



THE NEW CEMETERY

A MUSEUM OF MEMORIES

A place about experiencing.
A story about remembering and being remembered.

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Research Plan, P1
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Cemeteries are not there for the dead, but for the living.

A cemetery does not acquire eternity because of its own architectural form or material, but a certain degree of eternity because of people's continuous belief and spiritual sustenance.

1.1 Problem Statement

What relationship can a cemetery have with the city?

Since the first garden cemetery was built in the early nineteenth century, this concept spread rapidly throughout Europe. Until now garden cemetery is still the common form of cemeteries in European cities. With the concept of garden cemetery, cemeteries exist in the urban fabric as a public space represented by nature and landscape attributes. The emergence of this relationship is closely related to the demand for burial-based burial forms. For a long time, this relationship has given the cemetery a natural and green identity, which is also the common perception of the cemetery among citizens.

Has this relationship changed?

In the context of the Complex Project, Building Body Berlin course, this research design will focus specifically on Berlin, Germany. The existence of the German cemetery law, known as "Der Friedhofszwang", makes cemetery burial mandatory in Germany. Along with this law of compulsory burials, the demand for cemeteries has a huge quantitative basis in Germany.

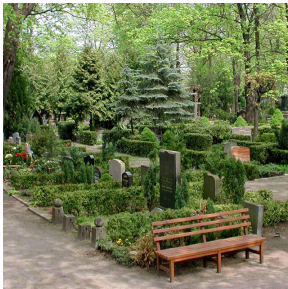
However, according to the research of cemetery development plan of Berlin in 2006, since the end of the 20th century, the cemeteries (mainly garden cemetery) in Berlin have produced a large amount of vacancy. These idle cemeteries consume a lot of operating and maintenance costs. This phenomenon does not mean that the demand for cemeteries has declined. On the contrary, the demand for cemeteries in Berlin is still increasing. Moreover, with the aging of the population in Germany, the death rate and

the number of deaths have risen, and Berliners' demand for cemeteries will continue to increase in the future. The increase in demand for cemeteries does not appear to coincide with the reduction in cemetery size. It is this inconsistency that helps us see the problem for what it is. The reason for this lies in the transformation of the form of burials. As cremation has grown in popularity, people have increasingly turned to other forms of burial, such as burial of ashes and placement in columbariums.

According to statistics, the proportion of cremation in Germany has reached more than 75%. Compared with the traditional form of burying coffins, the land area required for the new burial form represented by cremation is greatly reduced. Statistics show that compared with the average area of 12 square meters in traditional burial coffins, the average area of urns placed in columbariums is only 0.5 square meters. This huge change has also led to a continuous reduction in the core space actually used in the cemetery. Therefore, more and more cemeteries can no longer assume the role of urban public green space due to the reduction of the core use area.

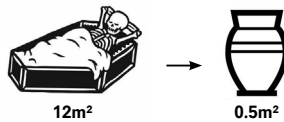
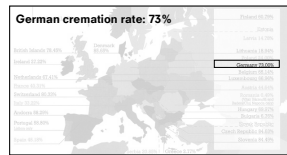
Although this phenomenon of quantitative change has not accumulated to produce qualitative change, we can still see the urgent need for the transformation of the cemetery. So how can the cemetery provide a new value as an urban public space? This research design process will ask questions around this question and offer a possible solution.

Traditional identity
from 19th centry



"Garden Cemetery"
as urban public space

Things have changed
a lot



Significant reduction in
average land footprint

New valus
as urban public space



The New Cemetery
A museum of memories

figure 1. The identity of cemeteries has changed.

1.2 Motivation

A typical modern cemetery usually represents the theme of death with serious physics, such as tombstones, urns, etc. Meanwhile, modern death-related rituals are largely based on the physical aspects of death. The core value of the existence of the cemetery is not that the dead need a space to store the bones. In fact, it is because the living need a space to commemorate the dead and seek spiritual comfort. In essence, what the cemetery provides is a medium to place people's thoughts.

