for the deceased. As second necropolis rail line was later opened; it served the Great Northern cemetery to the north of the city. Rosa Matheson, "3 'Bring Out Your Dead!' – The Necropolis Railway." In *Death, Dynamite and Disaster: A Grisly British Railway History*. The History Press, 2014.

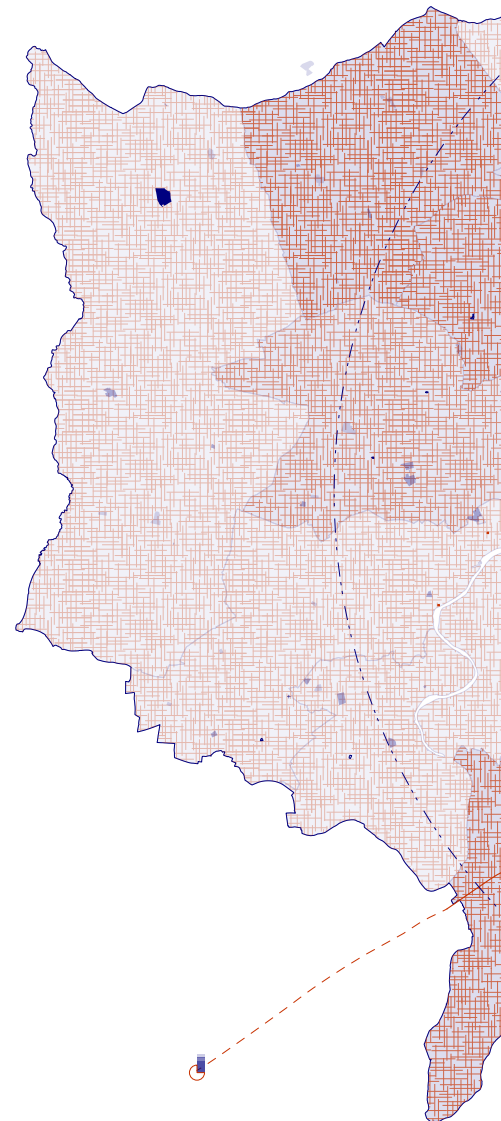
16 Brookwood cemetery was conceived as the necropolis of London. It is the largest cemetery to serve the city. Located in Woking, south of the city, it was opened in 1852. It was conceived by the London Necropolis Company, who also established the LNR, to solve London's burial crisis. The idea was for it to serve as the sole burial ground for the entire city. However, due to its location it soon became the cemetery where the poorer citizens would be buried. Brookwood cemetery was also the final resting place for most of the bodies that were exhumed from old churchyards for the construction of the underground tunnels. Robert Lordan, "The Necropolis Railway." In *Waterloo Station: A History of London's Busiest Terminus*. The Crowood Press, 2021.

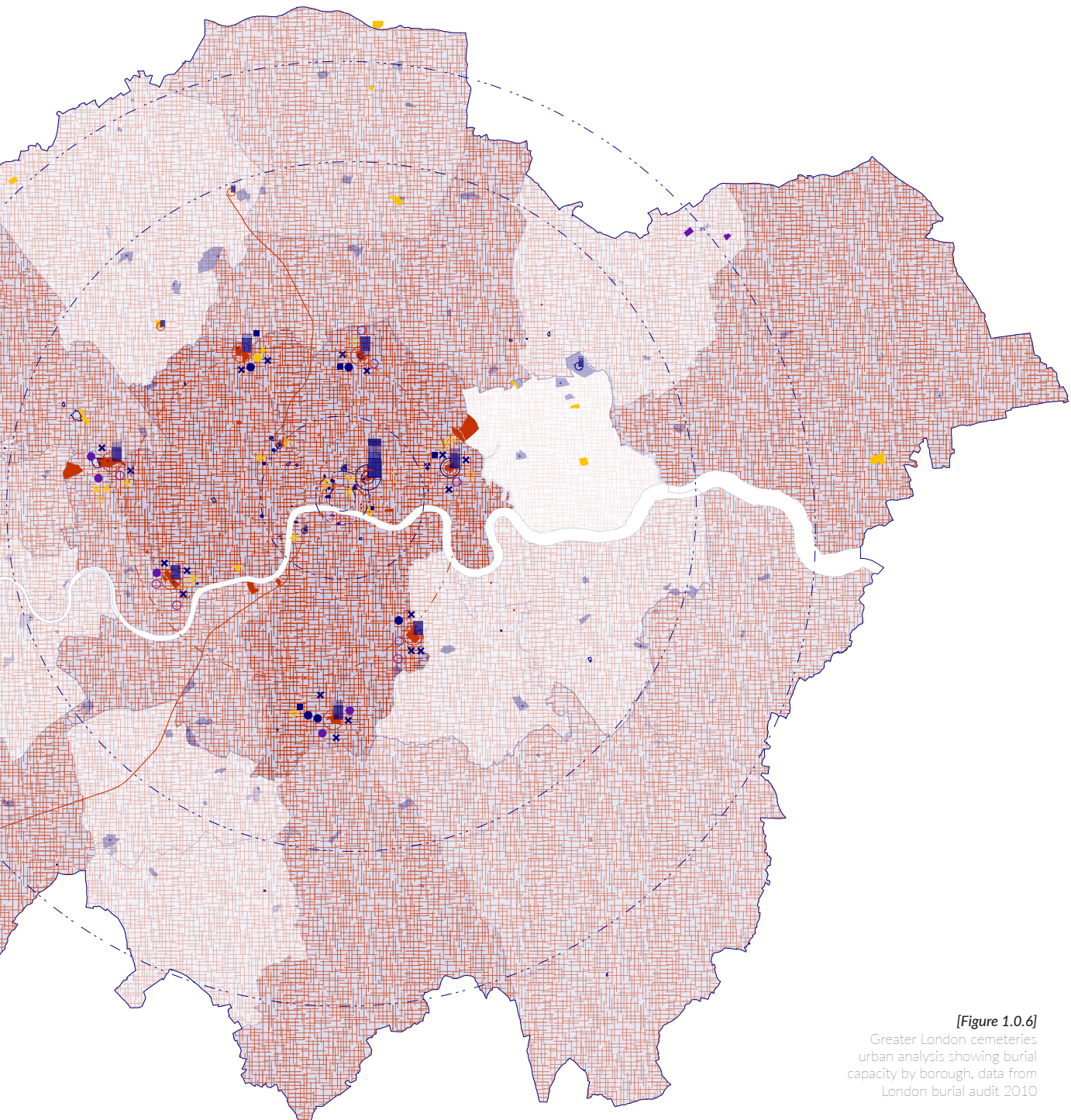


Today, the existing cemeteries in London are quickly running out of space, most of them have either reached full capacity or are at critical capacity (see figure 1.0.6). Since the Local Authorities Act 2007,¹⁷ it is possible to reuse old graves for new burials after 75 years of use. While boroughs are encouraged to utilize this option, many are hesitant to do so due to disturbance of cultural heritage. According to *The London Plan 2021*, section 5.7 policies on burial spaces,¹⁸ it is also possible to have new cemeteries within the Green Belt as long as the newly constructed buildings are limited to facilities serving the cemeteries. While these two options are viable solutions to London's current burial space crisis, they further exclude cemeteries from daily life, eliminating the possibility of interaction. The vertical layering in the core of the city has come to an end with the conversion of burial spaces into other urban forms and the horizontal layering is no longer marking the memory transitions, instead it is simply recording the chronological expansion of the city. Therefore, it is necessary to rethink how the contemporary city can accommodate new memory spaces within the programs of everyday life in order to reactivate the layerings of memory that are lost.

¹⁷ Greater London Authority Act 2007, section 74.

¹⁸ Greater London Authority, *The London Plan 2021*, section 5.7.





[Figure 1.0.6]

Greater London cemeteries
urban analysis showing burial
capacity by borough, data from
London burial audit 2010

2.0 LAYERINGS OF MEMORY SPACE

2.1 Finding intersections

The research thus far has examined the linear history of burial spaces in London that present themselves as vertical and horizontal layerings of time and space. The topological and cartographic studies illustrate how different burial typologies were vertically layered over one another and how they expanded horizontally to the edges of the city. The physical traces of these two patterns are clearly seen from the layered maps and accompanying timeline shown in the previous section. Their significance, however, is more clearly understood from the research diagram, which is used as a tool to describe what each layering signifies, and what their overlapping conditions denote (*see figure 2.1.1*).

Here, psychogeography,¹⁹ a methodology of reading the city by emphasizing spaces that are linked to each other atmospherically and experientially, is utilized to construct relationships between the physical rhythms recorded in the city's fabric and how its inhabitants experience them. This sort of relational reading of the city reveals how fragments in the urban fabric are in fact part of a topological system of human experience; a system that is based on the reciprocal relationship between urban spatiality and the psychology of the people that inhabit it.

The inner part of the diagram finds intersections between the larger concepts of time, psychogeography, and death, which serves as an overall framework for the research. The in-

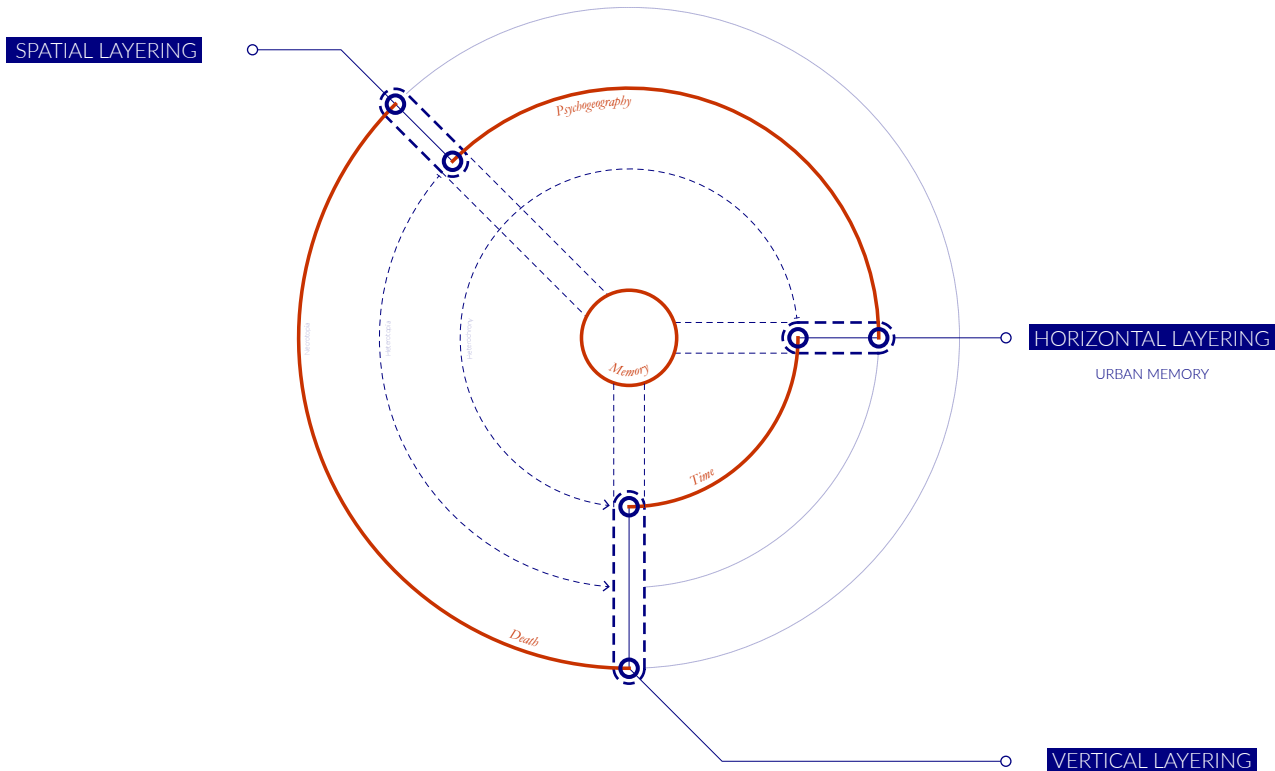
tersections of these concepts are where the various scales of memory are found. Vertical layering, describes the accumulation of time and space on a single site, and is found at the intersection of death and time. It is embodied individual memory, which refers to the memory of singular people, and also the memory of the independent site. Horizontal layering, found at the intersection of psychogeography and time, describes the accumulation of time and space seen in the outward expansion of the city. It is the embodiment of urban memory, which refers to the city's collective memory.

With these two layerings, the physical and linear memories of the city, or in other words, its patina and recorded histories are revealed. However, in order to challenge the exclusion of memory making practices from daily life, a third form of layering, found at the intersection of death and psychogeography, needs to be examined. Here the vertical and horizontal layerings are coupled resulting in spatial layers. Deriving from the notions of psychogeography, *spatial layering* describes constructed urban relations that result from the activation of individual and urban memories through interaction, movement, and experience. Therefore, it is the embodiment of experiential memories which are attached to events, places, and situations.²⁰

While memory is often considered a psychological act, it is just as much a bodily experience that has a physicality or spatiality. Mem-

¹⁹ Psychogeography is an investigation of relations in the urban fabric based on atmospheric and experiential conditions. It is conducted through the act of *dérive*, or drifting, which is the method of constructing relationships between otherwise disconnected fragments. In his paper, "Situationist Space", Thomas McDonough describes the notion of psychogeographical mapping and illustrates the ideas of the Situationists of the 20th century through a careful reading of *The Naked City* by Guy Debord. The fragmented representation of Paris is based on movement through the city and is only possible with the notion of time. Here, the act of *dérive*, or drifting, is used as a methodology to find relationships between the otherwise unconnected urban spaces. Thomas F. McDonough, "Situationist space." *October* 67 (1994): 58-77.

²⁰ Pallasmaa, op. cit., p. 22



ory as described here is something material, it is manifested in the human body and architecture. According to Pallasmaa, built structures function as memory devices in three ways: “first, they materialize and preserve the course of time and make it visible; second, they concretize remembrance by containing and projecting memories; and third, they stimulate and inspire us to reminisce and imagine.”²¹ Memories are significant to the formation of the Self, therefore, the capacity of architecture to allow for recollection and imagination invites a reexamination of the self-identity.²² As a result, interacting with the architecture is vital to create associations with the space and the events that occur within them. Spatial layering essentially mediates between the *dead memories* found in the vertical and horizontal layerings, and the *living memories* that are constructed through human experience. By acting as the interface

between these two, spatial layering becomes the true realm of memory space.

The definition of a *new* memory space in the contemporary city, therefore, relies on the overlapping condition of vertical, horizontal, and spatial layerings found and constructed within London. Having studied cemeteries as heterotopias that are a distinct part of a system of layered memories, delineating said system of memory space requires further explanation. In doing so, it is only appropriate to borrow Michel Foucault’s method of heterotopology²³ to describe the system’s spatial and material characteristics, its relation to human experience, and its inherent otherness within the context of the larger city. Hence, the next part of the paper dissects the characteristics of memory space in the form of six principles to identity where, when, and how these spaces function as part of the city.

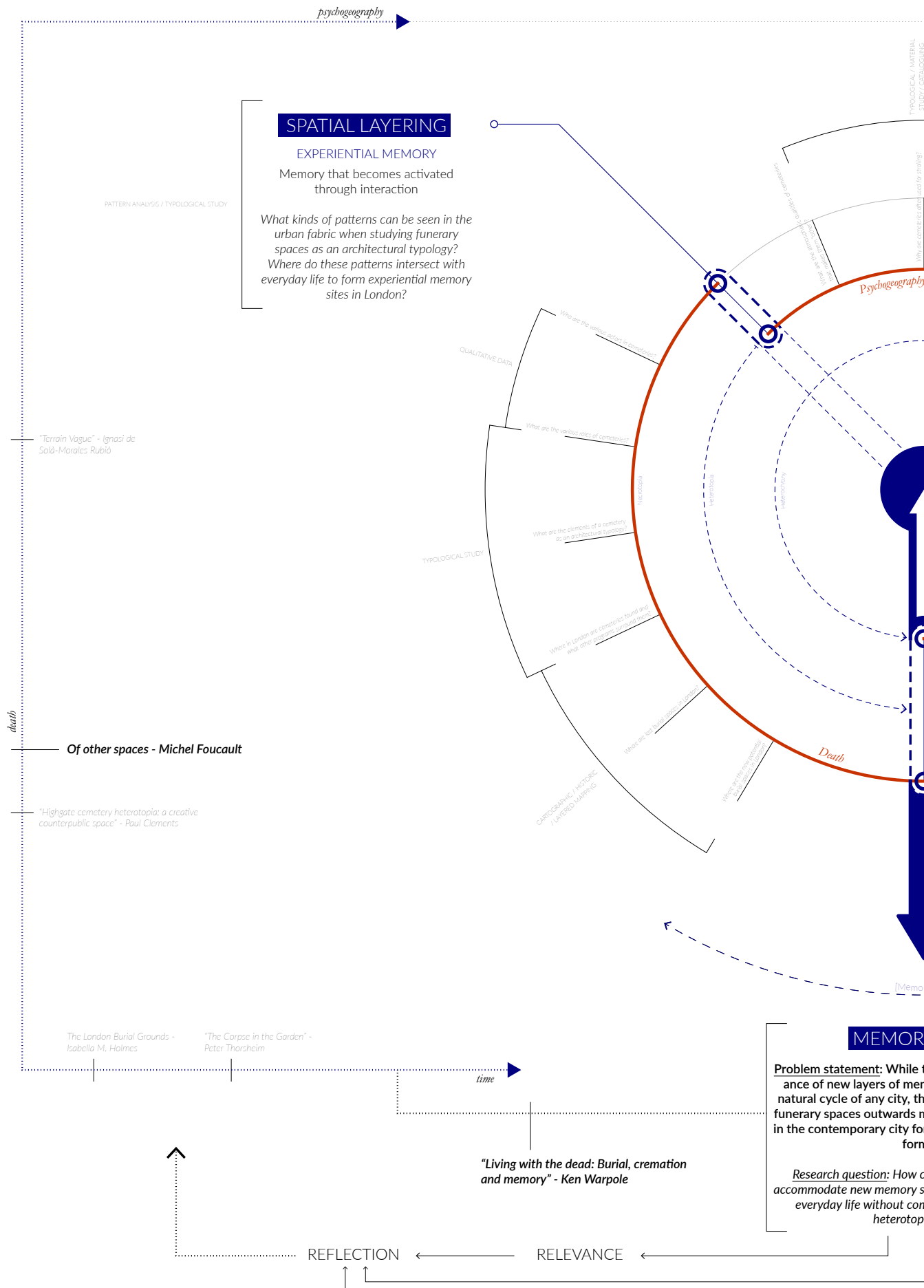
[Figure 2.1.1] (above)
Research diagram core, showing scales of memory at intersections between death, psychogeography, and time

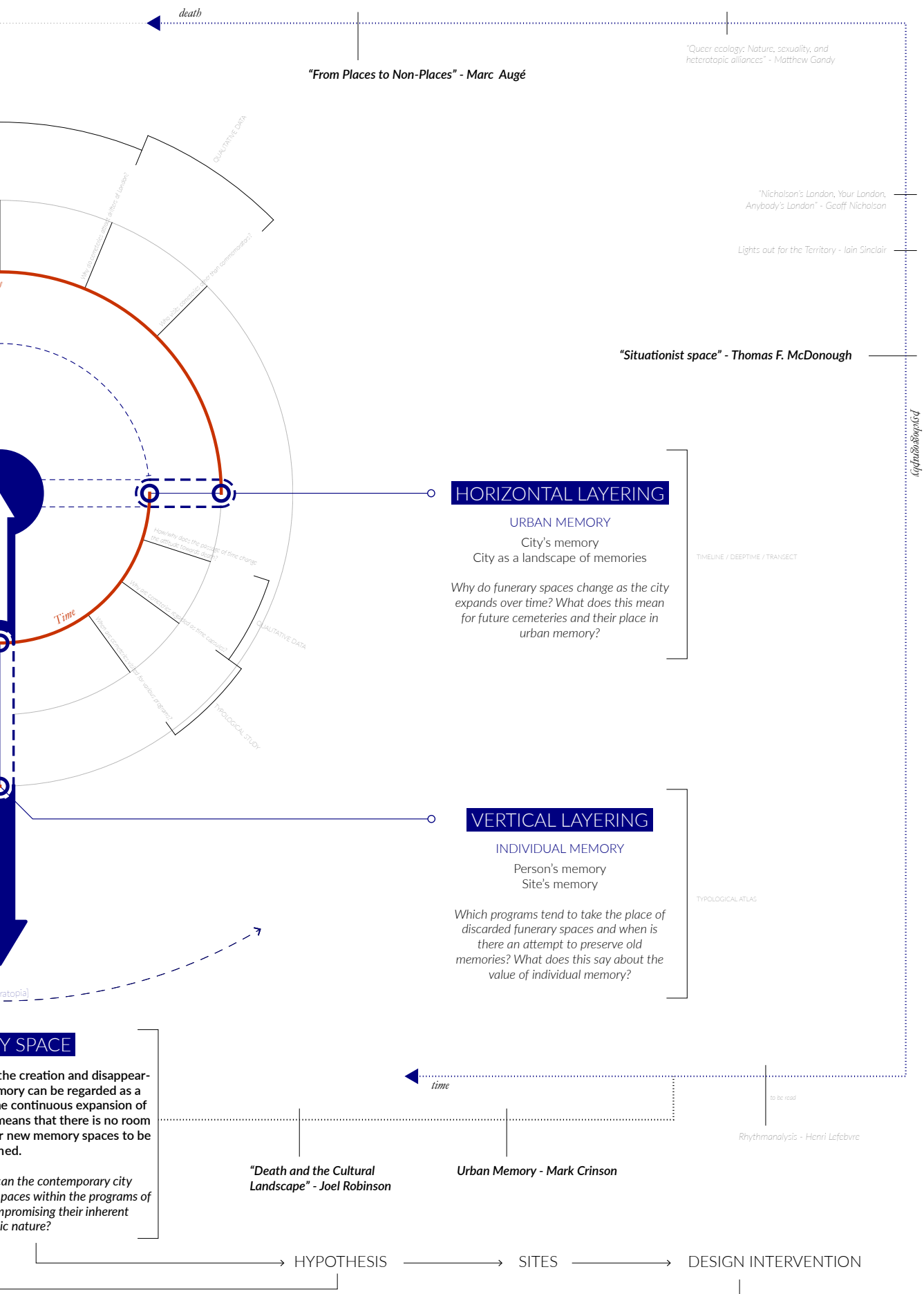
[Figure 2.1.2] (next spread)
Total research diagram, with theoretical framework, and intersections deriving the problem statement and research questions

21 Pallasmaa, op. cit., p. 18

22 Pallasmaa, op. cit., p. 18

23 Heterotopology, as defined by Foucault, is a systematic description of space that aims to unfold its symbolic meaning while also challenging the more traditional conceptions of space. Foucault, op. cit., p. 24





2.2 Principles of Memory Space



mary purpose is to provoke its users to generate their personal and collective memories that can only be triggered by the patina and layered time collected within the space. This way, the space continues to accumulate more memories and transfer them to new users, rather than eventually reaching capacity and being forgotten. As Nora argues, while history is tied to events, memory is embedded in space that is entwined with everyday life to encourage the users' intention to remember.²⁵ The cemetery, as a program of memory space, is currently found as isolated memory islands within the city. Their space serves as an archive that stores past histories, but with their exclusion from daily life, their ability to create *living memories* has diminished. The cemetery, therefore, needs an additional program that encourages people to interact with both the space and each other to create experiential memories. The library is such a program that is open to potential knowledge and memory exchange. It encourages its users to drift through its contents and curate their own living memories.²⁶ The cemetery coupled with the library is able to hold both *dead* and *living memories*, and gives a physical space within the city for people to gather and share collective memory making experiences as a part of everyday life.

The *first principle* of memory space is that it has the capacity to contain both *dead* and *living memories* (see figure 2.2.1). Memory space is part of the public sphere, and so memory making is a part of the living vibrant city.²⁴ Practically, the space holds onto memories by recording them in its material presence. However, memory space is not simply a storage device, nor is it solely a reminder of the past. The practical function of memory space differs from its intended use. Therefore, its pri-

The *second principle* of memory space is that it is conceived of as a cluster rather than a

[Figure 2.2.1] (above)

First principle, memory space contains both dead and living memories

[Figure 2.2.2] (next page, top)

Second principle, memory space is a cluster of units

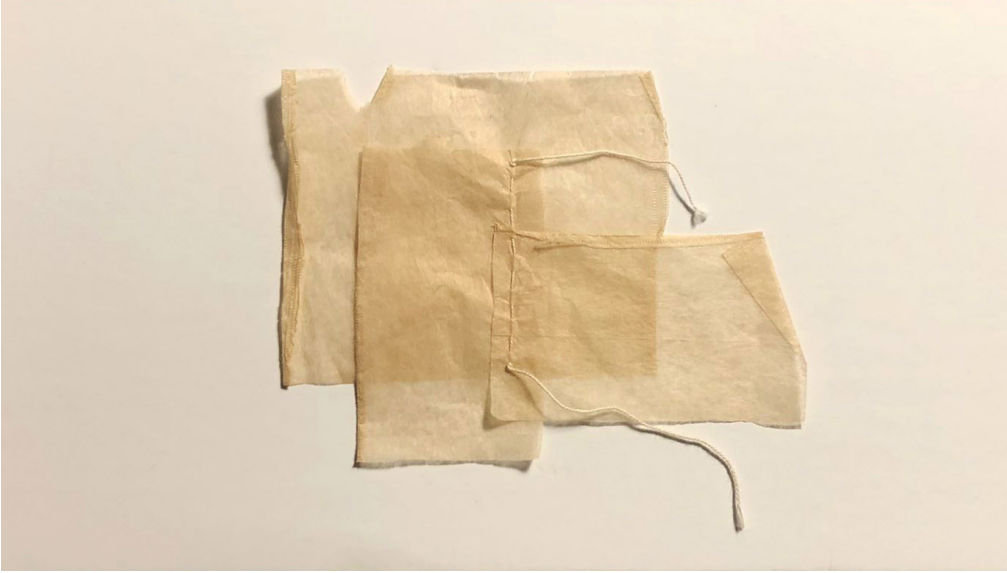
[Figure 2.2.3] (next page, bottom)

London urban analysis, clustered relationships of cemeteries and other programs

24 Treib, op. cit., p. xiv

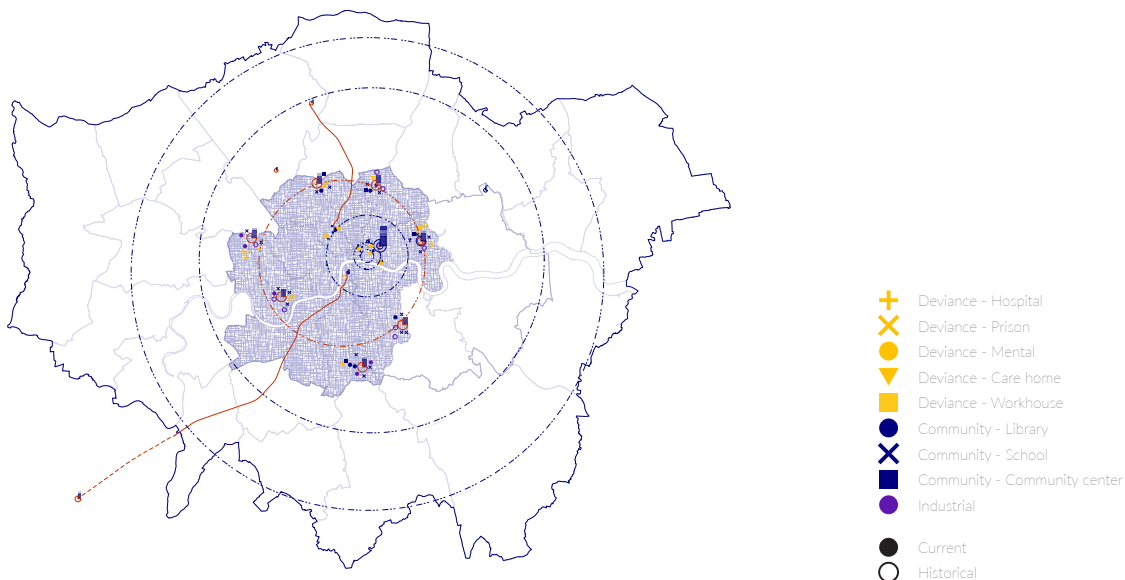
25 Nora, op. cit., p. 9

26 Christian Jacobs argues that libraries are like knots that tie together fragments of information to become memory spaces. Libraries require a participatory act. Whether it is an individual act of reading or collective discussion, the user is actively involved in the recollection of knowledge and this interaction is what activates memories. The library is a curation of information rather than a repository of all information, and thus are local centers of memory. Just as the information in the library is selected, the user also selects the information they consume. The scholar thus becomes a drifter of knowledge that sculpts their own narrative of living memories. And so while the library stores existing knowledge, it also contains potential knowledge. Christian Jacob, "Gathering Memory: Thoughts on the History of Libraries." *Diogenes* 49, no. 196 (December 2002), p. 41–57.



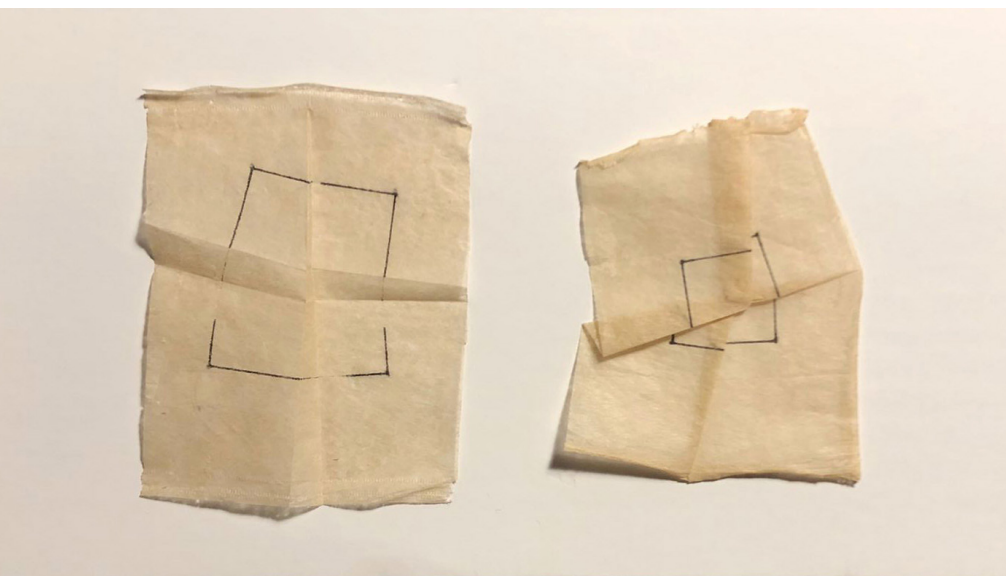
unit,²⁷ (see figure 2.2.2). Considering memory space at an urban scale, we can see the individual units of memory, such as the cemetery or the library, exist within a cluster of various “othered” programs (see figure 2.2.3). The analysis of the clustered relationships seen in figure 2.2.3 shows that historically as edge conditions, cemeteries were paired with other sites of deviance as Foucault calls them.²⁸ Hospitals, prisons, mental institutions, workhouses, and industrial sites. However, as the city expanded around them, these programs were replaced by housing, schools, libraries, and other interactive knowledge sharing places. This is relevant because conceptu-

alizing memory space as a cluster of programs related to memory further concretizes the pairing of the cemetery and library, and classifies them as units of the same cluster. The clustered nature of memory space also alludes to where in the city the new memory space can occur. Sites of urban memory, places that are no longer in use but still retain the physical traces of their history, or in other words, urban carcasses are ideal grounds for the new memory space to sediment; here the site itself becomes a unit within the cluster.



²⁷ Donlynn Lyndon argues that the desire to make places distinct and independent makes them difficult to hold memories as they miss the interaction with other possible associations. The relationship of buildings with their surroundings and their composition in the landscape is vital to how they hold memories. The composition of the cluster itself – rather than the individual architecture – can become a “centering, memory-gathering device.” This way the varying activities, itineraries, and episodic nature fills the space with activity that people can associate and engage with. Donlynn Lyndon, “The Place of Memory,” in *Spatial recall: memory in architecture and landscape*, edited by M. Treib, pages 63-86. New York: Routledge, 2013, p. 75

²⁸ Foucault, op. cit., p. 25



[Figure 2.2.4] (above)
Third principle, memory space is fragmented

[Figure 2.2.5] (next page)
Fourth principle, memory space is entangled with temporality

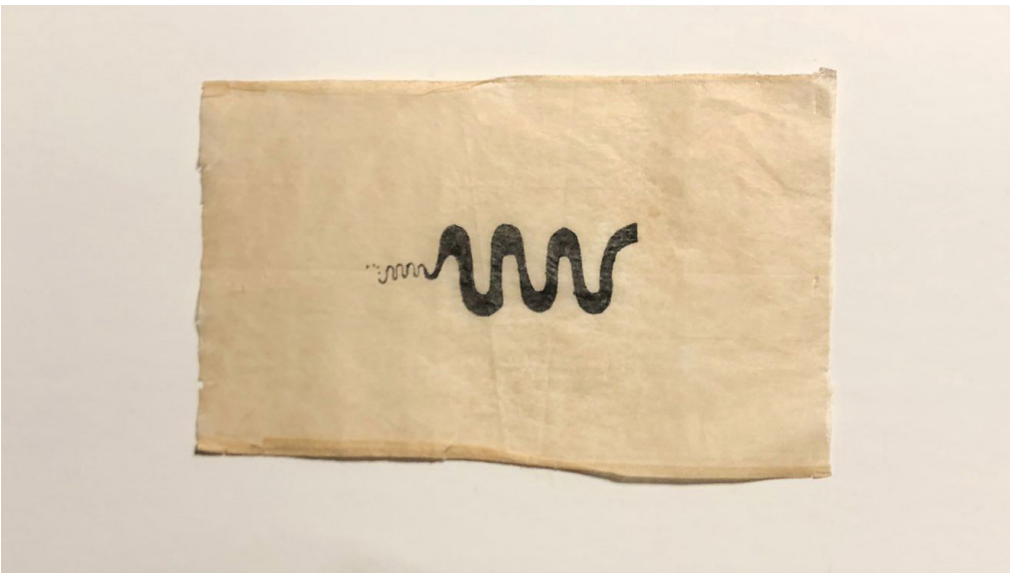
The *third principle* of memory space is that memories are fragmented, and as a result their spatial arrangement is also fragmented,²⁹ (see figure 2.2.4). Recollection does not provide an objective reflection of past events. It is a highly subjective and suggestive experience, where pieces of information are triggered by various external stimuli. The way in which we recollect is based on personal attachment to those events, hence, the fragmentation of the memories that arise. In memory space, individual fragments of memory are in a compositional relationship with one another where spaces are encountered in careful sequences. This episodic rhythm of the fragments promotes active participation with the spaces, allowing for the creation of experiential memories. The fragmentation allows users to move in and out of the different

units of memory and construct their own narrative as they drift through the space.

The *fourth principle* of memory space is that it is entangled with temporality, speed, rhythm, and duration (see figure 2.2.5). When discussing memory, it is very important to describe it in terms of its duration and speed. Remembrance is associated with slowness, whereas speed enables forgetfulness. Pallasmaa suggests that the accelerated pace of the contemporary city facilitates only perception, but not remembrance.³⁰ To combat this, memory space acts as a device that slows down and contorts time by removing one from their context defined by speed. The fragmented arrangement of spaces explained in the previous principle actually works to distort the way time is perceived in memory space. Places where the fragments collect essentially speed up time by guiding the visitor through a series of thresholds and changing conditions. Extended spaces between the fragments, on the other hand, stretches time and slows down movement through the elongated spaces. The distortion of time in memory space draws the visitor's attention to their experience and perception of the space.

²⁹ Pallasmaa, op. cit., p. 20

³⁰ Pallasmaa, op. cit., p. 32



The *fifth principle* of memory space is that the formal arrangement of spaces and materials can symbolize different forms of memory making and allude to different aspects of life (see figure 2.2.6). The cemetery is a highly functional and structured space that organizes and stores the deceased of a city. It's geometric organization, spatial division, and internal hierarchy mirrors that of the living realm and is essentially a reflection of the society it will eventually house.³¹ That being said, the organic elements of its landscape and use of nature creates a therapeutic atmosphere that encourages contemplation. Elements of nature such as cypress trees and water are often used in funerary spaces as symbols of transition from life to death. The organic formal gestures allude to an in-between state that bridges physical life and symbolic death. The new memory space can use its fragmented organization to challenge its reliance on nature, and instead, find an opposition to geometric gestures with its materiality, atmosphere, and composition. Memory space is still considered within a landscape, a breathable pocket within the dense city; however, the landscape is now a fundamental part of the composition that emphasizes its fragmentation, and thus, transcends its therapeutic purpose.

The *sixth principle* of memory space is that its relationship to rituals is embedded in its materiality and connection to the senses (see figure 2.2.7). Often programs that hold mem-

ory are rooted in traditions that no longer align with the people that use them. Funerary practices habitually rely on religious processes and so the cemetery is shaped around those customs. The library, however, is a unit of memory space that has evolved over time to better suit the traditions of the contemporary society. Once a sacred storage of all knowledge and history, the library has come to be an urban public interior.³² It is a space where people gather to exchange knowledge, collaborate, and share collective experiences. In this way, as stated by Foucault, the same heterotopia functions in several different ways as history unfolds.³³ Learning from the plasticity of memory programs over time, memory space contests the dependence on traditional practices with a reliance on tangible senses instead. Atmospheric moments within the memory space are used to connect the users with their bodily senses, such as changing textures beneath their feet, varying sounds and echoes as they move through the space, and connection to natural immaterial media like light, rain, or fog. Memory space does not reject traditions, but adapts them to better engage with its contemporary users. Hence, the space prioritizes the experience and connection of the users to the architecture at various scales, from materiality and texture to overall composition, over the intricacies of the rituals.

[Figure 2.2.6] (top)

Fifth principle, memory space's formal arrangement mediates between organic and ordered

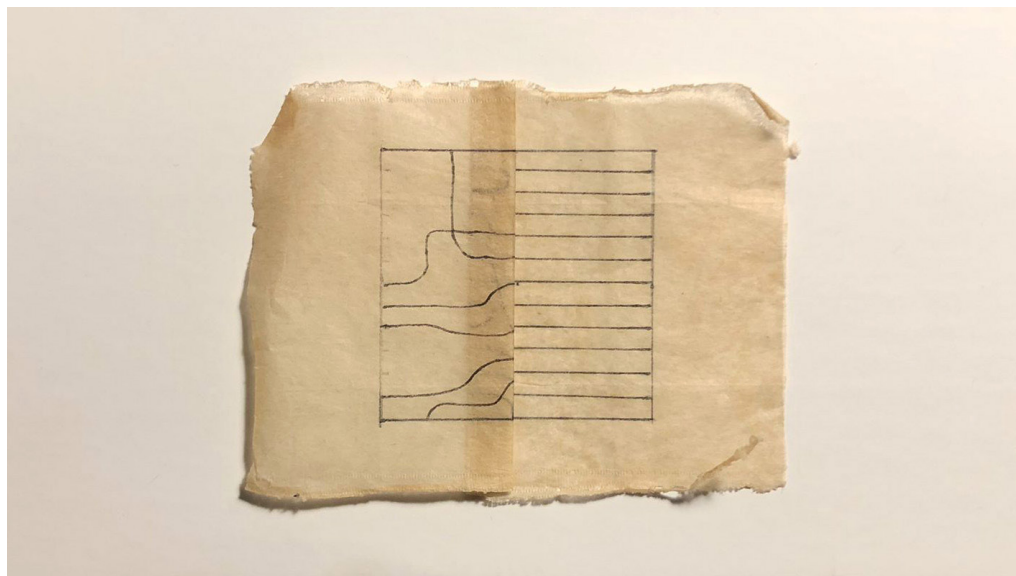
[Figure 2.2.7] (bottom)

Sixth principle, rituals of memory space embedded in senses

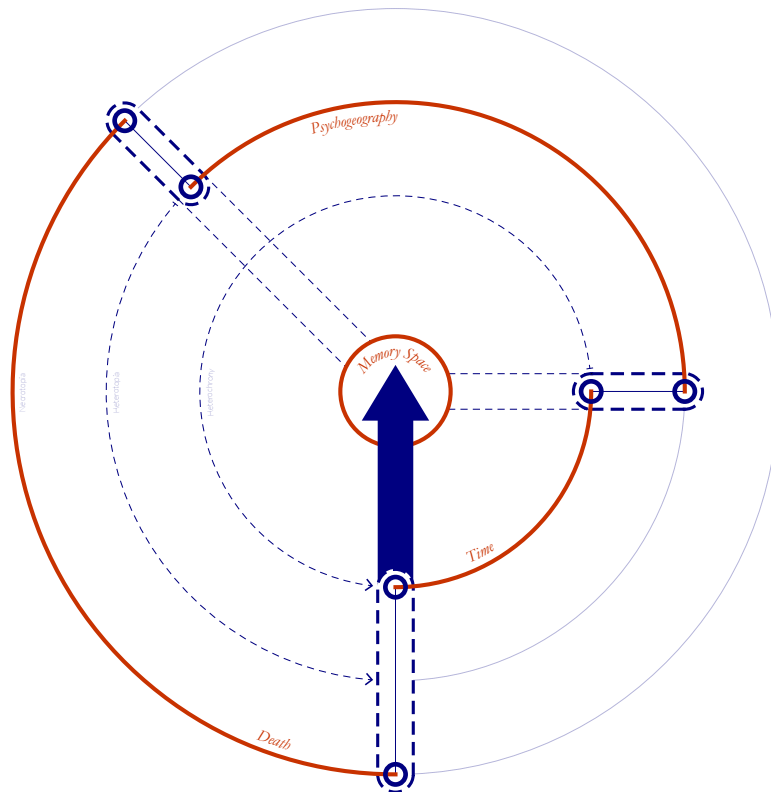
31 Luigi Latini discussed how landscape and nature provides a space for contemplation to occur, and the more ordered geometric organization of the architecture of the cemetery contrasts this by acting as a mirror of the living society that it awaits. He emphasizes the importance of the cemetery as part of larger landscape matrix which gives it identity. In this sense, landscape is not something that is merely complementary to the built forms or decorative, instead it is an integral part of the composition that ties together the experiential memories. Luigi Latini, "The Mediterranean Cemetery: Landscape as collective Memory," In *Spatial recall: memory in architecture and landscape*, edited by M. Treib, pages 154-175. New York: Routledge, 2013.

32 Jacobs, op. cit., p. 46

33 Foucault, op. cit., p. 25



2.3 Reflection and Discussion



[Figure 2.3.1] (above)
Research diagram final step,
memory space finding its place at
the center of the three layerings

Ultimately, with these six principles, the new memory space reactivates the lost vertical and horizontal layerings outlined in the first section of this paper. By clustering different units of memory on an urban memory site, it adds a new layer of verticality to the particular site that would have otherwise been erased. It also serves as a new critical horizontal layer, one that does not simply continue the radial expansion outward that is currently seen in London. This new horizontal layer of memory space once again marks a transition in burial practices and their spatial translation. The principles of memory space emphasize the importance of prioritizing experiential memory making over the other scales of memory, rendering memory space as a highly interactive space that realizes the acceptance of *death* as a part of everyday *life*.

It is crucial for this research to define what a new memory space entails in the contemporary city without compromising its characterization as a heterotopia. With the objective of accepting memory space into the programs of everyday life and challenging the anonymity of funerary practices and memory making, the “otherness” that depicts heterotopias may have been lost. The principles outlined in the previous section all consider the “otherness” of the heterotopia, therefore, making memory space itself an “othered” condition within the city. The capacity of memory space to remove its users from the busy urban context and place them into the realm of memory, and its ability to simultaneously connect them to the material architecture and their own bodily presence is how memory space retains its heterotopic spirit.

CONCLUSION

Perhaps the most permanent, yet at the same time the most ephemeral spaces of all, the curious heterotopia that is the cemetery, has guided this psychogeographic study of the place of memory in Metropolitan London. Since the birth of the city as the Roman city of Londinium until today, London's burial grounds have housed not only its citizens, but also societal attitudes towards both life and death. The way in which burial grounds have been used, where they have been positioned, and how they have changed through the course of time unfolds a deeply layered narrative of the spatial and temporal memories of the city and its inhabitants.

Starting as fields that were physically separated from the living city by fortified walls, burial spaces later moved into the heart of the city as public churchyards that were the primary gathering spaces for the communities they served. Over time, burial spaces migrated outwards as the city radially expanded, changing the manner in which they operate. The transformation of churchyards into cemeteries that marked the edges of the growing city became nodes in a horizontally layered system of time and space. The left over burial spaces in the center were then absorbed into the programs of the congested city, vertically layering various different timelines onto the individual sites. From the vertical and horizontal layerings found in the history of the city, it is clear that the contemporary city

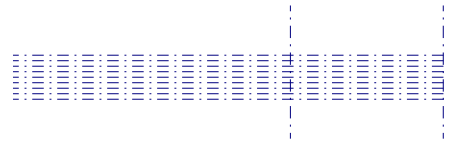
does not accommodate spaces of memory and remembrance is no longer a collective experience.

This study aims to theorize what the reconceptualization of a cemetery as a unit of memory space may constitute and how memory making can reclaim its position within the heart of the city. Through a relational reading of the intersections between the layers of individual, collective, and experiential memory, the research has outlined a framework for what a new memory space in the contemporary city needs to function. Understanding that memory space is the overlapping condition of vertical, horizontal, and spatial layerings that are activated through human interaction, the six principles of memory space all stem from the intention to facilitate experiential memory making. The new memory space surpasses a simple storage device which will eventually run out of room, and instead remains a continually utilized part of the city that grounds memory making practices into the everyday rituals of life. In doing so, it also preserves layers of urban and collective memory which would otherwise be erased. Memory space does not claim permanence, nor does it prioritize perpetual storage. It does, however, embrace every new layering that accumulates over time, and most importantly, provides the space and intention to remember.



[Figure 0.0.6]
Tower Hamlets Cemetery and
adjacent residences, photo by
author

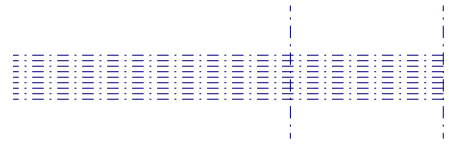
TOPOLOGICAL MAPPING



Vertical + Horizontal Layering

43-410AD Roman Burial

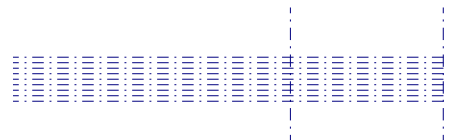




Vertical + Horizontal Layering

410-1550 Medieval Churchyards

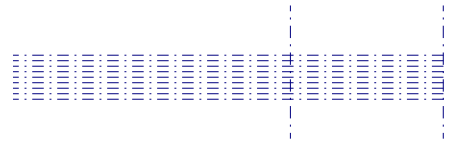




Vertical + Horizontal Layering

1550-1665 Pre-plague first
cemeteries

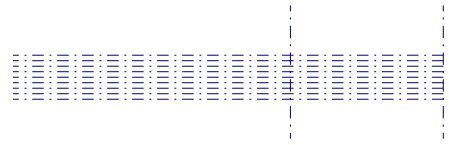




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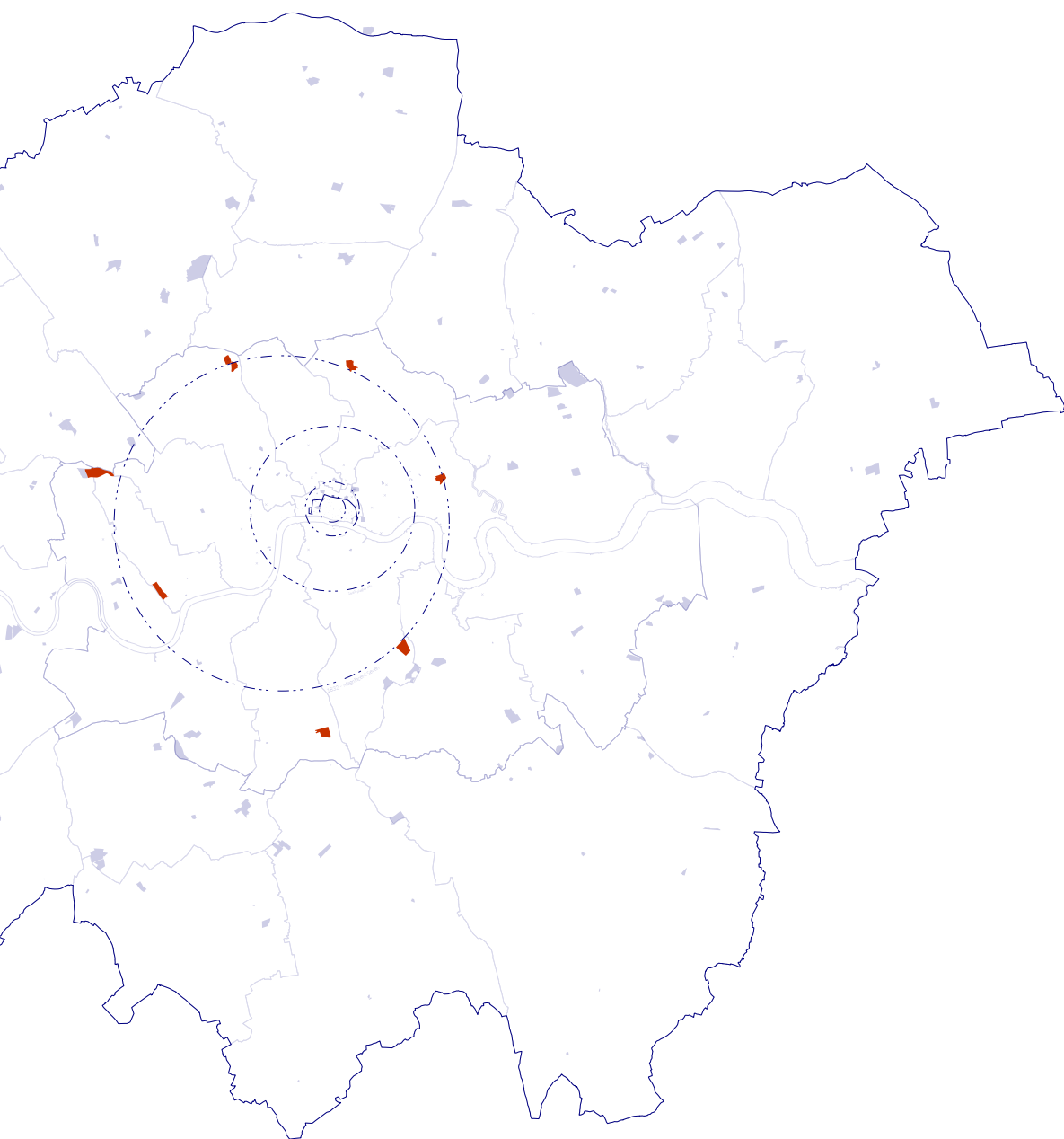
1665 Plague Pits

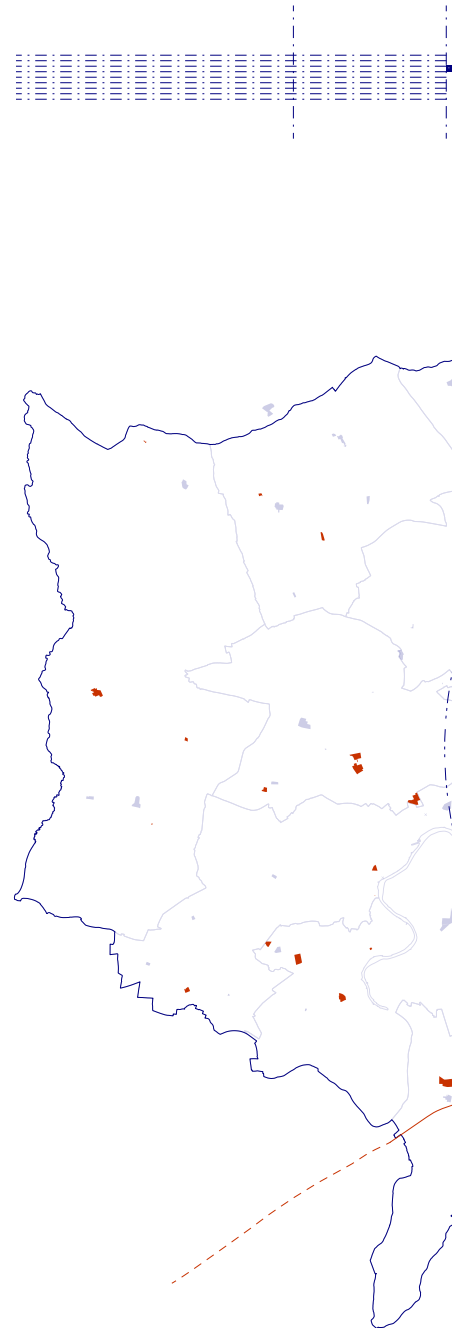




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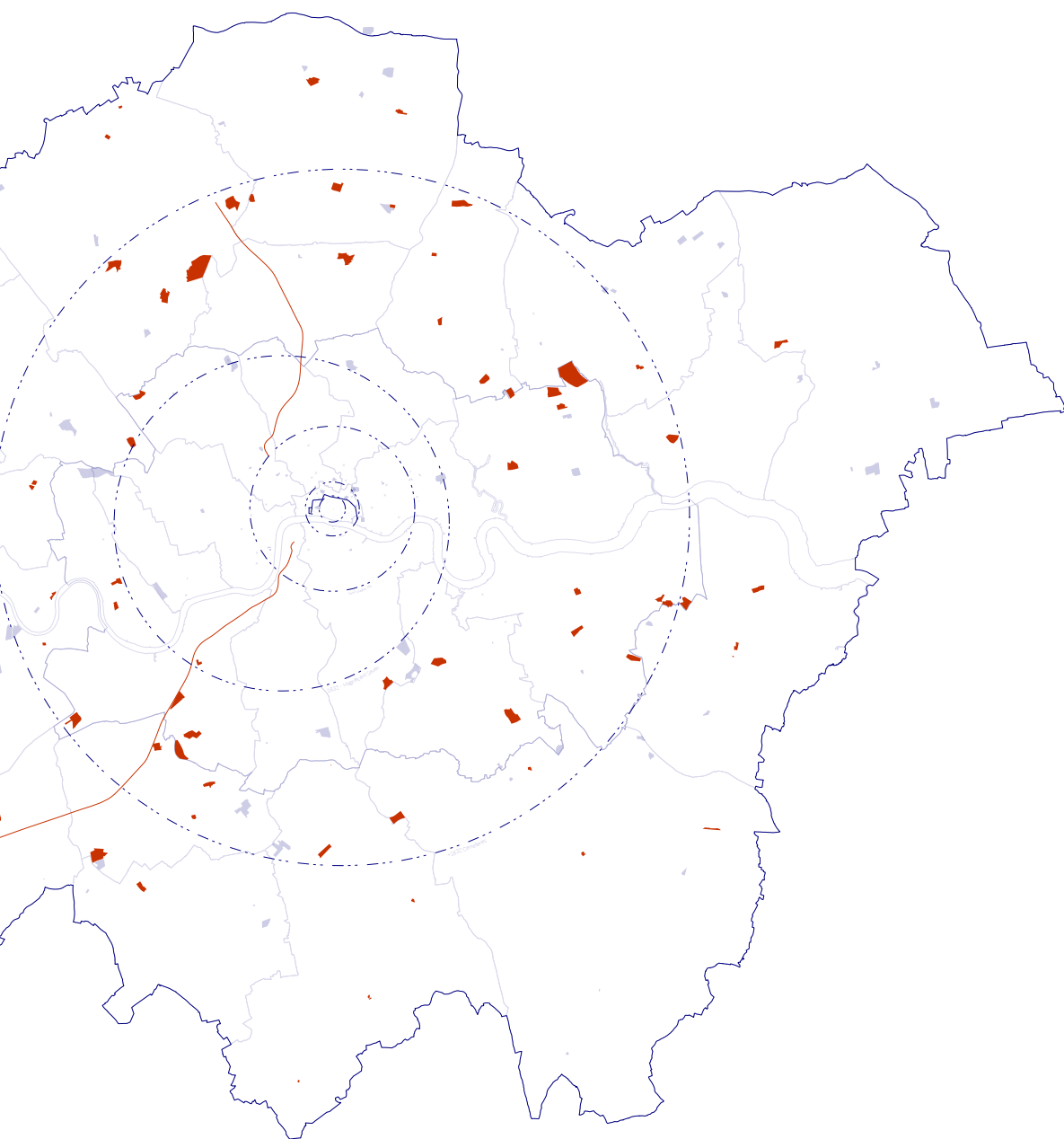
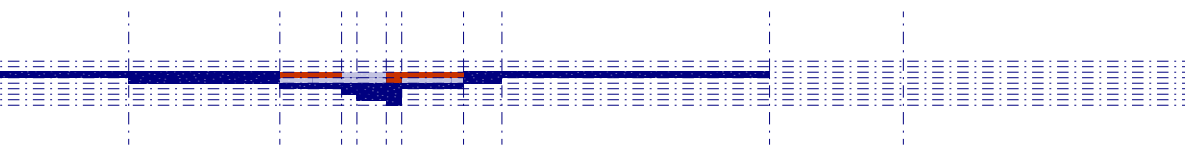
1832 Magnificent Seven, first
Victorian cemeteries

