Physical and Virtual Spaces of Grieving

Redefining commemoration via digital tools in COVID-19

Author: Christina Sarra

Supervisor: Sabina Tanovic

April 15, 2022

Physical and Virtual Spaces of Grieving

Redefining commemoration via digital tools in COVID-19

AR2A011 History Thesis
Christina Sarra 5611318

Contents

Introduction

Life is a linear progression of the past, present, and future. Death is an inevitable part of this sequence, signifying the end. As an emotional response to a loved one's death, grief comprises several emotions and stages. Individuals experience grief in their unique way, as depicted in cinema[1]. As an external expression of grief, mourning enables emotional interaction between the bereaved and society and can be facilitated by the performance of funerary rituals[2].

Since antiquity, the commemoration of the deceased has been an integral part of emotion management for the bereaved. In Ancient Greece[3], sepulture ceremonies ensured that the body and soul of the dead rested happily in the afterlife and that the bereaved found peace. Apart from their operational value, death-related ritual spaces serve as mourning grounds that keep the memory of the departed alive. With time, the evolution of landscaped cemeteries in England and France[4], highlighted the importance of performing funerary rituals as a way of celebrating and commemorating the lives of the deceased. Northern European artists and writers perceived nature as a symbol of grief and death. Cemeteries such as the Woodland cemetery in Stockholm, Sweden[5], confirm this tendency. Funerary spaces interweave the physical and the spiritual world by containing grief in nature and experimenting with shadow and light and the presence or absence of materiality.

However, what happens when grief becomes a collective experience? During traumatic events such as the death of a public figure, school shootings, and terrorist attacks, public spaces become the grounds for expressing grief and empathy towards the bereaved. Public mourning is often accompanied by the placement of commemorative objects in space, forming temporary, grassroot memorials[6]. The materialization of grief and collective loss in permanent commemorative spaces can facilitate bereavement processes and function as recognition of the pain that the survivors have endured collectively. This article explores the role of materiality and physical space in collective mourning via the case of the 11-M Memorial in Atocha, Spain[7].

The recent COVID-19 pandemic and the massive deaths resulted in an emergency in funeral services worldwide[8]. The restrictions imposed regarding the way funerary services must be performed deprived the dead of their right to be mourned and commemorated appropriately and the bereaved of performing traditional funerary rituals. Restrictions such as social distancing, the use of face masks, isolation, a limit on the number of guests allowed, and not being allowed to touch the deceased's body severely affected the way grief is experienced among the bereaved[9].

The outburst of COVID-19 also affected the way funerary rituals were performed. Several

[1] Steel Magnolias (8/8) MovieClipP - I Wanna Know Why (1989) HD. https://www.youtube.com/watch?v=iZx1W6cHw-g
[2] Andrea Scarantino, and Paul Edmund Griffiths. "Emotions In The Wild: The Situated Perspective On Emotion". Cambridge Handbook Of Situated Cognition, (2005): p.13
[3] Parker, L. P. E, and Euripides. Euripides, "Alcestis". Oxford: Oxford Univ. Press, 2007.
[4]Harold Mytum. Handbook Of Death & Dying. California: Sage Reference, 2003, p.803.
[5] ArchEyes. "Woodland Cemetery In Stockholm / Erik Gunnar Asplund & Sigurd Lewerentz". Archeyes, November 2020. https://archeyes.com/woodland-cemetery-in-stockholm-erik-gunnar-asplund-sigurd-lewerentz/
[6] Sabina Tanovic. Designing Memory: The Architecture Of Commemoration In Europe. Cambridge: Cambridge University Press, 2019, p. 95.
[7] Schlaich Bergermann. " Memorial 11-M, Atocha". Archiweb.Cz, 2022. https://www.archiweb.cz/en/b/pomnik-obetem-bomboveho-utoku-na-vlakovem-nadrazi-atocha
[8] Mayank Aggarwal. "India Coronavirus: Delhi Builds Makeshift Funeral Pyres In Public Parks As It Runs Out Of Space For Dead". Independent, April 2021. https://www.independent.co.uk/asia/india/india-delhi-pyres-public-parks-b1838649.html
[9] BBC News. "Covid restrictions made grief harder to bear in lockdown". bbc.com, February 2022. https://www.bbc.com/news/uk-england-bristol-60466718

I

funeral rituals were broadcasted digitally, making the body no longer the physical means of mourning. These practices have given birth to new grieving rituals on the Internet, an immaterial tool designed to instantly share moments of the users' lives. By taking advantage of digital tools innovatively, the bereaved have been forming solid and compassionate communities online to deal with the various stages of grief, according to the Kübler-Ross model[10].

However, are these emerging means of digital mourning as effective as material mourning? How should designers treat funerary architecture in the rapidly digitalizing age we live in? What can architecture learn from digital mourning rituals? These are some fundamental questions that the present article aims to answer through relevant literature, articles, and primary observational research. This article provides a multidisciplinary approach to grief through the fields of psychology, philosophy, and its interpretation in visual arts and cinema.

---

[10] Elisabeth Kübler-Ross and David Kessler. On Grief & Grieving. Scribner, 2005, p.33

Chapter 1
Grief and Rituals

Figure 1.1.1: Steel Magnolias, 1989,
Courtesy of MovieClips, Youtube

1.1 Grief and its diverse trajectories for the bereaved

Facing the loss of a loved individual is a process with lots of ups and downs. Death is the inevitable biological end of one's life. However, being aware of the inevitability of death makes people fear finding themselves in the position of surviving a loved one's death. Grieving is a standard internal emotional response to bereavement[11] accompanied by diverse mental and physical symptoms that change over time.

People experience grief in a very unique, personal way. In the movie "Steel Magnolias"[12], during the powerful scene of the funeral of M'Lynn's daughter, the bereaved mother performs a short monologue that captures all the nuances of grief. As there is no typical response to death, the healing journey is not a linear process. Thus, when going through the life-changing experience of losing a significant loved one, people's trajectories towards healing can differ significantly both emotionally and in terms of duration.

Grieving occurs both individually and collectively. However, to comprehend the cultural practices that encourage collective grieving, a cohesive framework of the components that comprise grief should be set.

"I could jog all the way to Texas and back but my daughter, she never could"

"I'm so mad I don't know what to do"

"I want to know why Shelby's life is over"

"No, it's not supposed to happen this way; I'm supposed to go first"

As pictured in "Steel Magnolias", the emotions characterizing grief are unpredictable and can range from great sadness and anger to guilt, despair, and laughter. In her 2005 book On Grief and Grieving[13], psychiatrist Elisabeth Kübler-Ross elaborates on a model -she primarily introduced in 1969 in her book On Death and Dying[14]- that categorizes grief-related emotions and experiences in five stages:

[11] Katherine Shear. "Complicated Grief". New England Journal of Medicine, 372, no. 2, p. 153
[12] Herbert Ross. "Steel Magnolias". DVD. Ray Stark, 1989.
[13] Elisabeth Kübler-Ross and David Kessler. On Grief & Grieving. Scribner, 2005, p. 33
[14] Ibid., p. 38.

Denial-Anger-Bargaining-Depression-Acceptance

In a nutshell, "denial" refers to the disbelief of the existence of a terminal illness or the sudden death of a loved one. According to Kübler-Ross, this is a set of protective mechanisms that contribute to regulating one's feelings after such a shocking event. Furthermore, people tend to express feelings of "anger" for not foreseeing or preventing the deceased's passing. This stage is also characterized by feelings of guilt for not experiencing enough moments with the dead. On the same line, the "bargaining" stage is explained as the stage in which people feel unable to keep up with the new reality in which they find themselves, making them wish that life is restored to the way it originally was[15]. The "depression" stage is described as when the survivor's attention moves to the present and the feelings of emptiness and deep grief dominate[16]. Finally, "acceptance" refers to the stage in which people accept that the passing of a loved one is irreversible and that the occurring reality will remain unchanged[17]. This model occurred after observing people's responses to different types of loss. Hence, it applies to various circumstances such as multiple losses, loss due to suicide, Alzheimer's Disease, and loss due to disasters and crises, which are the main focus of this paper.

Fuchs distinguishes grief and depression recognizing that both phenomena have specific mutual symptoms[18]. These include feelings of pain, gloominess, guilt, and despair. He argues that grief is typically an ongoing and fluctuating journey that escalates into grieving outbursts, only to switch into a moderate sorrow stage. To Fuchs, the grieving phase is fundamental for survivors to heal emotionally and perceive the future optimistically. Likewise, Kübler-Ross argues that healing occurs once people allow themselves to experience grief and all the negative emotions that emerge with the absence of the deceased[19].

---

[15] Ibid., p. 44.
[16] Ibid., p. 49
[17] Ibid., p. 51
[18] Thomas Fuchs, "Grief, melancholy, and depression: An existential phenomenology of reactions to transience" in Cultural, Existential and Phenomenological Dimensions of Grief Experience, ed. Allan Køster and Ester Holte Kofod, (Copenhagen: Routledge, 2021), p. 12
[19] Elisabeth Kübler-Ross and David Kessler. On Grief & Grieving. Scribner, 2005, p. 264.

1.2 The contribution of the social environment in adapting to a post-mortem reality

The various stages of grief that Kübler-Ross introduced are a collection of aiding tools that support people's efforts to heal and transition to the present reality that resumes with the absence of the deceased. In the exhibition "Symbols of Life after Death" in the Museum of Contemporary Art (MOCAK)[20] in Krakow, Poland the contemporary sculptor Krzysztof Bednarski experiments with commemorative art. His commemorative sculpture "Polish Thanatos" consists of a wooden boat found in a frozen river, an oak tree destroyed by lightning, and a wood plank. The synthesis of the three elements aimed to form an organism, a body. The main component of the sculpture -the half of the boat- symbolizes the crucial moment of passing from life to death. On the hidden side, what is left behind are the survivors that challenged to keep pace with the present time.

Figure 1.2.1: Polish Thanatos, MOCAK Personal Archive

Kübler-Ross mentions that when sharing the present with someone, people develop specific behavioral patterns that unconsciously involve their loved ones and gradually evolve into habits[21]. Similarly, in his book "Matter and Memory"[22], the French philosopher Henri Bergson introduces two forms of memory. The first type addresses recollection from lived experiences and movements that are organized in a set chronological order. The second form addresses memorizing by repetition. This form of recollection requires a decomposition of the impulses before one can recompose them into a cohesive set of information. This type of memory has similar characteristics to these of a habit[23].

It comes as little surprise that the survivors tend to feel physically and emotionally isolated[24]. People find themselves in a new post-mortem world in which they are challenged to reshape their everyday life while adapting to new, unforeseen circumstances. As Ryberg explains[25], isolation is the result of losing access to the "world" -meaning all the sets of lived experiences and meaningful relations between subjects- which made one's life meaningful. The lack of expressive means

[20] MOCAK. "Symbols Of Life After Death: Commemorative Sculpture By Krzysztof M. Bednarski". En.Mocak.Pl, 2022. https://en.mocak.pl/symbols-of-life-after-death-commemorative-sculpture-by-krzysztof-m-bednarski
[21] Elisabeth Kübler-Ross and David Kessler. On Grief & Grieving. Scribner, 2005, p. 120.
[22] Henri Bergson. Matter And Memory. New York: Zone Books, 2005, p. 96
[23] Ibid., p. 89
[24] Elisabeth Kübler-Ross and David Kessler. On Grief & Grieving. Scribner, 2005, p. 121.
[25] Line Ryberg Ingerslev, "Grief, commitment and the sense of community" in Cultural, Existential and Phenomenological Dimensions of Grief Experience, ed. Allan Køster and Ester Holte Kofod, (Copenhagen: Routledge, 2021), p. 40

can hinder healing and the reintegration into worlds tied to the present rather than to the past.

At this point, it is essential to make a distinction between grief and mourning. According to Dr. Sarah Dash[26] grief refers to how one internally copes with loss. In contrast, mourning is defined as the way in which the feelings of grief are externalized in public. In their situationist paper, Griffiths and Scarantino[27] provide a perspective on emotion in which emotions are directly related to the social context in which they are expressed. Their position towards expressive behavior is that it is supported by the environment, both directly in the unfolding of a particular emotional expression but also indirectly by gradually developing an emotional phenotype. This concept is described as "environmental scaffolding", and it explains the contribution of the social context in framing and allowing emotional interactions.

Adding to this concept, Parkinson, Fischer, and Manstead elaborated on the notion of emotional expression being scaffolded by the environment[28]. In their paper, they introduced a division of social influences under two generic labels: the ideational factors and the material factors. The first category describes the normative standards about the right timing for emotions to be expressed and emotion scripts about the expected set of emotions that one is required to express in different circumstances. Material factors include the emotional resources that are connected to a specific genre or social status, a range of objects related to emotional management, and the venues in which specific emotional performances take place[29].

According to Ratcliffe and Byrne[30], the bereaved tend to immerse themselves in parts of their everyday life that remain unchanged such as their work environment. Meanwhile, engaging with a broader sociocultural context can play an essential role in sustaining and reintroducing habits and rituals that help steer one's emotions and establish relations with other people. From a collective point of view, when tragedies such as terrorist attacks and school shootings occur, grief is experienced individually and in a public manner. Facing the loss of a loved one by a mutual

[26] Renee Deveney and Sarah Dash. "Grief Vs. Mourning: How Are They Different?". The Recovery Village Drug And Alcohol Rehab, September 2021. https://www.therecoveryvillage.com/mental-health/grief/related/grief-vs-mourning/
[27] Andrea Scarantino, and Paul Edmund Griffiths. "Emotions In The Wild: The Situated Perspective On Emotion". Cambridge Handbook Of Situated Cognition, (2005): p. 2
[28] Ibid., p. 11.
[29] Ibid., p. 13
[30] Matthew Ratcliffe and Eleanor A. Byrne, "The interpersonal and social dimensions of emotion regulation in grief" in Cultural, Existential and Phenomenological Dimensions of Grief Experience, ed. Allan Køster and Ester Holte Kofod, (Copenhagen: Routledge, 2021), p. 92

cause adds a social dimension to grieving by bringing people together to mourn the loss of the emerging group's members[31].