Therefore, a new possibility is proposed. A new cemetery, its essence is a museum of memory. It pays more attention to the living thoughts and relationships of the deceased, and links rituals and memories more closely and diversely. Thereby creating a brand new entity for people to experience under the theme of the cemetery.

1.3 Research Question

What kind of cemetery space is able to allow visitors to experience a moment of the life of the deceased, by adopting the way of operating a museum?

To understand the building type of museum from an architectural point of view, space is the focus of all issues.

From an architectural point of view, it is always how to deal with the relationship between behavior and space. In this project, it is clear that the space dominates the activities within it. Memory, as the core theme of this new type of cemetery, Memory Museum, can be influenced and reshaped by architectural space. This reshaping process will bring different emotions and emotional experiences to users.

1.4 Research Objective

How to position this museum of memories? One way of thinking is to take the cemetery as the prototype, put the museum of memory into it, improve and optimize it, and propose a new understanding of the cemetery.

Another way of thinking is to completely deconstruct the cemetery, sort out and reorganize the elements in the cemetery with the idea of a museum, and propose a new form of cemetery. Obviously, the second way of thinking touches the essence of the problem more. In this perspective the problem can be subdivided into three parts.

- 1. How to respond and create new funeral needs?***
- 2. How to guide new funeral and memorial behavior?***
- 3. How to design a new memory space?***



figure 2. A still of Interstellar shows the five-dimensional space. <https://www.pinterest.com/pin/715720565798327753/>

~~CEMETERY~~ ~~MUSEUM~~ ^{or} ~~CEMETERY~~ ~~MUSEUM~~ **CEMETERY** OF MEMORIES

figure 3. To position the building as a cemetery also a museum of memories

2.1 To Translate A Museum Into A Cemetery

In order to translate the spaces, flows and behaviors of the museum to those of the cemetery, an analogy between the two architectures is required. It is not difficult to find through comparison that abstractly speaking, the two have a high degree of similarity. At the same time, this similarity can be found across different architectural and behavioral scales.

From the perspective of overall zoning, both museums and cemeteries are composed of public areas and non-public areas. Further comparing the core functions of the two, the exhibition space in a museum can be compared to the space for placing coffins or ashes in a cemetery. All kinds of exhibits in the museum can be translated into the remains or ashes of the deceased in the cemetery. For users, museums and cemeteries are almost open to everyone. Further in-depth analysis of the circulation of museums and cemeteries. Both the museum and the cemetery have their own public circulation and logistics circulation, which converge at the core space.

It follows that this similarity between museum and cemetery makes this translation highly feasible. In the subsequent research design process, this translation will continue throughout the different dimensions. Specifically, the entire research design process will translate the museum into a cemetery from five aspects: collection, capacity, function, zoning and flow. On this basis, various elements that may exist in the cemetery are rearranged, and a new concept is proposed to strengthen the possibility of creating a fragment of the life of the deceased in the cemetery.