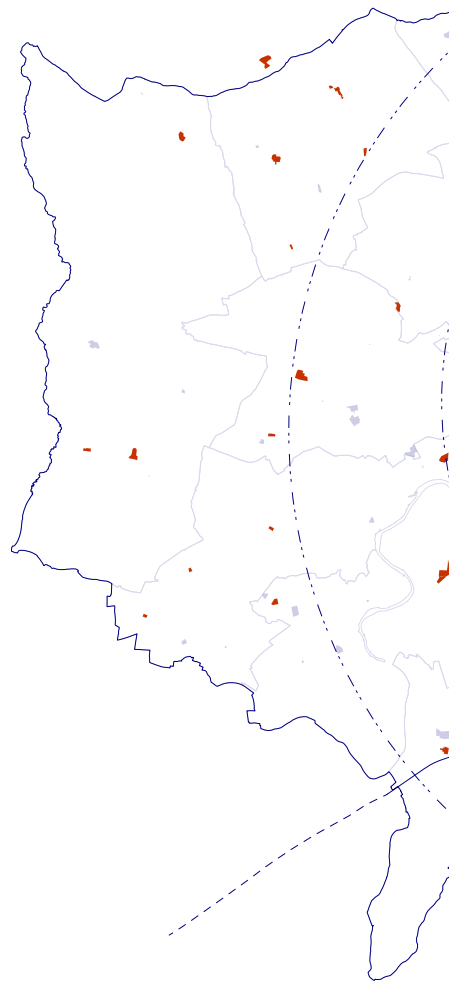
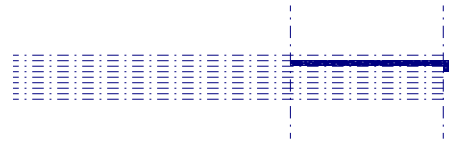




Vertical + Horizontal Layering

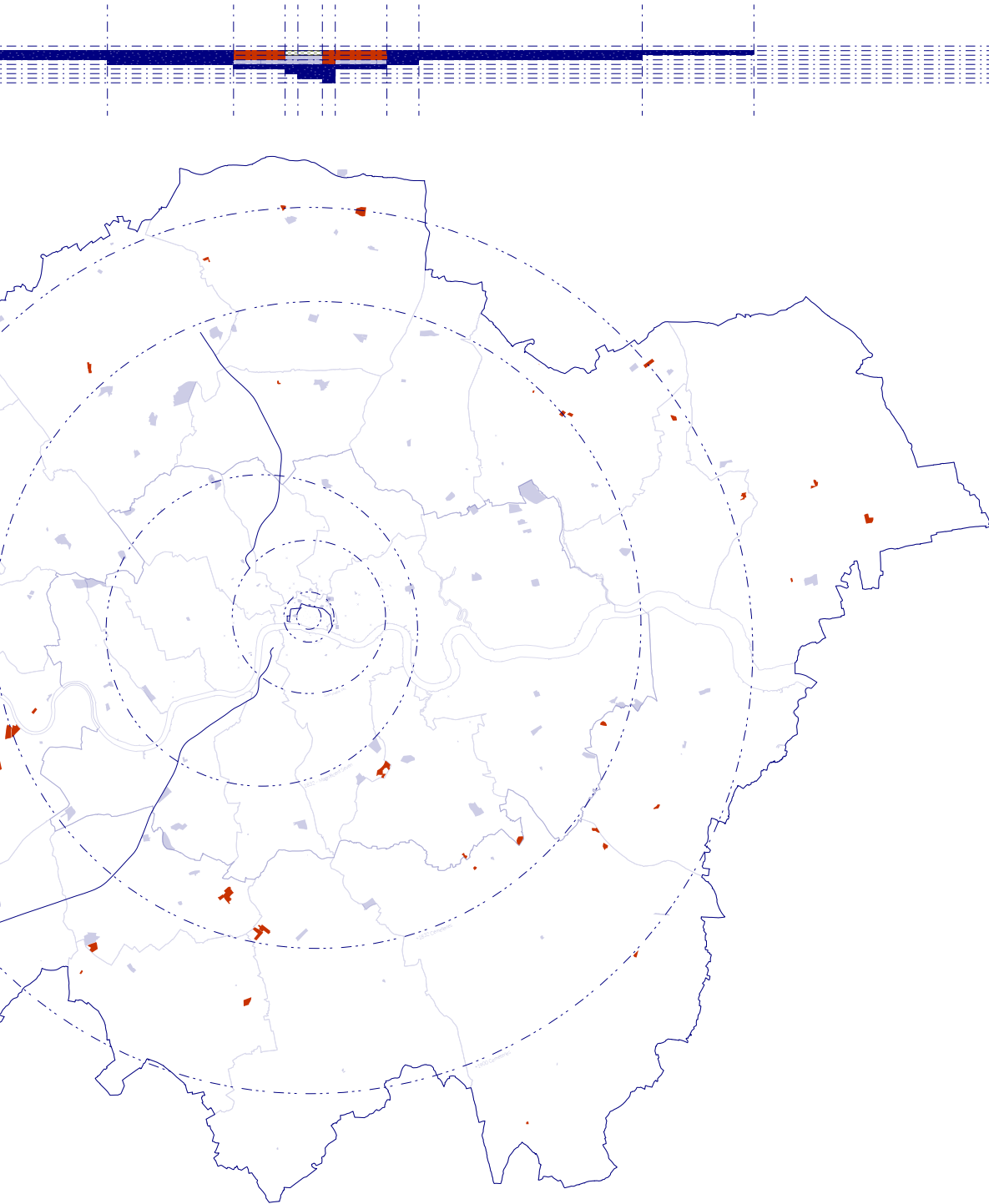
1832+ Newer cemeteries

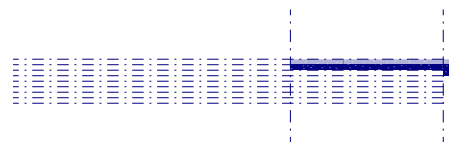




Vertical + Horizontal Layering

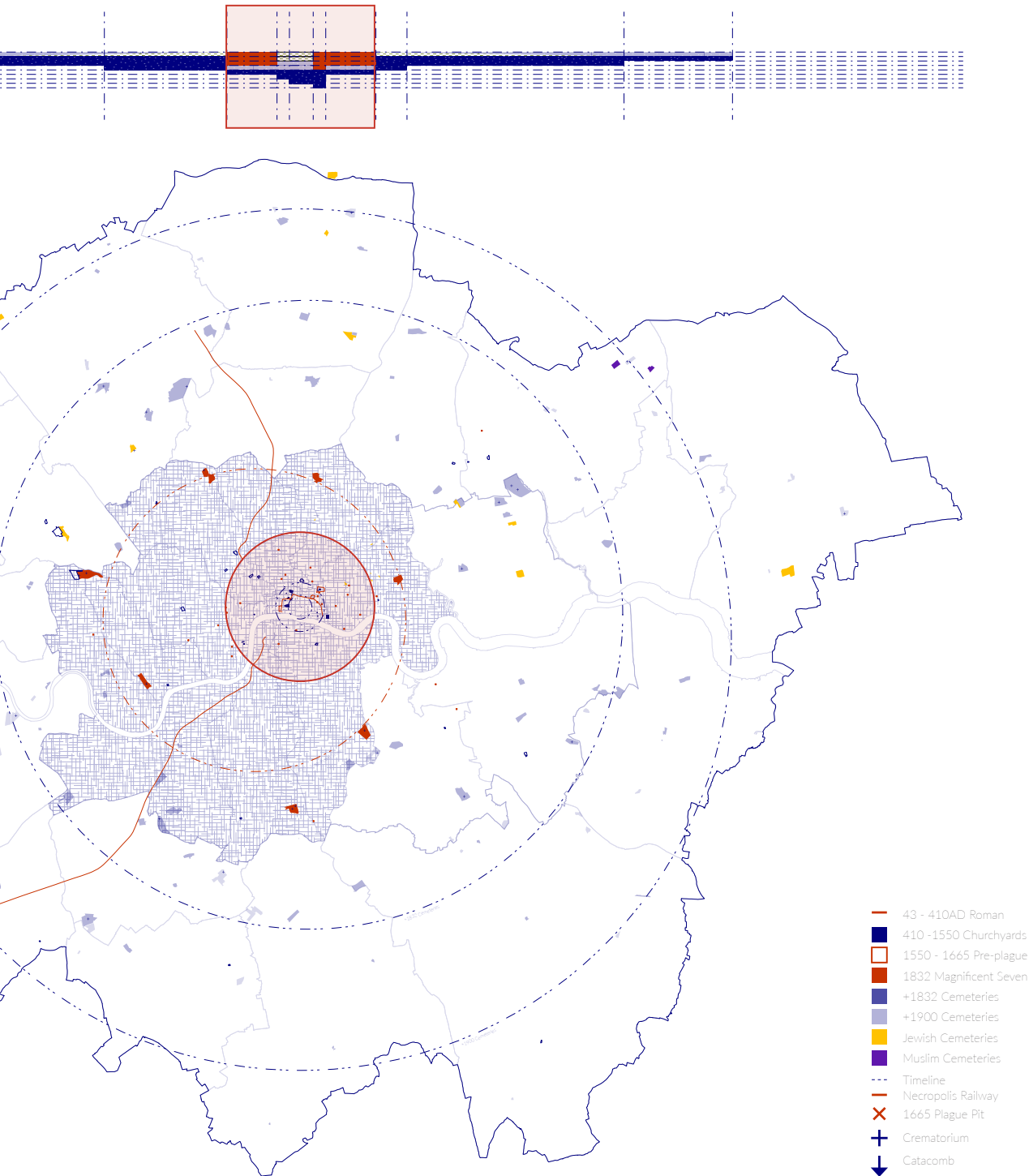
1900+ Newer cemeteries





Vertical + Horizontal Layering

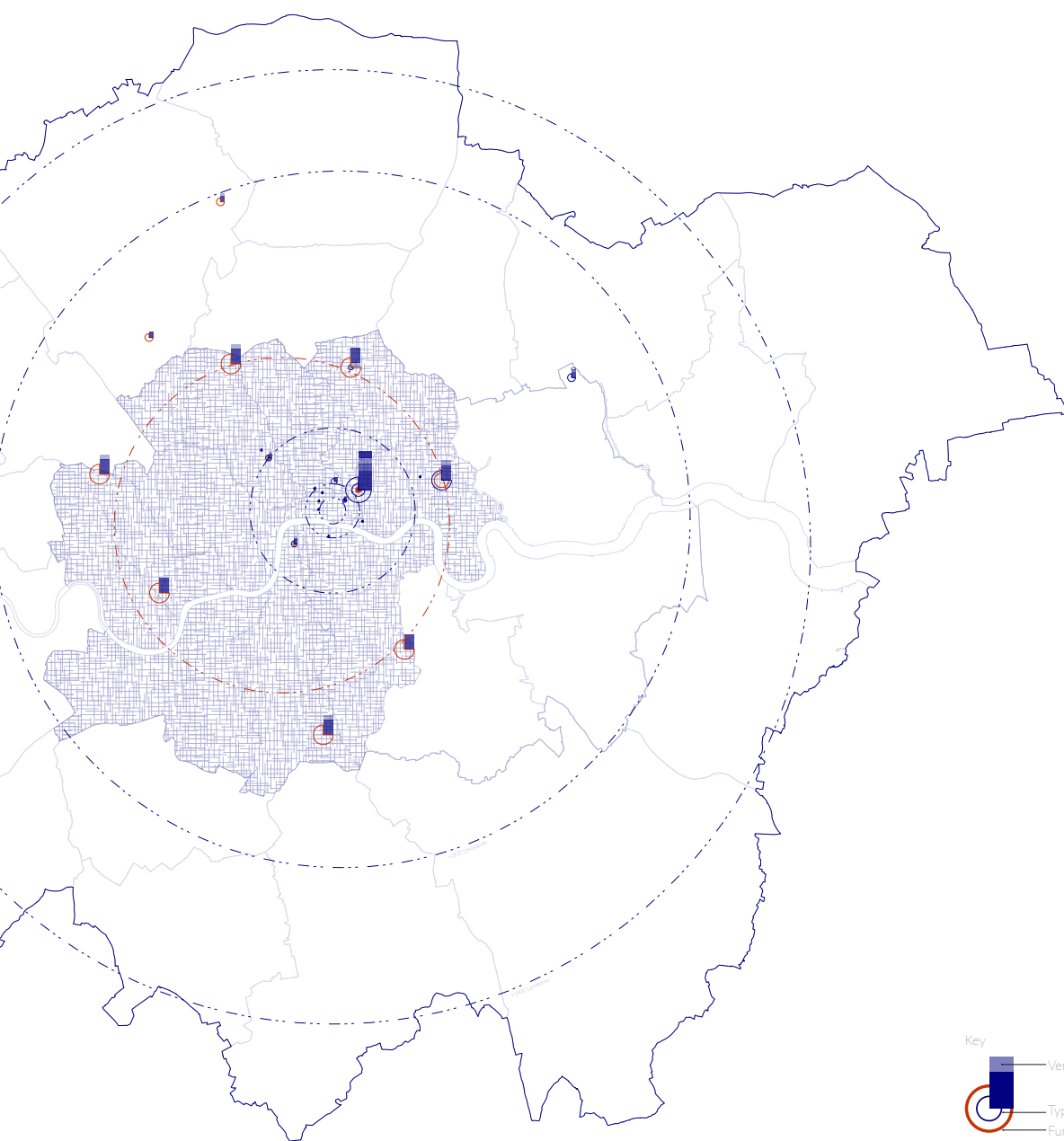
Greater London cemeteries
layered urban analysis





Urban analysis

London burial spaces as
timelined nodes



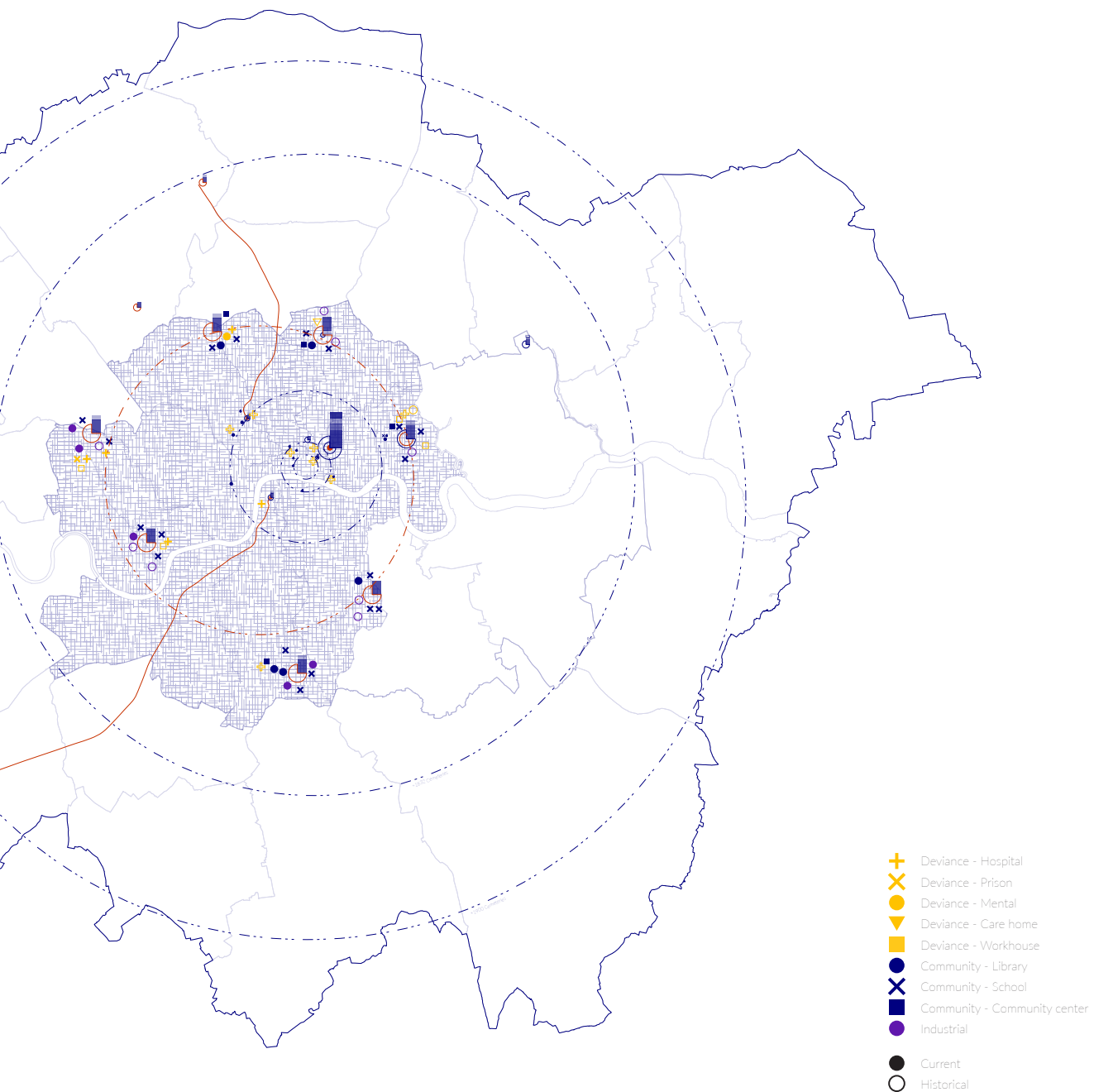
Key

- Vertical layering
- Typology change
- Funerary space, size shows intensity



Urban analysis

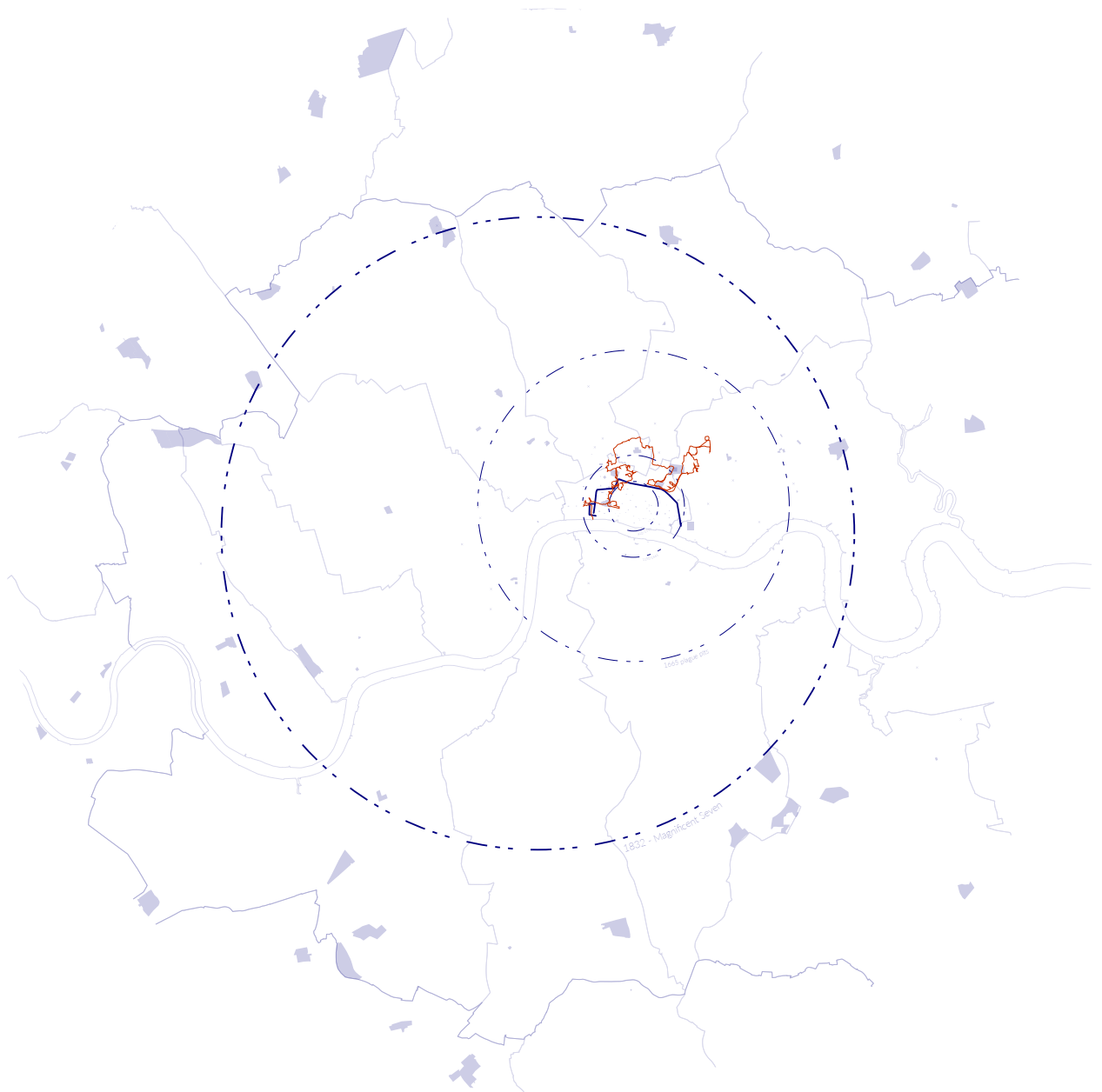
Clustered relationships





[Figure 0.0.7]
"Tools" of excursion and field
research, photo by author

FIELD RESEARCH

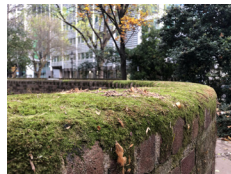


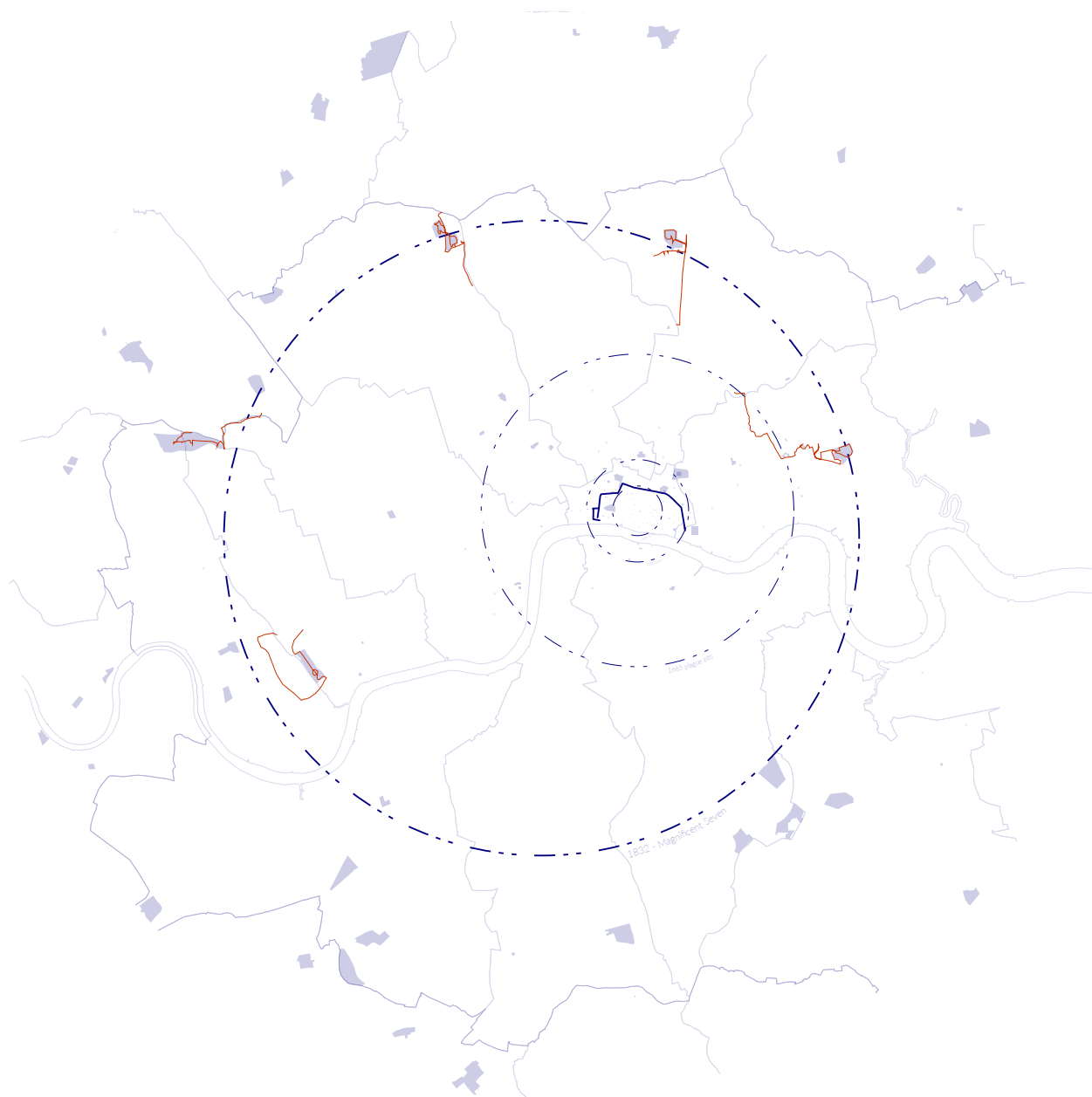
Drifting through Churchyards

Churchyards in the City of London

The field research started with a day of drifting through the churchyards of City of London. As I started my journey of studying the urban patterns of London through a psychogeographic reading, and drifting digitally through topological mappings, I decided to continue to “drift” in my field research. For this reason, I chose to walk through the fragments of memory in the city, and only use public transportation where walking was not

possible. Drifting in this way allowed me to stumble upon various unexpected nodes, while also constructing narratives based on my own personal journey. This was especially important to the study at this stage, since the previous mappings had all been based on found information and theories. The field research allowed the found relationships to be tested in real time as I walked from one fragment to the next.

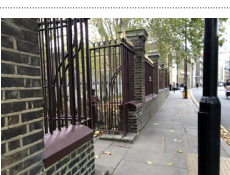
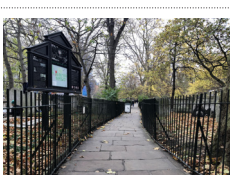
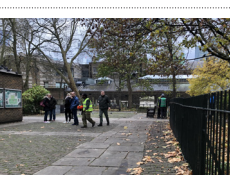
	ATMOSPHERE	SHELTER	MEMORIAL OBJECT	PEOPLE	MATERIALITY
ST. BRIDE'S					
ST. PAUL'S					
CHRISTCHURCH GREYFRIARS					
POSTMAN'S PARK					
ST. ANNE & ST. AGNES					
BISHOPSGATE					



Drifting through cemeteries

The Magnificent Seven + Bunhill
Fields

During the excursion I was able to visit five of the seven Magnificent cemeteries. While on the previous days I found the churchyards to be mostly integrated into the city that surrounded them - tombstones neatly moved to the edges of what once used to be a burial site to make way for benches and planted gardens - the Magnificent 7 seemed to be stuck in time. Time capsules of Victorian London, they all reflected architecture and people from another lifetime. With the extravagant tombstones and funerary buildings, and almost theatrical play of light and overgrown nature, it became clear to me the impact they had on burial practices. The analyses on the coming pages study the Magnificent 7 as islands of memory, isolated from the hectic city they were removed from, and also their changing relationship with the context they immersed in and what surrounded them later.

	CONTEXT	ATMOSPHERE	MEMORIAL OBJECT	PEOPLE	MATERIALITY
BROMPTON					
TOWER HAMLETS					
ABNEY PARK					
HIGHGATE					
KENSAL GREEN					
BUNHILL FIELDS					



Drifting through cemeteries

Highgate Cemetery





Drifting through cemeteries

Highgate Cemetery

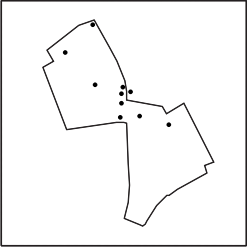
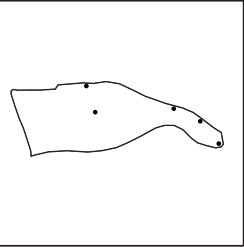
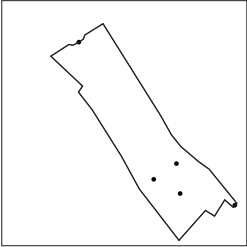
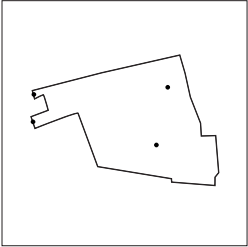
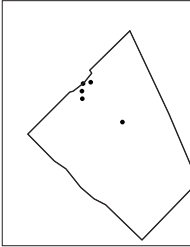
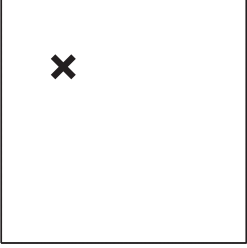
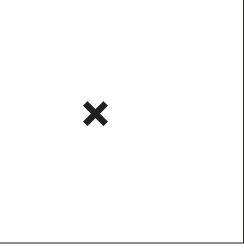
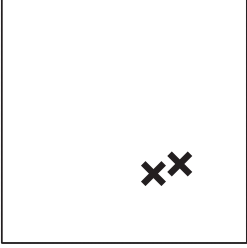
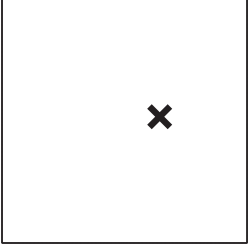
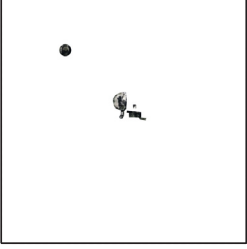
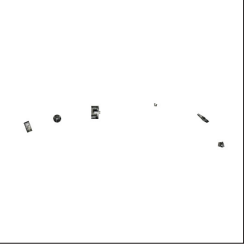
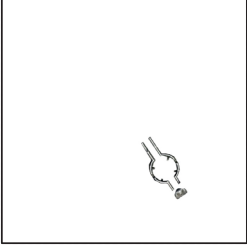
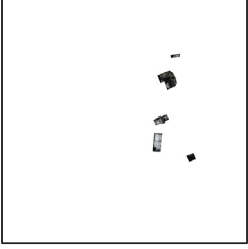
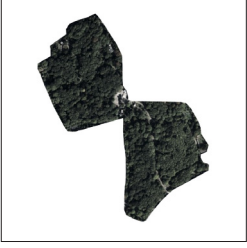
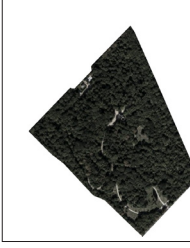
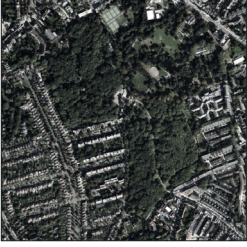
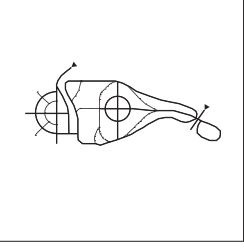
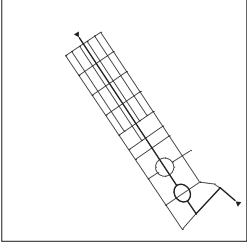
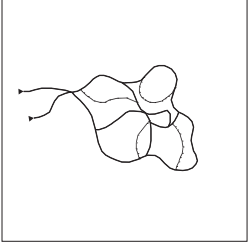
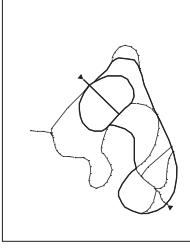




Drifting through cemeteries

Highgate Cemetery and its
neighbouring houses

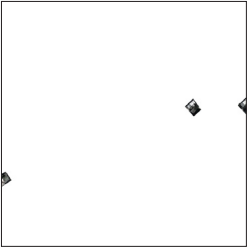
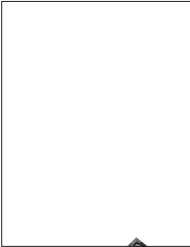
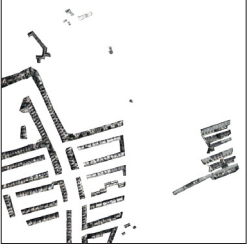
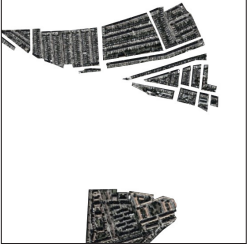
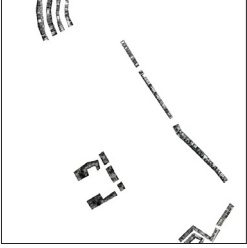
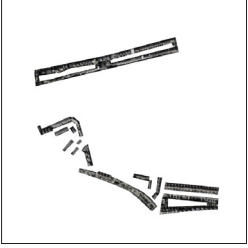
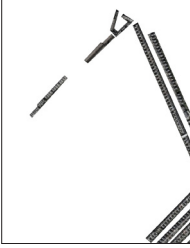
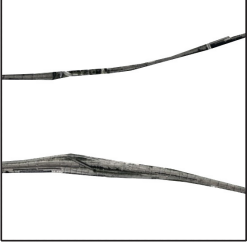
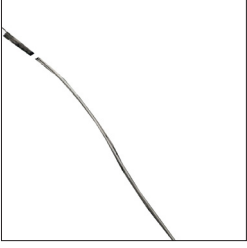
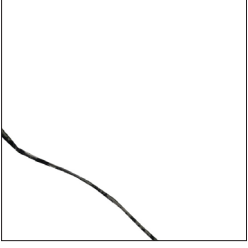
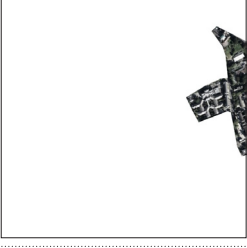
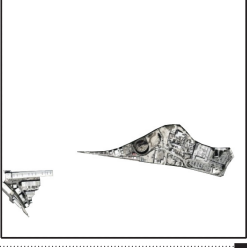
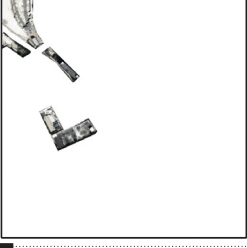
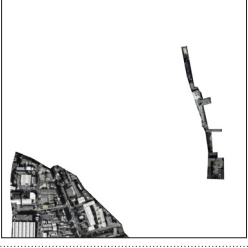
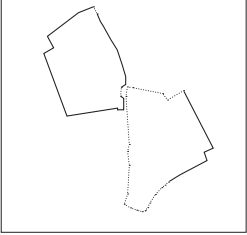
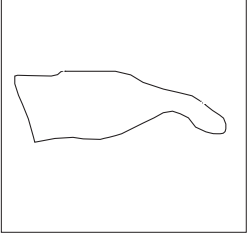
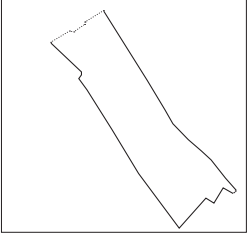
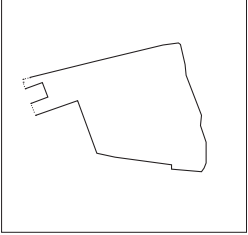
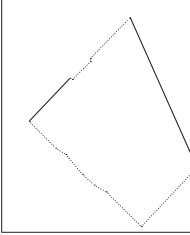


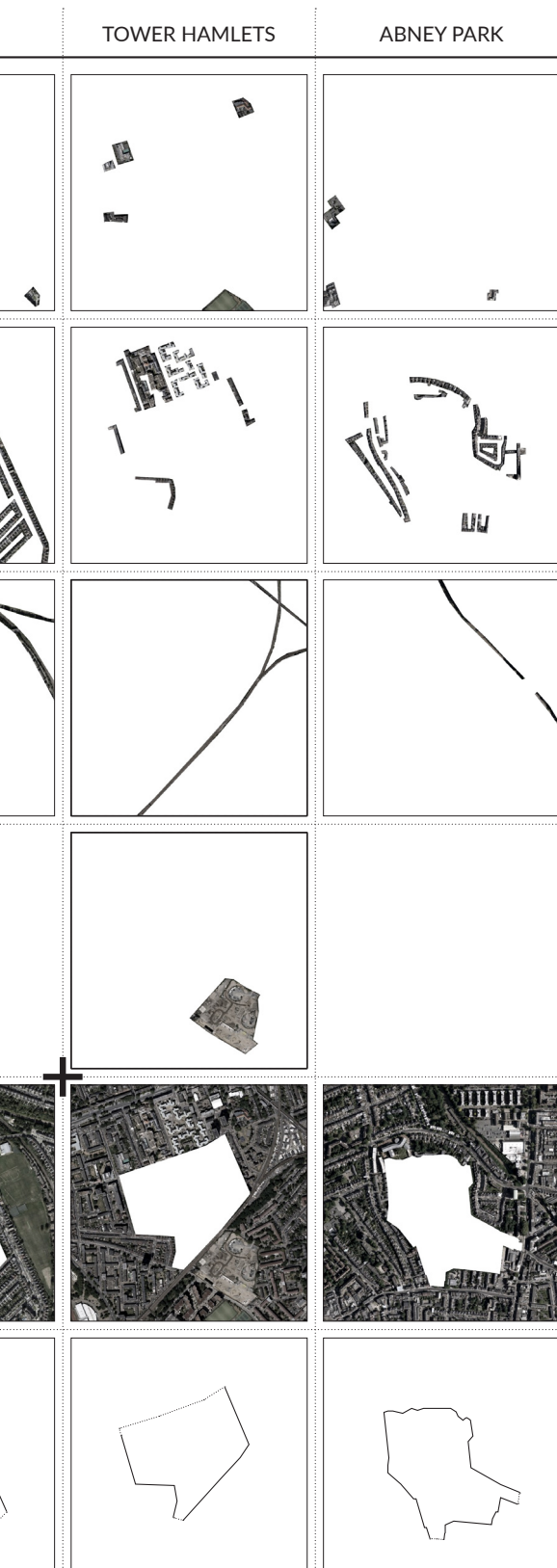
	HIGHGATE	KENSAL GREEN	BROMPTON	WEST NORWOOD	NUNHEAD
HERITAGE					
CATACOMBS					
CEMETERY BUILDINGS					
CEMETERY					
MAGNIFICENT 7					
CIRCULATION					



Magnificent 7 Typology Analysis

Cemetery as memory islands

	HIGHGATE	KENSAL GREEN	BROMPTON	WEST NORWOOD	NUNHEAD
LIBRARY / SCHOOL					
RESIDENTIAL					
RAIL					
INDUSTRIAL					
CONTEXT					
GATE / FENCE					



Magnificent 7 Typology Analysis

Cemetery context analysis





Magnificent 7 Typology Analysis

Highgate Cemetery





Magnificent 7 Typology Analysis

Kensal Green Cemetery

FIELD RESEARCH





Magnificent 7 Typology Analysis

Brompton Cemetery





Magnificent 7 Typology Analysis

West Norwood Cemetery





Magnificent 7 Typology Analysis

Nunhead Cemetery

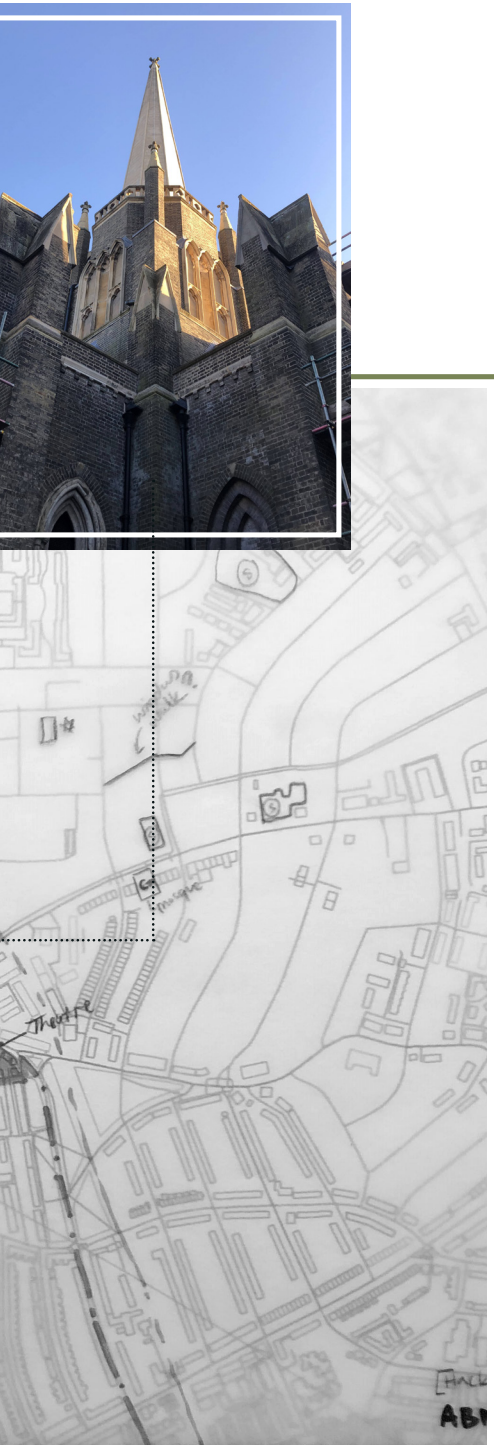




Magnificent 7 Typology Analysis

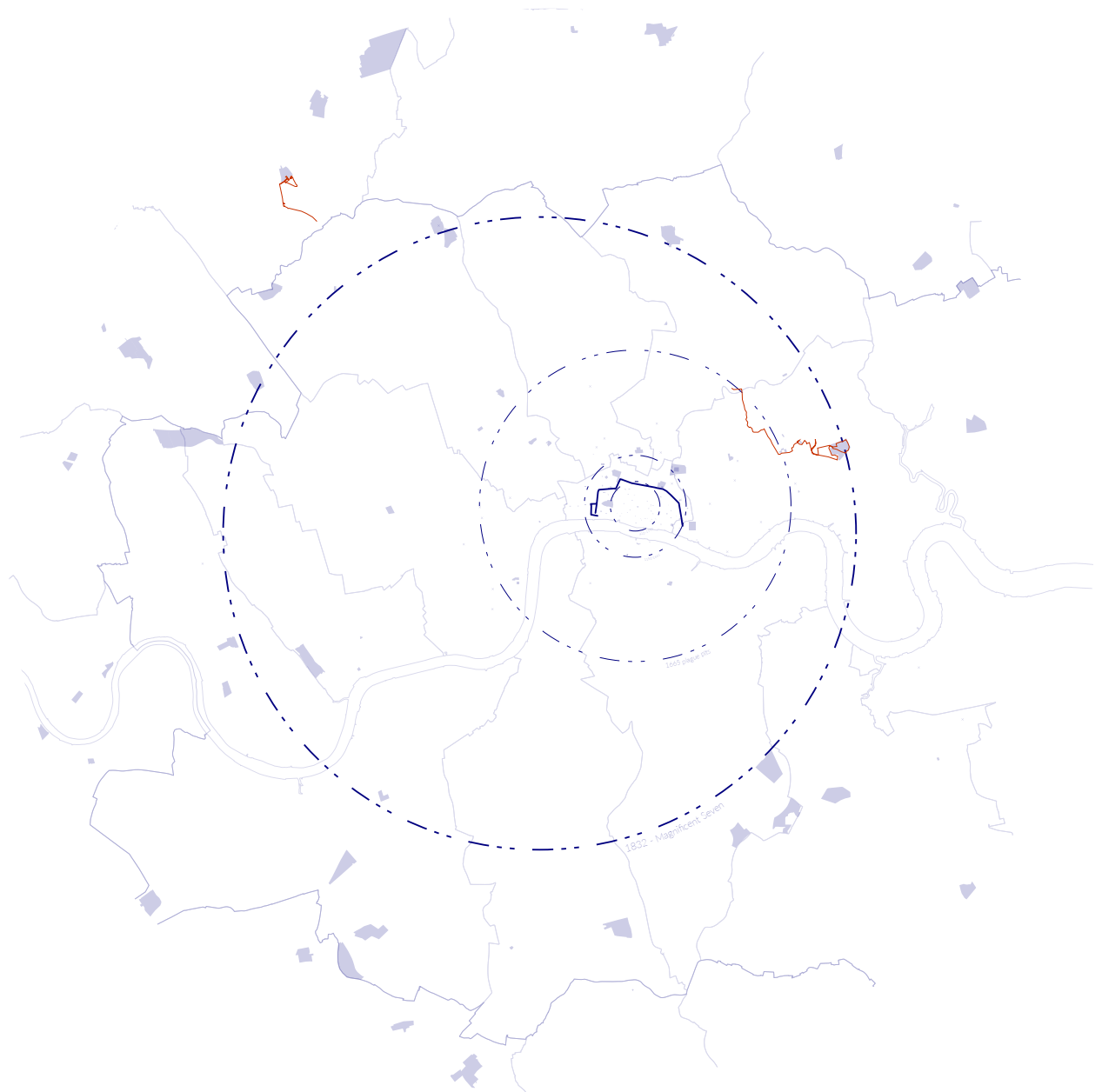
Tower Hamlets Cemetery





Magnificent 7 Typology Analysis

Abney Park Cemetery



Drifting through cemeteries

Jewish Cemeteries

Studying memory and burial practices in a metropolitan city like London requires a larger framework of different cultures and traditions throughout history and how they were treated, protected, or erased over time. The layered topological mappings showed that the early burial sites within the inner city, located in churchyards, were associated with the Church, and any burial site that was non-denominational cemetery, such as

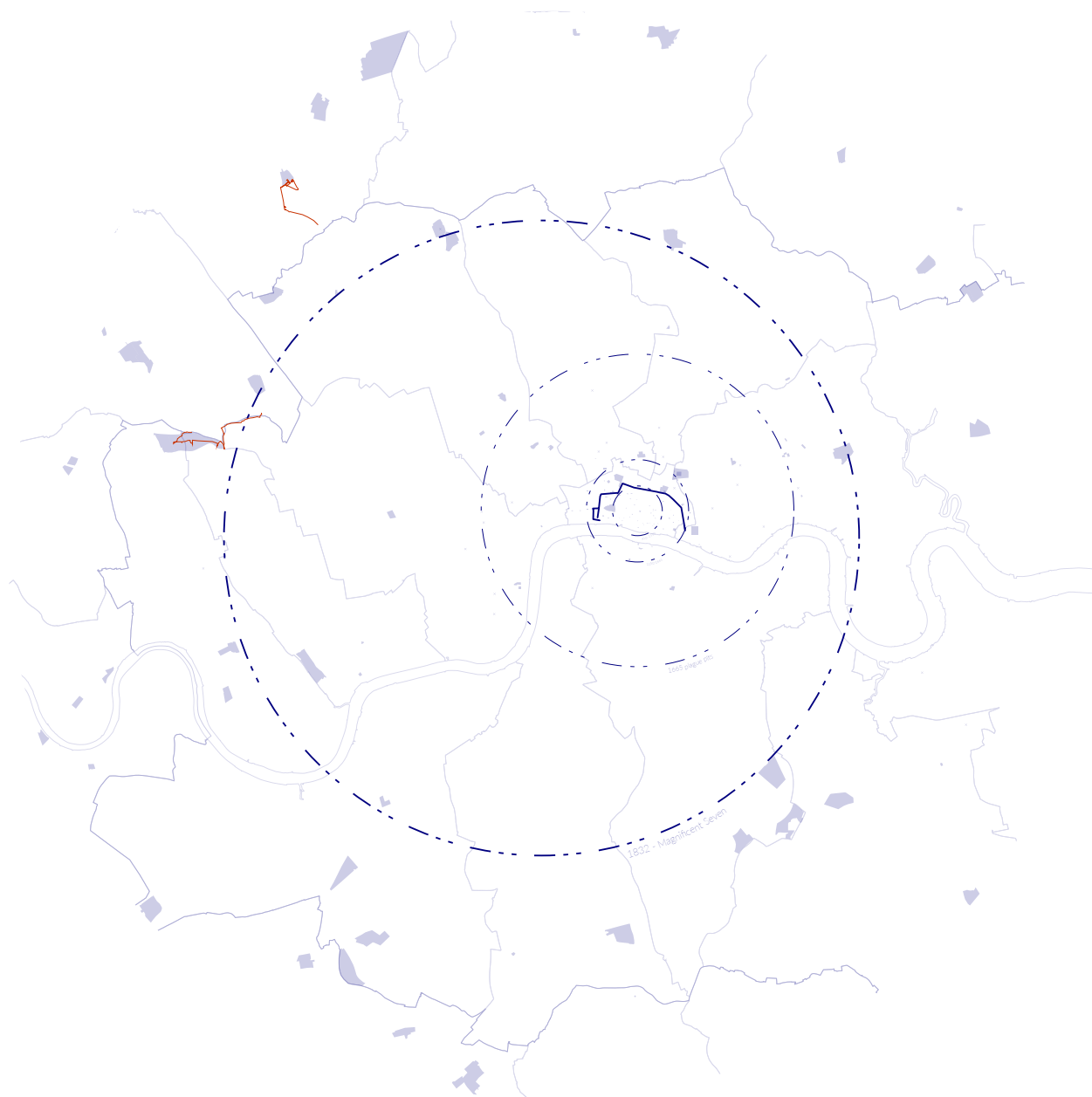
the Cross Bones graveyard for prostitutes or "single women", was pushed outside of the city boundaries. Existing Jewish cemeteries appear to emerge linearly towards the North-East. However, what is interesting is that some of the larger Jewish cemeteries have been significantly demolished or erased altogether. The Barbican Center, for example, is built on the former medieval Jewish cemetery. The garden which has taken its place

	CONTEXT	ATMOSPHERE	MEMORIAL OBJECT	PEOPLE	MATERIALITY
NOVO JEWISH CEMETERY					
HOOP LANE CEMETERY					
BARBICAN CENTER JEWISH CEMETERY					

NECROPOLITAN LONDON

is only accessible to the residents with no memory of what was once on the site. The Novo Jewish cemetery, what was once the largest Sephardi cemetery in London, is now surrounded by the Queen Mary University campus. The main library is built over the majority of the cemetery, and currently a portion of it remains tucked between the university buildings. Comparing the loss of memory the Jewish cemeteries have witnessed to the way

in which churchyards were treated during the construction of the underground is very telling of hierarchy of certain religions over others. Churchyards that had to be demolished were done so carefully, bodies were exhumed and moved to Brookwood cemetery outside of the city, and tombstones carefully arranged as memento. The Magnificent 7, non-denominational, were a model also in this sense, housing all faiths in one site.



Drifting through crematoria

Crematoria of London

Throughout the research I focused specifically burial as a form of disposal of the dead. This was due to a fascination of the physical traces memory left in the urban environment. However, especially considering the current trends of cremation, the ritual of the funeral including cremation had to be examined. It was eye opening to visit Golders Green Crematorium on the excursion because I was finally able to see the manifestation of mem-

ory in the absence of the body. It was not the grave, the tombstone, the mausoleum, or even the name plaques - which there were plenty of on the walls. It was the atmosphere and the serenity that embedded memory in this place. The juxtaposition of the linear, almost too functional, funeral buildings to the immense memorial garden and endless roses was what emphasized the transition from the rituals of loss to the memory of the person.

	CONTEXT	ATMOSPHERE	MEMORIAL OBJECT	PEOPLE	MATERIALITY
GOLDERS GREEN					
KENSAL GREEN					



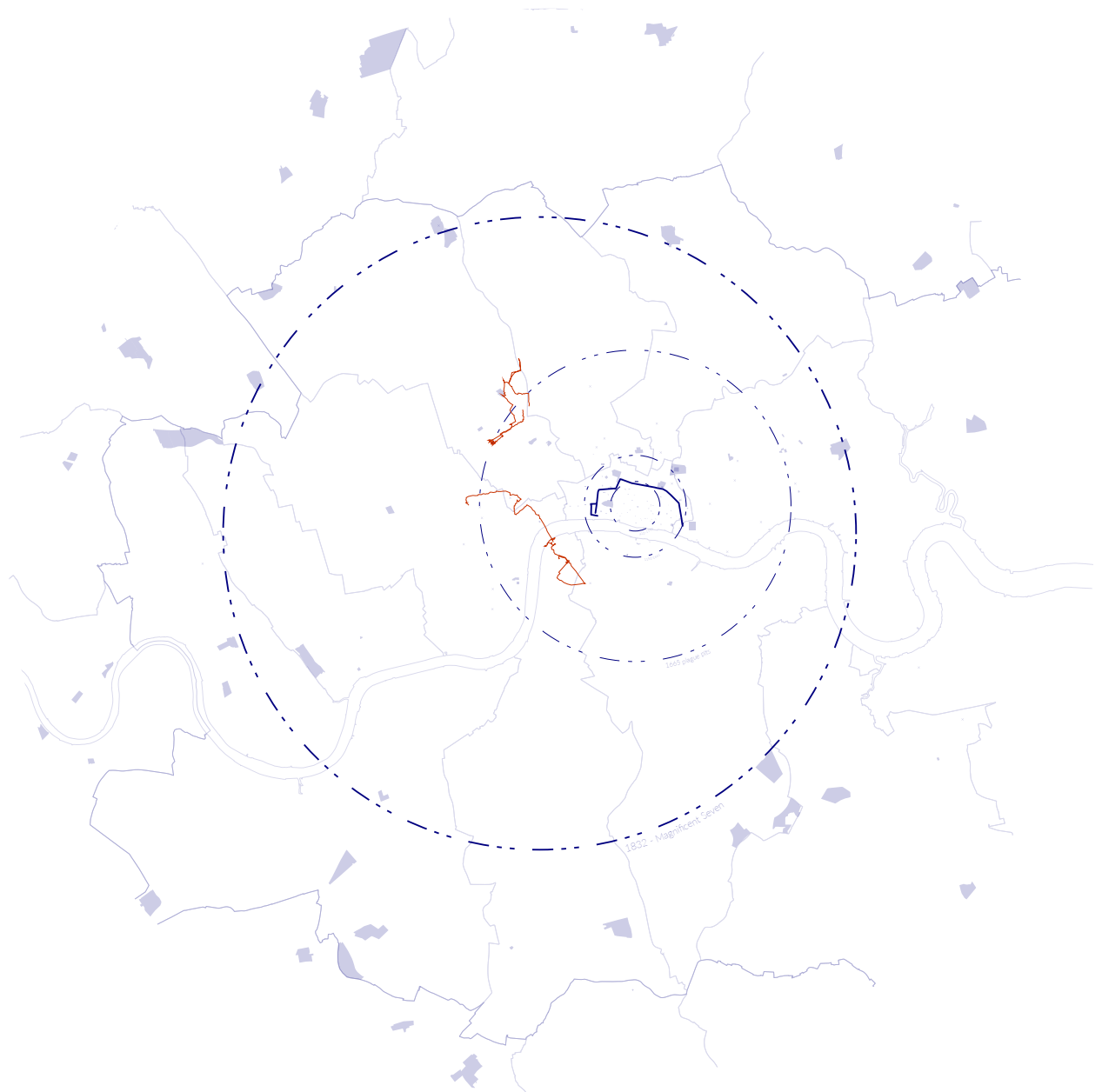
Drifting through crematoria
Golders Green Crematorium





Drifting through crematoria
Golders Green Crematorium



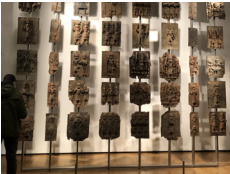


Drifting through other memory spaces

Libraries + Museums

During the excursion I also drifted through other forms of memory holding spaces. These included libraries, museums, and exhibition spaces. It was interesting to compare these spaces the cemeteries and how memory was "displayed" in each. The library was most similar to the way the cemetery functioned in the way that the information is open for use, but also requires sifting through and self curating. What these spaces had that the cemeteries

lacked was the collective and shared experience the users were having. Each cemetery I visited was either empty or was being used by individual visitors that were on a walk or eating lunch. But at the libraries and museums, the users were sharing a collective experience where they interacted with the memory and information together. Even people who were there to study alone shared the space, and therefore the experience.

