To the Graduate Council:

I am submitting herewith a thesis written by Jason C. Inman entitled "The Living Dead: A Design for a Cemetery in New Orleans." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a major in Architecture.

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Accepted for the Council:

Interim Vice Provost and
Dean of the Graduate School

THE LIVING DEAD:
A DESIGN FOR A CEMETERY IN NEW ORLEANS

A Thesis
Presented for the
Master of Architecture
Degree
The University of Tennessee, Knoxville

Jason Christopher Inman
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ABSTRACT

Though this thesis began as an investigation of how a "kit-of-parts" might be conceived and applied to the making of an urban cemetery, the actual design process for the cemetery required jettisoning the kit-of-parts approach in favor of a more responsive and unique design methodology. This second approach turned out to be the more appropriate means of forming a design solution for the site bounded by Royal Street, Piety Street, Desire Street, and Chartres Street and a similar design methodology would likely have been deployed at the other two sites as well. In the end, making explicit and implicit references to New Orleans' funereal and cultural heritages in the design for the cemetery hopefully revealed a poetic, enduring and functional vision of a Cemetery in an urban setting that is also a gathering Place for the living inextricably linked to its surroundings.

PREFACE

"...the dead seem to remain more closely present to the living in New Orleans than they do elsewhere..."[i]

-Joseph Roach

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1. INTRODUCTION

Italo Calvino's Invisible Cities, Chapter 9, Cities of the Dead:5

> Like Laudomia, every city has at its side another city whose inhabitants are called by the same names: it is the Laudomia of the dead, the cemetery...
> The properties of the double city are well known. The more the Laudomia of the living becomes crowded and expanded, the more the expanse of tombs increases beyond the walls. The streets of the Laudomia for the dead are just wide enough to allow the gravedigger's cart to pass, and many windowless buildings look out on them; but the pattern of the streets and the arrangement for the dwellings repeat those of the living Laudomia, and in both, families are more and more crowded together, in compartments crammed one above the other. On fine afternoons the living population pays a visit to the dead and they decipher their own names on their stone slabs: like the city of the living , this other city communicates a history of toil, anger, illusions, emotions; only here all has become necessary, divorced from chance, categorized, set in order. And to feel sure of itself, the living Laudomia has to seek in the Laudomia of the dead the explanation of itself, even at the risk of finding more there, or less: explanations for more than one Laudomia, for different cities that could have been and were not, or reasons that are incomplete, contradictory, disappointing.[1]

[1] Italo Calvino, *Invisible Cities* (Orlando, FL: Harcourt Brace & Company, 1974) 140-141.

John Hejduk's 'A Lament'

sight maximum extensions
from maximum compressions
suction into a two-dimensional plane
the paradox of a planar flux
with a barreling in
explosions and implosions
simultaneously
the peripheral cords
of a drum
at the edge
suspended skin
creating a resonance
when struck volumetric sound
of haunting opacities
the solidity of granite cylinders
florentine columnar greys
beyond the specific grey
the density of material
aura of opaque radiation
blocks as slabs of weight
occupying sliding shearing
slipping nudging magnifying
evaporating limited space
impenetrable
tap them
with a wooden mallet
and
hear the echoes of sound
trapped in stone
entombment of space
holds a syncopation
the cries of muffled brass
playing on time's frame
spiraling to a point
celebrating a sadness.[2]

[2] John Hejduk, *Such Places as Memory* (MIT 1998) 108.

Joseph Roach on the segregation of the dead

> At one time in European tradition, as in many other traditions worldwide, the dead were omnipresent: first, in the mysterious sense that their spirits continued to occupy places among the quick; second, in the material sense that medieval burial custom crowded decomposing corpses into hopelessly overfilled churchyards and crypts, whence they literally overflowed into the space of the living. Though jumbled remains from generations of reburials in the same graves saturated the earth, the burial ground often provided the most convenient public spaces available to merchants, mountebanks, jugglers, and their mixed audiences, who shared in this popular intermingling of life and death, carnival and Lent. Hamlet's hands-on eulogy of Yorick takes place in just such an overbooked boneyard, and historians of social custom have noted the uncanny effects produced by the continuous intersection of intimacy and dispossession...Indeed, one of the important elements that gave meaning to a particular place--that made it a particular place--was the gregarious presence of the dead.[3]

2. A NOTE ON DEATH AND THE URBAN SITE

For the purposes of this thesis, a dead or dying urban site is any piece of the urban fabric that exhibits a "permanent cessation of all vital functions",[4] where 'vital functions' are the activities the site was designed to accommodate. Though a site may retain a built landscape, human presence and its functionality they are only superficial signs of life; the site remains spiritually dead until its purpose, its design and the activities it hosts are realigned. Until a dead site finds new life, it exists as the *living dead,* "emptied of joys and satisfactions".[5]

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[3] Joseph Roach, Cities of the Dead (New York: Columbia University Press, 1996) 15.
[4] "Death", Merriam-Webster's Collegiate Dictionary @ http://www.m-w.com/cgi-bin/dictionary.
[5] "Living death", Merriam-Webster's Collegiate Dictionary @ http://www.m-w.com/cgi-bin/dictionary.

