

ALMANAC



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BA Interior Architecture L6

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PROPOSITION

To carry forward the theme of **'death'**, I intend on looking into **historical buildings** that have either **changed throughout or have great historical relevance** to them. E.g building that may have been destroyed, reconstructed or changed etc. the activity/programme that I will take forward I would like to consider bringing in some **elements of media** from the first semester in the form of an activity. As media is at its forefront in today's day and age. Looking into creating a programme I was considering the **notion of taxidermy, or mummification**. Or a **place where plants can be planted** with the mixtures of ashes of loved pets that over time grow.

The activity that will take place will likely be used by the neighbours that live around the park, individuals who regular visit or know about it. **Those who want the memory of a beloved to last**, so they want to leave a mark and those who have **previously visited the monument**.

when considering the construction of next semesters proposal, I would like to **incorporate elements of the monument** created, the **geometry and materials** used in a similar manner. The location of the programme will be choosing a building that has either been destroyed or reconstructed as in a way which will incorporate the theme of "passing" the building that I would like to consider is one that already has **symmetry** imbedded within it. To allow for the monument to be seen from the programme space created **building vertical** would be ideal as this will allow for the viewing of the monument.

Building and structures that are of interest are structures such as schools and **churches**, as schools have a passing of a life event of every individual and **church incorporates the element of religion**, therefore includes a **lot of history** within it. I am also considering using the royal spa as this also has a great history behind it and visually is symmetrical in the arch's therefore the contrast of the new and old would be interesting. The royal spa also represents the passing of a period of time when the spa was created for the general public, the materials already present will be a clear indication to this. Alongside of the new programme.

One method that would be used, is building a 1:20 model. This will allow to emphasis and communicate the **experience of the programme and space**, furthermore a visualisation/collage of this will further elaborate the materials and space. Detailed of connections may also be tested and made in 1:1 scale to help with the understating of the contractional elements of the space.

INITIAL PRECEDENCE ANALYSIS

Before starting the project initial precedence analysis were conducted on projects that have been conducted in the past that are similar to this project. These precedence of project inspired ways in which the programme/ activity can be explored along with how materials and spaces can be created to enhance certain features.

INITIAL PRECEDENCE ANALYSIS

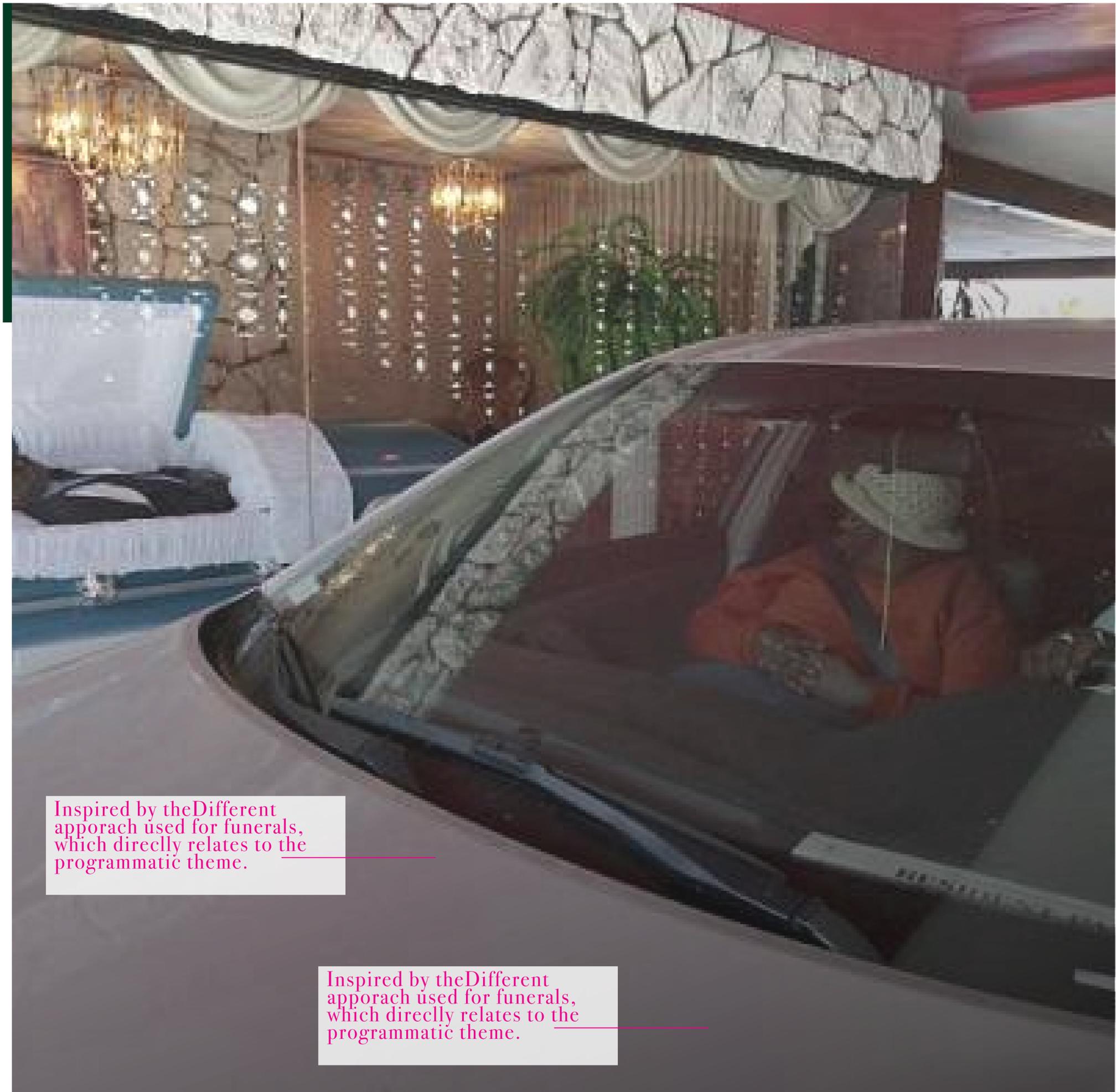
Drive Thru Funeral Home

The idea of a drive thru funeral home is a modern take on the old approach of holding a funeral; it allows for the modern day society to attend the funeral in their busy lives.

A futuristic approach to attending funerals has been applied. Ivan Phillips owner of paradise Funeral Chapel suggests that 'the drive-thru visitation may be a step forward for the funeral industry'.[1]

The concept of this drive-thru funeral home is that detectors are placed in the ground and when a car approaches, the sensory that are present detect the car hence lifting the curtains to allow for a view of the casket, (this is slightly tilted for a better car viewing).

This directly relates to the proposed theme of death and shows a different way to present something 'normal, from this for the programme a spin on a similar take, can be considered.



Inspired by the Different approach used for funerals, which directly relates to the programmatic theme.

Inspired by the Different approach used for funerals, which directly relates to the programmatic theme.

INITIAL PRECEDENCE ANALYSIS

Brion Cemetery Itlay

Architect: Carlo Scapa
Location: Italy

The Brion Tomb is a really evocative place, a garden where the water and the forms assumed by the combination of different matters as concrete, metal, marble, glass,... guide visitors toward a calm reflection on life and death. [18]

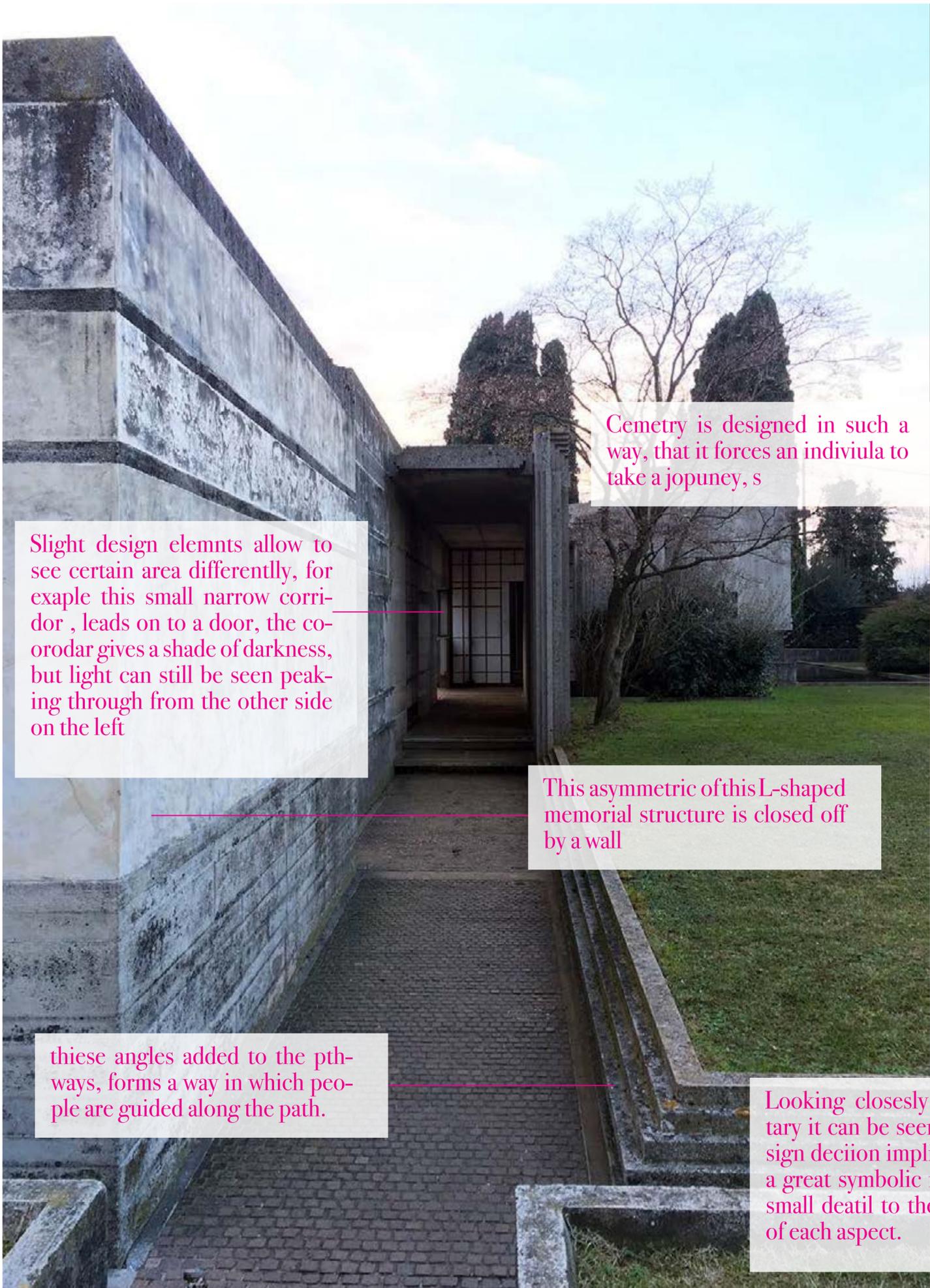
This cemetry was designed Giuseppe Brion. It is a privaate cemetry which holds to graves, of Brion and his wife.

This directly relates to the current theme of death, through the combination of materials used in the Brion cemetery, i.e. 'concrete, metal, marble, glass' [18], can inspire the way materials are incorporated, combined and placed in the programme as this too like this cemetery will invoke a reasoning.



whole monumental complex of Brion Cemetery, meet the church, which is almost submerged in water.

A angles stiarcase walk way, surrounded by water is another way one can lead a person to a specific adrea. It also allows to come in from the same entrance.



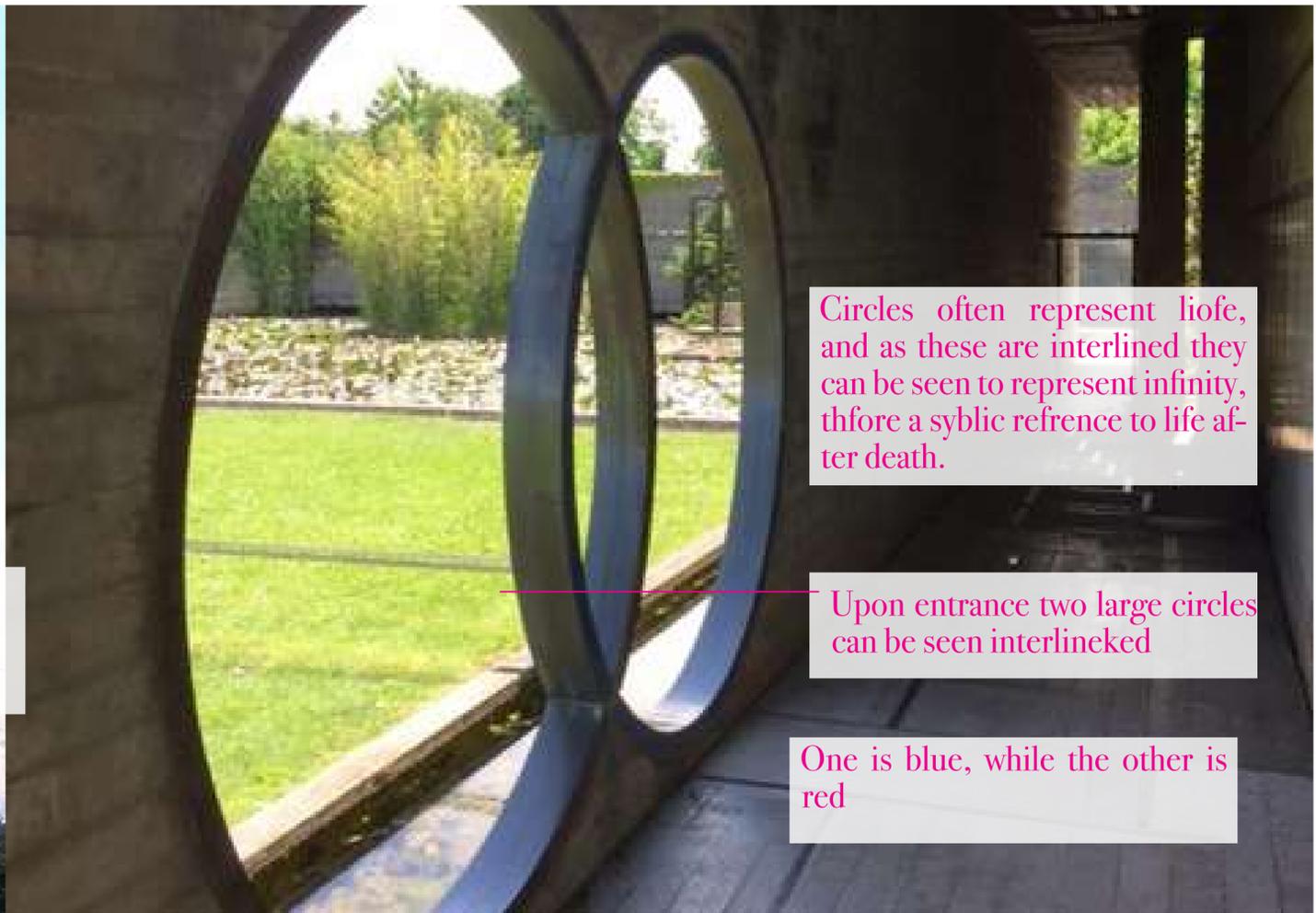
Slight design elements allow to see certain area differently, for example this small narrow corridor, leads on to a door, the corridor gives a shade of darkness, but light can still be seen peaking through from the other side on the left

Cemetery is designed in such a way, that it forces an individual to take a journey, s

This asymmetric of this L-shaped memorial structure is closed off by a wall

these angles added to the pathways, forms a way in which people are guided along the path.

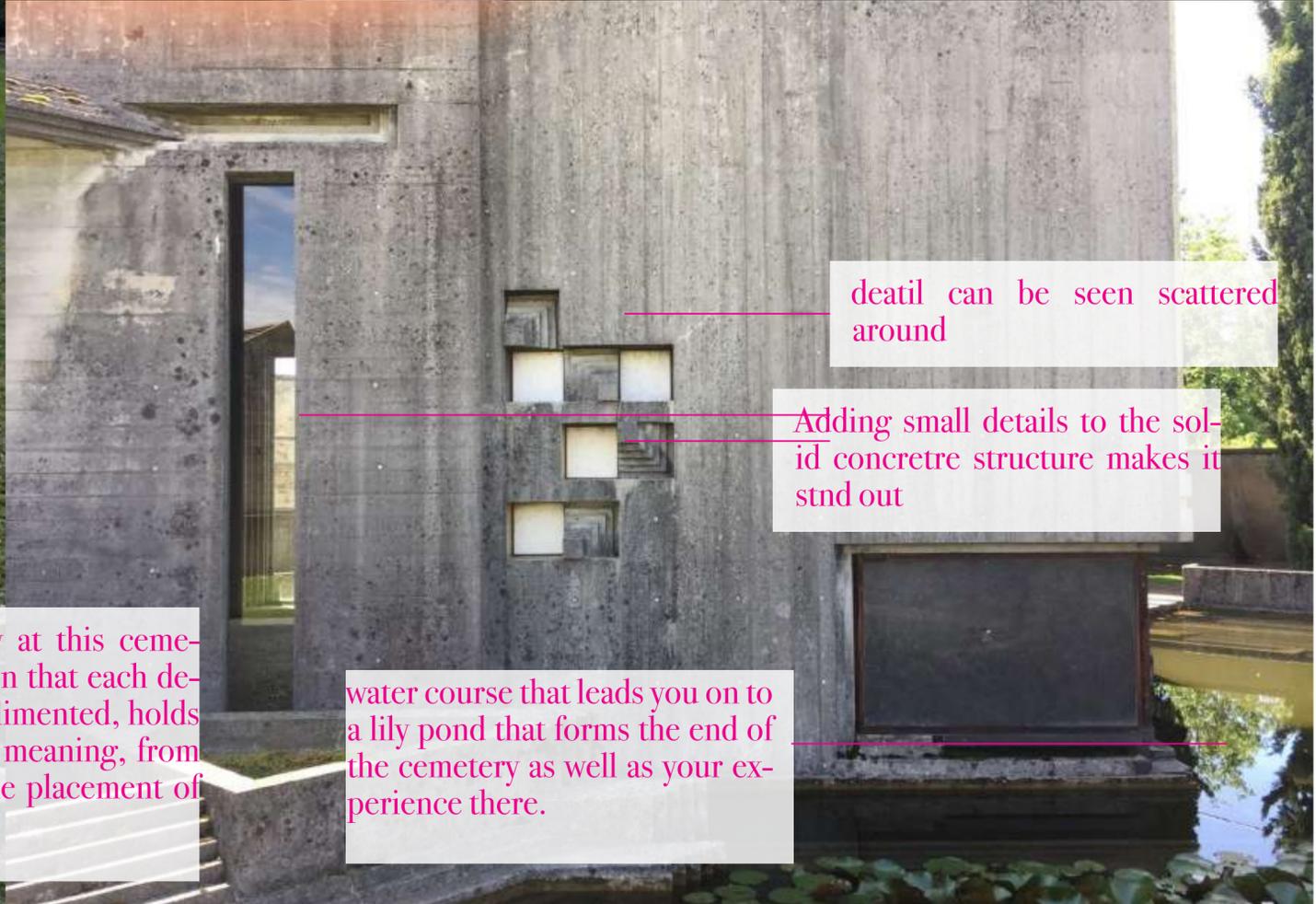
Looking closely at this cemetery it can be seen that each design decision implemented, holds a great symbolic meaning, from small detail to the placement of of each aspect.



Circles often represent life, and as these are interlined they can be seen to represent infinity, therefore a symbolic reference to life after death.

Upon entrance two large circles can be seen interlined

One is blue, while the other is red



detail can be seen scattered around

Adding small details to the solid concrete structure makes it stand out

water course that leads you on to a lily pond that forms the end of the cemetery as well as your experience there.



provides an interior and exterior path at the same

I consider this work, if you permit me, to be rather good and one which will get better over time. I have tried to put some poetic imagination into it, though not in order to create poetic architecture but to make a certain kind of architecture that could emanate a sense of formal poetry. [19]

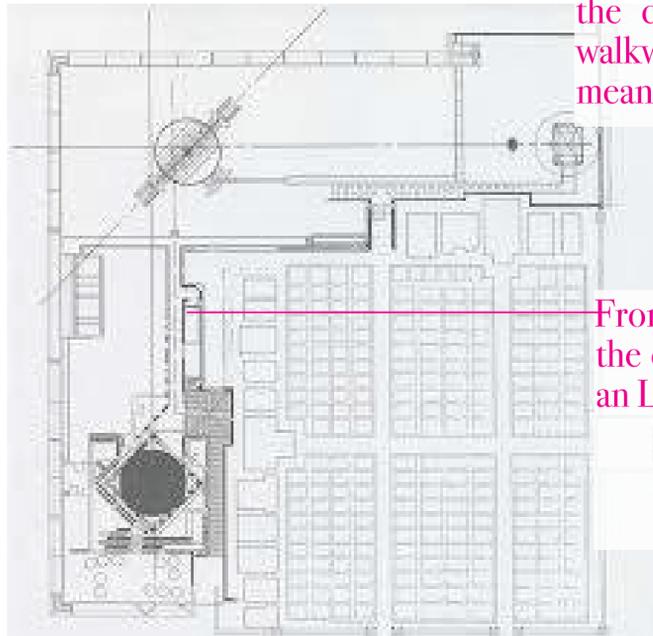


The place for the dead is a garden. I wanted to show some ways in which you could approach death in a social and civic way; and further what meaning there was in death, in the ephemerality of life other than these shoe-boxes.[19]

he monument has two entrances, one facing directly onto the street, the other located inside the cemetery; both through a walkway forced load of symbolic meanings,

Through Carlos Scarpa cemetery, certain elements can be taken forward in to the design. Elements such as the contrasting use of materials along with the way certain geometry and shapes are used in a symbolic reference both through the use of natural elements, i.e. water and plants along with the shape of the, certain parts, such as creating angles/ shapes that will automatically guide an individual towards a certain direction the design.

Similar to Scapa the notion of designing a space that is not 'shoe box' like but rather a positive spin on death is what is intended to be achieved through this project. Furthermore the notion of death not being viewed as a negative is important to display through this project, which Scapa does beautifully through the Brion Cemetery. "The place for the dead is a garden" [19]



From the plan it can be seen that the cemetery is in the shape of an L

BACKGROUND RESEARCH ON THE THEME OF DEATH

As part of the background research the general concept of death and the basic understanding of death in current times were looked at. This concept of death was explored through the major religions of Islam and Christianity and their understanding of death.

BACKGROUND RESEARCH

Stages of Creation- Christianity

The most common form of creational story is from the bible.

In the bible it states that the world was created in 7 days, and the days were as follows:



The First Day: light was created



The Second Day: the sky was created



The Third Day: Dry land, seas, plant and trees were created



The Fourth Day: the Sun, Moon and stars were created



The Fifth Day: creatures that live in the sea and creatures that fly were created



The Sixth Day: animals that live on the land and finally humans, made in the image of God were created



The Seventh Day: God finished his work of creation and rested, making the seventh day a special holy day. [5]

looking into portraying death in a positive way, the basis of life was considered. The concept of life after death allows for individual to live on, even after they die. But to emphasize the factor of life they lived, the basis of how life started was looked at, this allows to understand life and death as a cycle.

BACKGROUND RESEACH

Stages of Creation-Islam

In Islam there are 6 stages of creation of matter. The Islamic belief is that the evolution of the universe took 6 different stages. The earth, other planets and stars were developed in 2 stages. Life was developed in 4 stages, hence altogether 6 stages.

Two stages of creation: the earth, planets and stars

Stage 1: The Big Bang



Stage 2: Evolving from loose energy and matter into clusters of planets and stars



BACKGROUND RESEACH

Stages of Creation- Four stages of life

“...that out of water We made every living creature? Will they not, then, acknowledge the Truth?” [Quran 21:30]
“Recall that Allah created life from a single life cell, then made male and female cells, and then shaped you into human beings, males and females.” [Quran 7:189]

“Who produces for you fire out of the GREEN TREE, so that, behold, you kindle from it.” [Quran 36:80]



Stage 1: forming of the first larger amino-acids, which formed RNA and DNA. This started in water, and then from clay.



Stage 2: is leads from the first, as in this stage one- celled blue- algae's are formed that produce large quantities of oxygen.



Stage 3: multiple-celled organisms that emerged from the single-celled organisms. i.e. early reptiles, birds, insects etc.



Stage 4: the emergence of humans

Analysis

From understanding the creation story of both the major religions consideration of including the natural elements to the programme is taken into account as from both the religions the formations of nature takes place far earlier than human life itself, as it can be seen that from both Christianity and Islamic point of view, ‘human life was is the last to take place’ therefore including nature in the programme will indicate the beginning of new life itself.

THE SITE



THE SITE

Choosing site

When deciding the choice of site there were a few factors that were considered:

- 1) the proximity of the site to monument:-
(As both the monument and the programme will be inter-linked to one another)
- 2) the historical aspect of the site:
If the site has a large history, this is because as the theme of the programme is death, and when a person dies the person has a large amount of life and history related to them, the person is not just a host but rather a story, similarly the site chosen should follow the same concept to reflect this notion of humans.
- 3) site directly relating to the theme-
E.g. a funeral home, a church, etc.

The three sites that were taken into consideration are as follows :

1. The royal Spa remains
2. Methodist church (now Orchard day Nursery)
3. St Lukes Church Queens Park



THE SITE

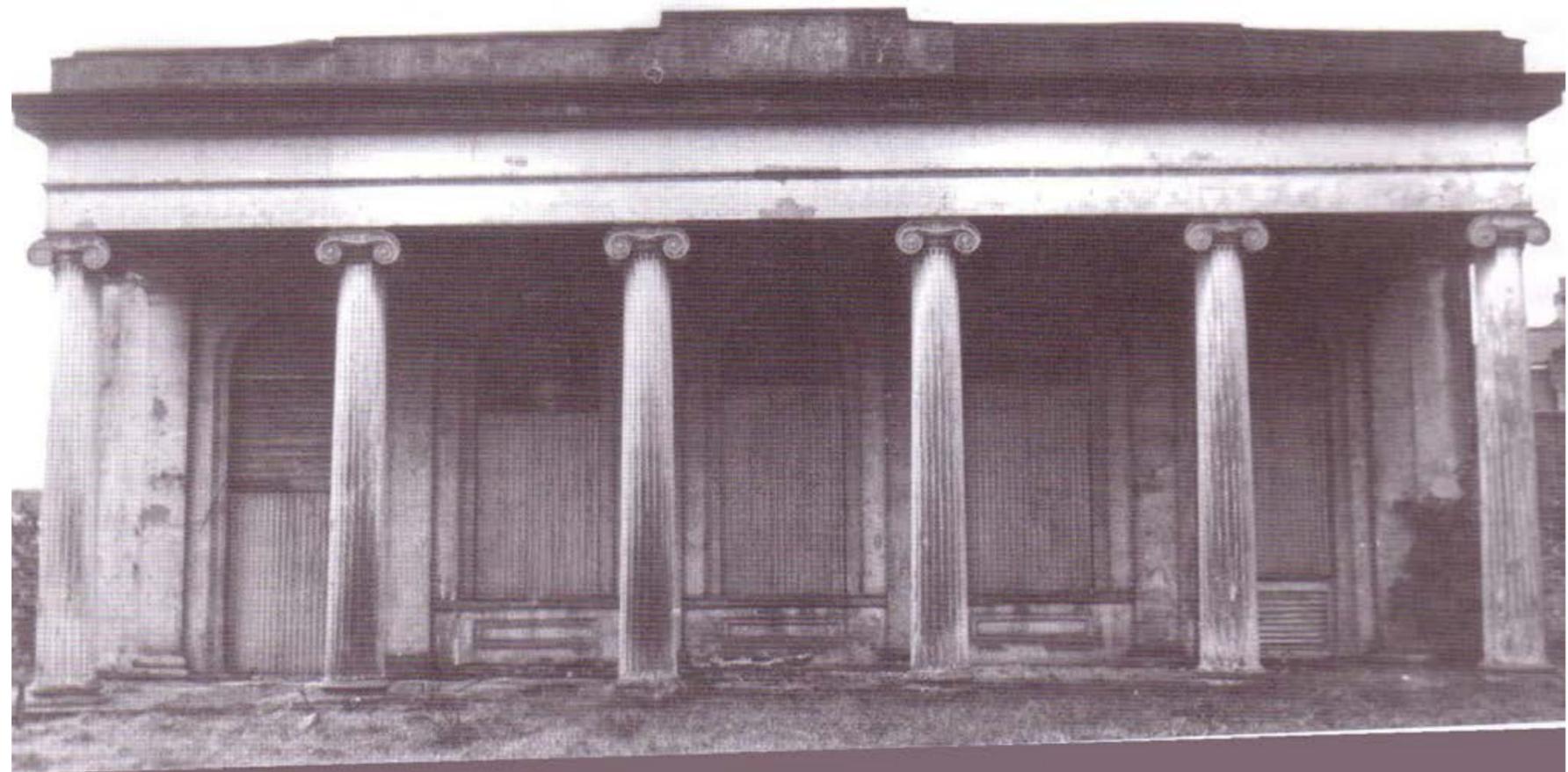
The Royal Spa



When considering the proximity of the Royal spa from the monument, from the map it can be seen that it is the furthest with the distance of approximately 295.00m. therefore proximity wise it does not meet the site criteria.

Considering other elements of the royal spa, it can be found that it contains a great deal of historical relevance, as it went from being a spa that produced mineral water, to being a watching station and a gas-mask issuing station [12]. to eventually being vandalised, becoming derelict and finally a nursery. This constant allows the history to have a story similar to an individual.

The royal spa however lacks in the area of directly relating to the theme of 'death' as compared to the other two choices which directly relate, as they are churches that hold funerals and where meaning of life and death could be understood from, as compared the royal spa was initially a space for individual to relax at.



THE SITE

methodist church

The proximity of Methodist church to the monument is relatively close with the distance of approximately 100.00m, already 200m closer than the location of the spa.

Methodist church also contains great level of history to it as it underwent many changes, whether that as due situation of the time or natural weathering. Methodist church which started off as a normal cathedral, during war lost, underwent many changes both physically and in the number of people who attended. Physically wise windows and other elements of the building were later repaired but the locals who normally attended slowly started to reduce, which eventually led to Methodist church becoming part nursery and part flats.

As being a church itself it directly relates to the theme of death as most churches can be found to hold funeral.



THE SITE

St Luke's Church

St Luke's church's distance from the monument is roughly 170m, which makes it less compared to the royal spa, however it exceeds the distance of Methodist church by 70m.

Although this church is grade 2 listed, it however compared to Methodist church and the royal spa has undergone as great ordeal of changes, therefore it doesn't fully meet this criteria as, till date it is still commonly used by the public, therefore repurposing such site is not ideal or ethical.

Similar to Methodist church it directly links and relates to the decided theme of death, as being a church it in its self holds the symbolic value of death. It also doesn't contain an attached graveyard, this is likely due to the location of it being surrounded by the public, both the park and the main road.



THE SITE

Result

Based on the previously evaluations of the site, the following was deduced. The table shows the relevance of each site to the criteria, and from these outcomes, the site was finalised.

From the results of the table it can be seen that the most relevant site is Methodist church also know as the orchard day care nurse. As this has produced the highest value therefore it meets the site criteria the most compared to the other two.

To get a further understanding of the site further in-depth research was conducted.

Criteria	Weight	The royal spa		Methodist church		St Luke's Church	
		Score	Weight Score	Score	Weight Score	Score	Weight Score
Proximity	3	Datum		1	3	1	3
Historical Relevanc	1			0	0	-1	-1
Relation to the theme of death	2			1	2	1	2
Total		0		5		4	

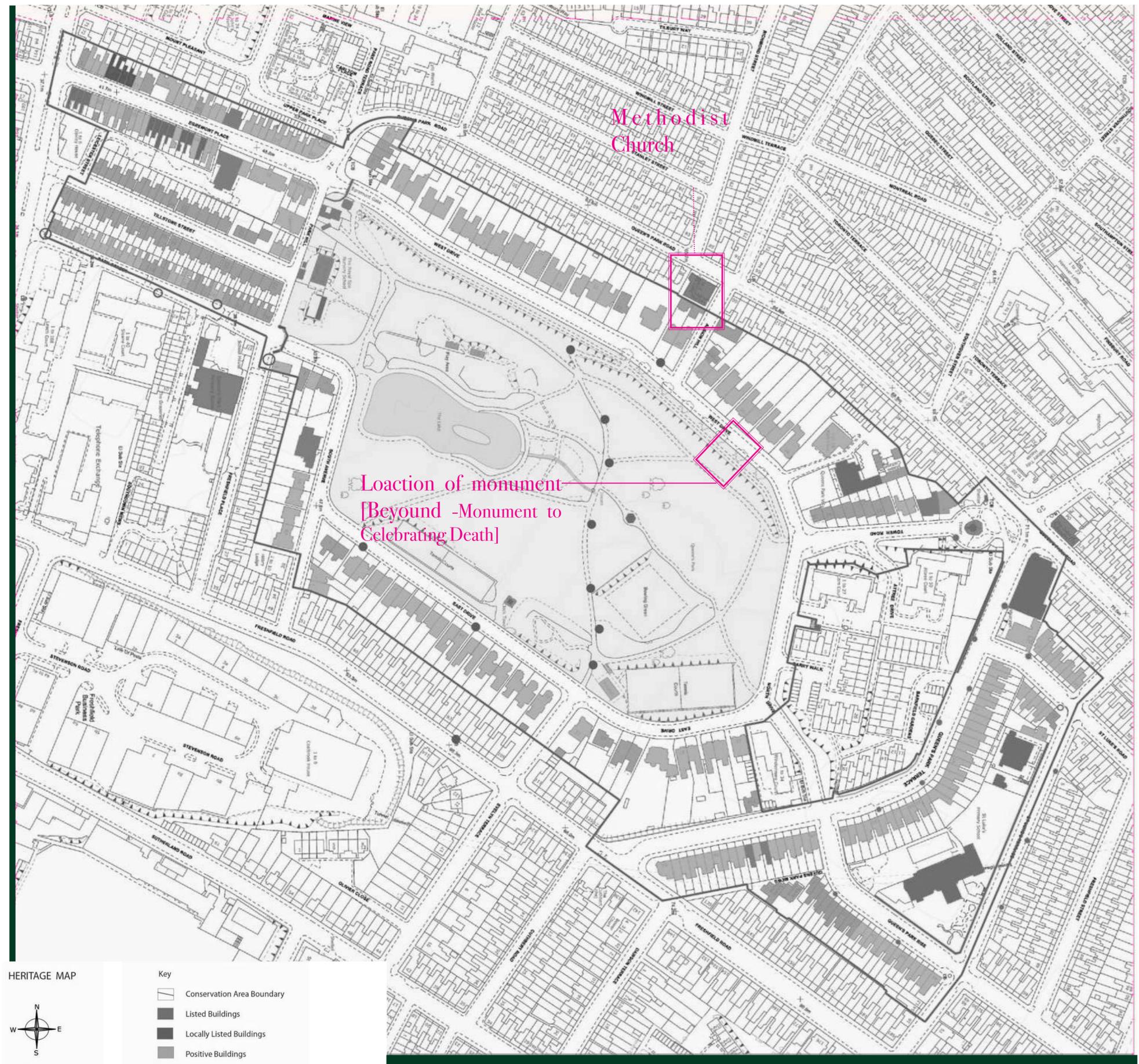
THE SITE

Methodist Church - Orchard Nursery

Further research on Methodist church is conducted to get an understanding to see what concepts can be implemented to this structure.

This further research will help further understand the structure, its advantages and its limitations, this will assist in a suitable proposal for the programme.

This research was done to understand the physical and historical feature of the site which will help implement different programme.



THE SITE

Queens park road Methodist chapel, now known to be Orchard day Nursey was founded in September 1891 (shows its a georgian building) and was designed by architect W.S. Parnacot. The builders of the church were Box and Turner. The first ministers were William Dinnick and Thomas Stephenson.

The inauguration of this church was heled on the 8th September 1891 when two memorial stones were laid (refer to figure 1).

The laying of the memorial stones indicates that the church has seen many passing's and although there is no graveyard attached to the actual building it still holds many funerals, hence this directly relates this building to the programmatic theme of death

By the following January, full sanction had been obtained from the General Missionary Committee and District Building Committee to go ahead with the scheme proposed. Tenders were therefore sought from seven different builders, Messrs. Box and Turner, Langley, Cox, Taylor, Barnes, Saunders and Picton. Only four estimates were submitted however, ranging from £2,260 to £1,767. The lowest tender was accepted from Box and Turner on condition that - "they built the Chapel, schoolroom and four self-contained classrooms for the sum of £1,439, the erection of the additional property entailing extra outlay to stand over for the present" as the Building Committee had only sanctioned an amount of £1,900 at that stage, the costs now appearing to exceed this figure. The architect chosen was Mr. W.S.Parnacott of Brighton.

However, there is every indication that there were many problems to be overcome before work could commence and it was not until July 1891 that the Circuit Meeting confirmed the pending sale of the old premises for £750, the Minutes recording the 'pleasure and satisfaction of the new site comprising 71ft. frontage for £240 now accomplished after months of perplexity and waiting'. The sale of the 'Iron' church realised the £750 hoped for, and with all expenses paid, an amount of £1,037. 8s. 2d. was eventually handed over to the new Trust which included £300 already in hand. An inauguration service was held on 8th. September 1891 and two memorial stones laid as under:-

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EBENEZER
 ** "Strength and beauty are in His
 The Lord Reigneth.
 Wn. Dinnick Min
 Thos. Stephenson
 Councillor Lowther Circuit
 8th. September 18
 W.S.Parnacott Box and
 Architect Build

EBENEZER
 ** "Strength and beauty are in His sanctuary"
 The Lord Reigneth.
 Wn. Dinnick Ministers
 Thos. Stephenson
 Councillor Lowther Circuit Steward
 8th. September 1891
 W.S.Parnacott Box and Turner
 Architect Builders

GALEED
 "We have seen and do testify
 that the Father sent the
 Son to be the Saviour of the
 World."
 1. John. IV. XIV.
 Inauguration Service
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 'GALEED' refers to a story in Genesis
 East of the Jordan.

** (The quotation is from Psalm 96.)
 'GALEED' refers to a story in Genesis and means 'A heap of testimony' a cairn of stones
 East of the Jordan.

The opening service was held on Sunday 12th. June 1892 when the church proper was used for the first time for divine worship. The preacher both morning and evening was the Superintendent, Rev. William Dinnick; the minister of the new church, Rev. Thomas Stephenson being present. In the morning, Mr. Dinnick took as his text, "Who then is willing to consecrate his service to this day unto the Lord", (1 Chron. xcxix, 5). He commenced his discourse by pointing out the position taken by David with regard to the building of the House of the Lord. "David" he said, "was remarkable for his benevolence towards the sanctuary, yet took the view that although he had the ability to do it all, it was not right to shut other people out from the privilege of sharing in the erection of the house of prayer.

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Figure 1: Memorials stones laid in Methodist Church.- Taken from the KEEP brighton

THE SITE

This building often held church services along with other events, events such as Sunday school (which included 20 boys and 35 girls) and concerts (when other Choirs joined) other events included outing to places such as Isle of Wight and the zoo. However, the church started to suffer a lot more after the 2nd world war, which led to reduced congregations. [11], showing that the church underwent constant change during WW2 both from reduction in services and attendance along with physical changes to the building, as shown indicated using the pink box that the gable of the building changed.



THE SITE

With the reduction in funding and attendees, the church slowly started to die down, which led to the Queens Park church building becoming derelict.

In 1988 it was sold to Peter Foster, whose vision was to turn the building into flats, (project didn't start due to economic arch).