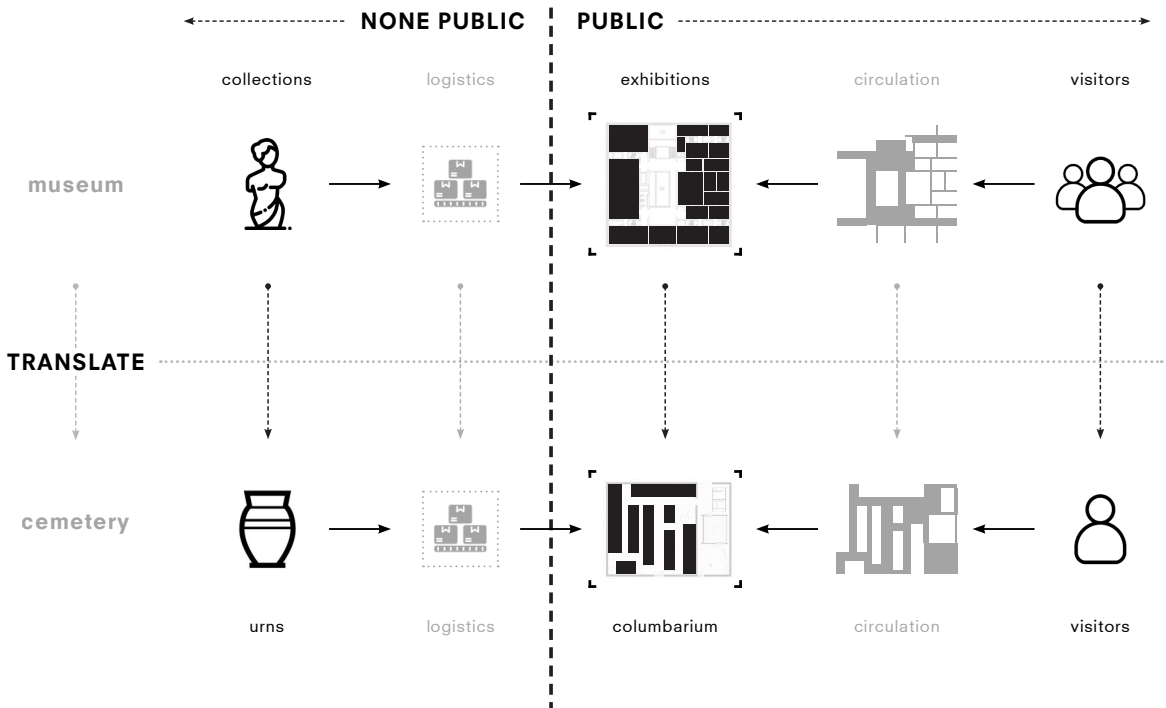


figure 4. Possibilities of translation the museum into the cemetery

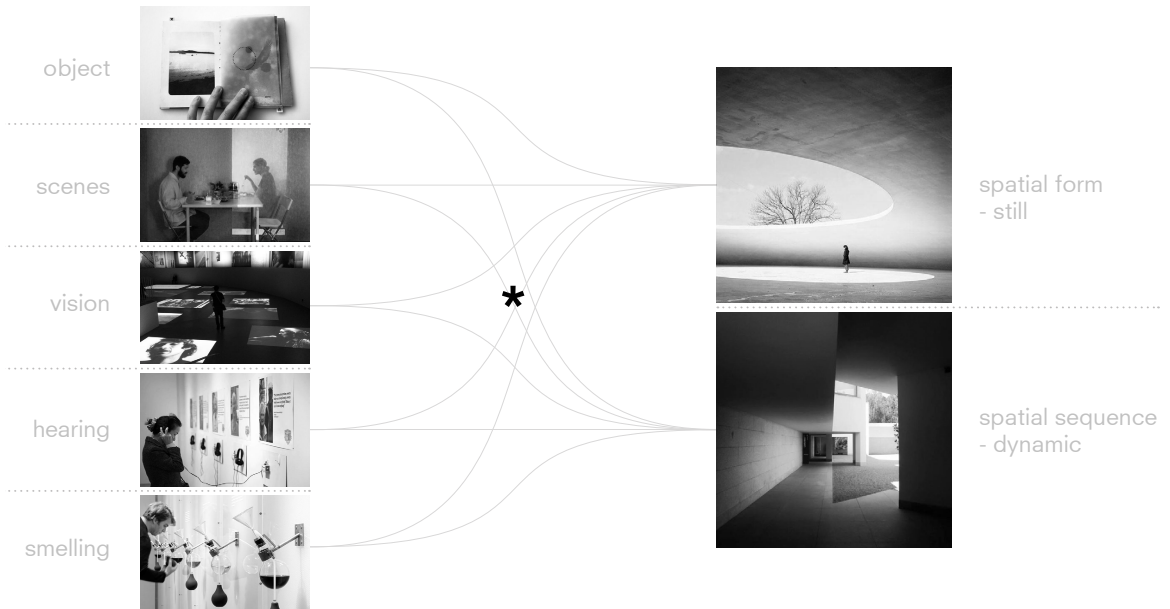


figure 5. The five elements related to memory are distributed in the two space carrier