3. THESIS STATEMENT

A proposal to build a cemetery on a dead or dying piece of urban fabric infuses the project with a particular challenge and irony: how can a program seemingly devoted to the dead bring a dead piece of the city back to life? The answer lies in integrating the living and the dead by changing the rules for how a cemetery is conceptualized, composed and operated. This thesis proposes a newly conceived cemetery typology for New Orleans. It retains the essential function of a cemetery as a solemn resting place for the dead, while responding to the efforts of the large American city to accommodate and profit from the needs and wants of the living. The cemetery typology will be merged with the typologies of the industrial factory and the commercial warehouse, to evolve a new typology that exhibits qualities of each and addresses economics, efficiency, programmatic adaptation and the rich funerary culture of New Orleans while retaining reverence for the dead.

Intention of the thesis:

To discover whether the architecture of the dead can bring new life to dead places in the city, cemeteries will be designed for three dead or dying sites within the living urban fabric of New Orleans; specifically, there is a site in a neighborhood, in a downtown business district, and in an industrial/commercial precinct. Each site is dead or dying because only the dead can be resurrected; each site is surrounded by living, animated urban 'tissue' from which the resurrected site can borrow living human activity and presence.

To reflect the city's attitude toward the living and to ensure profitable operation, the cemeteries will integrate the ideas of the industrial and commercial buildings typologies into their designs. The large American city's efforts to accommodate and profit from the needs and wants of the living is reflected in the architecture of the industrial and commercial building types which employ concepts of economy and efficiently in their programs, designs, construction and operation to the end of securing the greatest service and profits possible.

However, these cemeteries are also intended to be operated as public facilities. Though they will be administered by for-profit 'funeral societies' that arrange on-site ceremonies and perform final dispositions for its members, the profits it generates will be invested in the operation and

maintenance of the cemetery and society and will fund funerals for persons unable to afford society membership or funeral costs. In her book, *The American Way of Death Revisited,* Jessica Mitford notes that a group of persons can form a "contract with a local undertaker [and] obtain simple, cheap funerals for its members at a fraction of the going rate."[6] And Ronald G. E. Smith writes in *The Death Care Industries in the United States* that "the members of religious or fraternal groups have long shared a belief in the importance of common burial grounds, leading them to create such facilities for their members or to obtain allocations of space for their use within commercial facilities."[7] Smith also says that for the 'indigent' or others unable to afford funerary services in "large cities...death care may be provided by local funeral homes or cemeteries without charge or at charges less than customary for the services rendered."[8]

Finally, the cemeteries sites are intended for funerary ceremonies and final dispositions only and not for preparation of bodies for ceremonies or disposition.

[6] Jessica Mitford, *The American Way of Death Revisited* (New York: Alfred A. Knopf, 1998) xiii.
[7] Ronald G. E. Smith, *The Death Care Industries in the United States* (Jefferson, NC: McFarland & Company, 1996) 166.
[8] Ronald G. E. Smith, 164.

4. ALDO ROSSI ON TYPOLOGY

> Neolithic villages...offered the first transformations of the world according to man's need...In precisely this sense of transformation the first forms and types of habitation as well as temples and more complex buildings, were constituted. The *type* developed according to both needs and aspirations to beauty; a particular type was associated with a form and way of life, although its specific shape varied widely form society to society. The concept of type thus became the basis of architecture, a fact attested to both by practice and by the treatises.
>
> It therefore seems clear that typological questions are important. They have always entered into the history of architecture, and arises naturally whenever urban problems are confronted. Theoreticians such as Francesco Milizia never defined type as such, but statement like the following seem to be anticipatory: "The comfort of any building consists of three principal items: its site, its form, and organization of its parts." I would define the concept of type as something that is permanent and complex, a logical principle that is prior to form and that constitutes it.
>
> One of the major theoreticians of architecture, Quatremere de Quincy, understood the importance of these problems and gave a masterly definition of type and model:
> "The word 'type' represents not so much the image of a thing to be copied or perfectly imitated as the idea of an element that must itself serve as a rule for the model...The model, understood in terms of the practical execution of art, is an object that must be repeated such as it is; type, on the contrary, is an object according to which one can conceive works that do not resemble one another at all. Everything is precise and given in the model; everything is more or less vague in the type. Thus we see that the imitation of types involves nothing that feelings or spirit cannot recognize....."[9]