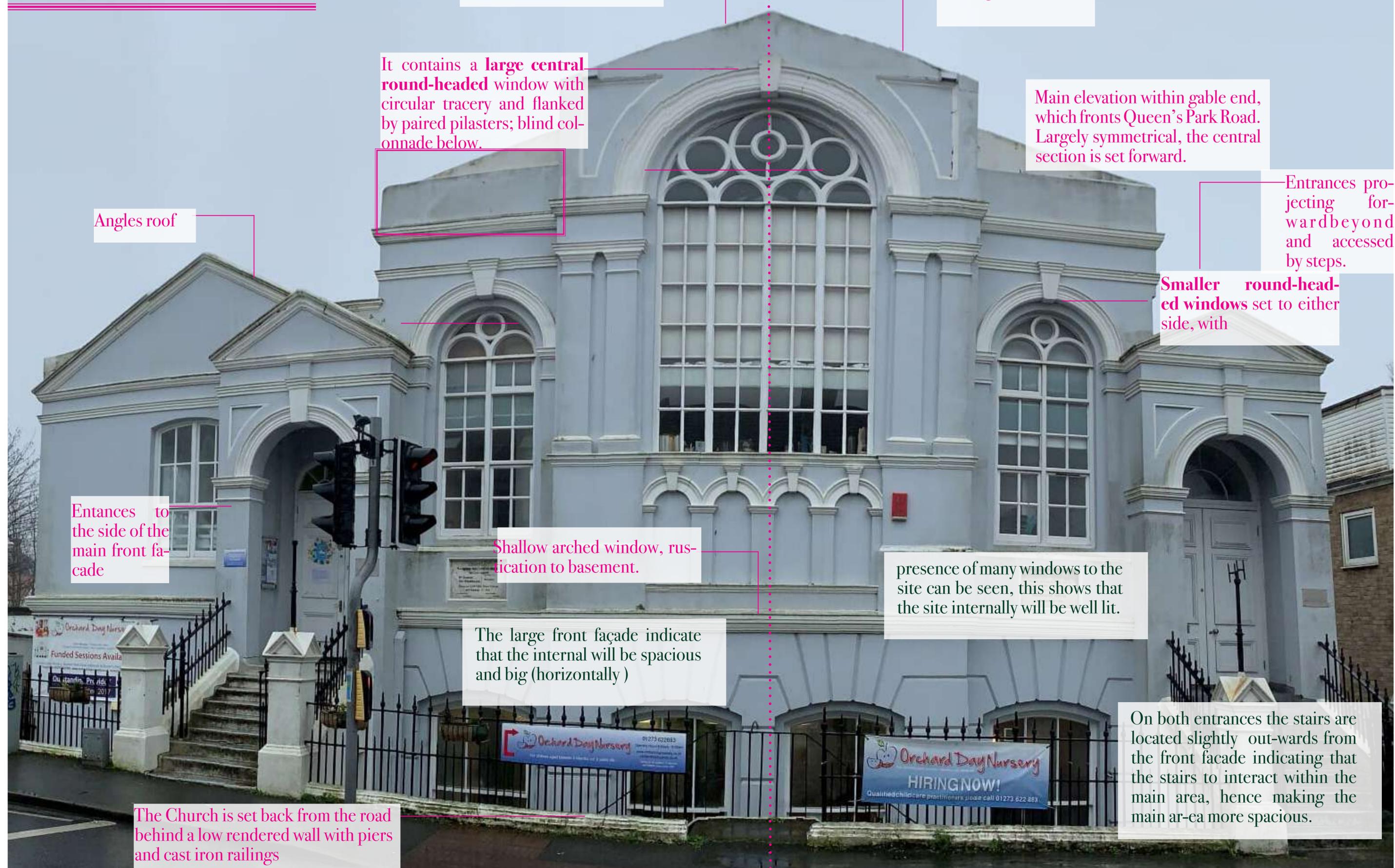
This building later became a nursery in 1991.

In 1996 Peter Foster died leading the building to currently be owned by Shauna, who continued the nursery and built 3 loft apartments (2003), which are sold on long lease.

Hence this point of the building shows great change in both the economy and people, as due to low funding the church was unable to continue, furthermore requirement for living spaces and a school was much more important which shows the property of individuals, hence this enables the building to change with time, people and requirement.



THE SITE



Symmetrical

Rendered with pitched slate roofs

Angles roof

It contains a large central round-headed window with circular tracery and flanked by paired pilasters; blind colonnade below.

Main elevation within gable end, which fronts Queen's Park Road. Largely symmetrical, the central section is set forward.

Entrances projecting forward beyond and accessed by steps.

Angles roof

Smaller round-headed windows set to either side, with

Entrances to the side of the main front facade

Shallow arched window, rustication to basement.

presence of many windows to the site can be seen, this shows that the site internally will be well lit.

The large front façade indicate that the internal will be spacious and big (horizontally)

On both entrances the stairs are located slightly out-wards from the front facade indicating that the stairs to interact within the main area, hence making the main ar-ea more spacious.

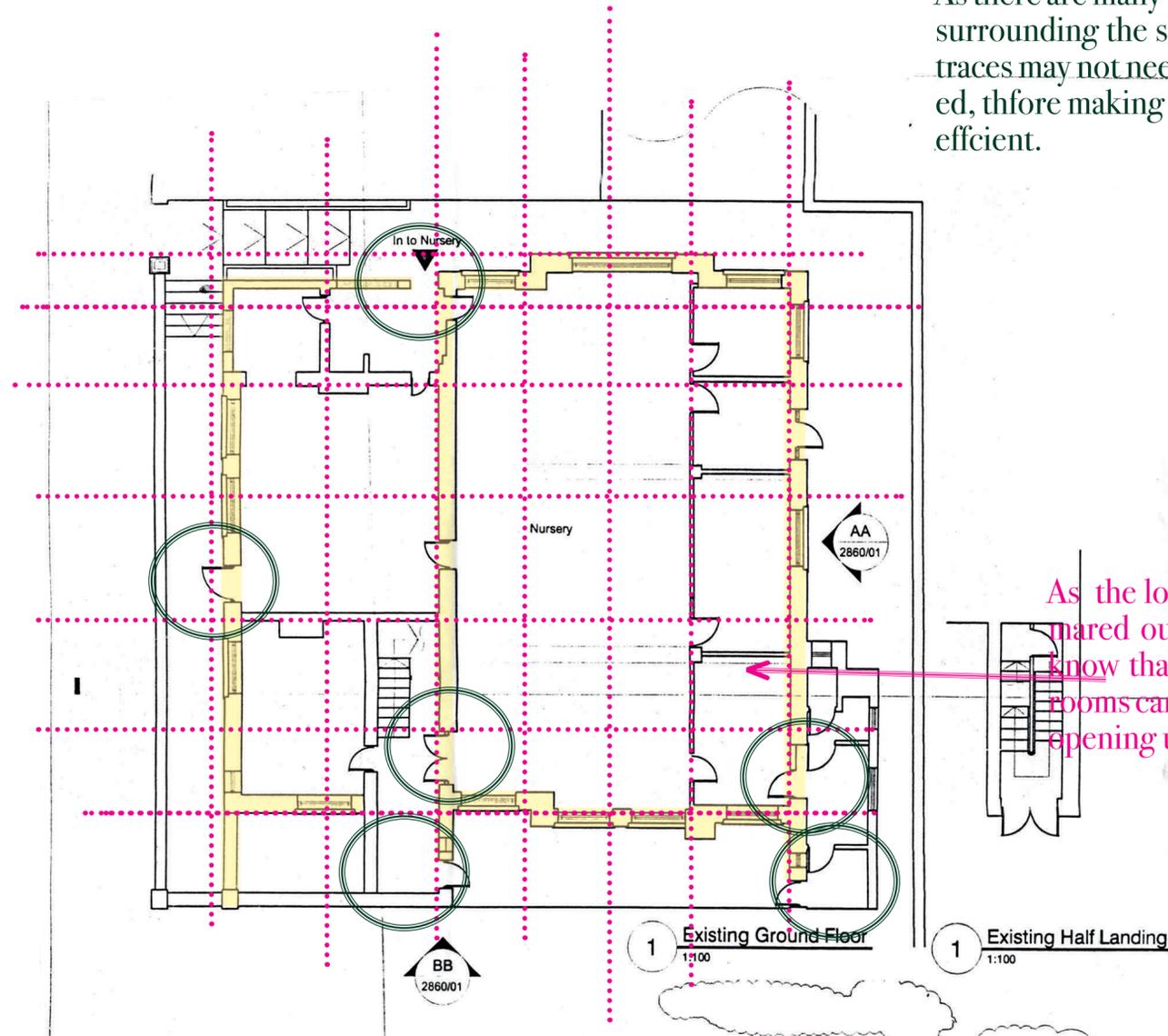
The Church is set back from the road behind a low rendered wall with piers and cast iron railings

THE SITE

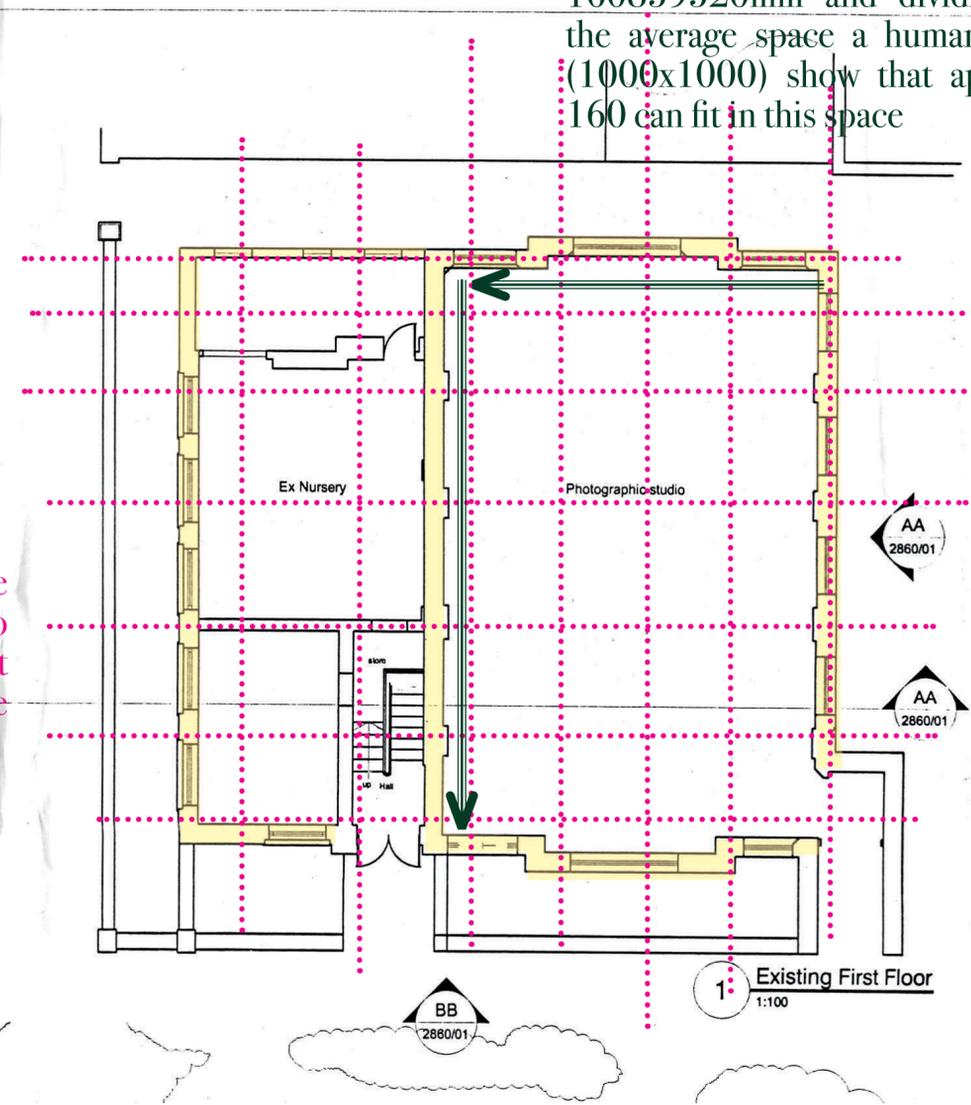
As there are many entry points surrounding the site, new entrances may not need to be added, therefore making it more cost efficient.

From the ground floor plan it can be worked out the number of people that fit in the main area.

Calculating the area of the main plan (green arrow), the area would come to 160859520mm and dividing this by the average space a human may need (1000x1000) show that approximately 160 can fit in this space



As the load bearing walls are marked out it can allow us to know that these internal, set rooms can be removed, hence opening up the space



Loadbearing walls

Grid of building

Entry points into the site

THE SITE

As proximity was decided to one of the main criteria, further routes were marked out on the map to show various different routes from the monument to the site.



Various routes marked out that can be taken from monument to site.

THE SITE

Details of Methodist Church - Orchard Nursery

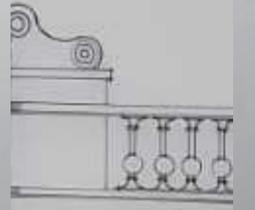


Internal Timber roof

Material of trusses : Cast iron

Inside- roof detail (original)-wood

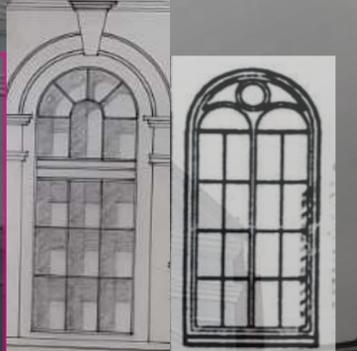
Slate roof



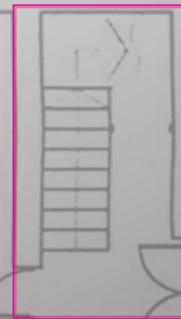
Detailing changed - these changes show that the front facade had a lot of changes



Original windows (internal view)



New windows added - during the war the window was shattered, therefore the changes in design can be seen.



Internal Original staircase- will be kept as it is part of the original building therefore represents the historical elements



Original windows- on ground floor
Window- double glazing



PROGRAMME RESEARCH



PROGRAMME RESEARCH

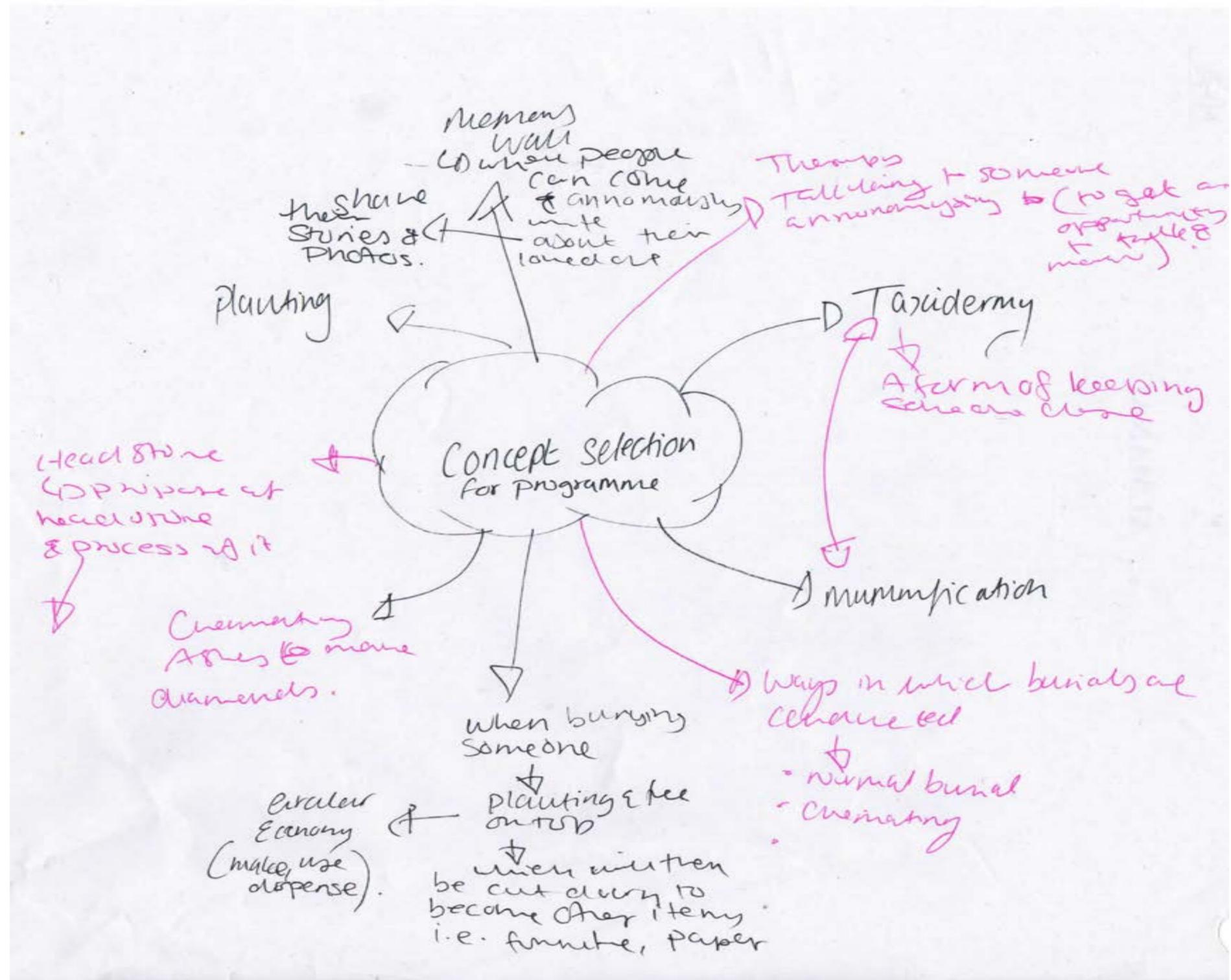
The programme leading on from first semester theme of 'Celebrating death', explores this same notion of death in a futuristic way. From the following research the basis of the programme was formed, developed and predicted. Various different aspects relating to death has been explored in the programme research, from the basic principles of life after death in the two largest religions, to exploring different ways in which death is dealt with e.g. from normal burials etc. Basic understanding of all these various aspects has allowed to make suitable design and programmatic decisions.

Each programme/ activity that will be researched will be analysed against the following criteria:

- 1) how physical the programme/ activity is
- 2) how visually appealing it is
- 3) how unique it is
- 4) how ethical it may be
- 5) how environmental friendly it is

These criteria are decided upon the most important elements that need to be included in the programme/ activities.

PROGRAMME RESEARCH



A diagram of initial programme/ activity ideas was drawn out relating to the theme of death which is pre-decided. These ideas were then further researched/ looked into to form a suitable programme for the site. Each idea was then taken and analysed against the set criteria, based on physicality, visual, unique, ethical and environmentally friendly.

PROGRAMME RESEARCH

Virtual Graveyards

With the large growing use of media, and the constant accessibility, it is likely that media will soon be a forefront to everything, including forms of graveyards.

An article that accepts this notion, suggests that by 2070. Facebook a social platform will soon become a form of graveyards, this is due to the decreasing number of new accounts being formed along with being a type of platform that allows individuals to express themselves. Therefore, similar social media sites over the courses of years becomes like an archive of life events, and memories of an individuals.

Facebook is just one form of social media in which it can be seen how Facebook memorialises users accounts, after they die.



PROGRAMME RESEARCH

Virtual Graveyards

In an interview Co-editor of Facebook suggested, “The management of our digital remains will eventually affect everyone who uses social media, since all of us will one day pass away and leave our data behind.”

He further added “The social network has a system in place for when a user dies, which allows a “legacy contact” to take over their account and turn it into a memorial space rather than an active profile”. [8]

This shows how the effect and influence of social media in everyday life, and how digital platforms will soon become an everyday use for all forms including graveyards.

considering this notion forward helps determine to make predictions for the future

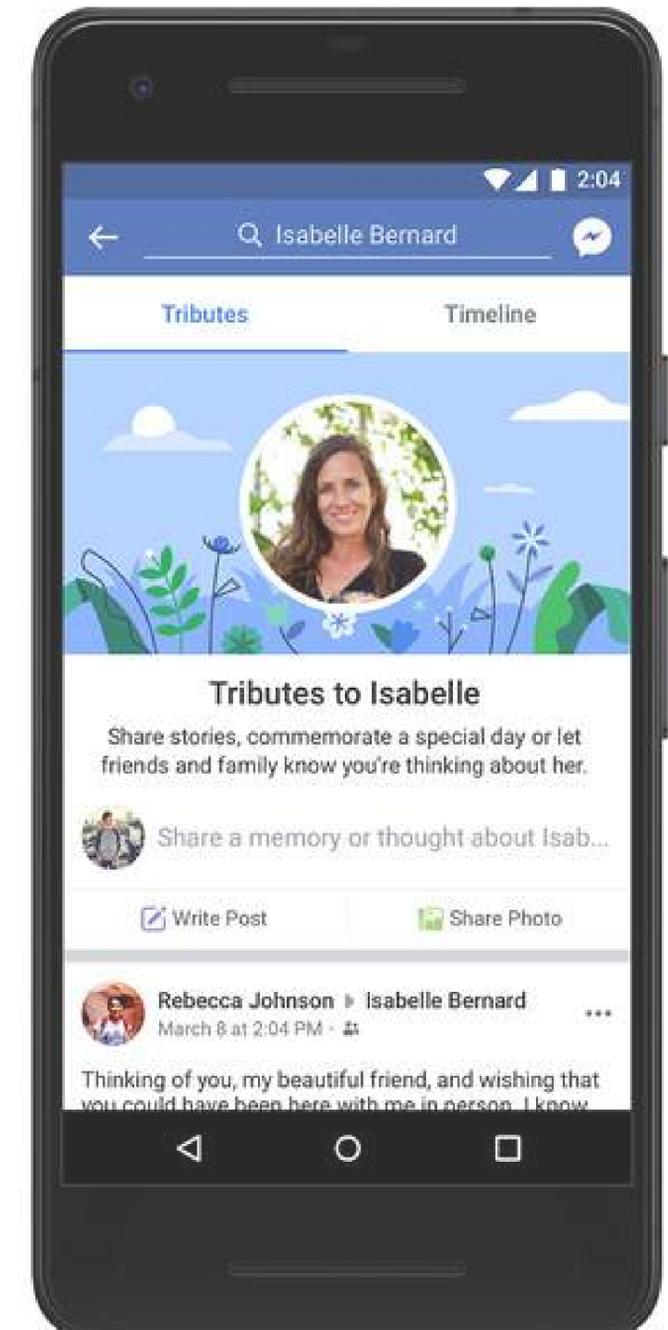
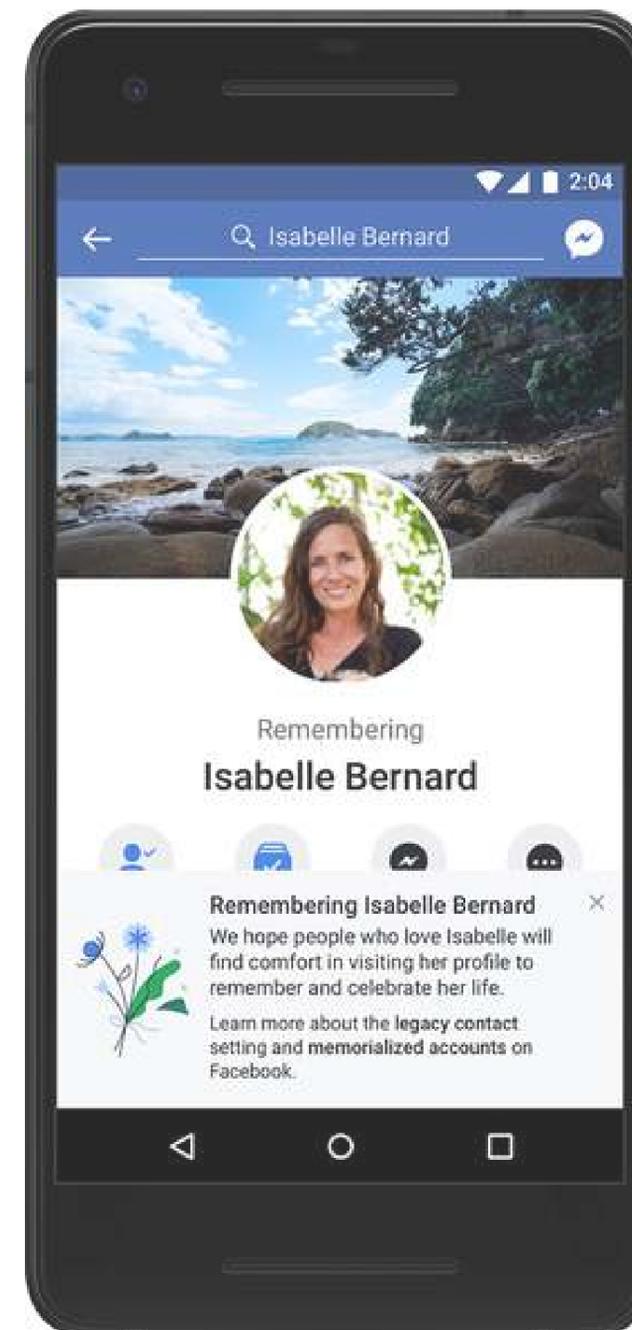


Virtual Graveyards

Analysis

considering this notion forward helps determine to make pre-diction for the future, understanding that with the fast-growing pace of media and the constant availability of it, graveyards too will take this form in the near future. “The social network, which currently has 1.5billion users worldwide, will turn into the world’s biggest virtual graveyard by 2070” this shows that this prediction is not far off and is likely to occur.

Looking into the programme itself this notion will be taken forward for the futuristic approach of graveyards, as memory accounts will mean the individuals will no longer need to travel to a physical graveyard to mourn the death of a loved one, one can simple just login to an account from the comfort of their own home.



PROGRAMME RESEARCH

Singerpore

Looking into the current state of the world and considering the factor of land becoming an increasing need, especially due to the increase in population.

One example of this is Singapore.

When the Country of Singapore became independent, they quickly met with many issues with living situations, things became increasing difficult due to the impact of the 2nd world war. Singapore faced with a lot of impact when its unfractured became in ruins including the port which was used to bring in foreign goods and multilingual population. Having this destroyed meant that there were no jobs available.

Due to the land of Singapore being already small and the population continuously increasing, they soon learned to adjust and come up with ideas to compensate. They did this by building vertically.



PROGRAMME RESEARCH

Peck San Theng

Building on top of graveyards was not unheard of, and with limited land like Singapore it is not surprising that many buildings were built on top of what previously were graveyards, understanding the belief systems of some Singaporeans regarding the dead was that 'they believed that if the dead were well-taken care of, it not only meant peace for the departed, but it could also bring direct benefits to the descendants. Peck San Theng was known to have tombs that could easily go up to 30 meters.[10]



Hight rising towers of singapore

PROGRAMME RESEARCH

By 1974 the government decided that those who died could only be buried at the single government run cemetery, or they could cremate the ashes and store them in a small urn, as burying individuals in big graves was not sustainable.

Peck San Theng being a large graveyard area, was given a notice of 4 years to relocate the graves, while the residence that lived there were moved to nearby accommodations. Having 100,000 bodies still buried in Peck San Theng, a few more years were spent to remove these.

On 324 acres of Park San Theng land administrative buildings and columbarium was built to hold urns. [10]

Analysis

Reusing and repurposing land similar to Peck San Theng helps make predictions that due to graveyards taking large amount of spaces, land will soon have to be compromised in the future. Hence more individuals may use cremating as an option or perhaps revert to the large media influences of virtual graves as a form of burial space for the individual. In either circumstance crunch for land will take place

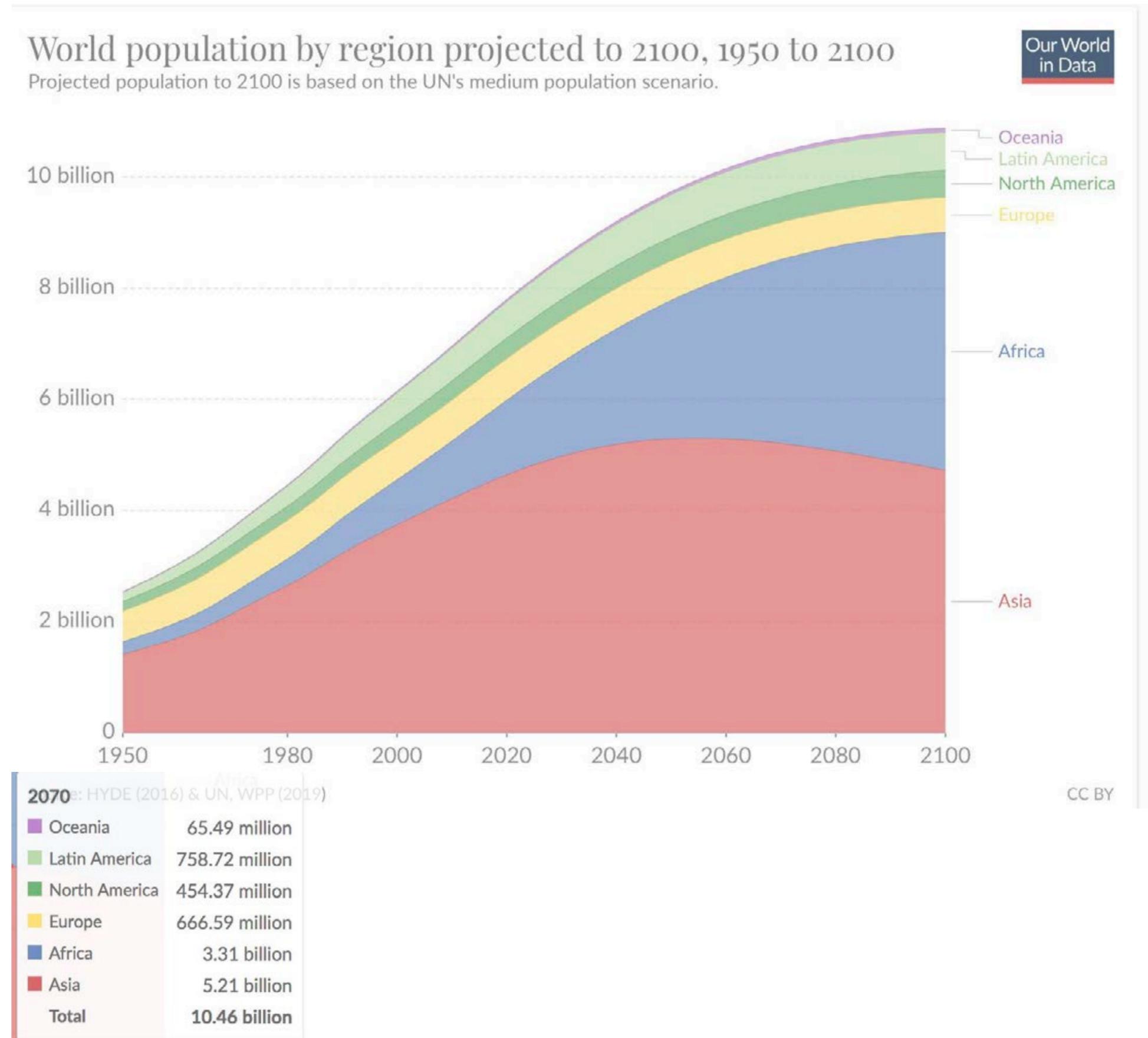


Park San Theng columbarium (right) & storage for ashes (left)



Analysis

Reusing and repurposing land similar to Peck San Theng helps make predictions that due to graveyards taking large amount of spaces, land will soon have to be compromised in the future. Hence more individuals may use cremating as an option or perhaps revert to the large media influences of virtual graves as a form of burial space for the individual. In Either circumstance crunch for land will take place due to continue increasing in population (as shown by graph), hence showing that similar to Peck San Theng, other ways will need to be considered to overcome this issue in the future.



PROGRAMME RESEARCH

Memorial wall

The idea of memorial wall is one that is common form of remembrance, it comes from the notion of having a space (even on wall) dedicated to someone. On these walls notes and pictures and memories of ones lost one can be placed, this in turn will bring individuals together that have lost a loved one, having the chance of other people's feeling will help form a community.

This in turn will serve 2 purposes, one serving as memorial dedicated space for individuals to often come and visit, and second it brings people closer, through which consolation from others going through a similar loss can be experienced and shared .

This idea comes from the precedence of the Juliet Wall in Verona, Although dedicated to lovers it, serves a similar purpose of bringing people together.



The letters written to Juliet are attached to the walls in the dark tunnels, this allows individuals to be more private with their letters , as the wall is located in a more enclosed and secluded area

There is no specific way to attach these letters, some are folded and placed in the crevasse of the wall, while others are simply stuck on by chewing come, some are attached using just tape, this allows individuals to attach the letters how they wish.

PROGRAMME RESEARCH

Memorial wall- precedence

Juliet Wall
Casa di Giulietta in Verona

Based on Shakespeare's classic Romeo and Juliet.

Memorial wall is inspired by this precedence, as it looks at similar premise of writing ones feeling out, anonymously, this way allows individuals to be more expressive and honest.

This wall is known to have become as a memorial to the fictional character written by William Shakespeare.

This space replicates some aspects of the play, which in turn helps everyone relate the space, the atmosphere and the intensity of the love of Juliet, hence this helps create a connection with their own stories.

Similar losing a loved one is something many go through, therefore is it one premise many can relate with each other to, therefore will create a similar experience for those individuals

When analysing this premise with the criteria set out it can be noted that, although the premise is physical, and ethical, it however is not as unique as it can be seen that



Stone wall, shows the context of the time of the story of Romeo and Juliet

Memorial statue of Juliet stands near the wall,

A bronze statue of Juliet is placed in the courtyard, near Juliet's balcony- this is done to replicate and reiterate the connections to the actual story

Deterioration of wall shows, it has not been replaced and therefore it is original

Undamaged balcony shows that it was not part of the original building, but was later added

The balcony is created to replicate the common scene of Romeo and Juliet's play that everyone is aware of, this helps create a connection for an individual to the famous love story, making it more nostalgic.

Material of balcony differs from the wall, therefore further indicates their difference, as wall is made from stone

PROGRAMME RESEARCH

Memorial wall- precedence

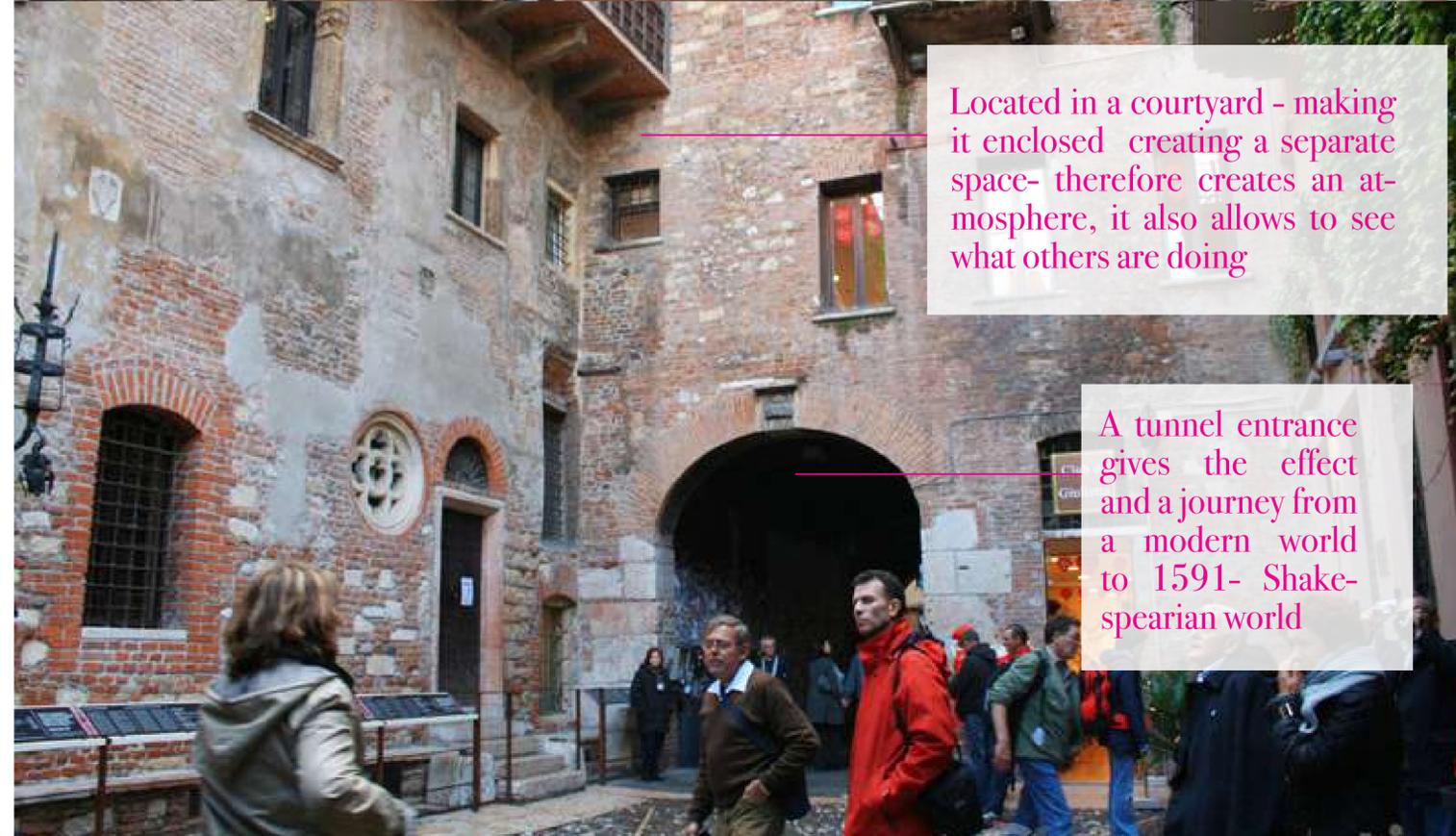
Analysis

When analysing this premise with the criteria set out it can be noted that, although the premise is physical as it allows to make individuals to write design deco-rate their memorial board on a wall, it however is not unique shown that this premise has already been creat-ed in form of using love. When seeing the environmen-tal value of this it can be seen going both ways at if let-ters and message are written, paper can be recycled, however if other physical things that may be created and placed may not all be recycled. It however takes in-to consideration of being ethical as death is a very per-sonal therefore this keeps in mind the consideration and sensitivity of the theme and topic.



Notes placed in the gaps between the brick.

Can be seen that often chewing gum is also used as an adhesive, therefore not making it as sni-taory



Located in a courtyard - making it enclosed creating a separate space- therefore creates an atmosphere, it also allows to see what others are doing

A tunnel entrance gives the effect and a journey from a modern world to 1591- Shakespearean world

PROGRAMME RESEARCH

Planting

Memorial trees are already a common form of remembering someone by. By planting in memory of someone it allows for that individual to live on even after they die.

A common form of dedicating something for others can often be seen in many parks, as they often have park benches dedicated to a deceased loved one.

This activity enables and allow individuals to physically get involved, planting a seed will mimic the notion of burying, the continues growth of the plants will mimic the idea of the soul living on.

With many different types of plants being planted, some that may be proved while others can be bought from home, visually this will create a beautiful garden, (a symbolism for peace) this will also symbolize the peace the soul is at.



PROGRAMME RESEARCH

Planting

The notion of planting in memory of a loved one is not the most unique idea as it has been done before, however it is ethical and environmentally friendly as, it will attract nature, and help the environment.