	EXHIBITION	ATMOSPHERE	STACKS	PEOPLE	MATERIALITY
BRITISH LIBRARY					
WELLCOME COLLECTION					
BRITISH MUSEUM					

[Figure 0.0.8]

Old Bishopsgate Goodsynd,
photo by author



PROGRAM AND SITE

What other programs can be defined as **memory space**?

What are other things [objects/sites/programs] that **die** in the city other than **humans**?



Catacomb



Columbarium



Library
Museum
Archive

Memory related to death

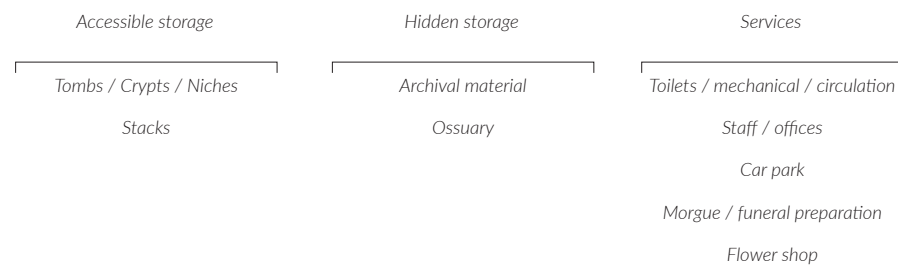
Other memory spaces

...of experiential
memories



Program...

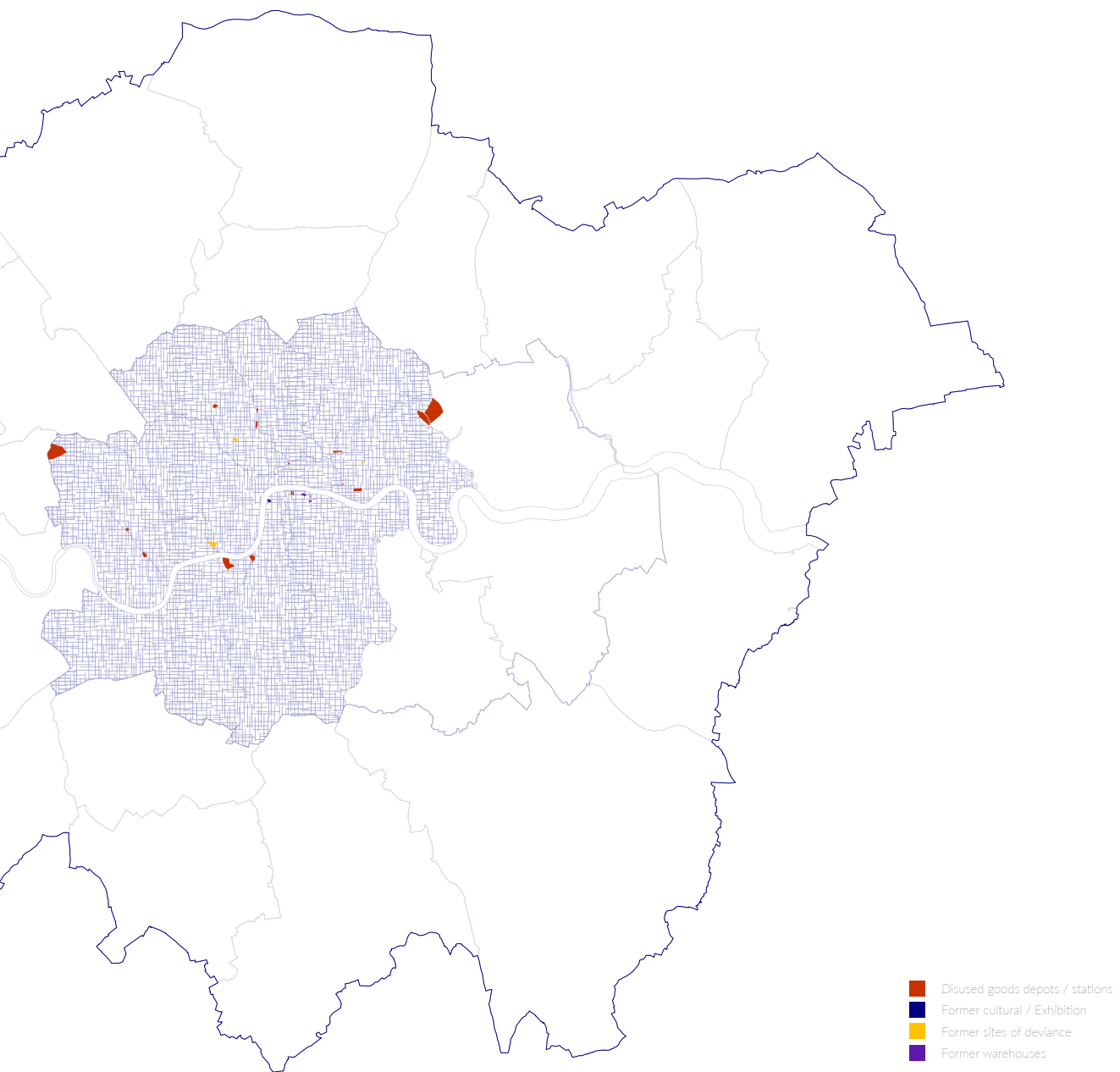
...as functional layers

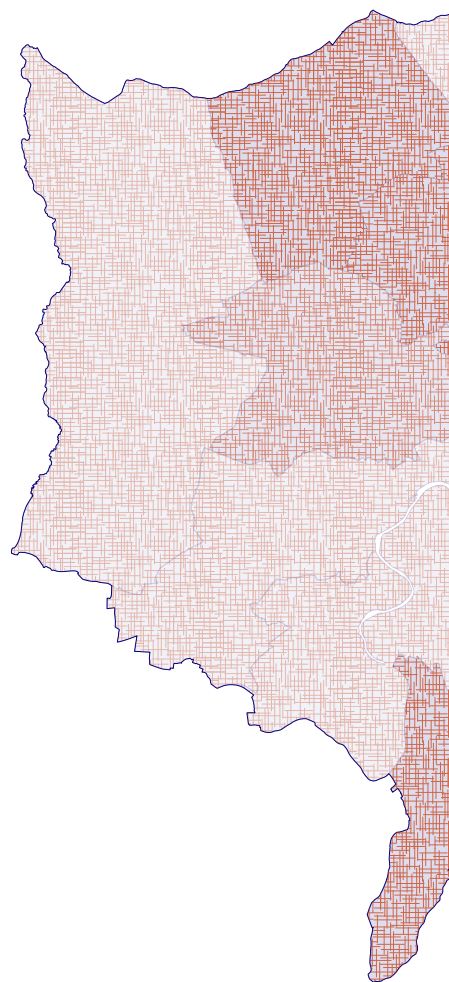




Site selection

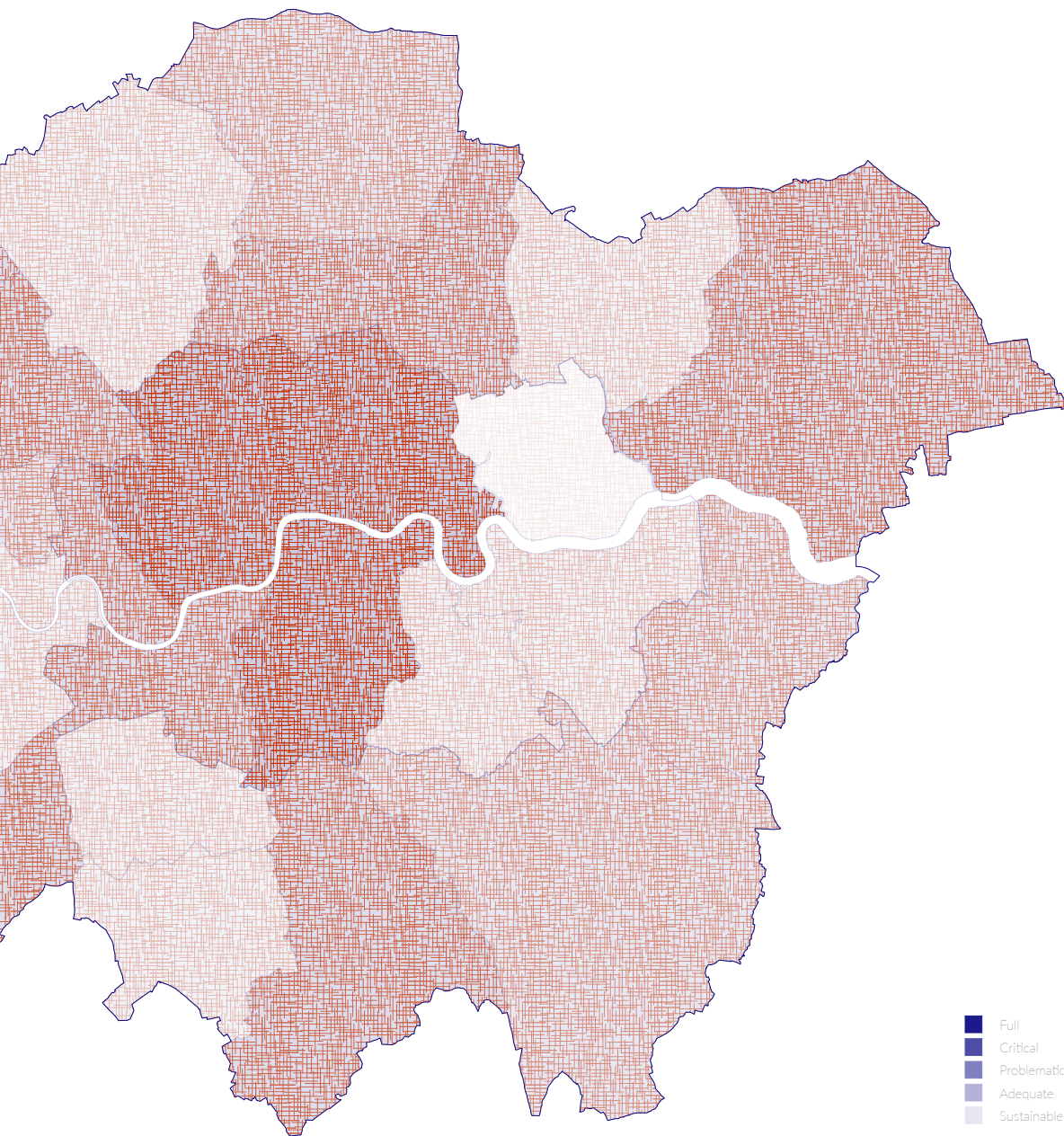
Urban carcasses as potential sites

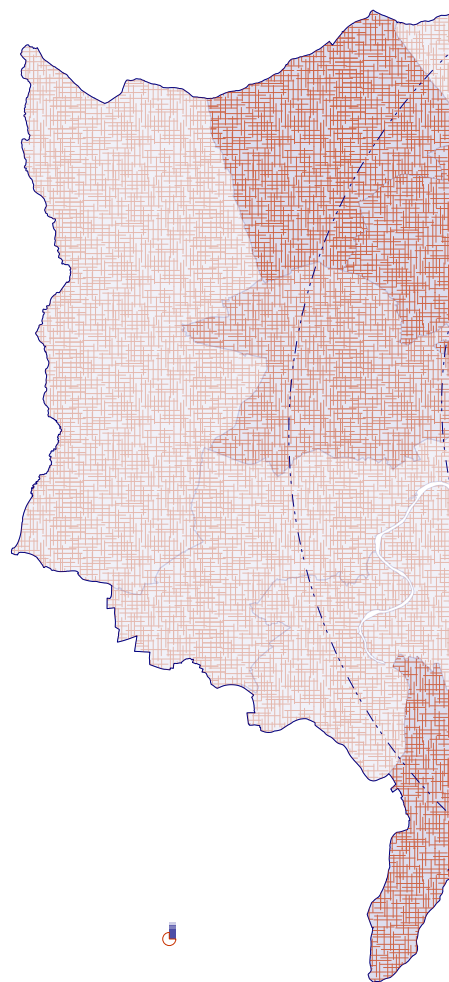




Site selection

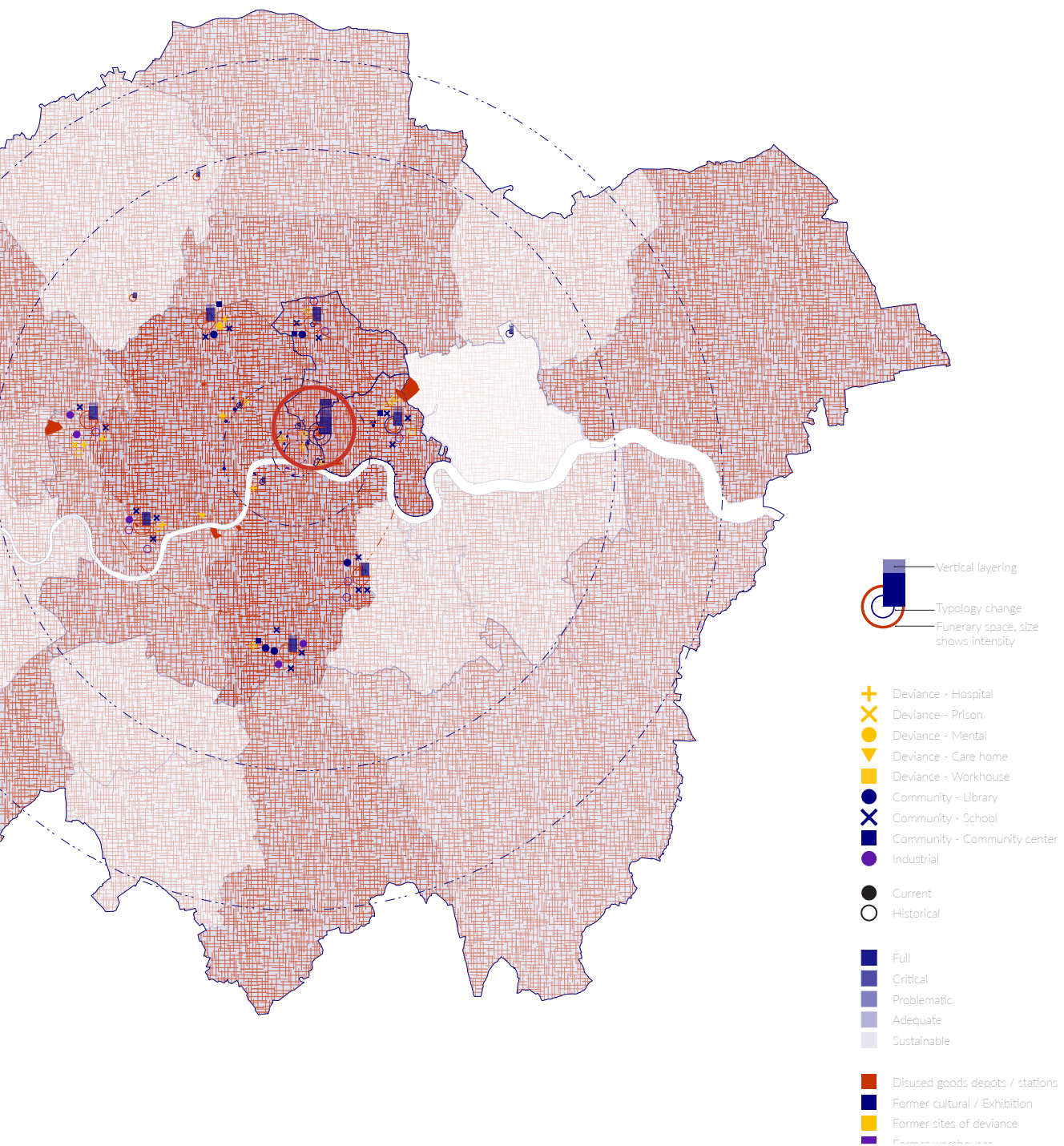
London burial capacity by
borough, data from London burial
audit 2010

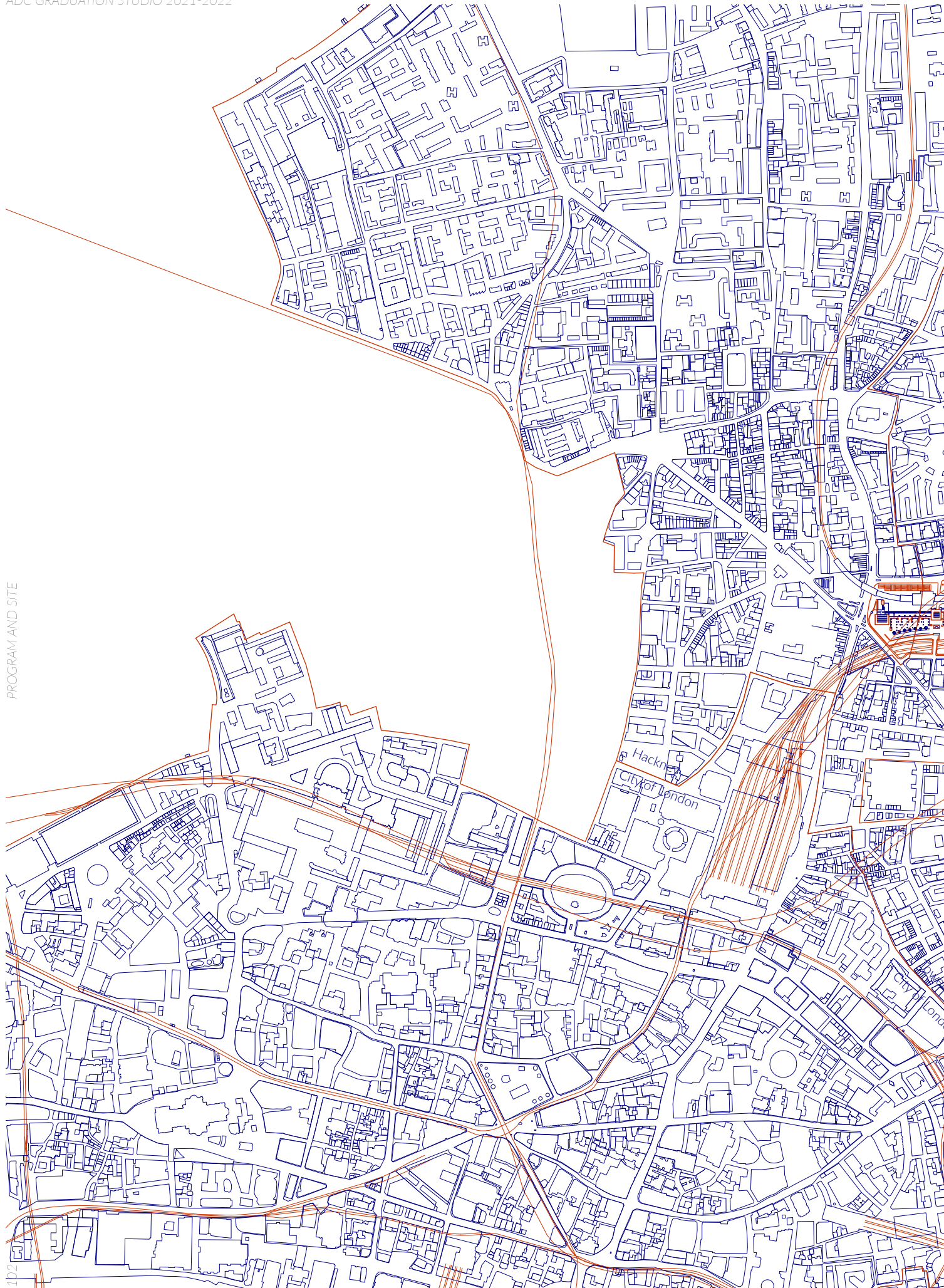




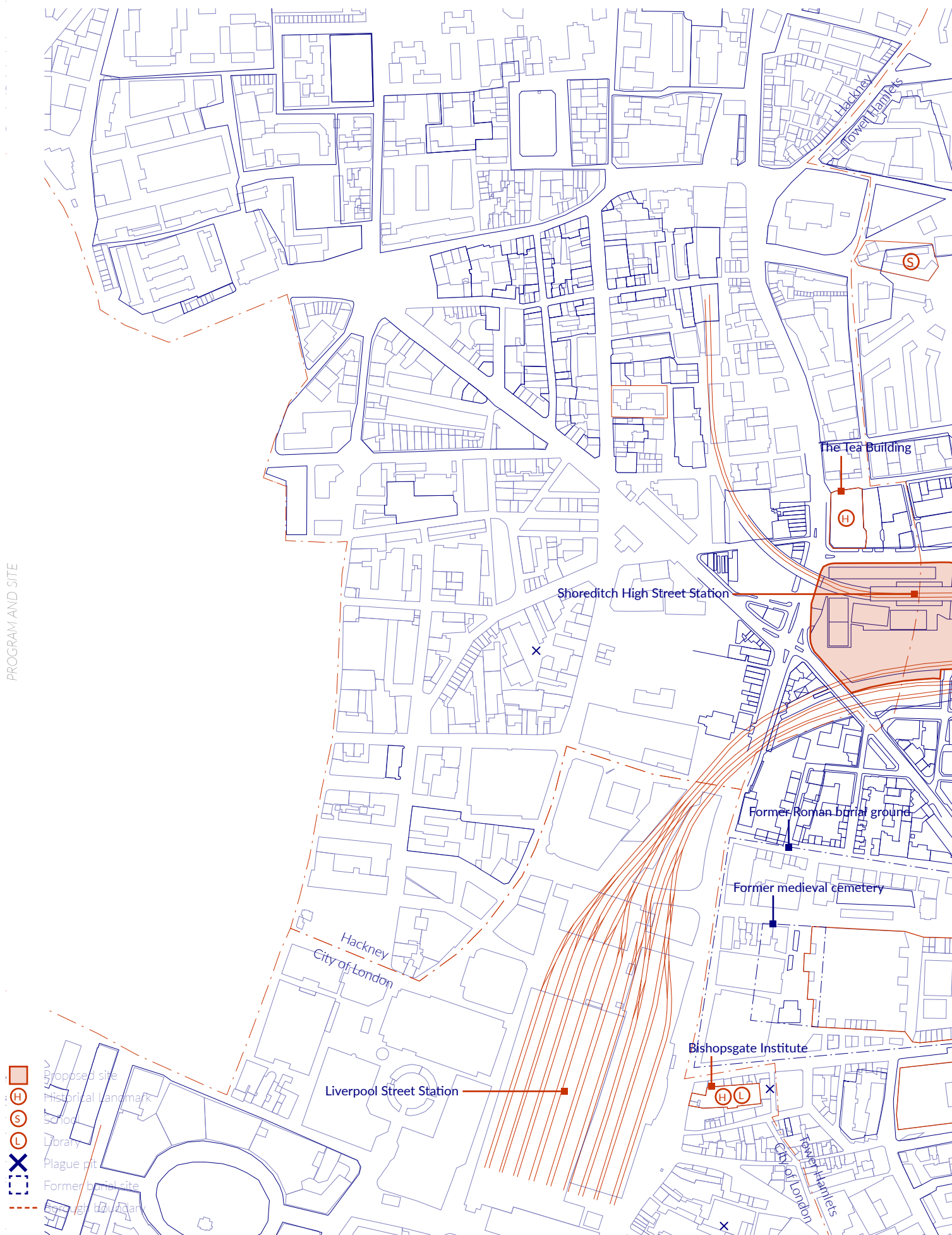
Site selection

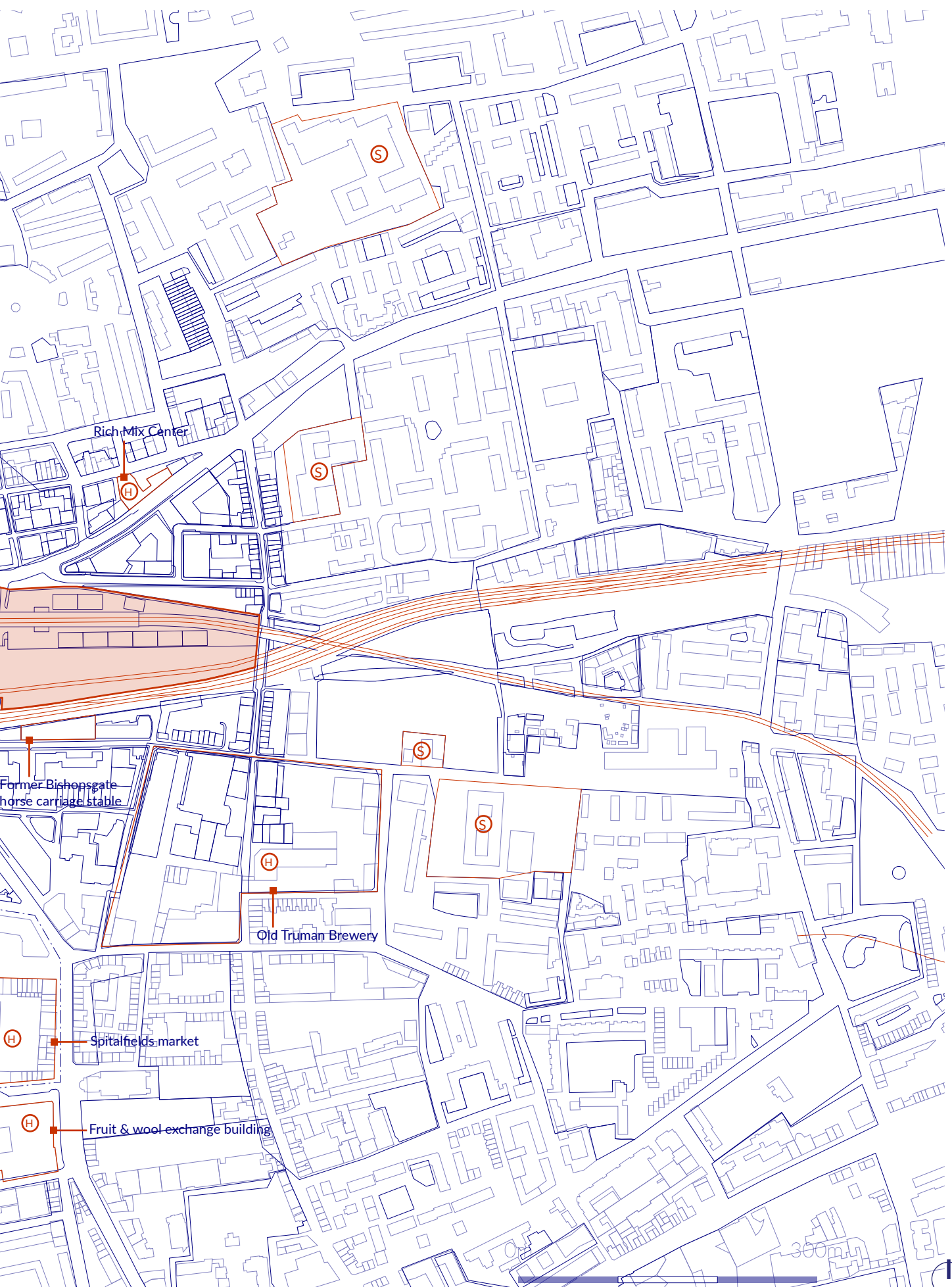
Intersections and intensities

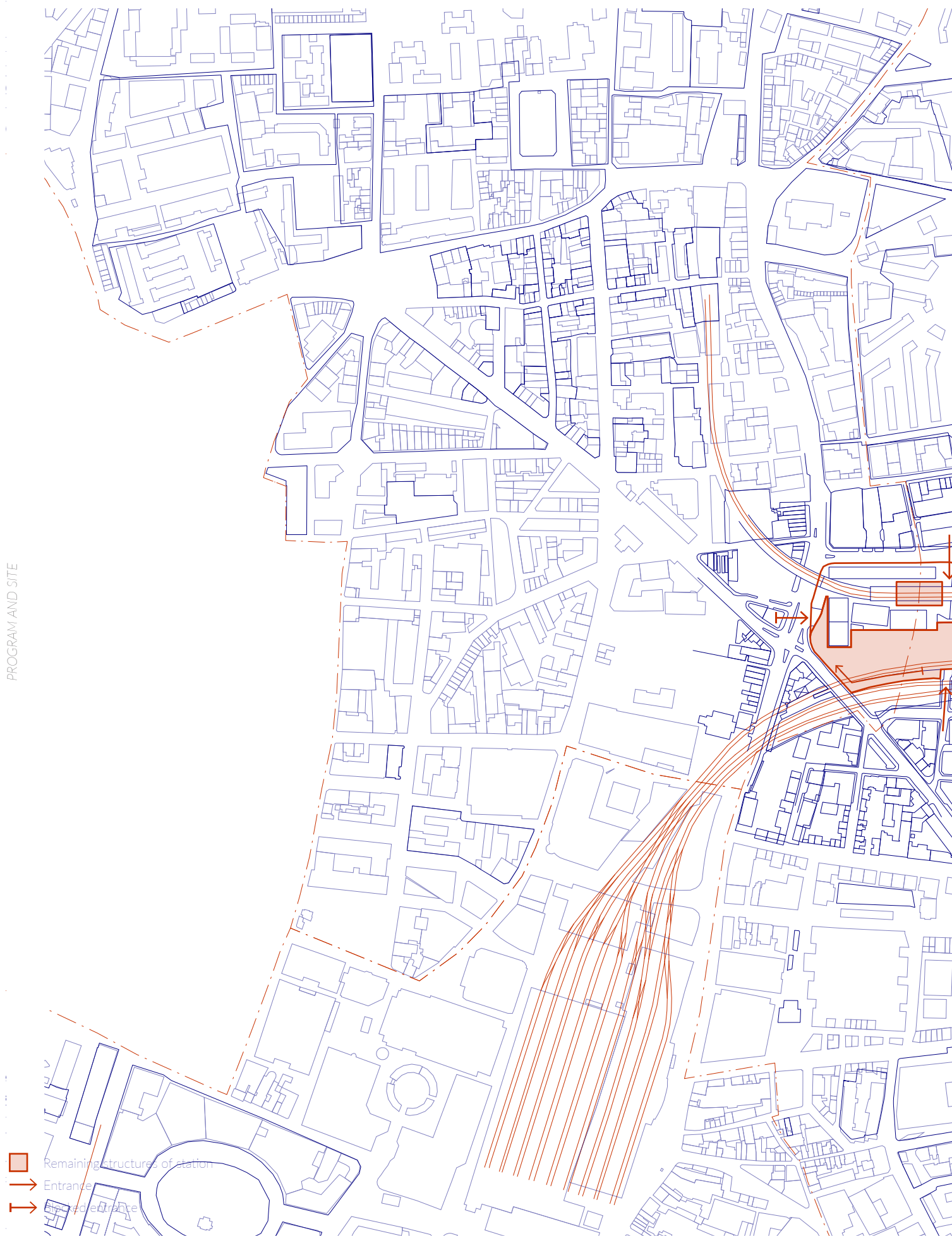


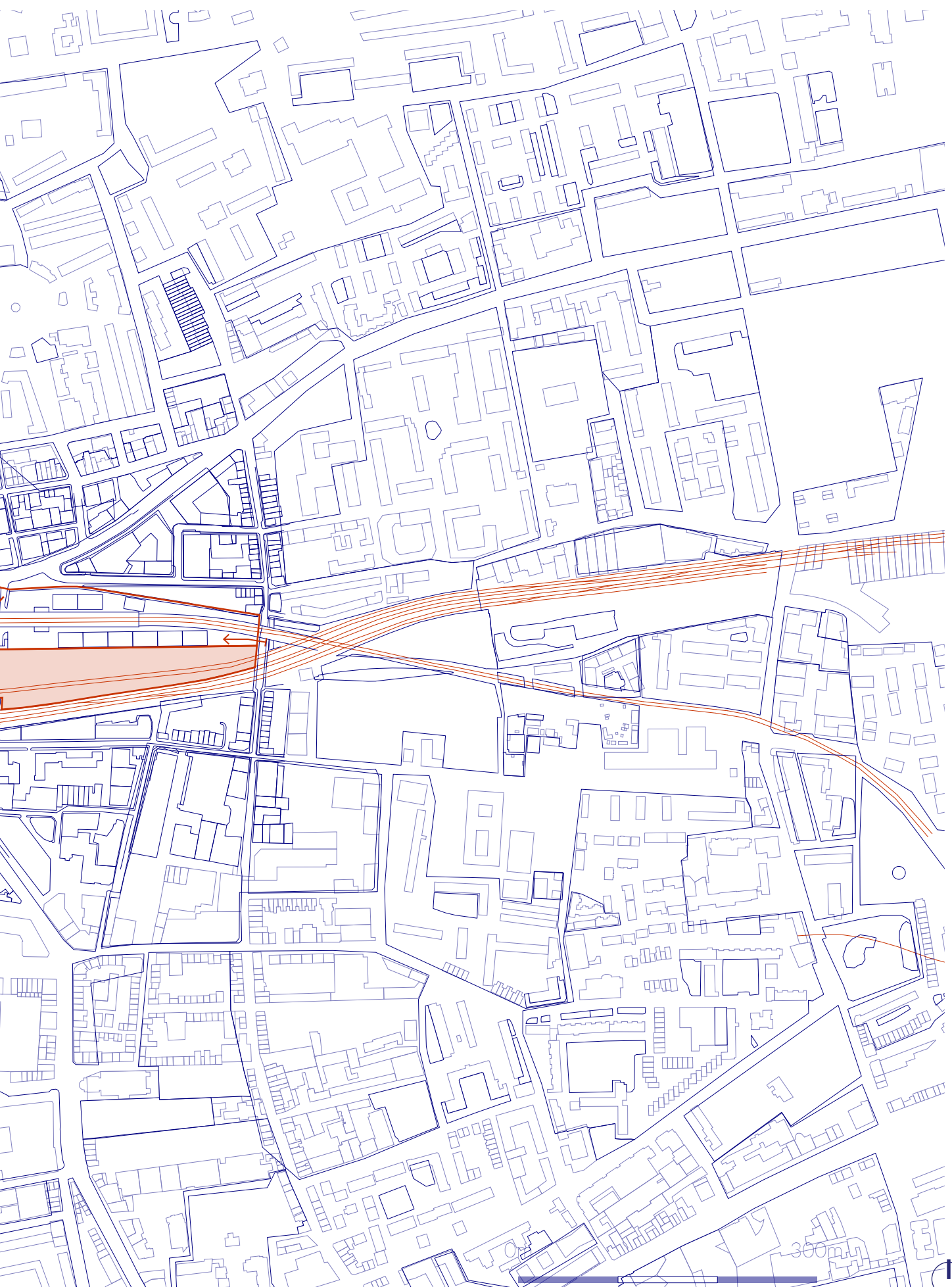












NECROPOLITAN LONDON

300m

Scale 1:5000



Site Analysis: Bishopsgate
Goodsyard

Site aerial images, 1910 (top),
current (bottom), current (next
page)



Image sources
Top: *Subterranea Britannica*
Bottom: *Google maps screen capture*
Next page: *Google maps screen capture*



Historical station entrance with Oriel Gate



Site Analysis: Bishopsgate
Goodsynd
Station former main entrance



Former station entrance with Oriel Gate

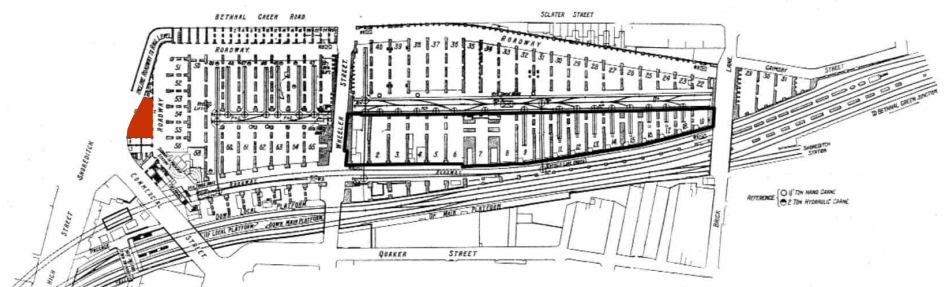


Image sources
 Top: Subterranea Britannica
 Bottom: Google maps screen capture



Braithwaite Street south side

Site Analysis: Bishopsgate
Goodsyrd
Braithwaite Street (Former
Wheeler Street)



Braithwaite Street north side

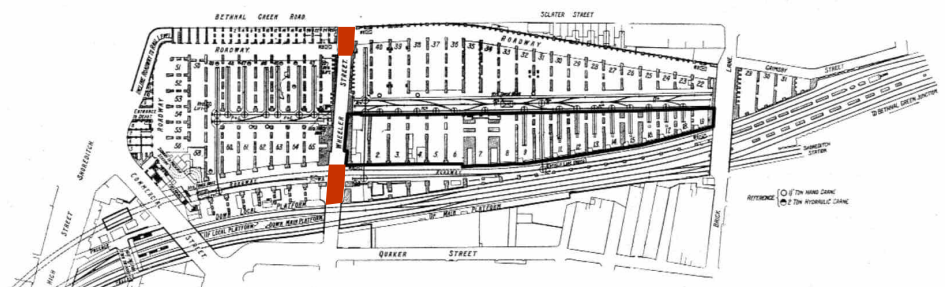
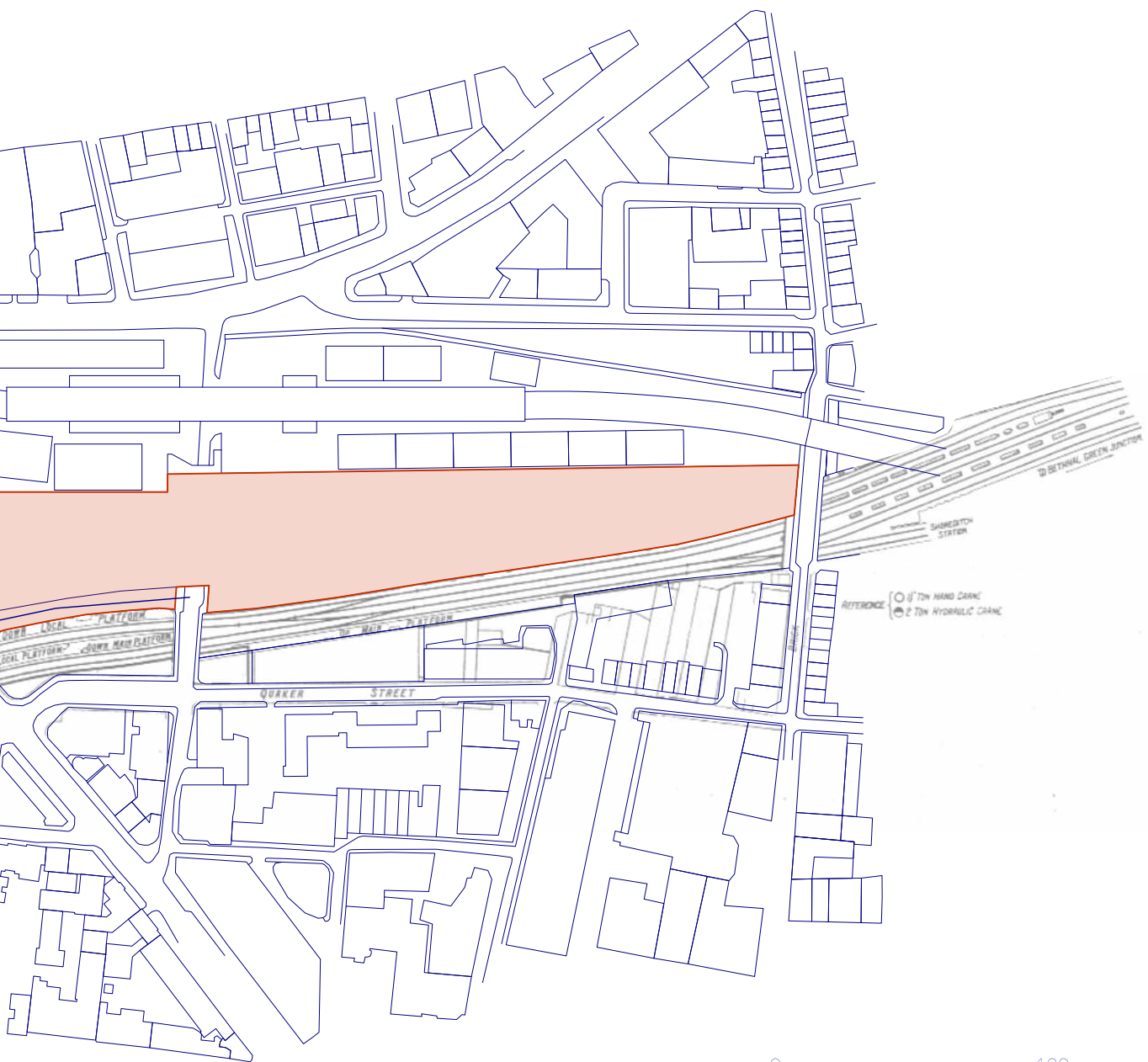


Image sources
Own photos



Site Analysis: Bishopsgate
Goodsyard
Remaining open landscape

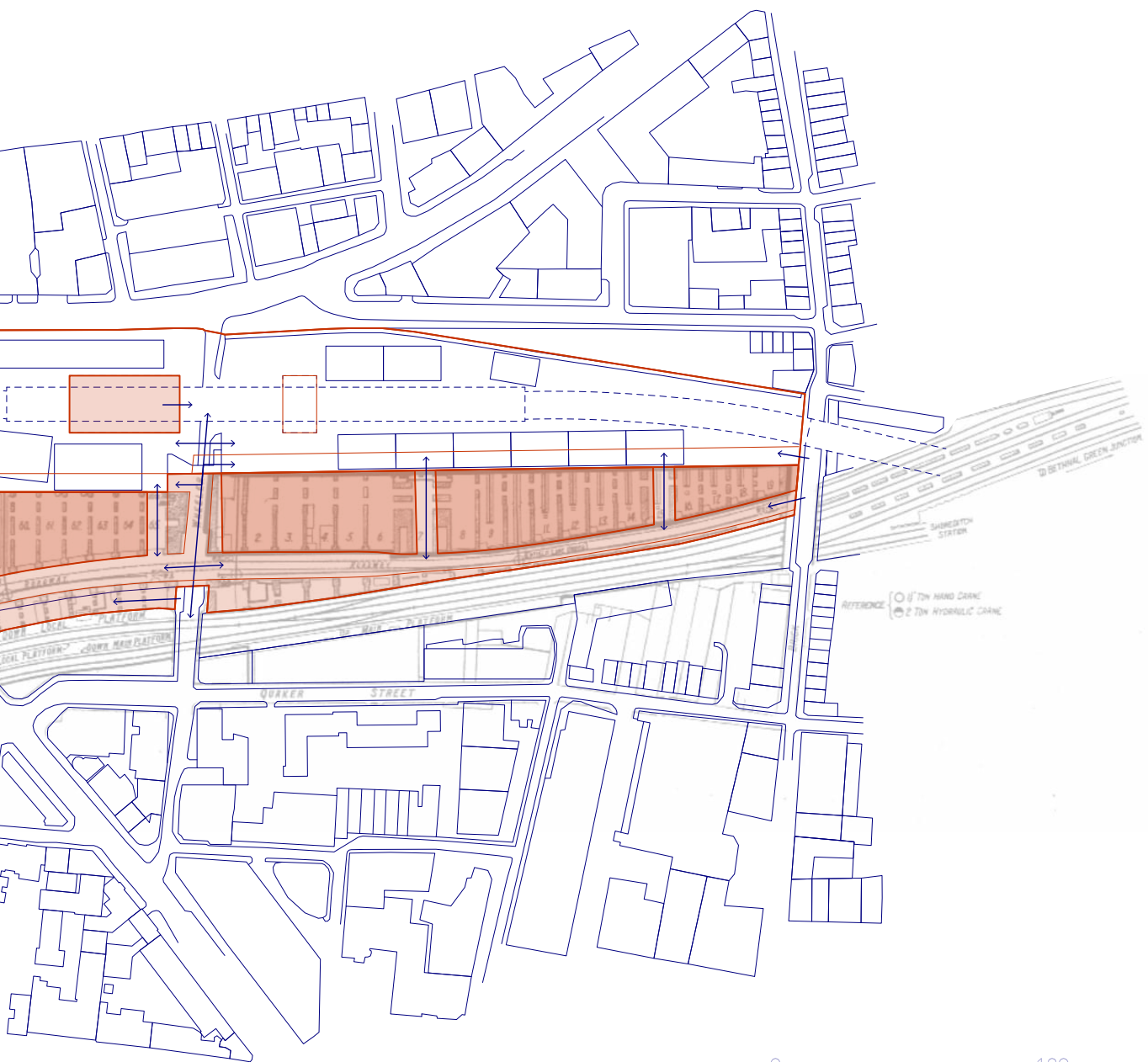


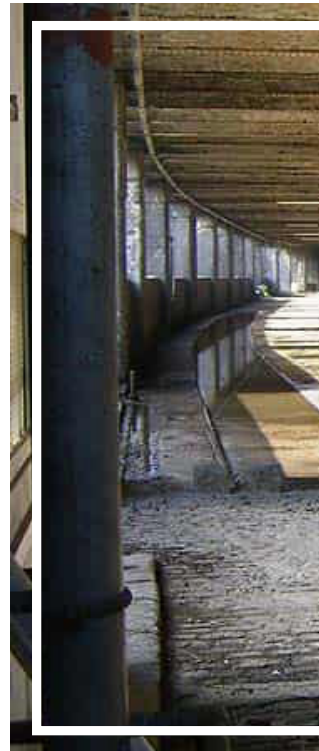
0m 120m
Scale 1:2000





Site Analysis: Bishopsgate
Goodsyard
Remaining interior





*Lower rail level, between Wheeler Street
(Braithwaite Street) and Brick Lane*

Site Analysis: Bishopsgate
Goodsynd
Interior photos



Outer Roadway

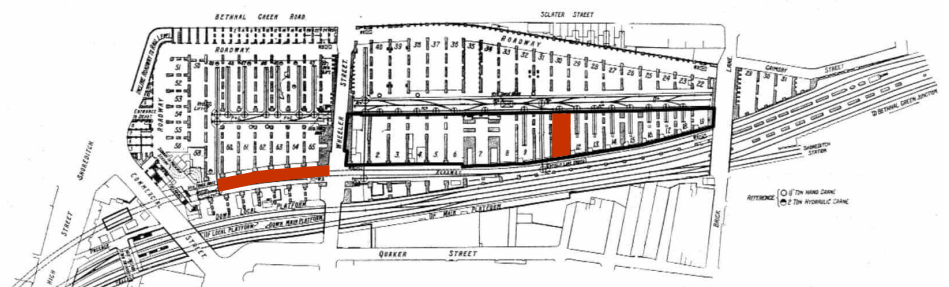


Image sources
Subterranea Britannica



Lower rail level, between Shoreditch High Street and Wheeler Street (Braithwaite Street)

Site Analysis: Bishopsgate
Goodsynd
Interior photos



Lower rail level, between Shoreditch High Street and Wheeler Street (Braithwaite Street)

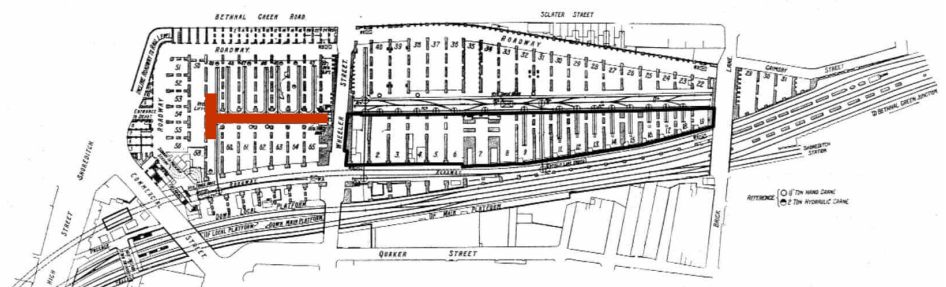


Image sources
Subterranea Britannica



Pit for hydraulic wagon lift on south west of site

Site Analysis: Bishopsgate
Goodsyrd
Interior photos



Pit for hydraulic wagon lift on south west of site

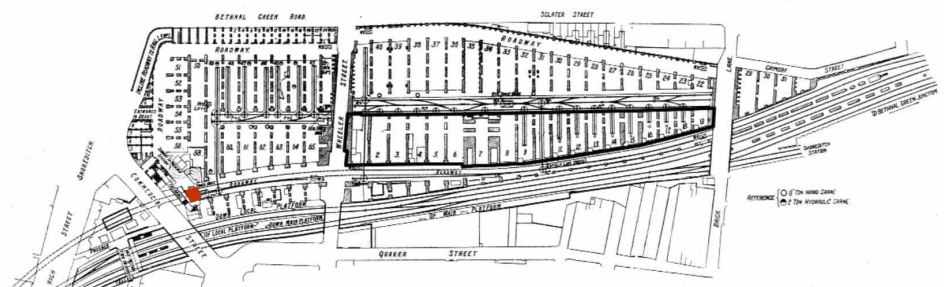
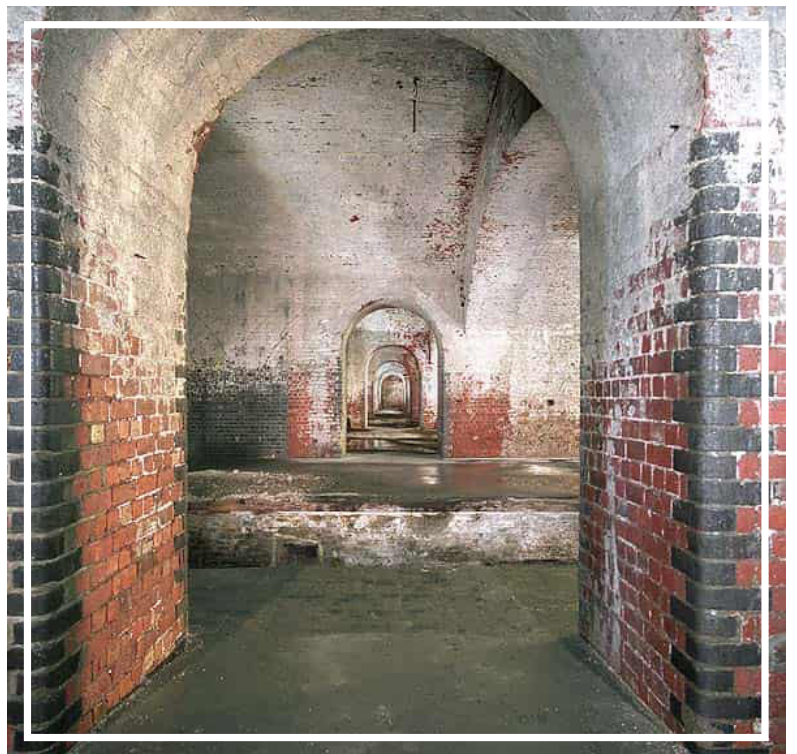


Image sources
Subterranea Britannica



*Repetition of rounded arches, between
Shoreditch High Street and Wheeler Street
(Braithwaite Street)*

Site Analysis: Bishopsgate
Goodsynd
Interior photos



Pointed arches, between Wheeler Street
(Braithwaite Street) and Brick Lane

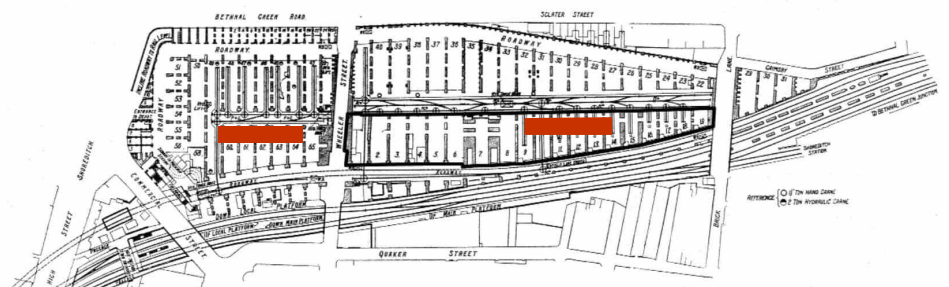
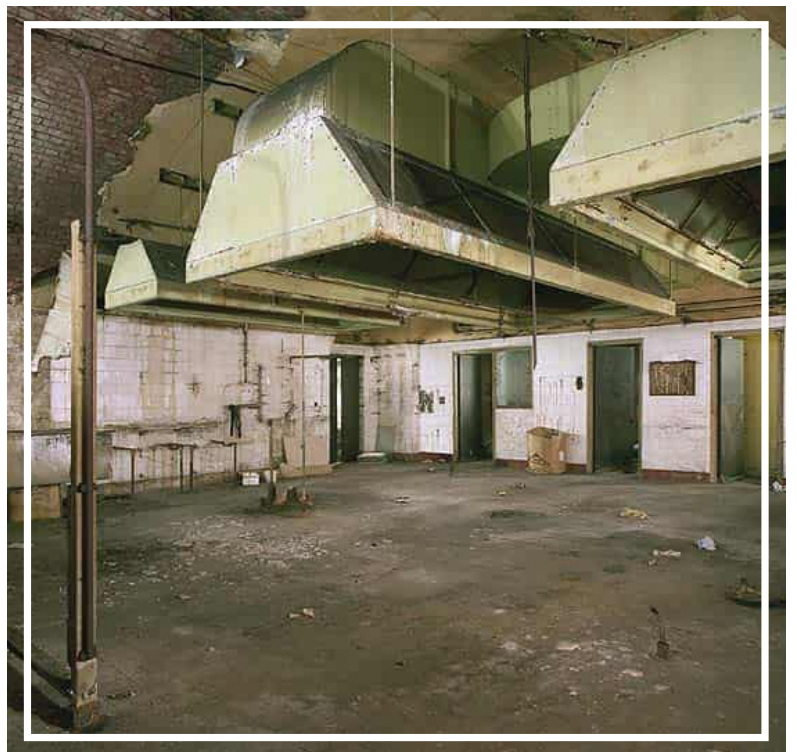


Image sources
Subterranea Britannica



Kitchen at on west side of site

Site Analysis: Bishopsgate
Goodsynd
Interior photos



Staff mess room at west side of site

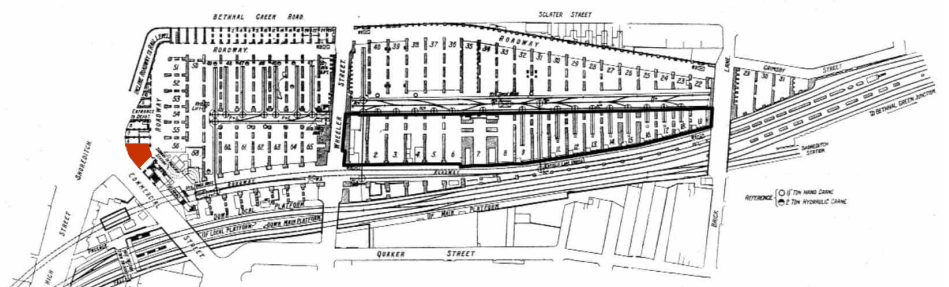


Image sources
Subterranea Britannica

[Figure 0.0.9]