Rise of a new cemetery typology: In an effort to successfully reanimate certain lifeless parts of New Orleans through the architectural medium of the cemetery, one must identify those typologies that provide a common ground for the living and the dead. New Orleans, like many cities, is marked by its efforts to accommodate and profit from the needs and wants of its population; the typologies of the industrial facility and of the warehouse/commercial facility best reflect that vital characteristic of the living city. Both types are concerned with operating at the lowest cost and at the highest profit; they manage this by following principles and programs that emphasize commodification, efficiency, modularization and adaptability. These are the 'ideal[s] of an element

[9] Aldo Rossi, *The Architecture of the City* (MIT, 1982) 35,40.

that must itself serve as a rule for the model'; thus a newly conceived urban cemetery type that serves the dead *and* the living must exhibit the ideas of the industrial and warehouse/commercial typologies, but need not, indeed, should not, merely 'look like' a factory or commercial facility.

As the industrial and warehouse/commercial typologies are to the living, the cemetery typology is to the dead; in this case, the informing ideas are derived from a specifically New Orleans cemetery type which historically has developed above ground within clearly defined boundaries, reflected the race, ethnicity, creed, socio-economic status or occupation of those interred in it and been isolated from the living. Again, a new cemetery typology that serves the living and the dead must retain the ideas that inform the New Orleans cemetery model, but refrain from a superficial interpretation of those ideas.

If dead urban fabric of New Orleans is to be brought back to life through the architecture and program of a cemetery, then that cemetery must reflect a new typology that accommodates both the living and the dead. The design and program of an *urban commercial cemetery* will be derived from the informing ideas of the industrial and warehouse/commercial typologies and the traditional New Orleans cemetery typology.

5. BACKGROUND

Industrial architecture: James Munce, in his book *Industrial Architecture: An Analysis of International Building Practice*, states that there is "no sphere of factory building in which the architect has a greater task to perform than in the construction of the fabric itself," where the 'fabric' refers to the industrial building's materials and its structural and cladding systems.[10] He notes that myriad influences are brought to bear on the selection of structural systems, cladding systems and construction materials; the architect must consider what processes, equipment and substances will be sheltered by the building, must assess the availability, durability, transportability, initial costs, maintenance costs and the ease and flexibility of assembly of potential construction materials and must take into account how, why and from what the local architectural fabric is constructed.[11]

Munce writes that the qualities of the 'most suitable structural forms' for constructing industrial/commercial facilities, regardless of circumstances, are:

1.Speed of erection.
2.Enclosure free of obstructions.
3.Adequate daylight.
4.Low maintenance.
5.Provision made for heavy fixtures.
6.Flexibility in use.
7.Ease of future extension.
8.Specialized construction.[12]

However, considerations for the 'processes, equipment and substances' to be sheltered by the buildings of the proposed cemetery typology dictate that certain principles on this list receive added attention. Spaces for funerary ceremonies especially require adequate daylight and views of the sky; James Russell observes in his review of Axel Schultes Architkten's Baumschulenweg Crematorium project in Berlin that "a slot interrupts the portal roof, opening a view of cloud-dotted blue. There is something heartening about that sliver of sky, a harbinger of the end of grief."[13] Also, making the most of free, natural lighting wherever possible lowers reliance on and the costs of artificial lighting.

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[10] James Munce, Industrial Architecture: An Analysis of International Building Practice (New York: F. W. Dodge Corporation, 1960) 86.
[11] Munce, 86-87.
[12] Munce, 87-88.
[13] James S. Russell, "Baumschulenweg Crematorium, Germany," *Architectural Record* May 2000: 226.

Buildings for sheltering the dead need to be 'enclosures free of obstructions' to allow adequate passage for funeral processions and visiting and to allow for flexibility in design and storage; those buildings must also be able to accommodate 'heavy fixtures' for transporting the dead and designed to easily expand in response to rising demands for interment or to programmatic changes. All the buildings in the project will be designed to be 'low maintenance'.