2.2 To Experience A Life Moment Of The Deceased

With regard to the experience of fragments of the life of the deceased, space and memory are the subjects that influence and are affected in the whole process, and each has different evaluation standards and systems. The research will explore these two aspects in depth, and look for possible connection sites.

About Memory

Memory is composed of three links of the human brain to memorize, maintain, and reproduce experienced things. It is the basis for advanced mental activities such as thinking and imagination. It can be seen that memory is linked to emotion and depth of perception. The entire study design process will focus on the recall link of memory. Memory, as a non-physical existence, needs to be reproduced through physical means. From the point of view of the result, this process of reproduction can be understood as an object bearing memory. The research

and design process will proceed from these five perspectives to explore how to incorporate the memory of the deceased into the entire process of spatial experience.

About Space

What memory describes is a complete process constructed from specific fragments. Therefore, in order to respond to the theme of memory from the perspective of space, this research design process will understand space from two dimensions, static and dynamic. Specifically, static refers to a single specific space itself, and dynamic refers to a sequence of spaces formed by different arrangements. The research design process will start from these two perspectives to explore how to create a spatial experience of emotion and memory.

In a word, this research design will be about how the five elements related to memory are distributed in the two space carrier.

3.1 Programme

First, I will learn about the development of the two types of architecture, the cemetery and the museum, by relevant literature study. In addition, through the literature study, I will have a preliminary understanding of related functions and flows.

After that, in order to propose a reasonable program breakdown, I will analyze the relevant projects as case study. As stated previously, this case study will synthesize the museum and cemetery cases. For these two types, I will select three projects each. Among the three cemetery cases, I will choose a simple cemetery, a crematorium, and a combination of the two. This was done to gain a more comprehensive understanding of how funeral-related buildings function, and it meant that I would include all of these functions in my proposal. For each case, I will focus on the analysis of construction area, program and relation scheme.

Through reasonable estimation, I will then propose an appropriate building area and program breakdown, as well as the corresponding relation scheme. At the same time, my vision for the new identity of the cemetery will be reflected in this proposal

3.2 Client

As discussed earlier, the building will not be a single-function proposal. It will involve a wide range of issues related to museums, cemeteries, crematoria, etc., so its interests will be relatively diverse.

Since the core building function is the cemetery and its associated, a large funeral company offering various funeral related services will be the preferred client. In addition, since this building will deeply learn from the operation mode of the museum, an experienced museum brand or museum operation team will also become the joint stakeholder

3.3 Site

The choice of site will be governed by the requirements of two different dimensions.

First, we will start with the group theme, economy. We will propose different but interrelated criteria from financial, social and functional perspectives. We will cross-filter the results as available venues by these three requirements. The result will be the basis for the nine different building locations.

For further determining the site selection of the building, I will put forward more specific site selection requirements based on my design concept and the final design goal. These requirements will take the new architectural identity and the public attributes of the building as the main starting point.

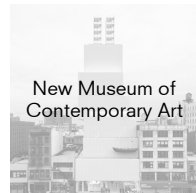
Afterwards, based on all these requirements, I will select two or three possible building sites, and then analyze the specific conditions of each site in detail, and finally conclude a building site with the most potential.