[31]Brady Wagoner and Ignacio Bresco de Luna, "Collective Grief: Mourning rituals, politics and memorial sites" in Cultural, Existential and Phenomenological Dimensions of Grief Experience, ed. Allan Køster and Ester Holte Kofod, (Copenhagen: Routledge, 2021), p. 197
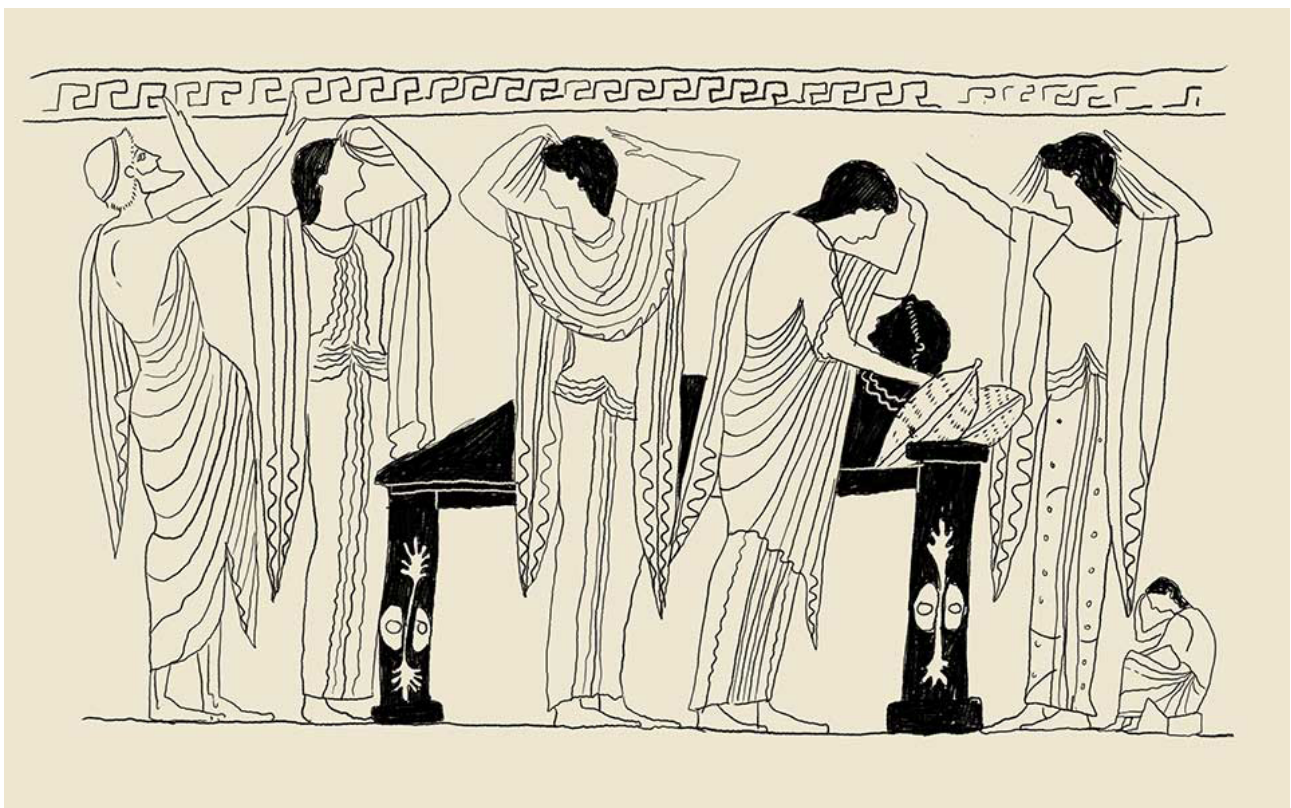
15

Figure 1.3.1: Death Rituals in Ancient Greece. Illustration by
Philippos Avramides

1.3 The importance of rituals in combating grief and the formation of atmospheric cemeteries

Grieving and mourning are both essential parts of the healing process of the bereaved. In their search for expressive outlets, people seek refuge in their social environment and the rituals that concern the commemoration of the deceased. In the ancient world, performing commemoration and sepulture ceremonies successfully was highly significant since they would secure the welfare of the survivors and the happiness of the dead in the afterlife.

According to the Ancient Greeks[32], after the death of the body, the soul would pass to its second existence, where it resided underground but remained close to people. Moreover, they believed that the body and the soul remain inseparable -in both life and death- and inhabit a tomb where the latter remains alive forever. In the Aeneid Book III[33], Virgil describes the burial ceremony of Polydorus in these words: "we offered foaming bowls of warm milk, and dishes of sacrificial blood and bound the spirit to its tomb". They also believed that in order for the soul to be confined in its second subterranean residence, it was important that the body to which it was attached shall be covered with earth[34]. A soul without a tomb was considered homeless, wandering that would soon become a malignant spirit that would haunt and take revenge on the living for not giving sepulture to its body and itself. Thus, taking care of the needs of the dead was obligatory for the living, who considered them holy and divine beings. Rituals, sacrifices, and gifts of nourishment would be offered frequently in order to satisfy the needs of the living souls of the dead[35].

Figure 1.3.2: Terracotta funerary plaque depicting the Underworld 520-510 B.C

Since antiquity, death and its commemoration have been inseparable from community life. The performance of rituals contributed to one's passing from life to death and functioned as a bereavement mechanism for the survivors. The importance of the creation of meaningful ritual spaces has always been high. The existence of places that can be revisited, cared for, and serve as mourning grounds, can help the survivors to manage

[32] Parker, L. P. E, and Euripides. Euripides, "Alcestis". Oxford: Oxford Univ. Press, 2007.
[33] Virgil, and J. W Mackail. 2021. The Aeneid. London: Penguin Classics.
[34] Fustel De Coulanges, Numa Denis. The Ancient City. Ontario: Batoche Books, 2001, p. 11
[35] Fustel De Coulanges, Numa Denis. The Ancient City. Ontario: Batoche Books, 2001, p. 16

Figure 1.3.3: The death of Richard Whittington, London, 1442-3
Courtesy of Mercer's Company

feelings of pain and despair[36]. According to Professor David J De L. Horne[37]. The process of maintaining, revisiting, and placing memorial objects at a commemorating place can preserve the deceased's memory and help establish lasting bonds with them.

As commemorating places, cemeteries are, as Tarres et al. define them, "spaces where communities can express their identities and their construction of otherness.[38]". The space of a cemetery hosts various movements and actions. The relations that are created by the positioning of objects in space determine the overall experience that the space conveys[39].

However, death was not perceived and dealt with in the same way in the past. In Middle Ages, when the passing time of a Christian had arrived, they would acknowledge the inevitability of death, and they would await the last breath by laying on their back, facing upwards, toward heaven[40]. Death was a public ceremony in which all family, children, friends, and acquaintances were invited to the individual's bedroom during and after their passing. As Aries notes, the rituals around sepulture were performed in a ceremonial manner characterized by simplicity, with no grandiose expressions of emotion[41]. Burials in the Middle Ages used to take place in the churches' courtyards, except for the mass burials that occurred due to the Black Plague which were located outside the town's walls[42].

As doctors were discovering the primary standards regarding hygiene, debates around the unhygienic nature of urban churchyards emerged for the first time in Paris during the 1740s[43]. Although several parish burial grounds were still in use for decades, in 1765, the Parliament stopped all burials within churches and requested that interment grounds be moved outside of the city. For France, this shift in location did not lead to more elaborate burial rituals or commemorative practices.

Meanwhile, in England, developments in funerary architecture such as the creation of family mausolea and

---

[36] Michael Hviid, Jacobsen. Deconstructing Death: Changing Cultures Of Death, Dying, Bereavement And Care In The Nordic Countries. Odense: University Press of Southern Denmark, 2013, p. 165

[37] Margaret Mitchel. The Aftermath Of Road Accidents: Psychological, Social And Legal Consequences Of An Everyday Trauma. 1st ed. London: Routledge, 1997, p. 48

[38] Sol, Tarrés, Ariadna Solé Arraràs, and Jordi Moreras. "The Other Dead. An Ethnohistorical Approach To Religious Diversity In The Spanish Cemeteries". Diversité Urbaine 18 (2019), p. 18

[39] Christoph Jedan, Sonja Kmec, Thomas Kolnberger, Eric Venbrux and Marise Westendorp. . "Co-Creating Ritual Spaces And Communities: An Analysis Of Municipal Cemetery Tongerseweg, Maastricht". Religions 11, no. 9 (2020): p. 2

[40] Philippe Ariès. "Western Attitudes Toward Death: From The Middle Ages To The Present". London: Marion Boyars, 1976, p. 8

[41] Ibid., p. 12

[42] Barbara Caron. "Death In Medieval Europe". Web.Uri.Edu, March 2017. https://web.uri.edu/quadangles/110-death-in-medieval-europe/.

[43] Harold Mytum. Handbook Of Death & Dying. California: Sage Reference, 2003, p. 801

Figure 1.3.4: Temple of Ancient Virtue, Elysian Fields, Stowe
Courtesy of Marcin Mierzejewski

the commemorative Elysian Fields at Stowe[44], became the source of inspiration for the French to develop the idea of the commemorative and contemplative landscape on several estates. Gradually, the perception of the relationship between the living and the dead changed. People thought that the deceased's life and accomplishments should be celebrated and commemorated in a specially designed setting. According to Curl[45], this latest perception of death was initially depicted in the Père Lachaise Cemetery in Paris in 1804 with the desire to create a field for the deceased of all social backgrounds to rest. The incorporation of gardens was a significant turning point for the design of cemeteries located in urban areas[46]. Although the number of monuments, miniature chapels, and family tombs that were erected altered the initial garden atmosphere of the cemetery, the landscaped and planted cemetery was now the established format for urban burial.

[44] Ibid., p. 80
[45] James Stevens Curl. The Victorian Celebration Of Death. Newton Abbot: David & Charles, 1972.
[46] Harold Mytum. Handbook Of Death & Dying. California: Sage Reference, 2003, p. 802

Figure 2: "An Occupation of Loss"
Installation by Taryn Simon, 2016

Chapter 2
The material

Figure 2.1.1: Sunflowers, Vincent Willem Van Gogh, 1889
Philladelphia Museum of Art

2.1 The use of nature to materialize death and grief in art and funerary architecture: The case of Woodland Cemetery, Stockholm, Sweden

Over recent centuries, Northern European art and literature have provided a characteristic language for expressing both death and solace. Cemeteries, painting, and poetry often utilize nature in order to communicate feelings of grief and offer solace[47]. In the Middle Ages, the theory and practice of evaluating the natural cycle of life were defined as "memento mori", which translates into "remember that you must die" in Latin[48]. The concept of "memento mori" was explored by various artists. In his painting "Sunflowers", the Dutch Post-Impressionist artist Vincent Van Gogh portrays sunflowers at the peak of their beauty. Each flower is in a different stage of wilting, capturing the various stages of vitality. Respectively, the German Romantic landscape painter Caspar Friedrich in his painting "Monk by the Sea", illustrates a composition in which the landscape is dominant. The unframed nature of the landscape conveys feelings of floating in time between day and night, hopelessness and faith[49].

Similarly in funerary architecture, northern European Protestant or secular cemeteries are typically dominated by greenery like trees, hedges, and lawns[50]. According to Walter, this tendency can be attributed to northern European countries embracing their natural landscapes as symbols of nation and home. In Sweden and Finland, the freedom to roam through endless forests and gather fruit and vegetables are considered to be part of the national identity[51].

An exceptional example of cemetery grounds being incorporated into nature is the Woodland Cemetery in Stockholm, Sweden, designed by Sigurd Lewerentz and Eric Gunnar Asplund. Completed in 1940, the cemetery's design aspired to fuse nature and architectural features by utilizing the site's irregularities in

Figure 2.1.2: Monk by the sea,
Caspar David Friedrich, 1808-1810
Staatliche Museen zu Berlin

Figure 2.1.3: The meditation hill,
Woodland Cemetery, Stockholm,
Sweden
Courtesy of Chen Hao

[47] Tony Walter, "Finding solace in nature: A protestant/secular sensibility?" in Cultural, Existential and Phenomenological Dimensions of Grief Experience, ed. Allan Køster and Ester Holte Kofod, (Copenhagen: Routledge, 2021), p. 229
[48] "The Art Of Dying: Memento Mori Through The Ages". Google Arts & Culture, 2022. https://artsandculture.google.com/usergallery/the-art-of-dying-memento-mori-through-the-ages/DALS56IGGr1jIA
[49] "Monk By The Sea - Caspar David Friedrich". Google Arts & Culture, 2022. https://artsandculture.google.com/asset/monk-by-the-sea-caspar-david-friedrich/KwEv_TMiJhn5kA?hl=en
[50] Tony Walter, "Finding solace in nature: A protestant/secular sensibility?" in Cultural, Existential and Phenomenological Dimensions of Grief Experience, ed. Allan Køster and Ester Holte Kofod, (Copenhagen: Routledge, 2021), p. 229
[51] Ibid., p. 229

Figure 2.1.4: The allocation of graves within the forest

Figure 2.1.5:
The Woodland Chapel
Courtesy of Trevor Patt

order to create a delicately adapted landscape[52].