Brion cemetery, photo by author



PRECEDENTS

CLUSTERING

ORGANIC VS
STRUCTURED

FRAGMENTING

LIVING V
MEMO

PROGRAM

CONTEXTUAL
RELATIONSHIP

FORMAL
EXPRESSION

COMPOSITION

NARR

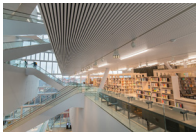
Living memories
Experiential, interactive, participatory

PRECEDENTS

Dead memories
Accumulation, patina, storage



Loehle, CIVIC Architects



Forum Groningen, NL, Boijmans Foundation



Green Square Library, Stewart Hollomstein



Loehle, CIVIC Architects



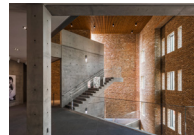
Ristorante, Cooks Line Bo Bani



Bank of Albania, Petroschi Architects



Pedro de Moya, Noya Bo, de la Hoz



Wrightwood B&B, Noya Bo



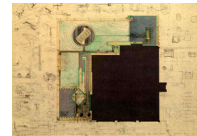
Slip House, Bureau de Change Architects



BingQing Wood Kin Factory, A2L architects



Onchu Art Museum, Tadaso Ando



Brian Cemetery, Carlo Scarpa



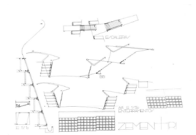
Parc de la Vilette, OHÀ



Woodland Cemetery, Gunter Asplund and Sigurd Lewné



Roque Blanche Cemetery, Batlle i Roig



Isoverde Cemetery, Enric Miralles + Carme Pinos



Roque Blanche Cemetery, Batlle i Roig



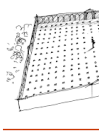
Ingenio Cemetery, David Chipperfield



San Calisto Cemetery, Aldo Rossi



Valencia, John Hejduk



Cemetery of the Holy Spirit, Noya Bo



Cemetery of the arches of the Holy Spirit, Noya Bo



Brian Cemetery, Carlo Scarpa



The Road, Oskar Hansen



Isoverde Cemetery, Enric Miralles



Isoverde Cemetery, Enric Miralles



Croce di Bari, Alberto Bassi

VS DEAD
ORIES

SLOWNESS VS
SPEED

SENSES

ATIVE

TEMPORALITY
RHYTHM

MATERIAL
MEMORY

IMMATERIAL
MATERIALS

ATMOSPHERE



Sanctuary, Japan



The Fishermen, Paolo Piretti



Skybridge, James Turrell



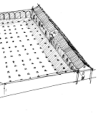
Locustal Plaza, Michael Heller



The Fishermen, Paolo Piretti



Gulistan Cemetery, Andrea Croggi



Hoguen Cemetery, David Chipperfield



The Collapse of Time, John Hejduk



House, Andreas Katsouris, N. Pirovano + G. Pirovano



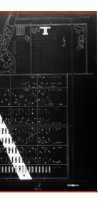
Cast earth construction, Heriberto Zapata



Brian Cemetery, Carlo Scarpa



Castelvecchio Museum, Carlo Scarpa



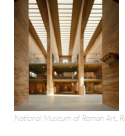
House Guim, Alcher Ziviltechnik GmbH



Restaurant Cooft, Lina Bo Bardi



House, Klaus Fink, Peter Zumthor



National Museum of Roman Art, Rafael Manzo



Hoguen Cemetery, Eric M. Hines + Carme Pinos



House, Klaus Fink, Peter Zumthor



Hoguen Cemetery, Eric M. Hines + Carme Pinos

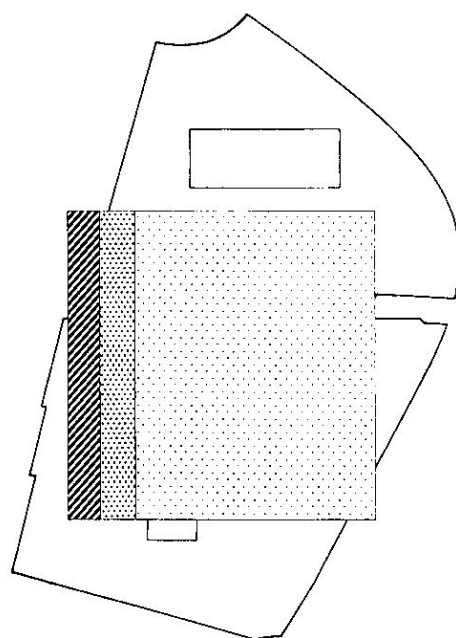


North, East, South, West, Michael Heller

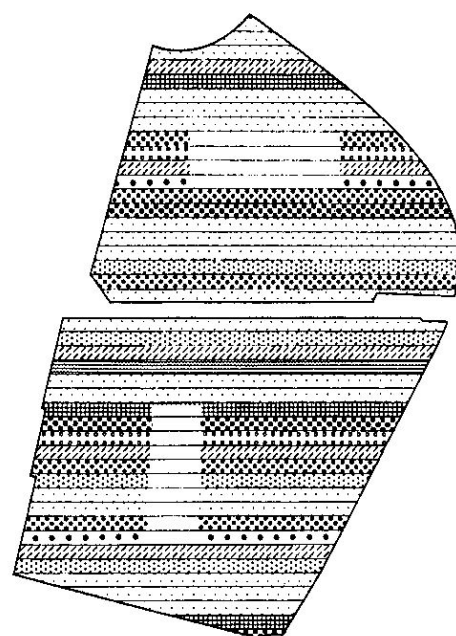


Brian Cemetery, Carlo Scarpa

NECROPOLITAN LONDON



Initial hypothesis (scale: 1/20,000)

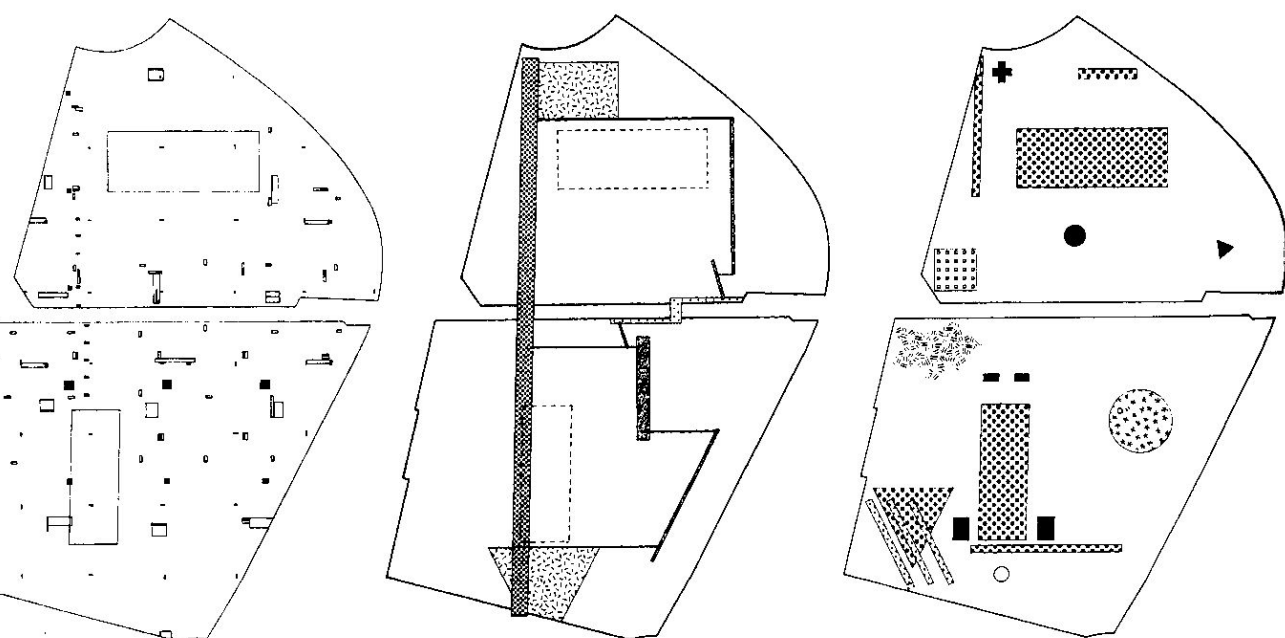


The strips



Point

Master plan approach
OMA Parc de la Villette



t grids, or confetti

Access and circulation

The final layer

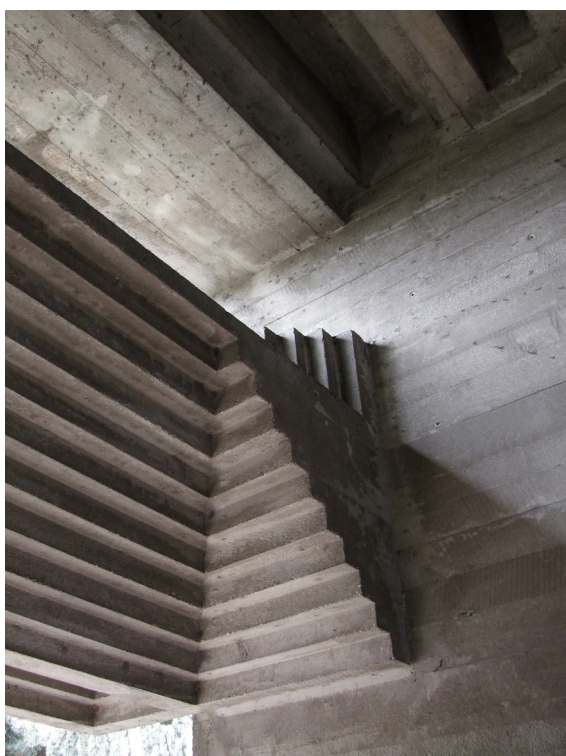
Image source
OMA

Material Precedents
Casted Memories



*Bruder Klaus Field Chapel, Peter Zumthor,
Concrete formed with tree logs*

Image sources
Left: *ArchDaily*
Middle + Right: *Own photos*



*Brion Cemetery, Carlo Scarpa,
Board form concrete*



*Facoltà di Magistero, Giancarlo de Carlo,
Board form concrete*

Material Precedents
Rammed Concrete



*Bruder Klaus Field Chapel, Peter Zumthor,
Rammed concrete*

Image sources
Left + Middle: *ArchDaily*
Right: *Beton*



*Secular Retreat, Peter Zumthor,
Rammed concrete*



*Besucherzentrum Sparrenburg, Max Dudler,
Rammed concrete*

Material Precedents
Textured Finishes



*Yale School of Architecture, Paul Rudolph,
Bush hammered concrete*

Image sources
Left: Own photo
Middle: Atlante Architettura
Contemporanea
Right: Architettura Viva



*Fosse Ardeatine Mausoleum, Mario Fiorentino
and Giuseppe Perugini
Sprayed concrete*



*Inagawa Cemetery, David Chipperfield,
Sandblasted red concrete*

Formal Precedents
Layered Walls



*Bing Ding Wood Kiln Factory, AZL Architects,
Box in a box*

Image sources
Left: ArchDaily
Middle: Own photo
Right: ArchDaily

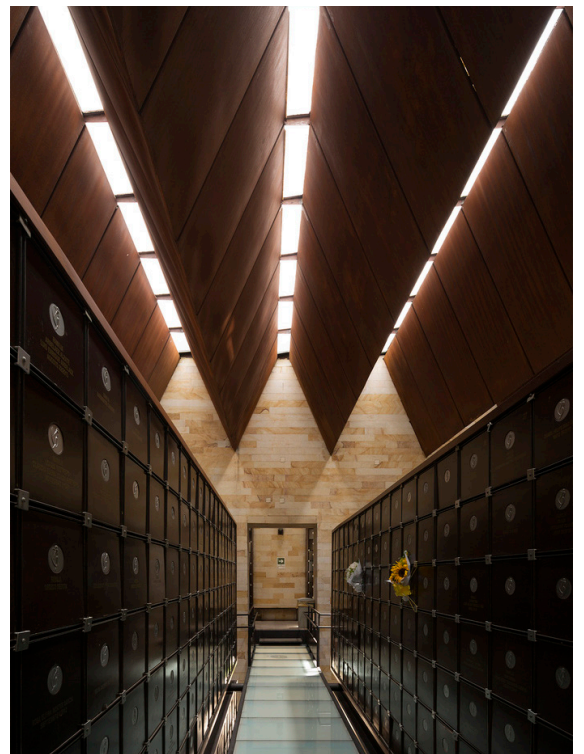


*Museum of the Roman Theatre of Cartagena,
Rafael Moneo, Layered walls*



*Wrightwood 659, Tadao Ando,
Layered walls*

**Formal Precedents
Skylight and roofs**

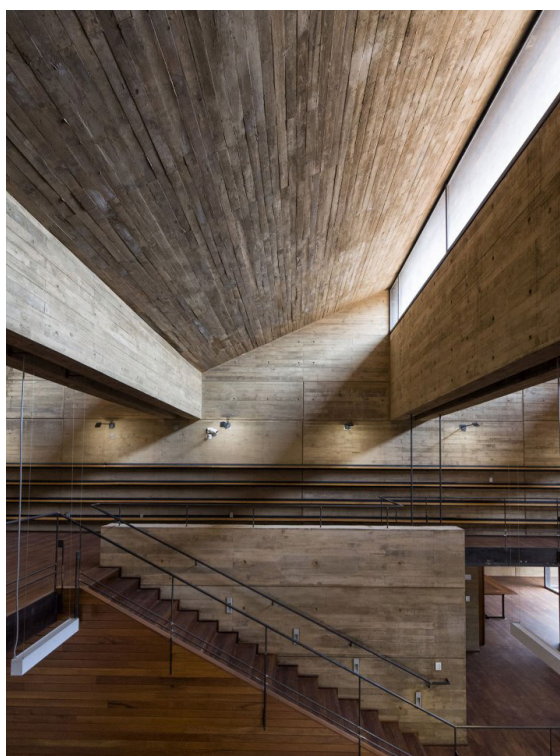


*Templo de Las Cenizas y Crematorio, Juan
Felipe Uribe de Bedout, Mauricio Gaviria,
Hector Mejía*

Image sources
Left: ArchDaily
Middle + right: Metalocus



Ciudad de los Archivos, Mendaro Arquitectos



Ciudad de los Archivos, Mendaro Arquitectos

[Figure 0.0.10]

Highgate Cemetery, photo by
author



REFLECTION REPORT

1. What is the relationship between research and design?

In a fast moving metropolitan city like London, cemeteries act as experiential fragments that slow down and hold on to time. They sediment memories of the lived past and the potential future and are therefore regarded as spaces of another realm that operate between the spatial and the temporal. Historically, these places of burial were found within the inner city where people gathered to exchange shared experiences. Today, the speed of the city, along with its rapid expansion, no longer allows for such spaces to occur within the living realm. Spaces that hold memory are detached from other urban systems, and therefore, appear as isolated memory islands. The problem is, without the interaction of people and their use as collective public ground, these spaces are threatened by the loss of memory and can no longer facilitate experiential memories. Through various modes of mapping, field studies, and theorization based on literature on memory and its embodiment in the built environment, the research conducted shows that while the creation and disappearance of new layers of

memory can be regarded as a natural cycle of any city, the continuous expansion of funerary spaces outwards means that there is no room in the contemporary city for new memory spaces to be formed.

The research examines the role of the cemetery as a space of experiential memories and how the contemporary city can accommodate new memory spaces within the programs of everyday life. Deriving from the research, the design proposal first defines what this new memory space entails by challenging society's changing attitudes towards death that, over time, transformed funerary sites from collective public space to secluded necropoli. In an effort to disrupt the pattern of exclusion of death and memory from the urban fabric, and to accept death as a part of everyday life, the project proposes a new memory space situated within the inner city, on a site of urban memory, that combines two different memory holding programs, the cemetery and the library.

2. **What is the relationship between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?**

The study of burial spaces in the city to understand historical and spatial relationships derived from the studio's topic of the heterogeneous conditions of Metropolitan London. With an interdisciplinary approach, the studio uses the fragmented nature and multi-centered character of the city as a departure point to examine how such conditions evolved and how they currently affect the identity of the contemporary city. My study of the psychogeographies of memory, death and burial patterns in the city is initially a way of reading the city and its development through time to understand the existing fragmentation. Ultimately, the found patterns explain how memory currently functions in said fragmentation and how this condition can be utilized to create new experiential memory spaces. With the position that memory spaces are clusters of various memory units, the proposed project is a coupling of two different types of memory space, a library and a cemetery, located on a site of urban memory. The architectural translation of a new memory space theorized in the research, thus marks

a new transition of burial practices that, over time, became detached from the everyday life. The cemetery coupled with the library gives a physical space within the city for people to gather and share collective memory making experiences.

The design proposal stems from the research findings and theorization of the new memory space and its six principles. The library and the cemetery are coupled together in one site as clusters of fragmented spaces that are part of a narrative composition of daily rituals. Therefore, in line with the studio's approach, the design requires a multidisciplinary approach that examines both architectural and landscape elements of the project at various different scales, as well as a psychological understanding of the effects of the atmospheric qualities of spaces that are necessary for facilitating memory making practices.

3. Elaboration on research method and approach chosen by the student in relation to the graduation studio methodical line of inquiry, reflecting thereby upon the scientific relevance of the work.

The methods used in this research start with theoretical reading that translates into a topological mapping of the city. With a methodological standpoint of psychogeography, drifting – or in this case “digital drifting” – is used as a tool to construct relationships between urban fragments and to find patterns of spatial-temporal layerings. At the initial stage, prior to the possibility of a site visit, drifting in the digital sense is used to draw spatial-temporal relations between sites of burial by layering historical cartography. In order to better understand the spatial manifestations of ways of dealing with death, a heterotopic analysis is done in the form of a typological study that looks at cemeteries as independent sites, and also their contextual relationships. Digital drifting – now as a conceptual tool – is once again used in the form of the research diagram in order to find the intersections between larger concepts of time, psychogeography, and death. The intersections reveal layerings of memory which function at different scales, spaces, and temporalities. Thus, the initial topological mapping is translated into a spatial timeline to better understand the vertically accumulated and horizontally expanding memory space. Contextual analysis of cemeteries and field research reveals clustered relationships of cemeteries and several “othered” memory spaces, thus clarifying how memory is fragmented within the city and how it appears as

clusters of varying units. These clusters, and the intensity at which they are found in the city, are used to determine a site – both as a typology and as a specific location – that has a deep vertical layering of time and that can redirect the outward horizontal layering back towards the center.

The design proposal ultimately tests out the theorization of the new memory space – outlined in the research essay – by constructing a narrative of ritual and memory spaces in a careful composition. Starting with a historical, layered site analysis, the site is conceived of as a found fragment of urban memory and the important elements of its history that need to be retained and highlighted are selected as the critical sections. These are the places where clusters of the two programs will occur. A catalogue of precedents, categorized under the six principles of memory space, are used to determine the materiality, atmosphere, and composition of clusters. A folded composite site plan + section is used to determine the relationship of the various fragments to one another as part of the composition. Using this composite drawing, and analogue method of folding/unfolding the drawing, the critical elements of the project along with the repetitive memory storing devices can be understood as fragments of a whole.

4. **Elaboration on the relationship between the graduation project and the wider social, professional and scientific framework, touching upon the transferability of the project results.**

Places that deal with death and the rituals that surround it will always be an essential part of any city and will evolve with the changing attitudes towards death. Acting as physical markers of passed time, the position and character of these spaces reveal a lot about the history of a city and how it developed through time. Therefore, looking at the expansion of cemeteries outwards in London and the resulting detachment of them as interactive memory spaces from everyday life, suggests that the speed of the contemporary city no longer allows for memory making in the heart of the city. The problem of London not accommodating new memory spaces can be said about any other rapidly expanding city. The changing views on death and ways to deal with it, popularization of cremation or green burials, and the move away from traditional burial practices means that it is necessary to rethink what a contemporary cemetery provides for the everyday life of the city it belongs to. The theoretical framework used in this research speaks to mostly dated burial practices and funerary spaces. So, while it is important to conceptualize an architectural translation of a contemporary cemetery, it is also imperative to reformulate some of the concepts in the theories in order to better support the conditions of today's London. This study aims to theorize what a cemetery as a memory space may constitute in the heart of the congested city, and how

such a space fits into the workings of everyday life by being coupled with other forms of memory space. Such a space needs to be activated through interactive experiences, and therefore should be open and accommodating to all visitors, rituals, and beliefs. Most importantly, the project examines how the new memory space can go beyond a simple storage device which will eventually run out of room, and instead remain a continually utilized part of the city that grounds memory making practices into the everyday rituals of life, while also preserving layers of urban and collective memory which would otherwise be erased.

5. **Discuss the ethical issues and dilemmas you may have encountered in (i) doing the research, (ii) (if applicable) elaborating the design and (iii) potential applications of the results in practice.**

As burial and funerary practices differ greatly between different religious practices, throughout the research and mapping of cemeteries in the city, I collected information on various different religious groups. The main focus of the research and mapping derived from the Magnificent Seven cemeteries, which were the typological turning point of burial spaces, which were all non-conformist/all beliefs cemeteries. Therefore, for my proposal I chose to also create a space that can accommodate people of all beliefs and faiths. Due to the focus of the research on the act of burial as a grounding factor of layered memories, and also the location of my chosen site in a neighbourhood with high percentages of burials as opposed to cremations, the project focuses on burial as a form of disposing of the body rather than traditional or other forms of cremation. With the site conditions in mind, as well as issues of sustainability and requirement of space, I opted for interior crypt burials rather than traditional earth burials, with the intention that the crypts will be continually reused. This means that the cemetery does not provide the space for those that prefer more traditional earth burials. However, the proposal will accommodate

memorial niches for those that may choose earth burials elsewhere, cremation, or even in the case of an absent body, and therefore will still have a place for memory making within the city.

Another consideration is accommodating a respectful and private space for grieving families/friends during funerary rituals. The coupling of the two programs of library and cemetery, along with the central location of the site, necessitates a careful organization of spaces to ensure a more private use of the funeral spaces, while still allowing the cemetery to be accessed as a public and interactive space. Overall, the project must be considerate of the programs it hosts, while also acting as a new lively core that meets the needs of the community that it is surrounded by.



[Figure 0.0.11]
Bunhill Fields Cemetery, photo
by author

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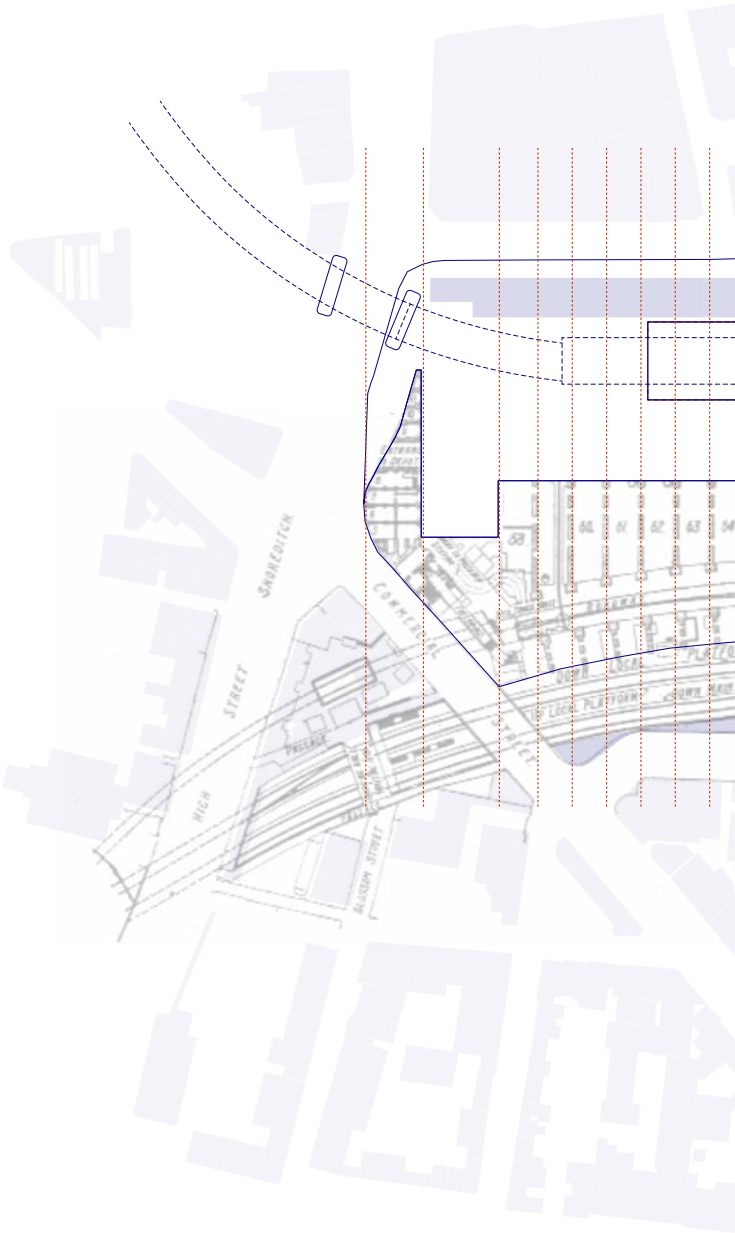


[Figure 0.0.12]
Old Bishopsgate Goodsyards,
showing layers of history, photo
by author

DESIGN PROPOSAL

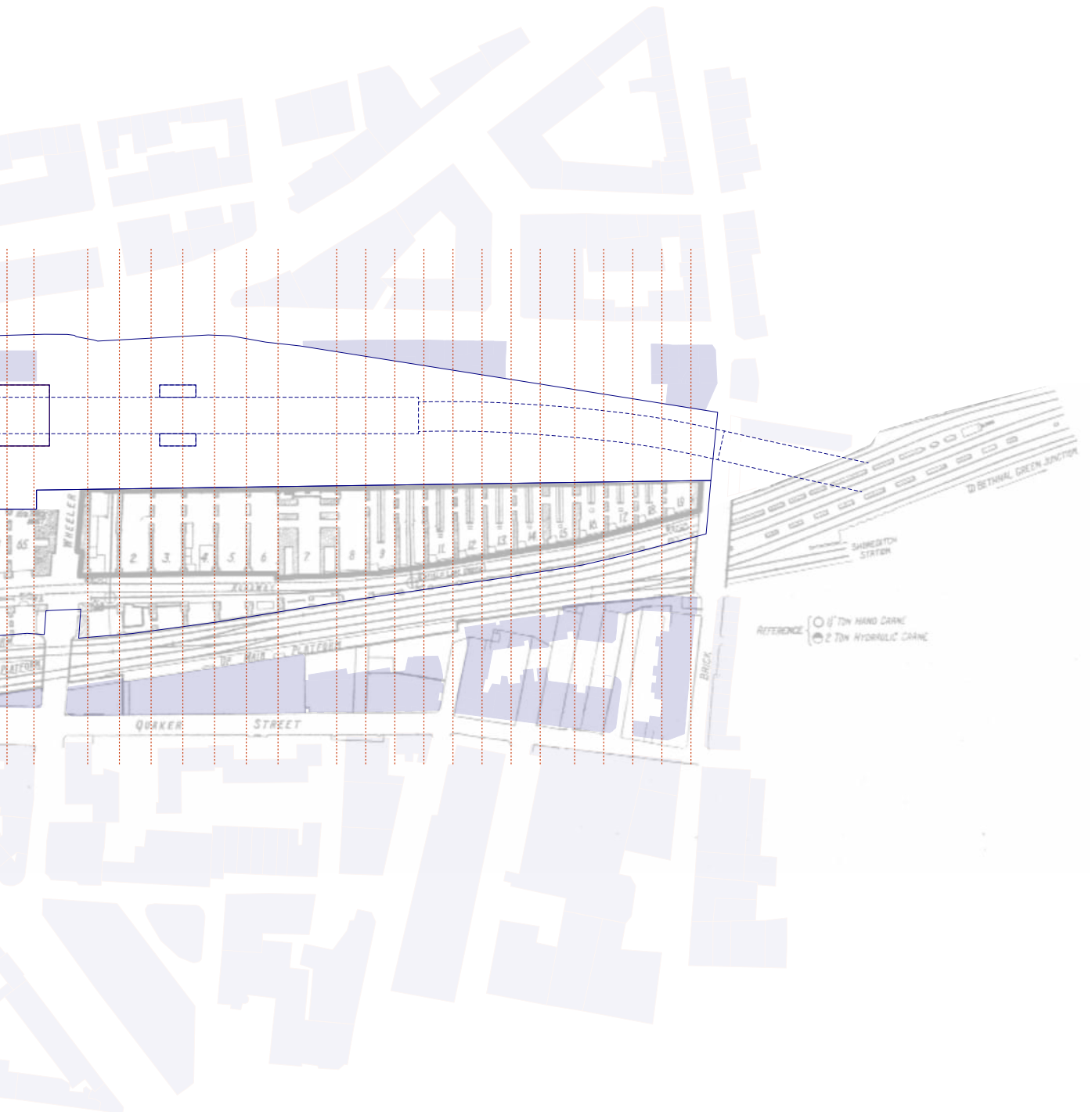
BISHOPSGATE TERMINUS

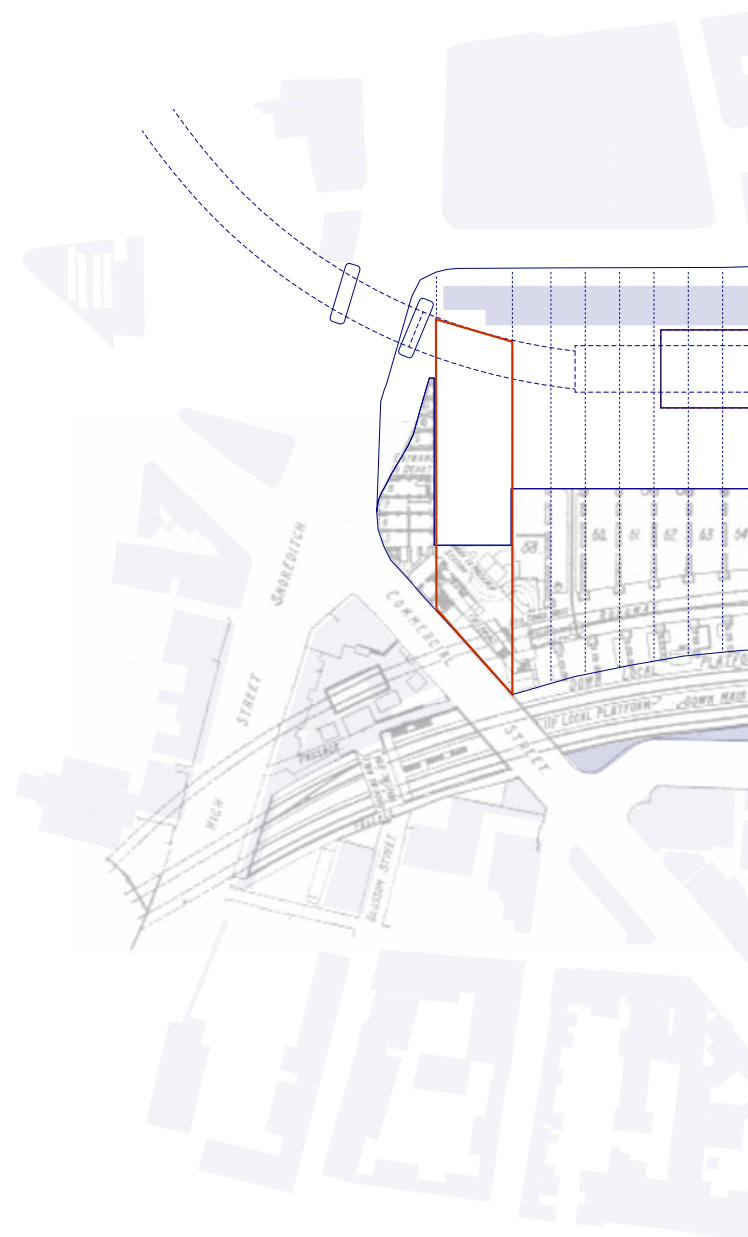
Psychogeographies of memory, death and burial patterns in Necropolitan London



Site Strategy

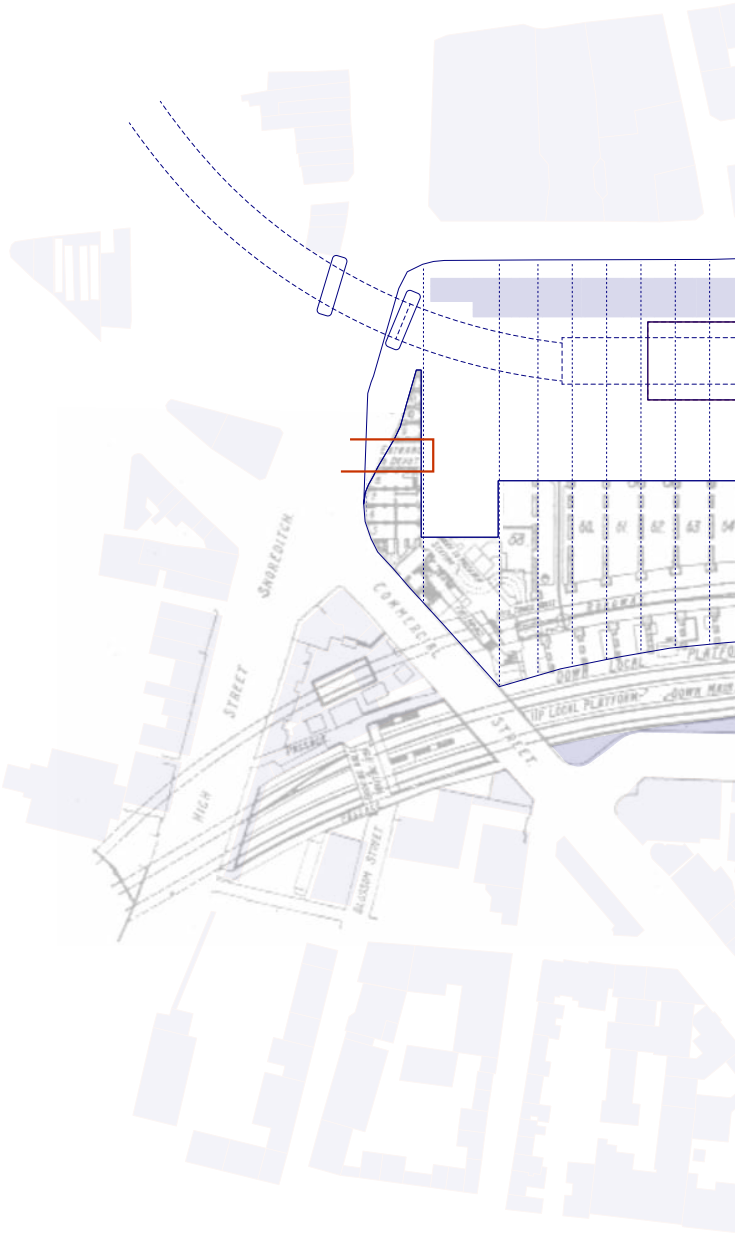
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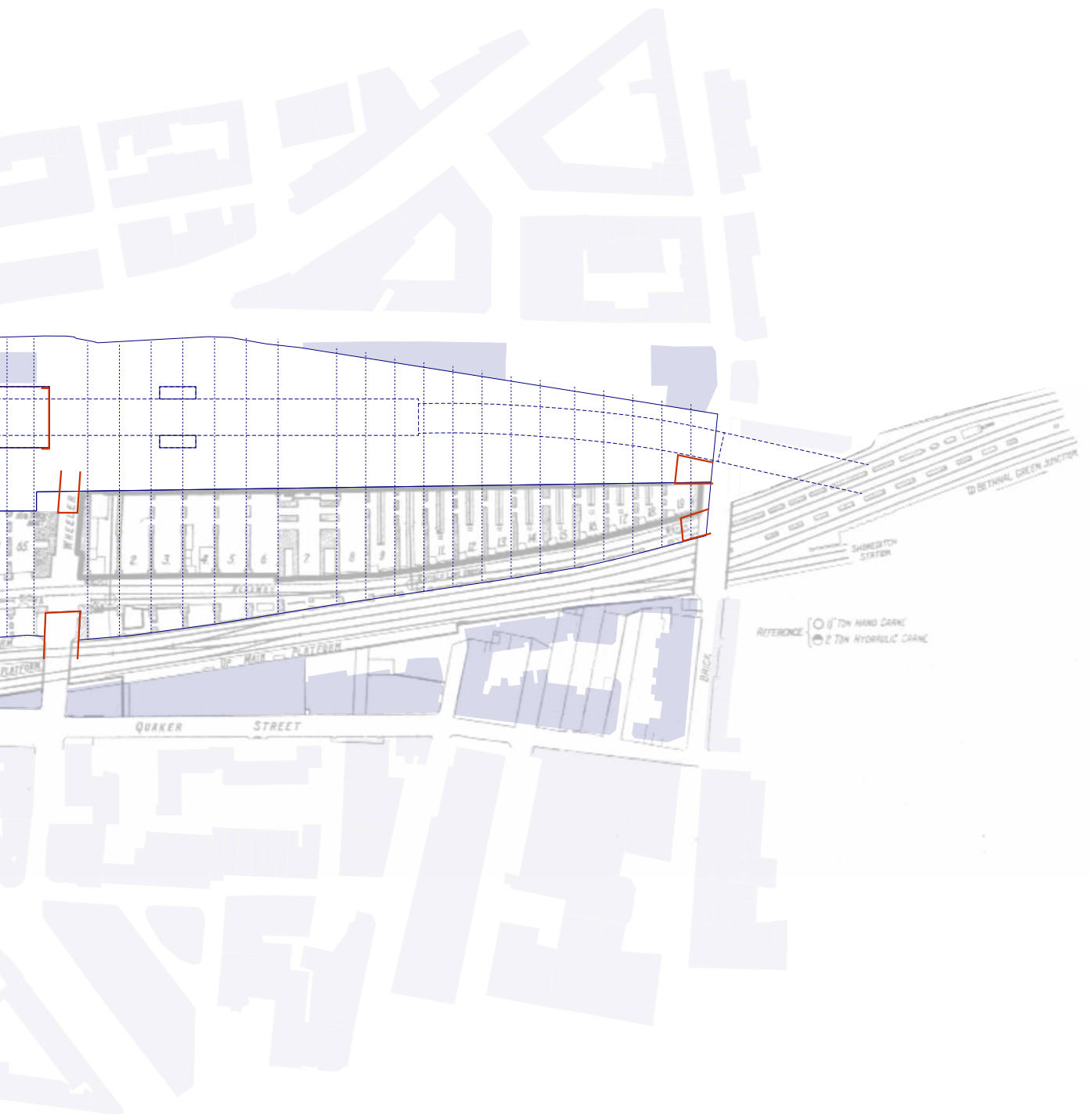


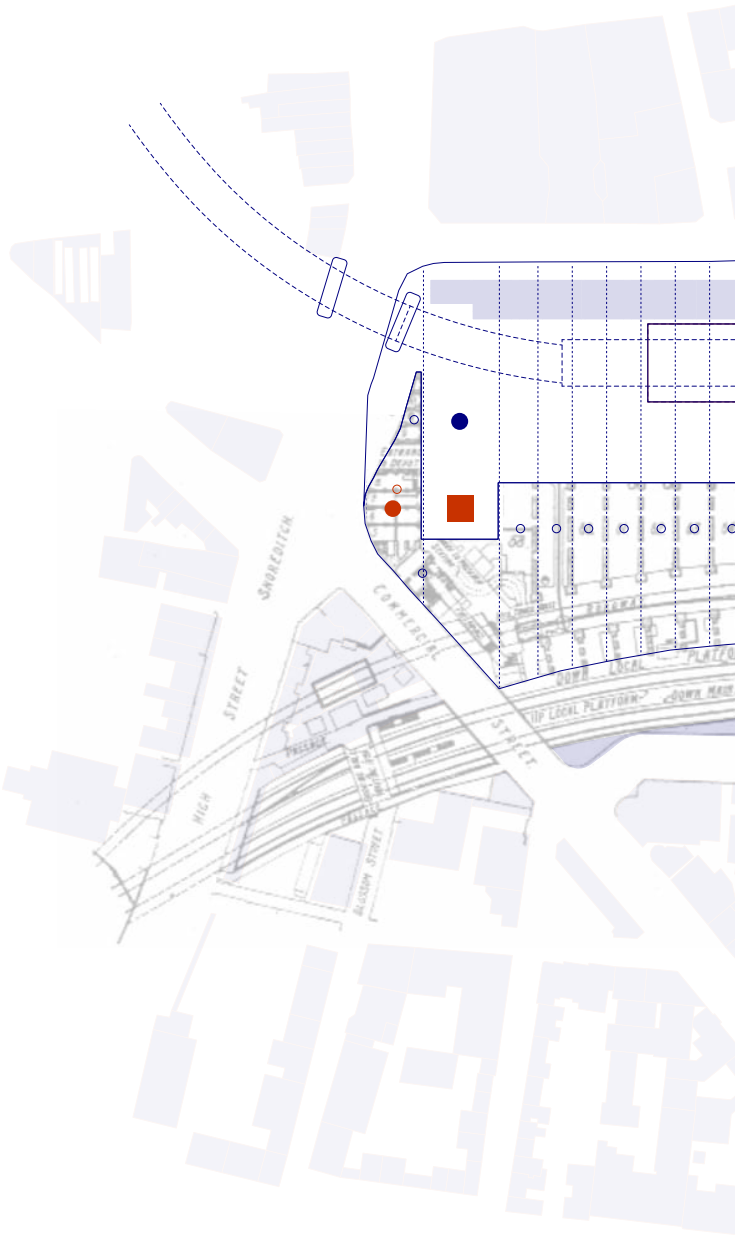
Site Strategy
Critical sections





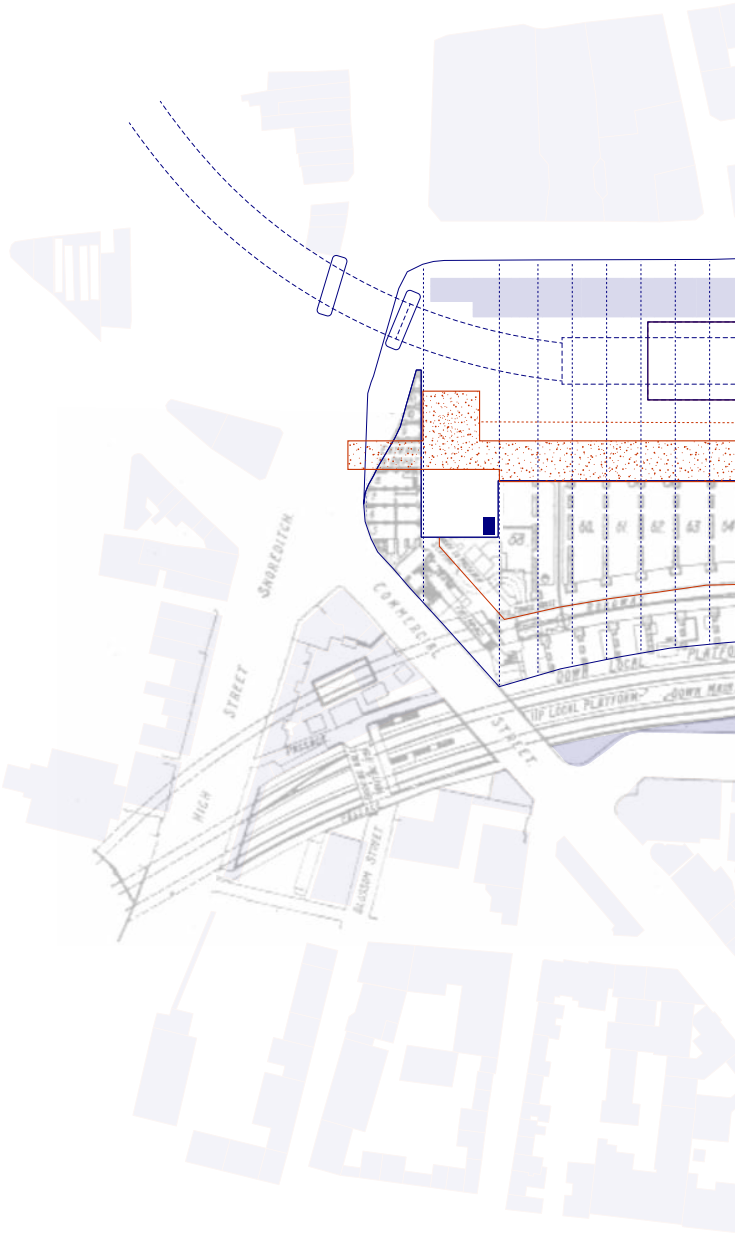
Site Strategy
Connection to context



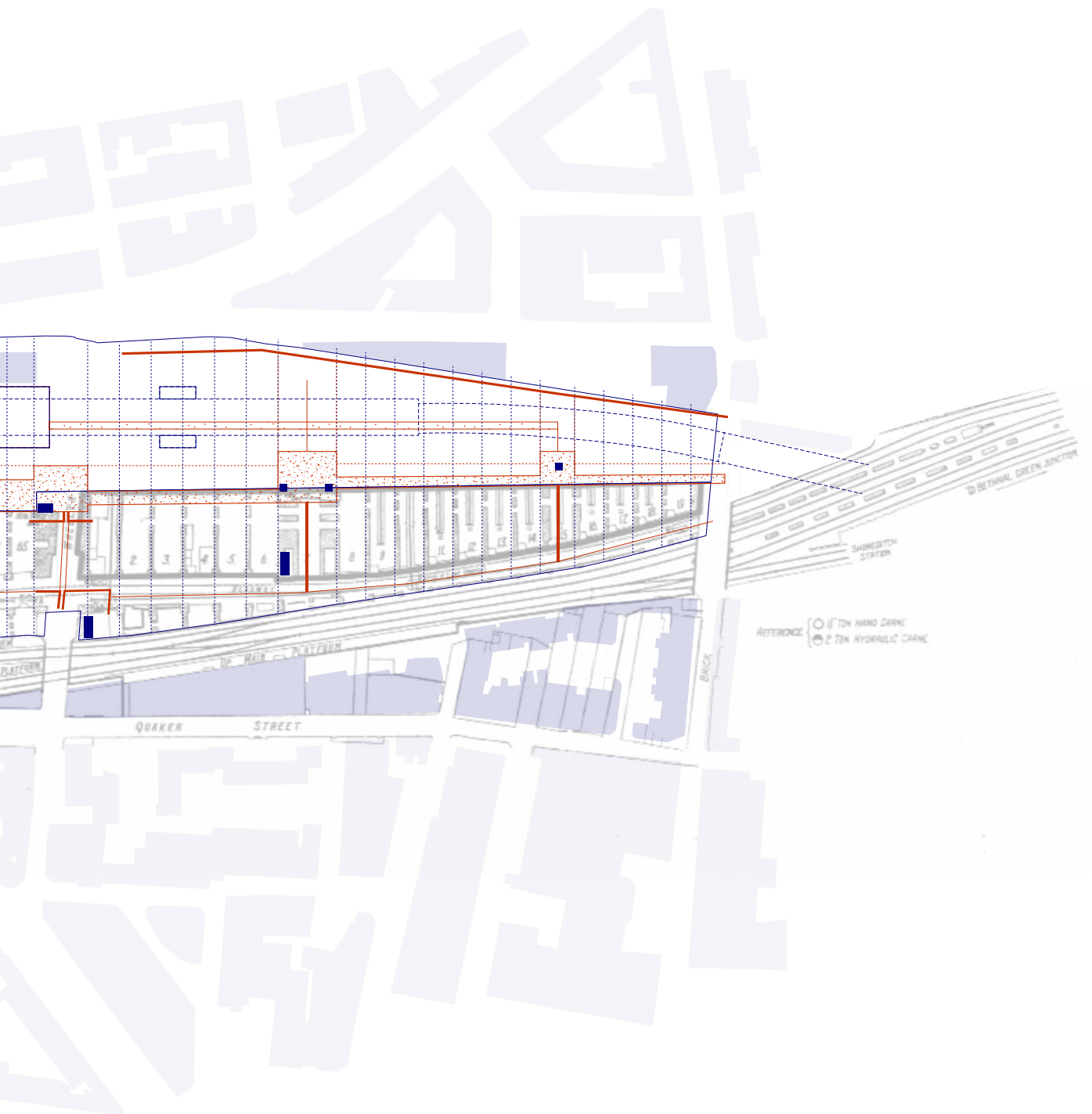


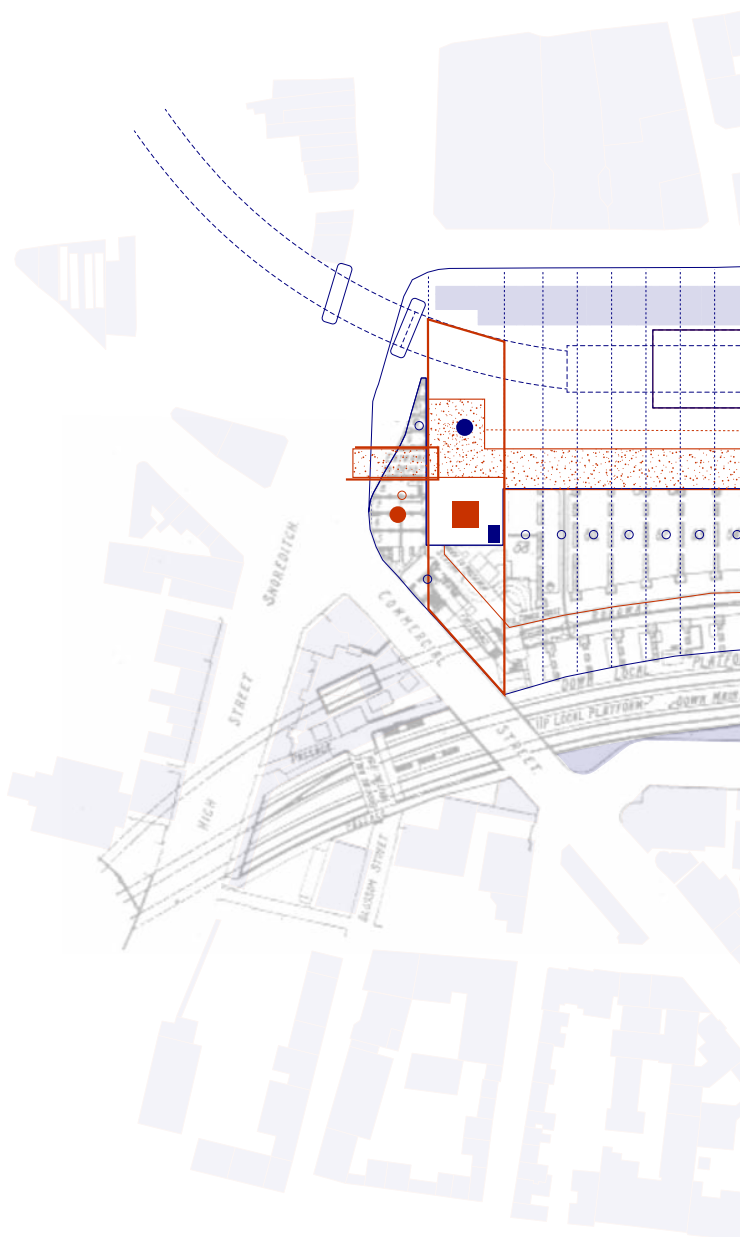
Site Strategy
Clustered programs





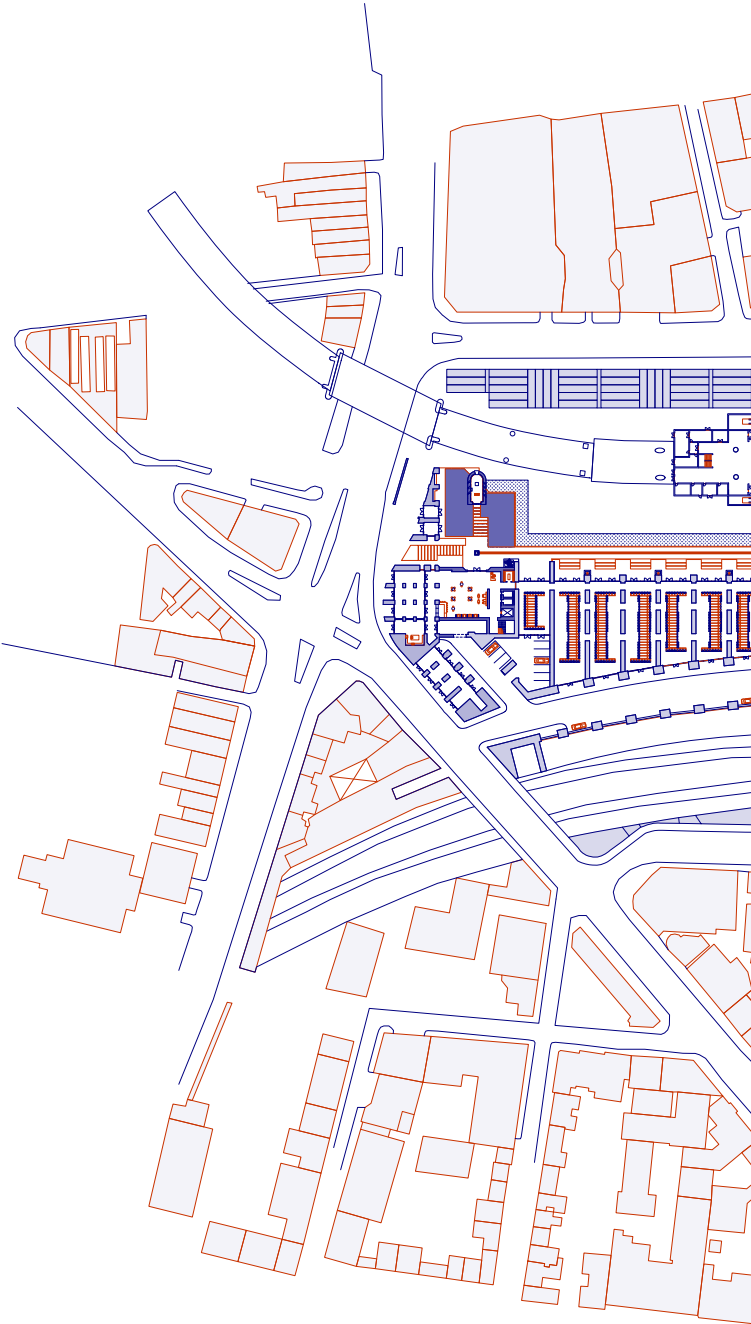
Site Strategy
Slow - fast - vertical movement