One example of a memorial planting can be seen in figure 2 which is a memorial garden created for Irish memorial honors firefighters, this is an example of how a garden can be created in memory of others, and how each plant can continue to grow and live on in their memory

One example of a memorial planting can be seen in figure 2 which is a memorial garden created for Irish memorial honors firefighters, this is an example of how a garden can be created in memory of others, and how each plant can continue to grow and live on in their memory



PROGRAMME RESEARCH

Taxidermy

Taxidermy was considered to allow to involve a physical programmatic element in the current programme, to allow individuals to physically get involved. This aspect was considered looking into the notion of deaths of animals/pets. This was so individuals whose pets have passed away, through this process they can have a way to keep/have a memory of them. Furthermore, this process directly relates to the current programmatic theme of 'death'.



PROGRAMME RESEARCH

Process of Taxidermy

What is taxidermy?

It is the art of preserving an animals body, which will then be displayed or studied. “taxidermy” comes from the Greek words “taxis” – which means arrangement- and the word “derma” or skin, so the whole word means “the arrangement of the skin”, [3]

Taxidermy is usually practiced on mammals, birds and fish.

There are two methods of taxidermy:

- The traditional skin-mount
- The reproduction mount



PROGRAMME RESEARCH

The Traditional Skin-Mount

This method uses the skin of the original animal to create a lifelike mount or mannequin. Depending on the type of the skin, it will get tanned or treated with chemicals to help better preserve it. The skin will then be put on top of a mount made of wood, polyurethane foam or wool and wire. This whole process can be done without opening the body's cavity. [3]

Although carrying out these forms of taxidermy is another way that death can be dealt with, it however, cannot incorporate everybody, it will only be limited to individuals who own animals, and those who want to have a replica of their beloved pet. This even though 'can be done without opening the body's cavity. [3]. it will still only appeal to a minority number of individuals.



Example of traditional skin-mount

PROGRAMME RESEARCH

The Reproductive-Mount

In this method the body of the animal is not even required. Instead, they take pictures and measurements of the animal they want to “bring into life” and re-create them using different materials. Normally, the replicas are made with materials such as fiberglass or resin. This method is often used to replicate fish or endangered species.[3]

This method shows that this activity can be conducted without actually having to handle the physical animal, this too may present issues such as ethical issues, where individuals may question this practice, as if this is not done on humans, why on animals?. although this is eco friendly, it however is not unique as many places already offer this.



Example of reproduction mount

PROGRAMME RESEARCH

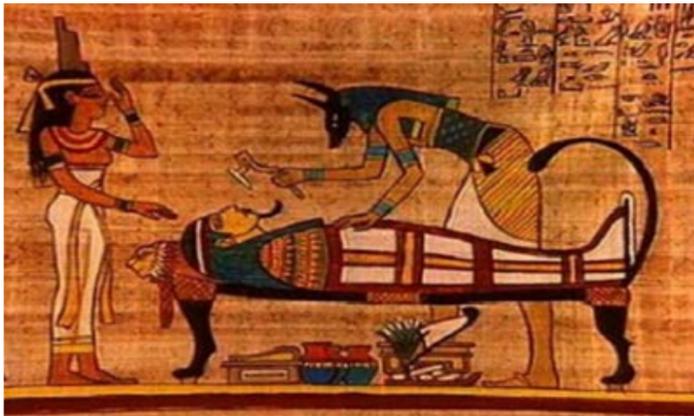
Process of Mummification

Mummification was often done to preserve the body of the deceased. This was because the Egyptians believed in an afterlife, therefore they believed that a person would reposes their body, and this was only possible if the body was recognisable.



PROGRAMME RESEARCH

Step by Step - Mummification



Ancient drawings showing process of mummification

1. Insert a hook through a hole near the nose and pull out part of the brain
2. Make a cut on the left side of the body near the tummy
3. Remove all internal organs
4. Let the internal organs dry



canopic jars- internal organs were usually placed inside these

5. Place the lungs, intestines, stomach and liver inside canopic jars
6. Place the heart back inside the body
7. Rinse inside of body with wine and spices
8. Cover the corpse with natron (salt) for 70 days
9. After 40 days stuff the body with linen or sand to give it a more human shape



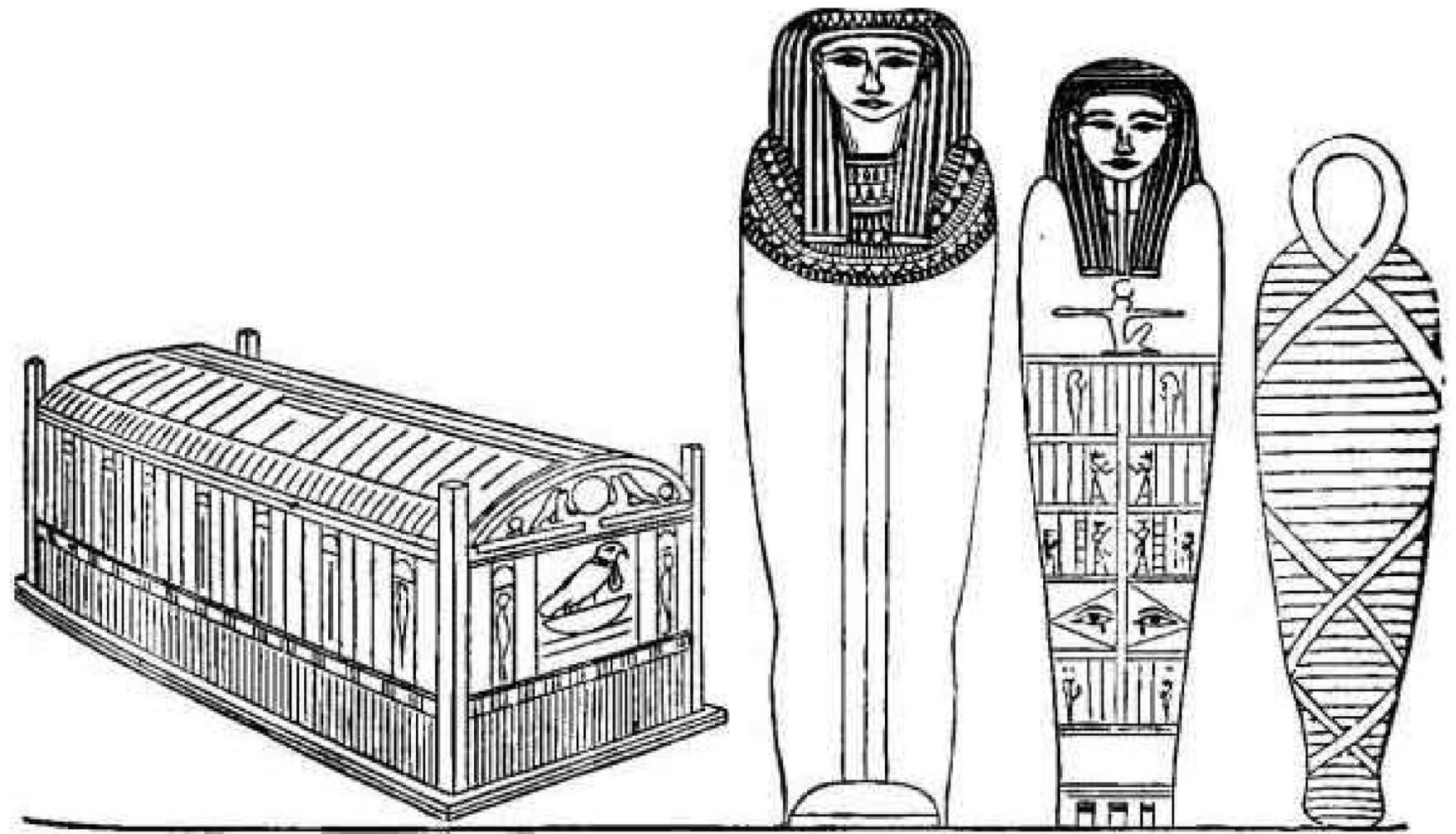
Mummification in a wooden sarcophagu

10. After the 70 days wrap the body from head to toe in bandages
11. Place in a sarcophagus (a type of box like a coffin) [4]



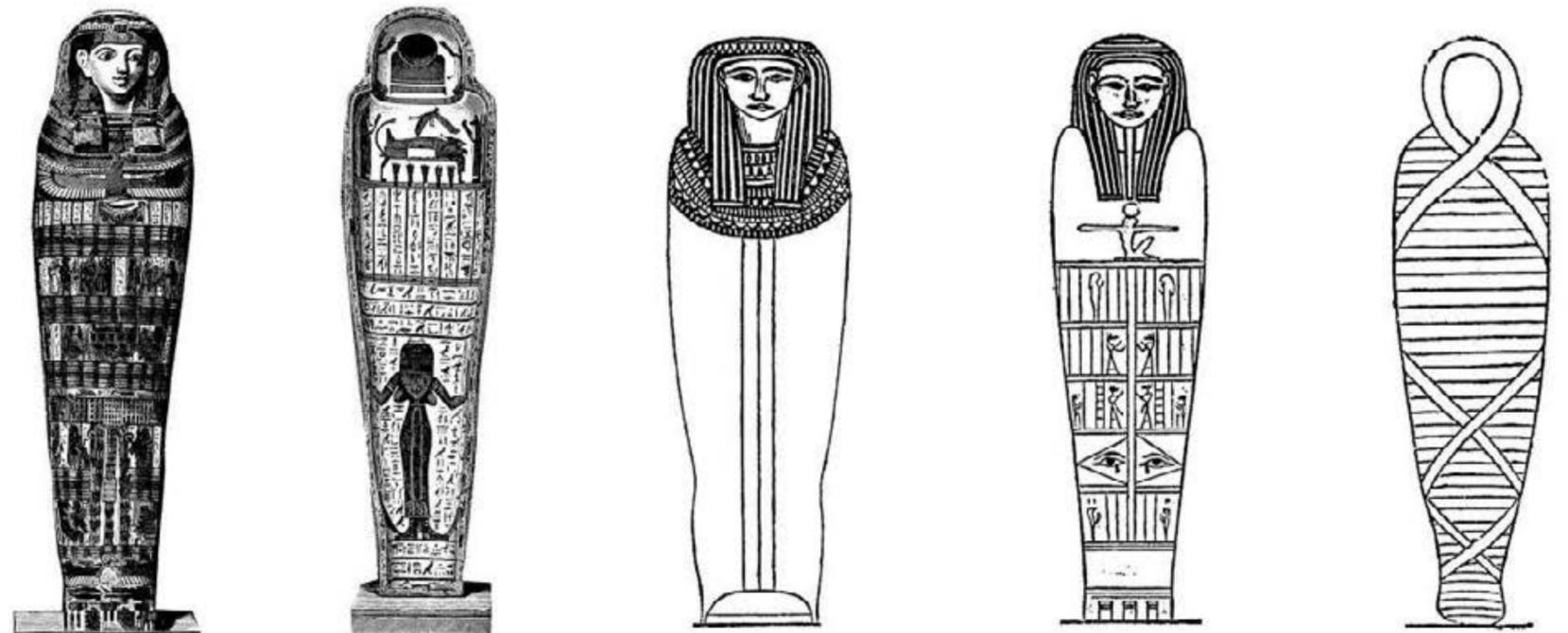
Mummification of a king in golden sarcophagu, with gold and tressures.

12. If a king was being mummified, then they will likely be placed in a tomb, with lots of jewels and tressures to take in with him in the afterlife.



Analysis

After understanding the different ways taxidermy is conducted along with looking at similar concepts conducted in the past i.e. mummification. The conclusion of this is made that although a suitable process, it may not apply to average individuals along with those that do not own pets. this process may be difficult for a loved one to conduct on a beloved pet hence ethically and morally it may not be the best way to deal with death in a respectful manner, due to individuals having to physically handle the forming and creating of their beloved pets.



PROGRAMME RESEARCH

diamonds out of cremation ashes



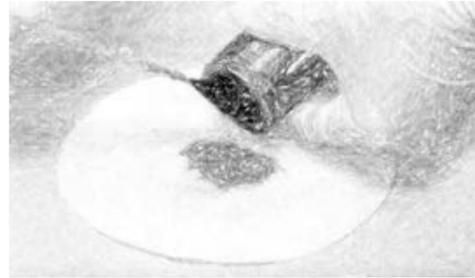
To allow for individuals to remain with the physical aspect of death- other ways of how this was explored one being making diamonds out of cremation ashes. This part of the programme allows for those individuals who have recently lost someone to keep them close in the form of a diamond- by this they will re-main the physical closeness to their loved ones.

Diamond is a stone that is very expensive and can be priceless, therefore what better way to remember some-one in a ornament that literally capturer them, and keep them close by in an jewel. In this way individuals find themselves close to their loved ones as a symbolic memory. Through creating a diamond out of their ashes it allows for people in aid with healing, mourning and remembering their loved ones. furthermore they as these diamonds can be personalised (colour and shape), individuals can choose a colour and shape of the diamond that may represent their loved ones.



PROGRAMME RESEARCH

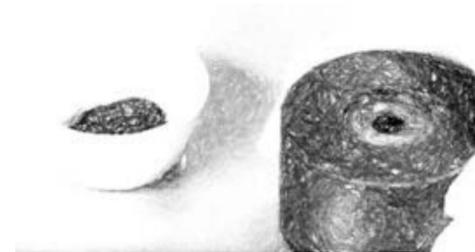
Process of forming diamonds out of cremation ashes



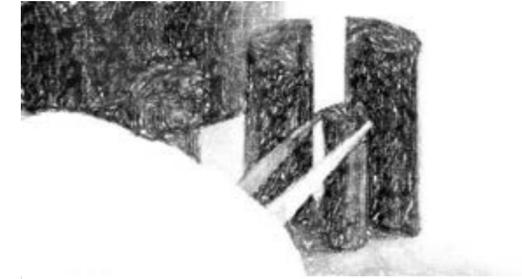
Step 1: A chemical analysis is performed to determine the carbon content as well as the quantity of other elements present.



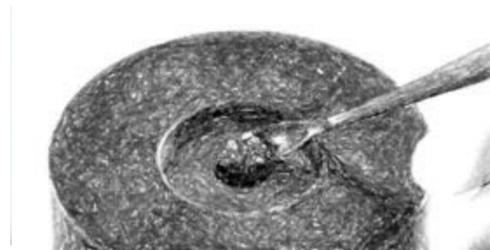
Step 2: heat is added to remove elements other than carbon



Step 3: additional tests conducted to purify the carbon



Step 4: the raw carbon is then pressed until it transforms into the source of the diamond



Step 5: all components needed for diamond crystallisation are placed in the growth capsule



Step 6: the growth capsule is then placed in a growth chamber



Step 7: the diamond crystallises over the course of 2 weeks with extreme heat and pressure.



Step 8: The diamond is now formed. [9]

Understanding the formation and process of forming diamonds out of ashes gives and helps with the basic outline of what is required, both equipment and space wise for the lab area of the programme.

Furthermore knowing the process of converting ashes into diamonds, gives for a unique idea of a alternative of burial , along with that this notion is somewhat eco friendly as it does not damage the environment, and it is appealing to everyone as it allows individuals to get involved.

PROGRAMME RESEARCH

Headstones

History of headstones

Early headstones were mostly made put of slate, which later changed to marble, however marble had a tendency to erode after some time hence making the names carved onto the headstones difficult to read, therefore that too was later changed, and granite soon became a more preferable material for headstones due to its accessibility and resilience.

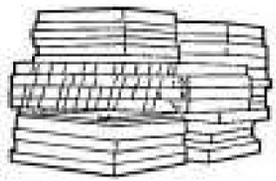
Headstones over the years have become a way in which one marks a space for an individual, looking at the futuristic aspect of this the space required for a graves perhaps will become equivalent to an account for example 1 grave (the standard grave space is 8feet X21.5feet) this will be equivalent of the standard data space used which will be 15GB per person (as an average data space an individual usses on a facebook account is 15GB) (see page 30 For more info on virtual graveyards) - understanding of this statistic allows to incooperate in the design the average account space a person will be given in the programme to form the account of their loved one.



PROGRAMME RESEARCH

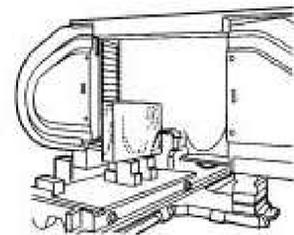
Step by step manufacturing of Headstones

Understanding the process of how headstones are manufactured, will help inspire the materials that can be taken forward into the design element of the programme.



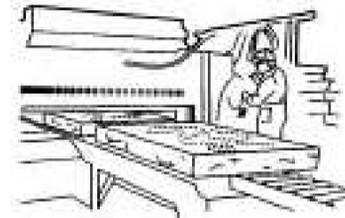
Step 1: material (usually granite or marble) and colour is selected.

Step 2: Granite block is cut from bedrock-can be done using 3 different methods



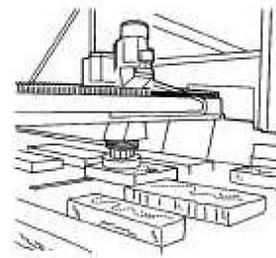
Step 3: Removing the granite block from the quarry bed

Step 4: The granite blocks are then transported onto a flatbed truck which transports it to the headstones manufacturer.[7]



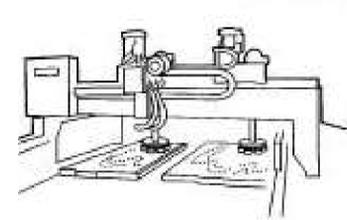
Step 5: Granite slabs than placed onto a conveyer belt, where they are cut into smaller slabs (usually done with a rotating diamond saw) [7]

Step 6: Cut slabs are passed under a varying number of rotating heads with differing levels of grit arranged from the most abrasive to the least.



Step 7: The polished slab is then moved along the conveyor belt to the hydraulic breaker. The breaker makes a vertical cut through the stone.

Step 8: The cut stone is then fashioned into the appropriate shape. This is either done by hand with a chisel and hammer, or more precisely with a multi-blade diamond saw.



Step 9: The surfaces of the stone are then polished again

Step 10: the edges of the stones are polished using a machine.



Step 11: Rock Pitching entails chiselling the outer edges of the stone by hand, giving a more defined, personal shape.

Step 12: The headstone is then engraved, engraving is usually done by sandblasting. (which can be done both manually or by a machine) [6]



Step 13: The headstone is sprayed with high pressure steam to get rid of stencil or glue. [6]

Step 14: It is once again polished and inspected, packaged and shipped.

Analysis

From this it can be identified that most common materials that are used as headstones are: **granite, marble, fieldstone**.

consideration of using granite and marble in the design, as it will help replicate the feeling of a typical graveyard. By using materials that are typically used in graveyards will help mimic the atmosphere in the programme.

PROGRAMME RESEARCH

Result

Based on the research conducted for the programme each programme was determined against the set criteria of:

- 1) how physical the programme/ activity is
- 2) how visually appealing it is
- 3) how unique it is
- 4) how ethical it may be
- 5) how environmental friendly it is

There are each given a weight of how important each criteria is, there are given a number between 1-3, 3 being most important and 1 being least.

From the table it can be concluded that from all the activities/ programme decided, planting, virtual graveyards and diamond making scored quite high as oppose to taxidermy and mummification and memory wall, due to this large gap between the activities the highest 3 activities were finalised.

Criteria	Weights	Taxidermy		Planting		Virtual graveyard		mummification		Making diamonds		Memorial wall	
		Score	Weight Score	Score	Weight Score	Score	Weight Score	Score	Weight Score	Score	Weight Score	Score	Weight Score
Physical	3	Datum		0	0	-1	-3	0	0	-1	-3	0	0
visual	3			1	3	0	0	-1	-3	1	3	0	0
unique-ness	2			0	0	2	4	0	0	2	4	-1	-2
ethichical	2			2	4	2	4	0	0	1	2	2	4
Eco W friend-ly	1			1	1	1	1	0	0	1	1	2	2
Total				0		+8		+6		-3		+7	

CONCLUSION

In conclusion from the research conducted, it can be predicted that by 2070 virtual graveyards is very likely. From this the site programme was decided to be a space and activity that will allow individuals in the future to deal with death in a physical manner yet still respect the virtual element of the time. Furthermore from the results produced from the programme further reasons which 3 activities were decided.

The 3 activities decided are:

- 1) a space/ activity that will allow for an individual to have a physical form of their loved one close, rather than have a virtual avatar as a memory- hence the idea of physically turning diamonds out of ashes was decided. This came from the research of different types of burials where one way is to cremate.
- 2) the second activity was decided to be planting, this was decided as an alternative form, to an actual burial, this will allow individuals to have the same experience of a burial, the planting also symbolises the notion of afterlife as the soul continues to live on, similar to as the plant continues to grow.
- 3) the third and final activity was to incorporate the futuristic element of the virtual space/ form of an graveyard

VISUAL SEQUENCING



VISUAL SEQUENCING

As the 3 element of the programme is decided, different spaces and requirements of these programmatic elements are further looked in-to. Through the schedule of accommodation the main spaces and their requirements are listed and the main features are understood. The zoning diagram than takes these requirements from the schedule of accommodation and helps zone out these areas of spaces in the site, allowing to identify the programmatic elements to site.

VISUAL SEQUENCING

Schedule of Accomodation

The schedule of Accommodation helps identify the main requirements of each programmatic element, these are identified and listed below.

Spaces required

Virtual spaces

- 1) Virtual space access the vitual screens
 - private spaces for indiviuals to access vitual accounts
 - These virtual screens will also produce seeds yearly from the plants planted.
 - private space

Planting

- 3) Planting area to allow for seeds to be planted
 - open space where most light can be reached, to allow for natural light to allow for growth.
 - public spaces

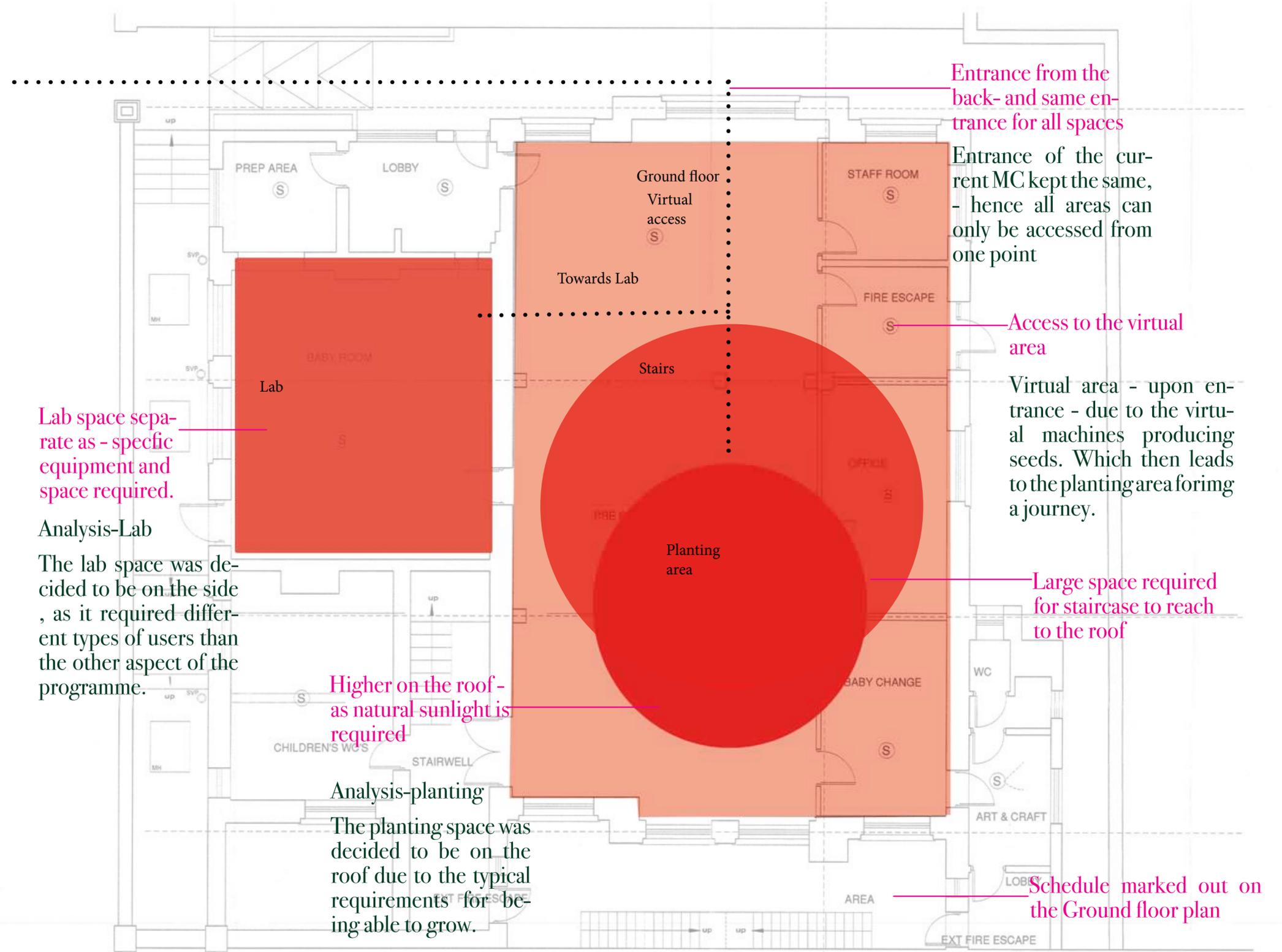
Lab space

- 4) Lab space to create Diamonds
 - private entrance space that allows for indiviuals to take a separate route.
 - Ashes will be bought from cremation centres -
 - seperate from the other spaces.

VISUAL SEQUENCING

Zoning diagram 1

Fist schedule of Accomodation



VISUAL SEQUENCING

Zoning diagram 2

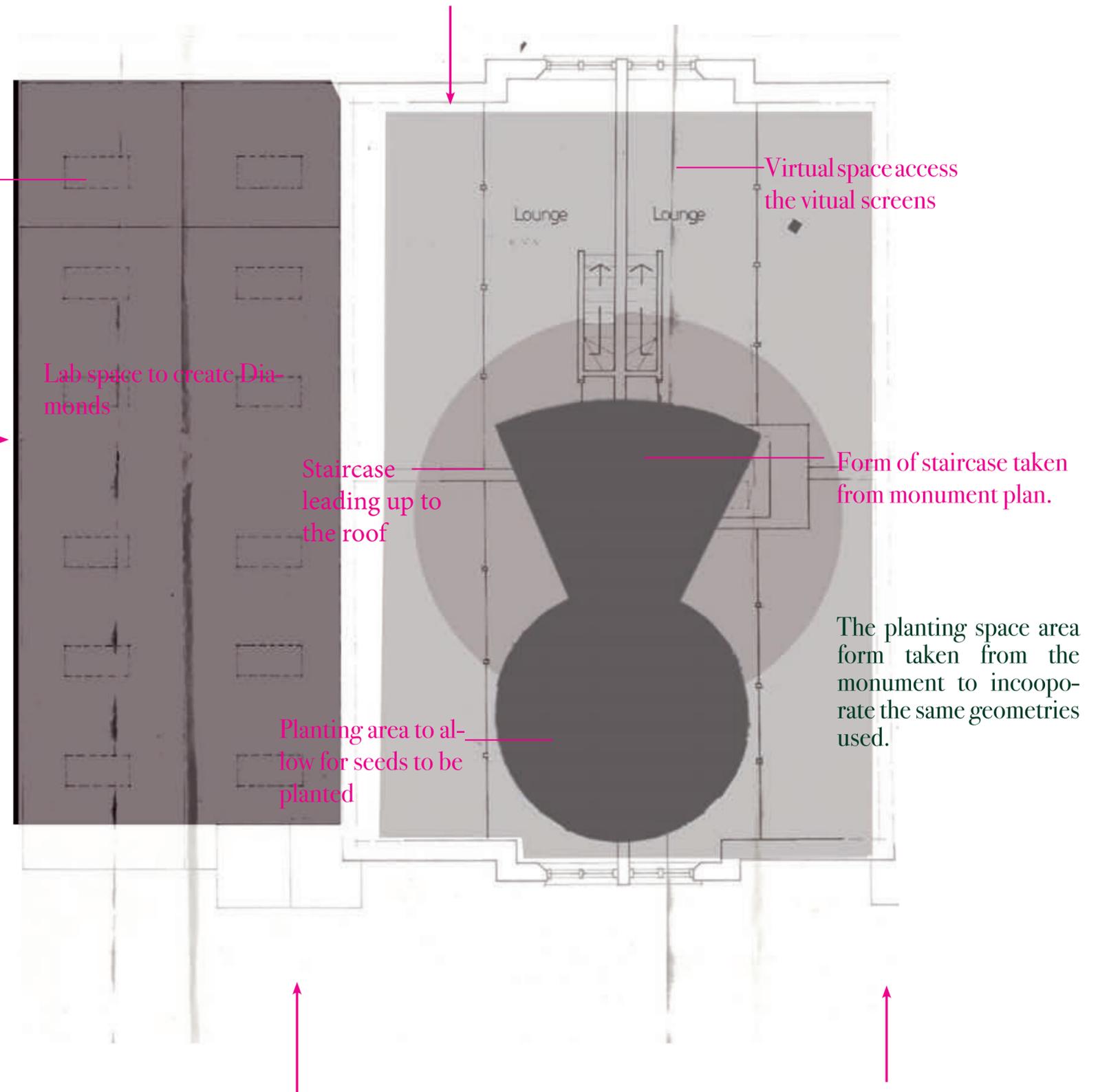
lab space separate - as it will form a separate journey for different individuals - to the ones that will take a journey for planting.

Analysis-lab

The area of the lab space increased due to the requirements of the machines and process for diamond making.

Entrance, also changed as the lab space is a separate journey to the other programmatic elements, therefore a different route would be taken.

Key
→ Existing entrance



VISUAL SEQUENCING

Zoning diagram 2.2

Marking out spaces required for programme on Methodist Church to understand the spaces from plan.

Placement of each space decided due to its requirement, e.g. planting on the roof.

Planting area to allow for seeds to be planted

Lab space to create Diamonds

Virtual space access the virtual screens

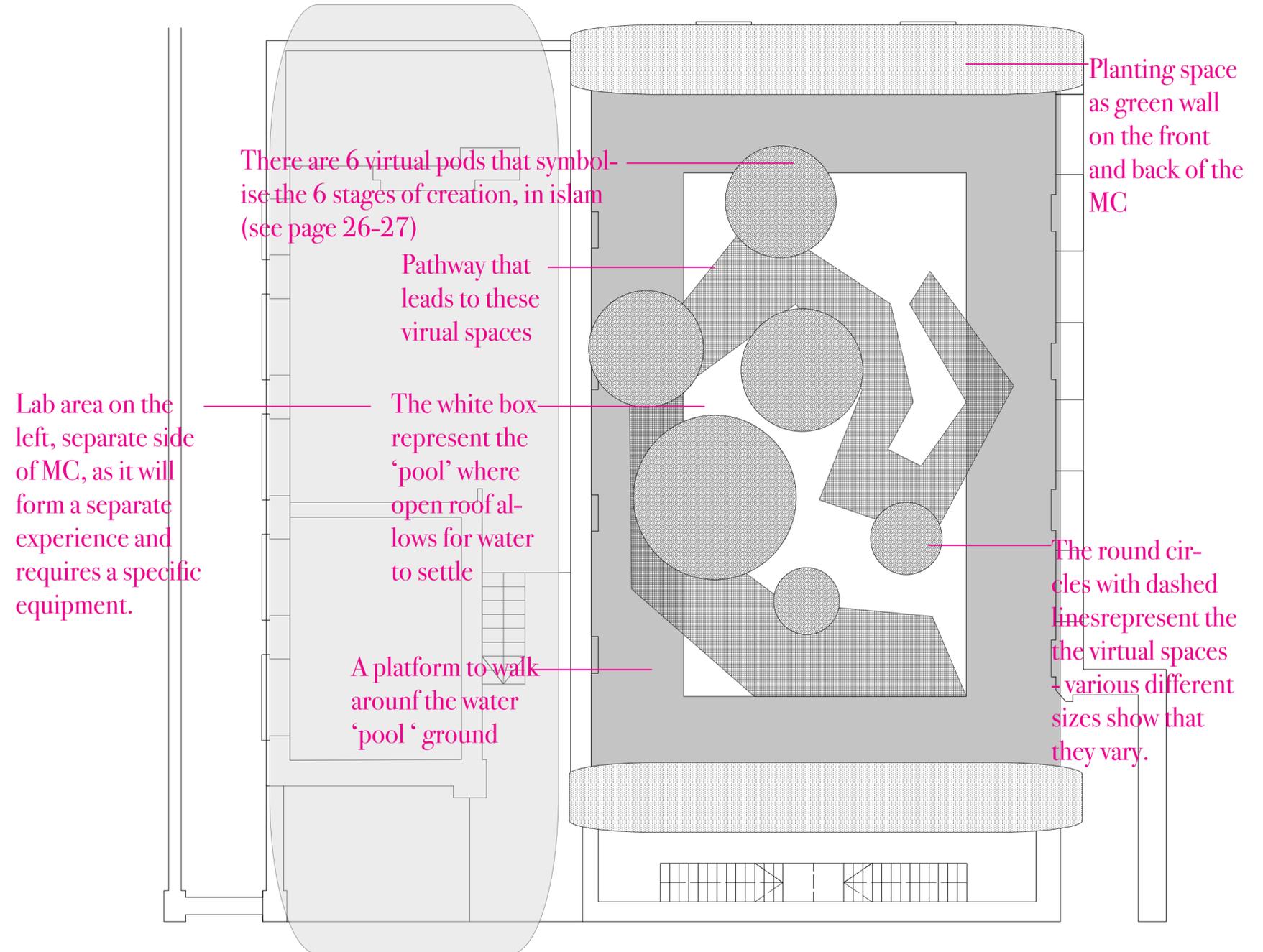


Marking out spaces required for programme on Methodist Church to understand the spaces from plan.

VISUAL SEQUENCING

Zoning diagram 3

The various different shapes represent the different aspects of the programme.

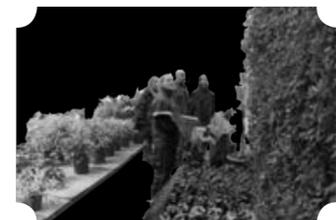
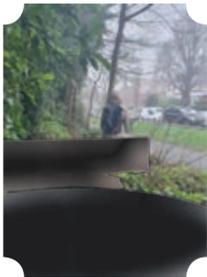


VISUAL SEQUENCING

Initial picture sequence Analysis- Set 1

Capturing the journey of each spaces from the monument to to the site and programme through collages. These spaces were created using the schedule of accomoadtion.

The first images tries to capture the monument space facing towards the site, as the visual sequence is making a journey from the monument through the programme, depicting important stages of the programme.



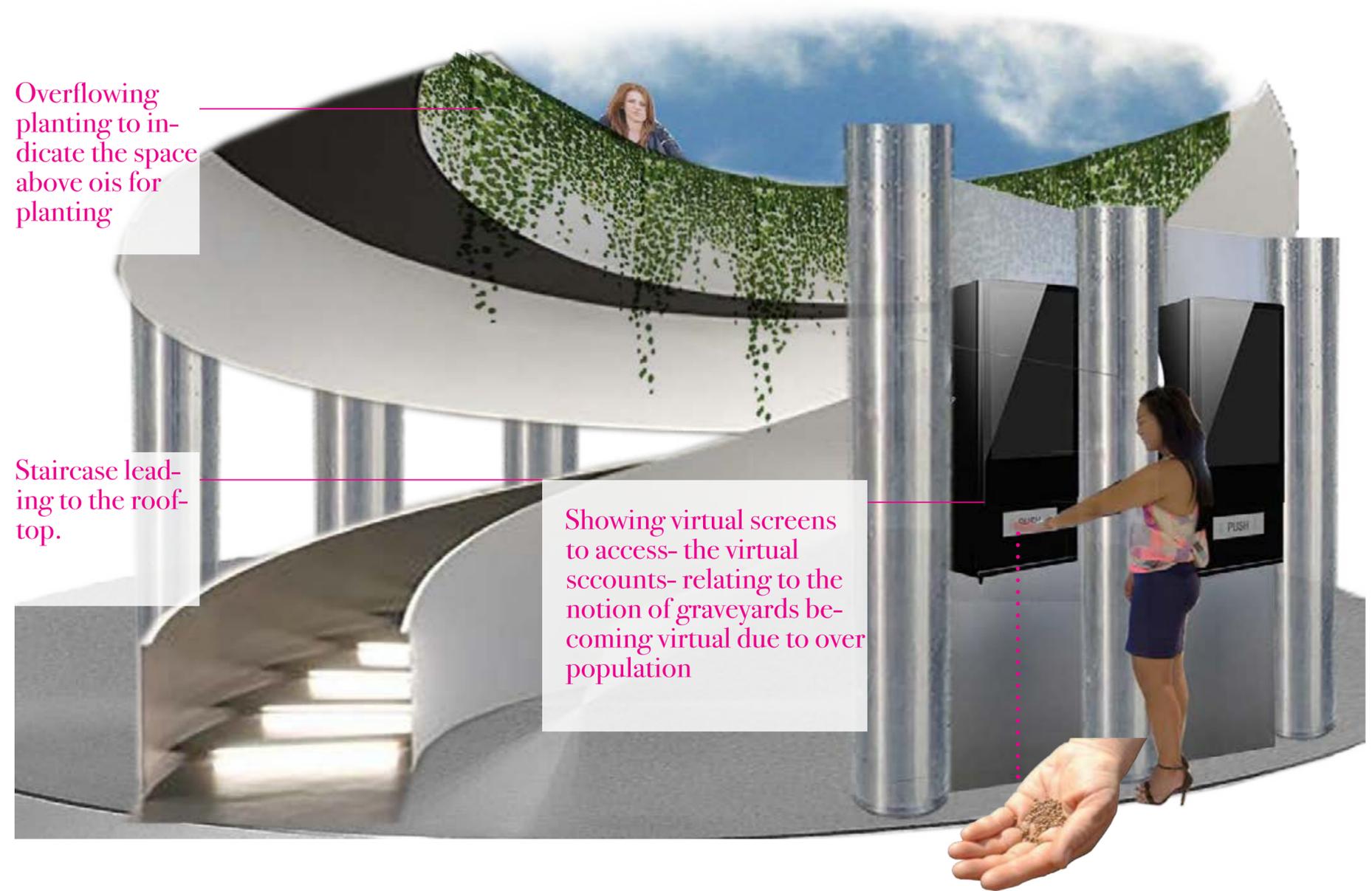
Person facing towards the site (methodist Church) to indicate the direction and location of site from monument.

Rough outline of the monument shown to depict the space where the monument stands

VISUAL SEQUENCING

Initial picture sequence Analysis- Set 1

The second image of the sequence represents the virtual space of the programme, this space shows the virtual screens (these are the virtual accounts), that also dispense seeds for planting .

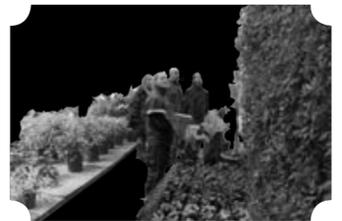


Overflowing planting to indicate the space above ois for planting

Staircase leading to the rooftop.

Showing virtual screens to access- the virtual accounts- relating to the notion of graveyards becoming virtual due to over population

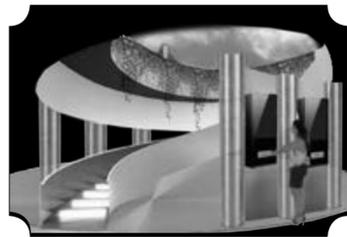
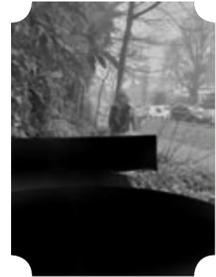
Virtual screens dispense seeds - allowing planting to take place.