The winning competitor entry for the Woodland Cemetery was unique since it managed to transform the untouched Nordic forest on the site into the main protagonist of the experience. There are two primary routes of circulation around the cemetery. The first one connects a rural landscape with a large pond and a meditation hill lined with trees, and the other one leads users to a large cross and the abstract portico of the crematorium as well as the chapels of Holy Cross, Faith, and Hope. The minimal integration of footpaths throughout the forest and the spatial incorporation of graves is happening organically in an informal manner within the forest. This design decision indicates that the architects' most important priority was to adjust the placement of the funerary functions, not to undermine the appearance and value of the natural forest area.

Figure 2.1.6: The untouched landscape of the cemetery
Courtesy of Chen Hao

Likewise, the Woodland Chapel -located in a pine forest- is accessed by a path leading to the entrance. The unique vernacular volume of the shingle roof is supported by columns. The depth of the portico creates a dark, shaded space that blends harmoniously with the darkness of the forest. In the interior space, an abundance of natural light -originating from the building's domed glass roof- is shed on the catafalque, making the space bright and spacious[53].

Figure 2.1.7: The interiors of Woodland Cemetery
Courtesy of Chen Hao

As in Friedrich's painting, the obscure nature of the forest and the minimally programmed paths together materialize one's feelings of despair and hopelessness. Moreover, the allocation of graves within the forests generates opportunities for wandering and experiencing the cemetery's landscape. As terrains of connectivity, landscapes contain wild, planted, and urban spaces which are shaped by the interaction of human and non-human entities[54]. To facilitate such encounters, funerary architecture aspires to materialize the emotions emerging from the loss of a loved one and provide space for self-reflection and the performance of rituals.

[52] ArchEyes. "Woodland Cemetery In Stockholm / Erik Gunnar Asplund & Sigurd Lewerentz". Archeyes, November 2020. https://archeyes.com/woodland-cemetery-in-stockholm-erik-gunnar-asplund-sigurd-lewerentz/
[53] Bostjan Bugaric. "Woodland Cemetery". Architectuul.Com, April 2021. http://architectuul.com/architecture/woodland-cemetery
[54] Ben Bridges and Sarah Osterhoudt. 2021. "Landscapes And Memory". Oxford Research Encyclopedia Of Anthropology, 2021

Figure 2.2.1: A mass cremation of victims of COVID-19 in New Delhi, India
Picture by Danish Siddiqui

2.2 The COVID-19 Pandemic and modern-day perceptions of death

From the Middle Ages up until the mid-eighteenth century, the spread of infectious deceases and people's short life expectancy made people aware of the banal nature of death[55]. Death was perceived as a natural process that primarily concerned the dying individual rather than the living people. However, the displacement of the site of death from the bed to the hospital in the twentieth century marked a new era for how death was socially perceived[56].

Until then, the hospital served as a space that hosted the poor and pilgrims, and it later transitioned into a space where people would get treated and healed. Therefore, the concept of dying alone in the presence of doctors sparked an unprecedented barrage of externalized emotions that Aries describes as hysterical mourning[57]. Hence, the death of the deceased is nowadays framed by denial, passionate sorrow, and intolerance of the thoughts of separation. According to Aries, the disturbance of the order of life with the presence of a situation as natural as death is socially perceived as a situation that should be avoided. He attributes this phenomenon to the fact that in today's society, death is only acceptable when the survivors can accept and tolerate it[58].

The outburst of the pandemic of Covid-19 and the massive deaths that occurred resulted in an emergency in funeral services. In April 2021, in their attempt to accommodate the queues of dead bodies waiting to be cremated, the authorities in Delhi were forced to utilize the city's public spaces as cremation grounds[59]. Parks, public squares, and parking areas were now accommodating makeshift funeral pyres since most of the capital's crematoriums were functioning beyond their capacity. Despite the restrictions imposed to regulate the spread of the pandemic, family members of the deceased were present at the designated cremation sites to help the overworked staff.

Meanwhile, in New York, temporary morgues in the form of

---

[55] Philippe Ariès. "Western Attitudes Toward Death: From The Middle Ages To The Present". London: Marion Boyars, 1976, p. 59
[56] Ibid., p. 87
[57] Ibid., p. 67
[58] Ibid., p. 88-9
[59] Mayank Aggarwal. "India Coronavirus: Delhi Builds Makeshift Funeral Pyres In Public Parks As It Runs Out Of Space For Dead". Independent, April 2021. https://www.independent.co.uk/asia/india/india-delhi-pyres-public-parks-b1838649.html

trailers were placed in Brooklyn, Queens, and Manhattan[60]. The temporary morgues hosted the bodies of the dead until they were taken away by funeral homes. In order to cause less distress to the people residing in the neighborhoods where the morgues were installed, hospitals took the initiative to place an enclosure around the wooden ramps leading to the trailers. In the case of New York, what is particularly interesting is the confessions and the reflection of the residents regarding the installation of temporary morgues within the city. When pandemics caused restrictions, the notion of the home as a private safe space was intensified. The absence of social contact and the immersion of daily life in the news associated with the progress of the pandemic, its consequences, and death made temporary morgues a tangible indication of the severity of the situation.

Interestingly enough, in some cases, the relatives of the deceased whose bodies lingered in a temporary morgue seemed to form compassionate and supportive relations with each other. In the case of the mass burial of James Brown, George Davis, Diane Quince, and Charles Varga, family and friends of individuals gathered to commemorate each one of the departed[61]. While attending the funeral, a friend that was present mentioned in her own words: "But we know that they lived, not friendless, but with friends and family. Because now they're all part of our family and we're a part of theirs.".

According to Wagoner and de Luna[62], when tragedies like terrorist attacks and national figures occur, the impact is experienced collectively, and such events trigger large crowds to gather in public spaces and collectively express their grief. One of the main issues with addressing grief during the pandemic is that due to social distancing imposed in several countries, such acts of collective support and emotional expression were abbreviated.

[60] Simon Shuster. "As COVID-19 Deaths Rise, Makeshift Morgues Go Up In New York". Time, March 2022. https://time.com/5812569/covid-19-new-york-morgues/
[61] cnbc.com. "NYC'S Temporary Morgue Lingers, A Reminder Of Pandemic's Pain". Cnbc.Com, July 2021. https://www.cnbc.com/2021/07/05/nycs-temporary-morgue-lingers-a-reminder-of-pandemics-pain.html
[62] Brady Wagoner and Ignacio Bresco de Luna, "Collective Grief: Mourning rituals, politics and memorial sites" in Cultural, Existential and Phenomenological Dimensions of Grief Experience, ed. Allan Køster and Ester Holte Kofod, (Copenhagen: Routledge, 2021), p. 199

2.3 The value of materiality and objects as material means of solace: The case of Memorial 11-M in Atocha, Spain

Individuals function autonomously. However, it is through mutual symbols and beliefs that people become a collective. During traumatic events such as the death of a political figure and terrorist attacks, people feel the spontaneous urge to express their grief in public space. Following the death of Princess Diana in 1997 resulted in a massive expression of grief in public as well-wishers placed more than a million bouquets outside Kensington Palace[63].

The temporary nature of such memorials indicates the spontaneity that characterizes the way that people choose to express grief in public spaces. Also described as "grassroot memorials", the placement of material objects in a specific location accompanied by people mourning over said objects is one of the most common practices during tragedies. These events establish connections with the deceased while transforming the location through the material objects and are vital for understanding the process of grieving[64].

According to Paz, this direct relationship between material objects and mourning is attributed to the fact that objects have the potential to make us aware of our very own mortality through the realization that all material entities -such as objects or the body- are temporal and aging is inescapable[65].

Another case where public grieving took a massive dimension was during the bombings in Madrid on March 11, 2004, which caused the death of 192 and the injury of 1800 people[66].   On that day, the explosion of 10 bombs in 4 trains marked an attack representing one of the most traumatic events for the Spanish people. In the days following the Madrid attacks, numerous grassroot memorials appeared at the sites of the explosions. People were placing candles, flowers, and notes on small makeshift memorials on the platforms or the entry points of the railway stations in which the bombings took place[67].

Figure 2.3.1: Flowers and tributes left outside Kensington Palace in memory of Princess Diana
Photo by Maxwell Hamilton

Figure 2.3.2: Candles, pictures and messages in the interiors of Atocha Station, Madrid, Spain
Courtesy of en-academic.com

[63] "The Death Of Princess Diana In 1997: When Grief Gripped A Nation". Historyextra.Com, 2020. https://www.historyextra.com/period/20th-century/princess-diana-death-what-happened/
[64] Sabina Tanovic. Designing Memory: The Architecture Of Commemoration In Europe. Cambridge: Cambridge University Press, 2019, p. 9
[65] Octavio Paz. In Praise Of Hands. New York: New York Graphic Society, 1974, p. 17-24
[66] Matthieu Miguel. "March 11, 2004. The Madrid 3/11 Bombings: Was It Really An Attack By "Islamic Terrorists"?". Global Research, December 2009. https://www.globalresearch.ca/march-11-2004-the-madrid-3-11-bombings-was-it-really-an-attack-by-islamic-terrorists/16424
[67] Carmen Ortiz. "Pictures That Save, Pictures That Soothe: Photographs At The Grassroots Memorials To The Victims Of The March 11, 2004 Madrid Bombings". Visual Anthropology Review 29, no. 1 (2013): p. 61

Figure 2.3.3: "Espacios de palabras" installed in Atocha train station, Madrid, Spain
Photo by Uly Martin

Figure 2.3.4: Software used to leave messages of solidarity for the victims of the bombings
Courtesy of Gérôme Truc

Meanwhile, a civic initiative named "Madrid in Memoriam" was launched a few days after the massacre by brothers Adan and David R. Burgos. The aim of the initiative was the collection of images that captured how the Madrid attacks were experienced by ordinary citizens and photographers[68]. In the first phase of the project, a digital archive that was accessible to everyone was created using pictures taken by well-known photographers and anonymous photographers. The initiative later included an itinerant exhibition as well as the publication of a book. The Burgos brothers decided that the revenues from their book sales would be donated to the families of the departed. Although the nature of this initiative is not as informal as the grassroot memorials', the active participation of hundreds of people is an expression of solidarity and compassion in material form.

As the collection of objects started to become an obstacle in the operation of the railway stations, in June 2004, the installation of "cybershrines" called Espacios de Palabras[69] at the entrance halls of the Atocha and El Pozo stations allowed people to share messages of condolence in a virtual form until a permanent memorial could be constructed.

These video walls enabled people to instantly express their grief and sympathy and were widely used, making them a powerful tool of living memory. Considering the scale of the attacks and the tremendous public interest expressed via the grassroot memorials, the plan to create a permanent memorial started to take shape. Because of the involvement of two leading political parties that controlled the Ministry of Public Works and Transport and the Madrid City Council, respectively, the families of the deceased could not participate in the design process.

Following the announcement of an architectural competition in November 2004, the construction project of the 11-M memorial was assigned to a team of five architects called FAM Arquitectura y Urbanismo. The focus of the architects was the changing quality of light as a way to emphasize individual absences. The vision was the creation of a sanctuary in the middle of the busy roundabout around Atocha station. Although the competition's brief requested proposals solely for the roundabout space, the winning team suggested that the main memorial space would be situated in the space beneath the roundabout. In this way, not only they would combat the issue of the traffic noise that
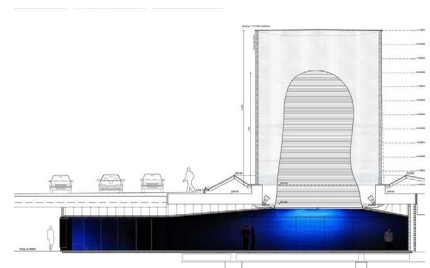

Figure 2.3.5: Section of the proposal
Courtesy of Estudio FAM

---

[68] Ibid., p. 64
[69] Gérôme Truc. 2011. "Espacio De Palabras Y Rituales De Solidaridad En Atocha". Academia.Edu, 2011. https://www.academia.edu/1539835/Espacio_de_Palabras_y_rituales_de_solidaridad_en_ Atocha

Figure 2.3.6: Contrasting atmospheres between the memorial space and the station

Figure 2.3.7: The dispersion of light via reflective materialities

the area of the roundabout had, but they also envisioned the creation of a contrasting underground space that simulates an underwater experience[70].

The complete monument is comprised of two parts, a glass cylinder that is visible from the roundabout and a presentation room that is located underneath the cylinder and is accessible from Atocha station.

The two components were designed this way to symbolize the ascension from a site of sorrow to the city as a shimmer of hope[71]. The memorial opened for the public on March 11, 2007, and as primarily imagined, it had two levels: a prominent landmark at street level and a serene underground space[72].

On its underground level, the memorial is divided from the station by an undulating transparent façade, creating a boundary between the noisy environment of the station and the tranquil, meditative space of the memorial. The memorial space only includes a long bench positioned at the entrance. In order to achieve the idea of an underwater experience, the surfaces of the interior are in a reflective dark blue color, while the corners of the room are hard to perceive. Otherwise dark, the primary daylight source comes from the circular central opening in the ceiling. The architects decided to incorporate a selection of messages of condolences that people were leaving at the Espacios de Palabras. These were translated into multiple languages and engraved in the organic form of the membrane contained within the interiors of the glass cylinder. The transparent form of the interior surface allowed the tower's shell to be visible as the messages swirl upward.