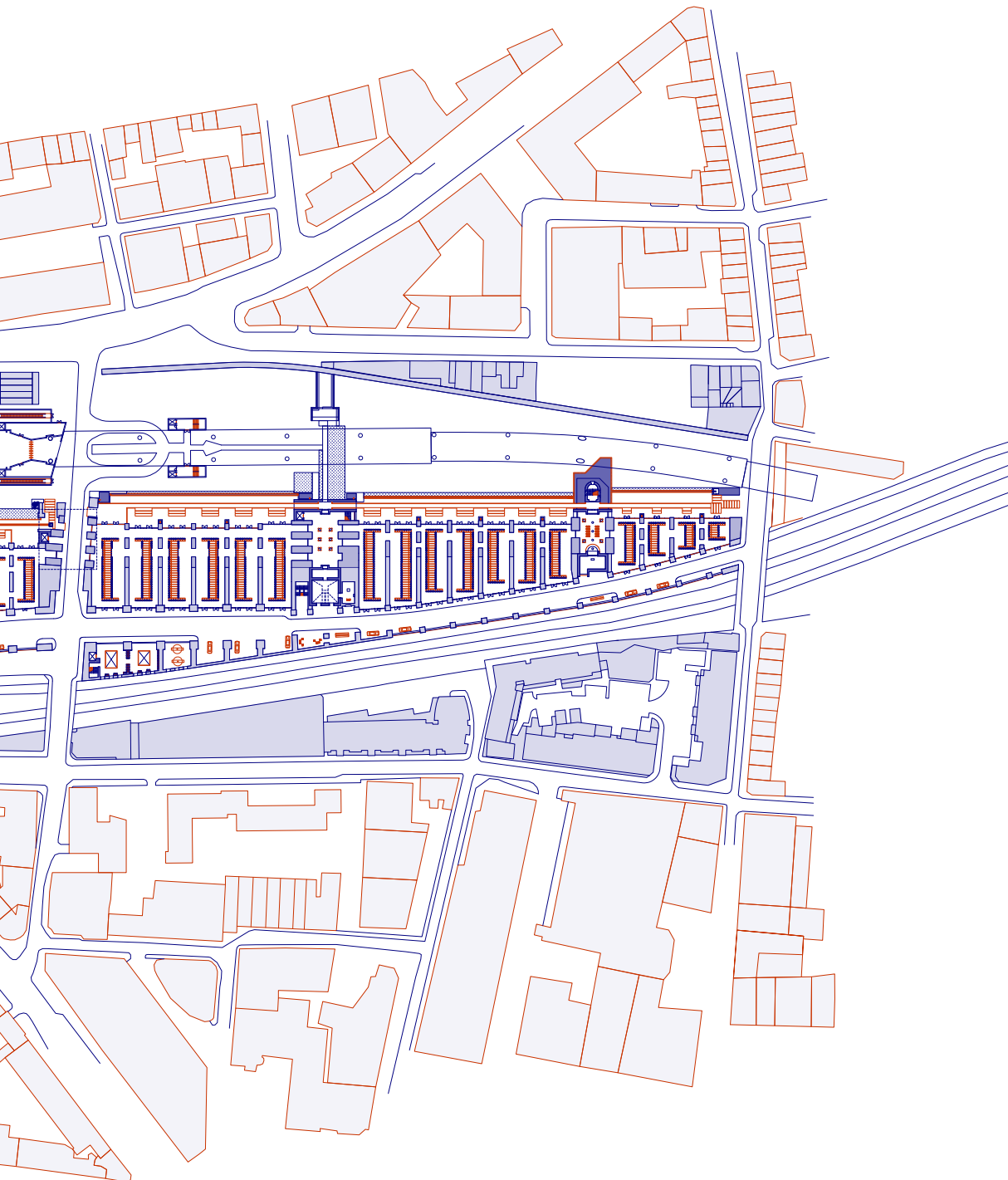


Site Strategy
Overview

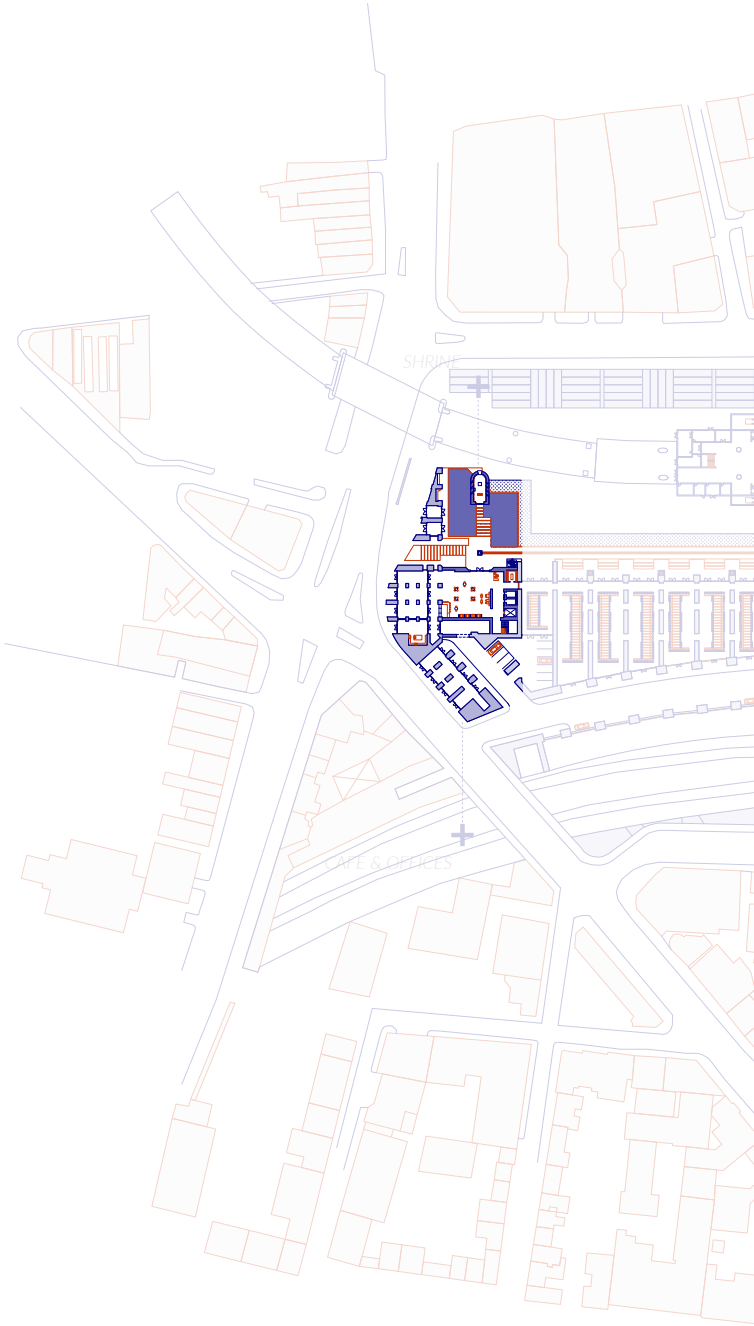




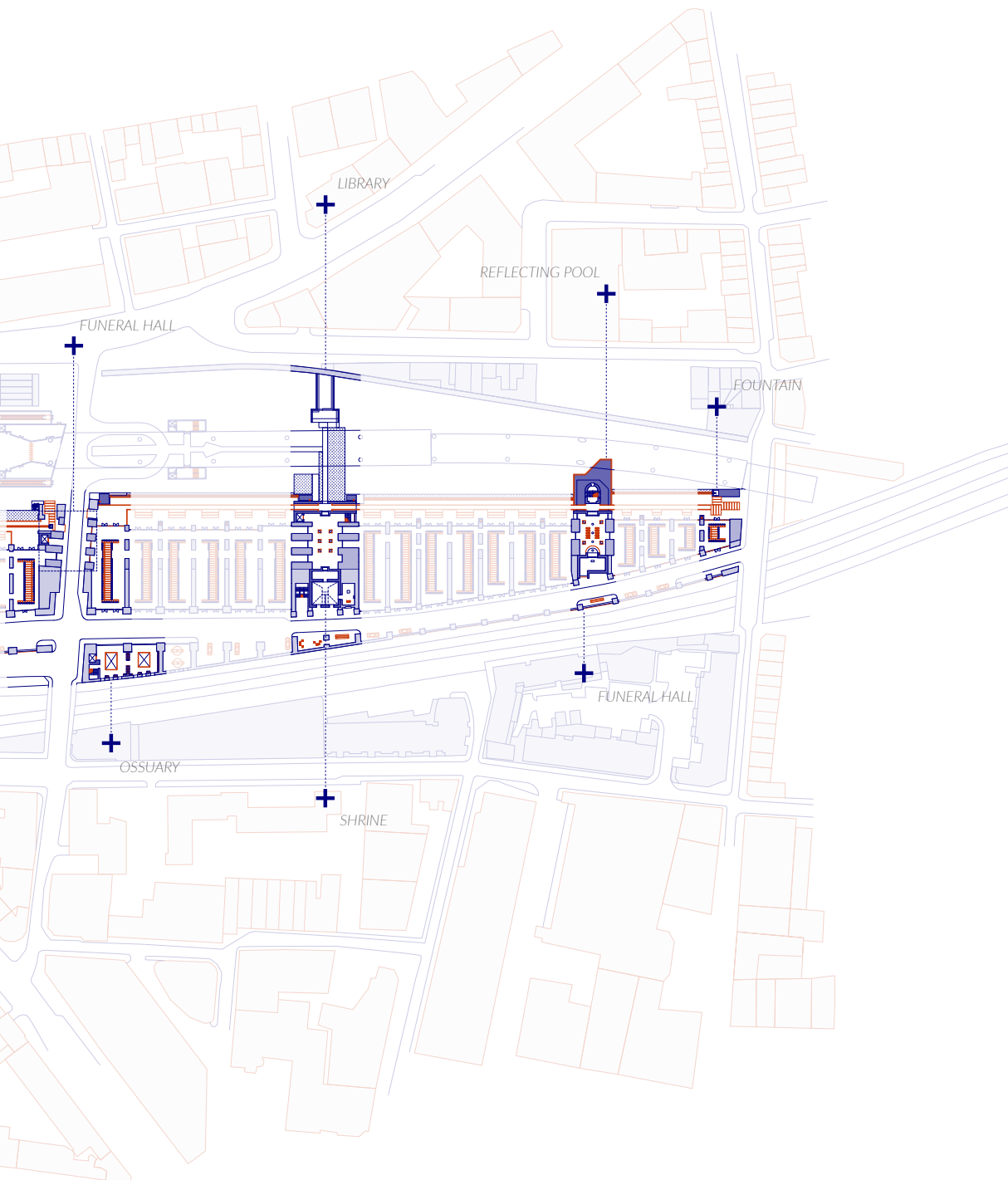
Master Plan
Street level

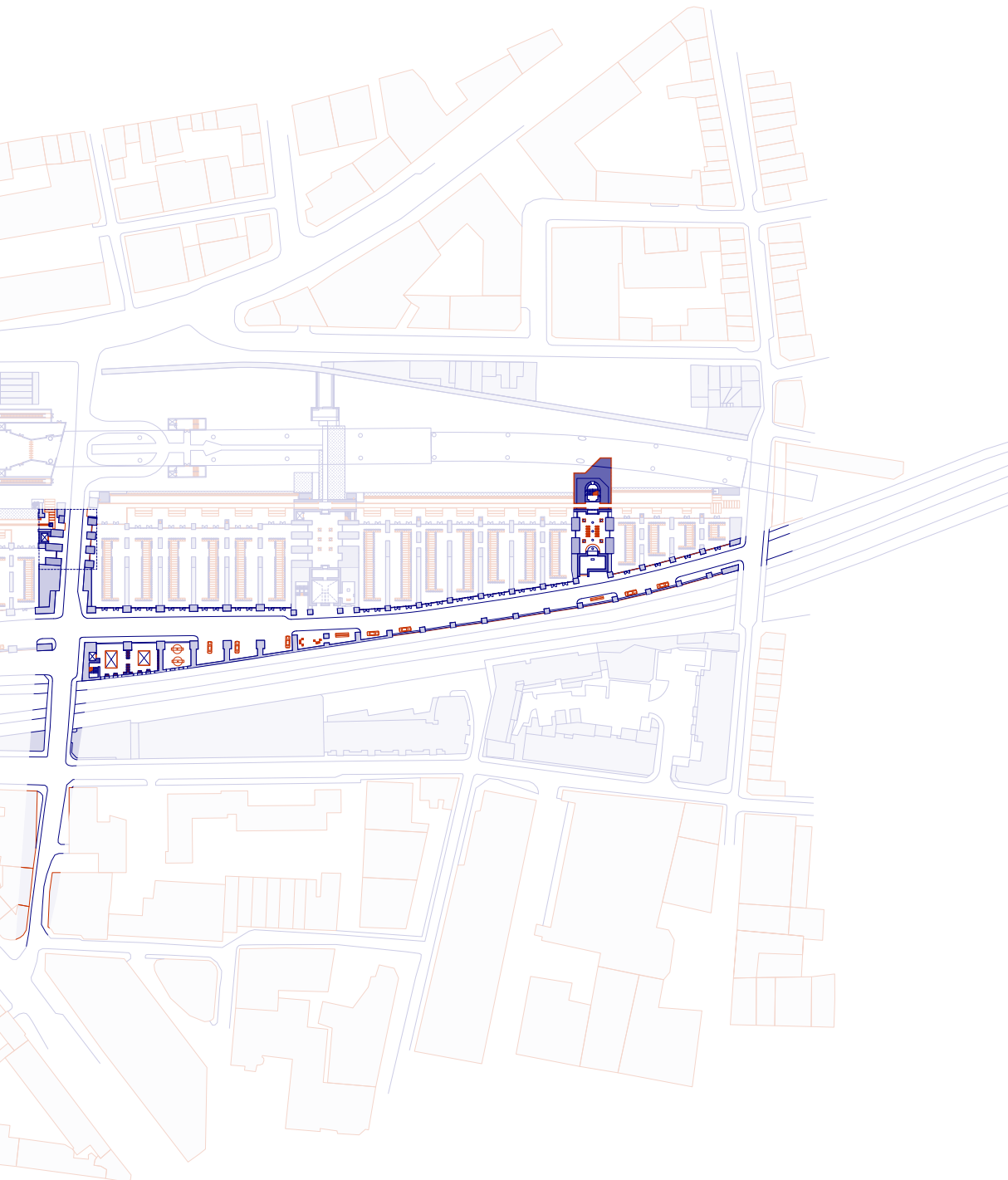


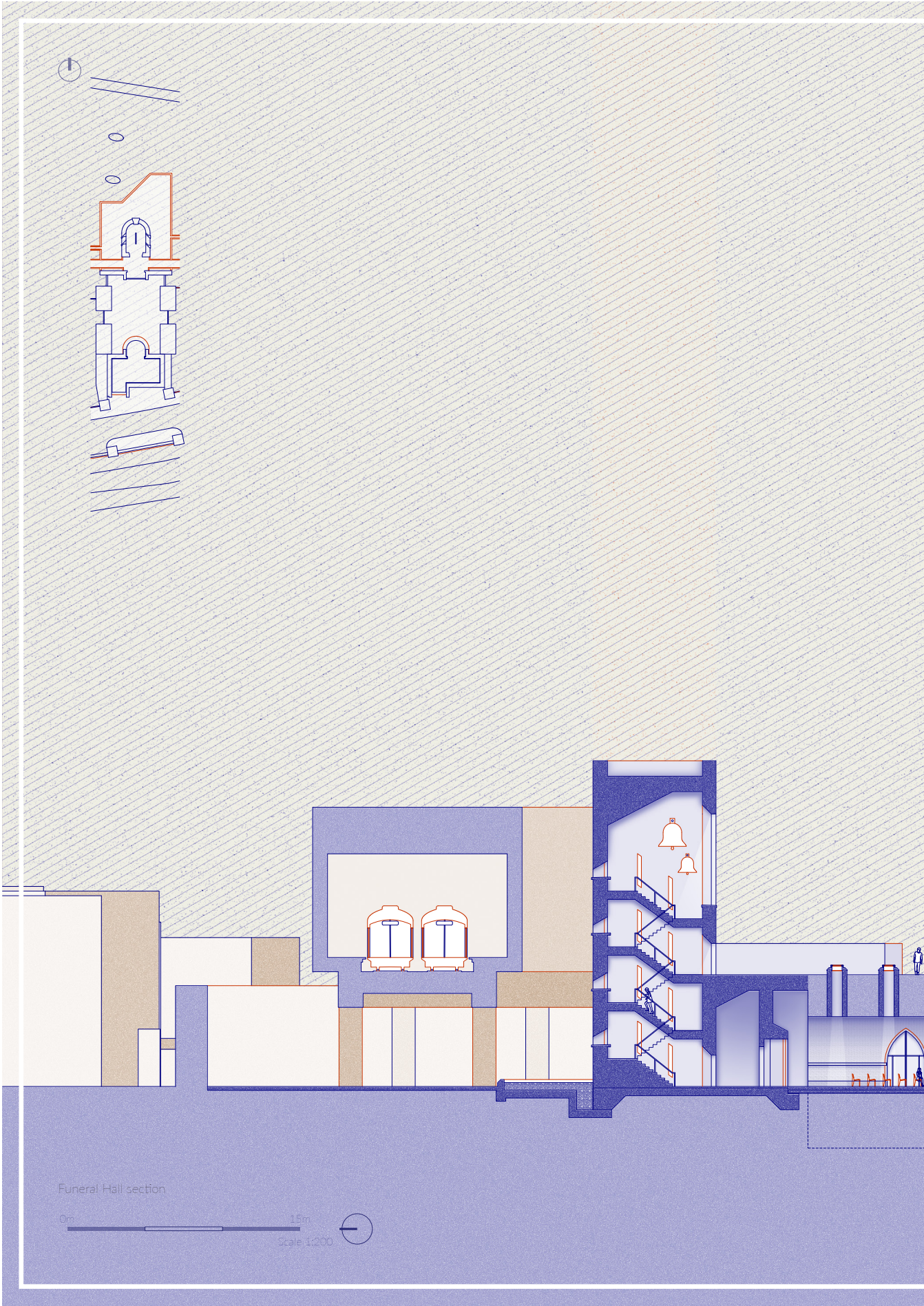
NECROPOLITAN LONDON

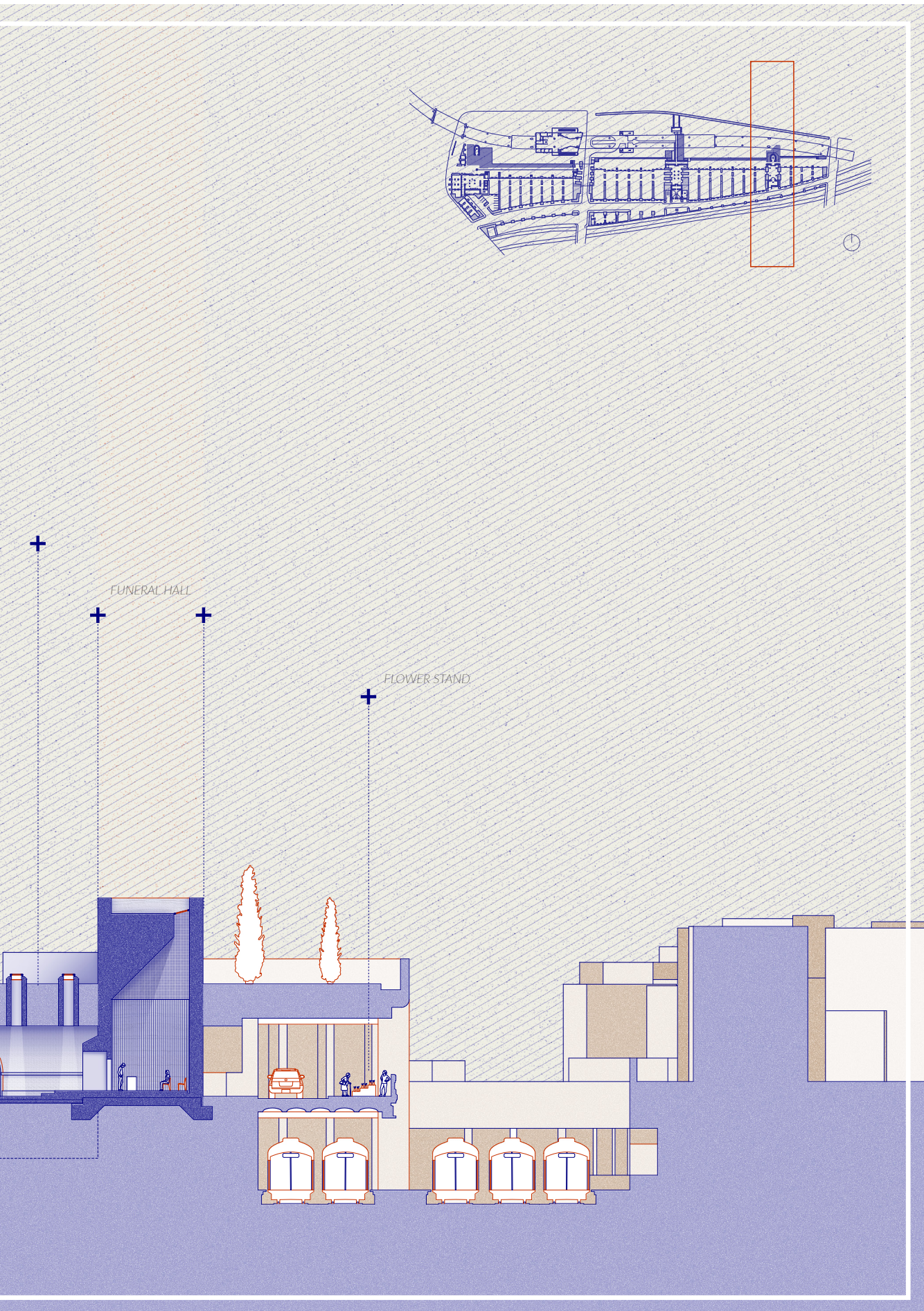


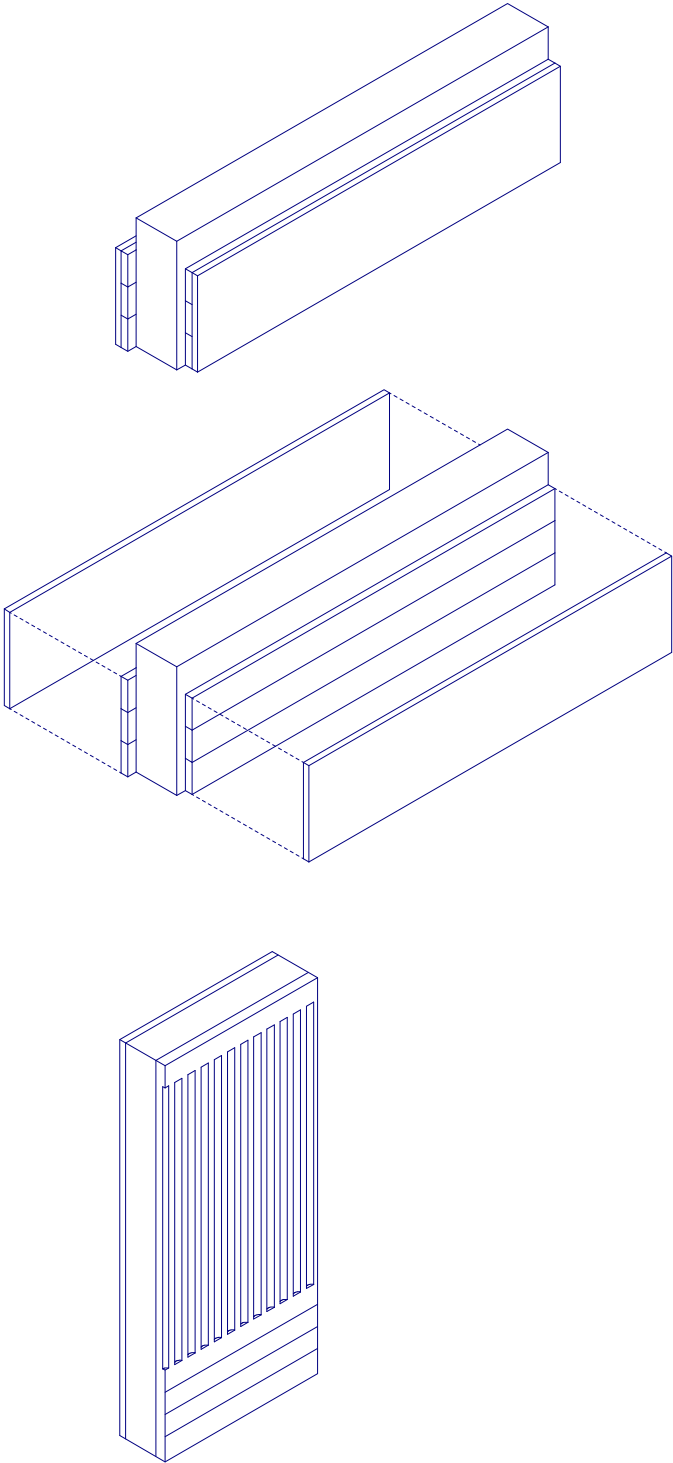
Master Plan
Critical sections

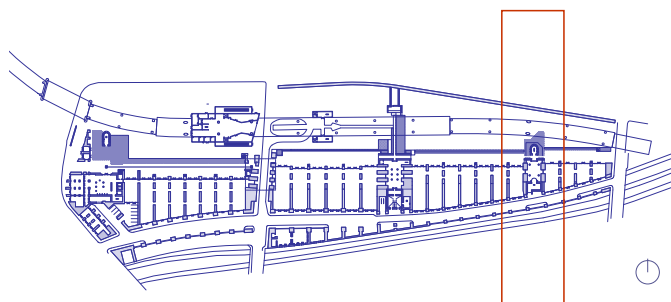


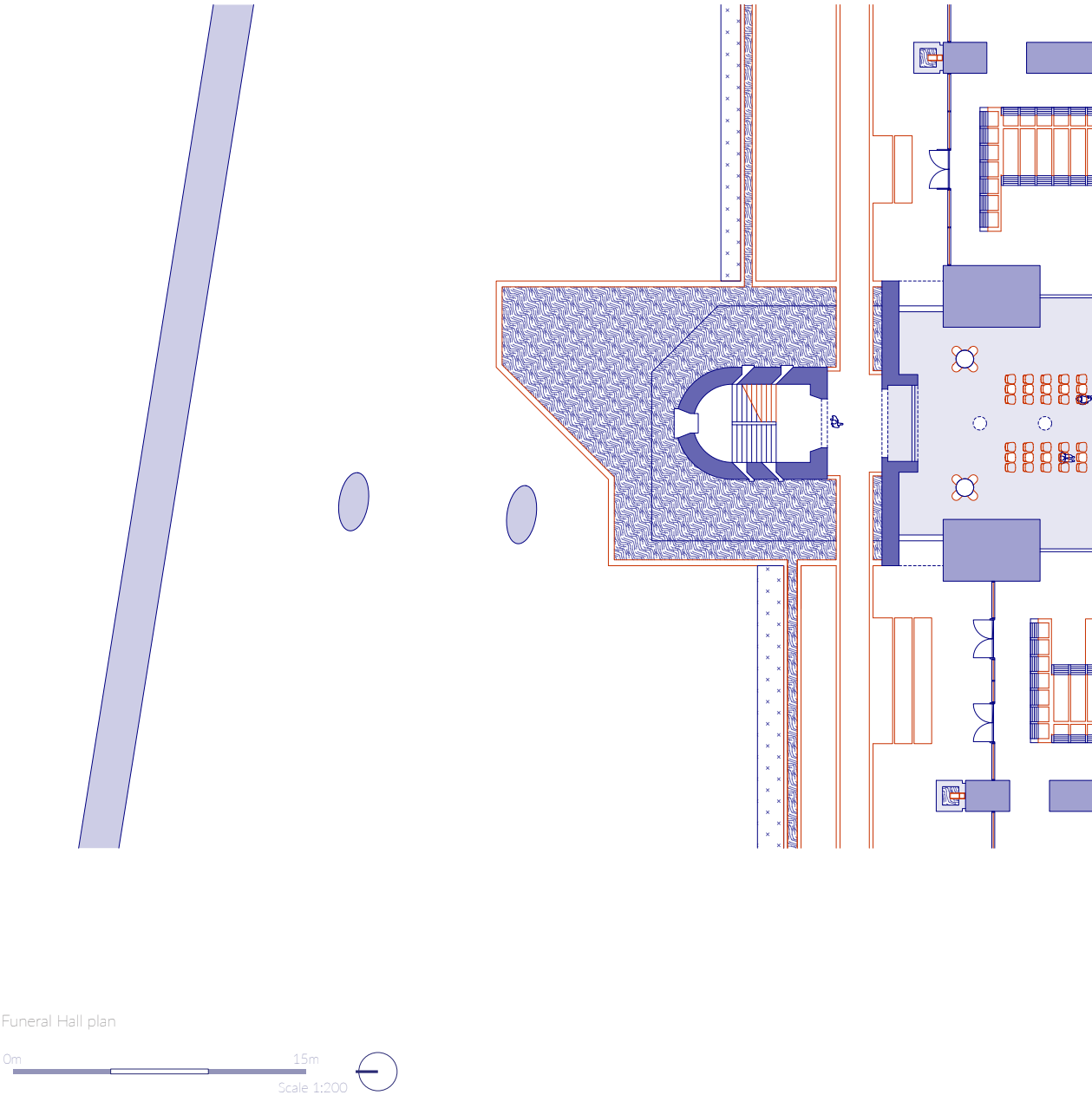


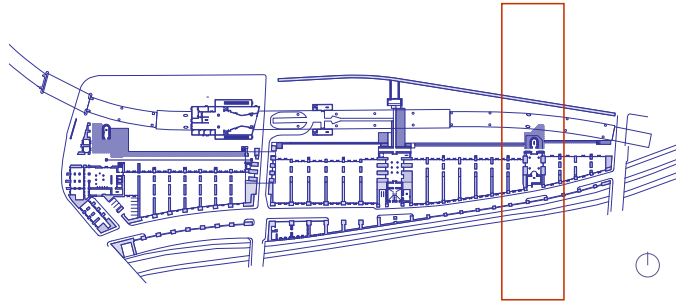


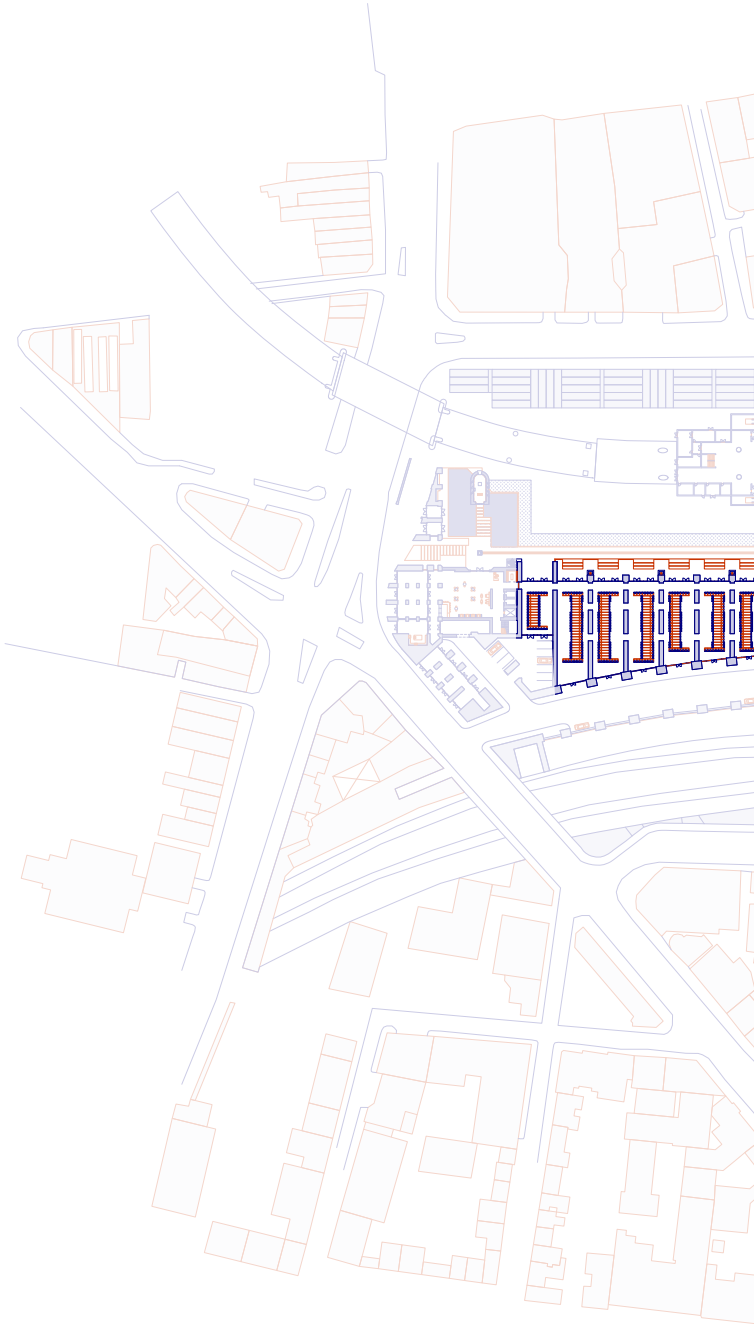




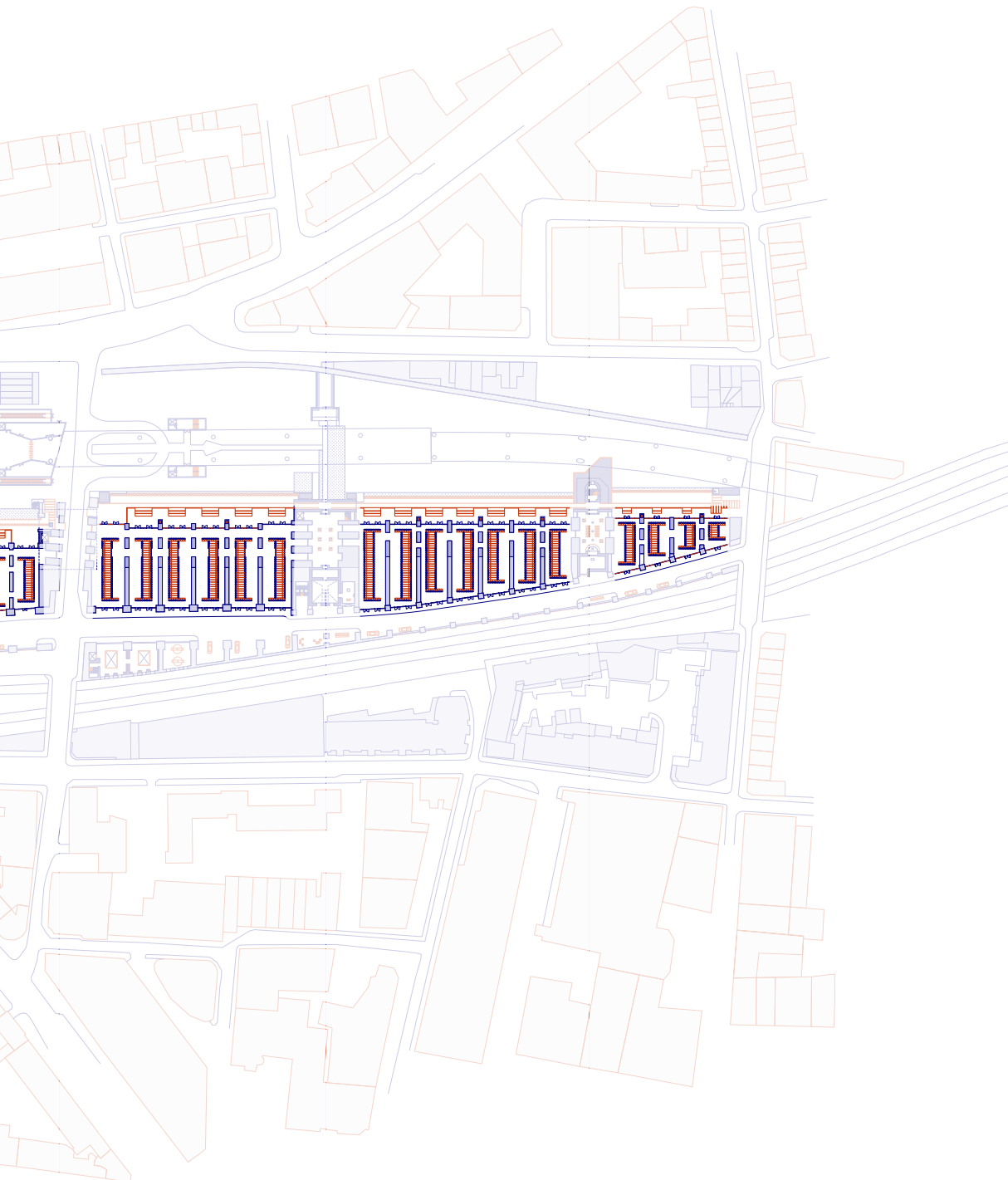






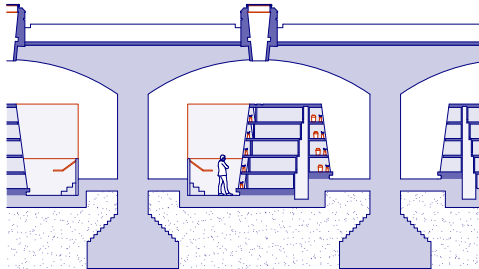
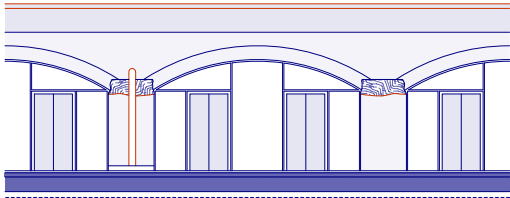


Master Plan
Ritual: Burial



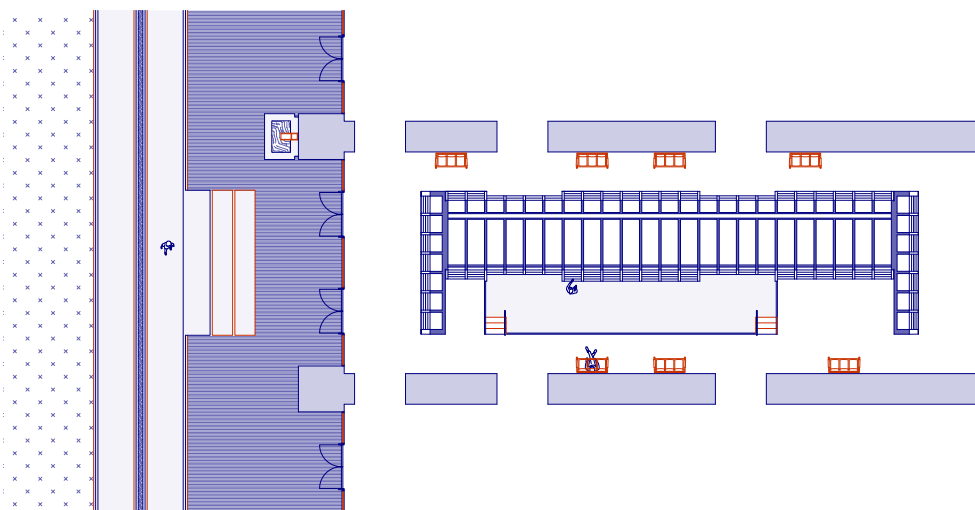
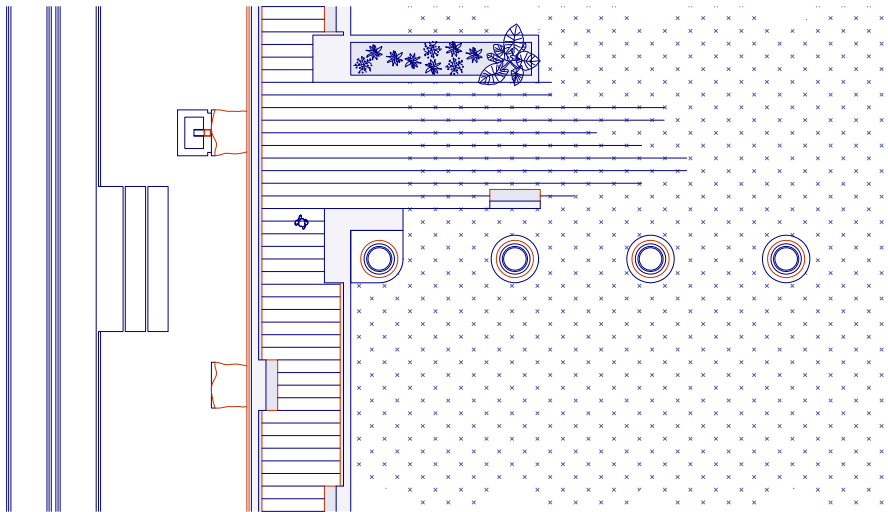
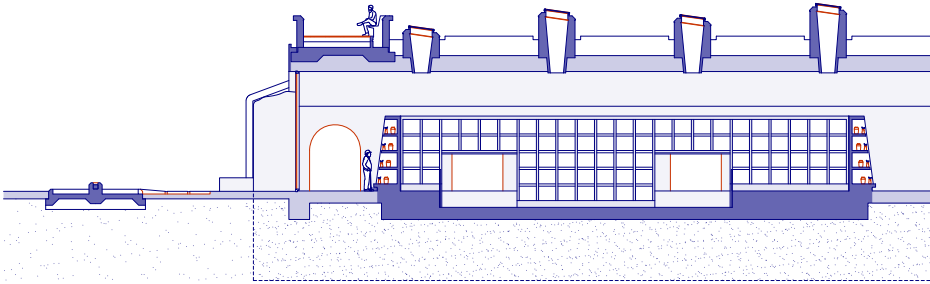
NECROPOLITAN LONDON

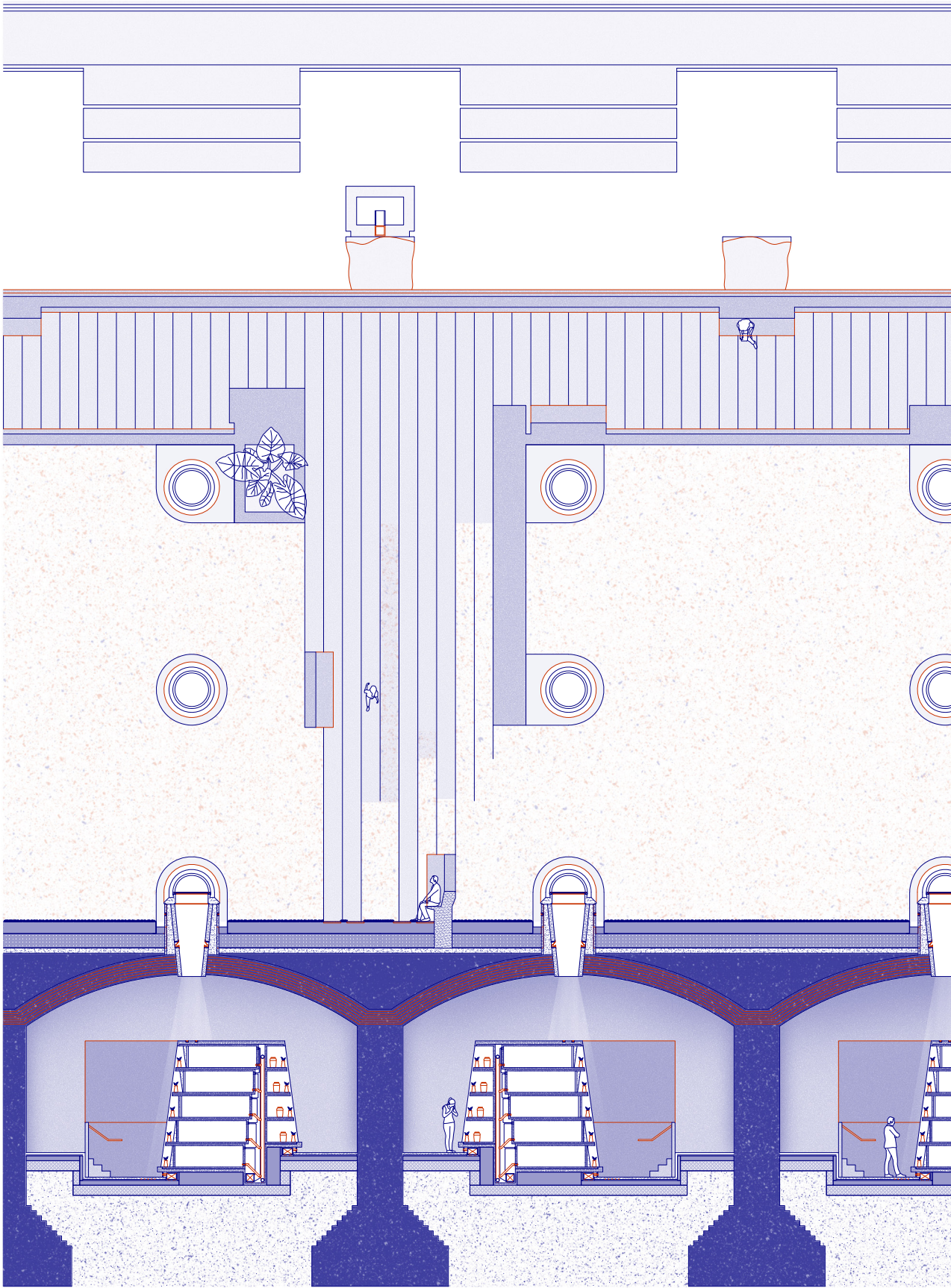




Burial vault drawings, typical



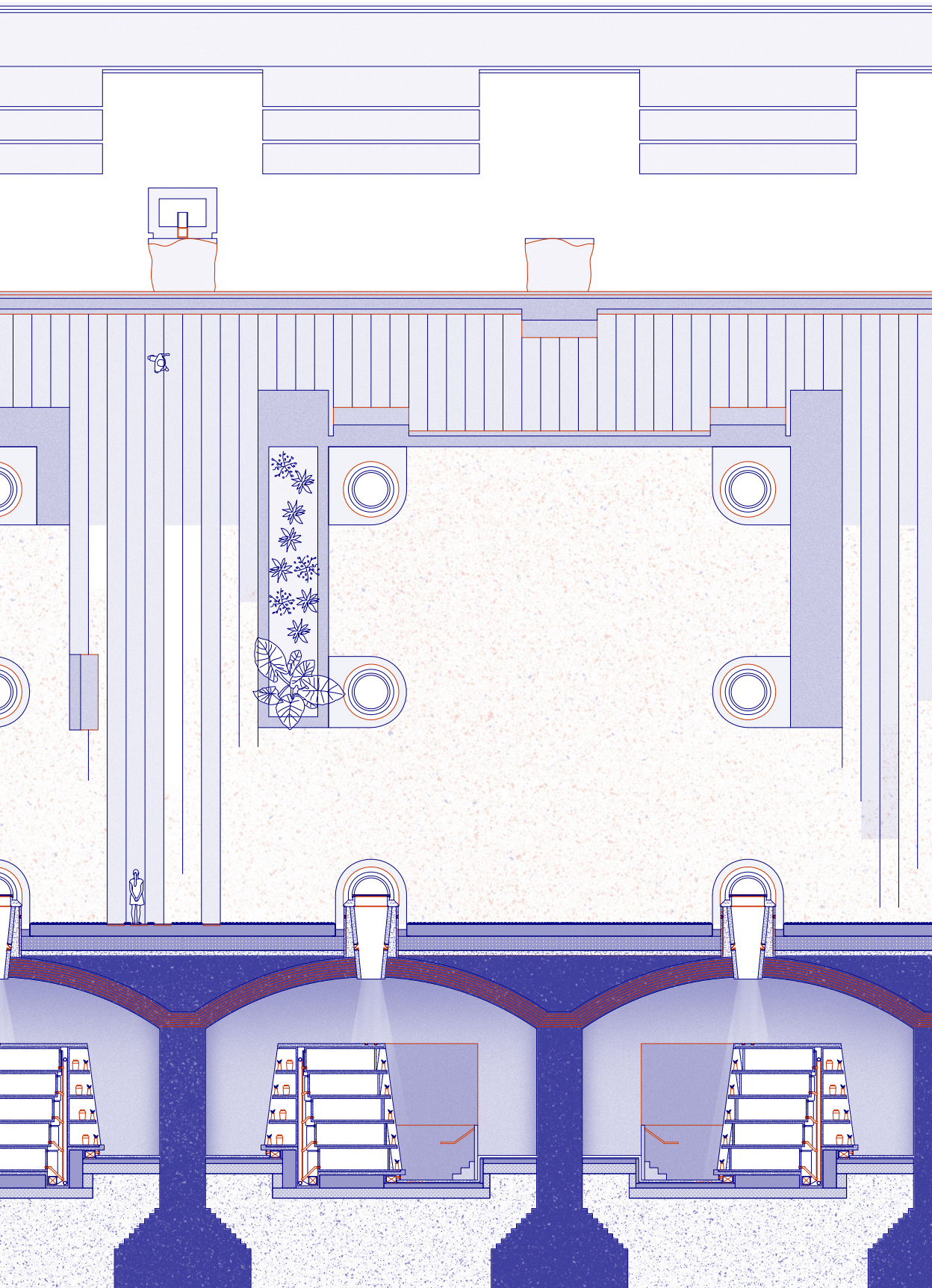


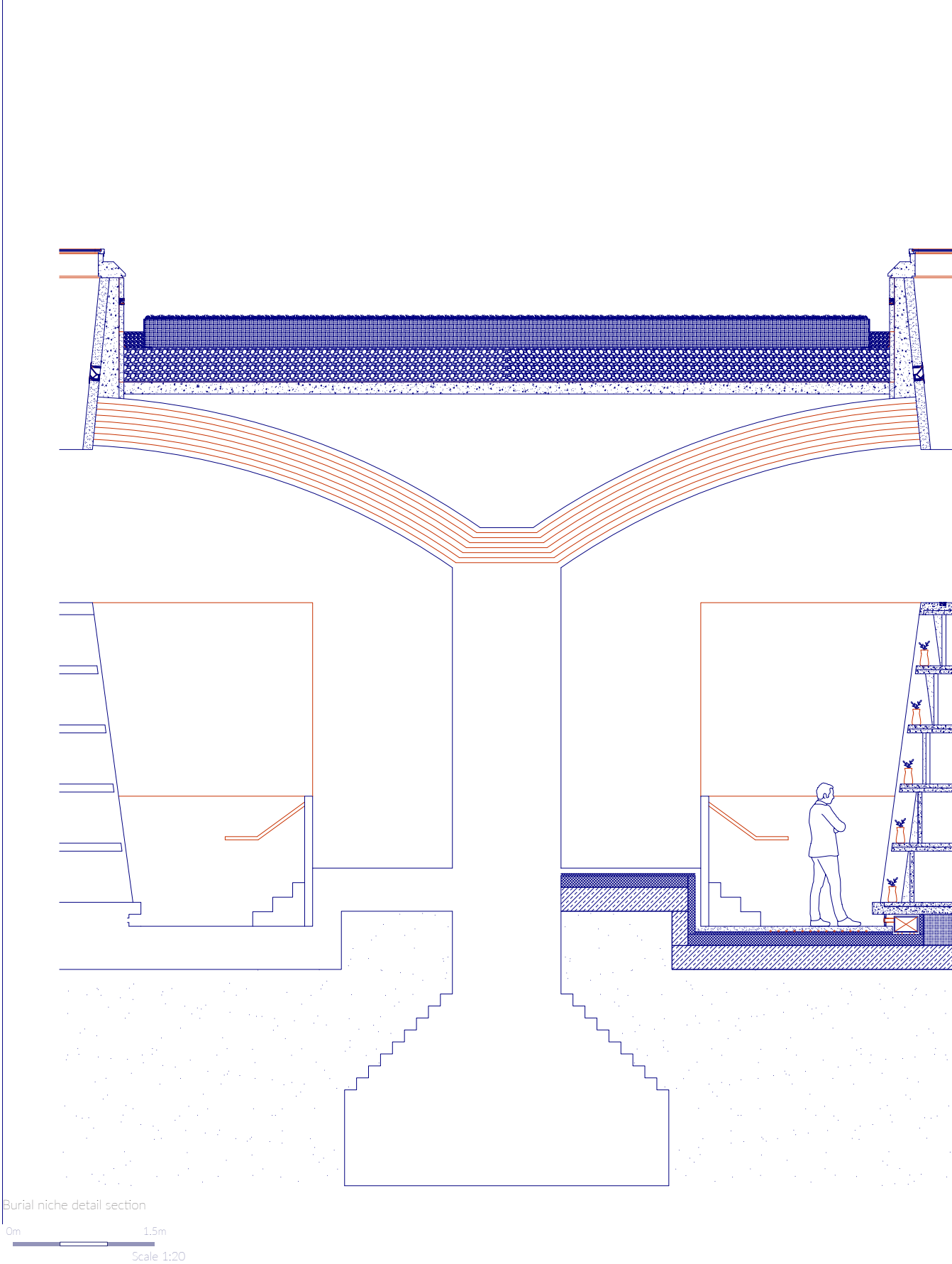


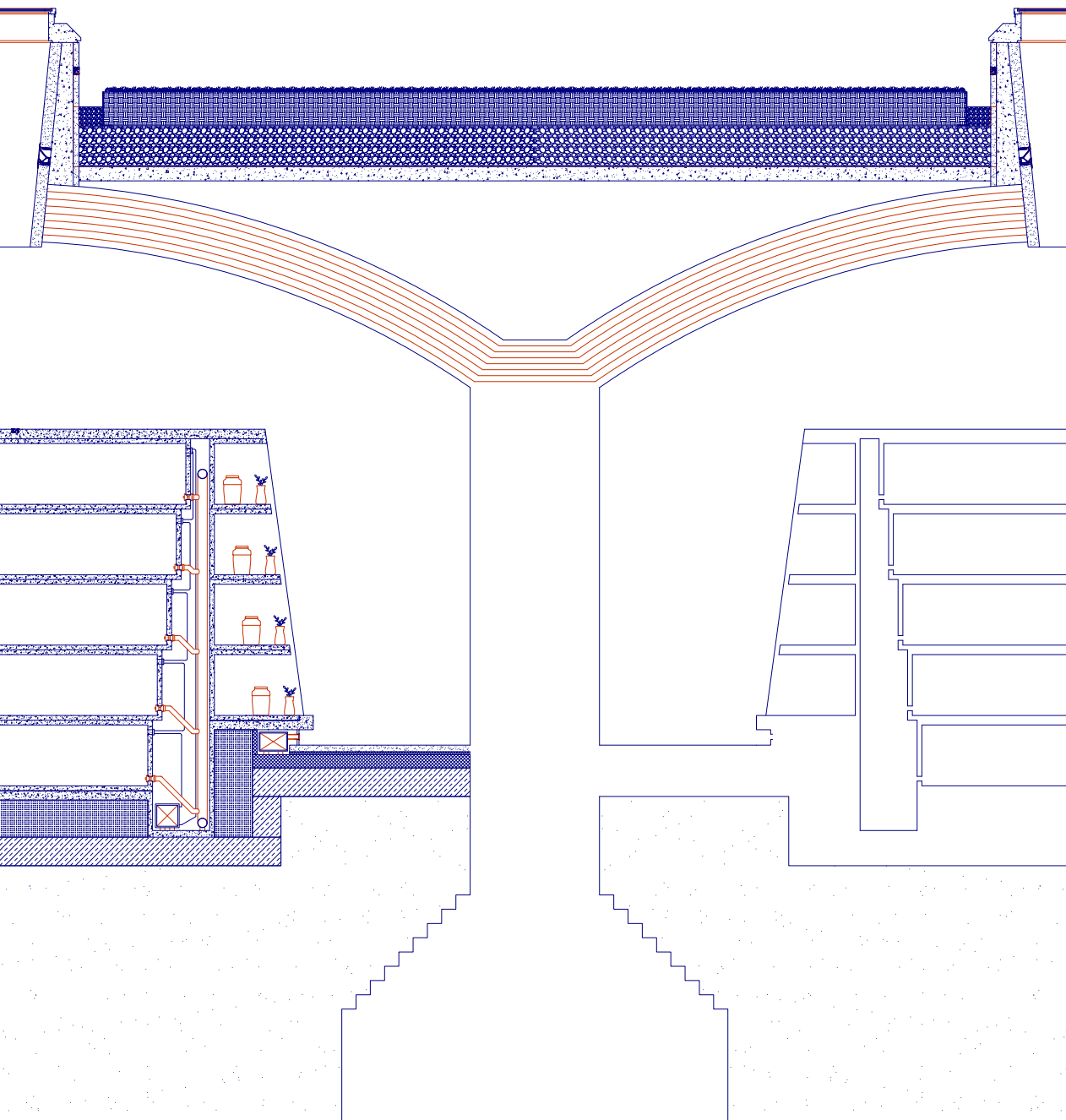
0m 3m
Scale 1:50



Burial vaults composite section + park plan

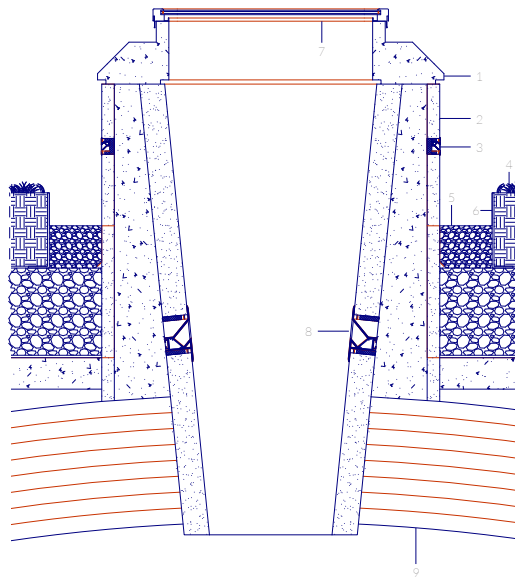






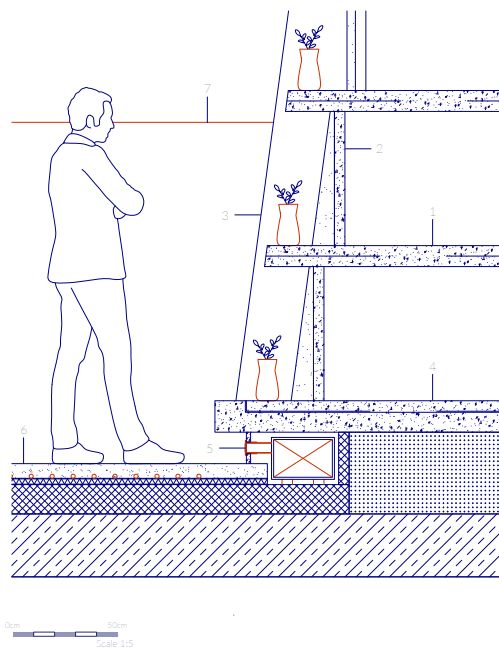
- 1 Precast concrete header
- 2 60mm rammed concrete, water and vapor barrier, cast in-situ inner concrete core, 120mm rammed concrete
- 3 Recessed outdoor lighting
- 4 Extensive green roof park, 350mm soil, 60-450mm drainage layer, water and vapor barriers, 60mm concrete slab, spoil heaps fill until existing structure
- 5 Gravel drainage gutter
- 6 L profile angle around green roof system
- 7 Flat, sloped skylight w/ aluminium frame
- 8 Recessed interior light
- 9 Existing masonry vault