VISUAL SEQUENCING

Initial picture sequence Analysis- Set 1

The third VS shows the planting area (another main aspect of the programme) this show that any plants that an individual choose to plant can be planted, along with staff present to guide and show.



Planting area - where seeds can be planted.

Various types of plants can be planted- seeds can be taken from the vitruval machines or bought from home

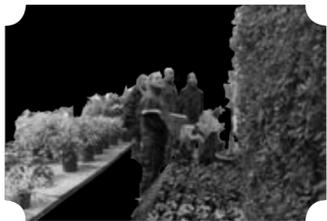
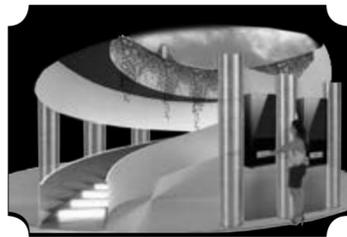
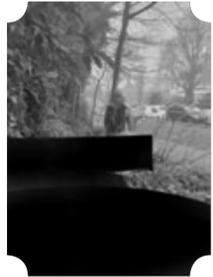
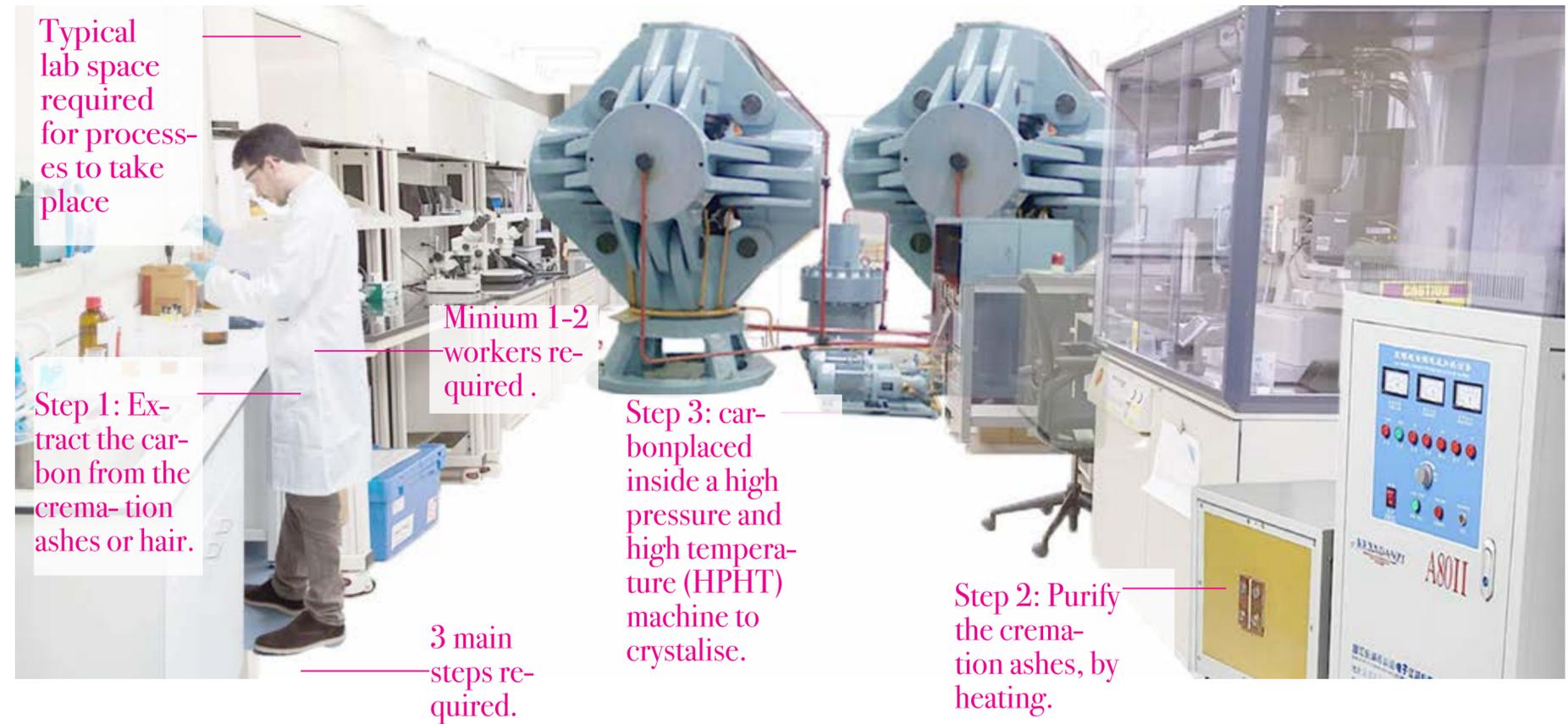
5-6 - individuals can be in this space at one time including workers)

VISUAL SEQUENCING

Initial picture sequence Analysis- Set 1

The fourth VS shows the 3rd main aspect of the programme, - a lab space to form diamonds out of cremation ashes.

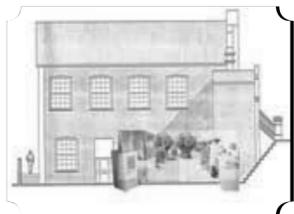
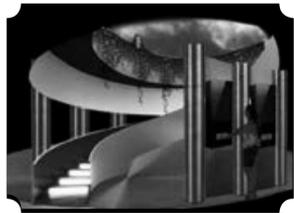
This collage shows the 3 main processes and equipment re-quired to make diamonds



VISUAL SEQUENCING

Developed picture sequence Analysis- Set 2

The first VS captures the space of the where the monument stands, facing towards the site - this is developed from the fist as by removing the collaged monument space as this looked too messy, and to highlight the direction towards the site rather than focus on the monument. The image was changed to grey scale visually look the same with the others in this sequence.



Black and white first visual sequence to emphasis on the other sequences for the programmatic elements

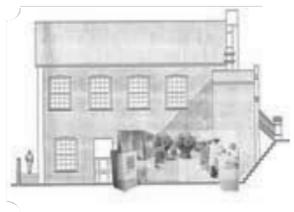
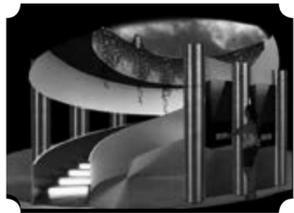
Removal of monument to focus more towards the site (methodist Church).

Black and white sequences makes it more coherent visually with the other sequences in this sequence of set 2.

VISUAL SEQUENCING

Developed picture sequence Analysis- Set 2

The VS developed to further show the atmosphere of the space, therefore the spaces where the virtual screens stood became darker to show its was located on the ground floor, along with opening of the roof to show natural light still entered these spaces, this sequence was added to show the kind of space one enters into when exploring the programme.

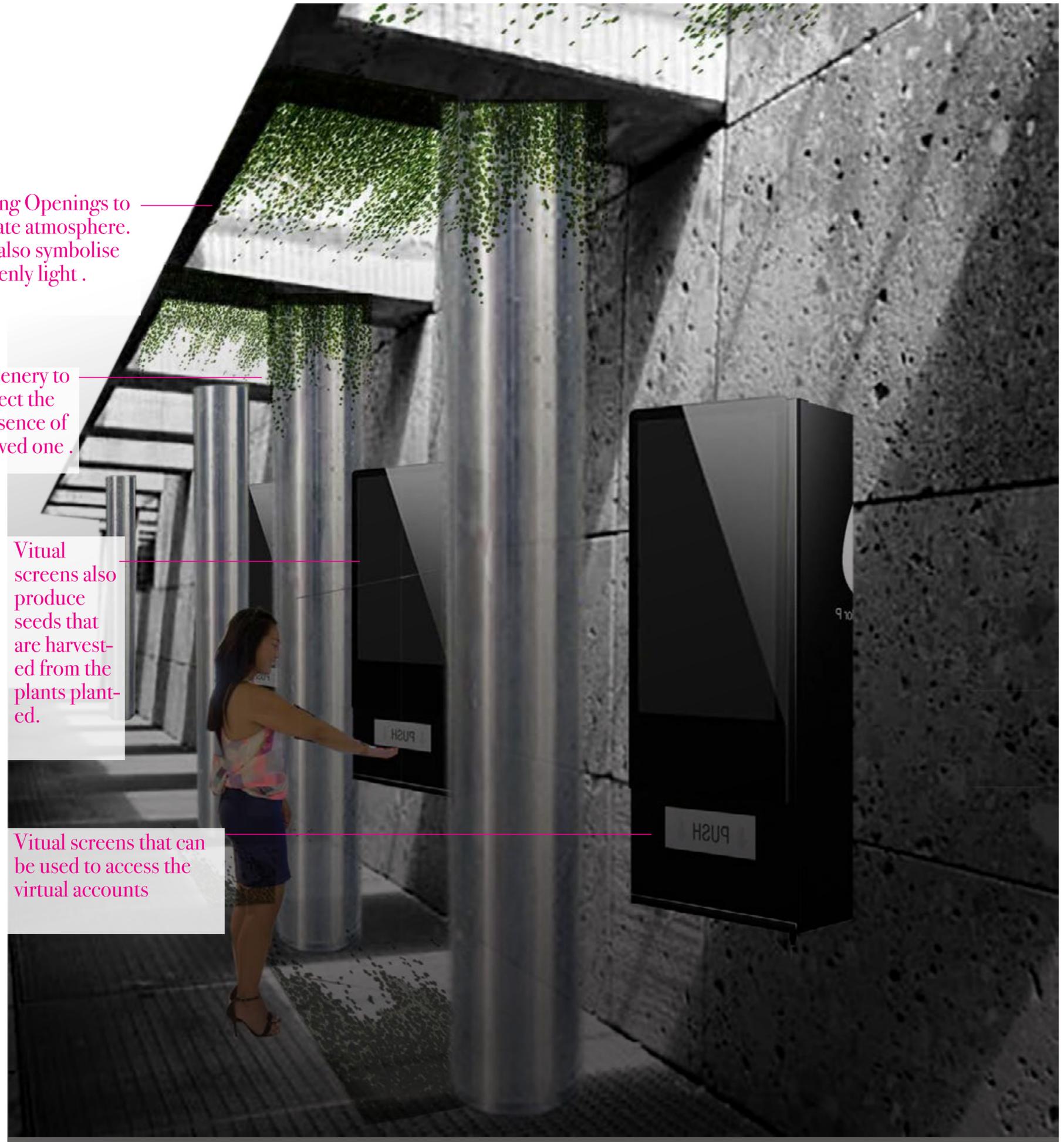


Ceiling Openings to create atmosphere. To also symbolise heavenly light.

Greenery to reflect the presence of a loved one.

Virtual screens also produce seeds that are harvested from the plants planted.

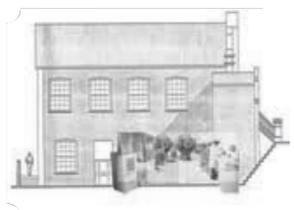
Virtual screens that can be used to access the virtual accounts



VISUAL SEQUENCING

Developed picture sequence Analysis- Set 2

The image was developed by adding darkness to the space to depict the atmosphere of the space, going from darkness to light, and to further emphasis the physical journey from dark to light (towards the heavens)



Showing the relationship between the virtual screens and the planting space

Stairs leading upto the roof opening space,

Round latform to replicate the round form from the schedule and monument

Space darker to form a journey from dark to light.-symbolisim to celebrating death.

VISUAL SEQUENCING

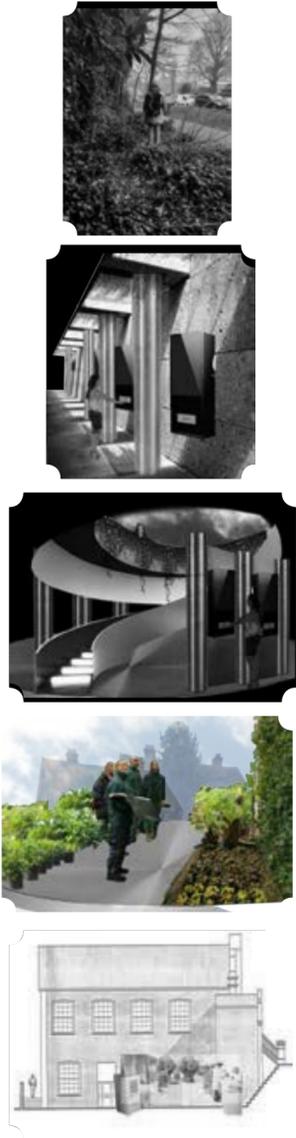
Developed picture sequence Analysis- Set 2

To develop the 3rd sequence context was added, along with the round platform to collaborate with the schedule of accommodation (see schedule accommodation page 44).

Showing context to make the placement of space more clear

Open planting space on the roof - to allow for natural sunlight for growth.

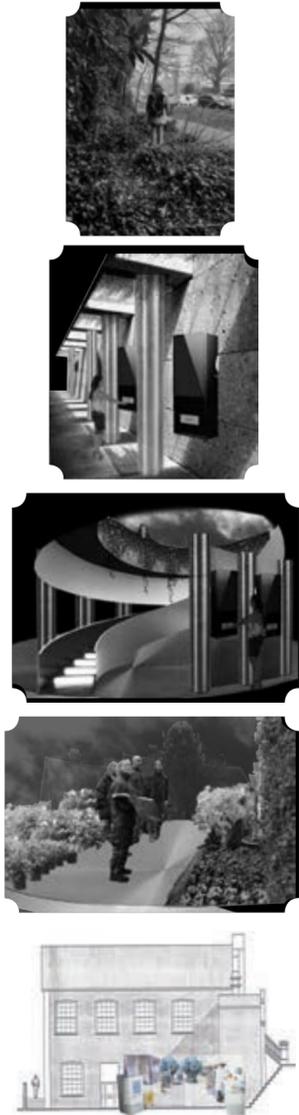
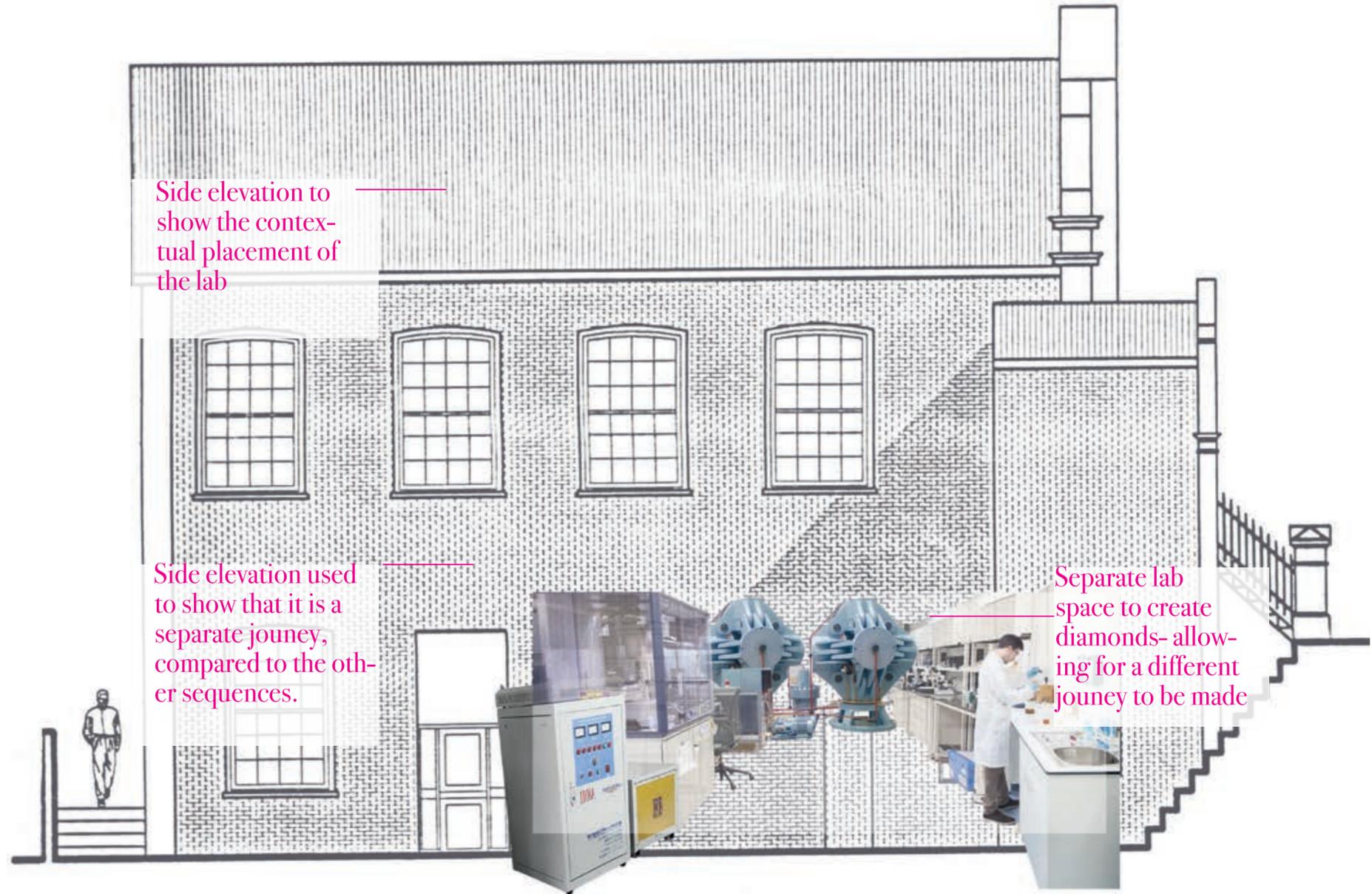
Round platform to replicate the round form from the schedule and monument



VISUAL SEQUENCING

Developed picture sequence Analysis- Set 2

The development shows where in the site this space will be located, this is done by using the side elevation of the MC

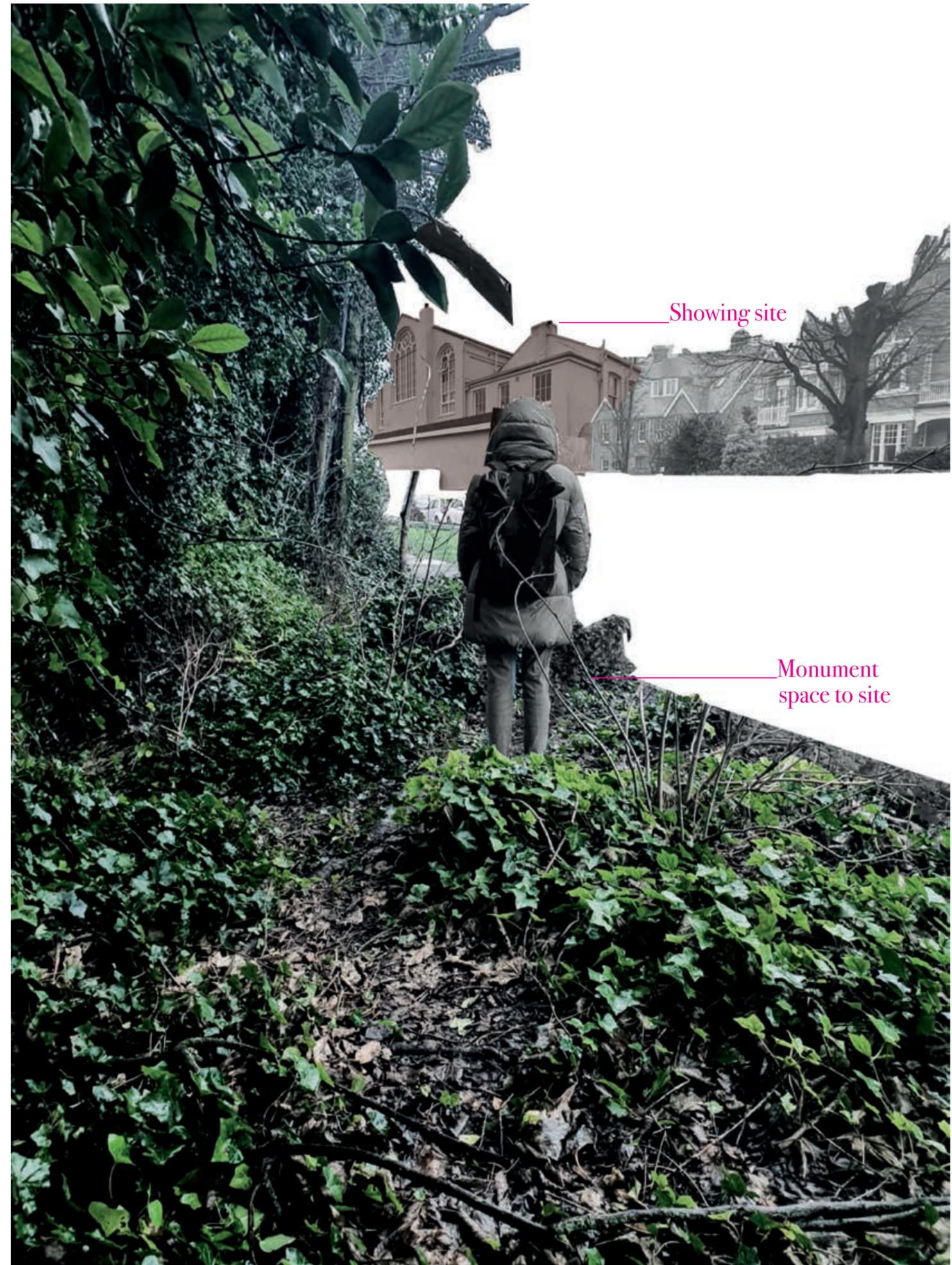


VISUAL SEQUENCING

Final picture sequence Analysis- Set 3

For the final developed of the visual sequences, the major elements were taken from the previous sequences and were simplified to show the initial thought process of each major spaces and points of the journey from the monument to the site. These VS were kept in the same colour palette.

The site has been added to highlight where it stands from the direction of the monument.



VISUAL SEQUENCING

Final picture sequence Analysis- Set 3

The 2nd image of the sequence focuses straight to the site. As this is the second step of the journey through the programme, and where all different elements of the programme take place.



Albion Hill- leads towards Queens park.

Showing the site, where the programme will take place.

Site -- Methodist Church
(Orchard day car Nursery)

VISUAL SEQUENCING

Final picture sequence Analysis- Set 3

The 3rd, sequence shows the first main aspect of the programme, which is the Virtual pods these were al-so simplified to show the main requirements, in this each screens shows the different elements available in the virtual screens .the blue person indicates att the virtual elemnts of the jouney.

Plant planted can also be virtually accessed, growth can be seen, and location of where it is planted can also be seen. + Seeds can be yearly accessed

Seeds that are produced can also be traced and accessed.

Blue person used to represent all vitrual spaces.

Online version of grave can be created - (a vitual gravestone of a loved one can be created.

Face scan to access account.

Private pods for virtual space



VISUAL SEQUENCING

Final picture sequence Analysis- Set 3

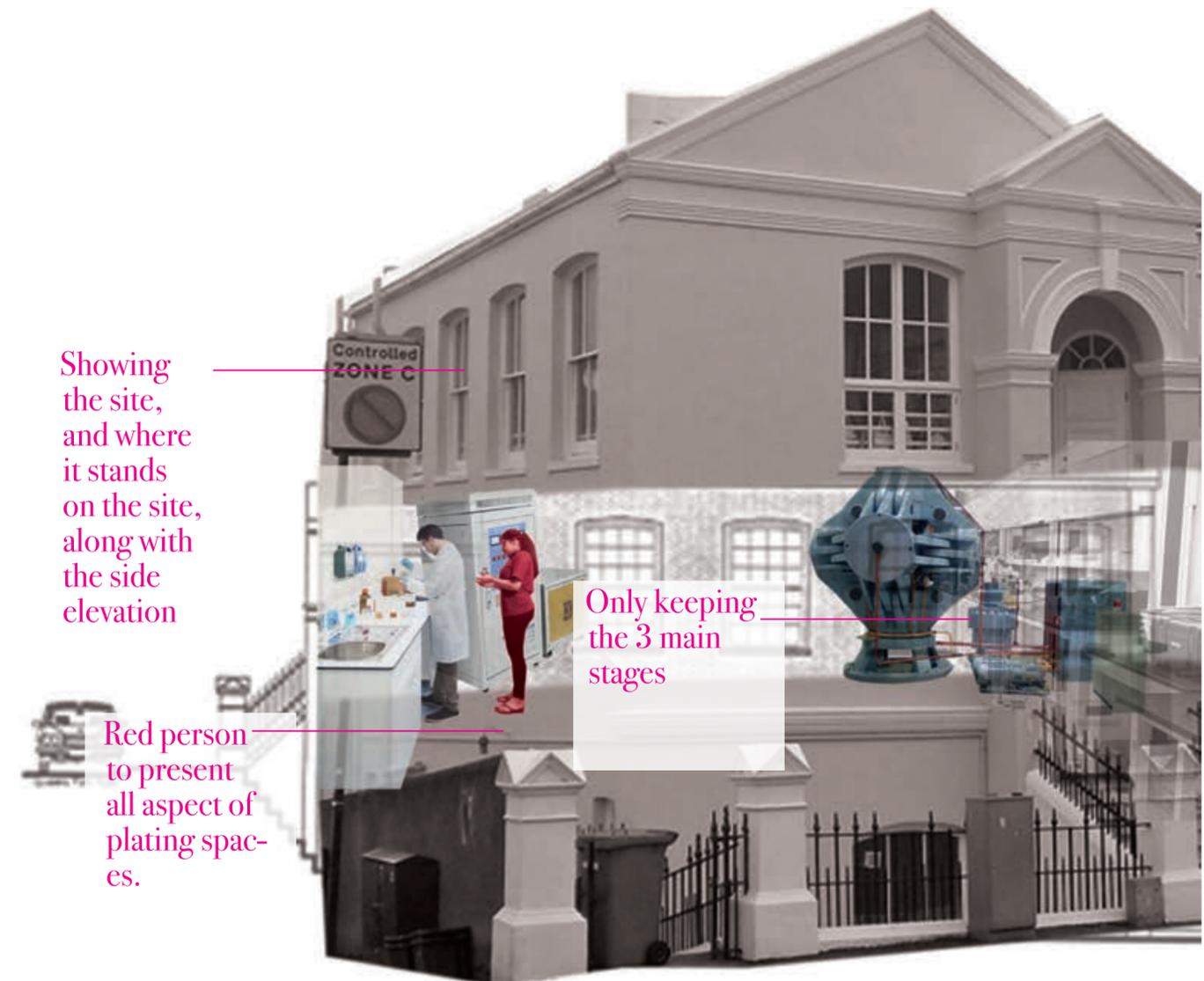
The 4th VS shows the 2nd main element of the pro-gramme - planting, in this the spaces are also simpli-fied to show where on the site they stand, the green person indicates the planting element of the journey. The black show the work-ers.



VISUAL SEQUENCING

Final picture sequence Analysis- Set 3

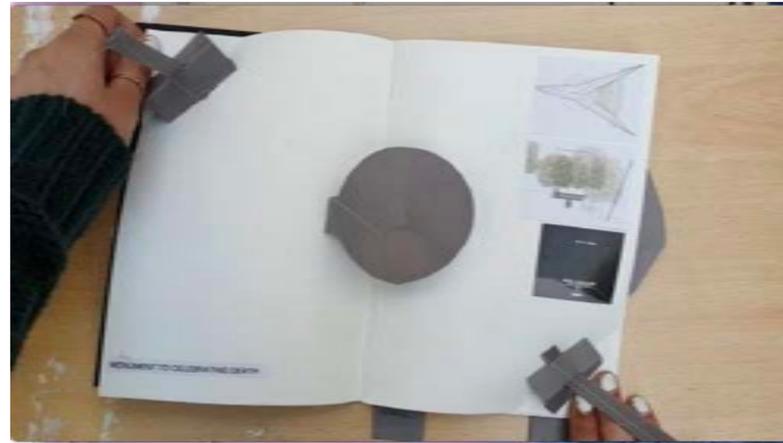
The 5th VS shows the 3rd part of the programme, this forms a separate journey from the other two, hence it is located on the left side building attached to the site, Here the red individual represents the individuals that make the journey through the lab, and the white coat represent the lab workers.



VISUAL SEQUENCING

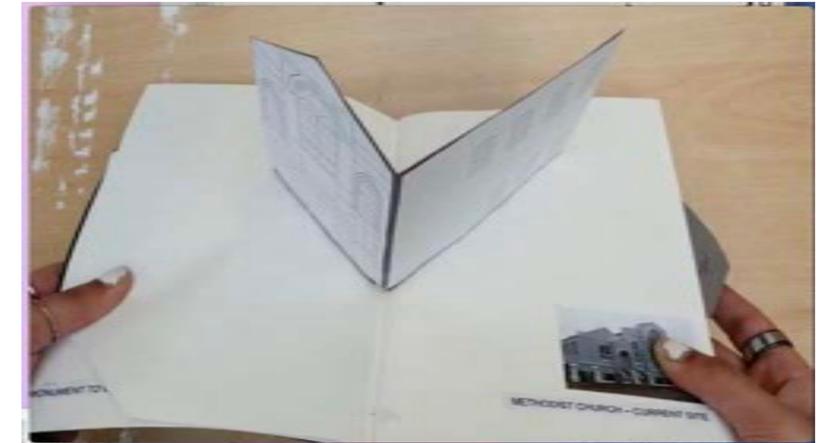
Pop up book depicting the visual journey

visual sequence of the journey was made using the pop up style through a pop up book. various different techniques were explored to represent each image of the visual sequence.



1. the monument

This was created doing a simple pop up technique from the middle of the 2 pages, along with folding edges to allow to separate elements to pop up, a light string attachment was also used, from this exploration of using other materials (string) rather than just folding paper was explored.



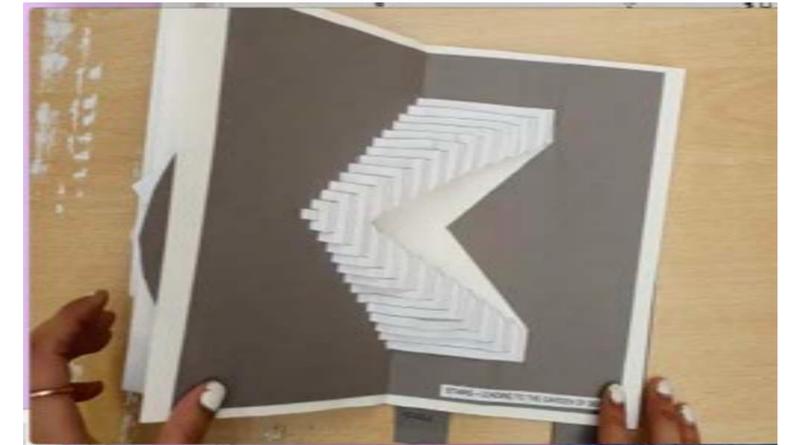
2. The site

Through this pop up elevation from the elevation was explored and basic pop up technique was used.



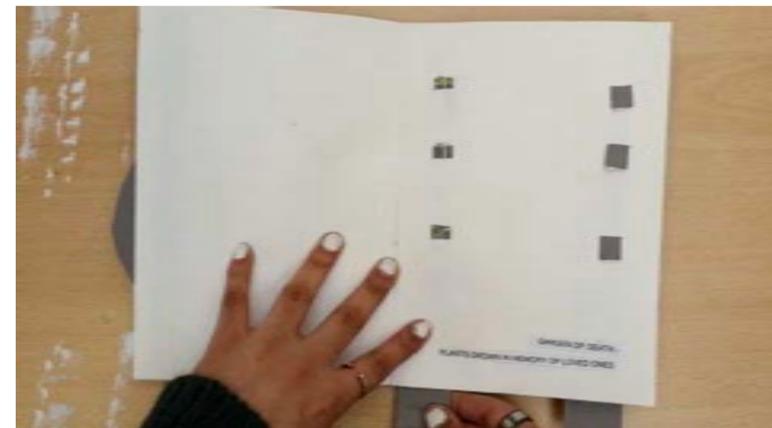
3. The visual screens

Here mechanical elements of pop up is used whereby spinning the circular handle, the screens change.



4. stairs

Complicated folding was tested to see how other elements could be created



5. Plants

another mechanical testing that flip and fold up the plants when pulled.

MODEL MAKING

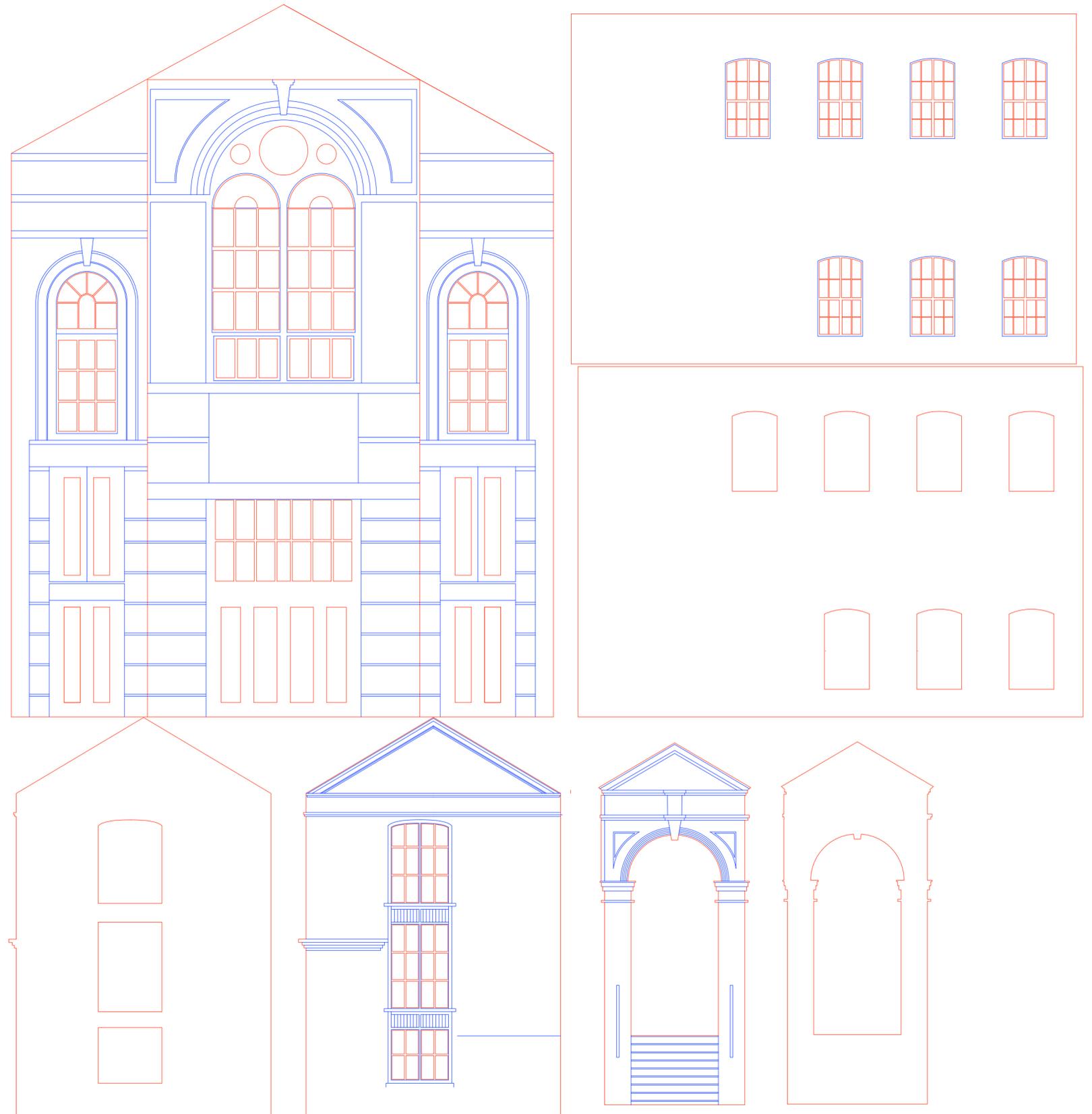


MAKING SITE MODEL

Constructing process of site model

Once plans, elevations and sections of site were developed. They were then used to create lasercut files to construct 1:50 scale model of Methodist Church.

This 1:50 site model made using laser cutting on card. Files of each site was created, which were then doubled and glued using a piece of wood inbetween to give the walls a width.