The 11-M Memorial depicts how contemporary materialization in memorials can produce spatial qualities that can facilitate the process of bereavement. For instance, the translucent appearance of the cylinder brings light into the underground room, symbolizing all the things that can fill the bereaved with hope in times of grief. Meanwhile, the dark underground room with untraceable edges represents grief and the atemporal state in which the bereaved find themselves. Simultaneously they are surrounded by light, noise, and darkness. In this empty, quiet room, the visitors are provided with a space
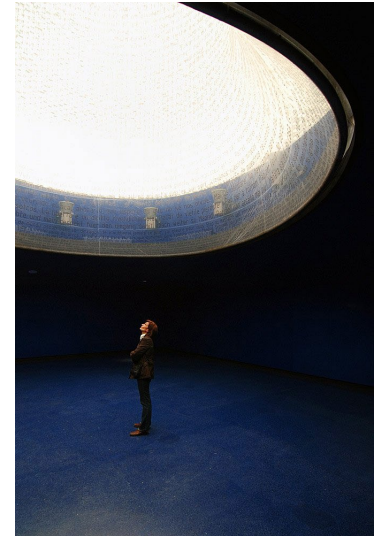

Figure 2.3.8: Materialisation of an underwater environment

Figure 2.3.9: The memorial as viewed by street level

[70] Sabina Tanovic. Designing Memory: The Architecture Of Commemoration In Europe. Cambridge: Cambridge University Press, 2019, p. 150-2
[71] Bergermann Schlaich. " Memorial 11-M, Atocha". Archiweb.Cz, 2022. https://www.archiweb.cz/en/b/pomnik-obetem-bomboveho-utoku-na-vlakovem-nadrazi-atocha
[72] Sabina Tanovic. Designing Memory: The Architecture Of Commemoration In Europe. Cambridge: Cambridge University Press, 2019, p. 153
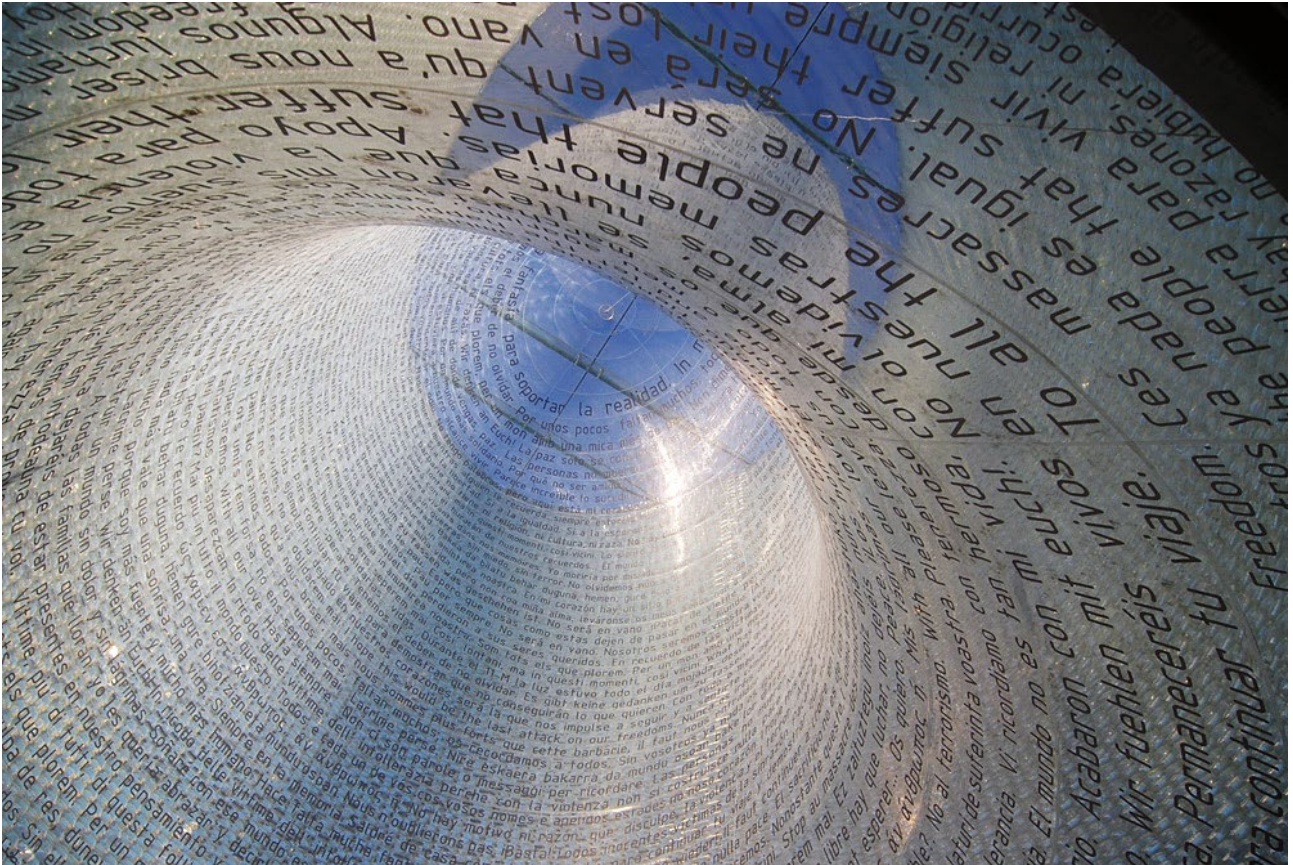
Figure 2.3.10: Messages engraved on the surface of the organic volume which is surrounded by the glass cylinder

not to experience things but rather to reflect on the events and their emotions. Thus, the underground space could function as an example of the way people deal with the loss of a loved one on an individual level.

The appearance of the glass cylinder from the street level resembles a large-scale candle, materializing all the spontaneous yet collective actions and rituals performed by the civilians by placing objects in the same location before the construction of the monument. Hence, the memorial depicts the rituals and the memories that the survivors shared after the traumatic events of March 2004.

The materialization of memory relies on the memory of the individuals responsible for the design of commemorative spaces. Often, the subjective nature of individual memory can be unreliable and, therefore, an unstable point of reference for creating an identity that represents the collective. However, the approach that Fam Arquitectura y Urbanismo adopted towards the design of the Atocha memorial can be perceived as an attempt to commemorate the dead -by incorporating peoples' messages- and provide a meditative space for the bereaved while creating a prestigious landmark that is accessible by all.

I

Figure 3: "Care" Emoji by Facebook

Chapter 3
The immaterial

3.1 Virtual Spaces as a powerful tool for grief management during COVID-19

The pandemic of COVID-19 had a devastating impact on countries worldwide. With high death tolls recorded on a global level[73]. Survivors, families, and close friends of the deceased are greatly affected by the ongoing situation. Through the creation of the COVID-19 bereavement multiplier in 2020, Verdery et al. roughly estimated that in the United States, every death caused by COVID-19 would leave approximately nine bereaved[74]. Following today's status quo, the total amount of deaths due to COVID-19 in the United States has reached 1,008,679[75] which implies that on a national level, there are approximately 9,078,111 bereaved people. Calculating these rough estimations is tangible proof of the crushing social impact that the pandemic has had so far.

Death due to COVID-19 is handled as a terminal illness. The isolation of the seriously ill in the hospitals -often accompanied by the absence of loved ones-, the depersonalized communication with the health personnel from a distance, and the rapid occurrence of death, resulted in a switch in the way death is perceived and handled[76]. During the first outbreak of COVID-19, funerals were limited, delayed, or held remotely. The restrictions imposed by various governments regarding how funeral services and rituals are performed altered the role of said practices in bereavement processes. For instance, in April 2020, the authority of Ontario, Canada, imposed funeral restrictions to ensure the safety of the funeral staff and the bereaved[77]. Among them, a maximum of ten people -excluding the staff- could attend a funeral while abiding by the rules of social distancing by being two meters apart at all times. Moreover, the province of Ontario introduced the so-called "Expedited Death Response". The families of the deceased were encouraged to choose a funeral

[73] "COVID Live - Coronavirus Statistics". Worldometers.Info, 2022 https://www.worldometers.info/coronavirus/.
[74] Ashton M. Verdery., Emily Smith-Greenaway, Rachel Margolis, and Jonathan Daw. "Tracking The Reach Of COVID-19 Kin Loss With A Bereavement Multiplier Applied To The United States". Proceedings Of The National Academy Of Sciences 117, 2020
[75] "COVID Live - Coronavirus Statistics". Worldometers.Info, 2022, accessed: April 5, 2022. https://www.worldometers.info/coronavirus/.
[76] Margaret Stroebe and Henk Schut. "Bereavement In Times Of COVID-19: A Review And Theoretical Framework". OMEGA - Journal Of Death And Dying 82 (2020): p. 501
[77] Bereavement Authority of Ontario. "Changes Families Are Facing In Their Grief During The COVID-19 Pandemic" Thebao.Ca, April 2020. https://thebao.ca/changes-families-are-facing-in-their-grief-during-the-covid-19-pandemic/.

home as soon as possible after the death of a loved one. This was encouraged in order to regulate the function of funeral services and prevent the unfortunate state of stockpiling the bodies of the deceased. Also, the choice of conducting online funerals and cremations was provided to the bereaved since in-person attendance was prohibited in the case of cremations.

Similarly, the government of Wales, United Kingdom, precisely underlined the risks that exist when conducting religious practices[78]. The risks ranged from singing and chanting, which produce an increased aerosol transmission to touching objects as part of worship and any kind of activity that encourages direct contact with other individuals. Likewise, the Department of Health of Australia demanded that the funeral industry staff makes use of personal protective equipment (PPE) and disinfects all surfaces and tools frequently[79]. The bereaved are allowed to view the deceased's body, but touching the body is prohibited. In Roman Catholic rituals, the performance of last rites in a dying person's bedroom is a tradition that requires physical touch. Amid the pandemic, priests in Northern Italy were banned from entering health facilities, making the realization of such rituals impossible[80].

As explored in the previous chapter, when death occurs due to a common tragic cause, social support and interaction are fundamental in bereavement processes. Research conducted by Selman et al.[81] showed that in the case of hospital deaths caused by COVID-19, the odds of social isolation and loneliness were higher among the bereaved. Challenges like the inability to visit their loved ones, limited contact with friends and relatives due to lockdowns, and the fear of getting infected by the virus significantly affected the survivors.

The restrictions imposed on the way that rituals are performed during the pandemic prove that rituals are mobile, dynamic, and variable[82]. However, the pandemic has undoubtedly affected the way grief and mourning were experienced among the bereaved.

[78] Government of Wales. "Places Of Worship And Funerals: Potential Reasonable Measures Action Card (Alert Level 0)". Gov.Wales, 2020. https://gov.wales/places-worship-and-funerals-potential-reasonable-measures-action-card-alert-level-0-html#section-77652
[79] Australian Government. Nfection Control Expert Group: Advice For Funeral Directors. Ebook. Australian Government, 2020. https://www.health.gov.au/sites/default/files/documents/2020/11/coronavirus-covid-19-advice-for-funeral-directors-advice-for-funeral-directors-covid-19_0.pdf
[80] Don Antonio Guarnieri. "Coronavirus Diaries: I'm a Priest In Northern Italy. Our World Is Unimaginable Right Now.". Slate Magazine, March 2020. https://slate.com/human-interest/2020/03/priest-northern-italy-coronavirus-deaths.html
[81] Lucy Ellen Selman. "Risk Factors Associated With Poorer Experiences Of End-Of-Life Care And Challenges In Early Bereavement: Results Of A National Online Survey Of People Bereaved During The COVID-19 Pandemic". Palliative Medicine, (2022): p. 9
[82] Martin Hoondert and Paul Post. "Introduction to Special Issue: Exploring Ritual Fields Today" Religions 12, no. 3 (2021) https://doi.org/10.3390/rel12030210
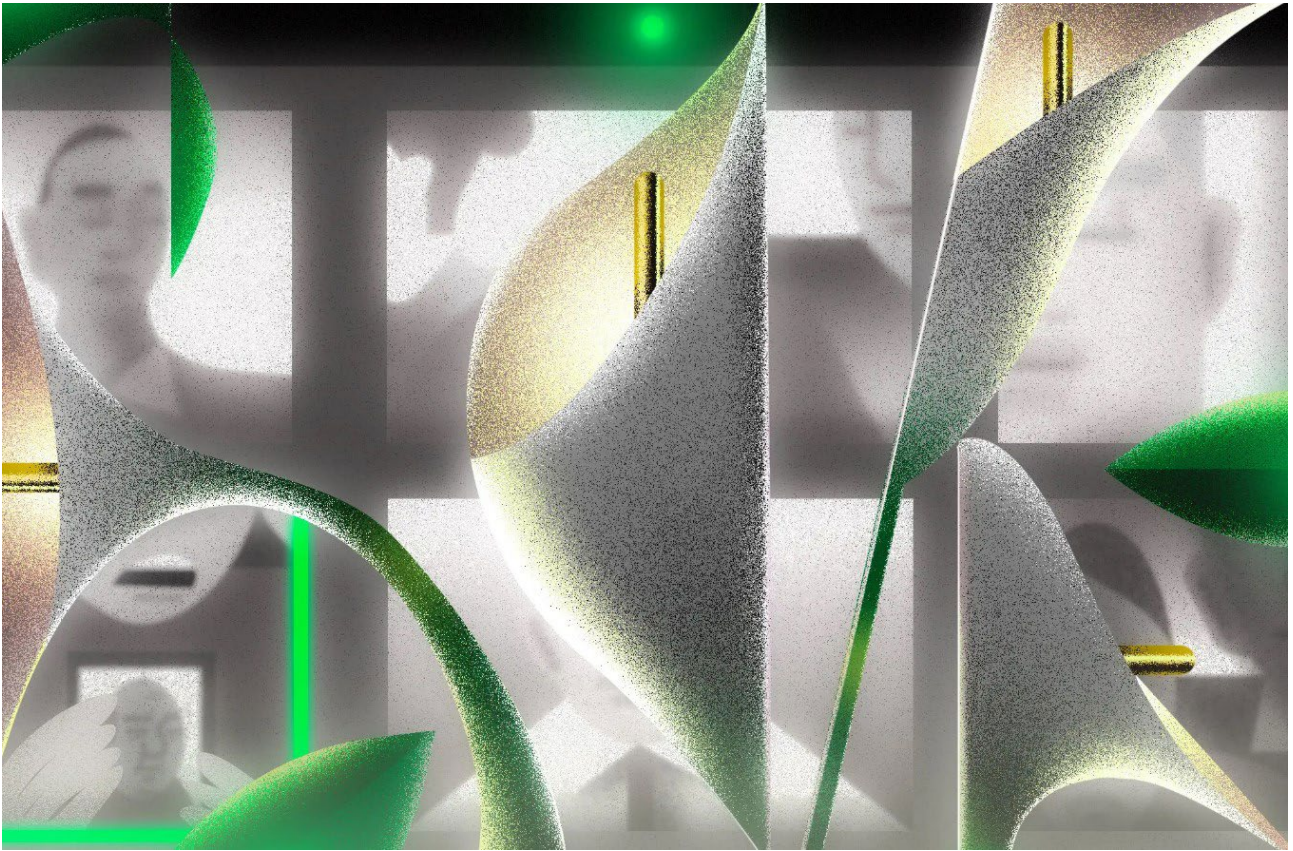
Figure 3.1.1: "How to hold a virtual memorial service"
Artwork by Derek Abella
2021