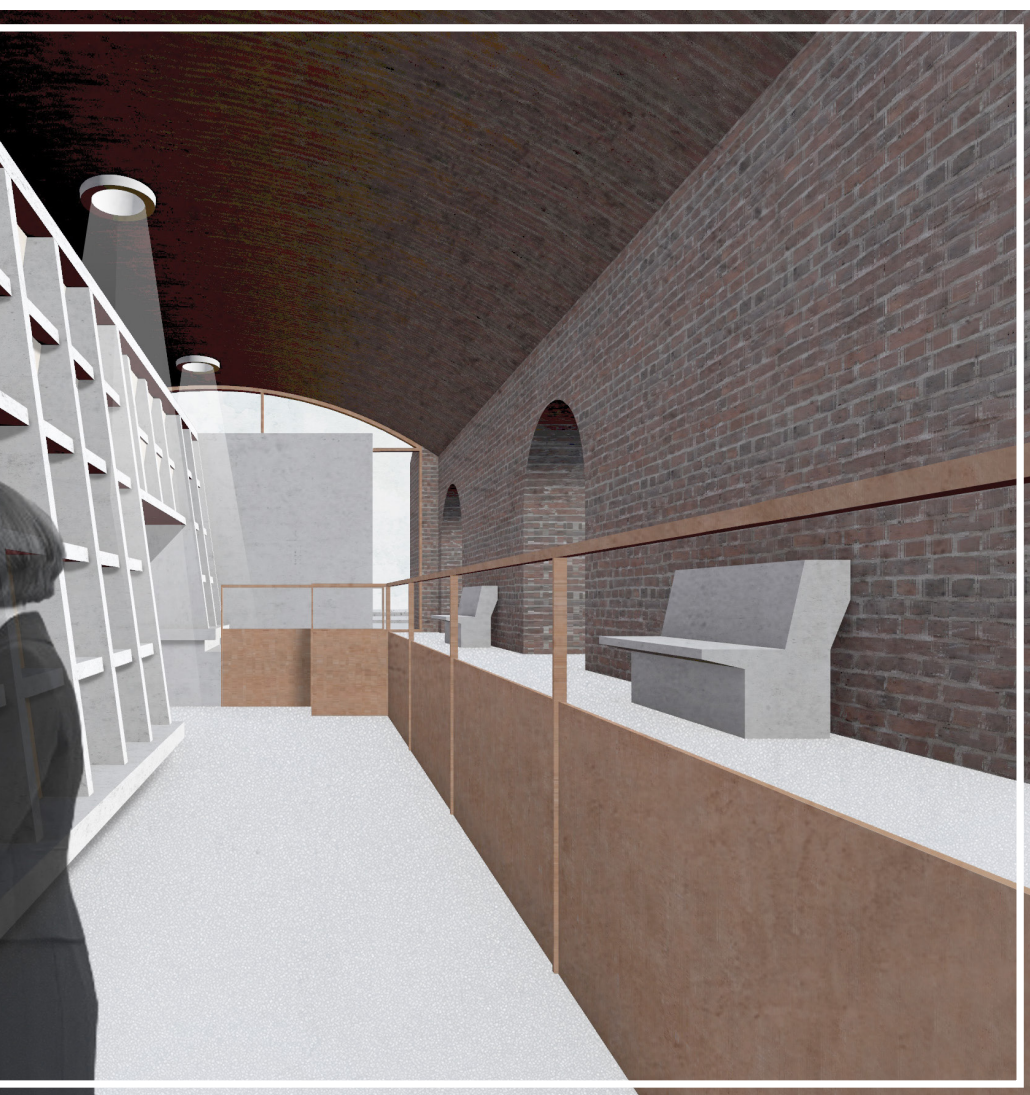
Skylight detail

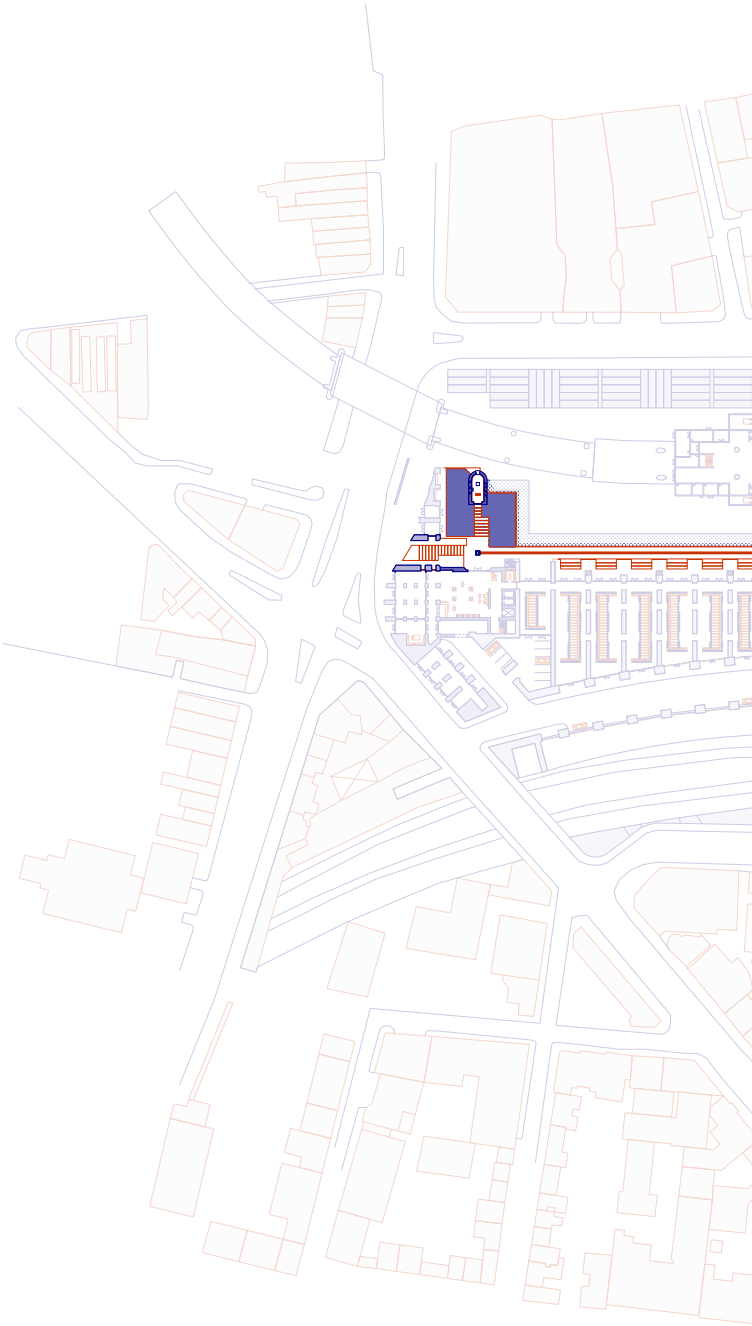


- 1 Prefabricated 50mm concrete burial niche box
- 2 50mm concrete sealant lid, decorative stone tombstone
- 3 100mm concrete fin
- 4 Prefabricated 50mm concrete burial niche box, 95mm concrete base, 390mm aerated concrete blocks, 300mm concrete slab
- 5 Recessed ventilation grille, supply air duct 200x300
- 6 70mm screed, 30mm acoustic insulation sheet, underfloor heating, 140mm thermal insulation, water and vapor barriers, 300mm reinforced concrete slab
- 7 Steel balustrade beyond

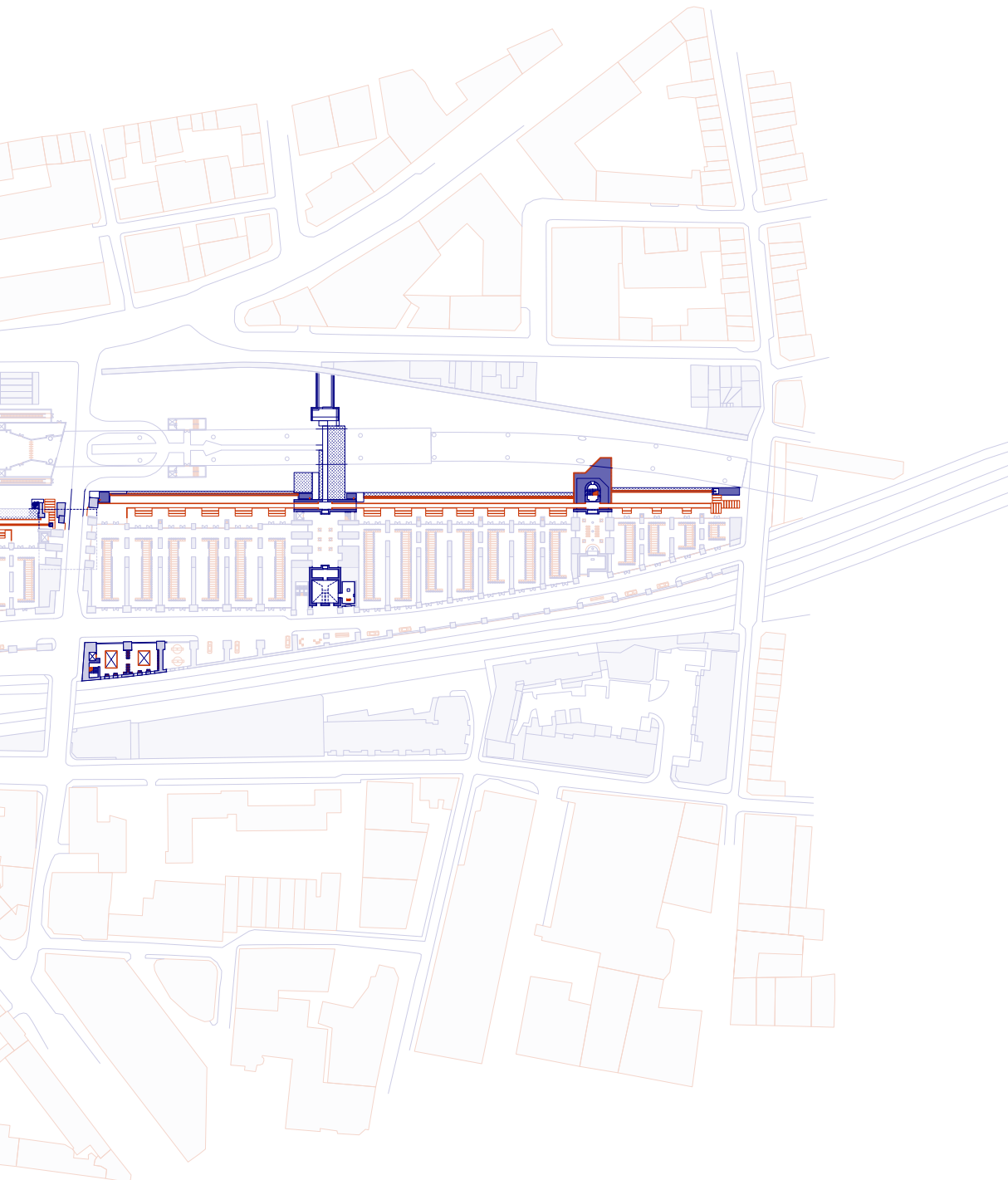
Burial niche ventilation detail





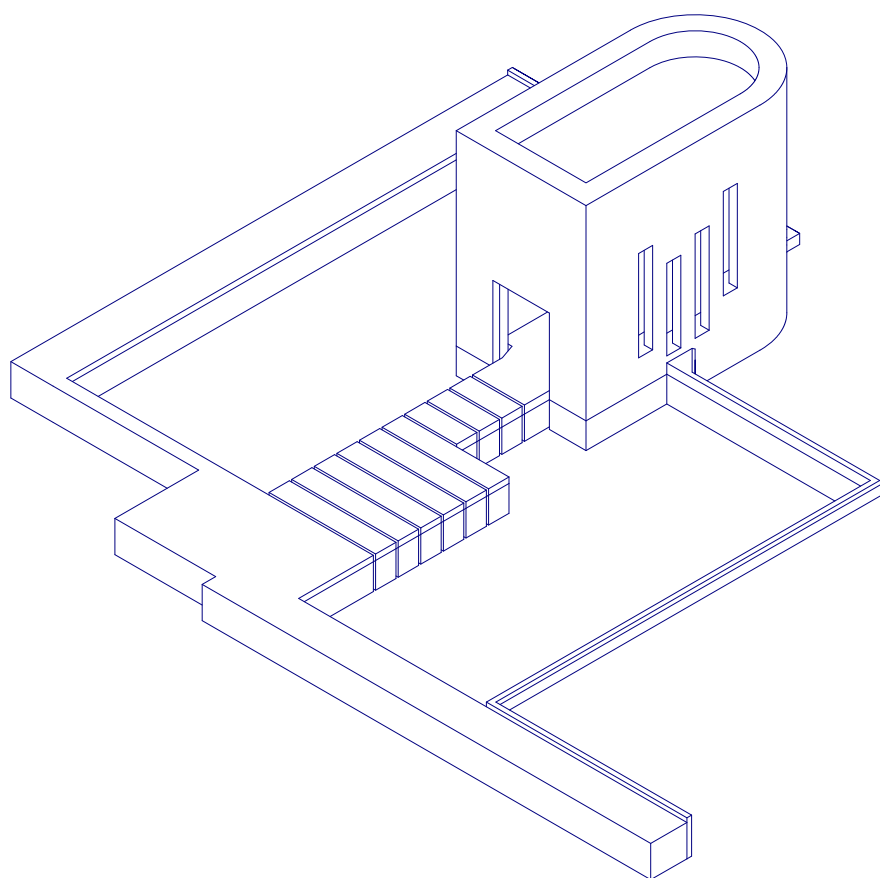


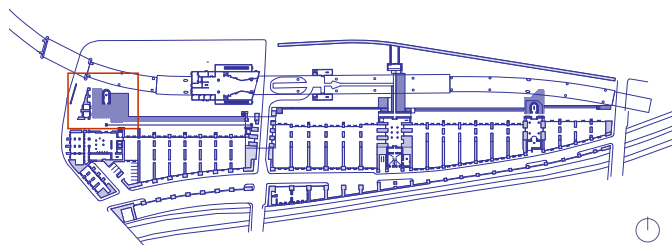
Master Plan
Ritual: Commemorating

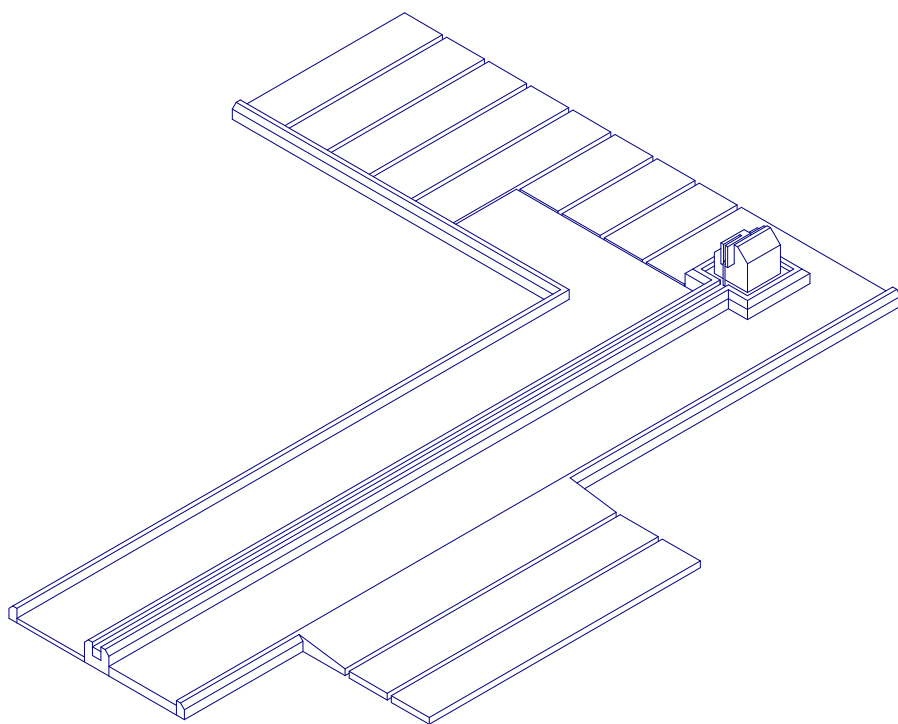


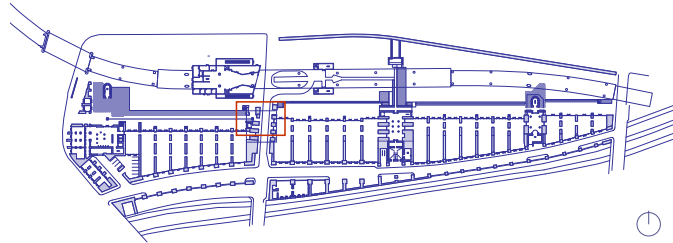
NECROPOLITAN LONDON

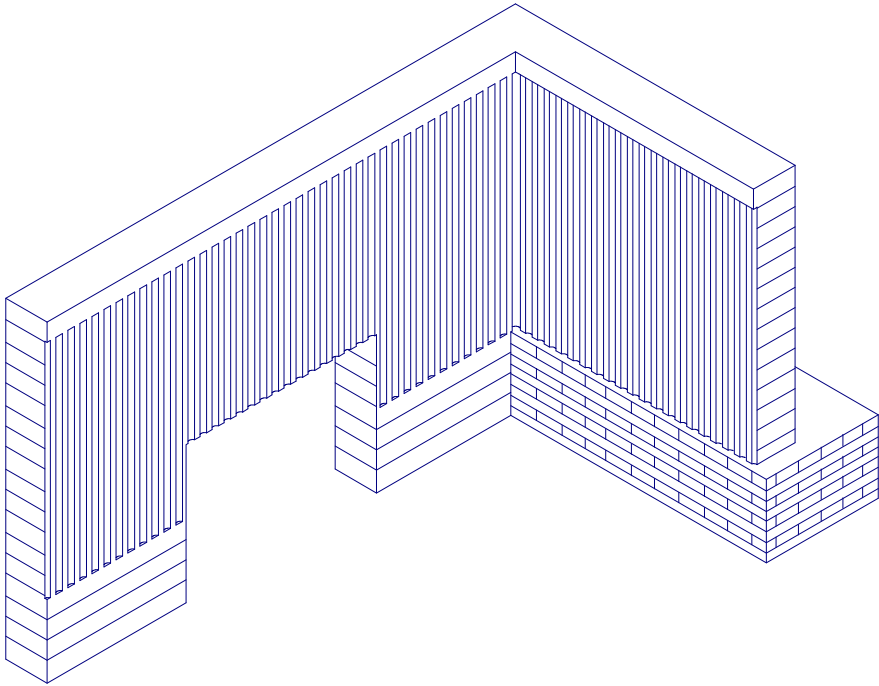


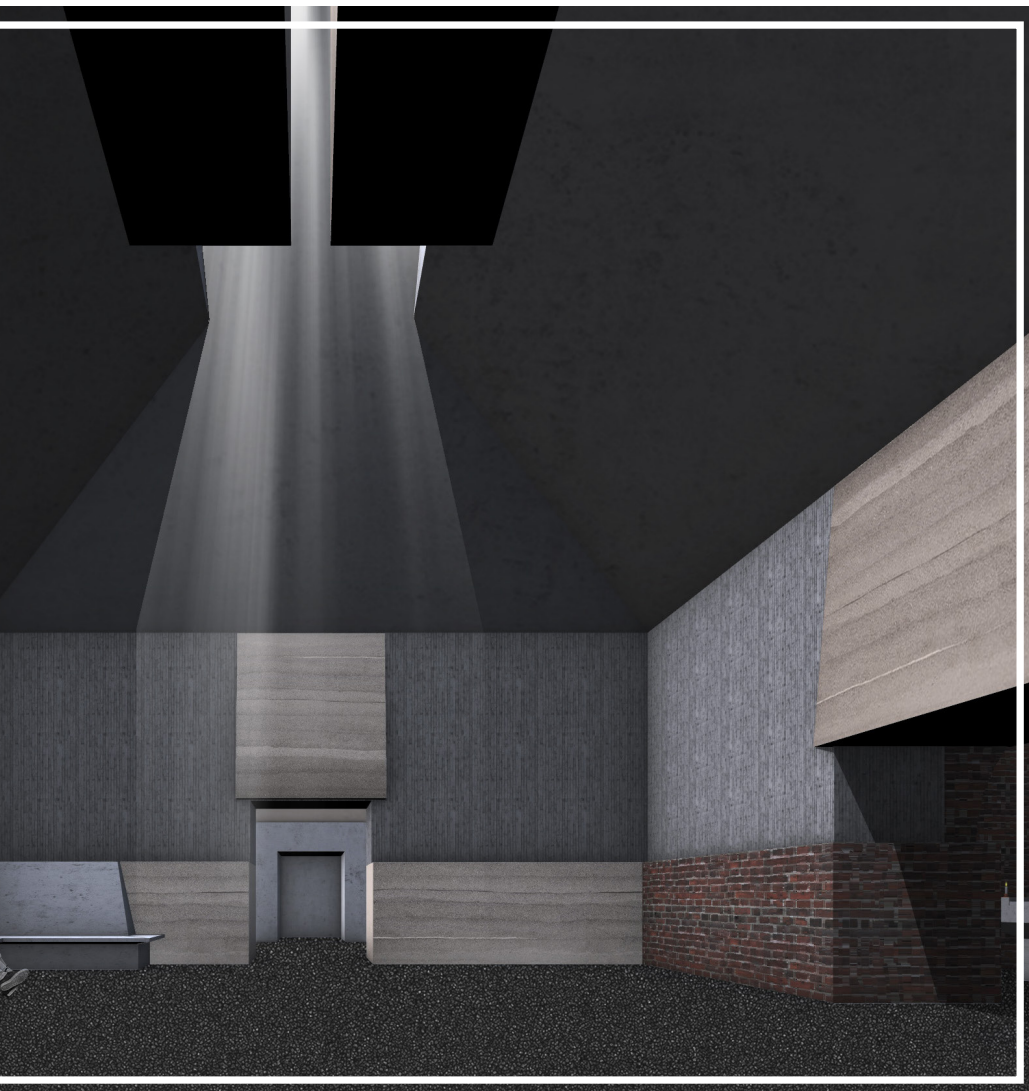
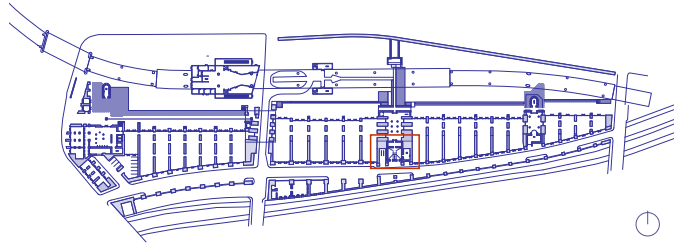


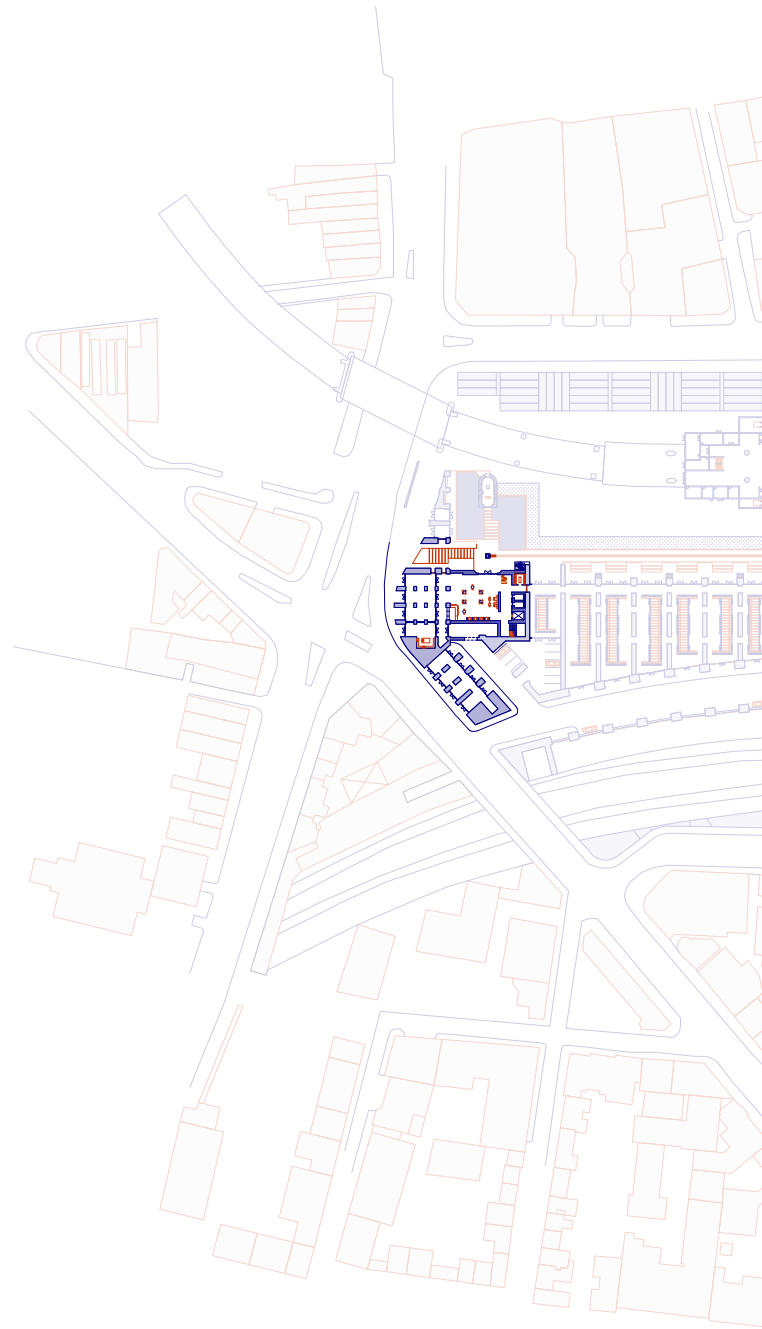






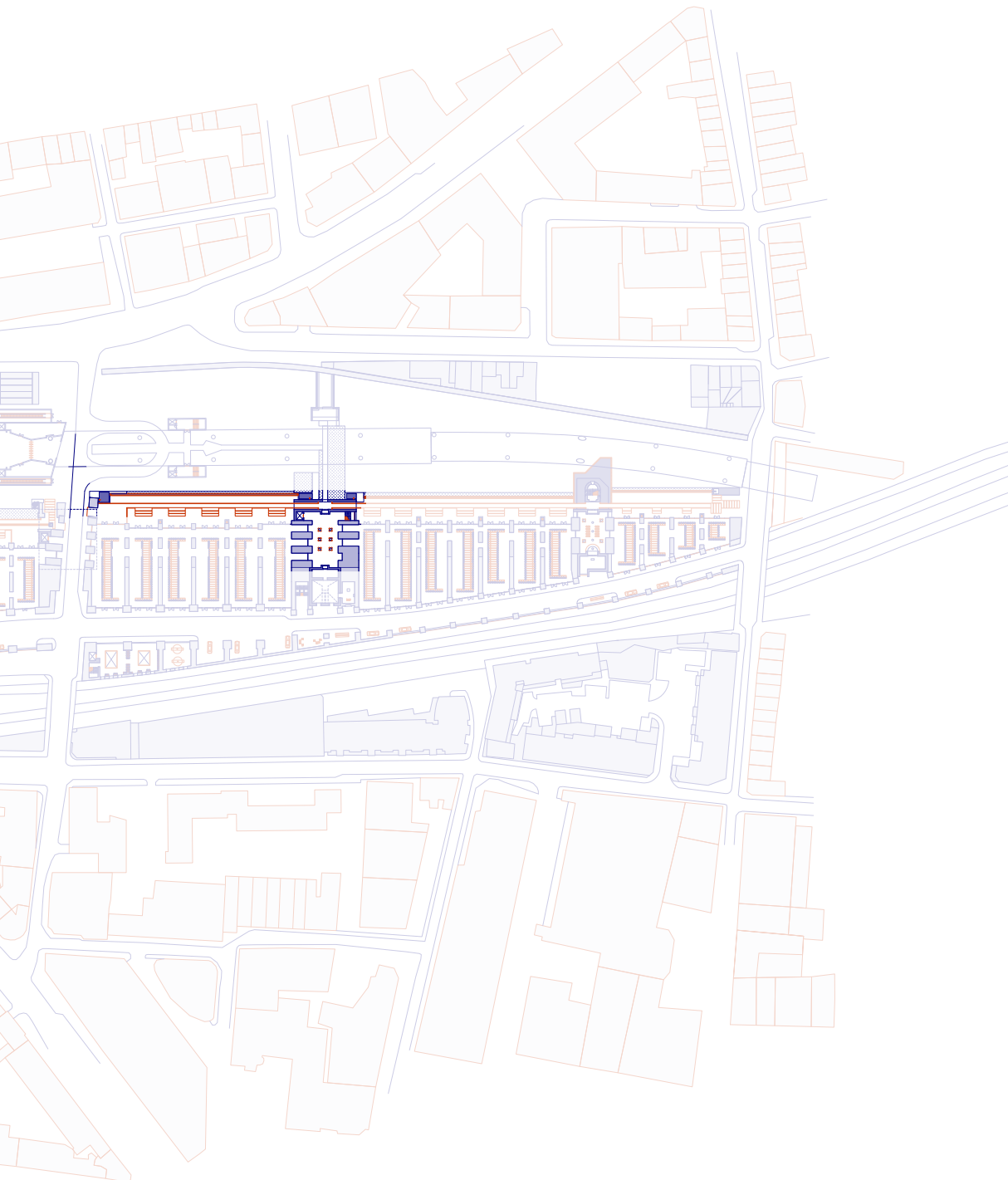




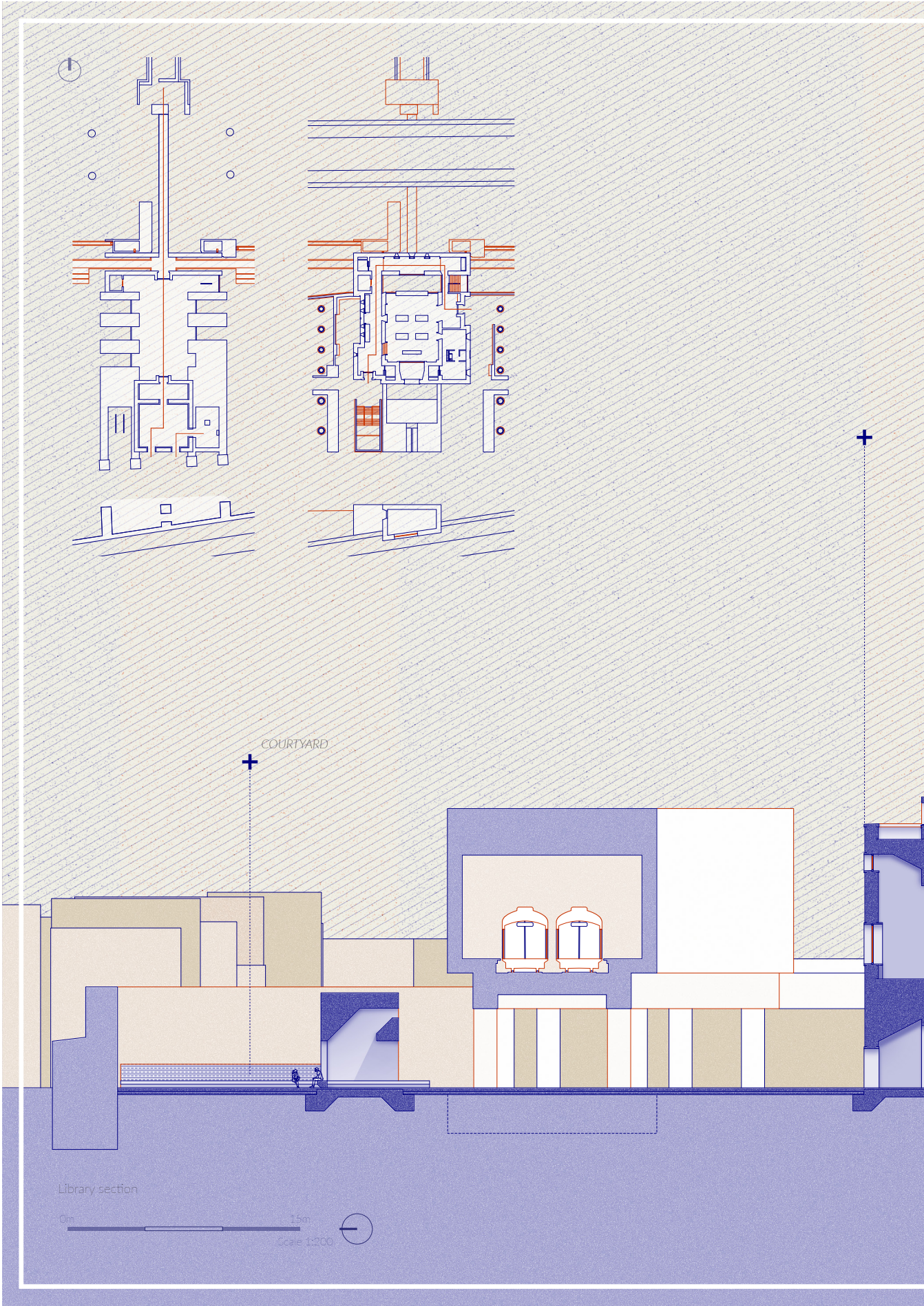


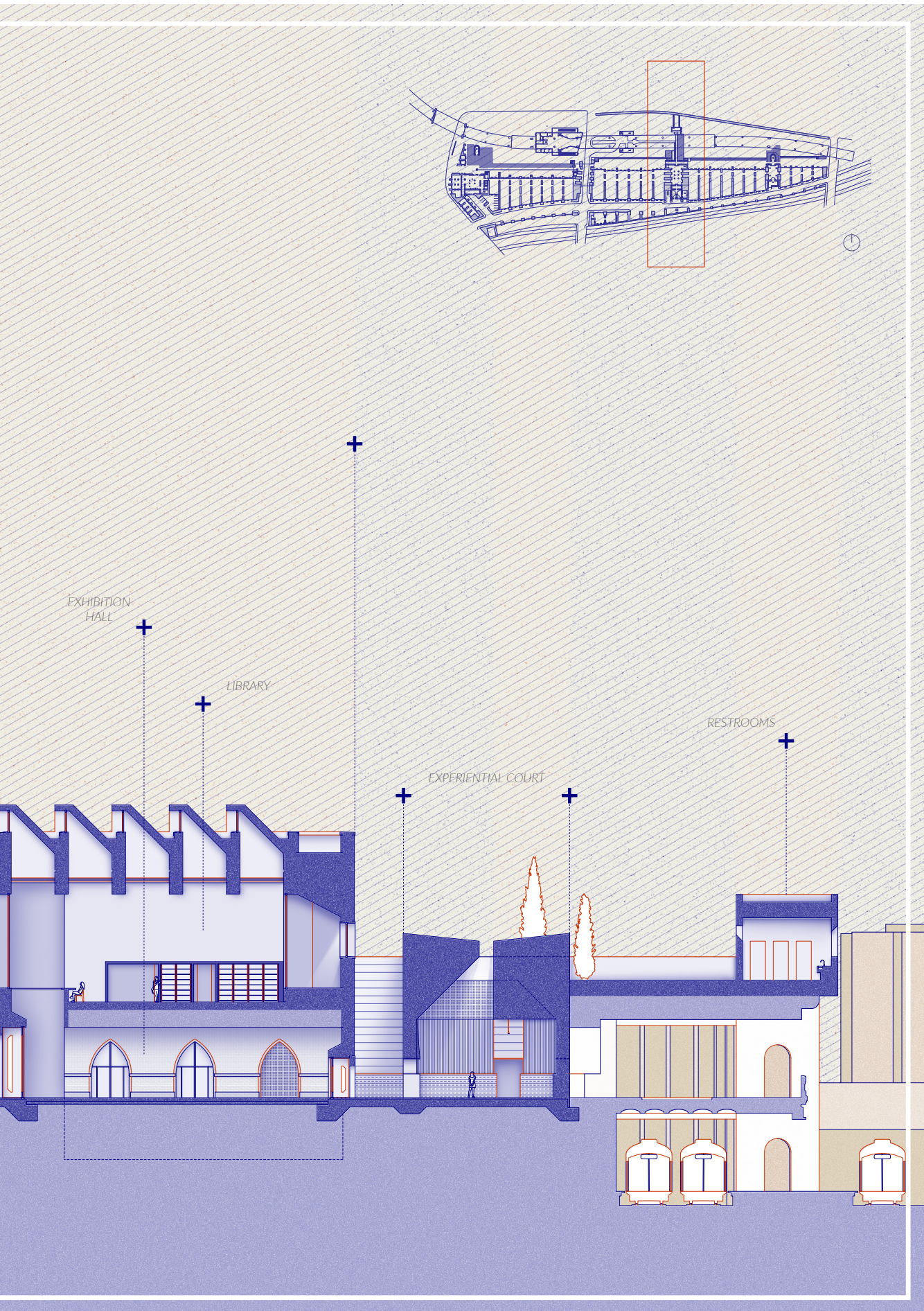
Master Plan

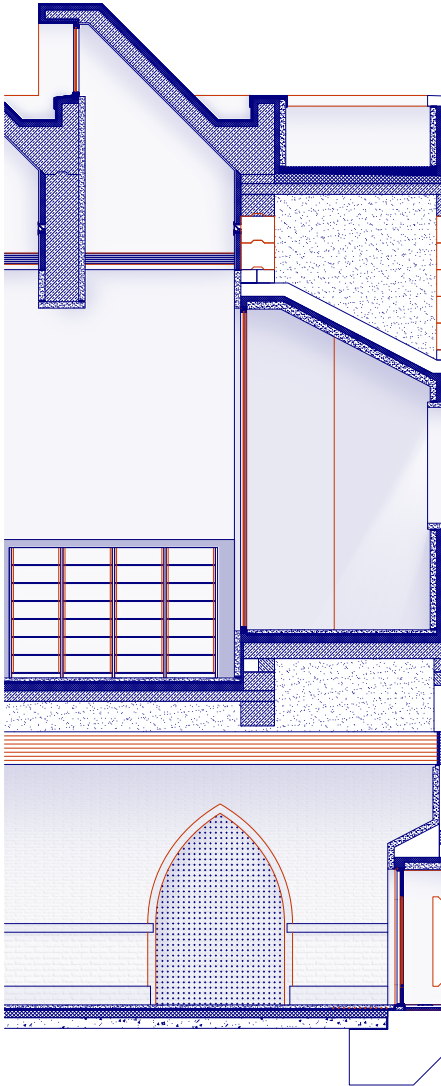
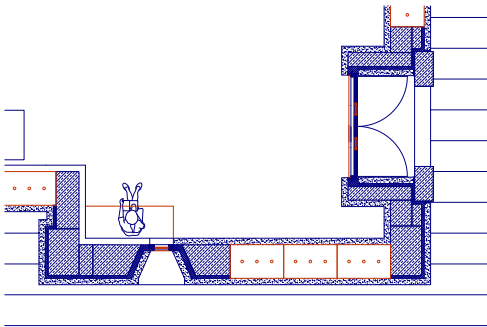
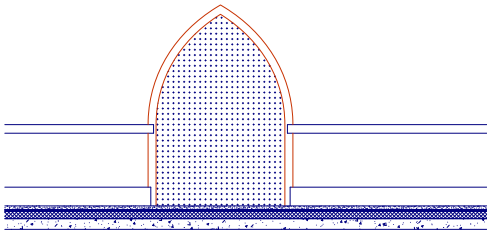
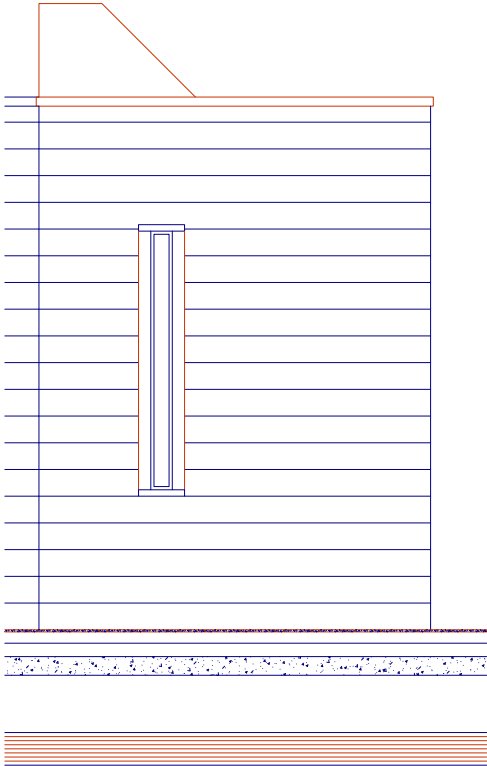
Ritual: Experiential Memory



NECROPOLITAN LONDON

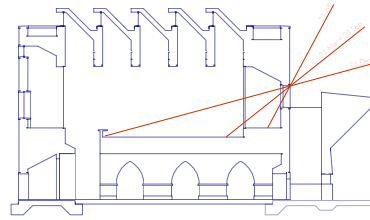
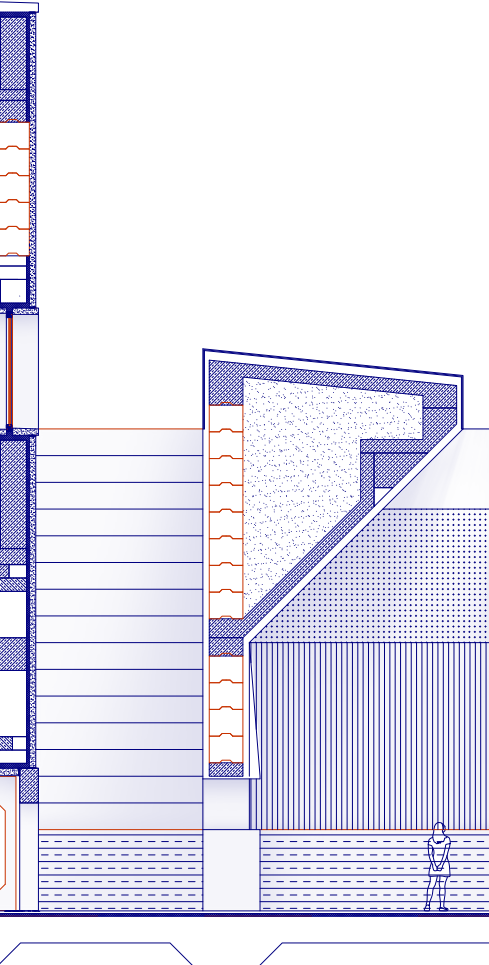




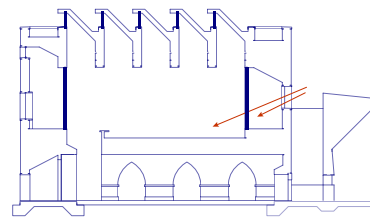


Library façade details

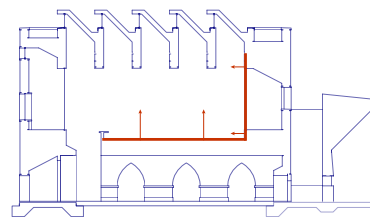




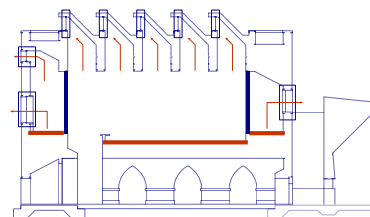
Deep walls acting as buffer zones
Keeps direct summer sun out of inner space



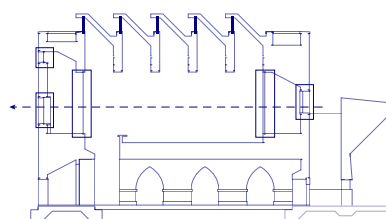
Winter Day
Direct sun heats mass surfaces



Winter Night
Stored heat in mass is released into space

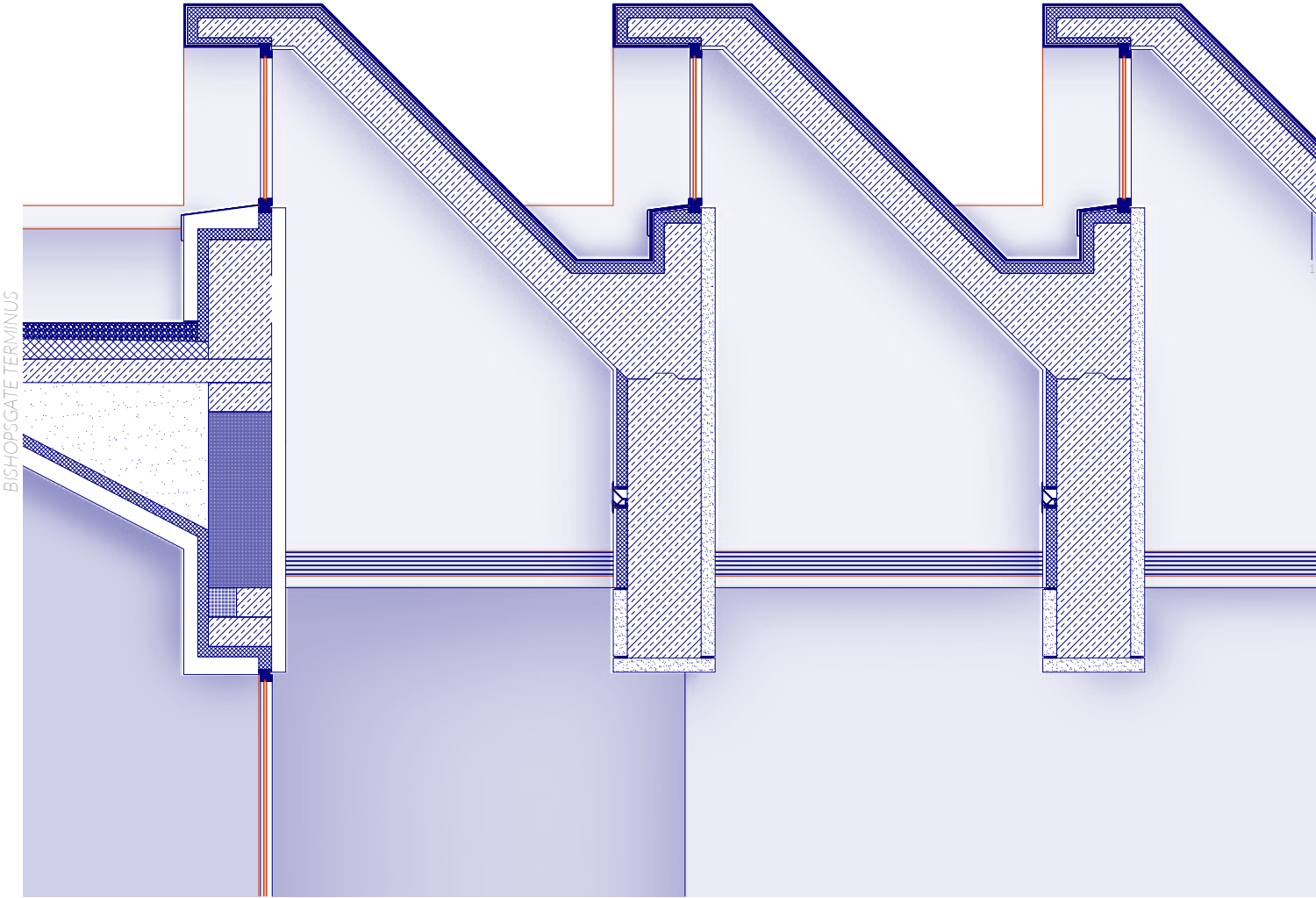


Summer Day
Excess heat is released through open windows



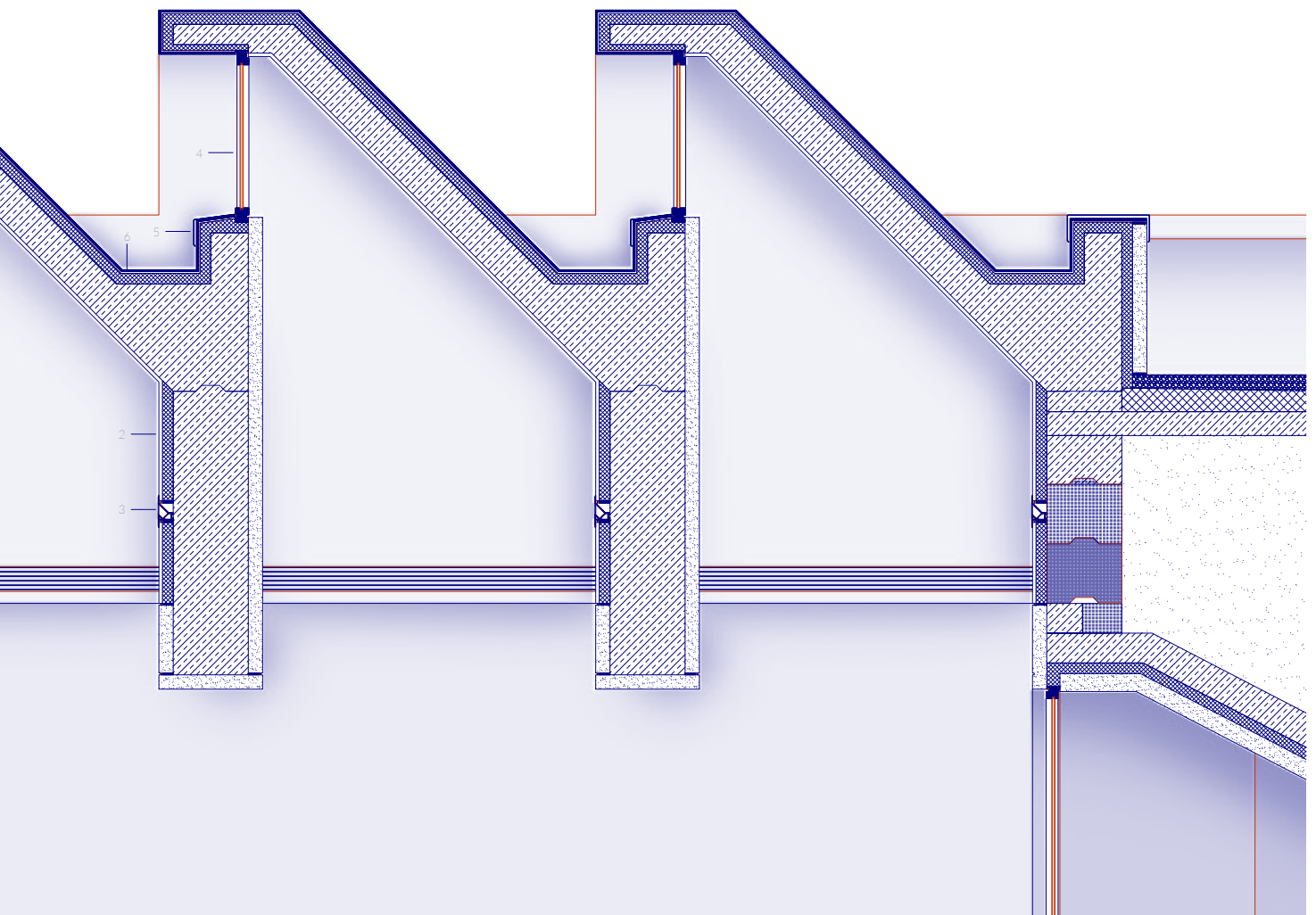
Summer Night
Cross ventilation for night flush