Laser cut files - red line refer to cut and blue refers to engrave

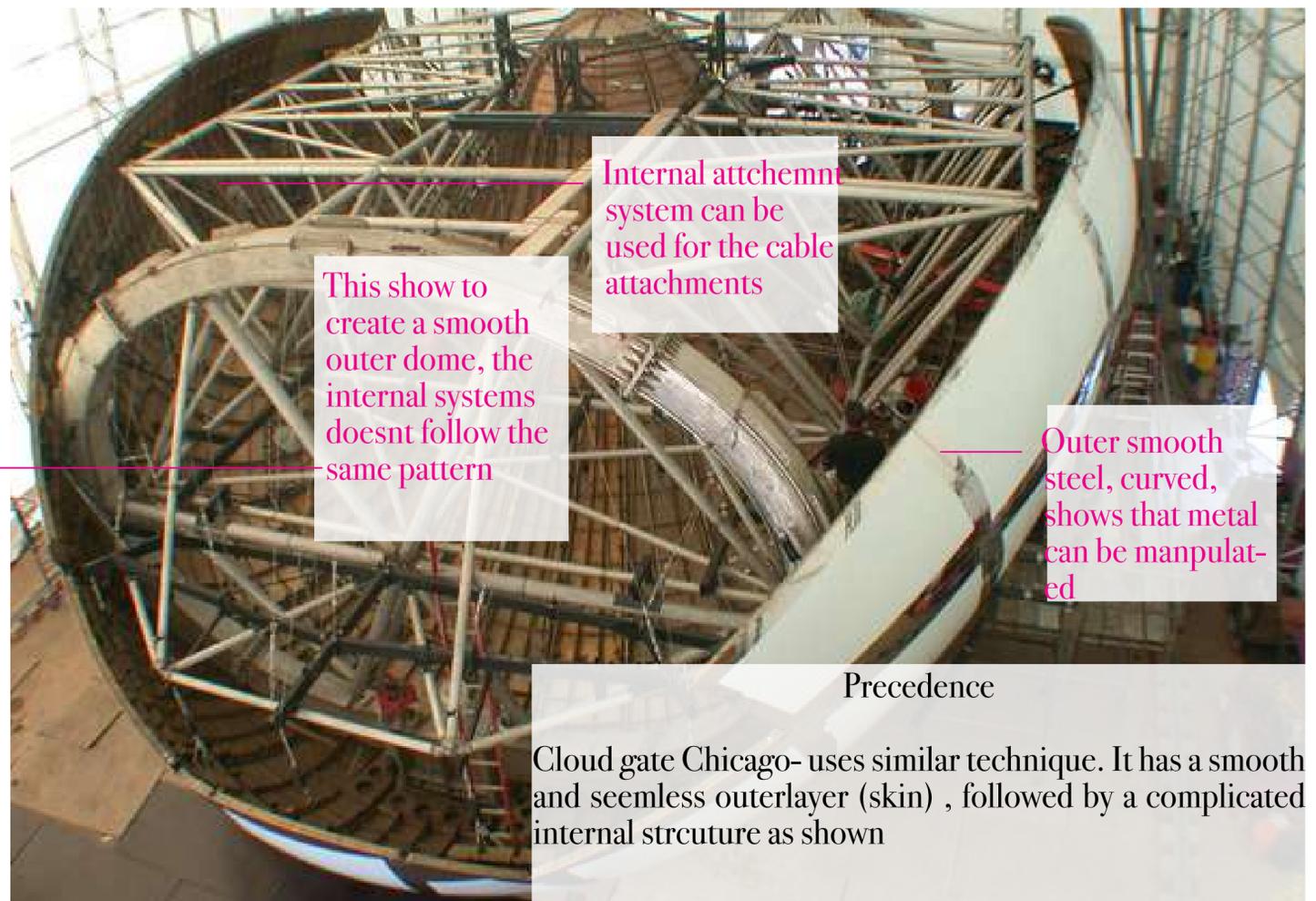
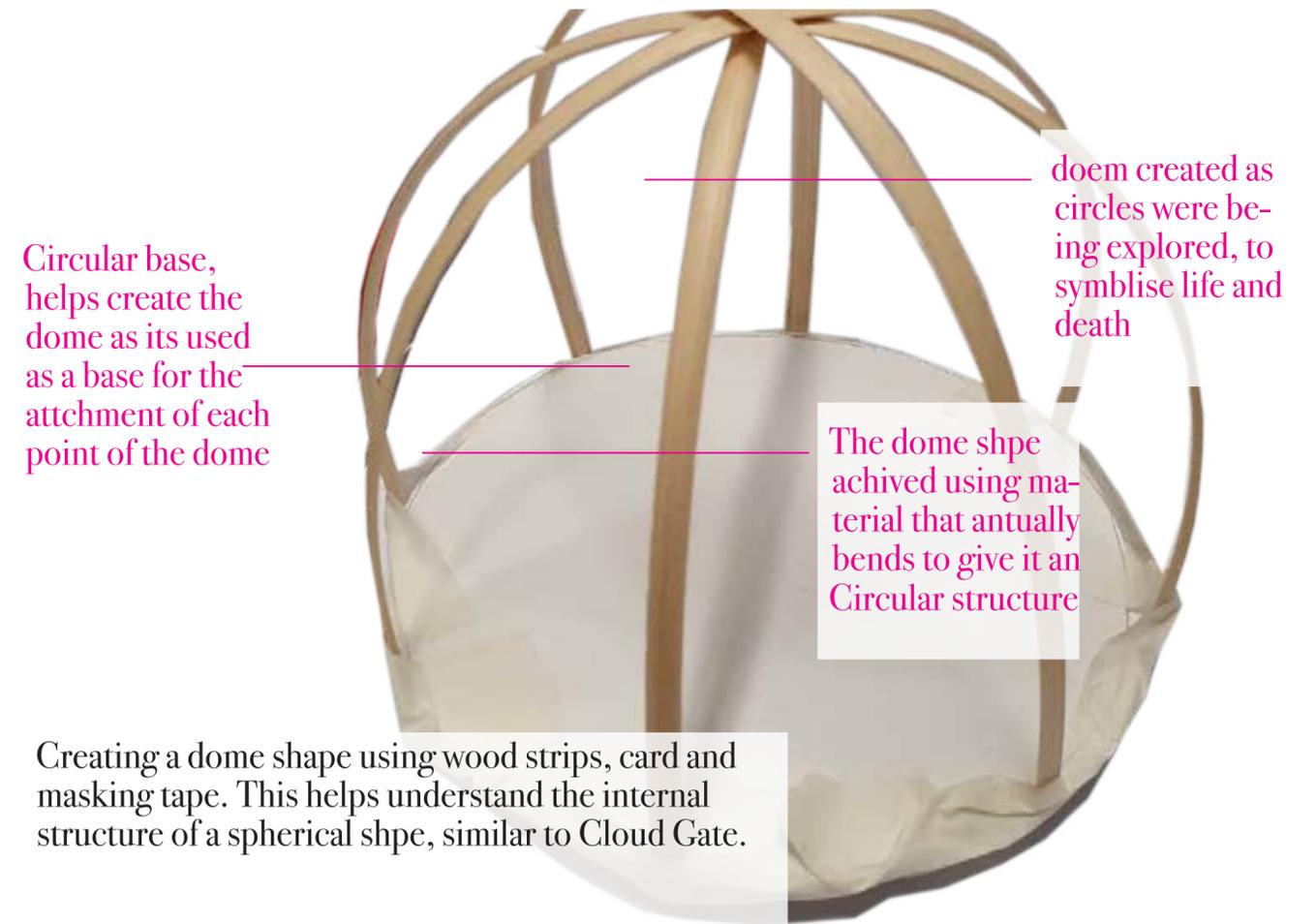
1:50 SCALE SITE MODEL

Final Site model in Context



UNDERSTANDING SPACE IN VOLUME

A Study of Constructing and Deconstructing volumetric Forms



Dome was were tested and created to understandd the ineternal grid of circular and round strcutures.

DESIGNING SYSMAT



DESIGNING SYSMAT

Precedence

Liquid Architecture,
By Olafur Eliasson

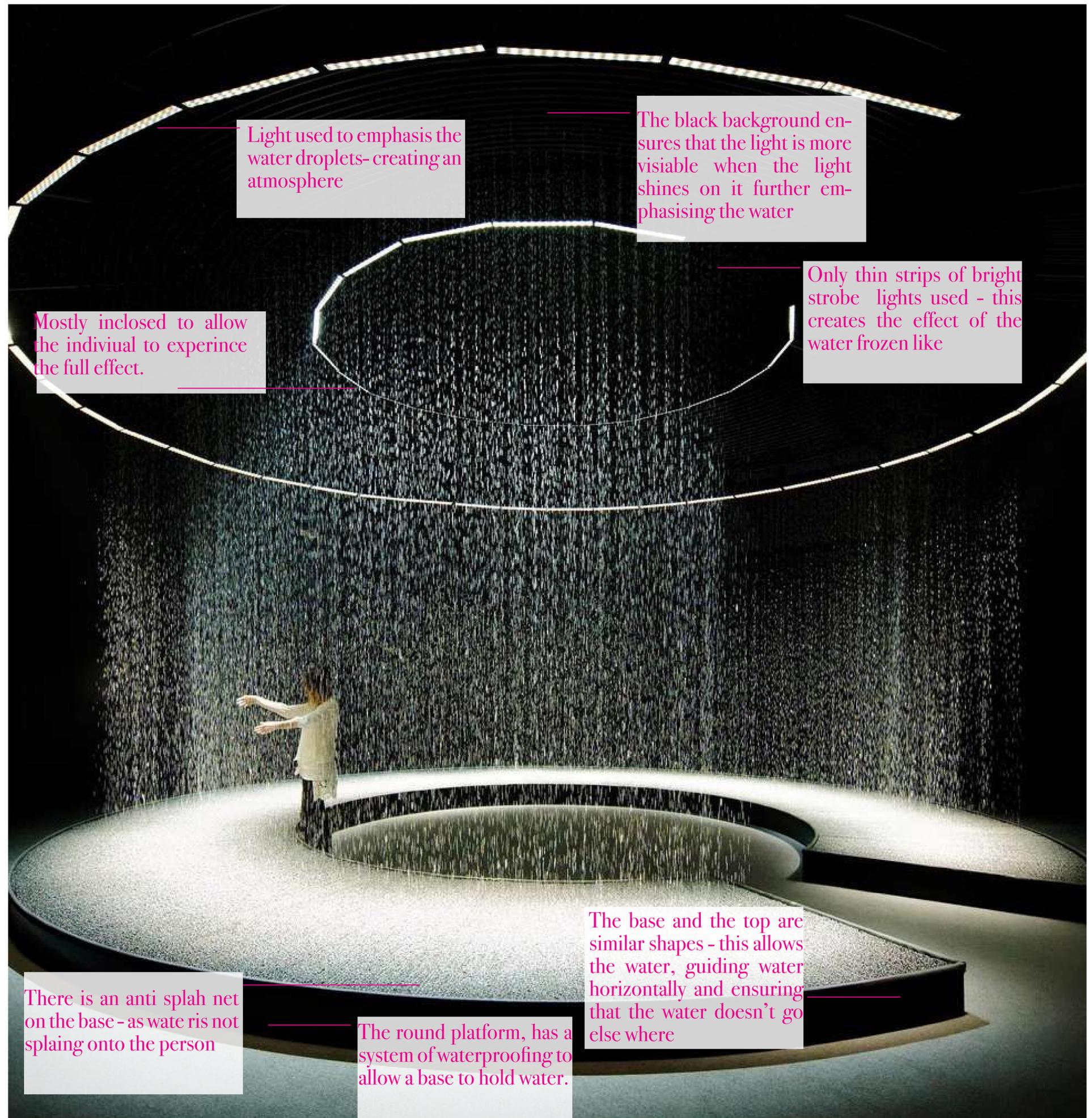
Water droplets creating space, inspired by how natural elements are used to create space and atmosphere.

This precedence was chosen as one that shows and creates atmosphere, using nature. The way light has been used to emphasize the water droplets heightens the experience of nature.

This system has been created using a natural element and put inside an unnatural environment (indoors).

This system of using natural elements inspires to include a similar system in the programme, through this it can be understood that water can be guided, therefore, in the programme a chain system will be incorporated to guide the water onto the green wall elements of the same, this in turn will create an atmosphere.

From this it can also be understood that when including natural elements i.e. water, how water can react also needs to be considered e.g. adding a splash net.



DESIGNING SYSMAT

Precedence

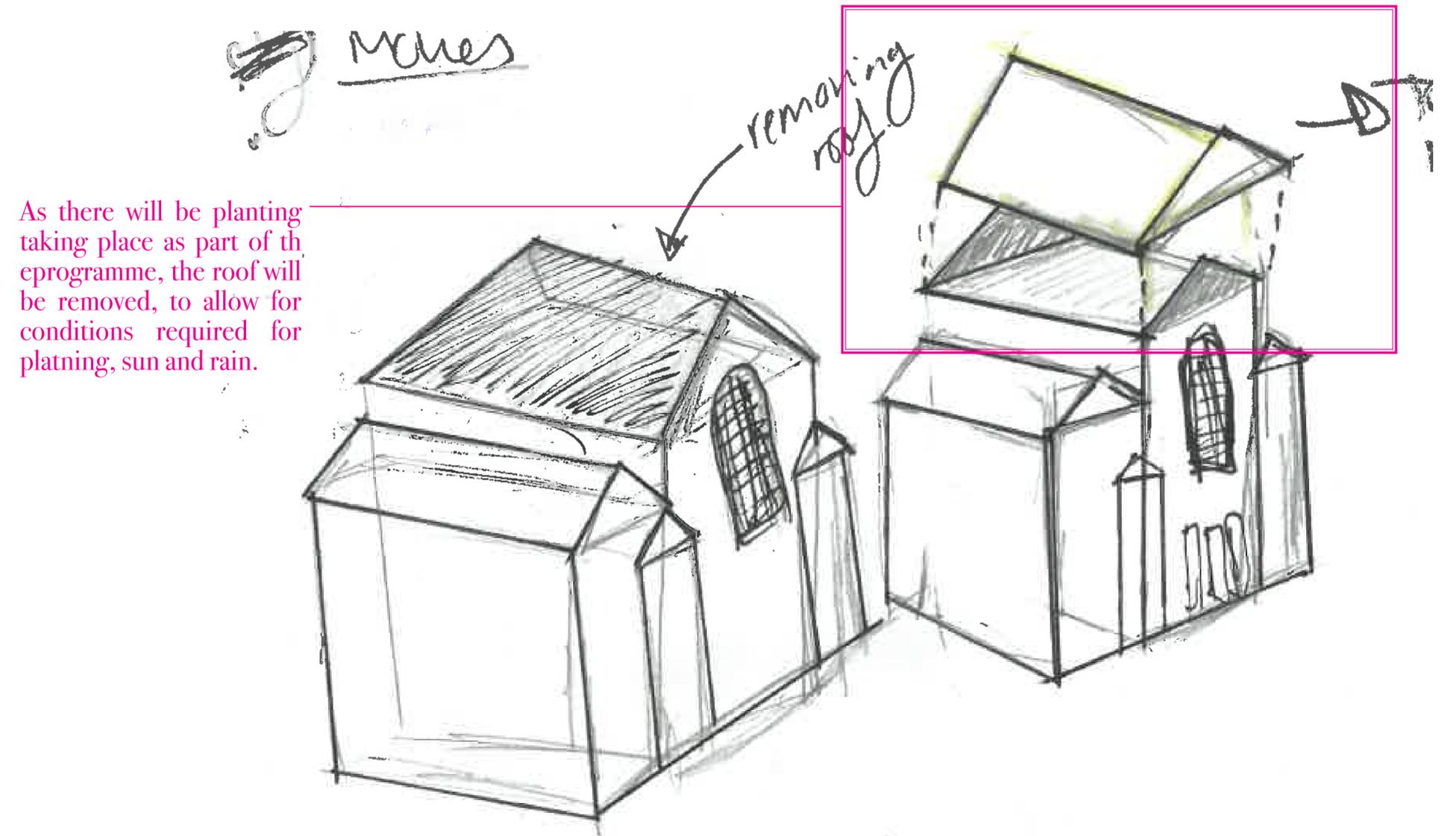
Caixa Forum, Madrid
Constructed by firm Herzog & de Meuron
Opened in 2008

The precedence was chosen due to the use of green wall, along with the contrasting materials of the gallery, similarly in the programme, natural element of green wall is included, (for the planting aspect), therefore this precedence is used to understand the contrast of nature and man-made materials.

The element of the green wall will be taken forward as nature itself represents the form of new life, hence becoming a way in which life is embedded into architecture. The green wall will be included in the design element of the project as it will become a space where individuals will plant, having it merged within the building will allow the plants and buildings to represent life and death as when an individual dies they merge with nature once again.



Key Architectural Moves- removing the roof

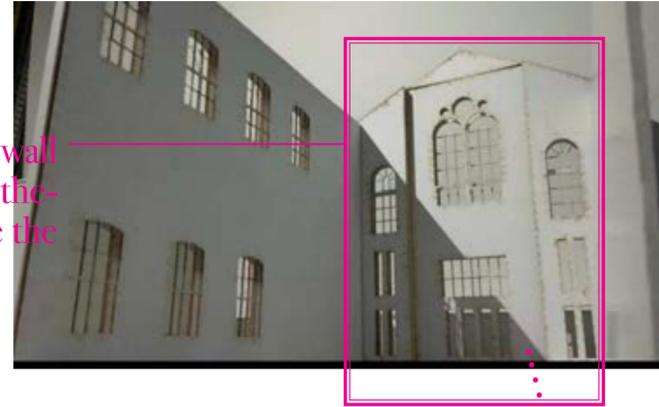


Removal of Roof- to allow for natural sunlight

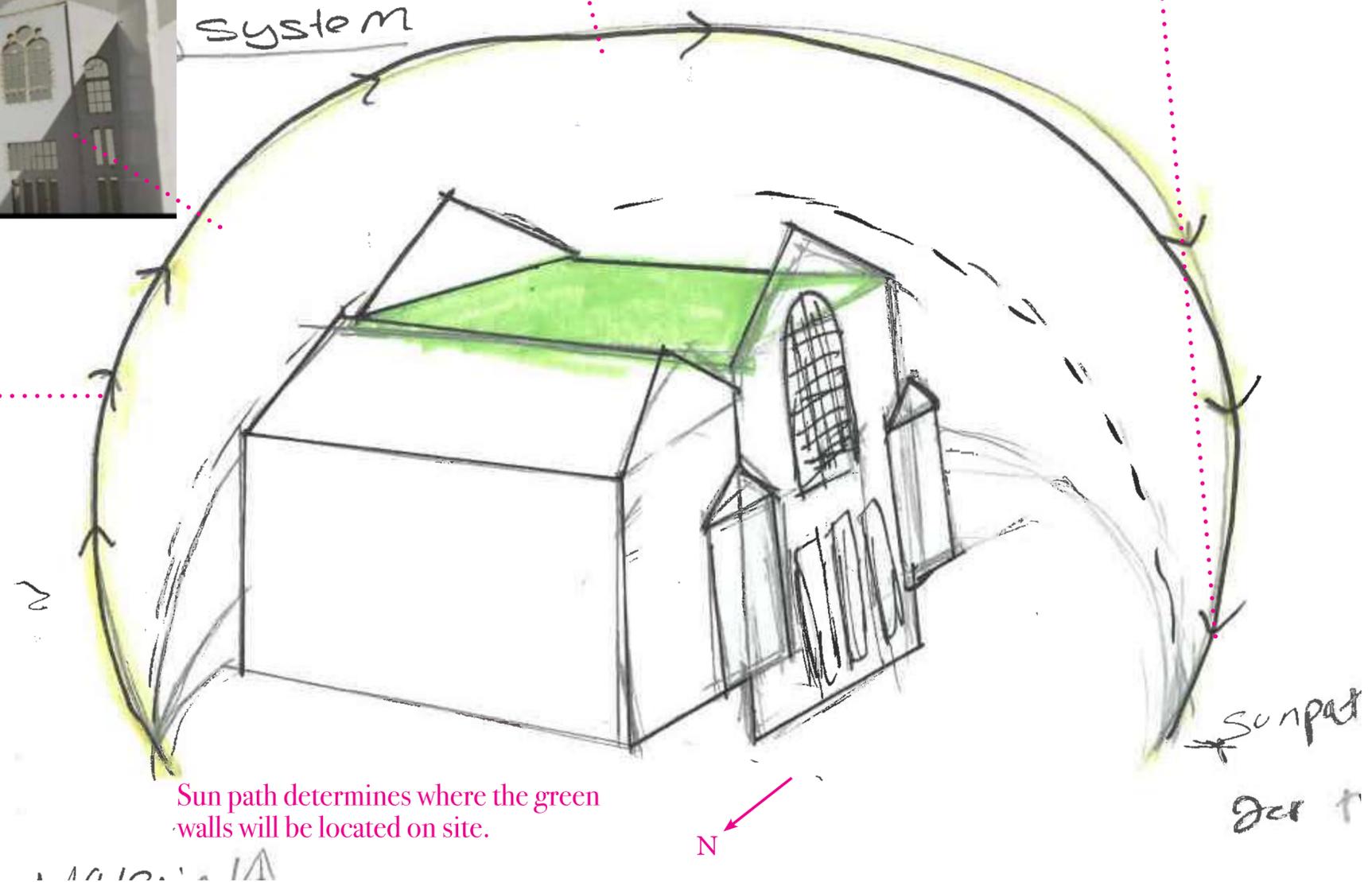
DESIGNING SYSMAT

Key Architectural Moves- sun path

Most light hits this wall the front wall of Site, therefore best place to locate the green wall.



Sun path shown using a 1:50 model of site.



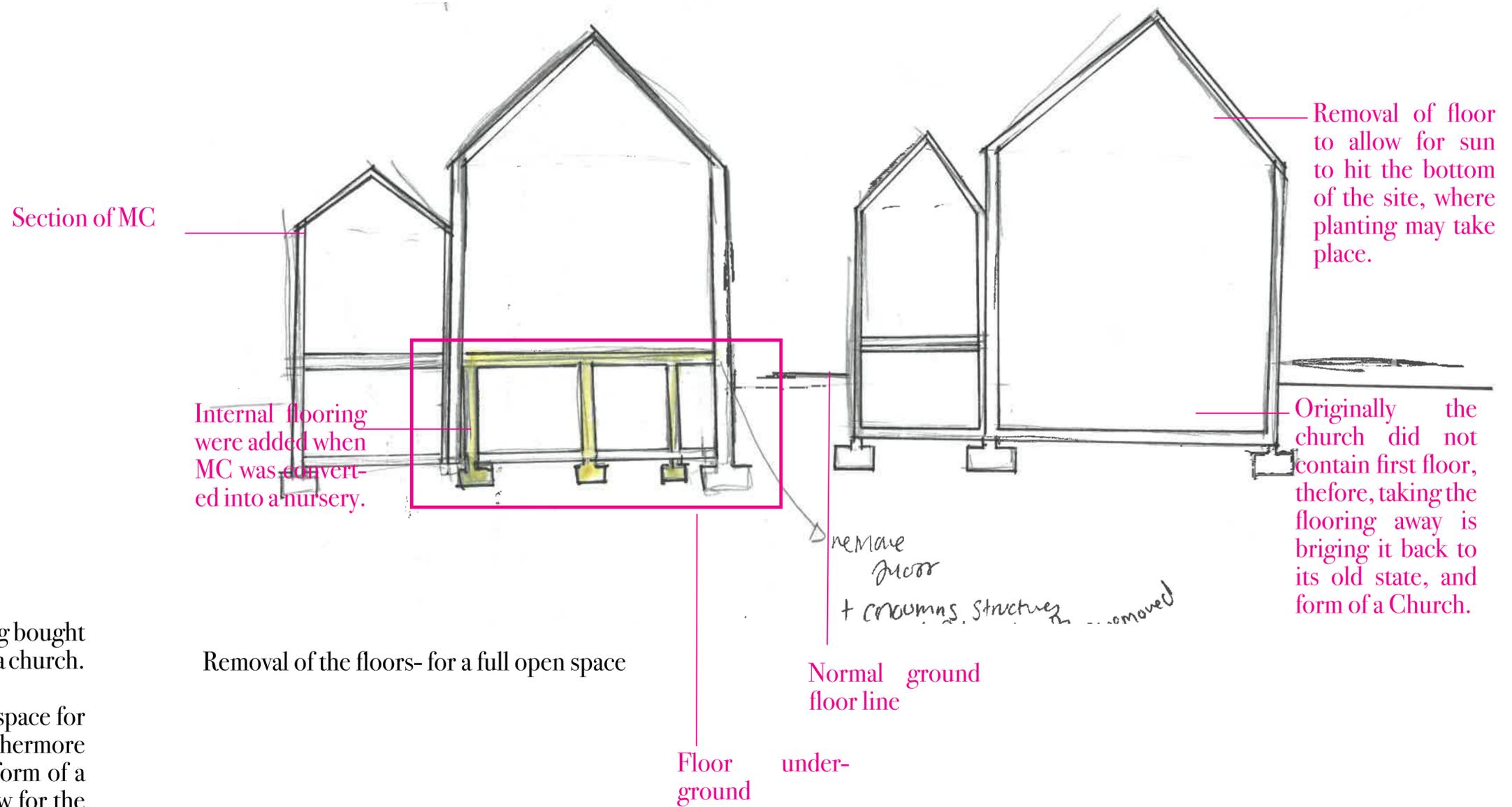
Sun path determines where the green walls will be located on site.

Sun path diagram is one of the main key architectural feature, as it allows to understand the site. It also helps with determining the placement of plant growing, as sunlight is one main factor to growing vegetation.

Key Architectural Moves- removing the floors

The floor was removed as the building is being bought back to its original state of when it was used as a church.

The removal of the roof will give more horizontal space for the programme in the main internal area. Furthermore as the planting will now be done horizontally in form of a green wall, the floor needs to be removed to allow for the sunlight to reach all areas.. If floor is kept than any form of planting done on the ground floor will not get the natural sunlight and rain, in order for it to grow.

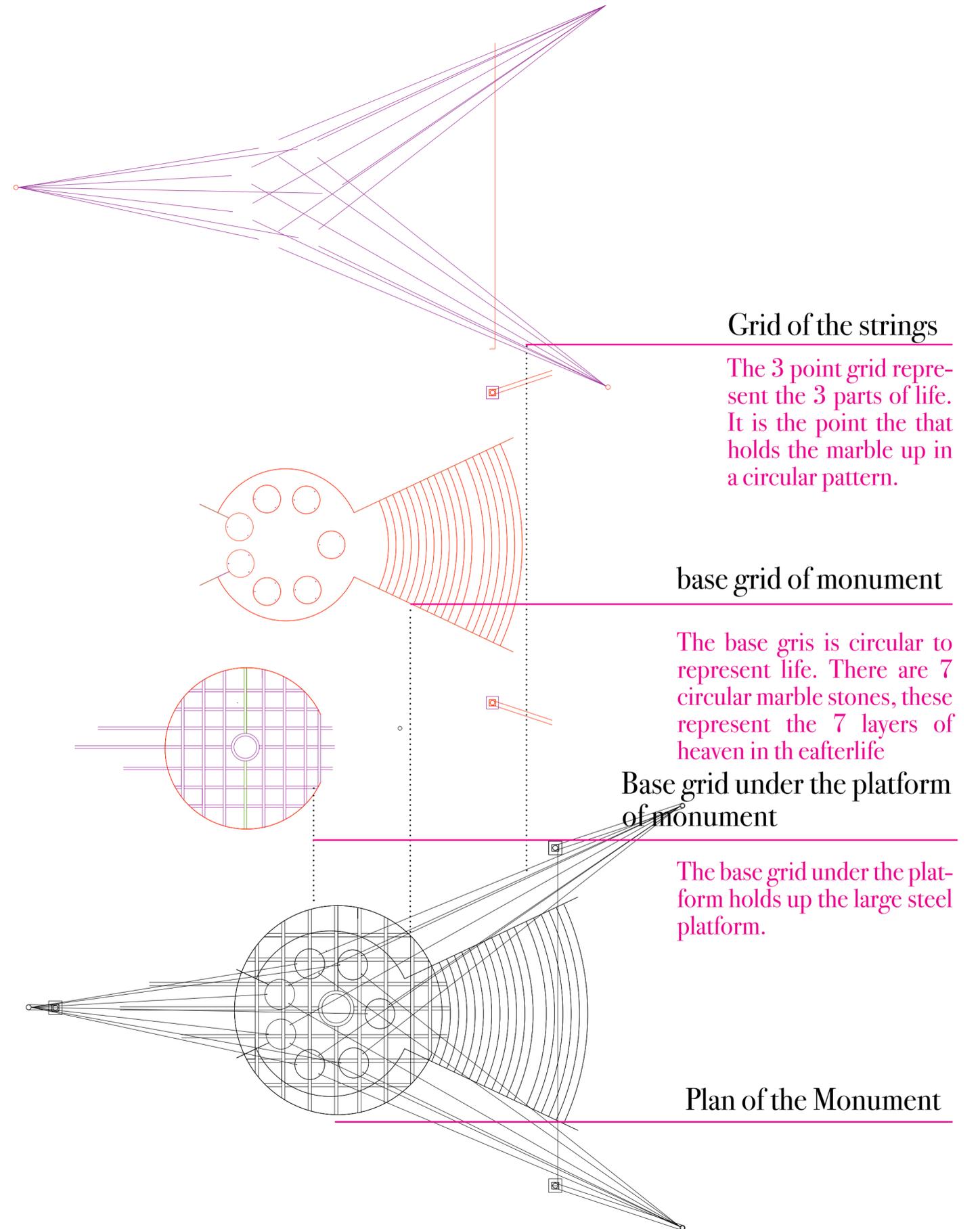


DESIGNING SYSMAT

Key Architectural Principles- using the monument

The monument represents are large proportion to the site programme as, the monument was created in celebration of the life a person lived, therefore it contains various symbol-ic geometries, materials and relevance's to the site programme itself, As the same theme of death has been carried forward to the site.

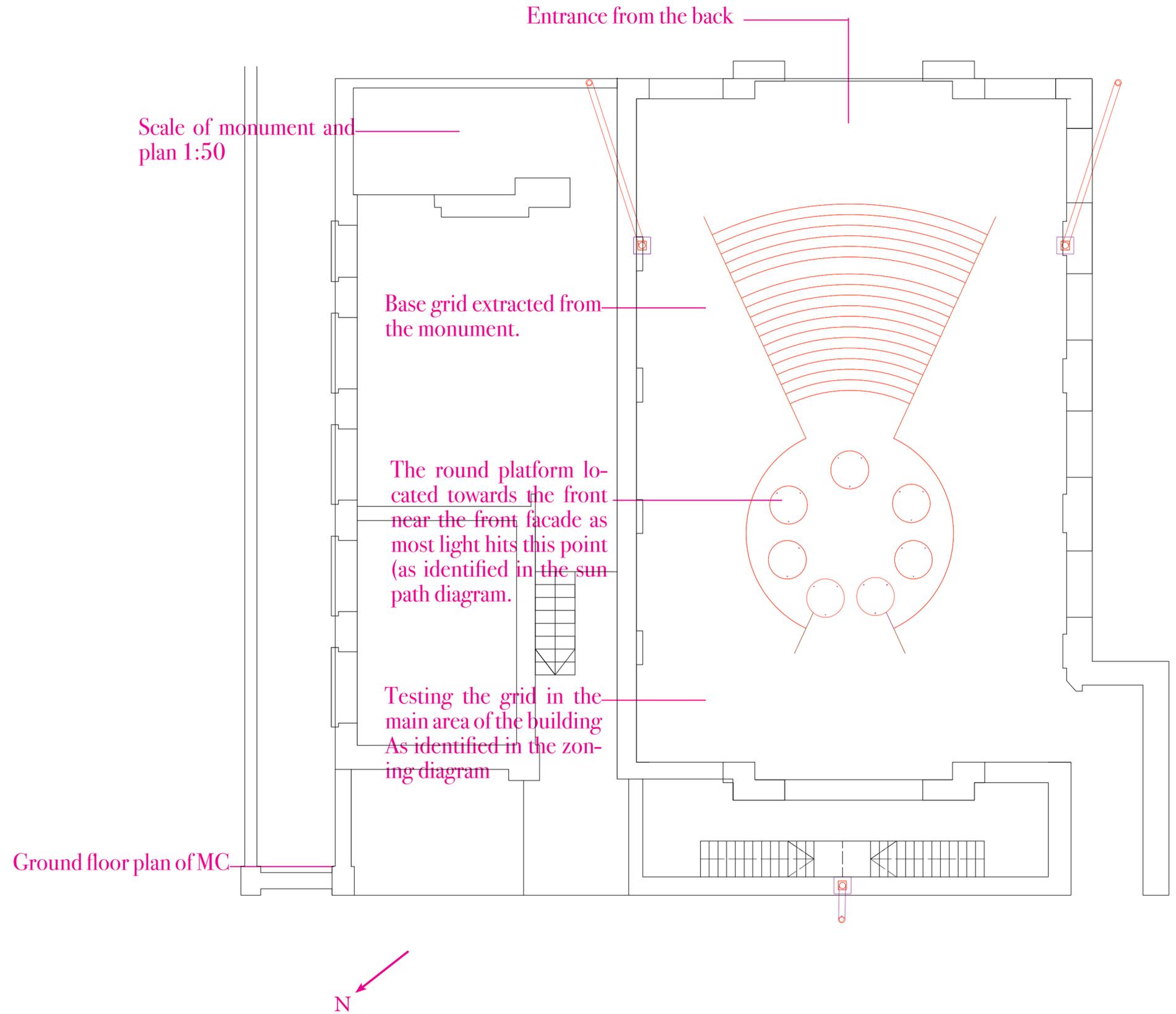
Breaking the monument into, various component grids to form a basic grid on the site, this is done to keep the consistency in geometry in both the monument and site programme, the geometries used in the monument relate to the, various different aspect of life and death, for example the circular platform, represent the circle of life, the 3 points base grid of the strings, symbolises the 3 parts of life itself (birth, life lived and death).



DESIGNING SYSMAT

Testing base grids identified from monument into site

Using the base as a grid to form a base for the programmatic element, therefore all other aspects identified in the schedule of accommodation will be located in accordance to this grid.



UNDERSTANDING SPACE IN VOLUME

A Study of Constructing and Deconstructing volumetric Forms



Making first iterations of spaces required for programme, using 1:50 Scale model of site, and scrap materials.

These models are exploring the spaces in volumes.



The Volumetric design inspired by monument design, when seen in plan view.



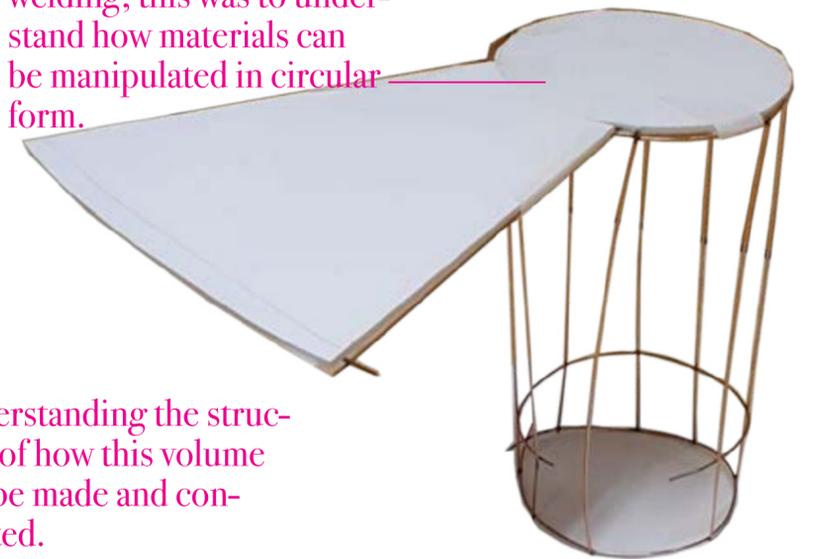
Stairs created using a steel rod underneath and then attached into the internal grid structure.

same internal structure created using steel rods and welding, this was to understand how materials can be manipulated in circular form.

Understanding the structure of how this volume will be made and constructed.

This is done by using mountboard card.

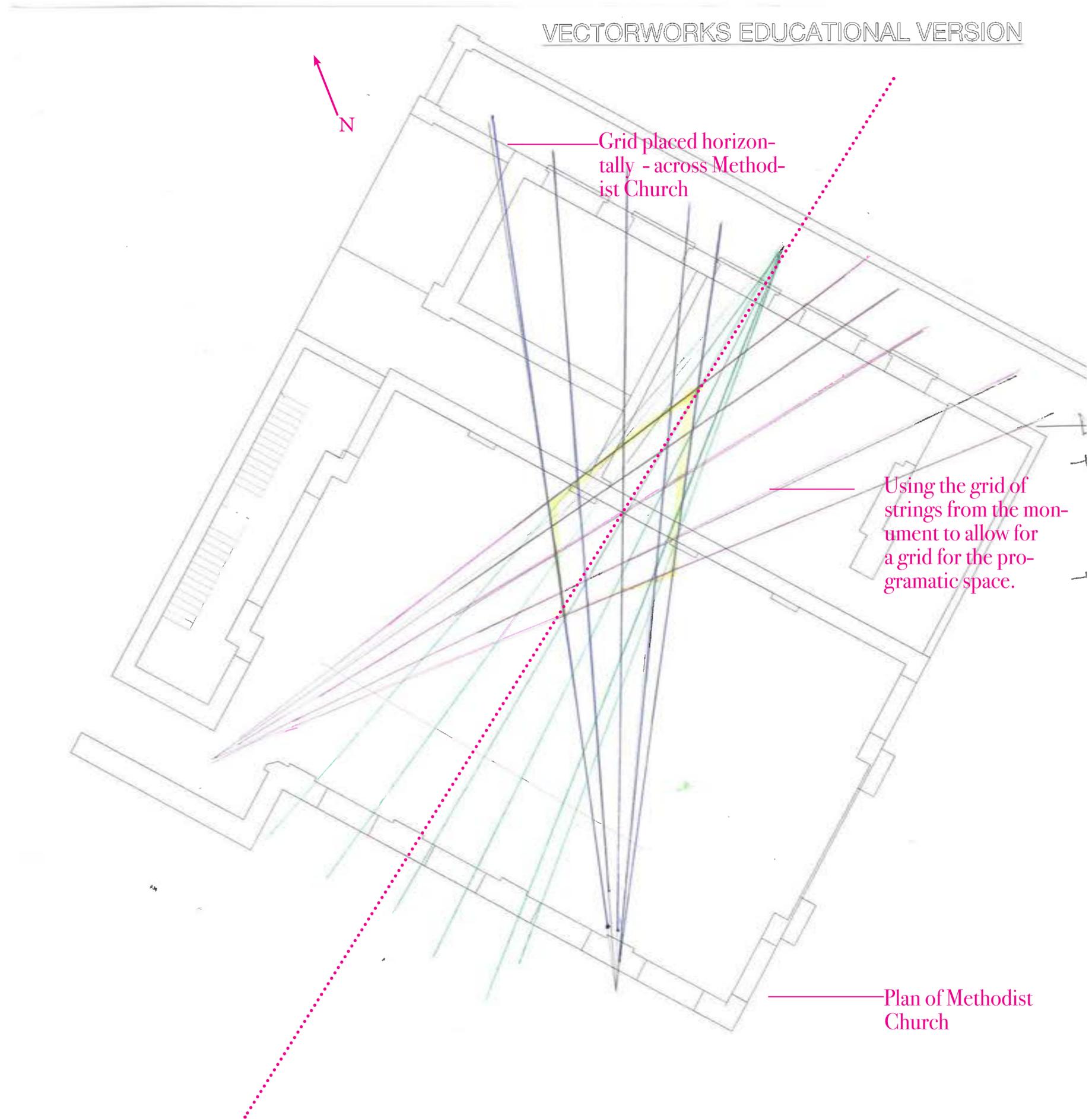
from this it can be understood that to create a circular volumetric shape, a internal and outer grid will be formed, to allow for standard size sheets to be added to make a smooth outlayer (for the 'skin').



DESIGNING SYSMAT

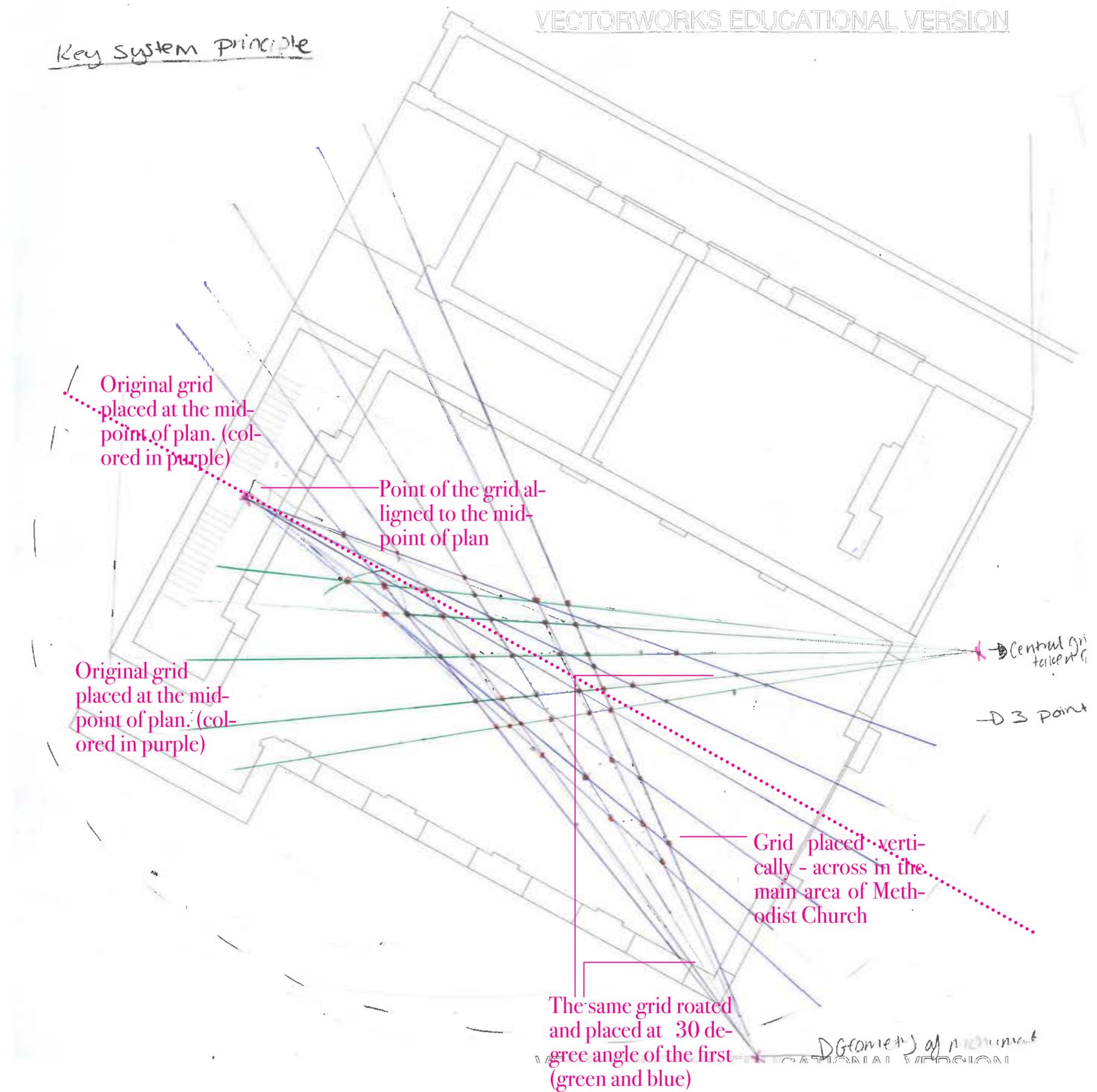
Testing base grids identified from monument into site

Using the grid of the strings horizontally on site plan. Identifying the 3 different points to form the 3 different programmatic elements (planting, lab and virtual space) from each point each elemental grid will be formed.