Feeling isolated is a familiar situation in which people find themselves while grieving. However, as mentioned in Chapter 1.2, feelings of isolation are usually attributed to one's personal detachment from the shared experiences, habits, and past they used to share with the deceased. In contrast, quarantines and social distancing measures imposed globally during COVID-19 inevitably isolated people, making grief harder to regulate. As explained by Jess Childs, a woman who lost her mother due to the pandemic: "When you say goodbye to someone in a pandemic it's very hard, because you may have the funeral, but you don't have a wake, you don't go back somewhere to talk about and celebrate that person properly and that's really hard"[83].

Several governments and organizations, such as the Department of Health and Social Care of the United Kingdom, recommended the use of online platforms and bereavement services such as helplines, online chats with grief counselors, and peer support groups that operate both physically and online[84].

The inability to collectively express grief physically in public spaces or via rituals resulted in the extensive use of online expressive outlet spaces such as social media, digital tombs, and online memorials. Specifically, during the first outbreak of the pandemic in 2020, many COVID-19 support groups were created on Facebook. The purpose of the groups is to help their members cope with grief collectively by sharing their feelings, stories, and experiences via texts and pictures. For instance, the Facebook group called "COVID-19 Loss Support for Family & Friends"[85] was created in April 2020, and to this day, it consists of more than 14,000 members.

At this point, it is essential to establish a clear framework for the nature of the Internet and the way that death is exhibited on social media platforms. To start with, the Internet is a place for the living. As a platform, it is directly related to the real world, and hence users have dual identities: a physical and a digital identity[86]. According to Dilmaç, the physical existence of a user is confirmed by their active participation online through

---

[83] BBC News. "Covid restrictions made grief harder to bear in lockdown". bbc.com, February 2022. https://www.bbc.com/news/uk-england-bristol-6046671
[84] Department of Health and Social Care. [Withdrawn] Coronavirus (COVID-19): guidance for funerals and commemorative events during the coronavirus pandemic. gov.uk. https://www.gov.uk/government/publications/covid-19-guidance-for-managing-a-funeral-during-the-coronavirus-pandemic/covid-19-guidance-for-managing-a-funeral-during-the-coronavirus-pandemic
[85] Facebook.com. 2022. COVID-19 LOSS SUPPORT FOR FAMILY & FRIENDS. [online] accesed: 13 March, 2022 https://www.facebook.com/groups/covidlosssupport
[86] Julie Alev Dilmaç. "The New Forms of Mourning: Loss and Exhibition of the Death on the Internet." OMEGA - Journal of Death and Dying 77, no. 3 (August 2018): p. 282

Today is 2 years I lost my daddy to covid....April 7th, 2020...
It was at the very beginning of all this and my daddy passed all alone and there was no real funeral..... its so devastating.... im still heartbroken everyday!!
I love you daddy and miss you more than words can express...
Rest in Peace daddy... you are in my heart forever and ever, till we meet again.... I listen to the song in the link often and think of you!!
😔💛😔💛💛💛
https://youtu.be/EGWYPrhbuo4
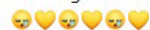
My Aunt (the one who passed of Covid on Sept 20) is the shorter one. This was last Thanksgiving and how my family spent simple times like this just having fun. She helped raise me and its tough to see how full of life she was and it has just come to a complete halt. We are having such trouble trying make a plan for the upcoming holidays. It hurts us all so badly.
See less

😮❤️😢 60   14 Comments

👍 Like   Comment

Personal Diaries

When I woke up that fateful Monday exactly 6 months ago, my heart was heavy by what had transpired on Sunday morning. Little did I know Monday was going to be dark and cloudy day in our lives. When we got the call exactly 1 year ago that your dad had passed, little did we know that exactly 6 months later will be my world shattering in tiny pieces. My heart is heavy, my heart bleeds. If there was any miracle that I could ask for, it will be you coming back. Grief is hard precious, grief sucks, grief drains, grief chokes. I wouldn't have wanted you to be in this position that I'm in right now. I still need strength to remove your toothbrush from the bathroom. I miss you 'my everything ❤️❤️❤️😭 See less

🥺😢 62   15 Comments

👍 Like   💬 Comment

Good morning my love,
I can't believe I SURVIVED my first Valentine's Day w/o you... Honestly, it was horrible!!! I called off work and stayed inside all day. I didn't answer any calls nor did I respond to the children knocking on our door... I stayed in bed, looked through old pics of us together and nursed a half cup of wine—don't worry, I still haven't finished it and its now 2:32am, February 15th... I'm about to text our daughter and wish her a happy birthday but before I do, I just want to wish you a happy Valentine's Day —- you always said "keep it 100!" with you, so here's the truth: you know why I didn't go to work today? I didn't want to see, NO let me be honest, honest: I couldn't bear the thought of watching others at work get flowers, candy, jewelry or what have you... You made a lot of the spouses/gfs/bfs step up their game after Valentine's Day 2016... Every year since my coworkers looked forward to your Valentine's Day shenanigans.... I wish I'd recorded you in your Rocky Balboa outfit reenacting the scene right after he'd won his bout against Apollo Creed: "Margaret, Margaret—MAAARRRGGGAAARRREEETTT— we did it baby.... I love you!" Everyone started laughing like lil kids when I started pushing my way through the invisible crowd and softly screaming "joe, joe...." I miss your your goofiness....Yea—- Yesterday was nothing remotely like the 11 Valentine's days we shared together... I will never find another Rocky to my Adrienne, Steve urkel to my Laura, Sweet Santa Claus to my naughty Mrs Claus, Mister to my Celia or whomever to whatever character I decided to be for the day—- We didn't have to cue one

about your fear of pest but I. I know this will make you happy: I'm striving to make changes in my attitude towards the neighbors... I've been more friendlier towards them. However, If I accept all the offers to "come have a cup of coffee& talk aka have a cup of wine" I'll end up an alcoholic before this is all said and done😬. You're so good with people... They flock to you because of your kind&calm spirit... Mrs C and several other elderly neighbors express how much they love and miss you... Many told me about tasks you performed around their homes that were unbeknownst to me...Yet, I'm not surprised bc you're just that type of a person. Mrs C's 2nd dog Sadie past last week and she quietly& calmly told me on the phone she wasn't sad nor worried bc she knew you'd look out for Sadie until she could again. I can't help but wonder why God keeps taking all the wonderful people like you from this earth—- I don't know how many more he needs to complete the army that you dreamt about and described to me but I do know that I am going to continue striving to better myself in order to make the cut...I miss you ████ Forever and always your loving wife...

I've been thinking about my grandma a lot lately and I was at Golden Corral with my dad we were talking about my grandma and after eating I got one of those gum ball machine toys and it was a lamb my grandma loved lambs and there was a really cool sunset maybe she was sending a sign

Material objects

I was pregnant with my son when my mom died from Covid at 60 years old on 1-26-21. I spent my pregnancy grieving the huge loss of my mom while also trying to feel happy about the tiny human I was growing. It was such a tough road, I felt guilty that I was so sad and I was worried it was going to affect my son. I talked to my mom through my pregnancy and I would always tell her PLEASE mom, send me an easy, happy, chill baby. It's kinda funny to think about now but I was SO serious. 🤣 I needed a happy baby and I needed my mom to make it happen. 😂 Anyway, my son is now 6 months old and YOU GUYSSSSS!!! The happiest, smiliest, most chill little ray of sunshine this boy is! I truly believe my mom had a hand in it. Every time he smiles I think about my mom. I still miss her so damn much, the grief can hit so unexpected, but I'm so thankful that my son's gummy little smile keeps the memory of my mom alive.

Just wanted to share a smile with you guys. Sending love to everyone on this grief journey. ❤️ See less

❤️😢👍 190   33 Comments

👍 Like   💬 Comment

DD was was their favorite... sometimes I just go get a cup and sit in my car and cry all by myself because no one likes to see me sad. Well I am sad.

🥺😢👍 93   12 Comments

👍 Like   💬 Comment

Habits

43

posting, commenting, and reacting. In addition, social media platforms are characterized by temporality, which is attributed to the instantaneous sharing of events, reactions, and activities. Therefore, social media platforms have been designed so that the focus is on present actions more than the past or the future. Being based on a continuous present, the virtual world develops atemporally without a foreseen end. When the death of a person occurs, their virtual footprints remain intact, and family and friends keep their memory alive by creating posts or posting pictures on the departed's profile[87]. Therefore, the deceased are guaranteed "virtual immortality"[88] due to their co-existence with the living that use their remains to deal with grief or express their condolences.

In an attempt to better comprehend how users utilize the features provided by cyberspaces to cope with grief and commemorate the deceased, observational research was conducted by studying the United States-based "COVID-19 Loss Support for Family & Friends" Facebook group. By abiding by the group's rules and with the utmost respect for the bereaved's privacy, all posts, pictures, and quotes obtained from the group are provided without the users' names.

Via the observation of the behavioral patterns of the users online, categories regarding the tools utilized in bereavement processes were formed. The tools used by the group members are texts, pictures, videos, video conferencing platforms (Zoom), Facebook reactions, and comments. The most widely used tool was texts, in which users addressed a variety of issues. Often, users are mourning the loss of their loved ones and share their experiences of coping with grief. In several posts, the users express frustration about their loved ones dying isolated in hospitals and care facilities. A respectable amount of posts were shared a long time after the passing of the individuals, in which people share stories regarding the day they lost their relatives, starting with the quote "It has been…months/years since….". Similarly, there are users who utilize posts as a form of personal correspondence carried on with the deceased. In these series of posts, users update their loved ones with things that occur in their everyday lives while initiating a dead-end dialogue by using the pronoun "you". Meanwhile, some posts have more of an informative role since users share information about the formation of grassroot memorials in different locations and

---

[87] Ibid,. p. 286
[88] Ibid,. p. 288

Tonight's zoom call was so refreshing!!! I needed the interaction with others! Thank y'all so much🥰

👍❤️ 21   19 Comments

👍 Like   💬 Comment

All comments ▾

Thank you for last night's grief support group on Zoom. Although it's been nearly two years since M died (3/18/2020), this was the first step in my grief and mental health healing. (My first year I was simply "The Task Master.") It was so wonderful to hear laughter and witness the bond in the group!

To Leanne of Ohio: I just joined the Covid Survivors for Change group. Thank you for mentioning it and explaining their goals. Cheers, to change and helping others!

🥰 1

👍 Like   💬 Comment

Zoom experiences

SECOND PARTICIPATION TO ZOOM EVENT LAST NIGHT WITH COVID SUPPORT SPOUSE & SIGNIFICANT OTHER ZOOM CALL
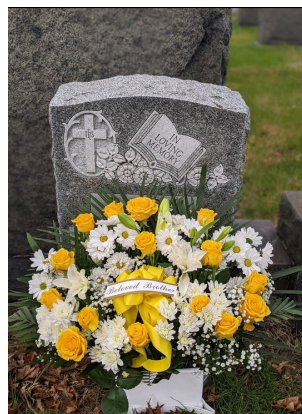
Am so grateful I found this group as get comfort and support from each of them that participated. Each handles their grief in their own way but there is a commen bond with all of us in that we each face new challenges and emotions every step of the way whether it has been a short time or more than a year since the loss of our loved one.

🥰 3   1 Comment

👍 Like   💬 Comment

Last night was a first time zoom participant to the event dedicated to spouse and significant others. Listening to other surviving spouses and significant others was worthwhile. The participants were very helpful and gave me much insignt on what the similarities of what a surviving spouse goes through and truly felt that was not alone in my journey of emotions, and daily challenges. The realization of the daily experiences I am transversing are normal and the suggestions of what to do were helpful. The group was informative and welcoming. Thank you to all who listened to me with patience and understanding and intend to zoom in again not only for my own needs but if can help others traveling down this road of loss of a loved one will do as believe it helps me to accept my husband's passing.