Library climate diagrams



Library roof detail

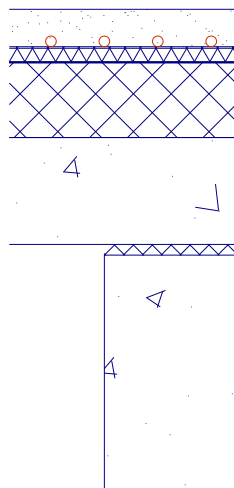


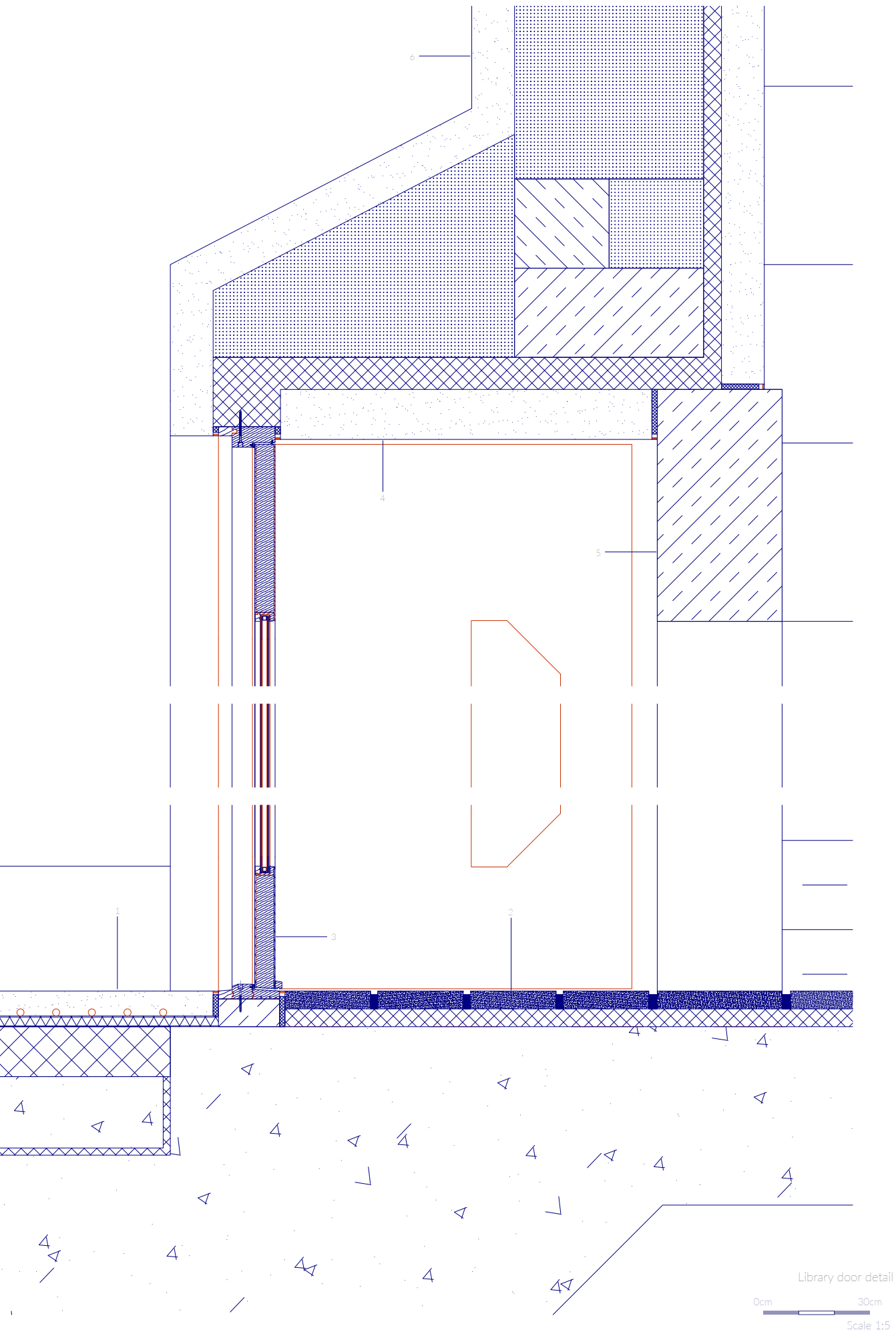


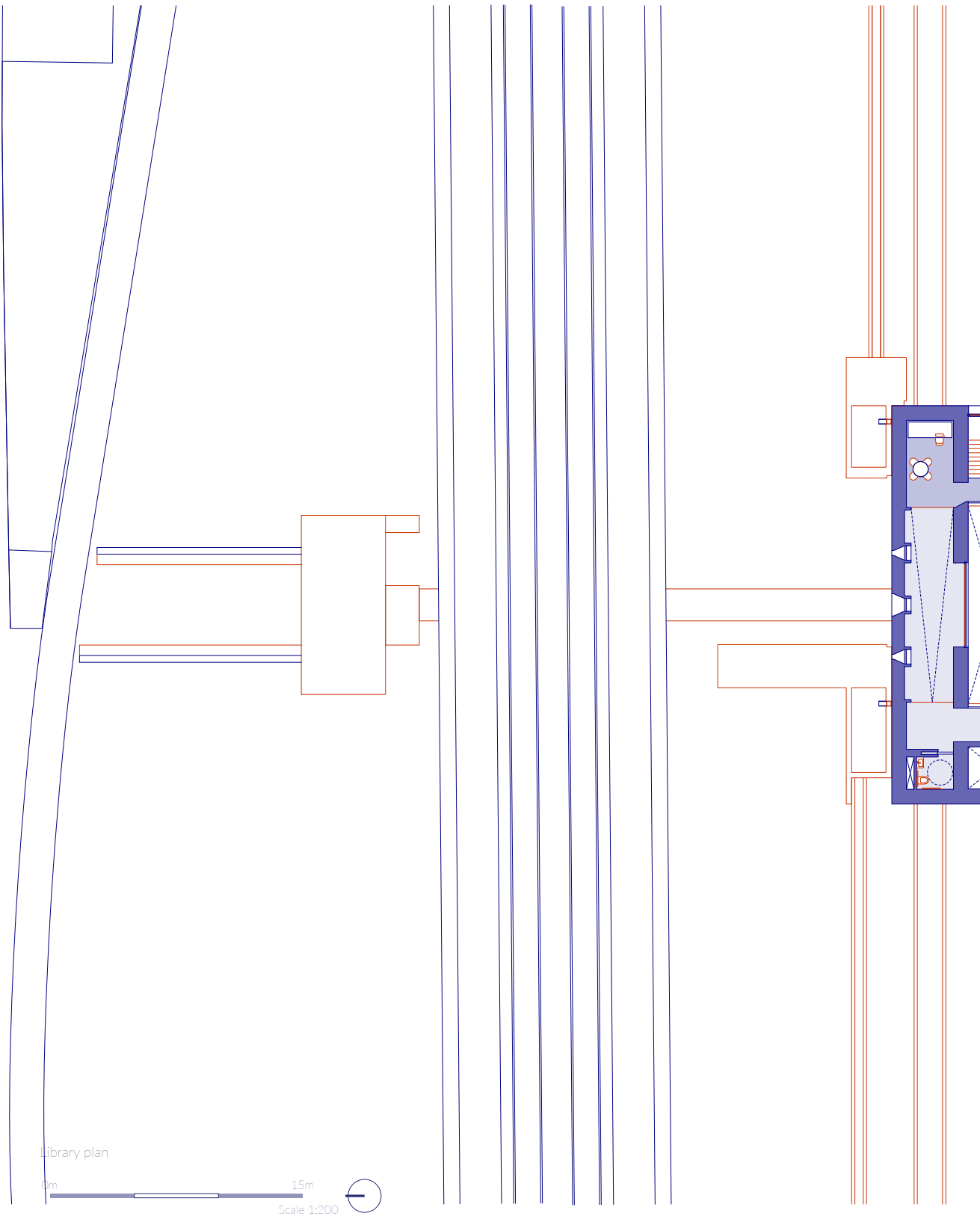
NECROPOLITAN LONDON

- 1 30mm wood veneer painted white, precast reinforced concrete roof structure, 90mm thermal insulation, water and vapor barriers, roof sheathing
- 2 30mm wood veneer painted white, 90mm rigid insulation, reinforced concrete beam, 120mm rammed concrete
- 3 Recessed light
- 4 Double glazed window with aluminium frame
- 5 Metal drip edge
- 6 Integrated/continuous gutter

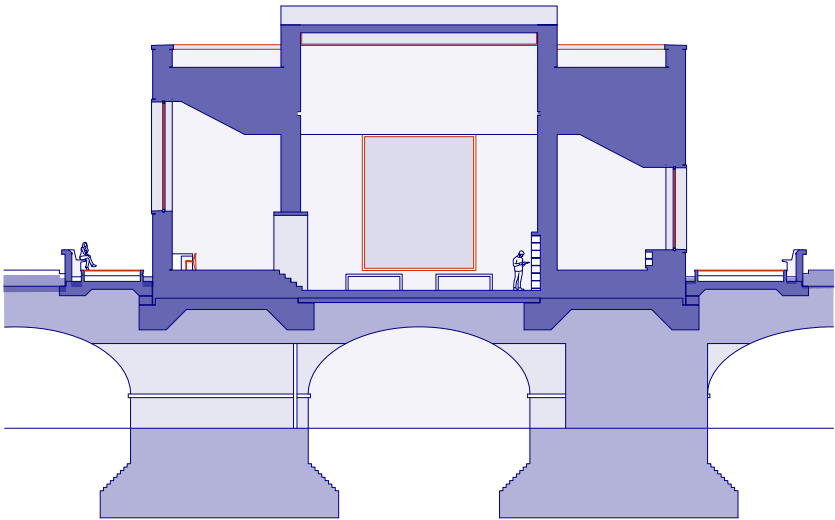
- 1 70mm screed, 30mm acoustic insulation sheet, underfloor heating, 140mm thermal insulation, water and vapor barriers, 200mm reinforced concrete slab
- 2 50mm stone pavers, 50mm rigid foam, raft foundation w/ 500mm reinforced concrete slab
- 3 Wood out swing door with double glazed panel
- 4 140mm rammed concrete ceiling, 90mm thermal insulation, aerated concrete lintel, 120mm rammed concrete
- 5 Reinforced 350x650mm concrete lintel
- 6 120mm rammed concrete, aerated concrete block, 50mm thermal insulation, water and vapor barriers, 120 rammed concrete





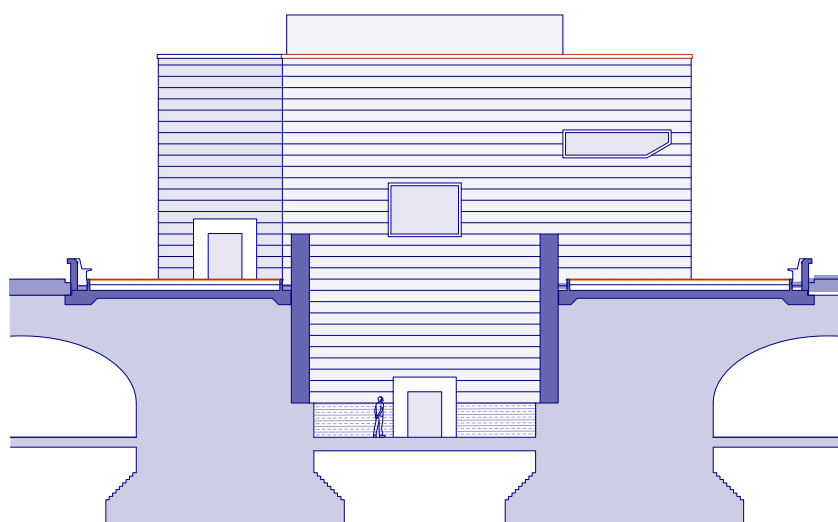


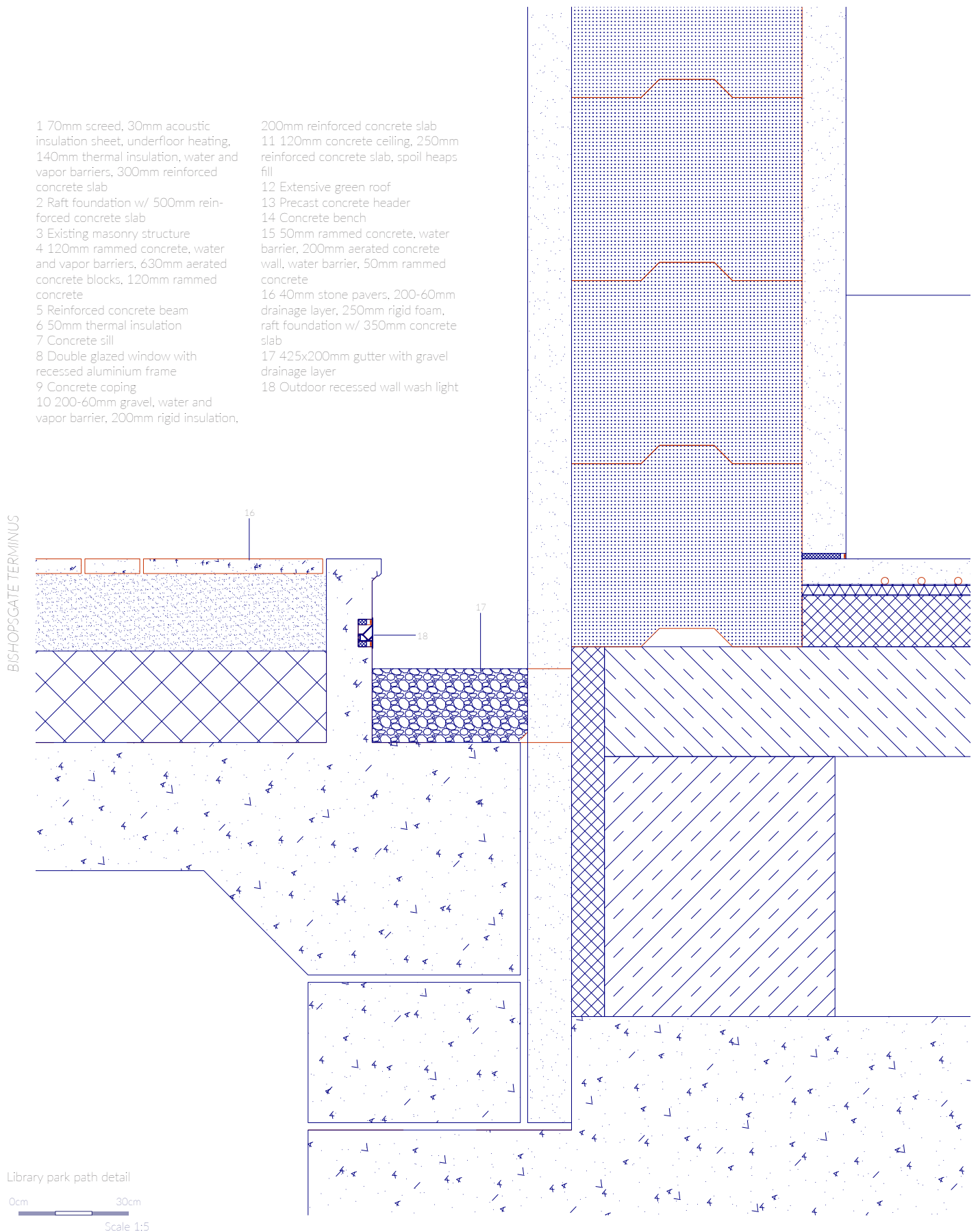


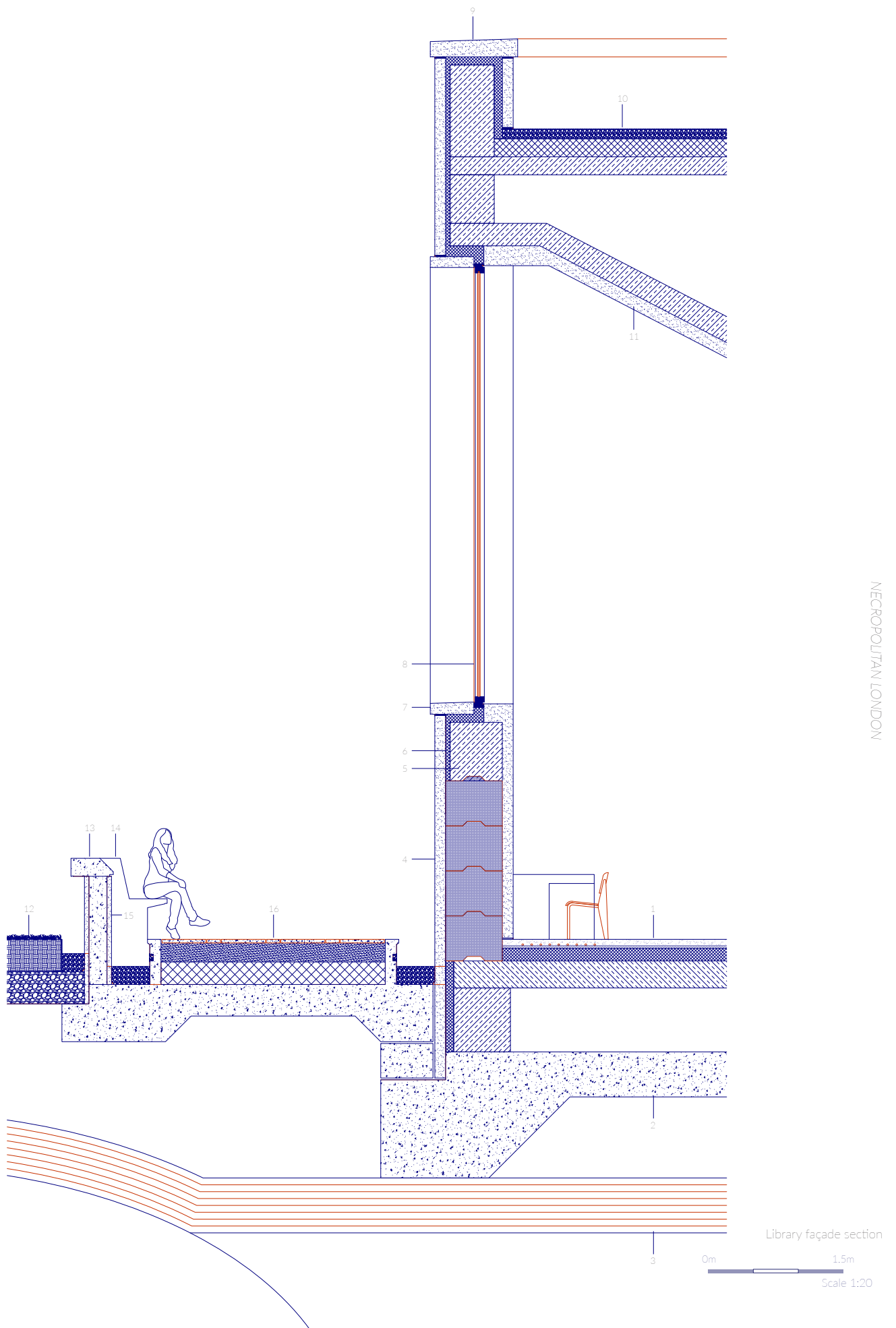


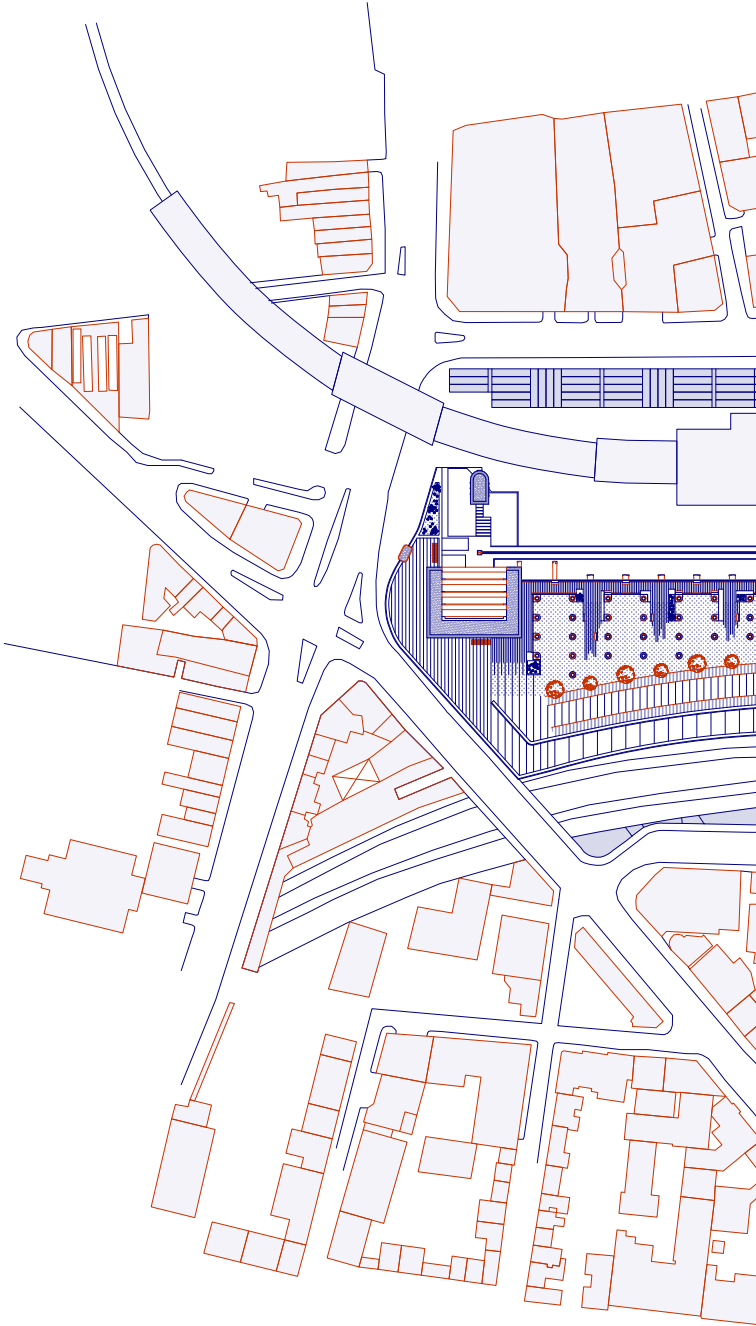
Library short section + south elevation



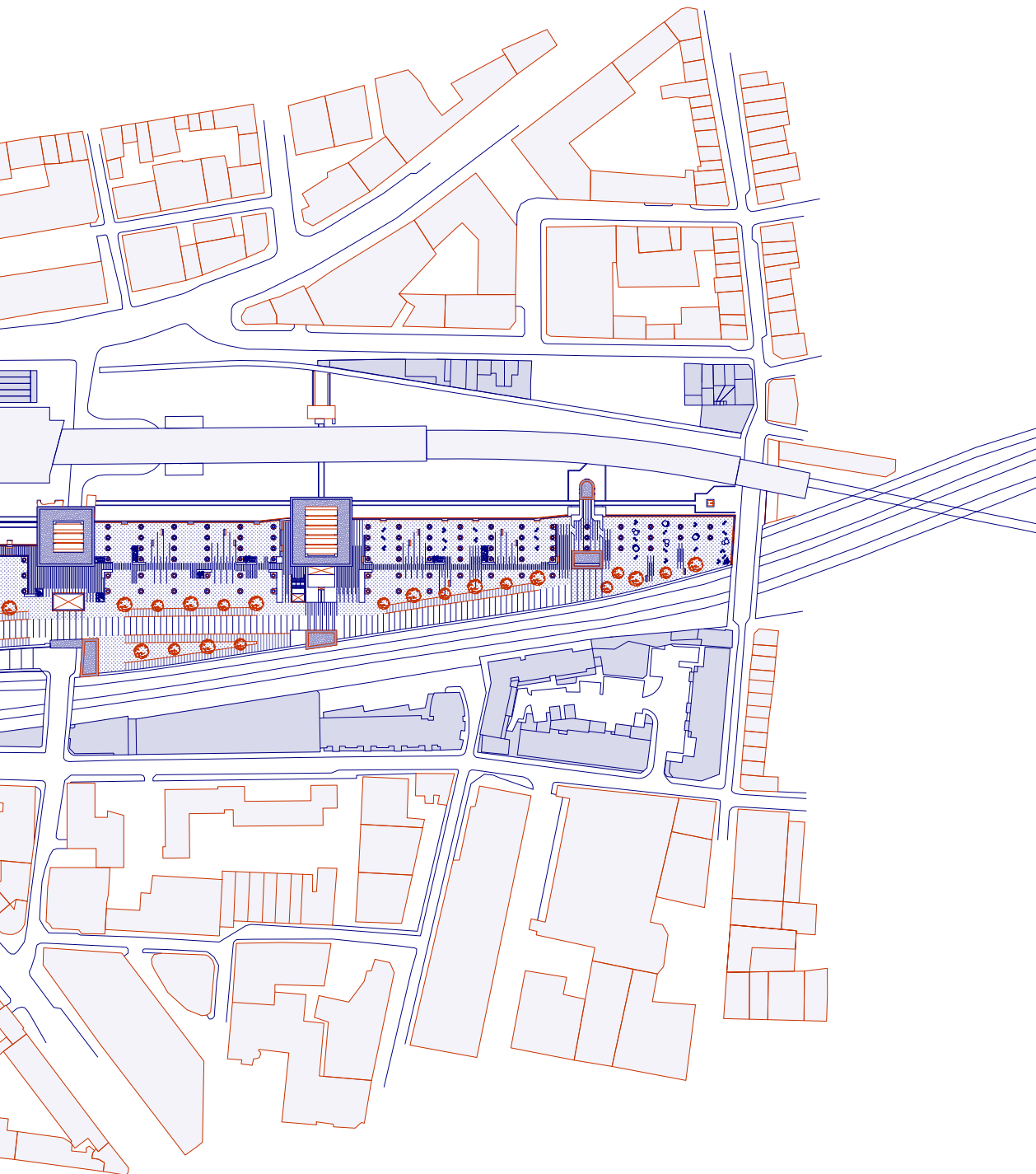




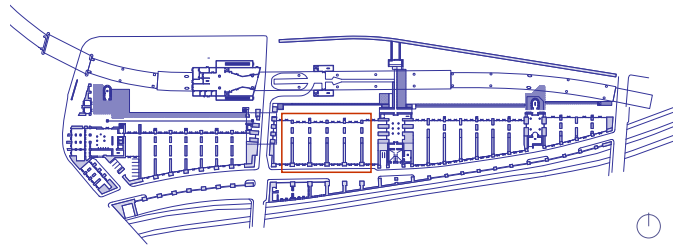




Master Plan
Park level







[Figure 0.0.13]

Abney Park Cemetery, typical
ground textures, photo by author



APPENDIX.01

GLOSSARY

Sites for disposal of dead

Cemetery • land designated for the burial of the dead, typically placed at the edges of the city

Churchyard • enclosed area surrounding a church that is used for burials, also referred to as graveyard

Funerary space • umbrella term used to describe space used for disposal of the dead, including traditional burials, catacombs, mass burial sites, columbaria, green burials etc.

Burial space • umbrella term used to describe spaces that specifically use forms of burial to dispose of the dead

Scales of memory

Individual memory • refers to the memory of singular people, i.e. the deceased or their commemorators, and also the memory of independent site

Urban memory • refers to collective memory in terms of the city's memory and the city as a landscape that displays memory

Experiential memory • refers to individual and urban memory that becomes activated through interaction, movement, experience

Spatial-temporal layerings

Vertical layering • accumulated time and space on single site, embodiment of individual memory

Horizontal layering • accumulation of time and space seen in the outward expansion of the city, embodiment of urban memory

Spatial layering • constructed spatial relations based on human experience, embodiment of experiential memory

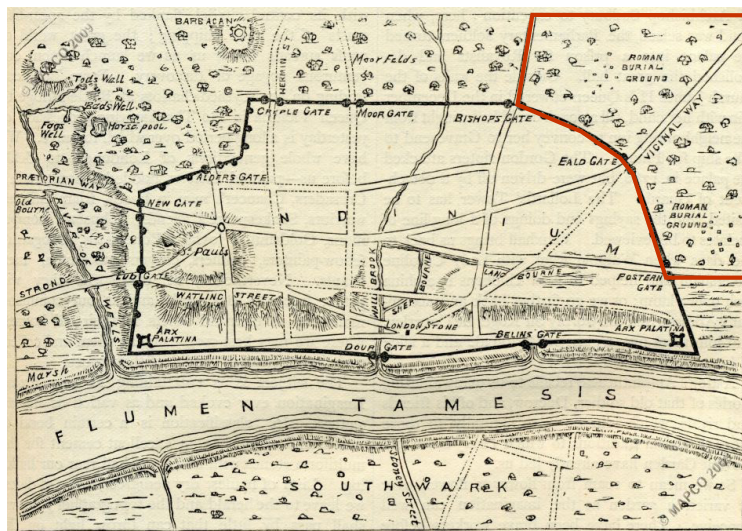
Memory Space • *a yet to be defined new form of cemetery that specifically deals with layered memories of the dead, a space that is open and accommodating to all visitors, rituals, and beliefs, and one that encourages interaction*



[Figure 0.0.14]
Swimming bookshop at Coal
Drops Yard, photo by author

APPENDIX.02

SUPPLEMENTARY RESEARCH



Roman burial field

London's first burial ground

Image sources

Top left: MAPCO

Top right: Layers of London

Middle: National Library of Scotland

Bottom: Google Maps



19th century, market





Medieval Jewish Cemetery



19th century



Current day, Barbican center



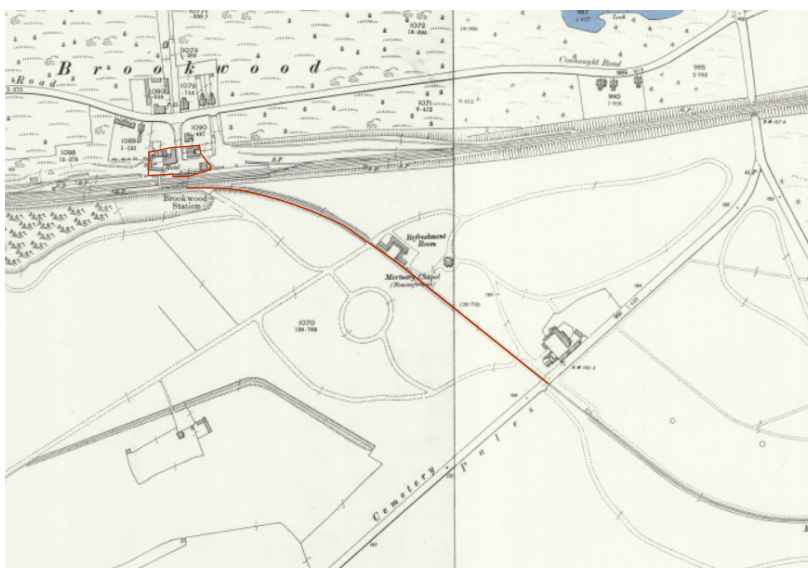
London Necropolis Railway - Brookwood Cemetery

Transport from city
London Necropolis Railway

Image sources
Above: *robslondon*
Maps: *National Library of Scotland*



Waterloo Cemetery Station



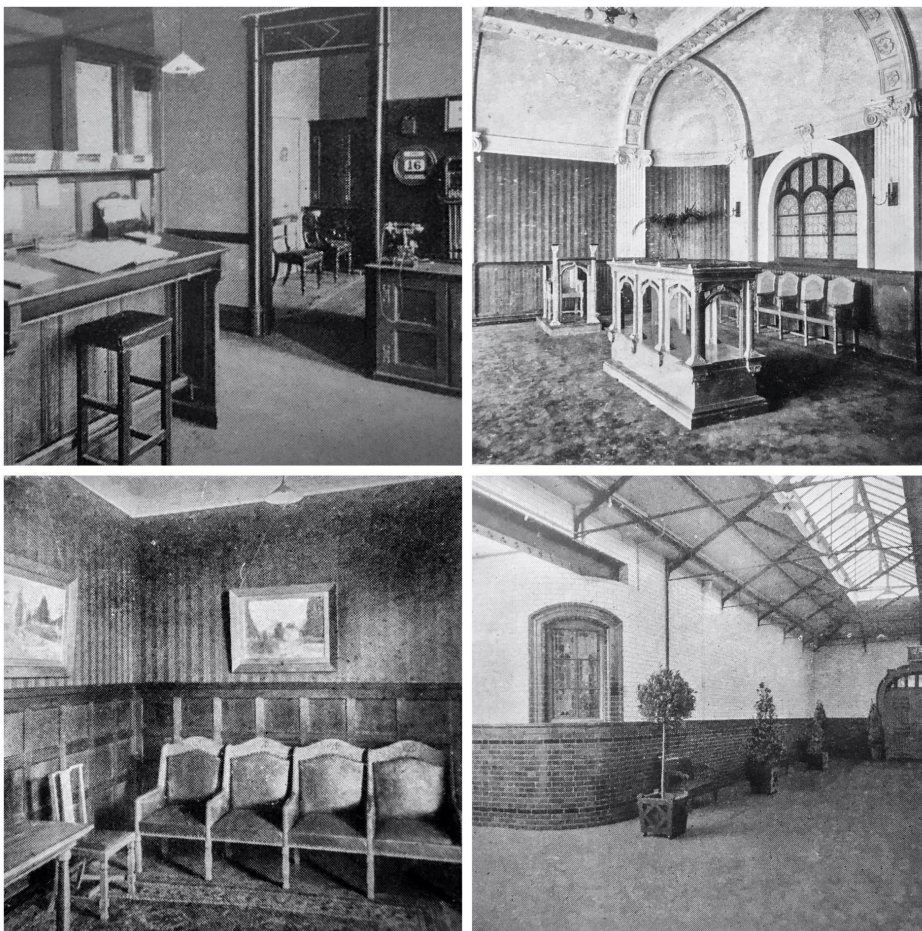
Brookwood Station

Former LNR cemetery station



Transport from city
London Necropolis Railway

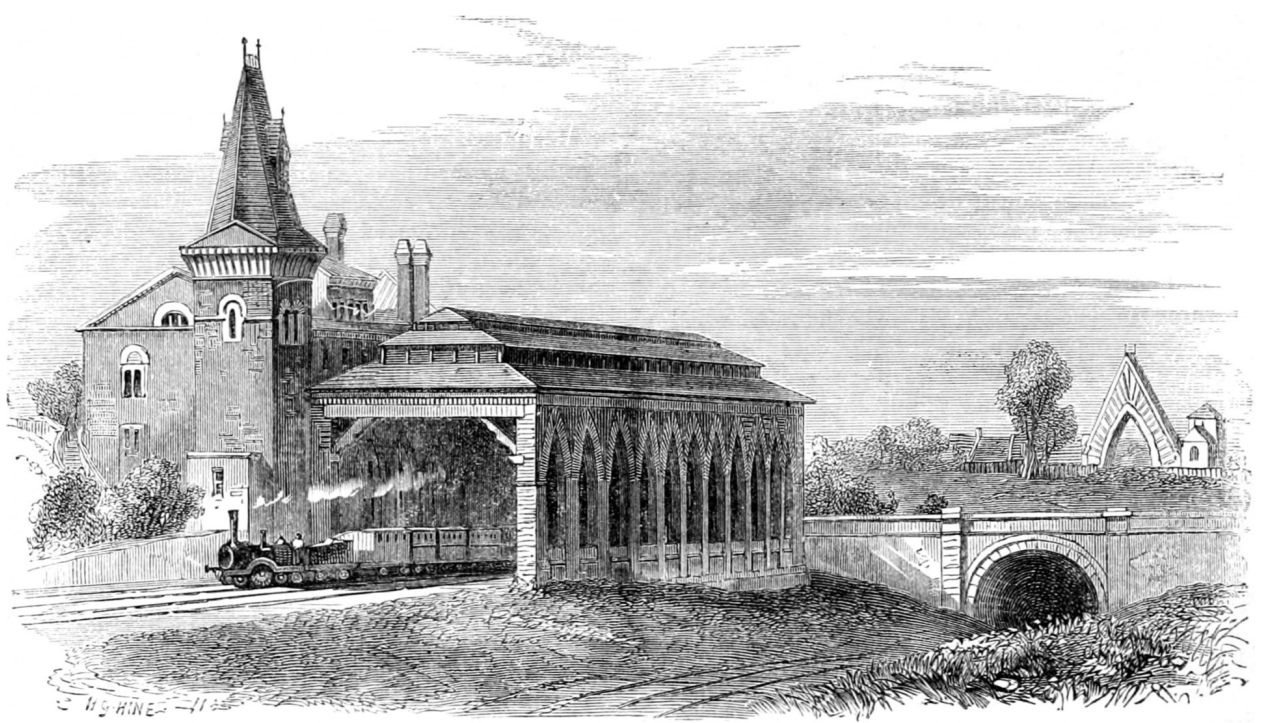
Image sources
Left: Own photo
Top: About SE 11
Bottom: View from the Mirror



LNR interior of cemetery station



LNR coffin tickets to Brookwood



Great Northern Cemetery Railway

Transport from city
Great Northern Cemetery
Railway

Image sources

Above: *robslondon*

Maps: *National Library of Scotland*



Great Northern Cemetery Station



King's Cross Cemetery Station

Policy S7 Burial space

- A When preparing Development Plans, boroughs should ensure provision is made for the different burial needs and requirements of London's communities, including for those groups for whom burial is the only option. This should be informed by a needs assessment of burial space, including an audit of existing provision and opportunities for the re-use of burial space. Cross-borough and/or sub-regional working is encouraged where appropriate to identify and address the requirements of these groups and to tackle burial space shortages within the sub-region.
- B Development proposals for new burial provision should be supported. This may include provision in one borough to assist faith groups from another borough that are facing burial space shortages. Development proposals resulting in the loss of burial provision should only be supported if it can be demonstrated that there is no ongoing or future demand.

- 5.7.1 In assessing the requirements for burial space, a borough's needs assessment should take account of the fact that different faith groups have **different needs for burial provision**. In London, the demand for burial space for particular faith groups is not always well matched with the availability of burial space. Some boroughs have little or no burial space available.⁹³ For inner London boroughs, this requires them to seek provision in outer London or beyond. This can cause problems of access and cost which has a disproportionate effect on London's poorest communities. It also risks undermining community cohesion and social integration.
- 5.7.2 To address these issues, the principle of proximity is supported as a general rule to provide burial space near residents, reducing costs/travel time to visit burial sites. However, there may be cases where meeting the needs of residents in one borough may require burial provision to be located in another borough. This may require a **sub-regional collaborative approach** to the provision of burial space, which in turn should inform a borough's assessment of current cemetery demand and site allocations for cemeteries in their Development Plans. The use of cross-borough agreements for collaboration are encouraged.
- 5.7.3 The **re-use of graves** can provide some additional capacity. Both Section 74 of the Local Authorities Act 2007 and Section 25 of the Burial Act 1857 allow for the re-use of graves in certain circumstances and boroughs are encouraged to actively examine the potential that re-use offers them. The unique heritage and archaeological qualities of cemeteries should be taken into account when providing additional capacity in existing cemeteries.
- 5.7.4 Ensuring that community and cultural facilities and services required to meet local needs are planned for and provided is one of the core principles of the planning system. Evidence demonstrates that the **shortage of burial space** in London is reaching a critical stage in many boroughs.⁹⁴ Boroughs should therefore retain their existing provision, unless it can be demonstrated there is no ongoing or future demand. A borough's needs assessment should be used to inform this decision. The construction of new buildings in the Green Belt is inappropriate except for a limited number of uses. These include provision of appropriate facilities for cemeteries as long as they preserve the openness of the Green belt and do not conflict with the purposes of including land within it. This also applies to Metropolitan Open Land.

⁹³ An Audit of London Burial Provision – A report for the Greater London Authority by Julie Rugg and Nicholas Pleace, Cemetery Research Group University of York, 2011, available from <https://www.london.gov.uk/what-we-do/planning/london-plan/london-plan-technical-and-research-reports>

⁹⁴ An Audit of London Burial Provision – A report for the Greater London Authority by Julie Rugg and Nicholas Pleace, Cemetery Research Group University of York, 2011, available from <https://www.london.gov.uk/what-we-do/planning/london-plan/london-plan-technical-and-research-reports>

- 5.7.5 When making new provision, boroughs are encouraged to take into account the Mayor's broader aims for **green infrastructure and the natural environment**, including, but not limited to, the creation of new parks and open spaces, the enhancement of existing open spaces and natural environments, and the provision of enhanced links to London's green infrastructure. New burial provision that supports environmentally friendly burial practices such as woodland or parkland burial grounds can offer broad burial provision as well as wider public access. Amenity provision and environmental enhancements should be encouraged.
- 5.7.6 Boroughs should continue to make traditional burial provision but **innovative approaches** to the provision of community burial space, particularly in inner London, may also need to be taken. These could include creating public gardens for the burial of ashes on underused pockets of open land, parkland and brownfield land. Such gardens could also offer broader community utility, improved amenity provision and environmental enhancement.

Table 2.4: Borough capacity status

Borough area	Total cemetery space (ha)	Interments 2009	Estimated virgin grave spaces required, 2010-11 - 2030-1	Capacity	Capacity status
<i>Barking & Dagenham</i>	22.0	na	7,851	na	2
<i>Barnet</i>	135.9	865+	17,553	60+years	4
<i>Bexley</i>	21.0	300	8,913	4,080	3
<i>Brent</i>	17.3	203	11,538	Reclaiming	2
<i>Bromley</i>	32.3	103+	12,441	9,080+	3
<i>Camden</i>	30.0	111e	9,244	FULL	1
<i>City of London</i>			309	NO PROVISION	1
<i>Croydon</i>	25.0	300e	14,172	Reclaiming	2
<i>Ealing</i>	51.8	549+	12,943	3,200	3
<i>Enfield</i>	40.0	na	13,540	na	3
<i>Greenwich</i>	61.0	471	11,162	7,480+	4
<i>Hackney</i>	13.4	6	9,789	FULL	1
<i>Hammersmith & Fulham</i>	51.5	267	5,493	5,340	2
<i>Haringey</i>	24.3	na	8,961	2 years	2
<i>Harrow</i>	19.4	158	9,023	200+	2
<i>Havering</i>	17.0	419	9,934	na	2
<i>Hillingdon</i>	70.0	359	9,541	18,250	4
<i>Hounslow</i>	36.9	433e	8,587	20,418	4
<i>Islington</i>				NO PROVISION	1
<i>Kensington & Chelsea</i>	16.2	na	5,271	FULL	1
<i>Kingston upon Thames</i>	16.1	105	5,816	1,966+	3
<i>Lambeth</i>	17.0	56	10,503	FULL	1
<i>Lewisham</i>	39.7	na	9,116	20+years	4
<i>Merton</i>	53.5	429+	7,260	20,996	4
<i>Newham</i>	120.7	777+	11,973	Re-using	5
<i>Redbridge</i>	18.7	205	12,805	13,800	4
<i>Richmond upon Thames</i>	73.3	879	6,116	26,600	4
<i>Southwark</i>	50.9	na	9,078	INSUFFICIENT INFORMATION	
<i>Sutton</i>	16.23	196+	7,721	30+years	4
<i>Tower Hamlets</i>	0	0		NO PROVISION	1
<i>Waltham Forest</i>	21.7	171	11,093	5,200	2
<i>Wandsworth</i>	77.5	372+	8,225	2-3years	2
<i>Westminster</i>	0	0	7,795	NO PROVISION	1
Total	1,190.3	7,734+	293,766	136,610+	

Hackney

Owner	Name	Date	Area ha	Status 95	Status 10	Total Burials 95	Total Burials 09	Capacity
LB Hackney	Abney Park	1840	13.4	Re-opens only	Re-opens only	13	6	FULL
No reserve land available								
			13.4			13	6	None

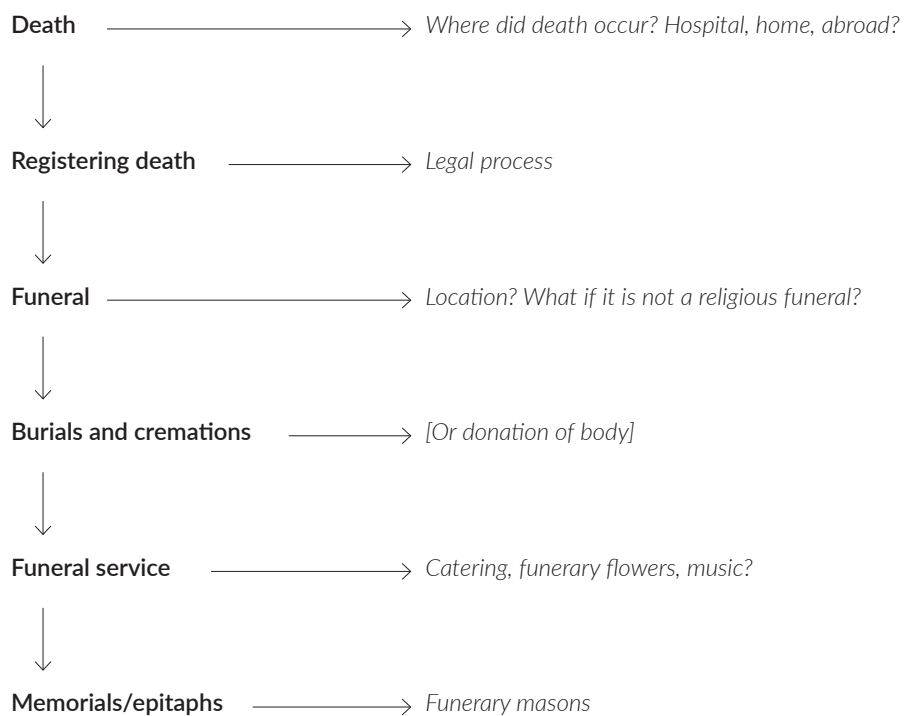
Abney Park Cemetery was opened in 1840 by a private company controlled principally by Nonconformists. The site is wholly unconsecrated. Although it is still owned by the LB Hackney, day to day management is undertaken by a charitable trust, which manages the site to promote environmental diversity. In 1995, 13 re-opens took place; in 2009 the figure was 6. It is probable that no attempt will be made to reclaim or re-use graves at the site, which is considered, for all intents and purposes, to be full. As a consequence, Hackney remains totally reliant on burial space outside its boundaries.

Code	Area	1966	1971	1981	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003
E090000	City of London*	42	56	28	43	32	48	60	45	49	48	55	44	53	34	54	4
E090000	Barking and Dagenham	1.701	1.861	2.081	1.751	1.748	1.778	1.774	1.850	1.862	1.797	1.700	1.839	1.649	1.697	1.626	1.70
E090000	Barnet	3.551	3.553	3.346	3.169	3.023	3.131	3.031	3.051	3.130	3.114	3.008	2.913	2.954	2.816	2.760	2.7
E090000	Bexley	2.041	2.148	2.165	2.087	2.062	2.159	2.016	2.225	2.125	2.064	2.178	2.139	2.091	2.059	2.110	2.1
E090000	Brent	2.955	2.830	2.371	2.128	1.987	2.116	1.942	2.010	1.952	1.967	1.944	1.830	1.745	1.801	1.801	1.7
E090000	Bromley	3.119	3.113	3.180	3.035	2.944	3.076	3.053	3.178	3.064	2.972	3.025	3.067	2.869	2.955	2.835	2.9
E090000	Camden	2.540	2.412	2.055	1.924	1.877	1.893	1.824	1.854	1.653	1.611	1.638	1.614	1.531	1.541	1.438	1.4
E090000	Croydon	3.985	3.741	3.403	3.240	3.012	3.065	2.892	2.992	3.008	2.833	2.820	2.888	2.798	2.675	2.748	2.7
E090000	Ealing	3.579	3.504	3.247	2.767	2.592	2.607	2.573	2.585	2.570	2.436	2.499	2.442	2.333	2.244	2.173	2.2
E090000	Enfield	3.027	3.139	2.994	2.642	2.559	2.605	2.519	2.578	2.612	2.383	2.461	2.623	2.503	2.392	2.399	2.5
E090000	Greenwich	2.560	2.545	2.576	2.281	2.259	2.337	2.151	2.174	2.232	2.181	2.045	2.073	1.929	1.993	1.951	2.0
E090000	Hackney*	2.979	2.882	2.238	1.836	1.666	1.728	1.628	1.651	1.507	1.473	1.427	1.481	1.357	1.306	1.282	1.2
E090000	Hammersmith and Fulham	2.515	2.441	1.889	1.565	1.442	1.432	1.445	1.438	1.415	1.315	1.274	1.178	1.103	1.078	1.078	1.1
E090000	Haringey	2.913	2.737	2.299	1.889	1.830	1.931	1.734	1.869	1.764	1.695	1.523	1.587	1.532	1.484	1.449	1.5
E090000	Harrow	2.034	2.112	2.137	1.958	1.890	1.937	1.886	2.056	1.917	1.974	1.809	1.859	1.671	1.633	1.634	1.6
E090000	Havering	2.177	2.068	2.323	2.396	2.256	2.439	2.388	2.439	2.542	2.338	2.357	2.459	2.376	2.336	2.500	2.4
E090000	Hillingdon	1.983	2.253	2.377	2.264	2.248	2.203	2.251	2.259	2.304	2.227	2.172	2.211	2.088	2.087	2.117	2.0
E090000	Hounslow	2.230	2.213	2.149	1.916	1.819	1.909	1.796	1.802	1.816	1.775	1.722	1.785	1.694	1.684	1.747	1.6
E090000	Islington	2.826	2.392	1.886	1.688	1.687	1.726	1.672	1.630	1.509	1.437	1.438	1.412	1.310	1.344	1.267	1.2
E090000	Kensington and Chelsea	2.242	1.971	1.436	1.299	1.279	1.341	1.242	1.275	1.204	1.194	1.126	1.181	1.035	992	975	9
E090000	Kingston upon Thames	1.590	1.554	1.546	1.392	1.379	1.379	1.418	1.447	1.396	1.345	1.415	1.361	1.310	1.336	1.292	1.3
E090000	Lambeth	3.804	3.510	2.981	2.391	2.350	2.397	2.121	2.312	2.127	2.000	1.969	1.960	1.975	1.834	1.750	1.7
E090000	Lewisham	3.406	3.331	2.832	2.490	2.411	2.519	2.508	2.538	2.414	2.381	2.322	2.299	2.121	2.134	2.004	2.0
E090000	Merton	1.995	2.013	2.021	1.729	1.691	1.821	1.672	1.672	1.667	1.676	1.594	1.623	1.519	1.514	1.413	1.4
E090000	Newham	2.887	2.688	2.364	2.021	2.022	2.112	1.904	2.028	1.857	1.938	1.827	1.894	1.723	1.701	1.646	1.5
E090000	Redbridge	2.811	2.702	2.567	2.459	2.409	2.370	2.216	2.333	2.248	2.178	2.196	2.132	2.016	2.113	2.073	2.1
E090000	Richmond upon Thames	2.331	2.242	2.122	1.780	1.731	1.792	1.770	1.772	1.683	1.640	1.562	1.604	1.600	1.452	1.421	1.4
E090000	Southwark	3.620	3.358	2.725	2.365	2.303	2.214	2.203	2.111	2.052	1.967	1.938	1.898	1.927	1.793	1.797	1.7
E090000	Sutton	1.984	1.807	2.068	1.754	1.699	1.913	1.848	1.837	1.778	1.839	1.860	1.799	1.751	1.782	1.660	1.7
E090000	Tower Hamlets	2.245	2.148	1.945	1.666	1.570	1.648	1.635	1.664	1.609	1.548	1.387	1.438	1.353	1.391	1.388	1.3
E090000	Waltham Forest	2.913	2.847	2.689	2.271	2.213	2.258	2.205	2.223	2.098	2.109	1.982	2.146	1.964	1.950	1.926	1.8
E090000	Wandsworth	4.512	3.997	3.465	2.785	2.756	2.787	2.537	2.590	2.526	2.367	2.305	2.254	2.001	2.068	2.005	1.9
E090000	Westminster	2.894	2.822	2.101	1.875	1.715	1.918	1.715	1.761	1.707	1.644	1.552	1.430	1.441	1.364	1.337	1.4

London Death - Mortality ratios
by borough, 1966 - 2019

2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
48	44	38	32	52	37	-	-	-	-	-	28	38	41	40	37	41
53	1.523	1.536	1.474	1.353	1.421	1.379	1.249	1.218	1.266	1.209	1.266	1.346	1.191	1.229	1.263	1253
13	2.562	2.569	2.461	2.417	2.417	2.437	2.470	2.305	2.318	2.378	2.349	2.474	2.430	2.358	2.434	2315
36	1.939	1.895	1.903	1.891	1.930	1.873	1.805	1.847	1.881	1.919	1.896	2.097	2.005	2.018	2.150	2017
39	1.636	1.638	1.502	1.568	1.588	1.543	1.596	1.471	1.632	1.633	1.612	1.755	1.702	1.768	1.753	1685
26	2.748	2.672	2.598	2.731	2.664	2.602	2.544	2.530	2.586	2.502	2.631	2.576	2.655	2.588	2.748	2583
11	1.386	1.344	1.265	1.260	1.195	1.115	1.130	1.103	1.088	1.116	1.060	1.160	1.098	1.193	1.149	1140
93	2.622	2.525	2.582	2.350	2.462	2.369	2.497	2.365	2.445	2.287	2.408	2.578	2.424	2.518	2.606	2526
11	2.079	2.002	1.892	1.848	1.936	1.964	1.946	1.866	1.887	1.875	1.889	1.926	1.950	1.883	2.057	1993
11	2.278	2.208	2.137	2.022	2.140	2.037	1.970	1.846	1.957	2.021	2.004	2.166	2.017	2.051	2.059	2012
31	1.875	1.952	1.788	1.765	1.755	1.689	1.644	1.543	1.580	1.535	1.590	1.618	1.616	1.593	1.542	1563
56	1.237	1.155	1.248	1.125	1.128	1.135	1.141	1.042	1.108	1.054	1.045	1.161	1.095	1.134	1.040	1090
20	970	982	873	977	988	899	887	937	855	887	846	972	861	919	995	922
17	1.350	1.205	1.229	1.281	1.181	1.145	1.214	1.107	1.145	1.085	1.173	1.232	1.163	1.182	1.224	1296
72	1.636	1.616	1.565	1.478	1.450	1.445	1.424	1.414	1.460	1.430	1.453	1.552	1.468	1.501	1.509	1526
71	2.226	2.337	2.198	2.249	2.220	2.166	2.209	2.105	2.241	2.268	2.193	2.281	2.387	2.474	2.339	2398
59	2.071	1.929	1.916	1.847	1.881	1.819	1.802	1.780	1.926	1.799	1.864	1.995	1.833	1.924	2.185	2023
78	1.628	1.538	1.499	1.470	1.439	1.400	1.422	1.403	1.427	1.470	1.372	1.464	1.517	1.527	1.593	1523
46	1.261	1.146	1.164	1.152	1.125	1.118	1.039	1.042	1.030	1.059	1.003	1.125	1.001	1.110	1.150	1063
55	897	910	810	859	852	839	820	814	834	763	785	823	807	873	791	779
17	1.131	1.156	1.125	1.116	1.076	1.028	1.008	1.029	1.020	1.122	972	1.119	1.067	1.102	1.118	1064
20	1.669	1.624	1.658	1.489	1.603	1.525	1.380	1.355	1.380	1.384	1.378	1.508	1.440	1.422	1.461	1407
03	1.916	1.874	1.696	1.688	1.818	1.595	1.608	1.607	1.500	1.494	1.536	1.599	1.467	1.534	1.599	1560
94	1.318	1.304	1.292	1.291	1.277	1.195	1.157	1.171	1.227	1.244	1.213	1.251	1.206	1.217	1.264	1222
96	1.550	1.541	1.474	1.373	1.437	1.351	1.296	1.231	1.302	1.282	1.264	1.386	1.263	1.350	1.358	1345
58	1.980	2.008	1.875	1.818	1.845	1.758	1.793	1.733	1.722	1.809	1.657	1.910	1.738	1.734	1.740	1680
25	1.353	1.256	1.323	1.200	1.181	1.118	1.183	1.153	1.191	1.226	1.110	1.310	1.176	1.230	1.207	1231
33	1.615	1.599	1.476	1.509	1.564	1.402	1.441	1.340	1.277	1.305	1.357	1.367	1.354	1.394	1.348	1332
36	1.529	1.497	1.478	1.511	1.470	1.428	1.438	1.371	1.422	1.443	1.569	1.420	1.527	1.422	1.586	1459
07	1.184	1.141	1.198	1.178	1.144	1.066	1.050	1.013	1.057	993	1.062	1.092	1.059	1.067	1.132	988
14	1.757	1.661	1.664	1.545	1.493	1.462	1.429	1.340	1.451	1.393	1.473	1.524	1.418	1.378	1.419	1379
22	1.796	1.869	1.714	1.713	1.728	1.572	1.557	1.521	1.547	1.533	1.442	1.541	1.508	1.543	1.465	1540
20	1.297	1.265	1.094	1.139	1.031	1.077	1.148	1.083	1.136	1.062	1.083	1.177	1.123	1.136	1.075	1052

Steps after death



Step to follow after a death
occurs, processes and actors

What happens after death:

Actors Places Authorities/Offices

<https://www.citizensadvice.org.uk/family/death-and-wills/what-to-do-after-a-death/>

Steps after death

1. Registering the death
 - a. Done by the Registrar of Births, Deaths and Marriages
 - b. Register within 5 days
 - c. Report to coroner if needed - A coroner is a doctor or lawyer appointed by a local authority to investigate certain deaths. They're completely independent of the authority and has a separate office and staff. In some cases, the coroner will need to order a post-mortem, in which case the body will be taken to hospital for this to be carried out. Coroner's exam must be complete before death can be registered and funeral can be arranged. Where a post-mortem has taken place the coroner must give permission for cremation.
 - d. Sometimes the coroner may order an inquest - a legal inquiry into the death - after the post-mortem has been conducted. Often when the death is violent/unnatural or has occurred under police custody, i.e. in a prison. This is often a public hearing with witnesses etc. court
2. Funeral
 - a. A funeral can take place any time after death. Anyone close to the person can arrange the funeral.
 - b. The person may have left instructions about funeral, burial or cremation etc. There is no legal obligation for relatives to follow these instructions.
 - c. If there are no relatives or friends to arrange a funeral, the local authority or health authority will arrange a simple funeral.
 - d. Most funerals are arranged through a funeral director (who used to be known as an undertaker).
 - e. Funeral directors should be a part of National Association of Funeral Directors (NAFD) or the Society of Allied and Independent Funeral Directors (SAIF). Some local authorities operate with their own funeral directors, but it is important to follow correct procedures as the law gives you certain rights as a consumer.
 - f. Funeral costs are made by the person who arranges it. The person who has died may have paid for it or arranged for it in their will (funeral plan).
 - g. You can arrange a funeral without the help of a funeral director. If you wish to do this, contact the Cemeteries and Crematorium Department of your local authority for advice and guidance.
3. Burials and cremations
 - a. A burial can take place in a churchyard, a local authority cemetery or a private cemetery. Burials can also take place on private land, or in a woodland site.
 - b. Anyone living within the parish has the right to be buried in the parish churchyard, if there is space, or in any adjoining burial ground. Some churches may allow others to be buried there as well (for example, ex-parishioners or those with family graves). There is no right to be buried in any particular part of a churchyard or burial ground.
 - c. Burials inside a church are not allowed in urban areas and are very rarely allowed elsewhere.
 - d. Most cemeteries are owned by local authorities or private companies and are non-denominational although some have space dedicated to particular religious groups. In the case of a local authority cemetery, anyone living in the authority's area has the right to burial in the cemetery. Others may also be allowed burial, but for a higher burial fee.
 - e. In most cemeteries there are various categories of graves. Some graves do not give exclusive rights to burial while others give the right of exclusive burial for a set period of time. Although there is no law preventing burials on private land (including a garden) anyone wishing to do this should contact their local authority, who may issue a certificate confirming that the burial is lawful.
 - f. Institute of Cemetery and Crematorium Management - www.iccm-uk.com/iccm/index.php
 - g. The Natural Death Centre - www.naturaldeath.org.uk advice on environmentally friendly burials, as well as on inexpensive funerals that do not need the services of a funeral director
 - h. Most crematoria are run by local authorities. The costs of cremation are usually considerably less than the costs of a burial.
4. Funeral service
 - a. The person arranging the service may choose any form of service. If you do not want any form of religious ceremony, the British Humanist Association can give advice on a non-religious (secular) service. www.humanism.org.uk
 - b. If you do not want a service of any kind the funeral director can arrange for burial or cremation without any form of service.
 - c. If, for any reason, there is no body, a memorial service can be arranged instead of a funeral service.
 - d. Ashes may be scattered or buried at the crematorium, either by crematorium staff or by relatives and friends. Ashes can also be buried in a churchyard or cemetery, often with a short service.
5. Memorials/epitaphs
 - a. Churchyards and cemeteries have firm rules about the size and type of memorials that are allowed and it is important to check on these rules before ordering anything. Church of England churchyards usually have more rules than local authority cemeteries. Some woodland cemeteries permit wooden plaques but most will only allow the planting of a tree. The design of the memorial may be subject to approval.
 - b. Names of local monumental masons can be obtained from the National Association of Memorial Masons www.namm.org.uk
 - c. The person erecting a memorial is responsible for maintaining it.
 - d. At a crematorium there will often be a Book of Remembrance and relatives may pay for an entry. It may also be possible to buy a memorial bush with a plaque.