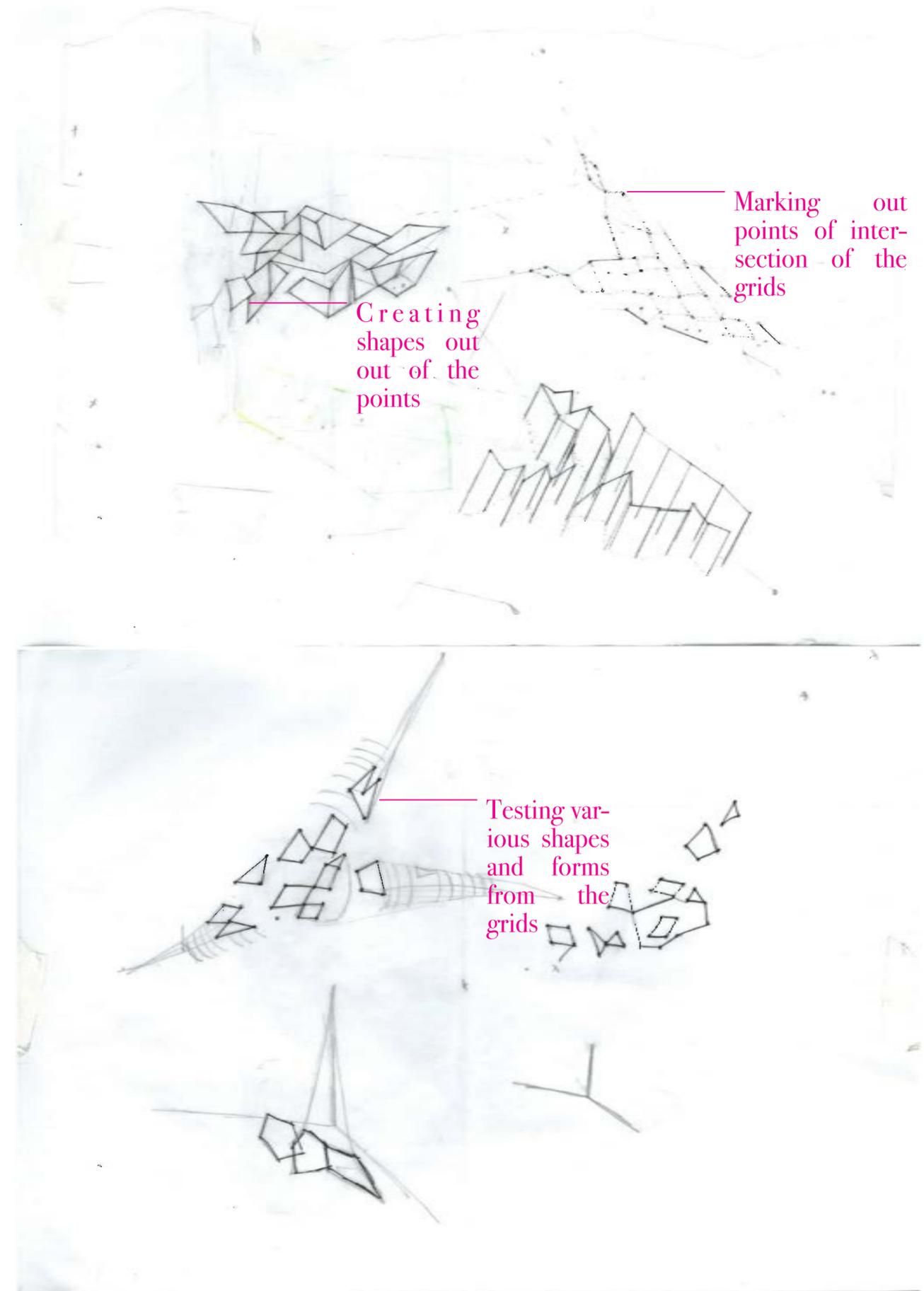
Testing base grids identified from monument into site

Using the grid of the strings vertically on the plan (only in the main area of the site as shown in the zoning diagram) and placing the same grid at 30 degrees to the first to form a new grid. This overlapping of the 3 grids make interactions to one another hence allowing to form a base to create spaces out of for the virtual pods.



DESIGNING SYSMAT

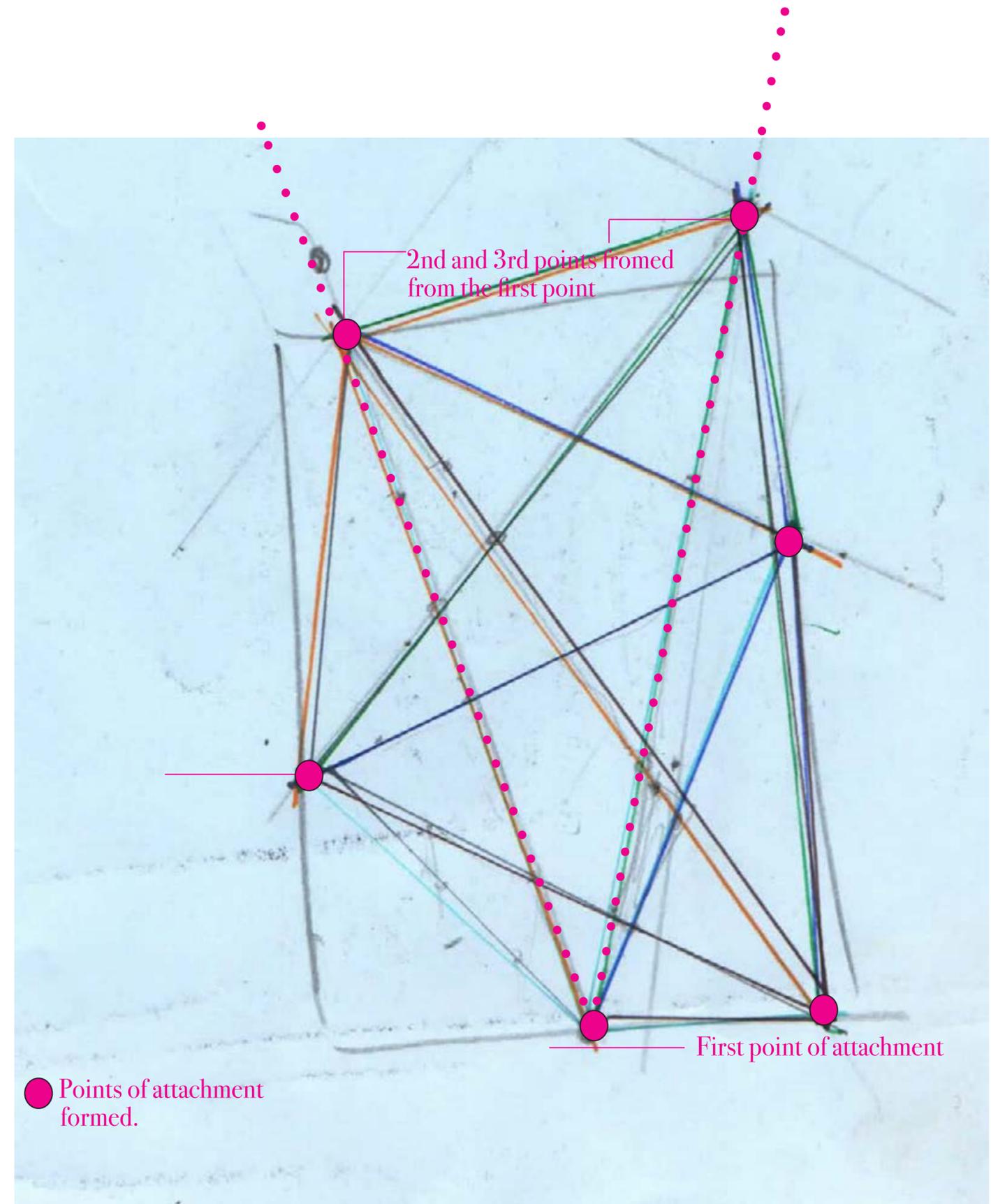
Using a grid -testing various ways to find points of interaction



The formation and interection of the grid from the 3 points is used Playing around with various points on the grid to form shapes for the virtual pods (virtual space for the programme)along with that it helps identify placement of the virtual pods.

DESIGNING SYSMAT

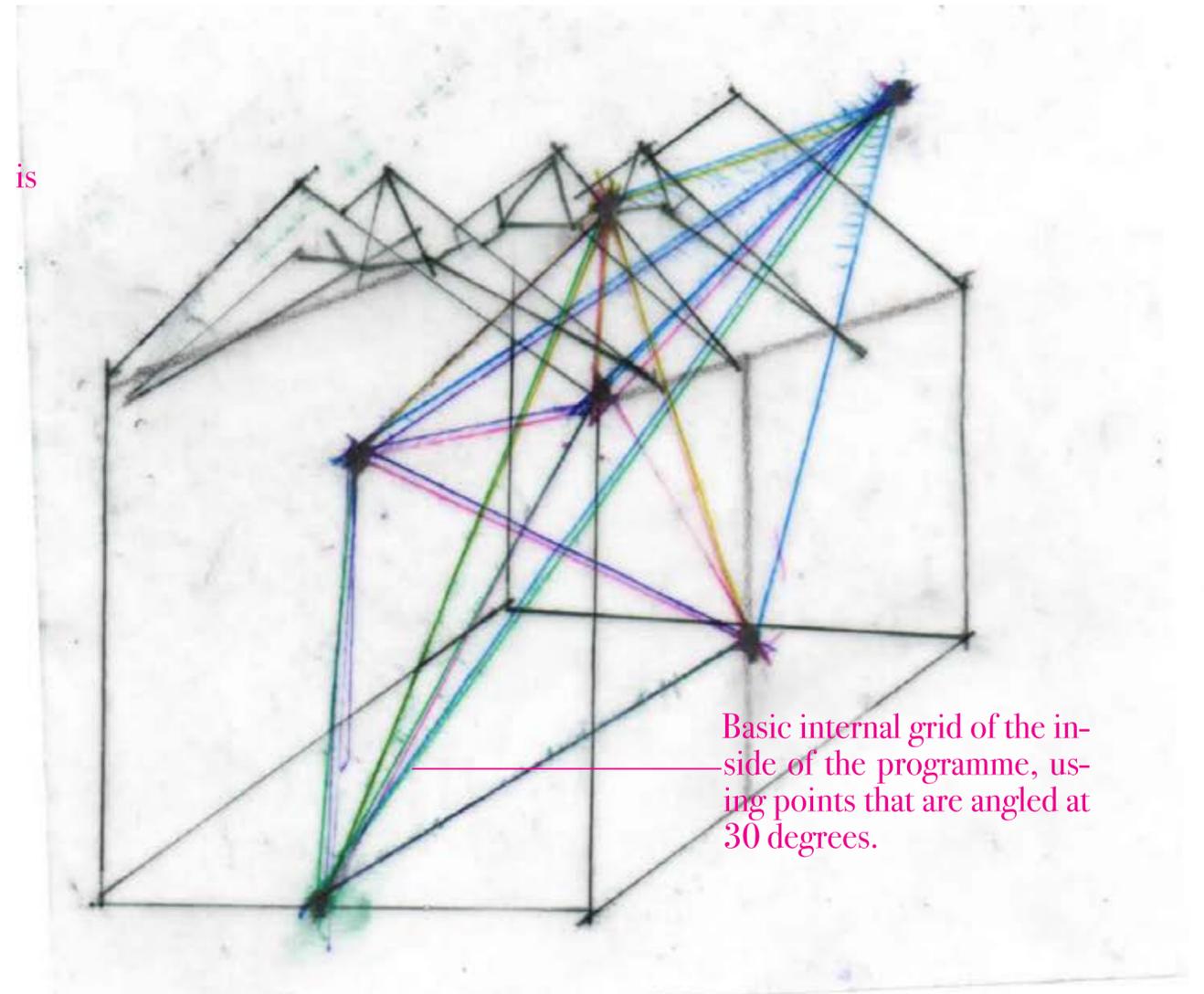
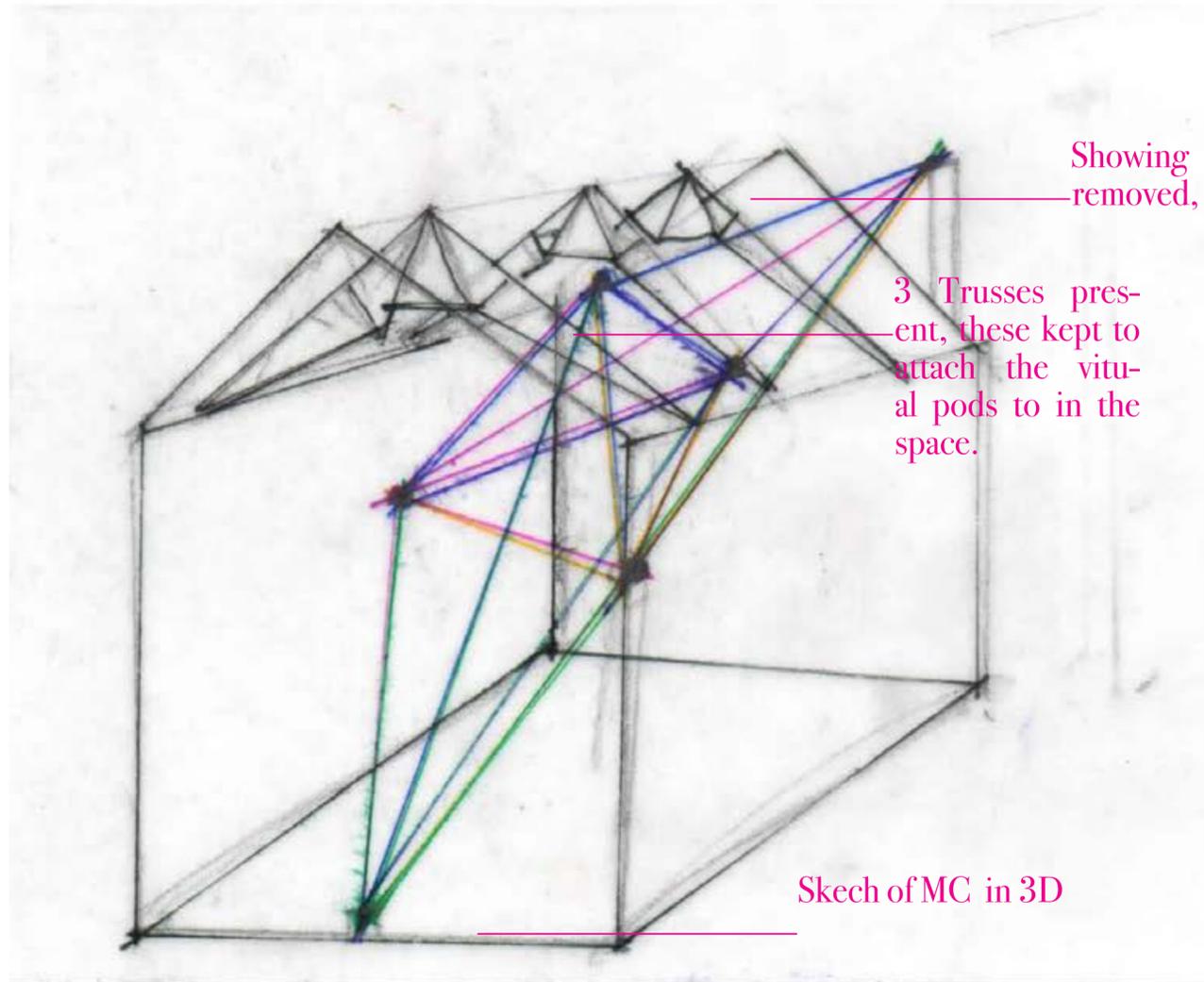
Marking out points of attachment from the initial grid point.



Making out the angles and placement of attachment in plan. Each point has an angle of 30 degrees, which determines other points.

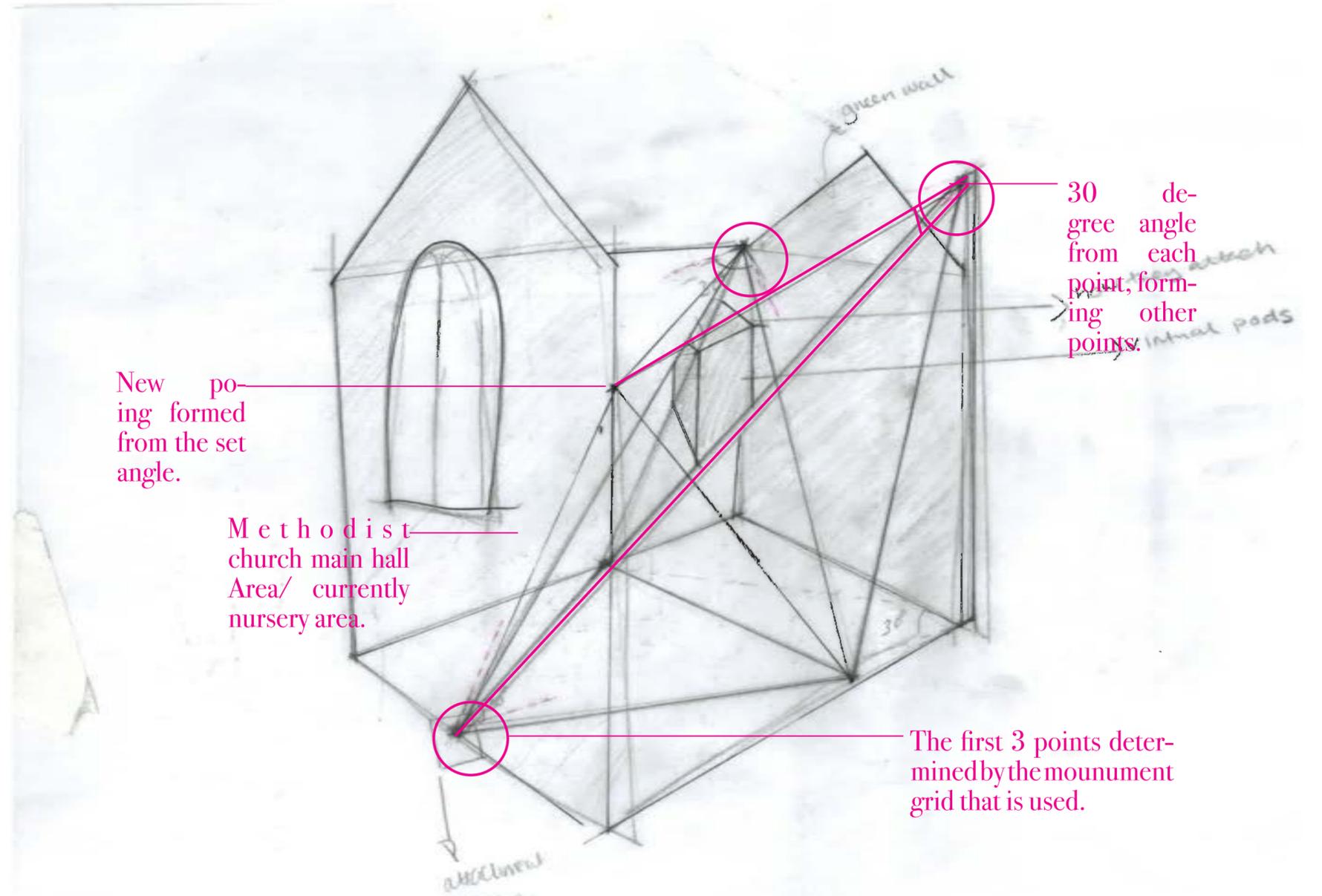
DESIGNING SYSMAT

using different heights of marked points (identified from the plan) to form a internal 3d grid.



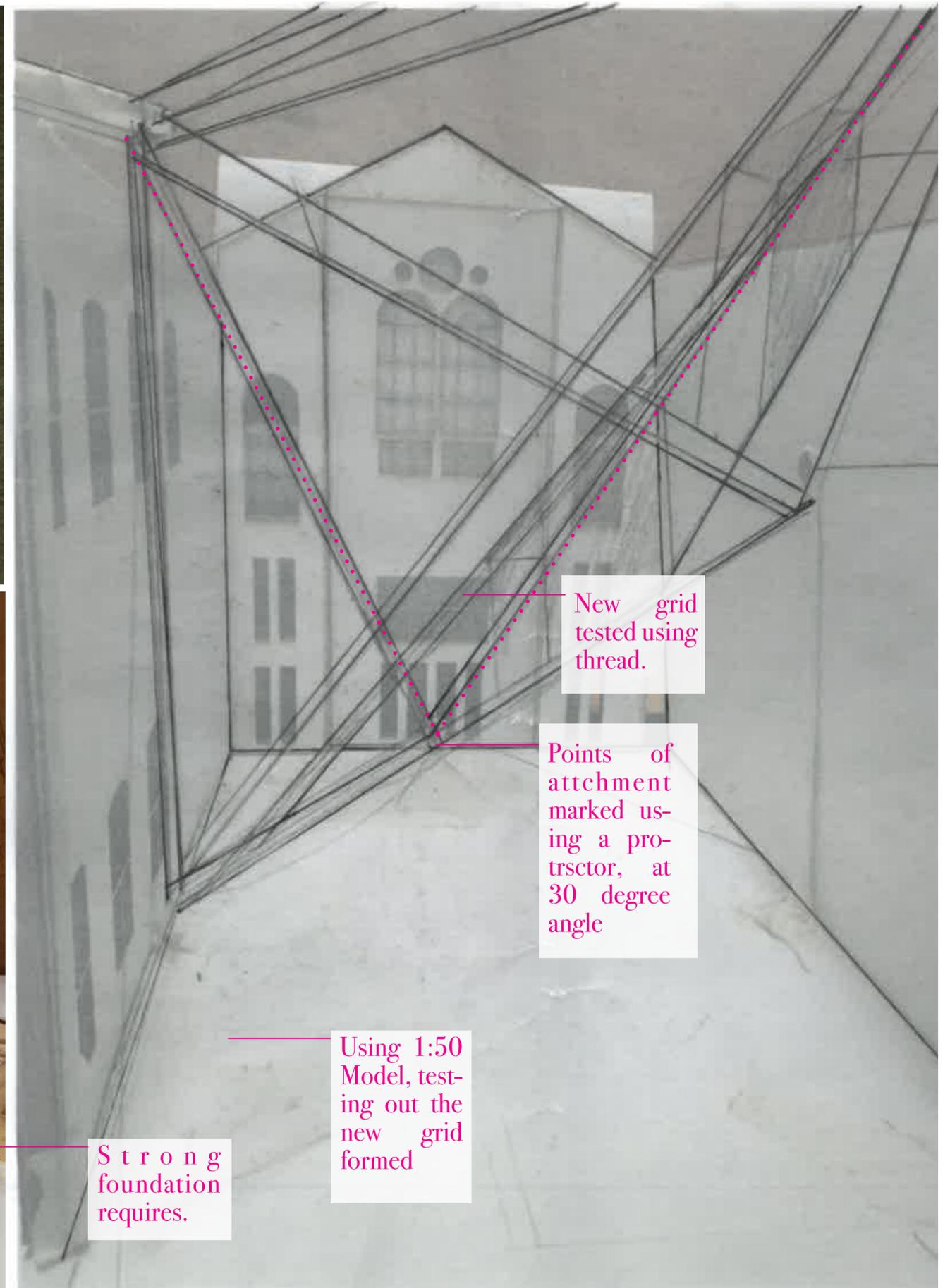
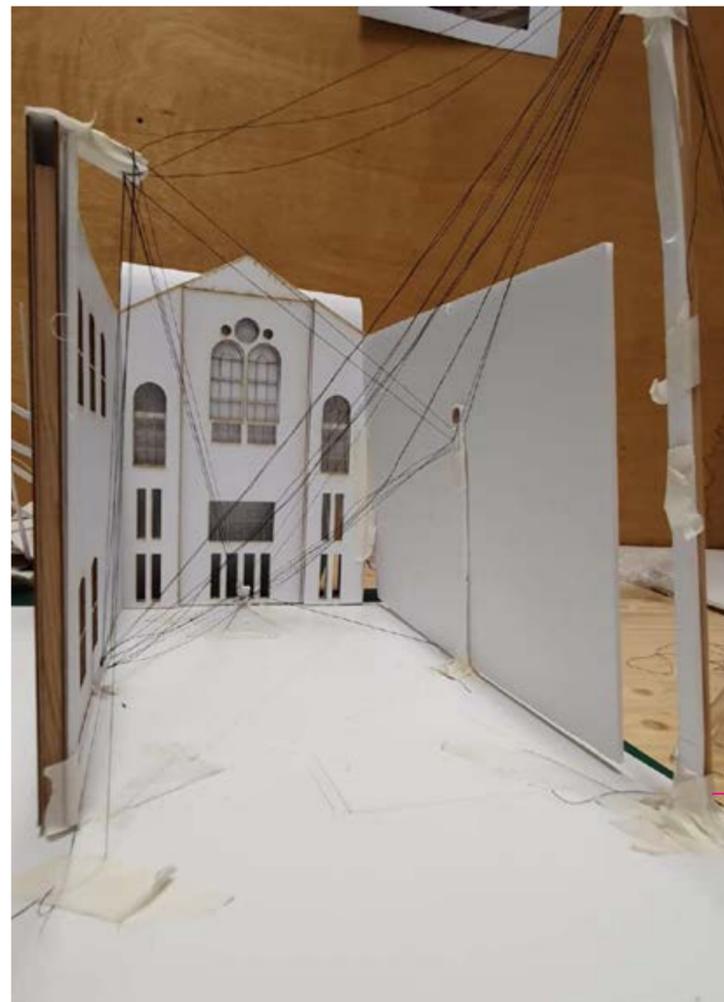
DESIGNING SYSMAT

using different heights of marked points to form a internal 3d grid.

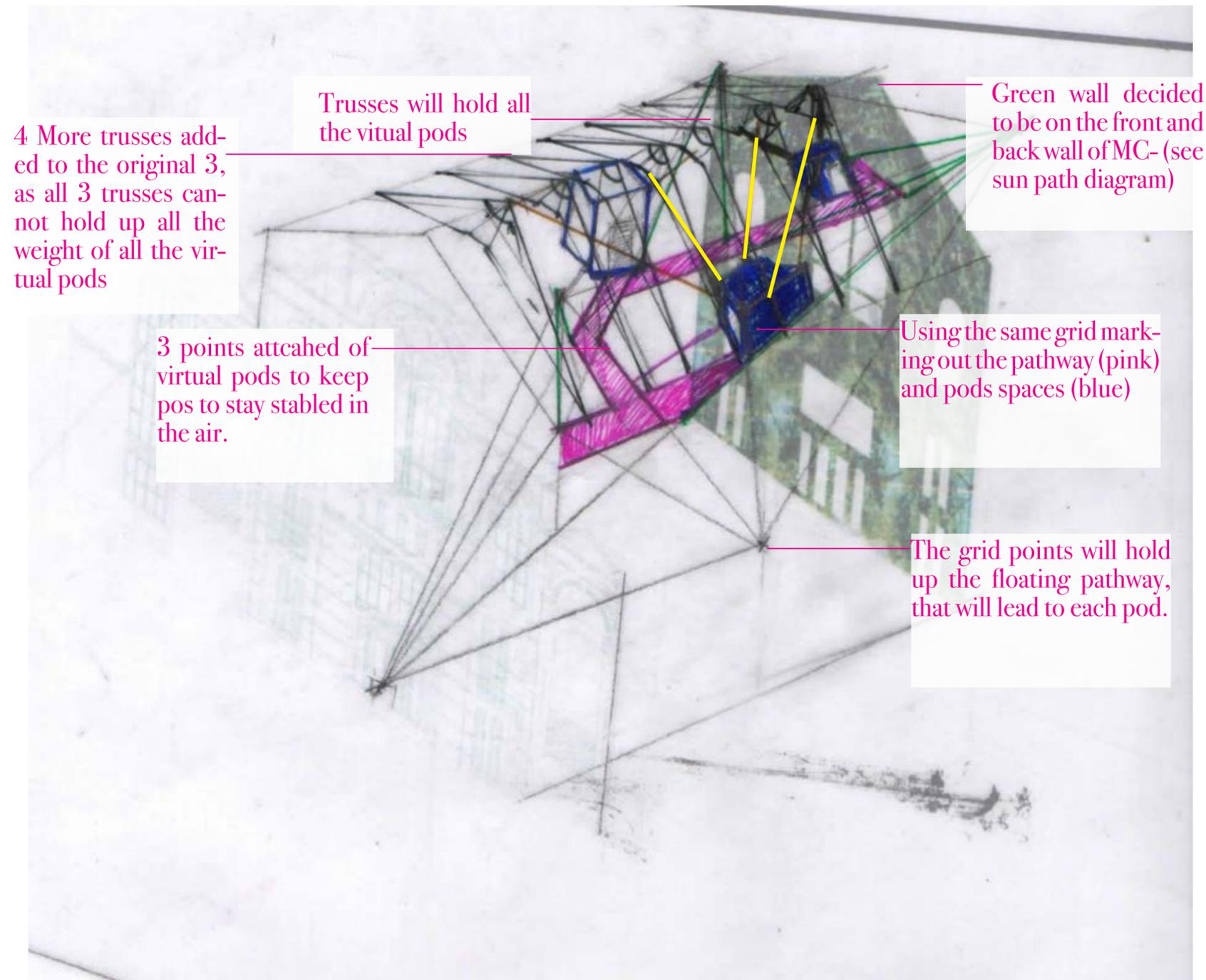


DESIGNING SYSMAT

Testing the grid formation of the points determined, using a thread.
This is tested on 1:50 scale model of site.



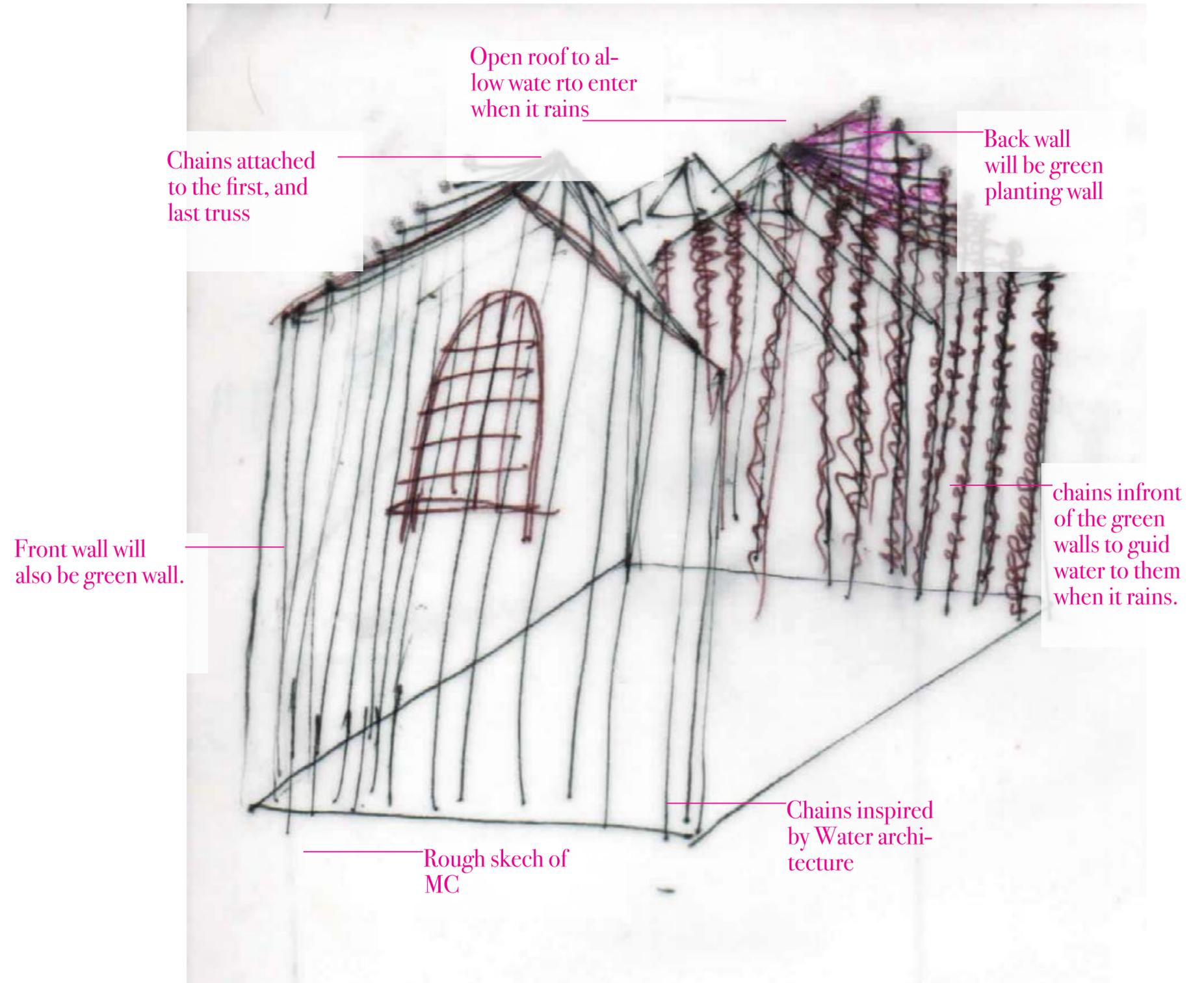
From this model, it can be seen that attachment points of the grid need to be much stronger, furthermore, these points cannot be directly attached to the current site, as minimum damage to the original site is decided due to its large historical relevance.



As grid and other programme Elements (i.e. green wall) are finalised, sketching the programme in axonometric to determine the placement of pathway and virtual pods.

Other design elements

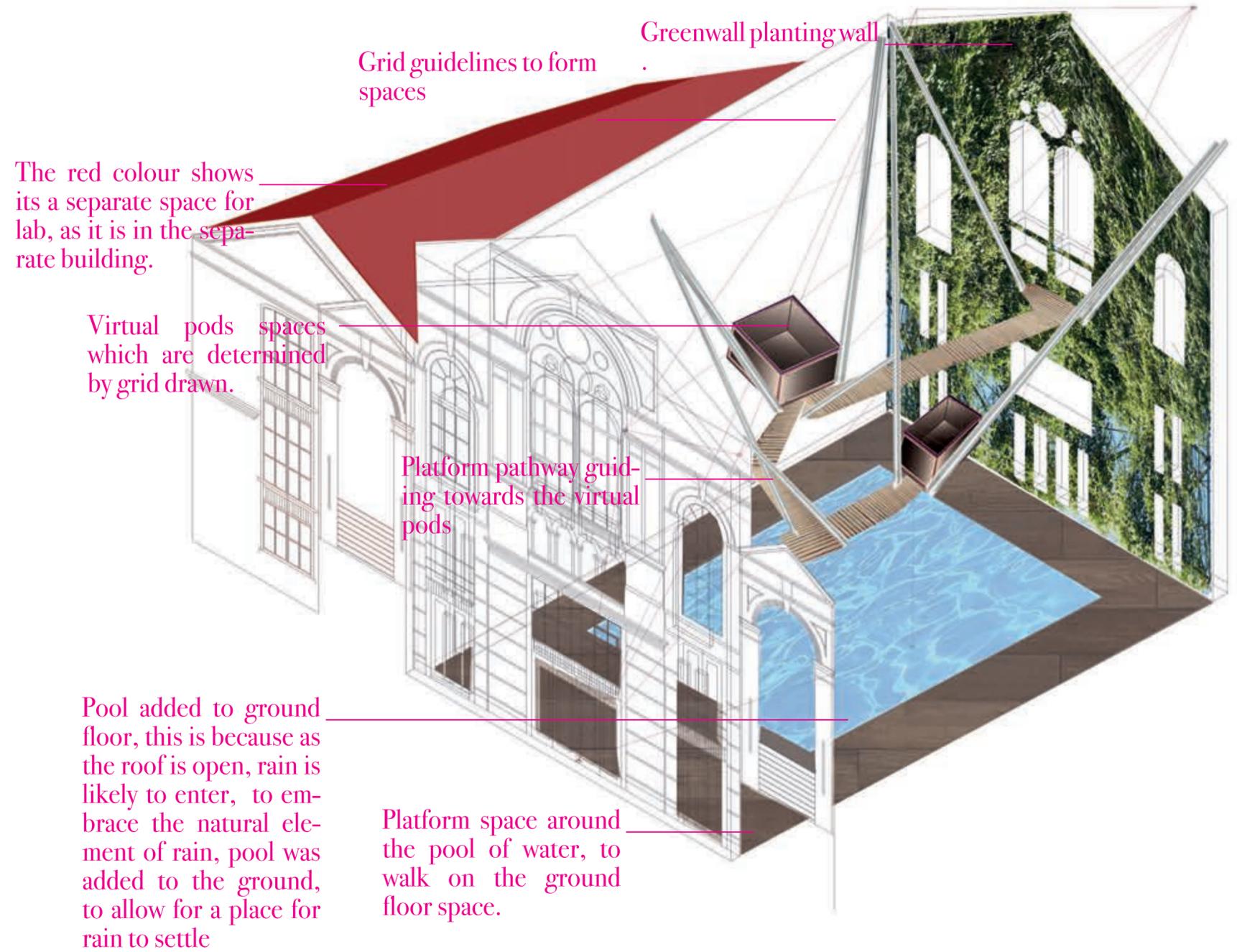
The element of chains included into the design, as this is inspired by water architecture, this plays with the natural element of rain. The chains will help guide the rainwater towards the green wall, all the way down ensuring all the plants on this wall are watered. This design element helps create varying effects due to varying environments over the years, for example when rain during hot weather, touching the cold chains will create a misty effect (although not in large forms)



DESIGNING SYSMAT

Other design elements

Collaring an Axonometric drawing of site to, show the overall programme .



DESIGNING SYSMAT

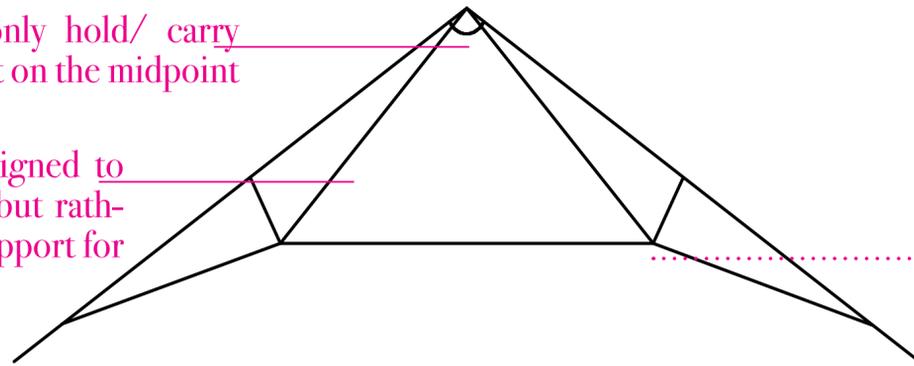
Key materials - shape of truss

New trusses are added as the trusses will carry the weight of the pods, therefore the new trusses are shaped different with regards to the weight being held.