🥰❤️👍 46   15 Comments

👍 Like   💬 Comment

This is in regards to the Zoom support group meetings here- specifically the Monday night one for spouses and significant others at 7pm. There are many more peoples to thank and HUG, but my brain is still to mushy to remember everyone so tag yourself or comment to remind me. Open Zooms are Sat at 1, Sun at 7, Tues meditation at 7, and Tues multiple losses at 8. All EST btw.
Who would have thought that I would burst into tears clicking "leave" on a zoom call?!!! The ladies and gentlemen I have been with every Monday night since week 7 of Philip's death have become my framily. As we said our good byes and thank yous, someone said "I love you (all)." It hit deep inside- I LOVE THESE PEOPLE! We hold space for each other each week. The ones who are going onto their 2yr anniversary are laughing and smiling and even sharing stories of dating- giving me hope for my future. They are the brave ones who made this space and keep it open despite the new stories triggering their own traumatic memories. The ones who are on my same timeline- we sit with each other as needed throughout the week- knowing that we are in the same muck but not alone. The ones who are newer to the club none of us want to be in- well they have our undivided attention to be heard and validated in their new swampy mess of grief and confusion. With hands out reached toward each other across the miles between us yet brought together for a special moment in time looking like the Brady Bunch intro on Zoom. A bunch of teary eyed misfits with messy hair, kids in the background, dogs barking, cats butts in our faces, tv dinners being eaten, crafts and cooking - all on camera unapologetically cause we are just trying to survive some days. And on Mondays- those days can be a lil brighter.

██████████

And
██████ for starting this group
Oh and where and when is the march across a bridge in NY? I want to try to go to meet and hug y'all in person. Thanks in advance

❤️👍🥰 17   20 Comments

👍 Like   💬 Comment

████████ LOVE YOU! Never expected to connect so deeply woth a complete stranger.

❤️

Like   Reply   7w

█████ I also love our Monday calls. I love our honesty and pets and crafts. We are making it together. I really do love all of you.

❤️ 4

Like   Reply   7w

Hello all,

I live in the New York City area (Brooklyn) and am interested in organizing some kind of meetup for Covid-related loss. I lost my father to the virus December 2, 2020.

I'm not sure what form it would take (e.g. Zoom, masked/in-person, speaker/share), but I thought this group would be a good place to start. And just to be clear- this would be an informal social meetup, not a therapy group.

I really struggle with feeling isolated from those around me, as they have no idea (thankfully) what it's like to lose someone the way we all have. That being the case, I'm looking to establish a stronger community of support.

If you think you or anyone you know would be interested, please DM me or respond below.

Many thanks,
Lauren

🥰👍 3   7 Comments

👍 Like   💬 Comment

Robust communities

Figure 3.1.3

the bureaucratic procedures that need to be managed after a person's death.

Often, posts about mourning and the commemoration of the dead were accompanied by audiovisual content. Pictures often depict material items such as candles, personal items, the graves of the deceased, personal grassroot memorials, and pictures of objects reminiscent of activities and habits that the survivors shared with the dead (cups from cafes, food, gumball machine toys). Likewise, users often post pictures of themselves and the deceased in important moments in their lives, such as weddings, celebrations, anniversaries, and birthdays. In some cases, people utilized videos as a means of expression rather than a tool for commemoration by sharing thoughts and feelings out loud.

The group administrators provide a series of weekly video conferences via Zoom, which is targeted at relative-specific types of losses such as the loss of a significant other or surviving two or more losses due to COVID-19. Meditation events are also held via Zoom. In an informal setting, the bereaved are given the opportunity to mourn, reflect on their journey to healing, and support each other with recommendations on managing grief and regulating their emotions.

Using the tools mentioned above, this group provides the grounds for any type of grief-related discussion to be initiated. Mourning occurs in the form of confessional posts, which are often reinforced by pictures of material objects and at-home memorial corners, resembling the way the bereaved mourn in physical spaces. This tendency signifies the importance of objects as an inseparable tool from any kind of mourning or commemorative ritual, be it physical or virtual. Moreover, the informal nature of virtual support groups enables the users to post as frequently as they wish. Hence, more informal emotional expressions are encouraged, making the users less hesitant about the quality of their texts. The creation of frequent posts with photos in the formal of a personal journal addressed to their loved ones indicates the users' urge to reconnect with the dead and prolong their existence in the virtual space in which data is accessible at any time.

Via posts, users have expressed how valuable the support sessions conducted via Zoom have been. One user stated, "As we said our goodbyes and thank yous, someone said, "I love you (all)". I LOVE THESE PEOPLE! We hold space for each

other…A bunch of teary-eyed misfits with messy hair, kids in the background…-all on camera unapologetically cause we are just trying to survive some days. And on Mondays- those days can be a lil brighter". This statement reflects the importance of forming online supportive communities with people from across the country and their multiple effects on bereavement processes. In 2020, Facebook launched a new "Care" reaction during the Coronavirus outbreak. This addition indicates the need of inventing new ways of expressing feelings, physical touch, and empathy[89]. The active engagement of users via comments and reactions at any given moment is a powerful element in establishing human connections regardless of the time and physical location of the users. Hence, bonding in what Benedict Anderson defines as an "imagined community"[90] can combat feelings of helplessness and isolation that the bereaved often have.

[89] Devin Proctor and Tariq Adely. Care by Emoji. [online] Anthropology News. June, 2021. accessed: 10 March, 2022 https://www.anthropology-news.org/articles/care-by-emoji/
[90] Benedict Anderson. Imagined communities. 1st ed. London: Verso, 2016. p. 67

3.2 Intertwining funerary ritual spaces and digital tools

Restrictions in much of the world made it impossible for traditional funerary rituals to be performed in the way they were carried out ordinarily. Hence, funeral directors were seeking alternative ways to honor the life and death of the departed. Video conference services were widely used to live stream funerary ceremonies. For instance, in ethnically Han Chinese communities, the funerary tradition to attend the Qingming Festival is an integral part of mourning the dead. Every spring, families clean and maintain the gravesites of their loved ones, pray, and give offerings. Due to the cancellation of such events, cemetery workers broadcasted their tomb-sweeping ceremonies[91].

However, such practices have received much criticism from funeral directors, the families and friends of the bereaved, and spiritual leaders. That is because of the practicalities of organizing virtual ceremonies and the questionable effects that these practices might have on the bereaved. In his interview, Tariq Adely noted that a fundamental condition for virtual ceremonies to be carried out is that all participants have access to the Internet and that a stable connection is guaranteed[92]. The researcher also noted that the inability of the survivors to hold each other in comfort and to touch their beloved ones has taken a massive toll on their mourning process.

Spiritual leaders such as rabbi Jennifer Kaluzny have also reflected on the performance of rituals following the social distancing restrictions and e-rituals[93]. In her article, she expresses her frustration for only being able to perform one service out of the variety of rituals that Judaism prescribes for mourning. As mentioned, the rabbi had to suppress her instinct of hugging the bereaved to comfort them physically and spiritually in a physical ritual. Reflecting on the performance of e-rituals, rabbi Kaluzny mentioned that factors such as background noises and tech-illiterate people deprive a spiritual leader of their role to guide

[91] Claire Felter and Lindsay Maizland. 2020. The Coronavirus Funeral: How the World Grieves in a Pandemic. [online] cfr.org. accessed: 25 March, 2022 https://www.cfr.org/article/coronavirus-funeral-how-world-has-learned-grieve-pandemic
[92] Janet Moore. Funeral directors adapt to a new pandemic normal. [online] Star Tribune. 2020. https://www.startribune.com/funeral-directors-adapt-to-a-new-pandemic-normal/573383641/
[93] Jennifer Kaluzny. I Officiated A Zoom Funeral. Here's What I Didn't Expect.. [online] HuffPost. 2020. https://www.huffpost.com/entry/zoom-funeral-covid-19-pandemic_n_5eea1fafc5b68fc6dded380f
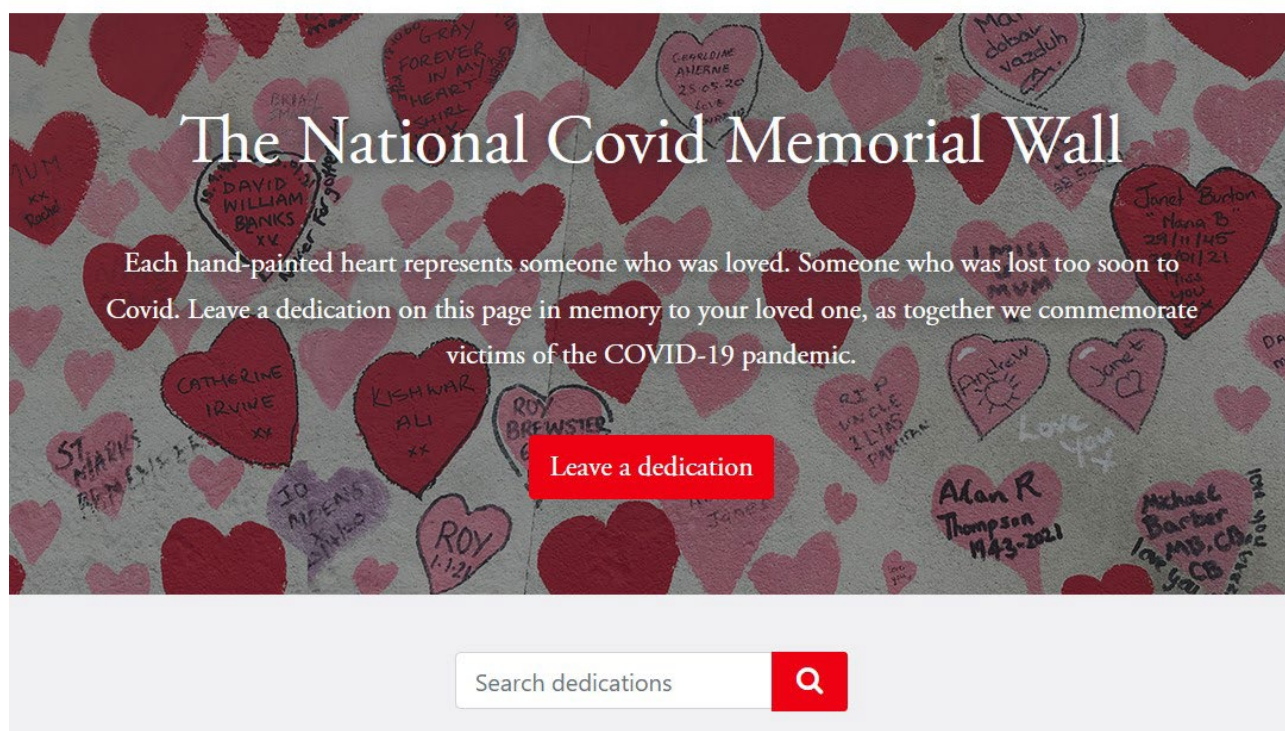
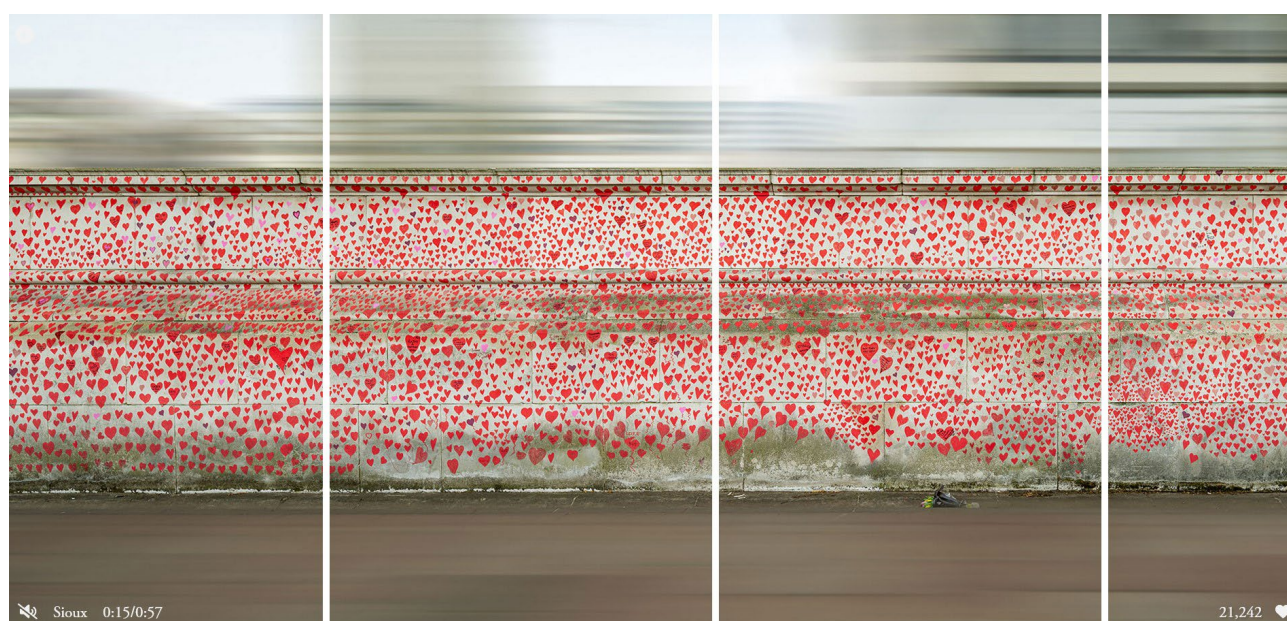Figure 3.2.1: COVID-19 Memorial Wall, Dedication Page

Figure 3.2.2: COVID-19 Memorial Wall accompanied by audios of the bereaveds' stories

the ceremony as they would regularly do.