Narbo Via Museum



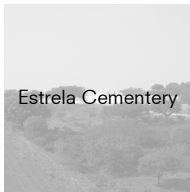
Kunsthäus Zürich
Museum Extension



New Museum of
Contemporary Art

Museum

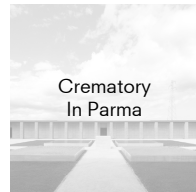
Cemetery



Estrela Cemetery



Crematorium
Siesegem



Crematory
In Parma

figure 6. The chosen six reference projects

4.1 Programme

Programme Overview

The new cemetery, the museum of memories, and the cemetery will serve as the core function, while the four architectural themes of the crematorium, cemetery, nature and memory will be set in the building. The main ambition is to create for the visitor an experience of a life moment of the deceased. Due to the specific architectural properties of museums and cemeteries, the size of the space required for most of the functions that may exist in them is flexible and uncertain. However, among the many functions, the area of the crematorium's oven room is relatively easy to determine. Therefore, based on this parameter, the gross floor area of the entire building is calculated to be about 12,000 m².

Programme Breakdown & Relation Scheme

According to the core function setting of the building, and referring to the existing case analysis, I reasonably estimated the area ratio of each functional group in the entire building and the required area of the subdivided functions in each group. Regarding the relationship distribution of building functions, starting from the zoning, the building is divided

into three areas: public service, public and none public. On this basis, the public area is further divided into funeral areas and general public areas. On the basis of this division, various building functions are distributed among them according to groups, forming the basis of the relation scheme. There are four flows in the final relation scheme: public flow, funeral flow, administration flow and logistics flow. Among them, I put the indoor natural landscape at the starting point of the public circulation. The reason is that the natural landscape, as the existing identity of the cemetery, can give visitors a sense of familiarity with this new cemetery, which is also the basis for the establishment of the new identity of the cemetery.

Key Space

The Memory Hall will serve as the key space of the entire building. This will be the most important space for visitors to experience life moments of the deceased, which is also the main difference from traditional cemeteries. At the same time, The Memory Hall is also the starting point for establishing a new identity for the cemetery.