Original Truss

Can only hold/ carry weight on the midpoint

Truss not designed to carry weight, but rather used as a support for the roof.

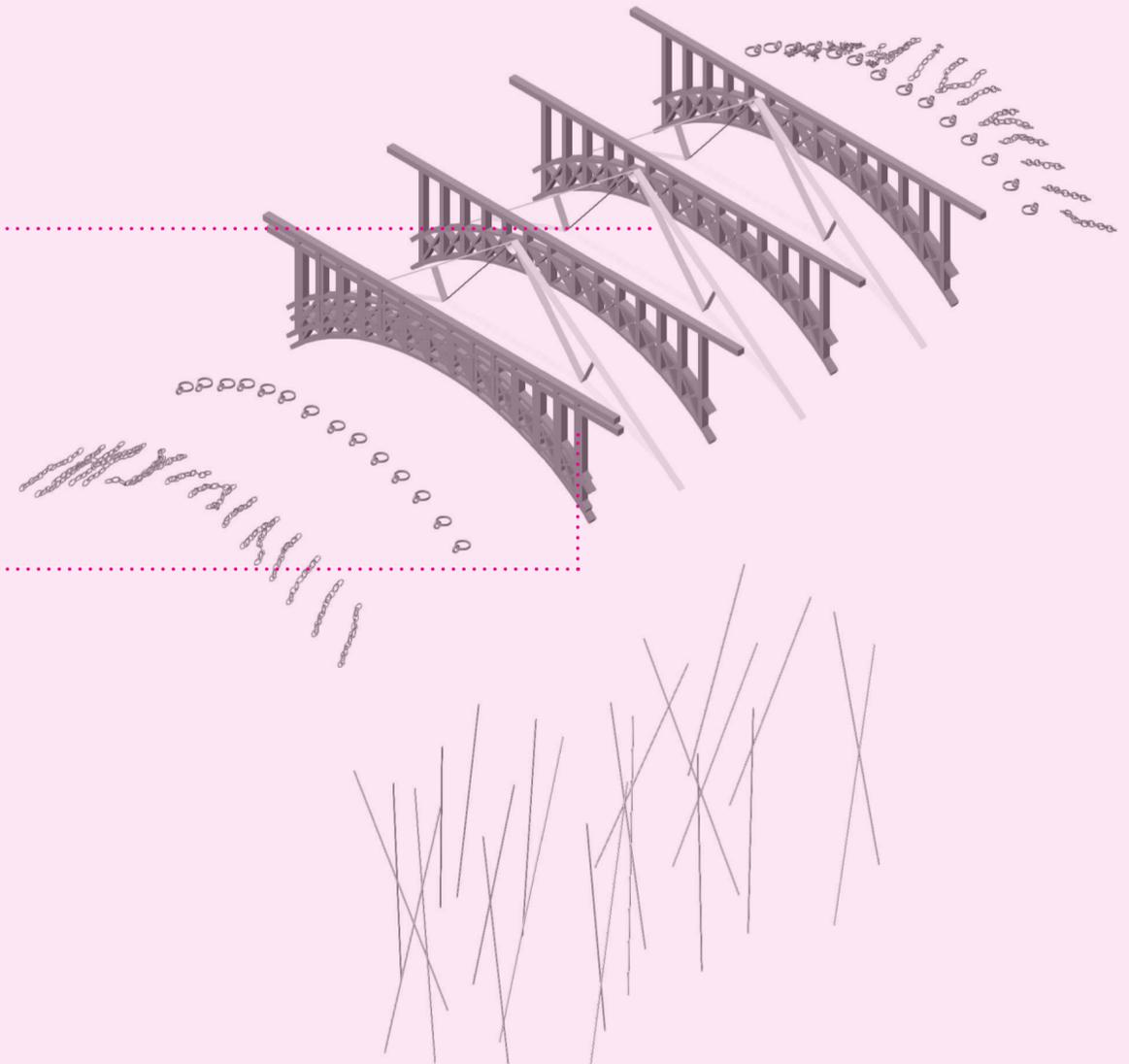
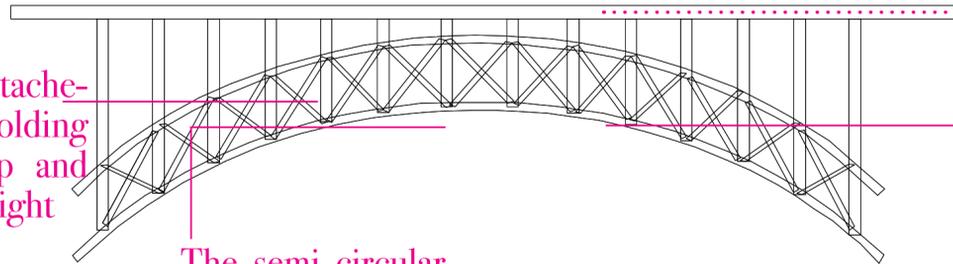


New truss

The horizontal attachment help with holding the structure up and spreading the weight

The semi circular shape for the arch, helps with with not distorting the shape when force is added over time

The curve, gives the design an added strength. As this allows the weight added to be transferred to the whole structure.



Key materials - Marble

Intiannly the material chosen for the virtual pods was decided to be marble, as marble is a common material used for headstones, marble is also the material used in the monument, the idea of keeping both these materials similar so both can mimic each other as both are 'floating', however this material, is not suitable as when considering the properties of marble, it is very heavy, in consequent the trusses to which the pods are attached to will not be able to hold this weight. Furthermore it also corrodes over time as it reacts to acid (as there is no roof it will constantly be in contact with the rain which is slightly acidic), therefore the same finish and effect will eventually fade away. moreover marble naturally changes colour over time.



Properties :

- Durable and long lasting
- Heavy
- Smooth finish and shine
- Softer appearance than granite
- eco friendly - [20]
- Wide colour range
- Reacts with acid - (rain is slightly acidic)
- Heavy weight [16]

Key materials - Granite

Another material that was also considered was granite, granite is another material that is most commonly used for headstones of graves. This was chosen as due to the fact that it will mimic and give the sense of a typical graveyard, in the programme space. As through the materials I wanted to give a feel of an empty, aged, eerie space, similar to a graveyard.

From the properties it can be understood although granite is durable, high resistant and not porous all characteristics that will incorporate the natural elements of weathering which the programme is exposed to, it however is heavy weight making difficult for the trusses to carry the weight, even with additional trusses.



Properties :

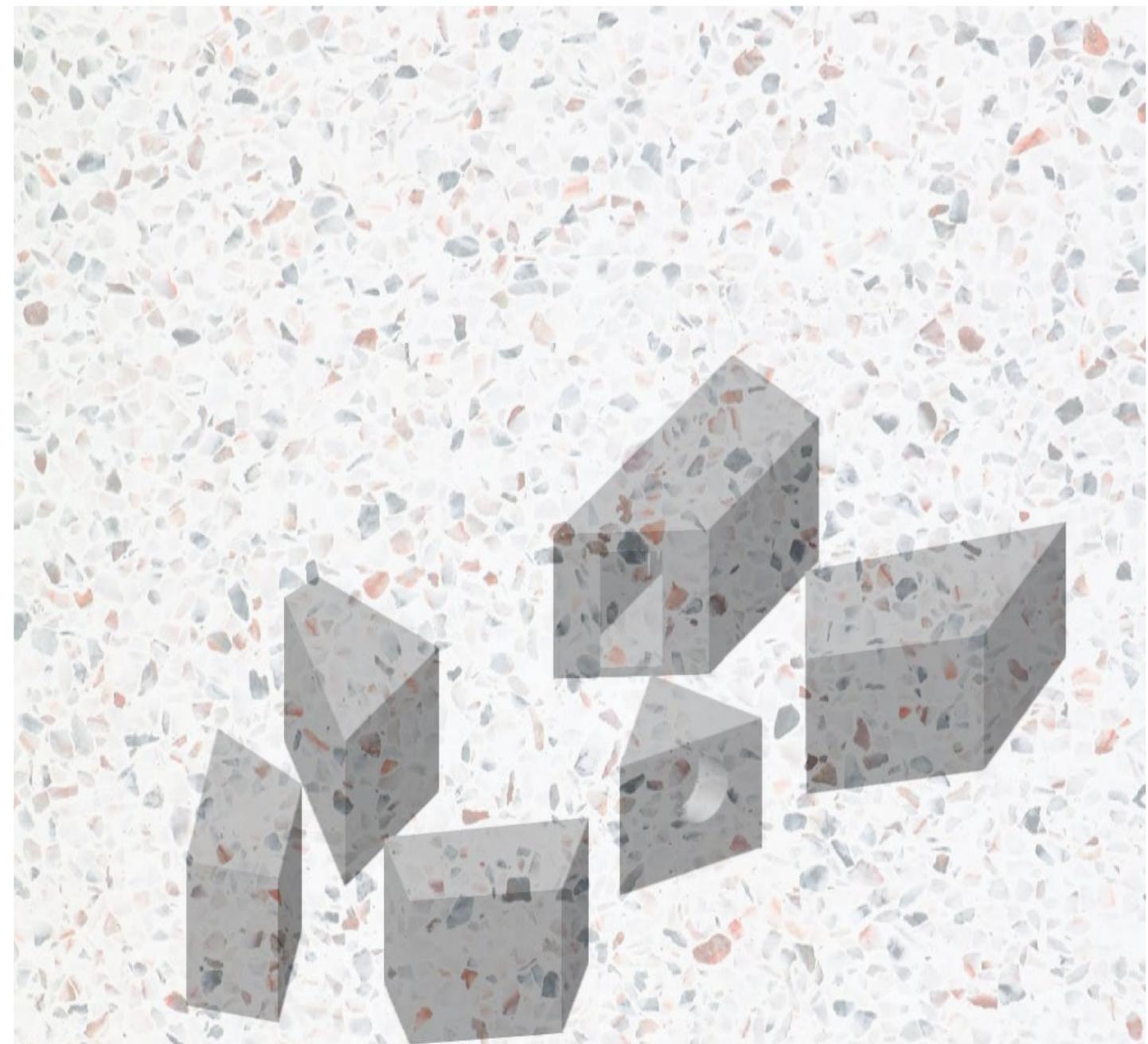
- **Durable**- therefore resistant to corrosion
- strong,- withstand strong weathering conditions
- High resistant against impact,- cannot be easily broken/damaged [14]
- **Sustainable**-its renewable, however it takes thousands of years to create [15]
- **Wide colour range**
- **Not porous**, therefore water doesn't seep through
- Heavy weight [16]

Key materials - Terrazzo

Considering the other materials, the material that was chosen for the virtual pods is terrazzo, this is so that through this materials elements of the other two materials (marble and granite) can be incorporated, along with other materials as terrazzo is typically made from multitude of different materials.

This technique allows to use up the waste material, that come from both the floors removed of MC and the roof. Furthermore this also allows this materials to be far more lightweight hence allowing the trusses to hold its weight.

Considering and comparing the properties of trazzo, it can be concluded that the best material to apply is tarazzo due it being impermeable to water as the roof is open. It is also lightweight which allows for the trusses to carry that weight.



Properties :

- **Durable** (when maintained)
- Dense- **impermeable to water**
- **Environmentally friendly** - as its created from natural materials e.g. sand ,marble and other stones
- Expensive
- Hard -
- **Lightweight** [13]
- **Wide colour rang-** as many other materilas are incorporat-ed
- **lightweight**

DESIGNING SYSMAT

Key materials - making a terrazzo sample, flatay



Testing a way in which materials can be made at home. The flatlay show the materials used to make terrazzo at home.

DESIGNING SYSMAT

Key materials

Testing a way in which materials can be made at home. Here using cement, and a few varying materials e.g marble, glass and stone, a small material test was created, as a terrazzo sample.



First the materials were crushed and broken into small pieces,



than the concrete was made by mixing cement and sand together, 2 batches: 2 part cement and 1 part sand, the other was 1 part cement and 2 part sand.



From doing this material test the importance of the correct ratios of each material was disproportional ratios will cause the material to crumble, hence weaken it

which was then placed in a mold and mixed together so that the materials and concrete were thoroughly mixed, which was then left to dry.

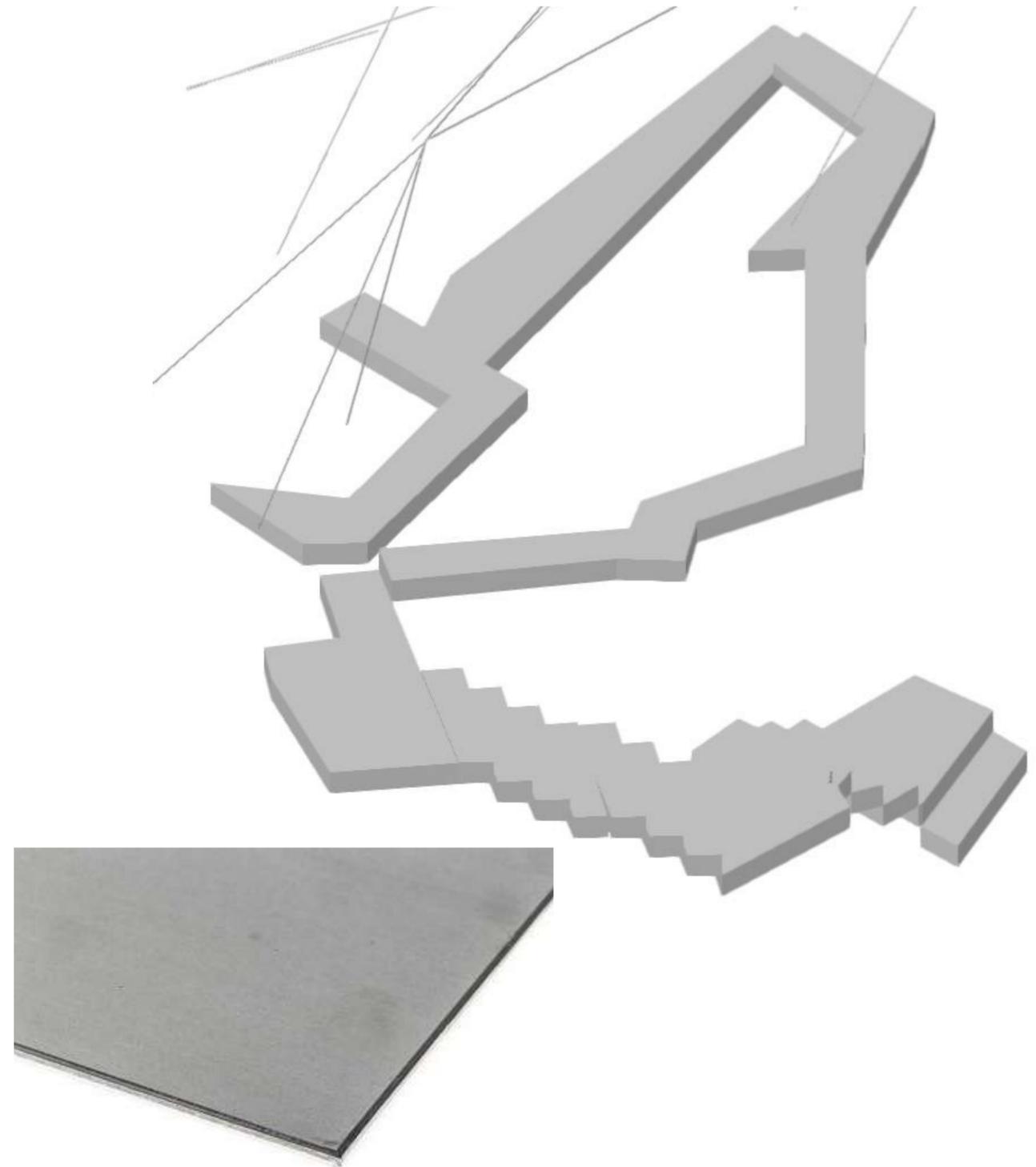


From the final result it can be seen that the smaller sample crumbled as, this was due to the incorrect ratio of cement to sand, (1 part cement & 2 part sand) The other sample remained together and peaks of other materials inside this sample can be seen e.g. The glass

DESIGNING SYSMAT

Key materials: steel sheets

The materials decided for the floating pathway, initially was steel. This idea was taken from the monument as the materials of the programme was initially decided to be consistent with the monument created. Furthermore reflective property of steel would allow for Terrazzo (on the virtual pods) to be reflected in this pathway, symbolising the sense and presence of loved ones. However one consequent of using this material would mean that the surface of the pathway would be slippery sue to the open roof and frequent rain showers in Brighton, therefore using steel would neglect health and safety regulations.



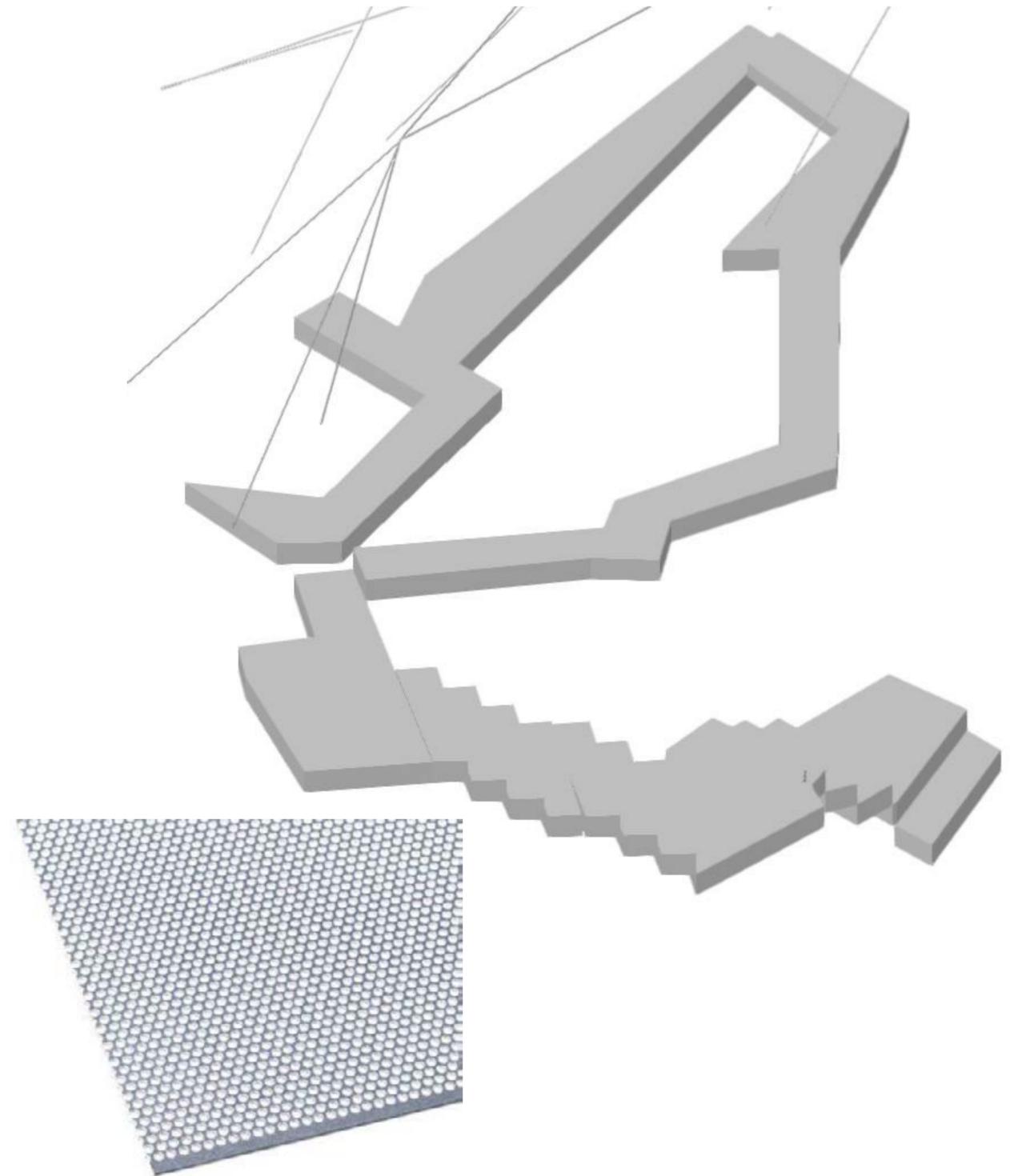
DESIGNING SYSMAT

Key materials :perforated steel

Another material that was taken into consideration was perforated steel mesh, this was chosen to allow for rain to fall through the pathway and into the pool created on the ground floor.

However due to the natural nature of steel being slippery, furthermore in order to use this material it will need to be purchased thfore, it will not be the cheapest option.

If steel mesh is used than there will need to be an under-lying layer that will need to be strong to hold the weight of individuals, hence not making the pathway light-weight. Which will become difficult to hold up, due to this additional weight.



Key materials

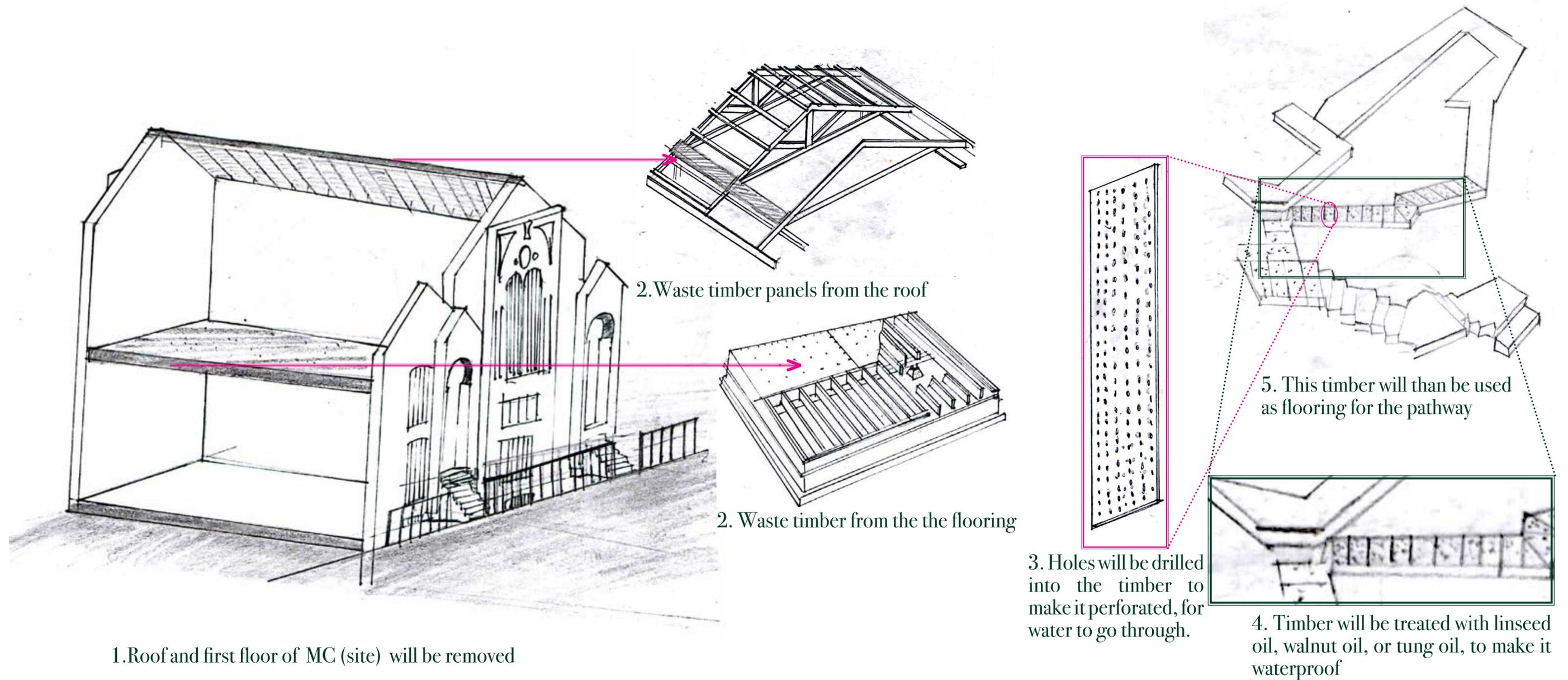
The final material that taken into consideration was timber, this timber will be taken from the roof that will be removed, this was chosen with consideration to the climate, as by using timber, the reuse waste materials will take place , therefore it will not only help the environment, be more cost efficient, but will still keep the same materials of the original site. Furthermore to incorporate the same effect of perforated steel,, it was decided that holes will be cut into the this timber to allow for the rain to fall through into the pool.

Timber is naturally not pourous therefore an this timber will be treated using linseed oil, so it will be suitable for the outside.



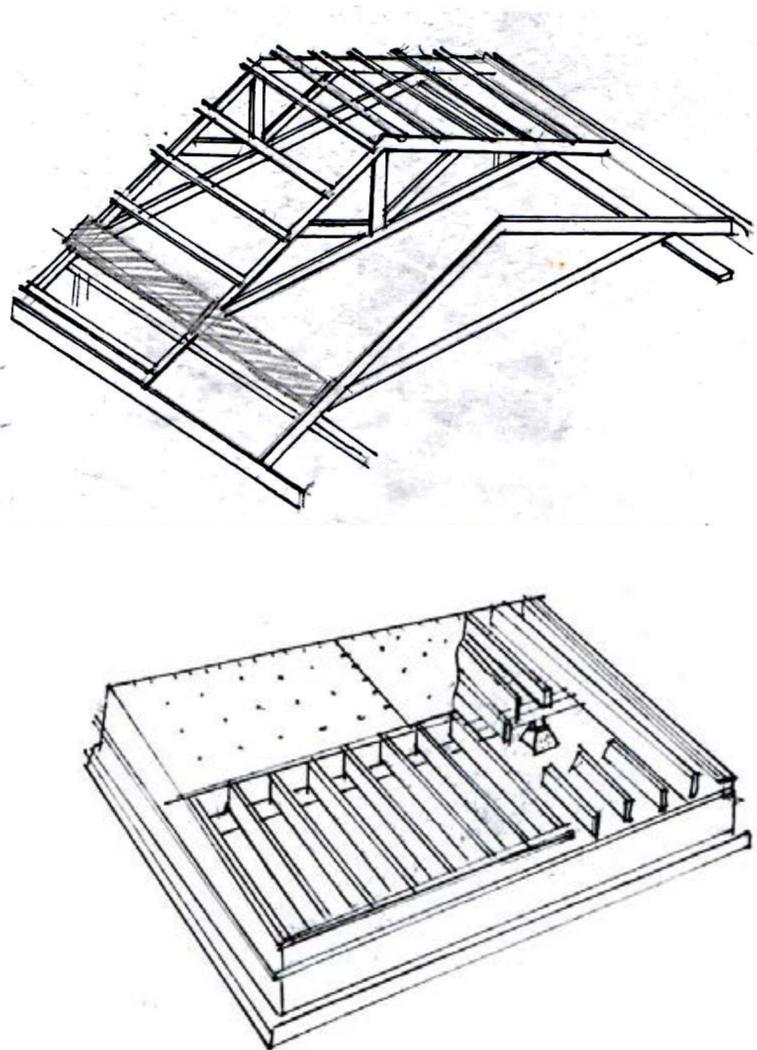
DESIGNING SYSMAT

Key materials



DESIGNING SYSMAT

Key materials



Marble

Granite

glass

Quartz stone

Filedstone

2some materials will also be taken from other sources



Material chippings,



These material will combine to form a Final Terrazzo material for the virtual pods

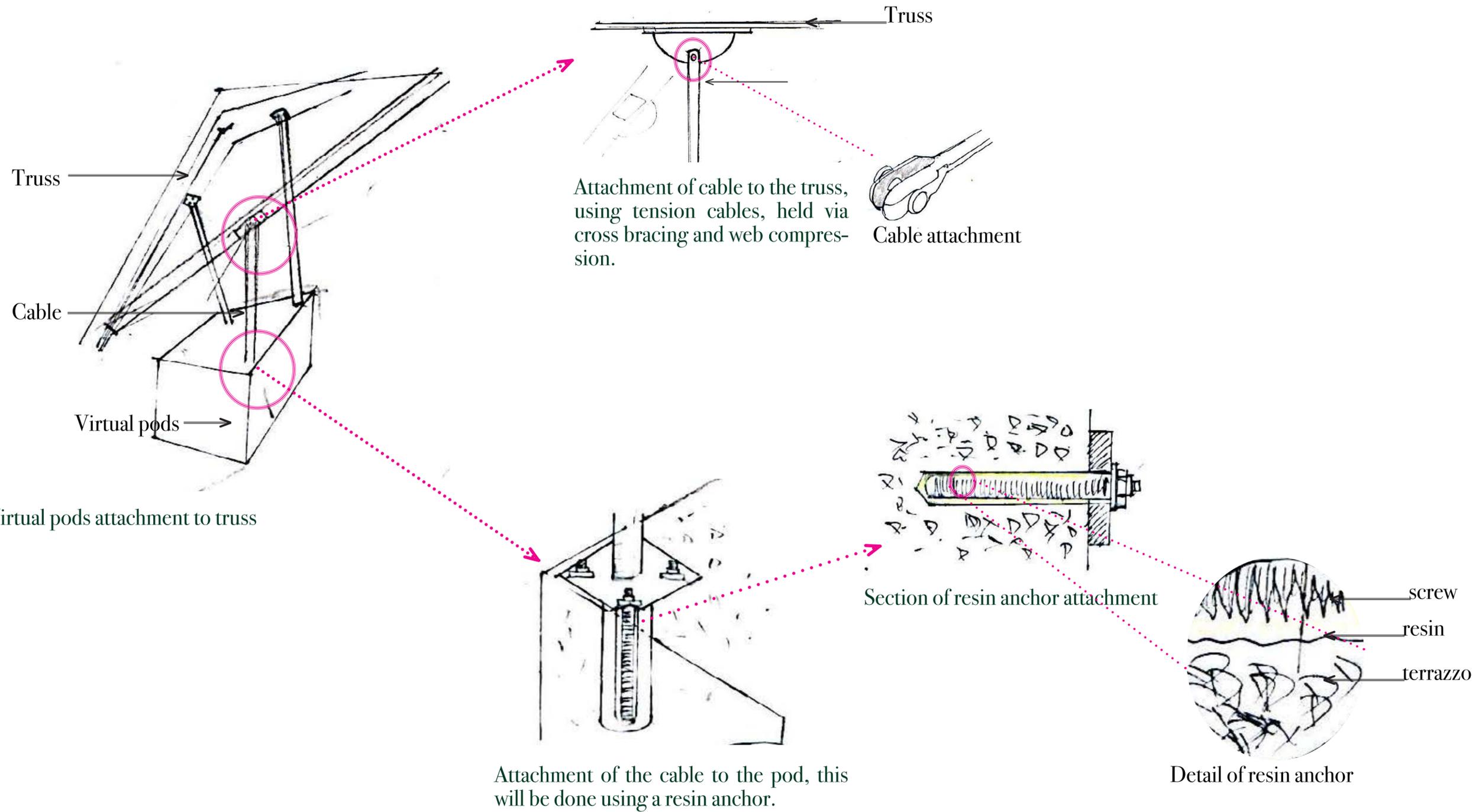


2) Other materials required for terrazzo will be taken from nearby cemeteries, marked as pink on the map. (materials shown above)

1) chippings of other waste materials from the roof and and floor, e.g steel, stone, (glass that comes from the cealing lights) these all will be resued.

DESIGNING SYSMAT

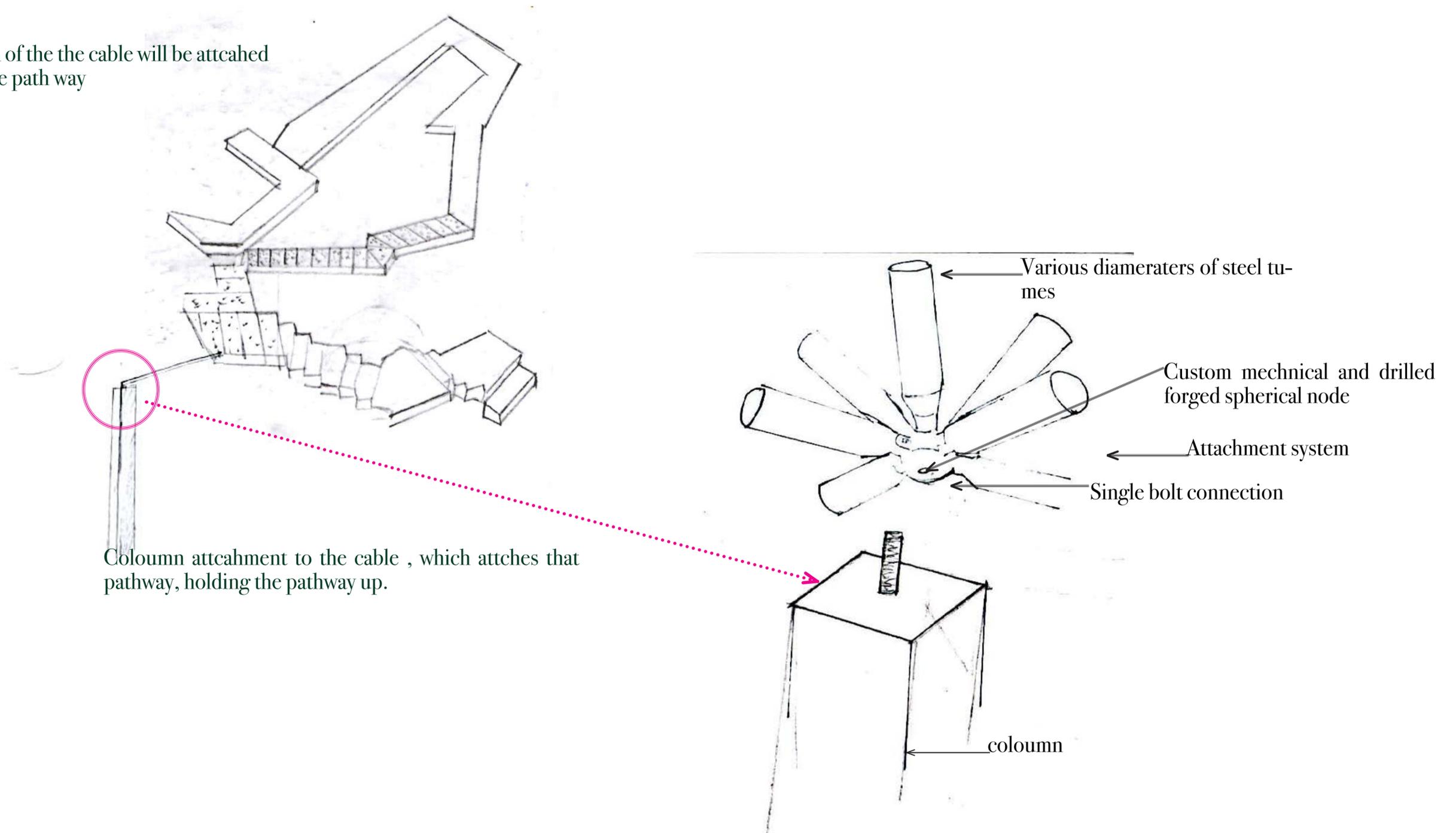
Key Attachment- attachment of pod



DESIGNING SYSMAT

Key Key Attachment-

Showing how the system of the the cable will be attached to the column to hold the path way



DESIGNING SYSMAT

Planting wall

There are 6 different flowers chosen for planting, that will be provided and available, other plants for the programme can be individuals own choices, however the 6 that are chosen, all have symbolic meanings and connections to life and death.

The reason there are only 6 options available are to replicate the number of pods, the number 6 in both represent the 6 stages of life.



Chrysanthemums
meaning behind chrysanthemums varies globally, America and Europe, the meanings focus on sympathy and honor. In Asia, chrysanthemums symbolize rebirth and are more often given at baby showers than funerals. [17]



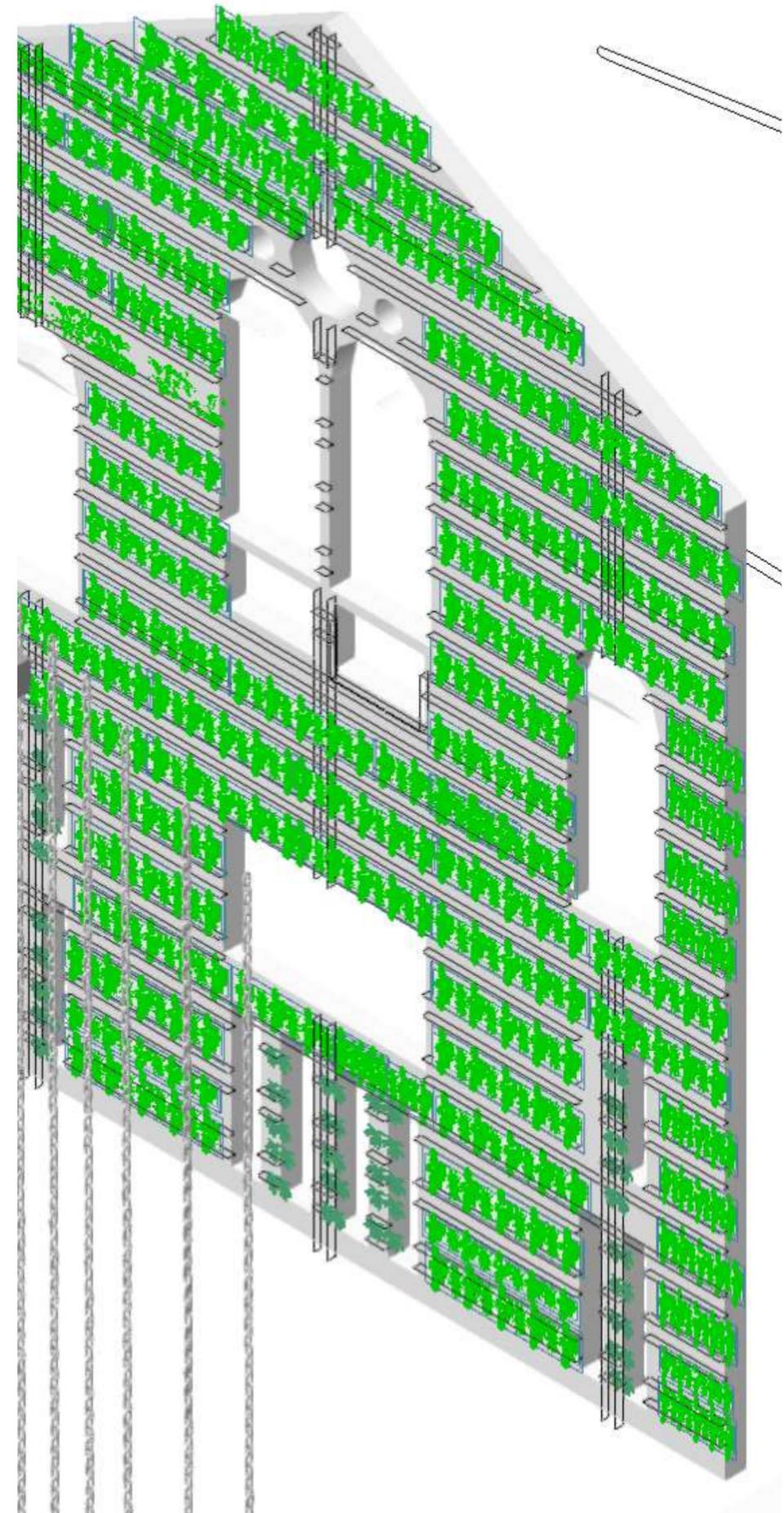
Rosemary

Rosemary is traditionally the herb of remembrance and is a robust evergreen.