As seen in the example of the 11-M memorial in Atocha, technological artifacts such as the "espacios de palabras" functioned as a temporary medium of expression. However, this virtual means contributed to the design of the permanent memorial since all messages of solidarity and grief were engraved in the interiors of the memorial's space. The designers' decision to transform this data set into substantial parts of the physical memorial indicates the high significance of these digital tools for people, which was also proven by their frequent use.

Another example of physical and virtual spaces being entwined, is the case of the National Covid Memorial Wall located in London, United Kingdom[94]. The memorial consists of a public mural depicting red hearts, each one of which represents the loss of an individual due to the pandemic. The wall was painted by volunteers over the course of ten days, and the public funded it through online crowdsourcing. By April 7, 2021 -the date that the mural was finalized- there were 150,837 hearts painted which were associated with the figures that the Office for National Statistics had published on this day. Taking the form of a living memorial, the public was encouraged to paint hearts and write personalized messages for their loved ones.

Figure 3.2.3: The mural's function as a living monument

The creation of the physical mural was accompanied by an interactive site of the memorial, which offers an online walk-through at the elevation of the wall and audio testimonies collected by the "COVID-19 Bereaved Families for Justice"[95] campaign group. Additionally, people's response to the memorial was reinforced by the creation of a website that enables people to leave anonymous dedications for the deceased, which is still active today[96]. The intense engagement of people with the memorial -both physically and virtually- resulted in more than 200 representatives of different political parties of the Parliament joining calls to make this memorial permanent[97]. Although on April 5, 2022 a petition with more than 106,000 signatures was signed by survivors and volunteers asking that the memorial becomes permanent, no further actions have been taken.

[94] Nationalcovidmemorialwall.org. Walk the National Covid Memorial Wall. 2022. https://nationalcovidmemorialwall.org/
[95] Covidfamiliesforjustice.org. n.d. COVID Bereaved Families for Justice – COVID Bereaved Families for Justice.. https://covidfamiliesforjustice.org/
[96] The National Covid Memorial Wall. 2022. The National Covid Memorial Wall. https://nationalcovidmemorialwall.dedicationpage.org/
[97] Robert Booth. UK Covid memorial wall should be made permanent, MPs say. The Guardian. 2021. https://www.theguardian.com/world/2021/jun/12/uk-covid-memorial-wall-should-be-made-permanent-mps-say

Figure 3.2.4: The funeral
ceremony space
Render by VERO Visuals

Figure 3.2.5: Gathering space for family
and friends
Render by VERO Visuals

Figure 3.2.6: The event space
Render by VERO Visuals

The London Covid Memorial Wall example indicates that virtual commemorative spaces can function as complementary aids to ensure that the memory of the dead is permanently stored in the digital world.

Via their conceptual design of a contemporary Funeral Ceremony Center, the Netherlands-based studio HofmanDujardin offers a more holistic approach to how funerary rituals are addressed and embraced via design. In their project, the spatial program classifies funerary rituals into three moments and hence, three spaces: a space for the gathering of family and friends, a space for the commemorative ceremony, and an event space[98]. The funeral space located in the middle of the building defines the shape of the three rooms. The curved walls and ceiling of the main space define a central passage where the coffin is located and has views of the surroundings, symbolizing the body's return to nature. The curved walls enable the creation of intimate moments in all three spaces. In the first room, the assembly of relatives and close friends is surrounded by a multimedia screen displaying audiovisual content collected by the family of the deceased, celebrating their life[99]. In contrast to the silent surroundings, the wall allows people to revive stories and personal memories collectively. Coated with timber-clad walls and floors, the event space encourages social engagement in an informal setting.

The concept behind the Funeral Ceremony Center has taken into consideration the sequence of rituals and bereavement practices that are essential when honoring the life of the departed while facilitating the mourning processes of the deceased. The use of organic forms, soothing materiality and technology is combined to create three spaces with spatial qualities that reflect their intended use.
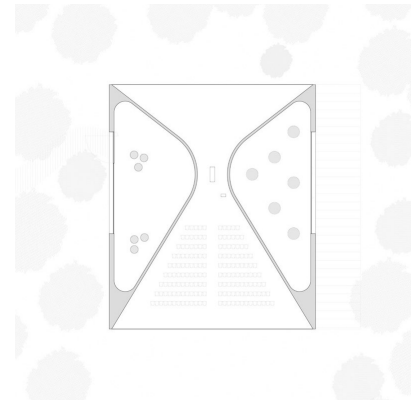

Figure 3.2.7: Concept plan by HofmanDujardin

[98] HofmanDujardin. n.d. Funeral ceremony centre. https://www.hofmandujardin.nl/funeral-ceremony-centre/
[99] Niall Patrick Walsh. HofmanDujardin Reimagine How We Say Goodbye to Loved Ones with New Funeral Center. ArchDaily. 2018. https://www.archdaily.com/898556/hofmandujardin-reimagine-how-we-say-goodbye-to-loved-ones-with-new-funeral-center

Conclusion

To summarize the above discussion, we can see that grief is a remarkably complex set of emotions that the survivors have to endure after the death of a loved one. In cases of multiple losses, the formation of supportive communities has been fundamental in dealing with grief individually since expressive behaviors are encouraged within one's social environment. Since antiquity, rituals have been an inseparable part of bereavement. Apart from celebrating the life of the death, performing rituals in funerary spaces helps survivors process their emotions, embrace, and comfort each other, and establish a spiritual connection via objects and the deceased's body. The need for atmospheric commemorative spaces that can host such actions resulted in a gradual development of various typologies of spaces that experimented with landscape, nature, forms, light, and materiality.

People's need to mourn over material objects has been proved numerous times via the spontaneous formation of grassroot memorials. This need is reflected especially during events that cause collective trauma, such as the death of a public figure, terrorist attacks, and in this case, the pandemic of COVID-19. The case of the March 11 bombings in Madrid shows how the vast dimensions of public mourning over grassroot memorials can act as a driving force for creating a permanent memorial as a physical representation of the traumatic event and in memory of the victims. The use of a technological artifact such as the "espacios de palabras" was a temporary tool of expression whose data informed the permanent memorial design. Therefore, we understand that expressions of grief in public spaces can challenge the way designers perceive commemorative spaces.

The limited amount of physical funerary rituals performed during the outbreak of the COVID-19 resulted in people using the Internet in innovative ways to commemorate the dead. The creation of COVID-19 support groups on social media platforms such as Facebook shows that people's urge to form robust supportive communities was displaced in virtual places. The conduction of observational research showed that the overall atmosphere of such groups was informal yet welcoming and comforting. Pictures of objects related to the dead and commemoration corners in the user's physical space show that people's natural tendency to form makeshift memorials cannot

be suppressed. Additionally, the use of online conference platforms such as Zoom is a successful way of actively providing support to the community members. Not only did Zoom calls enable the organization of events such as collective meditation, but many users seem to have bonded with other members, which was vital in managing their emotions.

The example of the National Wall Memorial in London, United Kingdom, shows that virtual commemorative spaces function as a complementary feature to a physical memorial to ensure the participation of people without being limited by time or location. Virtual spaces are characterized by informality. When forming supportive communities, people have access to shared content at any time and from any location, provided the existence of a stable Internet connection. The unlimited opportunity for human interaction is a powerful tool that architects could utilize. Observational research showed that support groups had multiple functions: recording one's bereavement process through individual diaries, psychological support, providing valuable sources regarding the bureaucratic procedures after a person's death, and performing online rituals.

Perhaps, the potential of cyberspaces can inform the way architects design commemorative and funerary spaces by adopting a more multi-disciplinary approach. As in the Funeral Ceremony space designed by HofmanDujardin, ritual spaces should be addressed to people regardless of their grieving stage. Experimenting with hybrid spaces that can accommodate the performance of rituals and the provision of psychological support and activities that encourage socialization might function as centres for the performance of cultural funerary practices and tackling grief more holistically. Finally, COVID-19 showed us that technology has the potential of reinforcing physical experiences, either through virtual spaces or artifacts, and peoples' online expression has provided significant insight into the way funerary space programs should be treated.

References

Bibliography

1. Aggarwal, Mayank. "India Coronavirus: Delhi Builds Makeshift Funeral Pyres In Public Parks As It Runs Out Of Space For Dead". *Independent*, April 2021, accessed: March 4, 2022. https://www.independent.co.uk/asia/india/india-delhi-pyres-public-parks-b1838649.html
2. Anderson, B., 2016. *Imagined communities*. 1st ed. London: Verso.
3. ArchEyes. "Woodland Cemetery In Stockholm / Erik Gunnar Asplund & Sigurd Lewerentz". *Archeyes*, November 2020, accessed: March 27, 2022. https://archeyes.com/woodland-cemetery-in-stockholm-erik-gunnar-asplund-sigurd-lewerentz/
4. Ariès, Philippe. "Western Attitudes Toward Death: From The Middle Ages To The Present". London: Marion Boyars, 1976.
5. BBC News. "Covid restrictions made grief harder to bear in lockdown". bbc.com, February 2022, accessed: 18 March, 2022. https://www.bbc.com/news/uk-england-bristol-60pandemic466718
6. Bergson, Henri. *Matter And Memory*. New York: Zone Books, 2005.
7. Booth, Robert. *UK Covid memorial wall should be made permanent, MPs say*. [online] the Guardian. 2021. Accessed: March 29, 2022. https://www.theguardian.com/world/2021/jun/12/uk-covid-memorial-wall-should-be-made-permanent-mps-say
8. Bridges, Ben and Osterhoudt, Sarah. "Landscapes And Memory". *Oxford Research Encyclopedia Of Anthropology*, (2021), accessed: March 27, 2022. doi:10.1093/acrefore/9780190854584.013.304.
9. Bugaric, Bostjan. "Woodland Cemetery". *Architectuul.Com*, April 2021, accessed: March 26, 2022. http://architectuul.com/architecture/woodland-cemetery
10. Caron, Barbara. "Death In Medieval Europe". *Web.Uri.Edu*, March 2017, accessed: March 25, 2022. https://web.uri.edu/quadangles/110-death-in-medieval-europe/.
11. "Changes Families Are Facing In Their Grief During The COVID-19 Pandemic" *Thebao.Ca*, April 2020, accessed: April 5, 2022. https://thebao.ca/changes-families-are-facing-in-their-grief-during-the-covid-19-pandemic/.
12. Covidfamiliesforjustice.org. n.d. *COVID Bereaved Families for Justice – COVID Bereaved Families for Justice*. [online] Accessed: April 29, 2022. https://covidfamiliesforjustice.org/
13. "COVID Live - Coronavirus Statistics". *Worldometers.Info*, 2022, accessed: April 7, 2022. https://www.worldometers.info/coronavirus/.
14. Curl, James Stevens. *The Victorian Celebration Of Death*. Newton Abbot: David & Charles, 1972.
15. Department of Health and Social Care. *[Withdrawn] Coronavirus (COVID-19): guidance for funerals and commemorative events during the coronavirus pandemic*. gov.uk. accessed: April 6, 2022 https://www.gov.uk/government/publications/covid-19-guidance-for-managing-a-funeral-during-the-coronavirus-pandemic/covid-19-guidance-for-managing-a-funeral-during-the-coronavirus-pandemic
16. Deveney, Renee, and Sarah Dash. "Grief Vs. Mourning: How Are They Different?". *The Recovery Village Drug And Alcohol Rehab*, September 2021, accessed: February 16, 2022. https://www.therecoveryvillage.com/mental-health/grief/related/grief-vs-mourning/
17. Dilmaç, Julie Alev. "The New Forms of Mourning: Loss and Exhibition of the Death on the Internet." *OMEGA - Journal of Death and Dying* 77, no. 3 (August 2018): 280–95. https://doi.org/10.1177/0030222816633240.
18. Durkheim, Émile. *The Elementary Forms Of The Religious Life*. Paris: The Free Press, 1995.
19. Facebook.com. 2022. *COVID-19 LOSS SUPPORT FOR FAMILY & FRIENDS*. [online] accessed: 13 March, 2022 https://www.facebook.com/groups/covidlosssupport
20. Felter, C. and Maizland, L., 2020. *The Coronavirus Funeral: How the World Grieves in a Pandemic*. [online] cfr.org. accessed: 25 March, 2022 https://www.cfr.org/article/coronavirus-funeral-how-world-has-learned-grieve-pandemic
21. Fuchs, Tomas. "Grief, melancholy, and depression: An existential phenomenology of reactions to transience" in *Cultural, Existential and Phenomenological Dimensions of Grief Experience,* edited by Allan Køster and Ester Holte Kofod. Copenhagen: Routledge, 2021.
22. Fustel De Coulanges, Numa Denis. *The Ancient City*. Ontario: Batoche Books, 2001.
23. Guarnieri, Don Antonio. "Coronavirus Diaries: I'm a Priest In Northern Italy. Our World Is Unimaginable Right Now.". *Slate Magazine*, March 2020, accessed: April 9, 2022. https://slate.com/human-interest/2020/03/priest-northern-italy-coronavirus-deaths.html
24. HofmanDujardin. n.d. *Funeral ceremony centre*. [online] Accessed: March 30, 2022 https://www.hofmandujardin.nl/funeral-ceremony-centre/
25. Hoondert, Martin, and Paul Post. "Introduction to Special Issue: Exploring Ritual Fields Today" *Religions* 12, no. 3 (2021) https://doi.org/10.3390/rel12030210
26. Jacobsen, Michael Hviid. *Deconstructing Death: Changing Cultures Of Death, Dying, Bereavement And Care In The Nordic Countries*. Odense: University Press of Southern Denmark, 2013.
27. Jedan, Christoph, Sonja Kmec, Thomas Kolnberger, Eric Venbrux, and Mariske Westendorp. "Co-Creating Ritual Spaces And Communities: An Analysis Of Municipal Cemetery Tongerseweg, Maastricht". *Religions* 11, no. 9 (2020): 2, accessed: March 13, 2022. doi:10.3390/rel11090435.