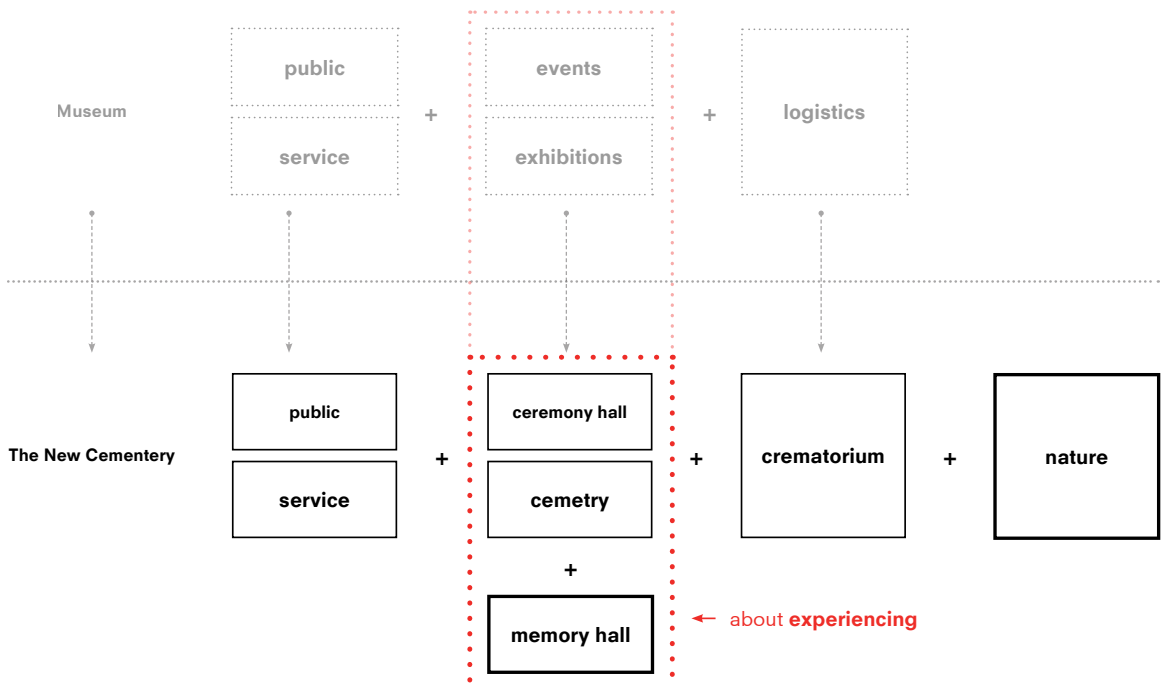


figure 7. themes of The New Cemetery

gross floor area: 12,000+ m²

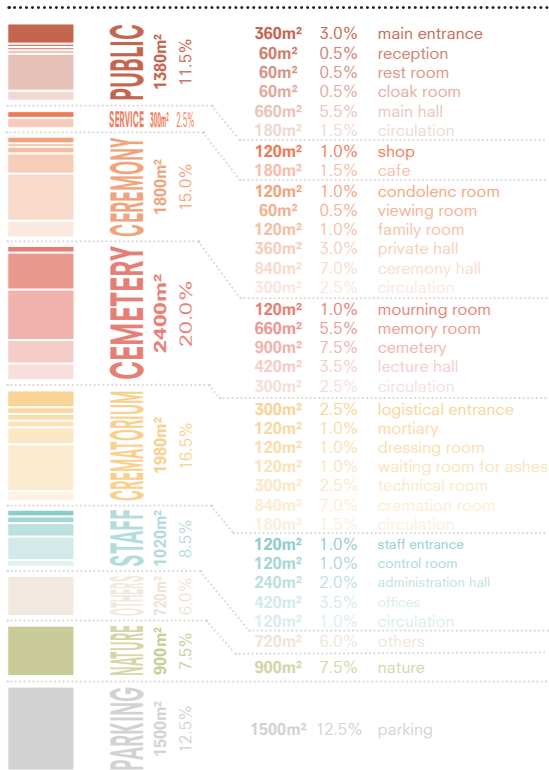
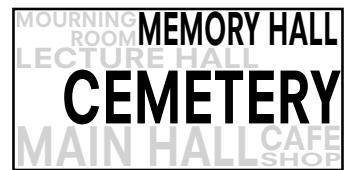