Questions of availability, durability, transportability, costs and the flexibility of structural and cladding materials and systems are answered by examining the construction and design of the industrial and commercial buildings being erected everyday in America; most are constructed on reinforced concrete slabs of steel frames bolted and/or welded together and clad by the lightest, thinnest and most easily insulated sheet metals or plastics. The largest of these types of buildings might also use reinforced concrete in their construction. All of these materials can be kept in good condition by regular inspection and maintenance.

New Orleans' architecture: Munce notes that it is also important to consider the qualities of the local architectural fabric when selecting the materials for constructing an industrial/commercial building. The characteristics of the local architectural fabric can provide a link between the existing architecture of the city and its new architecture so that contemporary projects are unmistakably 'of a place'. The methods and materials for constructing New Orleans' urban architectural fabric is diverse and the result of many factors. They have been most affected by the city's sub-tropical climate, at sea-level altitude and geography.

The city's climate, coastal location and very low altitude make it especially susceptible to excessive rain, floods and hurricanes. To resist those destructive forces, the original wood and early masonry architecture of New Orleans was regularly rebuilt and often fortified with heavy timber, massive masonry construction and stucco and cement facing because of their strength and resistance to moisture. The building practices in New Orleans, in general, are a reaction to the overwhelming heat and humidity of the city's sub-tropical climate:

> Certain patterns of response developed here very much as in other similar latitudes Traditionally, New Orleans' buildings have had a certain openness about them, with large windows and ready access to porches, balconies, or courtyards. Louvered shutters

> have offered an extraordinarily versatile way of controlling the openings; they can be closed to provide varying degrees of security, privacy, or light modulation, while still permitting the passage of moving air. High ceilings have provided an uninhibited volume of space at the tops of rooms where hot air can concentrate, leaving the parts of the rooms closer to the floors and galleries of buildings six, eight, ten feet or more off the ground had made them more accessible to breezes and less susceptible to dampness.
>
> All these devices had architectural implications. Room sizes were generally large and were extended by adjacent outdoor areas; outside, these interior proportions were reflected in a certain amplitude of scale. This is particularly noticeable when New Orleans houses are compared with comparable houses in eastern cities, where colder climates demanded smaller, lower, more easily-heated rooms. The Philadelphia townhouse, for example, is altogether a narrower, more compact affair, with a stronger vertical emphasis coming form its higher stacking of levels. By the same token New Orleans buildings themselves, when compared to their southern country cousins, have a distinct verticality and a more self-contained and urban attitude; they must make so with the limited space of a New Orleans site.
>
> This is not to say that there is any such thing as a "New Orleans style." Buildings here have followed a full range of architectural styles form the eighteenth century to the present. Nor is there only one "New Orleans ambience." The feeling of tight enclosure in the Vieux Carre is different from the neighborhoods of small narrow Victorian "shotguns" or "camelbacks", which are different form the large-scale houses of the Garden District, which are different from the newer suburbs, and so forth. Rather than one style or one ambience, it is the local adaptations, combinations, and juxtapositions which are distinctive, and which have held on with more tenacity here than in most cites in the United States[14]

New Orleans' geography: The geography and altitude of the city also play an important part in where its architectural fabric has developed. In one book, New Orleans is described as "a plane. Over, through, around, and under this flatness runs water. Water is a given of this environment, but often, like the very air, is not so much seen as sensed. It is so close to the surface of the land that traditionally burials have been above ground and buildings have rarely had cellars."[15] In fact, "In places water runs above the flatness, because the city at some points is two feet and more below sea level."[16] The only high land on which the city could build before the swamps were drained and the ground was dried out by a comprehensive drainage system was what the bayous and the Mississippi River provided to the city by "depositing land to a height of some ten feet above sea

[14] Albert C. Ledner, xi-xii.
[15] Albert C. Ledner, viii.
[16] Albert C. Ledner, viii.

level at a curve in the river which became the present Vieux Carre."[17] The city grew out from these stretches of relatively high land.[18] Today, New Orleans is still hemmed in by swamps, lakes and rivers on all sides; to accommodate more building the city is forced to drain more wetlands, raise land or to build a more dense fabric.