28. Kaluzny, J. *I Officiated A Zoom Funeral. Here's What I Didn't Expect.*. [online] HuffPost. 2020. accessed: April 3, 2022. https://www.huffpost.com/entry/zoom-funeral-covid-19-pandemic_n_5eea1fafc5b68fc6dded380f

29. Kübler-Ross, Elisabeth, and Kessler, David. *On Grief & Grieving*. Scribner, 2005.

30. Miguel, Matthieu. "March 11, 2004. The Madrid 3/11 Bombings: Was It Really An Attack By "Islamic Terrorists"?". *Global Research*, December 2009, accessed: March 27, 2022. https://www.globalresearch.ca/march-11-2004-the-madrid-3-11-bombings-was-it-really-an-attack-by-islamic-terrorists/16424

31. Mitchell, Margaret. *The Aftermath Of Road Accidents: Psychological, Social And Legal Consequences Of An Everyday Trauma*. 1st ed. London: Routledge, 1997.

32. MOCAK. "Symbols Of Life After Death: Commemorative Sculpture By Krzysztof M. Bednarski". *En.Mocak. Pl*, 2022. accessed: March 17, 2022. https://en.mocak.pl/symbols-of-life-after-death-commemorative-sculpture-by-krzysztof-m-bednarski

33. "Monk By The Sea - Caspar David Friedrich". *Google Arts & Culture*, 2022. accessed: March 26, 2022. https://artsandculture.google.com/asset/monk-by-the-sea-caspar-david-friedrich/KwEv_TMiJhn5kA?hl=en

34. Moore, J., 2020. *Funeral directors adapt to a new pandemic normal*. [online] Star Tribune. Accessed: March 17, 2022 https://www.startribune.com/funeral-directors-adapt-to-a-new-pandemic-normal/573383641/

35. Mytum, Harold. *Handbook Of Death & Dying*. California: Sage Reference, 2003.

36. Nationalcovidmemorialwall.org. *Walk the National Covid Memorial Wall*. 2022. Accessed: March 29, 2022 https://nationalcovidmemorialwall.org/

37. *Nfection Control Expert Group: Advice For Funeral Directors*. Ebook. Australian Government, 2020. accessed: April 3, 2022. https://www.health.gov.au/sites/default/files/documents/2020/11/coronavirus-covid-19-advice-for-funeral-directors-advice-for-funeral-directors-covid-19_0.pdf

38. "NYC'S Temporary Morgue Lingers, A Reminder Of Pandemic's Pain". *Cnbc.Com*, July 2021, accessed: March 12, 2022. https://www.cnbc.com/2021/07/05/nycs-temporary-morgue-lingers-a-reminder-of-pandemics-pain.html

39. Ortiz, Carmen. 2013. "Pictures That Save, Pictures That Soothe: Photographs At The Grassroots Memorials To The Victims Of The March 11, 2004 Madrid Bombings". *Visual Anthropology Review* 29, no. 1 (2013): 61-64. doi:10.1111/var.12004.

40. Parker, L. P. E, and Euripides. *Euripides, "Alcestis"*. Oxford: Oxford Univ. Press, 2007.

41. Paz, Octavio. *In Praise Of Hands*. New York: New York Graphic Society, 1974.

42. "Places Of Worship And Funerals: Potential Reasonable Measures Action Card (Alert Level 0)". *Gov.Wales*, 2020. accessed: April 6, 2022. https://gov.wales/places-worship-and-funerals-potential-reasonable-measures-action-card-alert-level-0-html#section-77652

43. Proctor, D. and Adely, T. *Care by Emoji*. [online] Anthropology News. June, 2021. accessed: 10 March, 2022 https://www.anthropology-news.org/articles/care-by-emoji/

44. Ratcliffe, Matthew and Eleanor A Byrne. "The interpersonal and social dimensions of emotion regulation in grief" in *Cultural, Existential and Phenomenological Dimensions of Grief Experience,* edited by Allan Køster and Ester Holte Kofod. Copenhagen: Routledge, 2021.

45. Ross, Herbert. *Steel Magnolias*. DVD. Ray Stark, 1989.

46. Ryberg Ingerslev, Line. "Grief, commitment and the sense of community" in *Cultural, Existential and Phenomenological Dimensions of Grief Experience,* edited by Allan Køster and Ester Holte Kofod. Copenhagen: Routledge, 2021.

47. Scarantino, Andrea, and Paul Edmund Griffiths. "Emotions In The Wild: The Situated Perspective On Emotion". *Cambridge Handbook Of Situated Cognition*, (2005): 2-13, accessed: March 28, 2022. https://www.researchgate.net/publication/36444421_Emotions_in_the_wild_The_situated_perspective_on_emotion

48. Schlaich, Bergermann. " Memorial 11-M, Atocha". *Archiweb.Cz*, 2022. accessed: March 27, 2022. https://www.archiweb.cz/en/b/pomnik-obetem-bomboveho-utoku-na-vlakovem-nadrazi-atocha

49. Selman, Lucy Ellen, DJJ Farnell, M Longo, S Goss, K Seddon, A Torrens-Burton, and CR Mayland et al. "Risk Factors Associated With Poorer Experiences Of End-Of-Life Care And Challenges In Early Bereavement: Results Of A National Online Survey Of People Bereaved During The COVID-19 Pandemic". *Palliative Medicine*, (2022) doi:10.1177/02692163221074876.

50. Shear, M. Katherine. "Complicated Grief". *New England Journal Of Medicine* 372, no. 2 (2015): 153-160. doi:10.1056/nejmcp1315618.

51. Shuster, Simon. "As COVID-19 Deaths Rise, Makeshift Morgues Go Up In New York". *Time*, March 2022. accessed: March 12, 2022. https://time.com/5812569/covid-19-new-york-morgues/

52. *Steel Magnolias (8/8) Movie CLIP - I Wanna Know Why (1989) HD*. 2022. Video, accessed: April 5, 2022. https://www.youtube.com/watch?v=iZx1W6cHw-g

53. Stroebe, Margaret, and Henk Schut. "Bereavement In Times Of COVID-19: A Review And Theoretical Framework". *OMEGA - Journal Of Death And Dying* 82 (2020) doi:10.1177/0030222820966928.

54. Tanovic, Sabina. *Designing Memory: The Architecture Of Commemoration In Europe*. Cambridge: Cambridge University Press, 2019.

55. Tarrés, Sol, Ariadna Solé Arràs, and Jordi Moreras. "The Other Dead. An Ethnohistorical Approach To Religious Diversity In The Spanish Cemeteries". *Diversité Urbaine* 18 (2019): 12-18. doi:10.7202/1059589ar.

56. "The Art Of Dying: Memento Mori Through The Ages". *Google Arts & Culture*, 2022, accessed: March 26, 2022. https://artsandculture.google.com/usergallery/the-art-of-dying-memento-mori-through-the-ages/DALS56IGGr1jIA

57. "The Death Of Princess Diana In 1997: When Grief Gripped A Nation". *Historyextra.Com*, 2020, accessed: March 27, 2022. https://www.historyextra.com/period/20th-century/princess-diana-death-what-happened/

58. The National Covid Memorial Wall. 2022. *The National Covid Memorial Wall*. [online] Accessed: April 29, 2022 https://nationalcovidmemorialwall.dedicationpage.org/

59. Truc, Gérôme. "Espacio De Palabras Y Rituales De Solidaridad En Atocha". *Academia.Edu* (2011). accessed: March 26, 2022. https://www.academia.edu/1539835/Espacio_de_Palabras_y_rituales_de_solidaridad_en_Atocha

60. Verdery, Ashton M., Smith-Greenaway, Emily., Margolis, Rachel., and Daw, Jonathan. "Tracking The Reach Of COVID-19 Kin Loss With A Bereavement Multiplier Applied To The United States". *Proceedings Of The National Academy Of Sciences* 117 (2020): 30. doi:10.1073/pnas.2007476117

61. Virgil, and J. W Mackail. 2021. *The Aeneid*. London: Penguin Classics.

62. Wagoner, Brady and Bresco de Luna, Ignacio. "Collective grief: Mourning rituals, politics and memorial sites" in *Cultural, Existential and Phenomenological Dimensions of Grief Experience,* edited by Allan Køster and Ester Holte Kofod. Copenhagen: Routledge, 2021.

63. Walsh, N. *HofmanDujardin Reimagine How We Say Goodbye to Loved Ones with New Funeral Center*. ArchDaily. 2018. Accessed: March 30, 2022. https://www.archdaily.com/898556/hofmandujardin-reimagine-how-we-say-goodbye-to-loved-ones-with-new-funeral-center

64. Walter, Tony. "Finding solace in nature: A protestant/secular sensibility?" in *Cultural, Existential and Phenomenological Dimensions of Grief Experience,* edited by Allan Køster and Ester Holte Kofod. Copenhagen: Routledge, 2021.

List of Figures

Figure 2.1.6 Woodland Cemetery, Photo by Chen Hao,
Available at: https://archeyes.com/woodland-cemetery-in-stockholm-erik-gunnar-asplund-sigurd-lewerentz/

Figure 2.1.7 Woodland Cemetery, Photo by Chen Hao,
Available at: https://archeyes.com/woodland-cemetery-in-stockholm-erik-gunnar-asplund-sigurd-lewerentz/

Figure 2.2.1 Cremations in New Delhi, Photo by Danish Siddiqui, Available at: https://www.reuters.com/world/india/mass-cremations-begin-indias-capital-faces-deluge-covid-19-deaths-2021-04-23/

Figure 2.3.1 Flowers outside of Kensington Palace, Photo by Maxwell Hamilton,
Available at wikipedia.org

Figure 2.3.2 Candle tribute to the dead, Courtesy of en-academic.com,
Available at: https://en-academic.com/dic.nsf/enwiki/286542

Figure 2.3.3 Espacios de Palabras, Photo by Uly Martin,
Available at: https://elpais.com/diario/2004/09/12/espana/1094940005_740215.html

Figure 2.3.4 Espacios de Palabras Software, Screenshot by Gerome Truc,
Available at: https://www.academia.edu/1539835/Espacio_de_Palabras_y_rituales_de_solidaridad_en_Atocha

Figure 2.3.5 Section Drawing by Estudio FAM,
Available at: https://www.archiweb.cz/en/b/pomnik-obetem-bomboveho-utoku-na-vlakovem-nadrazi-atocha

Figure 2.3.6 11-M Memorial, Courtesy of archiweb.cz,
Available at: https://www.archiweb.cz/en/b/pomnik-obetem-bomboveho-utoku-na-vlakovem-nadrazi-atocha

Figure 2.3.7 11-M Memorial, Courtesy of archiweb.cz,
Available at: https://www.archiweb.cz/en/b/pomnik-obetem-bomboveho-utoku-na-vlakovem-nadrazi-atocha

Figure 2.3.8 11-M Memorial, Courtesy of archiweb.cz,
Available at: https://www.archiweb.cz/en/b/pomnik-obetem-bomboveho-utoku-na-vlakovem-nadrazi-atocha

Figure 2.3.9 11-M Memorial, Courtesy of archiweb.cz,
Available at: https://www.archiweb.cz/en/b/pomnik-obetem-bomboveho-utoku-na-vlakovem-nadrazi-atocha

Figure 2.3.10 11-M Memorial, Courtesy of archiweb.cz,
Available at: https://www.archiweb.cz/en/b/pomnik-obetem-bomboveho-utoku-na-vlakovem-nadrazi-atocha

Figure 3 "Care Emoji" by Facebook, Available at: https://www.anthropology-news.org/articles/care-by-emoji/

Figure 3.1.1 "How to Hold a Virtual Memorial Service" by Derek Abella,
Available at: https://www.nytimes.com/2021/01/14/well/family/virtual-funeral-advice.html

Figure 3.1.2 Collage of Screenshots by Author,
Posts available at: https://www.facebook.com/groups/covidlosssupport

Figure 3.1.3 Collage of Screenshots by Author,
Posts available at: https://www.facebook.com/groups/covidlosssupport

Figure 3.2.1 National Covid Memorial Dedication page,
Available at: https://nationalcovidmemorialwall.dedicationpage.org/

Figure 3.2.2 Interactive online memorial, Screenshot by author,
Available at: https://nationalcovidmemorialwall.org/

Figure 3.2.3 National London Covid Memorial Wall, Courtesy of sky.com,
Available at: https://news.sky.com/story/covid-19-huge-london-memorial-wall-marks-scale-of-uks-coronavirus-deaths-as-families-ensure-loved-ones-dont-disappear-12269483

Figure 3.2.4 Funeral Ceremony Center by HofmanDuajardin, Render by VERO Visuals,
Available at: https://www.hofmandujardin.nl/funeral-ceremony-centre/

Figure 3.2.5 Funeral Ceremony Center by HofmanDuajardin, Render by VERO Visuals,
Available at: https://www.hofmandujardin.nl/funeral-ceremony-centre/

Figure 3.2.6 Funeral Ceremony Center by HofmanDuajardin, Render by VERO Visuals,
Available at: https://www.hofmandujardin.nl/funeral-ceremony-centre/

Figure 3.2.7 Sketch of Plan by HofmanDujardin, Available at:
https://www.hofmandujardin.nl/funeral-ceremony-centre/