figure 8. (on the left) programme breakdown proposal

figure 9. (on the right) programme scheme



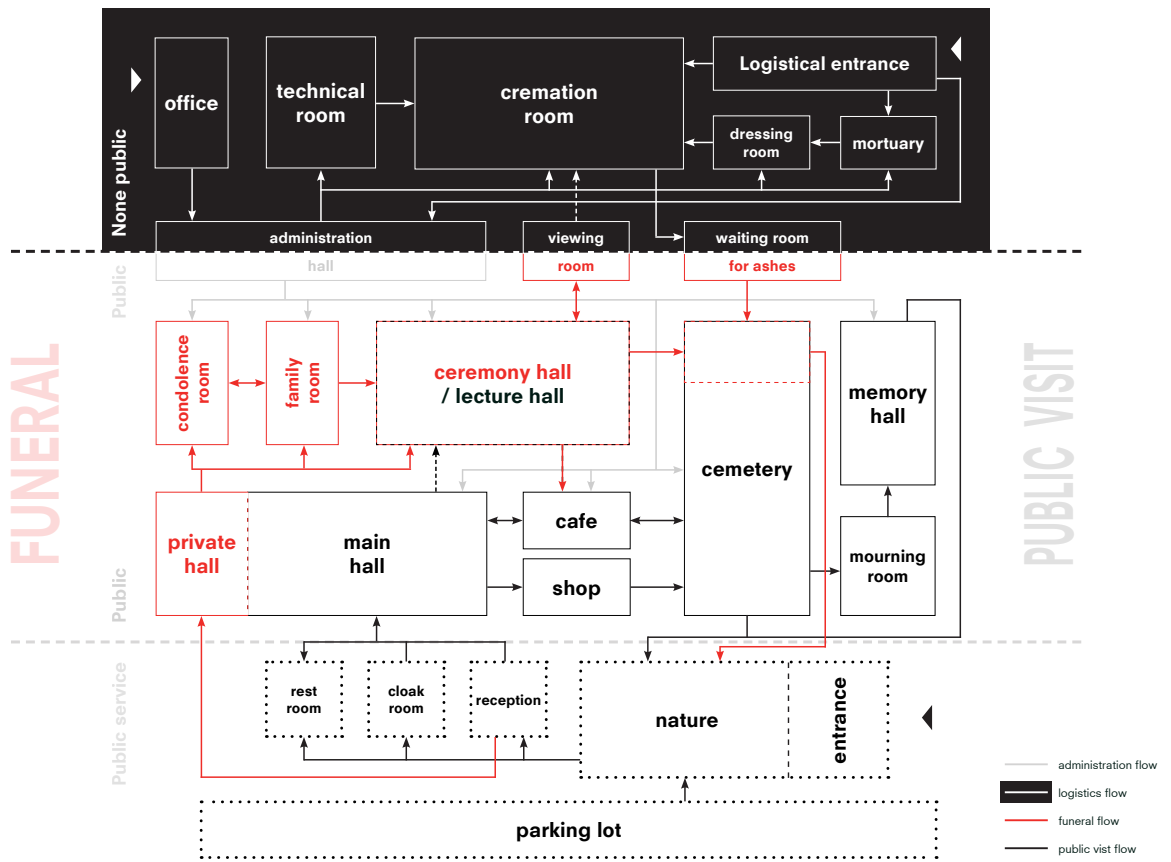


figure 10. relation scheme proposal

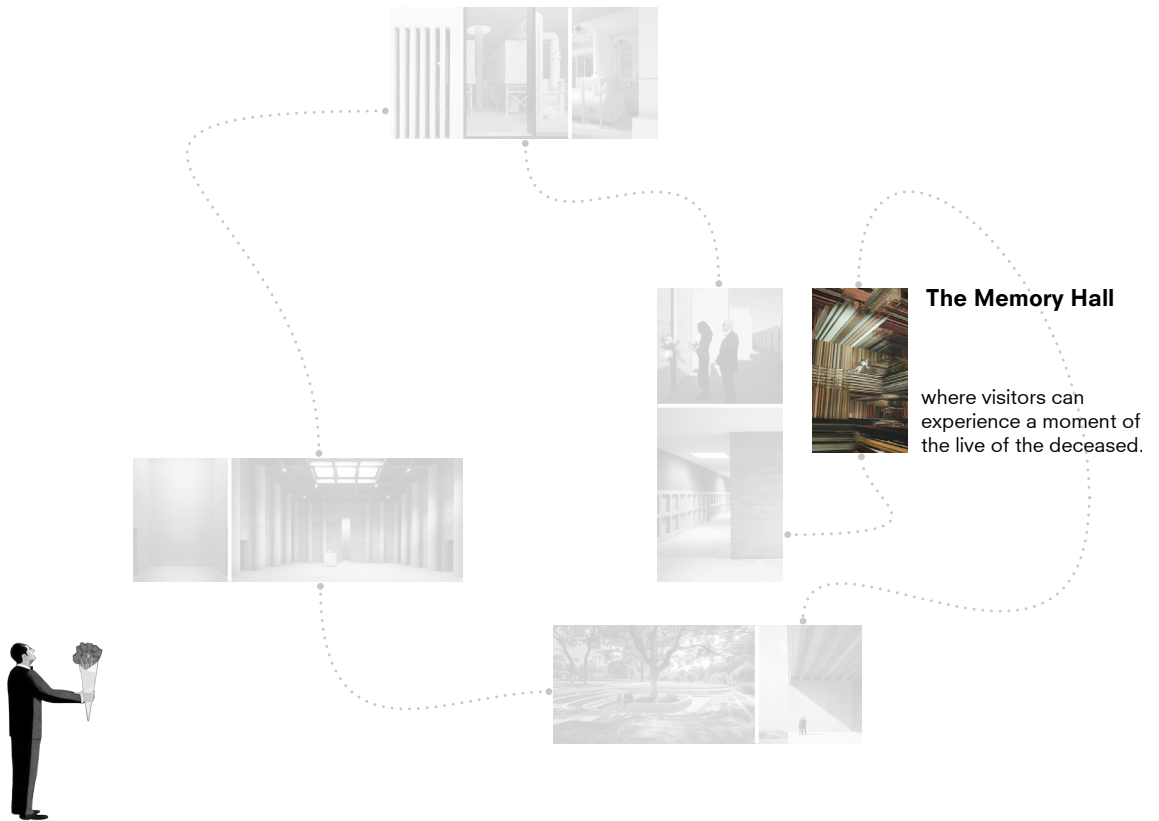


figure 11. the key space

4.2 Client

Ahorn Group will be the main client for the new cemetery. Ahorn Group is Germany's largest funeral services company, headquartered in Berlin. The company fits well with the target client, it can not only bring a wide range of users to the building, but also promote the reform of cemeteries in Berlin and the whole of Germany. At the same time, the building can enhance the reputation of the ahorn group and enhance its cultural character.

The other three are well-known museum brands and practitioners in Germany. As joint stakeholders of the project, they can help establish the overall operation strategy and provide solutions for the management and maintenance of the building.

4.3 Site

In addition to the site screening criteria determined by the group theme of economics, I have set up three additional parameter criteria for site selection.