Where did death occur

1. Hospital
 - a. Most deaths now take place in a hospital or nursing home. If your relative dies in hospital, staff will contact you, lay out the body and arrange for it to be taken to the hospital mortuary. You will then be asked to arrange for the body to be collected by funeral directors, who will normally take it to their chapel of rest.
 - b. In hospital, a medical certificate with cause of death is usually done by a hospital doctor, who will hand the certificate to you in a sealed envelope addressed to the Registrar of Births, Deaths and Marriages.
2. Home
 - a. When someone dies at home, their GP should be called as soon as possible. If death was expected, they can provide a death certificate.
3. Death abroad
 - a. If a death takes place abroad it must be registered according to the law of that country. The death should also be reported to the British Consul who may be able to arrange for the death to be registered in the UK as well.
 - b. Returning body to UK is expensive, but after return procedures are the same.

Donation of organs for transplant or the body for medical research

1. Donation of organs
 - a. Organ donation will be easier if person was on the NHS Organ Donor Register, carried a donor card and had discussed the donation plans with their family.
 - b. Relatives will still be asked to give their consent before donation.
 - c. Most organ donations come from people who have died while on a ventilator in a hospital intensive care unit. www.organdonation.nhs.uk/
2. Donation of the body for medical education or research
 - a. If you wish to leave your body for medical education or research, you must arrange to give consent before you die.
 - b. You can get a consent form from your nearest medical school. You should keep a copy of the consent form with your will and tell your family, close friends and GP that you wish to donate your body.
 - c. Human Tissue Authority - www.hta.gov.uk
 - d. If the body is accepted (and many bodies are not suitable), the medical school will arrange for eventual cremation or burial.

Miscarriages, stillbirths, neonatal and perinatal deaths

1. Miscarriage
 - a. A miscarriage is the loss of a baby before the 24th week of pregnancy. No registration is needed.
 - b. But if the baby lives for even a short time after being born, you might need to register the birth and death.
2. Stillbirth
 - a. A stillbirth is a birth after the 24th week of pregnancy where the child is not born alive. A doctor or midwife will issue a medical certificate of stillbirth, giving the cause.
 - b. The parents must present the certificate to the Registrar of Births and Deaths within 42 days of the baby's delivery.
 - c. Many funeral directors make no charge for arranging the funeral of a stillborn baby and many cemeteries and crematoria also make no charge for burial or cremation.
3. Neonatal and perinatal deaths
 - a. If the baby lives for even a short time after being born and then dies, this is called a neonatal or perinatal death.
 - b. A neonatal death is where the baby dies within 28 days of being born, whatever the length of the pregnancy.
 - c. A perinatal death is where the baby is born after the 24th week of pregnancy, but dies within 7 days of being born.
 - d. If there is a neonatal or a perinatal death, both the birth and death must be registered. When a baby has died within a month of being born, the birth and death can be registered at the same time.

Embalming?? Mortician – is this the same in UK as US? Video from wired

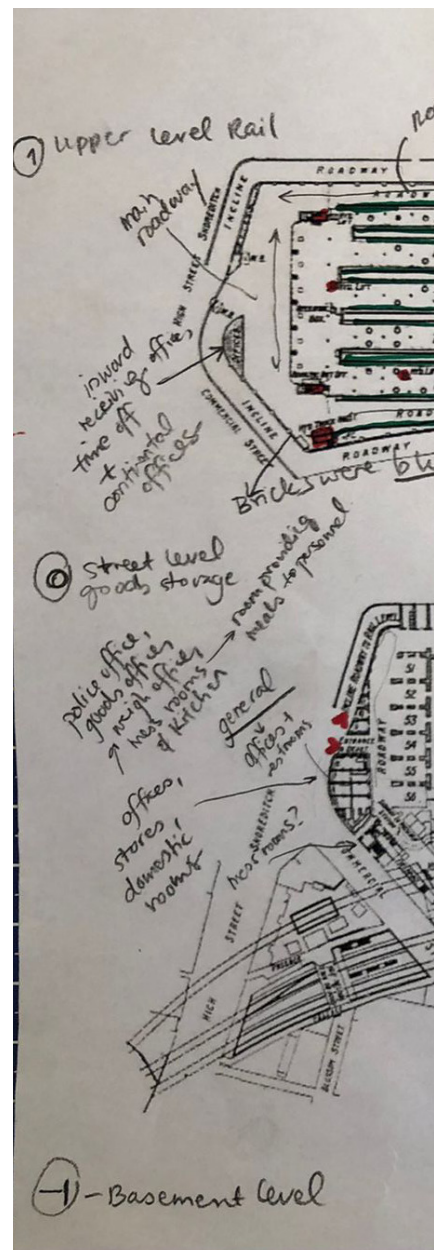
- Waste (bodily fluids) disposed of into sewer system and goes to water treatment plant.
- Is there such thing as open casket funeral in UK? If so what about makeup/clothes? Makeup is formulated for dead people; it goes on cold skin rather than warm.
- Why bury horizontally and not vertically? Didn't give much of an answer, just practically reasons. So maybe that is an option?
- Sky burial?? – putting dead body on really high ground for vultures and birds to pick apart

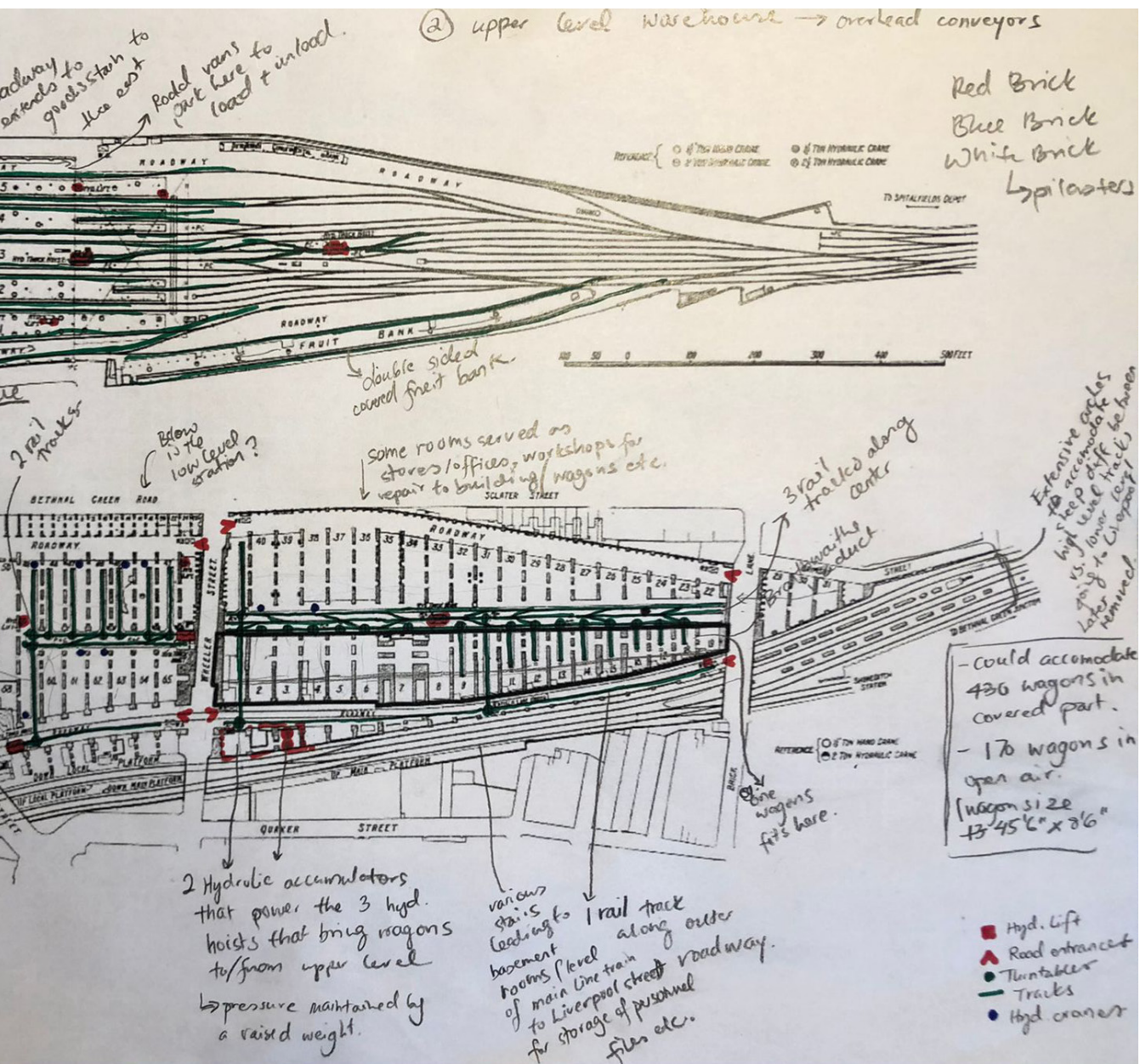
Food??? – connection to food, catering at funeral, food as part of grief (funeral rites van Gennep)

Flowers??? – flower farming, or planting in general, for cemeteries
<https://www.flowersfromthefarm.co.uk/>

Cemetery mason – craftsmen that make the headstones or memorial epitaph, location, cost, material etc.

Site analysis, initial findings





East counties railway betw London & Great Yarmouth

- 1839 - Temporary terminus opens at Mile End to temporary station at Romaine.
- * 1840 - Moved to permanent station in Shoreditch.
- 1846 - Station named Bishopsgate.
- 1872 - New low level platforms constructed - one under existing station, one to the south of old terminus.
- 1875 - Station closed - became redundant as passenger station with Liverpool St. [Low level st. renamed Bishopsgate]
- 1881 - Goods station formally opened - became largest goods handler from East of London.
 ↳ was built to extend the existing Brick Lane goods station (later renamed Spitalfield goods st.)
 ↳ Goodyard (as it was often known) had 3 levels - 2 have road access & served by railway trucks + 1 upper warehouse floor - No plant.
- 1916 - Bish. low level station closed.
- 1933 - Statistics → Average daily clearance 650 wagons → upto 850 per day. - Fish, fruit + veg. + package goods
 daily avg - 30-40 trains arrived w/ 2000 tons
 outward trains avg - 20-25 trains per day. → RECORD - inward - 3044 tons.
 inward traffic - midday - afternoon
 outward traffic - 9am - midnight
 Total 1020 employees
- * 1964 - FIRE - upper level warehouse destroyed & remains were removed. → upper rail level platforms became open to air.
- 1970 - over the years the rails were slowly removed & by 1970, upper level became overgrown & unrecognizable.
 • Ramp up from Shoreditch St. used as car park.
 • East end of site used as by unlicensed car breaker.
 • Lower level roadway also a car park.
- 1989 - proposals to extend East London Line
- 1997 - extension of line going thru north of site (Shoreditch High St. station) was allowed. → but parts of station listed as heritage in 1996.
- * 1999 - Despite plans for demolitions → lower rail level was redeveloped by Bishopsgate space management LTD - retained as much of orig. structure, included light manufac. facilities, artist studios, workshops, leisure facilities, swimming pool, fitness center, office + restaurant + Sunday market under viaduct.
 • "Goodyard's market" was opened.
- 2000 - Go karting facility opened. → Arup concluded that arches can support up to 9 storey building.
- 2002 - Report by English Heritage on Braithwaite viaduct. → But 2002 small businesses + karting were told to leave.
- 2003 - Demolition began on non-listed parts of station for overgrowth.

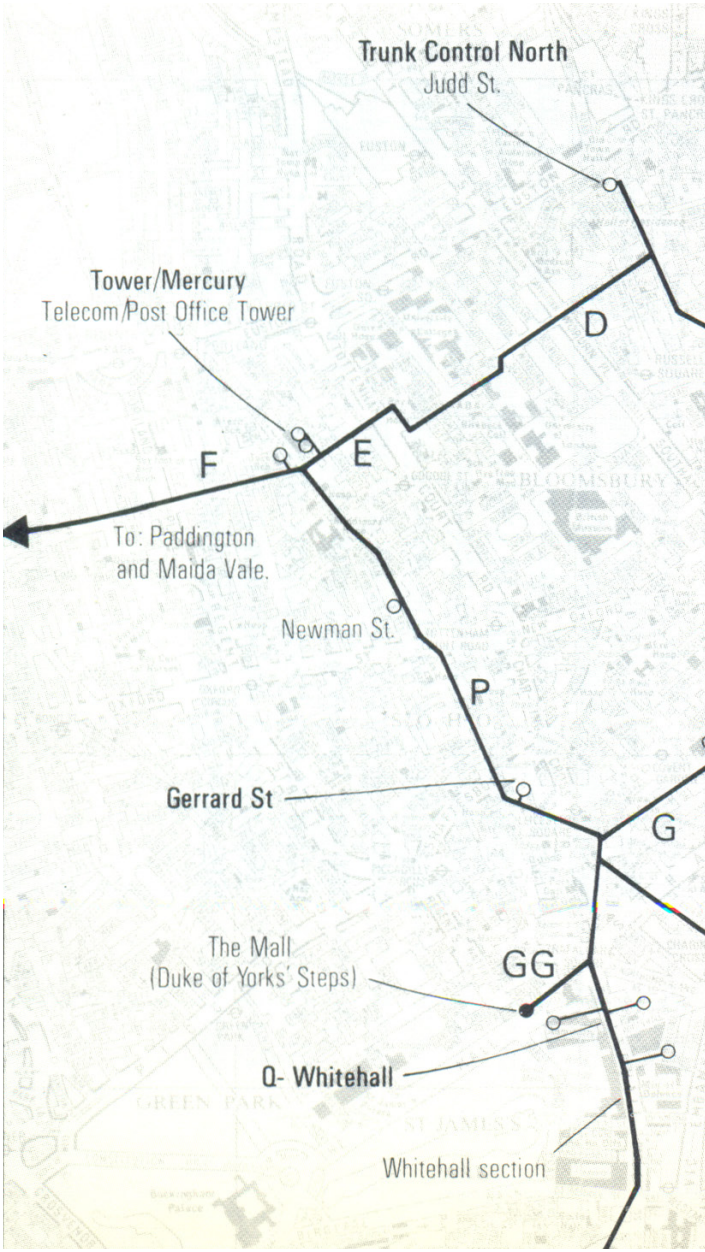
① 1 - Msc1
2

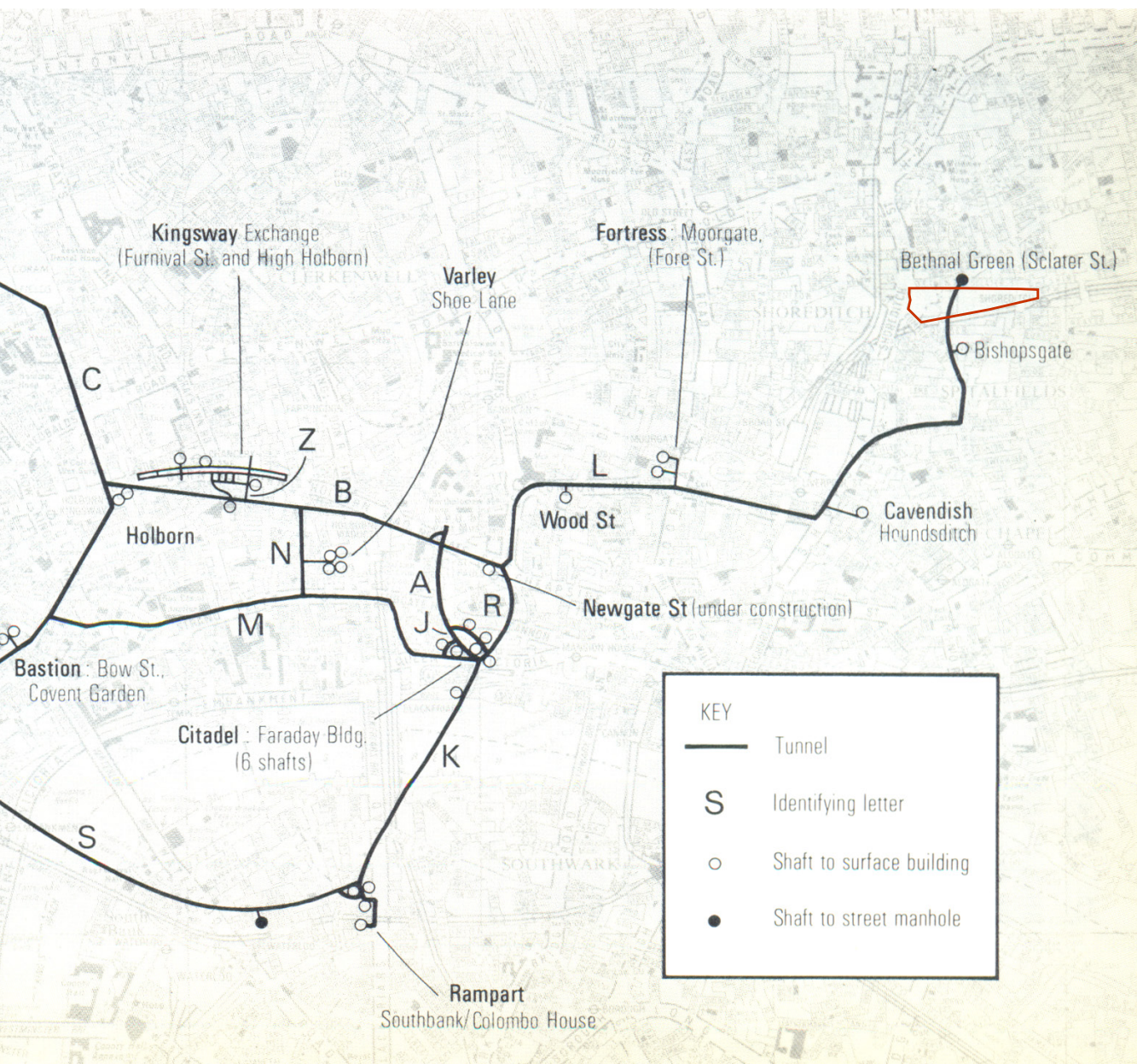
② → Electric
(this is)
4 - Msc2

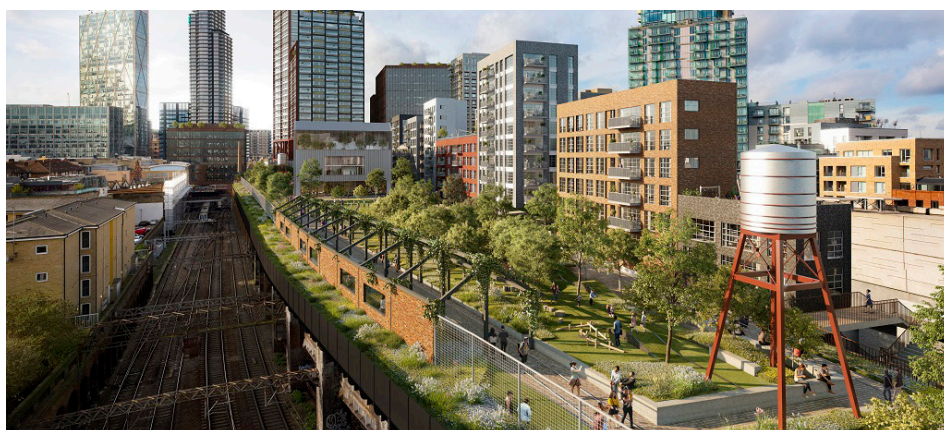
③
1
2
3
4
NE 3+4

Map of BT tunnels running underneath site

Image source
Duncan Campbell







Site Analysis: Bishopsgate
Goodsyard

Local protests for development
plans

STOP THE MARCH OF THE MONSTER

BISHOPSGATE GOODSYARD PLANNING APPLICATION IS ON THE MOVE



In 2015 Mayor Boris Johnson took over the Goodsyrd planning decision from Hackney and Tower Hamlets Councils. The developers Hammerson/Ballymore assumed he would pass it, but his planners could not recommend approval before Johnson left office.

Instead of a total re-think, the new Mayor's staff kept hold of the application. Now the "amended" plans are seeking the Mayor's approval – but it's just another Monster development that London doesn't need.

WE CAN DO BETTER THAN THAT!

At the beginning of last century Boundary Estate was built on the edge of Bishopsgate Goodsyrd. The first council homes in Britain. A visionary project for the future, born out of the Arts & Crafts movement. The estate has survived and thrived, an international icon of public housing and beautiful living.

TODAY, WE FACE A HOUSING AND ENVIRONMENTAL CRISIS.

Here on our doorstep, next to the Boundary, is London's last great brownfield site. The land is owned by the public.

LET'S MAKE IT WORK FOR US AND FOR OUR FUTURE GENERATIONS. IMAGINE - A BOUNDARY FOR THE 21ST CENTURY AND BEYOND. WHAT WOULD THAT BE? WHAT COULD WE ACHIEVE?

This is an opportunity for a visionary world-leading urban project, a legacy to future generations. A project that celebrates and expands our communities.

THIS IS OUR LAND, MAKE IT OUR PLAN DON'T SURRENDER TO THE AVARICIOUS DEMANDS OF CITY DEVELOPERS.

HELP TO STOP THIS MONSTER

PLEASE OBJECT: HERE ARE SOME REASONS

- Cold, corporate buildings with excessive bulk and height
- Overshadowing is still oppressive
- 33,000 people on local housing waiting lists yet only 60-90 low-cost rent units planned.
- A very small amount of green space
- It endangers the character of the East End
- There is a lack of transparency: the application should be in the hands of Hackney and Tower Hamlets councils.

You can comment regardless of your location - but be sure to add your **ADDRESS** and **POSTCODE**, and state that you are **OBJECTING**

Send your comments to bishopsgate@london.gov.uk and please copy to *at least* john.biggs@towerhamlets.gov.uk Tower Hamlets Mayor philip.glanville@hackney.gov.uk Hackney Mayor max.smith@towerhamlets.gov.uk TH planning case officer northweavers@gmail.com this campaign

Image source
Spitalfields Life



[Figure 0.0.15]
Kensal Green Cemetery, photo
by author

APPENDIX.03

RESEARCH PLAN

Research plan body

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Key Words

Vertical layering, horizontal layering, spatial layering; burial, cemetery; temporality, rhythm; memory, urban memory, memory space; psychogeography

Introduction and Problem Statement

Pushed to the edges of the inhabited city, the heterotopic¹ site of the cemetery is both physically and symbolically situated between life and death. It is the place that houses the dead in the form of materialized memories, and also the place that accommodates temporal and everyday rituals of the living. By occupying both the underground and aboveground, and superimposing multiple timelines through memories, the cemetery as an architectural site becomes an embodiment of a vertical layering of time and space.

In metropolitan London, this vertical layering is most clearly seen in the core of the city. The City of London has a deep vertical layering of burial spaces from the Roman period through the mid-19th century.² In medieval London, burial practices moved from outside of the city walls to churchyards within the crowded center. By the 17th century, as population increased and disease spread, churchyards became overcrowded and could no longer deal with the rising number of burials. Ultimately, the fear of contagion pushed burial spaces outside of the city's core with the approval of the 1832 Burial Acts.³ The

first private cemeteries⁴ marked a transition from the medieval to the modern city, setting a new boundary for the radially expanding metropolis. The exchange between urban development and evolving burial practices, thus, results in a horizontal layering, which spatializes the collective urban memory.

The problem is that, once again, London's existing cemeteries are quickly running out of space and the two possible solutions proposed by the city are to reuse old burial plots or to push new cemeteries into the Green Belt. While these two options are viable solutions, they are both simply repeating the pattern of vertical and horizontal layering seen historically without allowing for new spatial layerings to be formed. With the absence of human interaction and movement through them as visitors, cemeteries can no longer produce experiential memories. While the creation and disappearance of new layers of memory can be regarded as a natural cycle of any city, the continuous expansion of funerary spaces outwards means that there is no room in the contemporary city for new memory spaces to be formed.

1 Michel Foucault, trans. Jay Miskowicz, "Of other spaces," *diacritics* 16, no. 1, 1986.

2 Peter Thorsheim, "The Corpse in the Garden: Burial, Health, and the Environment in Nineteenth-Century London," *Environmental History*, Volume 16, Issue 1, January 2011, p. 38–47

3 Thorsheim, op. cit., p. 41

4 The first private cemeteries built outside the populated city center in the Victorian era named the Magnificent Seven. These suburban cemeteries were the first models of garden cemeteries in London that were outside of the religious churchyard.

Research Questions

In an effort to disrupt the pattern of exclusion of death and memory from the urban fabric, and to accept death as a part of everyday life, this research is guided by the following main question:

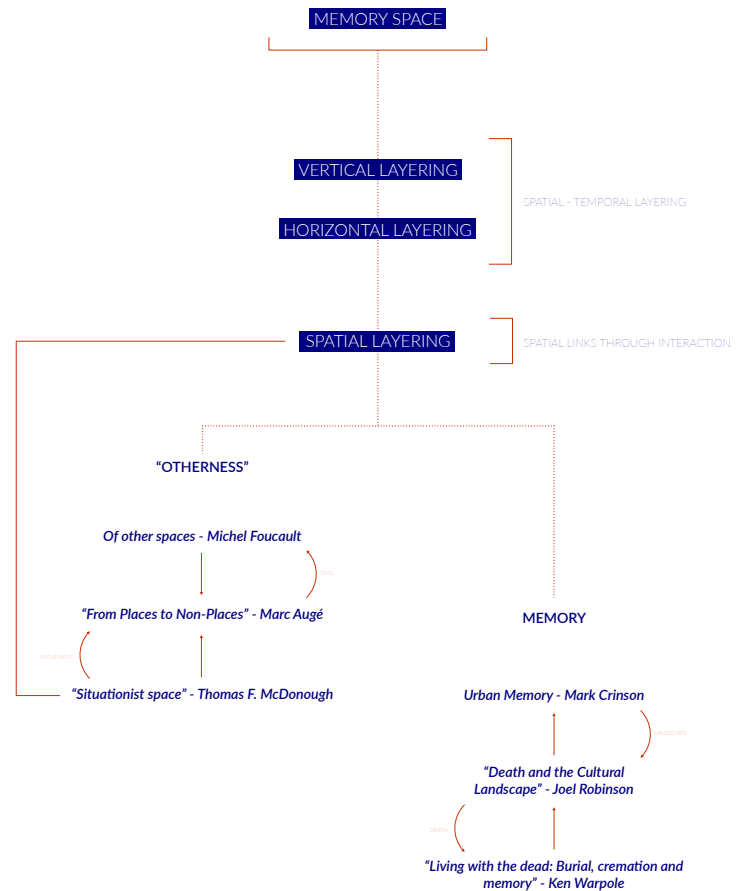
How can the contemporary city accommodate new memory spaces within the programs of everyday life without compromising their inherent heterotopic nature?

The following thematic sub-questions are expected to clarify the complexities of memory at different scales and how those are translated into spatial-temporal layerings:

Why do funerary spaces change as the city expands over time? What does this mean for future cemeteries and their place in urban memory?

Which programs tend to take the place of discarded funerary spaces and when is there an attempt to preserve old memories? What does this say about the value of individual memory?

What kinds of patterns can be seen in the urban fabric when studying funerary spaces as an architectural typology? Where do these patterns intersect with everyday life to form experiential memory sites in London?



Theoretical Framework

[Figure 0.2.1]
Theoretical framework diagram

In order to conceptualize memory spaces as an overlapping condition of vertical, horizontal, and spatial layerings within London, two groups of theoretical sources are employed:

First, a set of theories that describe "othered" spaces are used to identify cemeteries as urban fragments characterized by their experiential and temporal layerings. Marginalized from the everyday life, cemeteries are defined as heterotopias by Michel Foucault. They act as individual sites of deviance with layers of accumulated time.⁵ Using Marc Augé's description of non-place, and more specifically the collective identity of the anonymous role it assigns its user⁶ – in this case the "visitor" – the individual fragment that is the cemetery can be regarded as part of a larger urban system. The Situationists' theories on psychogeography are used to understand this urban system, not as a physical stitching of

fragments, but rather as a formation of linked human experiences that translate into spatial and temporal layerings.

The second group of readings examines the role of memory within these layerings, from the human scale to the urban scale, in order to illustrate how they are overlapped to produce layered memory spaces. Mark Crinson's consideration of urban memory as both the city's memory, and also the city as a landscape of memories,⁷ is used to deepen the definition of layered memory and the cultural landscape produced by cemeteries in London, as described by Joel Robinson.⁸ These theories will ultimately be used to find the new definition of memory space and reflect on its relevance in terms of both the spaces themselves, but also the larger context of the city.

5 Foucault, op. cit., p. 25

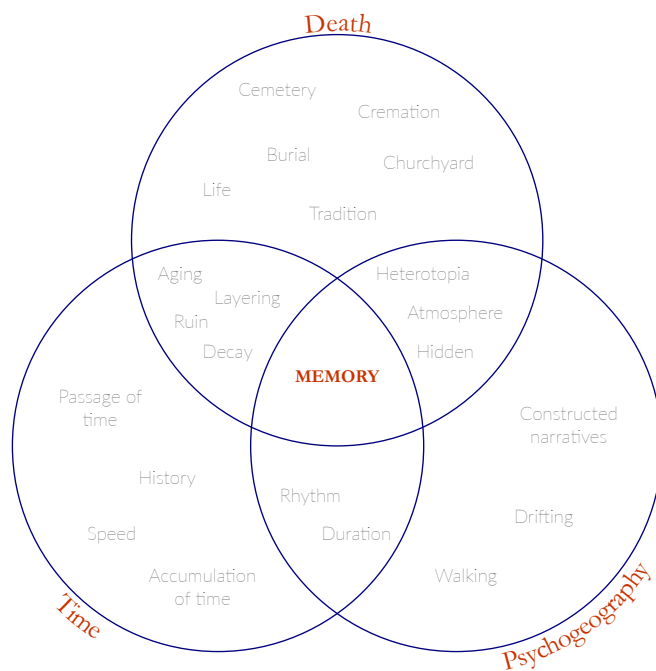
6 Marc Augé, "From Places to Non-Places" in *Non-places: Introduction to an Anthropology of Supermodernity*. Verso, 1995, p. 103

7 Mark Crinson "Urban memory - an introduction" in *Urban memory: History and amnesia in the modern city*. Taylor & Francis, 2005, p. xii

8 Joel Robinson, "Death and the Cultural Landscape." Forum UNESCO, 2006, p. 3

Argument on Relevance

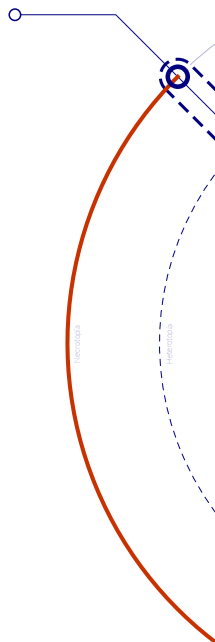
Places that deal with death and the rituals that surround it will always be an essential part of any city. The problem of contemporary London not having room for new memory spaces can be said about any other rapidly expanding city. The changing views on death and ways to deal with it, popularization of cremation or green burials, and the move away from traditional burial practices means that it is necessary to rethink what a contemporary cemetery provides for the everyday life of the city it belongs to. The theoretical framework used in this research speaks to mostly dated burial practices and funerary spaces. So, while it is important to conceptualize an architectural translation of a contemporary cemetery, it is also imperative to reformulate some of the concepts in the theories in order to better support the conditions of today's London. This study aims to theorize what a cemetery as a memory space may constitute in the absence of the body, and how such a space fits into the workings of everyday life. Such a space needs to be activated through interactive experiences, and therefore should be open and accommodating to all visitors, rituals, and beliefs.

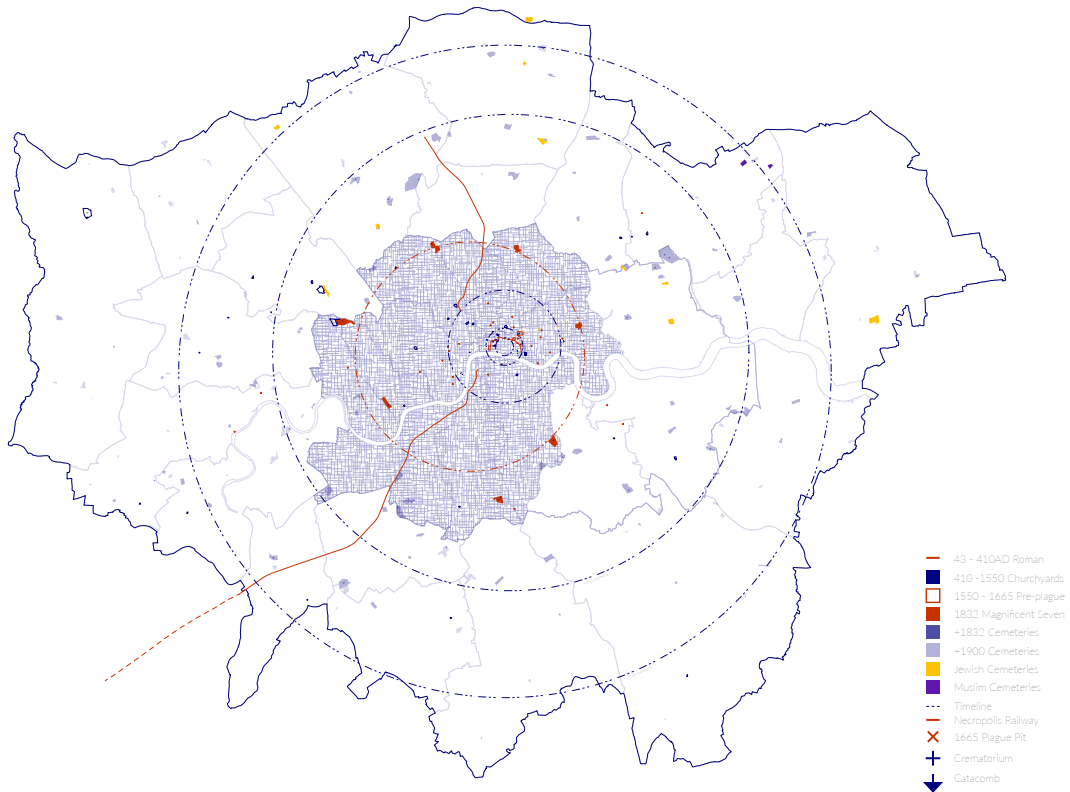


Methodology and Methods

The methods used in this research start with theoretical reading that translates into a topological mapping of the city. With a methodological standpoint of psychogeography, drifting – or in this case “digital drifting” – is used as a tool to construct relationships between urban fragments and to find patterns of spatial-temporal layerings. At the initial stage, prior to the possibility of a site visit, drifting in the digital sense is used to draw spatial-temporal relations between sites of burial by layering historical cartography (see figure 5). In order to better understand the spatial manifestations of ways of dealing with death, a heterotopic analysis will be done in the form of a typological study that looks at cemeteries as independent sites, and also their contextual relationships. Digital drifting – now as a conceptual tool – is once again used in the form of the research diagram (see figure 6 and 7) in order to find the intersections between larger concepts of time, psychogeography, and death. The intersections reveal layerings of memory which function at different scales, spaces, and temporalities. Thus, the initial topological mapping will be translated into a spatial timeline to better understand the vertically accumulated and horizontally expanding memory space.

SPATIAL LAYERING

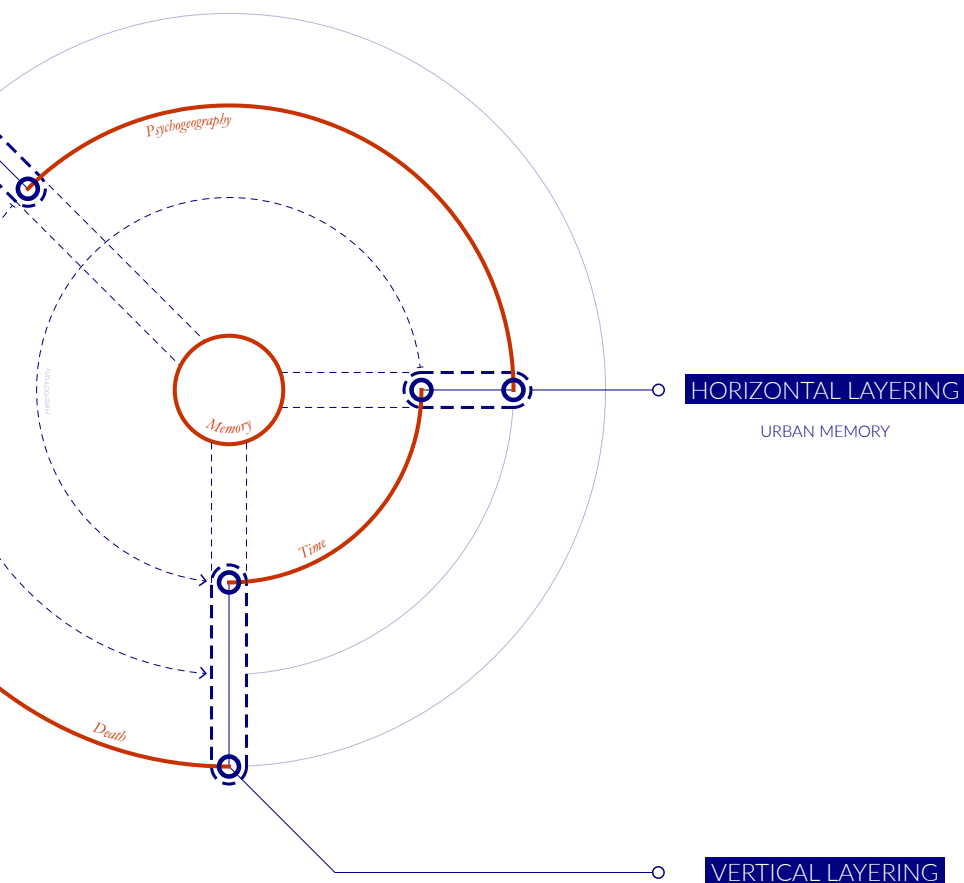




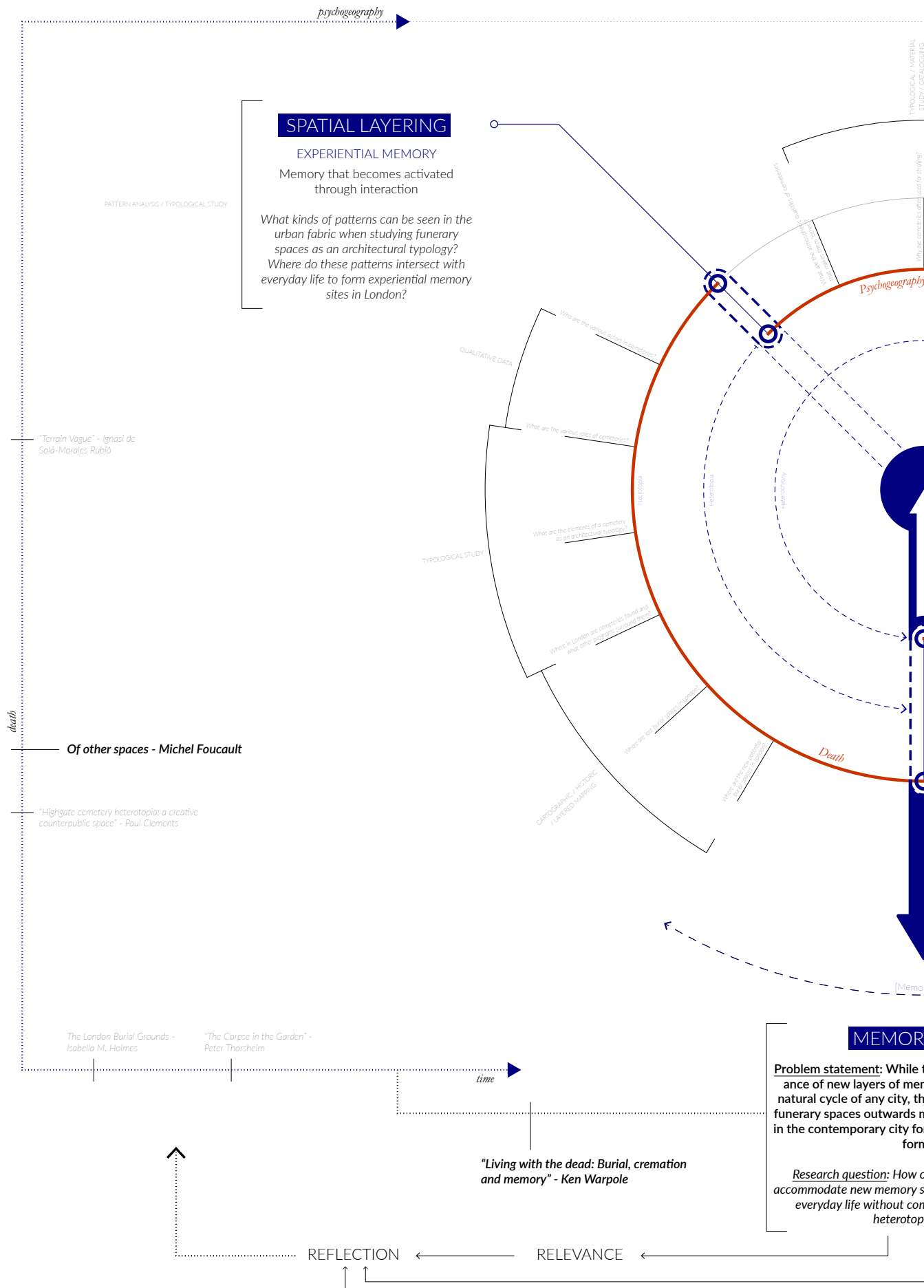
[Figure 0.2.2] (previous page)
Concept venn diagram, memory
as shared element between
death, psychogeography and
time

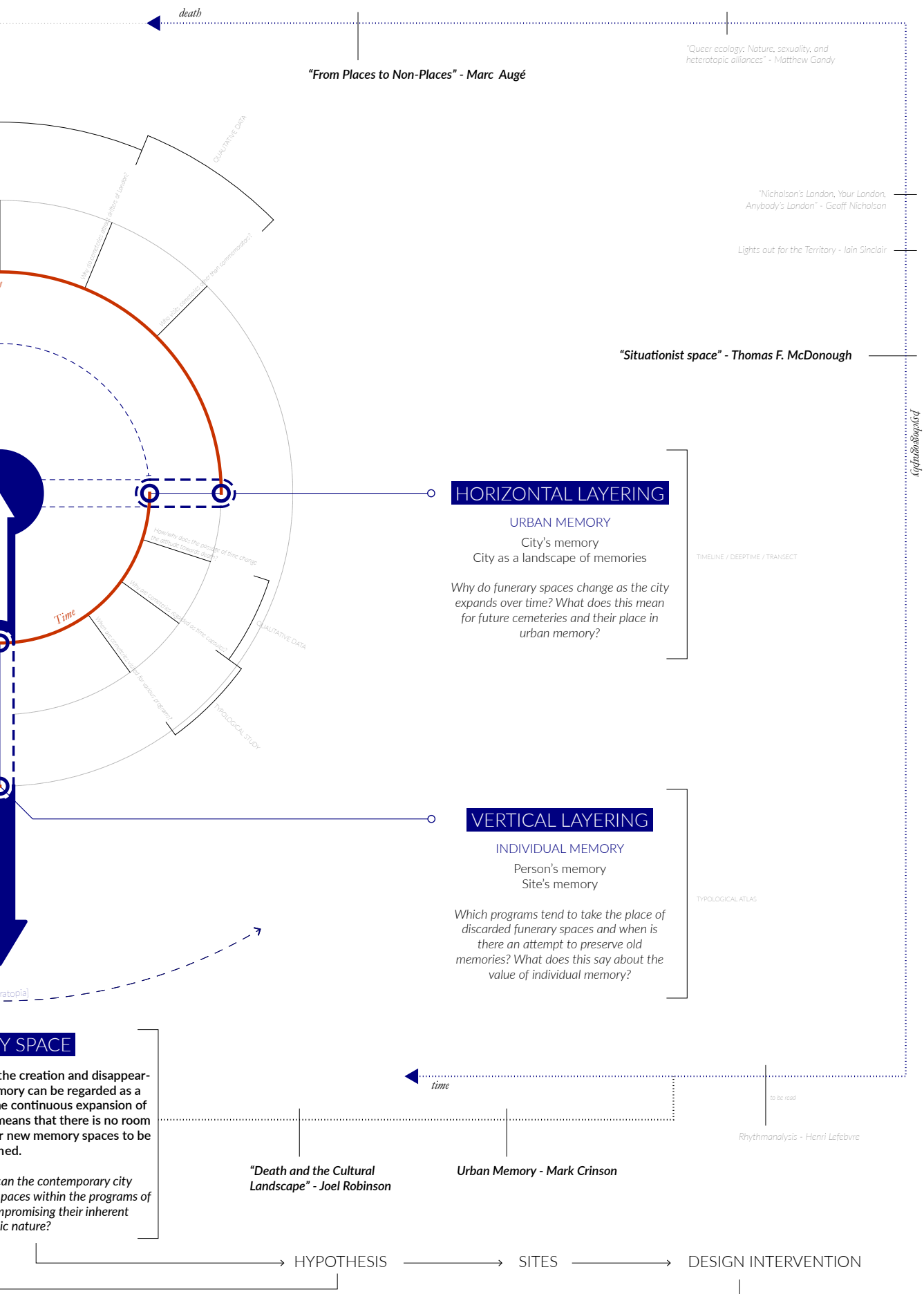
[Figure 0.2.3] (above)
London funerary spaces map,
with radially expanding timeline

[Figure 0.2.4] (left)
"Digital drifting" Methodological
diagram to find layerings and
intersections between concepts



[Figure 0.1.5] (next spread)
Research Diagram, brings
together methodological diagram
and theoretical framework, used
to formulate sub-questions and
main research question







[Figure 0.0.16]
Golders Green Crematorium,
funeral Hearst, photo by author

APPENDIX.04

GRADUATION PLAN

Graduation plan body

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Personal information

Name Yasemin Parlar

Student number 5284007

Studio

Name / Theme Architectural Design Crossovers Graduation Studio / Heterogeneous City

Main mentor Alper Semih Alkan, Design

Second mentor Jelke Fokkinga, Building Technology

Third mentor Joran Kuijper, Research

Argumentation of studio choice

By encouraging interdisciplinary approaches, Architectural Design Crossovers breaks the traditional forms of research through found conditions and observation. Choosing this studio, I was excited to borrow research techniques from other fields such as psychology, anthropology and philosophy to conduct a multi-scale analysis of the chosen site of London. The heterogeneity of the city, which the studio focuses on, creates a very rich condition of overlapping histories and human behaviour. This type of layering and exchange between the human experience and urban environment in London, and the departure of the research from topological relationships is what drew me to this studio.

Graduation project

Title of the graduation project	Necropolitan London: Psychogeographies of memory, death and burial patterns in the city
Location	Studio location: Metropolitan London Project site: Site of old Bishopsgate goods station, Shoreditch. Boundary between Hackney and Tower Hamlets boroughs.
The posed problem	While the creation and disappearance of new layers of memory can be regarded as a natural cycle of any city, the continuous expansion of funerary spaces outwards means that there is no room in the contemporary city for new memory spaces to be formed.
Research question(s)	How can the contemporary city accommodate new memory spaces within the programs of everyday life without compromising their inherent heterotopic nature? Why do funerary spaces change as the city expands over time? What does this mean for future cemeteries and their place in urban memory? Which programs tend to take the place of discarded funerary spaces and when is there an attempt to preserve old memories? What does this say about the value of individual memory? How and when are burial places erased/overwritten? What kinds of patterns can be seen in the urban fabric when studying funerary spaces as an architectural typology? Where do these patterns intersect with everyday life to form experiential memory sites in London?

Graduation project

Design assignment in which these result

By coupling the cemetery – a space of dead memories – with a library – a space of living memories – the project redefines what a memory space entails in the contemporary city and how it can function as a part of everyday life. The new memory space creates a synthesis of the rich layering of vertical and horizontal memories that have accumulated in the city and allows for spatial layerings to be formed through experiential memory making. The library, as an urban public interior, showcases memory and knowledge and invites its users to a collective interaction. This shared experience is what existing cemeteries in London are lacking. The new mem-

ory space fragments and slows down time to allow for remembrance to occur. The selected site of the old Bishopsgate goods station is both a positioning of the new memory space back into the center of the city where the vertical layering began with the Roman burial ground, and also is site with deep verticality in itself. The site is essentially an urban carcass, the remains of a previous life, and it acts as a marker of urban memory. Placing the project in this location reactivates vertical layering in this part of the city while also adding a new layer of verticality to the memory of the particular site.

Process

Methods description

The methods used in this research start with theoretical reading that translates into a topological mapping of the city. With a methodological standpoint of psychogeography, drifting – or in this case “digital drifting” – is used as a tool to construct relationships between urban fragments and to find patterns of spatial-temporal layerings. At the initial stage, prior to the possibility of a site visit, drifting in the digital sense is used to draw spatial-temporal relations between sites of burial by layering historical cartography. In order to better understand the spatial manifestations of ways of dealing with death, a heterotopic analysis is done in the form of a typological study that looks at cemeteries as independent sites, and also their contextual relationships. Digital drifting – now as a conceptual tool – is once again used in the form of the research diagram

in order to find the intersections between larger concepts of time, psychogeography, and death. The intersections reveal layerings of memory which function at different scales, spaces, and temporalities. Thus, the initial topological mapping is translated into a spatial timeline to better understand the vertically accumulated and horizontally expanding memory space. Contextual analysis of cemeteries and field research reveals clustered relationships of cemeteries and several “othered” memory spaces, thus clarifying how memory is fragmented within the city and how it appears as clusters of varying units. These clusters, and the intensity at which they are found in the city, are used to determine a site – both as a typology and as a specific location – that has a deep vertical layering of time and that can redirect the outward horizontal layering back towards the center.

Literature and general practical preference

In order to conceptualize memory spaces as an overlapping condition of vertical, horizontal, and spatial layerings within London, two groups of theoretical sources are employed:

First, a set of theories that describe “othered” spaces are used to identify cemeteries as urban fragments characterized by their experiential and temporal layerings. Marginalized from the everyday life, cemeteries are defined as heterotopias by Michel Foucault. They act as individual sites of deviance with layers of accumulated time. Using Marc Augé’s description of non-place, and more specifically the collective identity of the anonymous role it assigns its user – in this case the “visitor” – the individual fragment that is the cemetery can be regarded as part of a larger cluster of urban systems. The Situationists’ theories on psychogeography are used to understand this urban system, not as a physical stitching of fragments, but rather as a formation of linked human experiences that translate into spatial and temporal layerings.

The second group of readings examines the role of memory within these layerings, from the human scale to the urban scale, in order to illustrate how they are overlapped to produce layered memory spaces. Mark Crinson’s consideration of urban memory as

both the city’s memory, and also the city as a landscape of memories, is used to deepen the definition of layered memory and the cultural landscape produced by cemeteries in London, as described by Joel Robinson. Pierre Nora’s notion of lieux de mémoire, Juhani Pallasmaa’s description of memories – both the psychological act of remembrance and its physical and spatial manifestation – as fragments, along with Donlynn Lyndon’s discussion on the place of memory and its clustered relationship with other units of memory are used to understand how existing spaces of memory appear in London and where and how new memory spaces can occur.

These theories will ultimately provide a framework to understand how memory spaces function as part of everyday life, as well as hypothesize how, where, and when in the city such a space can occur.

Reflection

1. **What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A, U, BT, LA, MBE), and your master programme (MSc AUBS)?**

The study of burial spaces in the city to understand historical and spatial relationships derived from the studio's topic of the heterogeneous conditions of Metropolitan London. The studio uses the fragmented nature and multi-centered character of the city as a departure point to examine how such conditions evolved and how they currently affect the identity of the contemporary city. My study of the psychogeographies of memory, death and burial patterns in the city is initially a way of reading the city and its development through time to understand the existing fragmentation. Ultimately, the found patterns explain how memory currently functions in said fragmentation and how this condition can be utilized to create new experiential memory spaces. With the position that memory spaces are clusters of various memory units, the proposed project is a coupling of two different types of memory space, a library and a cemetery, located on a site of urban memory.

The architectural translation of a new memory space theorized in the research, thus marks a new transition of burial practices that, over time, became detached from the everyday life. The cemetery coupled with the library gives a physical space within the city for people to gather and share collective memory making experiences.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework?

Places that deal with death and the rituals that surround it will always be an essential part of any city and will evolve with the changing attitudes towards death. Acting as physical markers of passed time, the position and character of these spaces reveal a lot about the history of a city and how it developed through time. Therefore, looking at the expansion of cemeteries outwards in London and the resulting detachment of them as interactive memory spaces from everyday life, suggests that the speed of the contemporary city no longer allows for memory making in the heart of the city. The problem of London not accommodating new memory spaces can be said about any other rapidly expanding city. The changing views on death and ways to deal with it, popularization of cremation or green burials, and the move away from traditional burial practices means that it is necessary to rethink what a contemporary cemetery provides for the everyday life of the city

it belongs to. The theoretical framework used in this research speaks to mostly dated burial practices and funerary spaces. So, while it is important to conceptualize an architectural translation of a contemporary cemetery, it is also imperative to reformulate some of the concepts in the theories in order to better support the conditions of today's London. This study aims to theorize what a cemetery as a memory space may constitute in the absence of the body, and how such a space fits into the workings of everyday life by being coupled with other forms of memory space. Such a space needs to be activated through interactive experiences, and therefore should be open and accommodating to all visitors, rituals, and beliefs.