Orchids

Universally the meaning of orchids are known to be love (i will always love you) this is chosen as what better flowers to plant than ones that are universally known to be the symbol of love.



Planting wall



Carnations

Carnations are often used in funeral wreaths and standing sprays, each colour of represent something different. For Catholic and many other Christian funerals, pink carnations might be a good choice since it's believed they were created from the Virgin Mary's tears.[17]



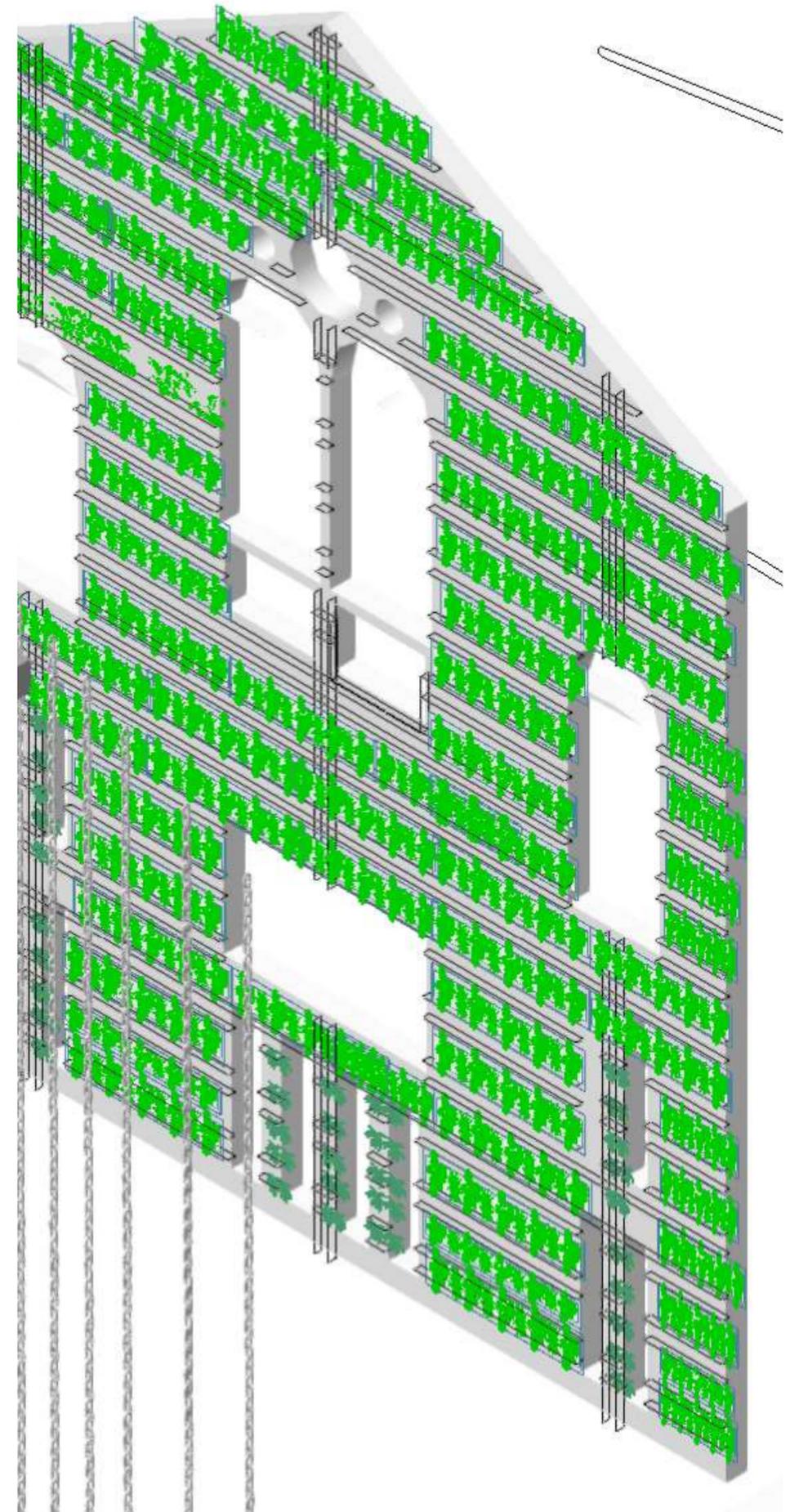
Hyacinth

There are a variety of thoughts behind the meaning, ranging from "you're included in my prayers" to deep anguish.



peace lilly and lillies

The symbolism behind peace lilies is: innocence and rebirth of the departed's soul from the complex physical world to a greater place.



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APPENDIX

The information that was analysed and looked at, but does not directly relate to the programme and design.

INITIAL PRECEDENCE

ANALYSIS

Architectural Documentation Centre



Heavy, black velvet curtain- this further eliminates the light completely when needed.

Inspired by the way light can be controlled by using translucent blinds, this allows to create an atmosphere and control the amount of light that enters the space, interested in using similar approaches/ techniques in the project.



Shows new insertion against the existing.

The slightly elevated bottom gives a lift to the underground hall area.

Architect: Architects Aparicio and Fernández-Elorza
Location: Madrid Arcades of the Nuevos Ministerios.

Ground floor of Architectural documentation centre

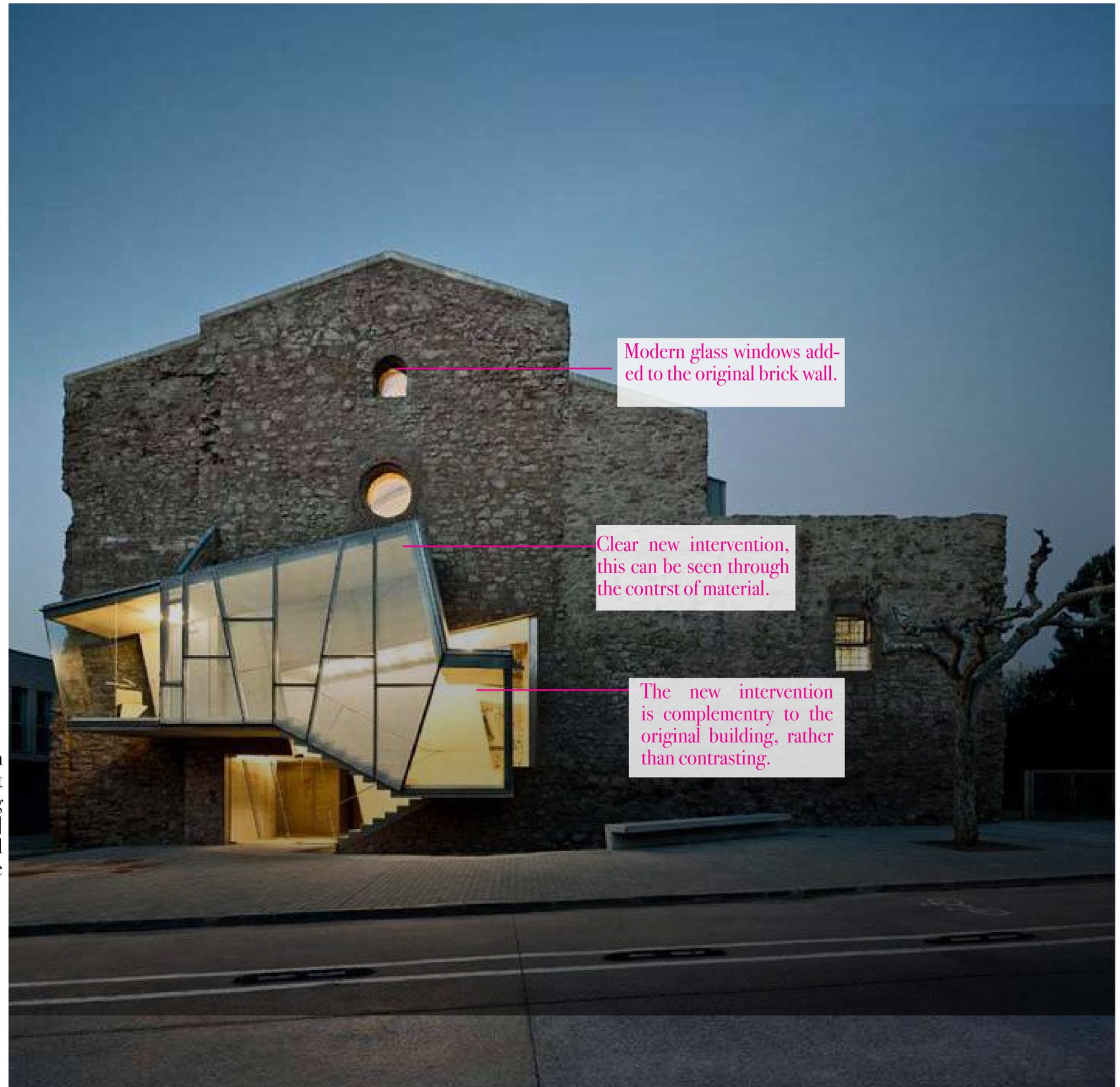
INITIAL PRECEDENCE ANALYSIS

The Saint Francis Convent Church

Architect: David Closes
Location: Madrid

Closes describes his intervention as ‘Rather than reconstructing the church, the intervention has just consolidated the old fabric, clearly distinguishing the new elements that are executed of the original ones,’[2] This shows that persevering and maintaining the original elements of the building was considered when adding the intervention.

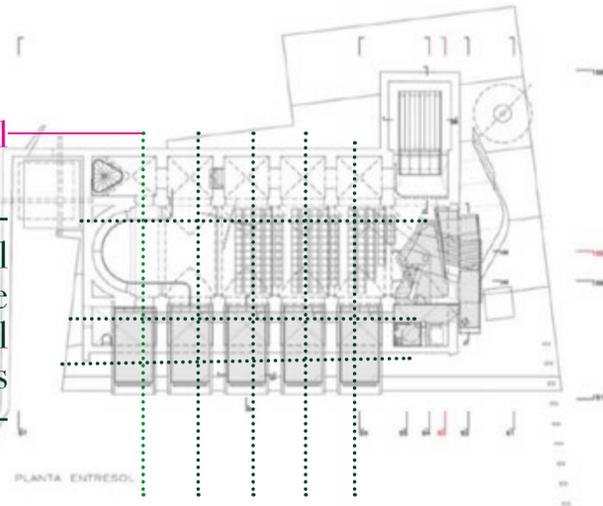
When designing for the programme, the clear distinction between the old and new will be shown with the use and choice of materials, as it can be seen from this building.



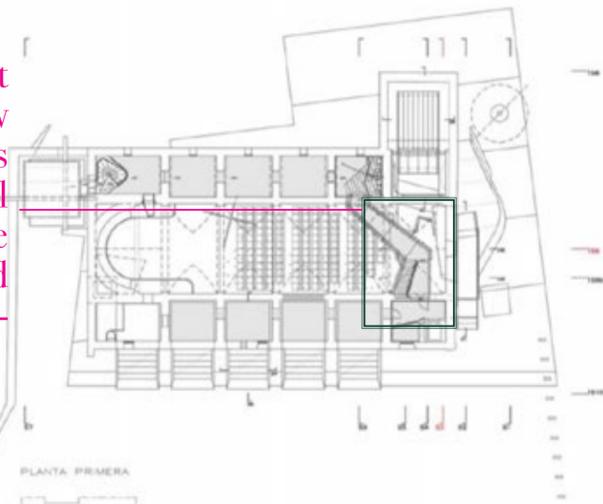
INITIAL PRECEDENCE ANALYSIS

Marking out the original grid lines-

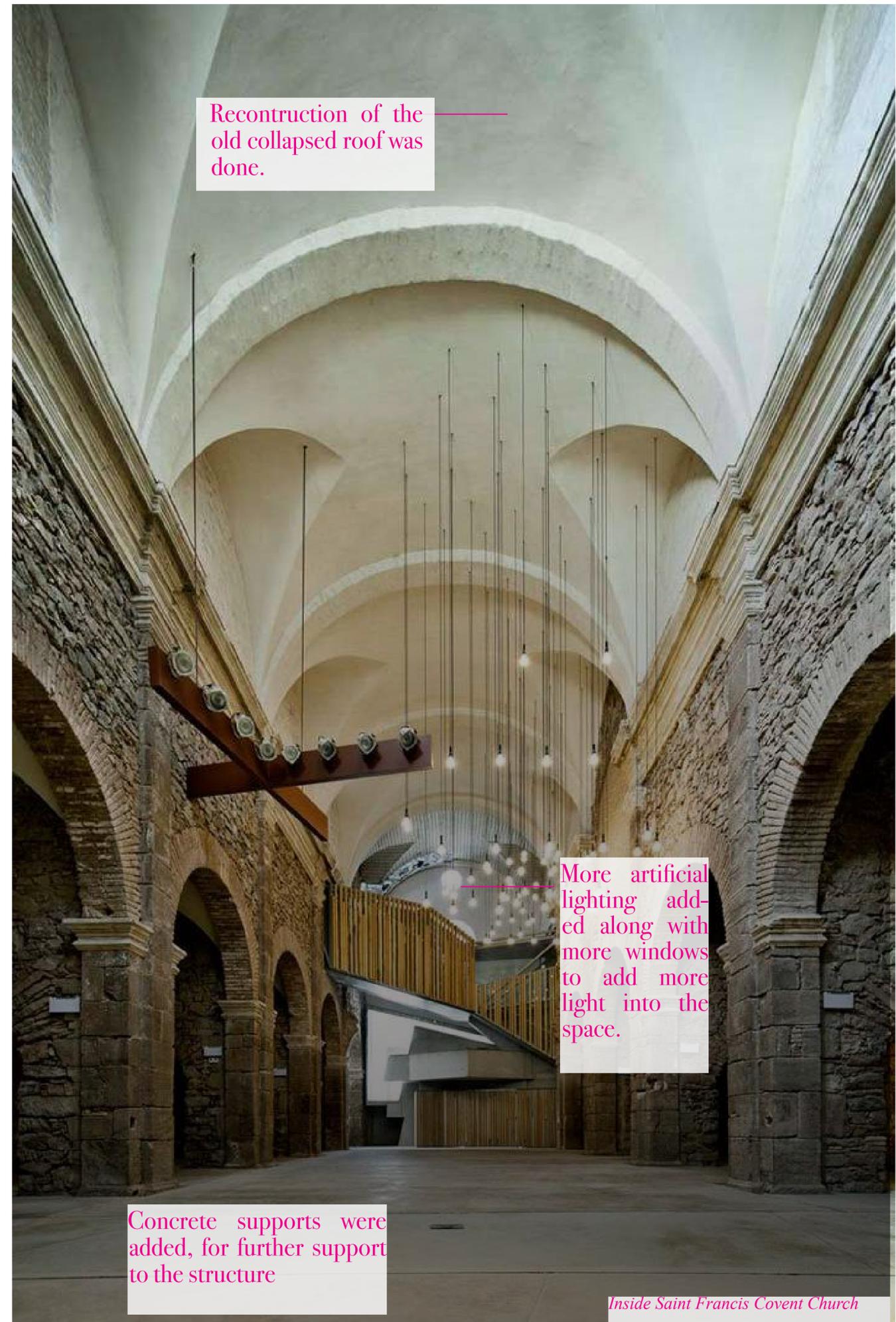
undertaking of the original grid of building will be looked into with the site chosen, which will enable for this for this grid to be altered in accordance as done here



Looking at the plan it can be seen that the new intervention added does not follow the original grid of the church, hence this could be considered when designing an intervention.



Plans of Saint Francis Covent Church



Reconstruction of the old collapsed roof was done.

More artificial lighting added along with more windows to add more light into the space.

Concrete supports were added, for further support to the structure

Inside Saint Francis Covent Church

INITIAL PRECEDENCE ANALYSIS

The Restoration of Blencowe Hall

Architect: Donald Insall Associates
Location: Cumbria, England

Taking into consideration the topic of the 'Next original', when looking at this intervention of the building, it shows both these concepts. The Original meaning 'the earliest form of something' and the Next meaning 'occurring after the first'. When analysing this intervention, it can be seen that the original structure has been kept in its original form to maintain the history and heritage of the building, and the intervention is embedded into the first building allowing it not to disturb the structure. Although other repairs have also been made, the front elevation is most altered.

contractual changes that that have been made are:

- south tower was missing a roof and had sustained a large breach in its east wall.
- A steel frame and glazed wall inserted into the reach, retaining it "as part of the story of the building."



The original preserved not repaired to keep the heritage and originality.

Clear intervention of new from the old.

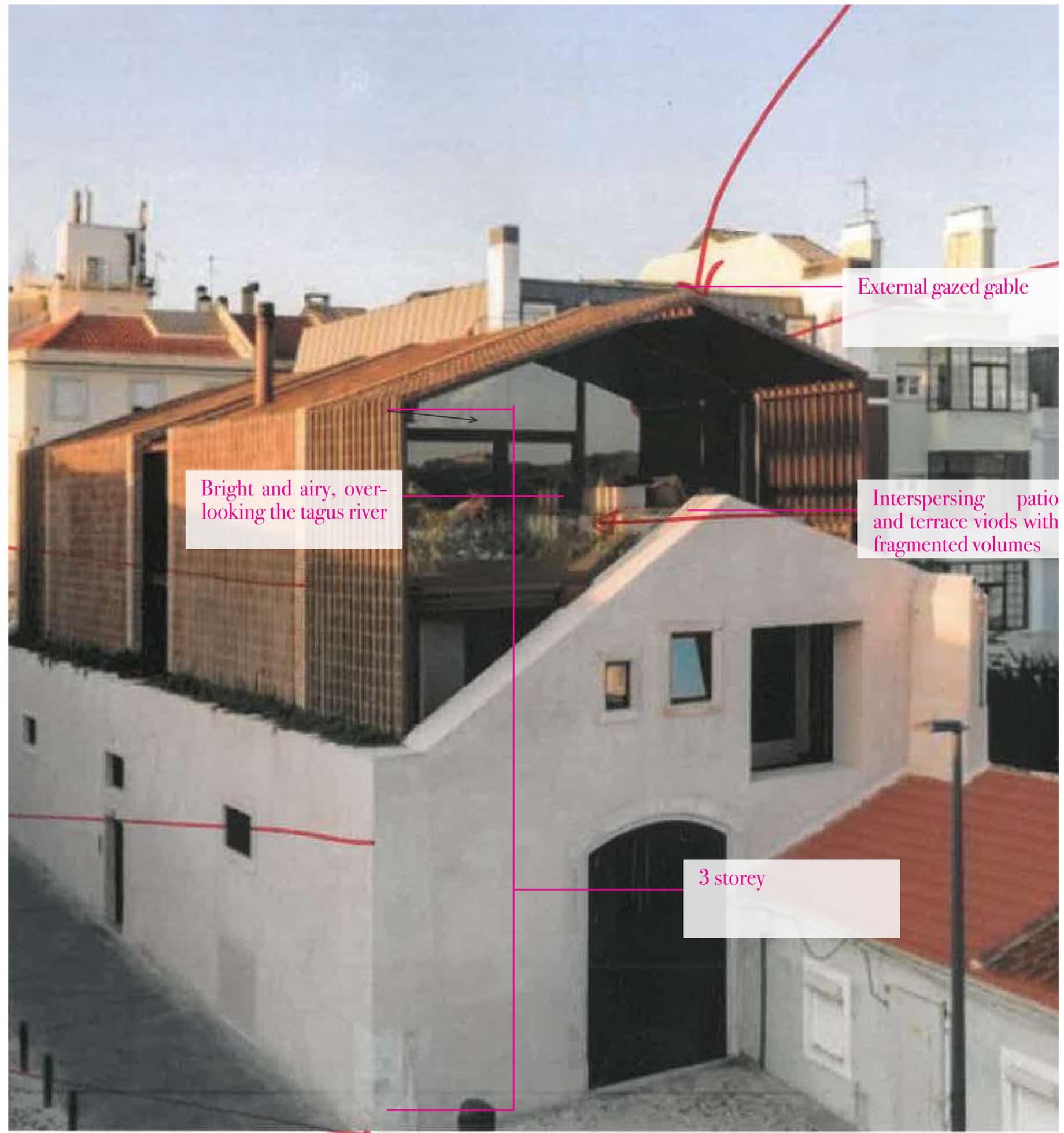
INITIAL PRECEDENCE

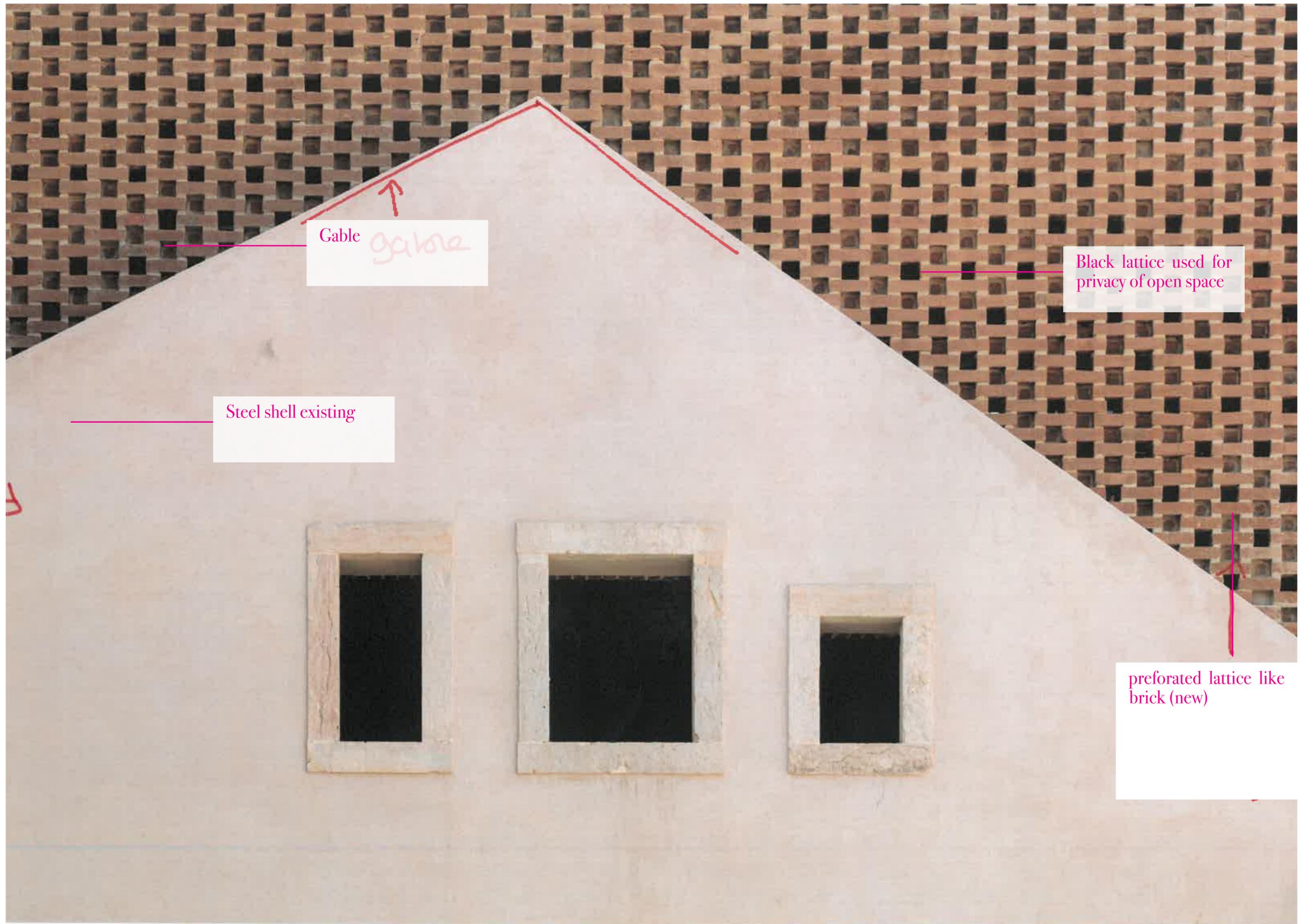
ANALYSIS

Former warehouse in lisbon

Architect: Antonio Costa Lima
Location: Portuguese practice , lisbon

This is a former warehouse which was turned into a home.
This structure is 3 stories, when this was covered onto a home, they maintained the existing structure with consideration to the historic importance of care house's in the area





Gable
gale

Black lattice used for
privacy of open space

Steel shell existing

perforated lattice like
brick (new)



Glazed (new)

Steel frame (new)

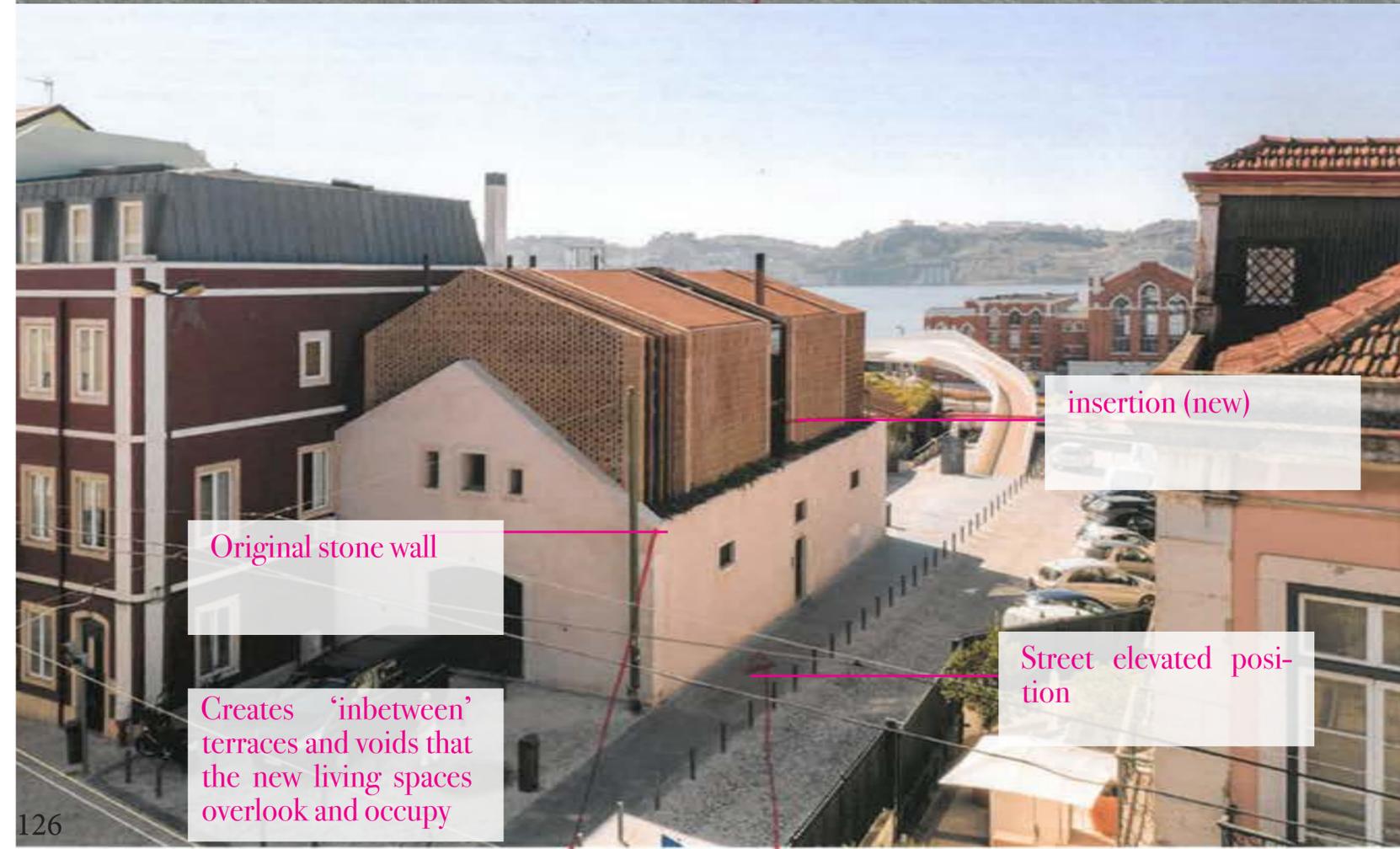


Triple height atrium

Smooth white plaster interior contrasts to the original brick and the original rough stone wall

Dark wooden window frame

Dark wooden furniture

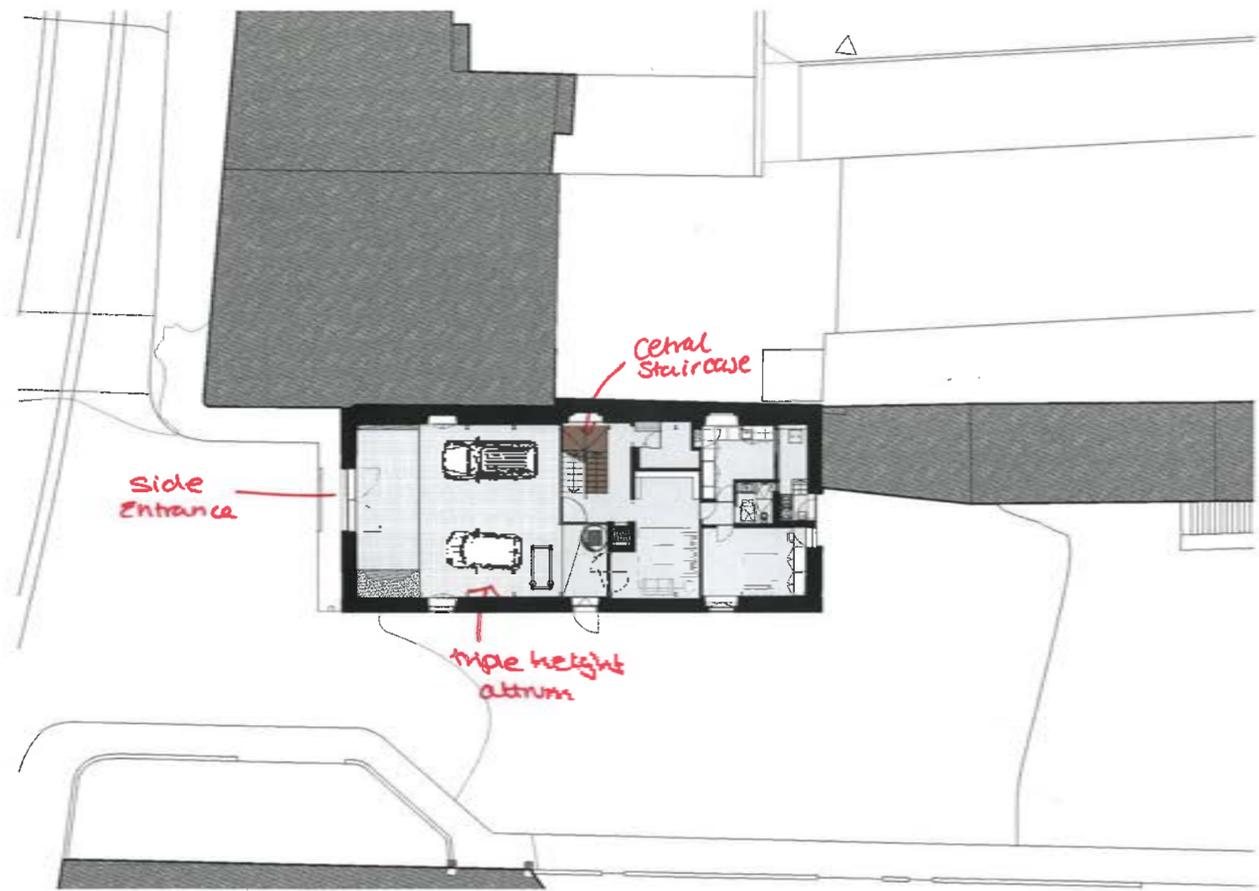


insertion (new)

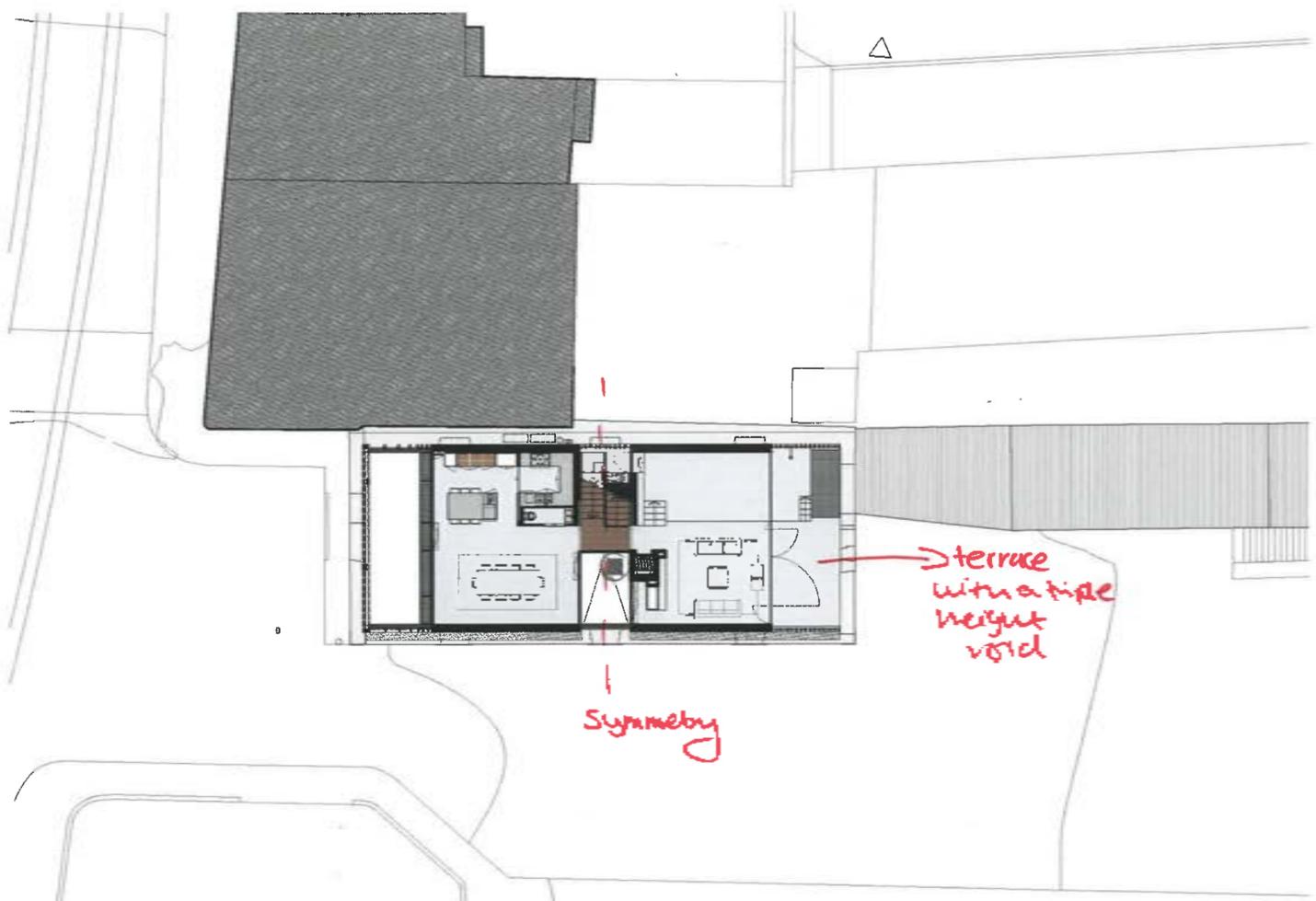
Original stone wall

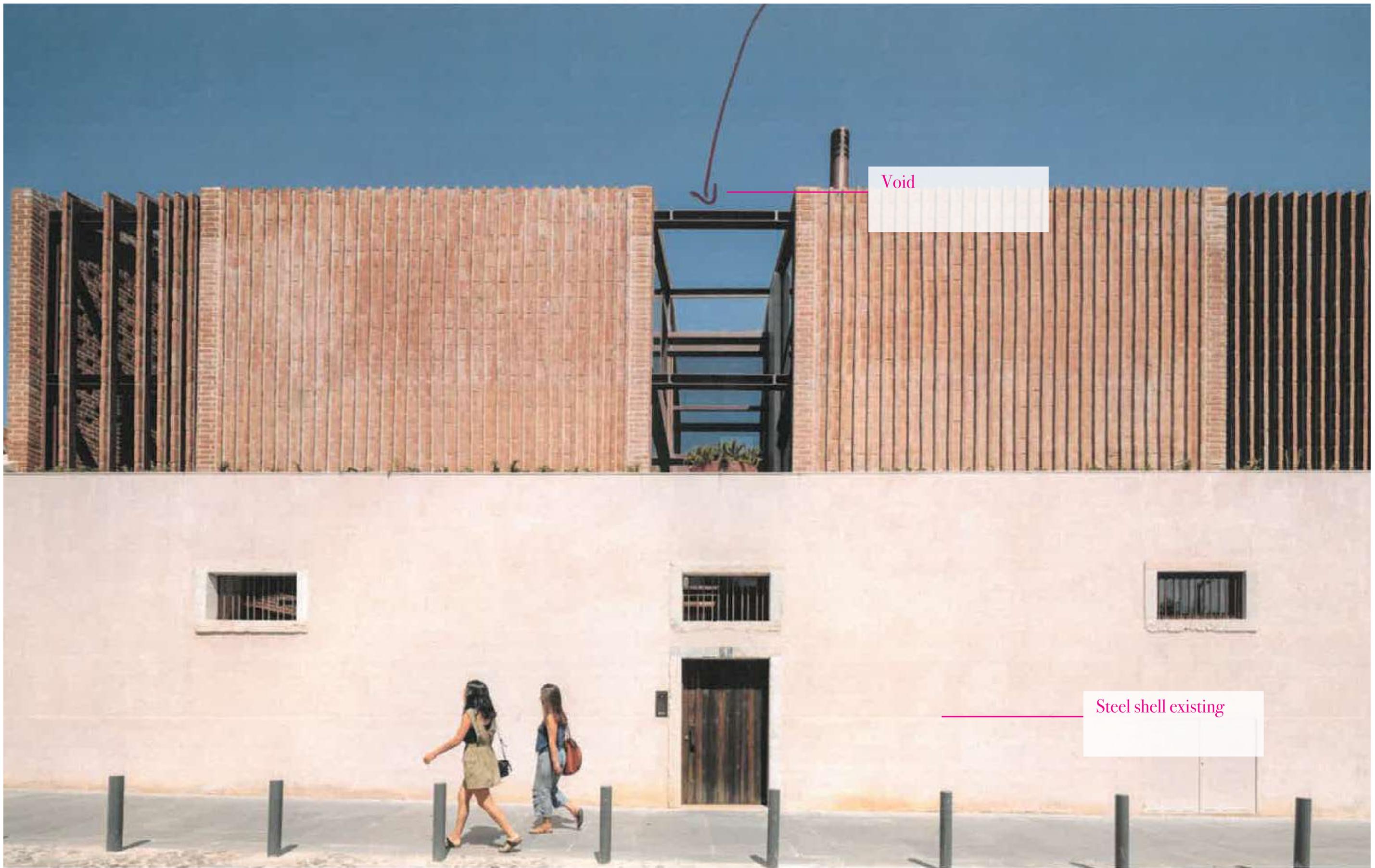
Street elevated position

Creates "inbetween" terraces and voids that the new living spaces overlook and occupy



of





Void

Steel shell existing