First, for the identity of the building, the site selection should be close to an existing cemetery. Second, for the new character of the building, in order to strengthen the design purpose of cemetery as a building, the site should be located in an area with high building density. Third, regarding the public attributes of the building, in order to ensure and strengthen the public attributes of the building, the site selection should have a high degree of public transportation accessibility. The final site is tentatively located at the intersection of Wilhelmstraße and Franz. Str.

The site is located in a high-density building area. The site area is about 3000 square meters with a five-minute walk to the public transport stop Brandenburger Tor.

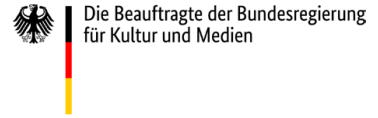
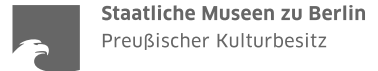


figure 11. client and joint stakeholders

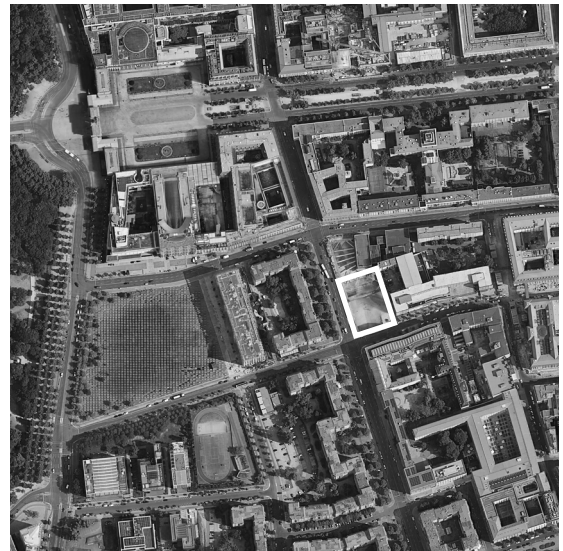


figure 12. site map

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