New Orleans' funerary practices: The funerary culture of New Orleans is well known for its particular customs. One is to inter the dead above ground. New Orleans' dead were at first buried in the slightly higher ground next to the river and then in the first formal cemeteries which were laid out at the back of the city. The citizens struggled to keep the dead in the ground even though the cemeteries were surrounded by levees and the coffins were weighed down by ballast; according to Laura Robinson:

> The city earned the chilling sobriquet, "The Wet Grave," in colonial days when interment was made beneath the surface of the ground. As quickly as the grave was dug it filled with water, and there was a hurried bailing out just before the coffin was lowered. Even then the seepage came so fast that the coffin floated, and stout men, their pantaloons rolled above their knees, stood on top of it while the clods of heavy earth were thrown. If a downpour came soon after the funeral, chances were that the coffin would be washed to the surface and the digging and the sinking would have to be repeated.[19]

Despite building subsequent cemeteries on the higher ground formed by soil deposits from the Mississippi River and from bayous at the rear of the city, the dead would not stay buried; writes Robinson, "after almost a century of struggling for ordinary burial, the citizens tacitly declared the water-filled earth the winner. The cemeteries of New Orleans are unique monuments to that long depressing struggle."[20] By the early 1800s, the city was committed to building above ground vaults for interment and had all but given up on burying the dead. Even after the city began to dry out at the turn of the 20th century after the installment of an extensive drainage system, interment continued above ground.[21]

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[17] Albert C. Ledner, viii.
[18] Albert C. Ledner, viii
[19] Laura Robinson, *It's an Old New Orleans Custom* (New York: Bonanza Books, 1948) 172.
[20] Laura Robinson, 172.
[21] Walter G. Cowan, et al., *New Orleans Yesterday and Today: A Guide to the City* (Baton Rouge: LSU Press, 1983) 66.

Another trait of New Orleans' funerary tradition is that the city's cemeteries are built at the edges of water where soil deposits have built the earth up, relative to the rest of the city (fig. 70). Because the 'high' ground of New Orleans is confined to the land adjacent to the Mississippi River and bayous no cemeteries have been built in that part of the city that sits between the river and the bayous where the city, in some places, lies four feet below sea level.[22]

A third New Orleans funerary custom is the practice of the 'jazz funeral' (fig. 64,65). Roach states that::

> In a jazz funeral, the deceased is generally accompanied at least part of the way to the cemetery by a brass band and a crowd of mourners who follow an elegant grand marshal (or "Nelson).
> After the body is "cut loose"-sent on its way in the company of family members- a popular celebration commences, less like a forgetting than a replenishment.[23]

Roach further says that "however traditional it may be, there is no such thing as a typical jazz funeral: the tradition is that the observances are adapted to suit the occasion," but will usually "call for celebration as well as solemnity."[24] Finally, though the jazz funeral is more closely associated with New Orleans' black community, it may be held for anyone, especially an important musical figure.[25]

'unhealthy and irreverent'[26]: In his book, *Architecture of Death,* Richard Etlin tells why, when and by whom the parish cemetery was moved to the periphery of the city. The trend started in France where, in the 1740s, authorities 'enlightened' by rational, scientific investigations of cultural norms condemned the ancient practice of burying the dead within the city at parish cemeteries on two fronts: "the dead were not only dangerous to the living; they also defiled the church"; a national reform effort formed to stop the practice of burying the dead at parish cemeteries within French cities.[27]

Improved means of scientific investigation coupled with increased understanding of and interest in science had raised awareness of issues of urban hygiene in French cities. However, as Etlin

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[22] Walter G. Cowan,. et al., 65.
[23] Joseph Roach, 14-15.
[24] Joseph Roach, 277.
[25] Joseph Roach, 277.
[26] Richard A. Etlin, The Architecture of Death: The Transformations of the Cemetery in Eighteenth-Century Paris (Cambridge, MA: MIT, 1984) 17.
[27] Richard A. Etlin, 16,17.

notes, "in this age of pre-bacteriological science," scientists still believed that "disease was spread by the corruption of the air."[28] From the middle of the 18th century on, French scientists and doctors were 'haunted' by their concerns over 'corrupted air".[29] As one French physician wrote in 1767: "air is our element...we contract mortal illness when the air in which we live is corrupted or filled with putrid miasms."[30] The administrators of Paris' Cemetery of the Holy Innocents, "where approximately two thousand people constituting about one-tenth of the annual dead of Paris were buried," said of the burial ground: "the soil was worn out and could no longer assist the decomposition of the corpses; the overcrowding had forced up the level of the land so that the bodies were piled higher than the level of the neighboring streets; the communal graves had to be made deeper and hence contained too many corpses. Rather than decaying rapidly, the corpses festered in the giant hole and the cemetery emitted foul odors."[31] Cemeteries throughout the city made similar claims; eventually, "all cemeteries in general came to be revered less as they were feared more for the dangers that they posed to the public's health."[32] Thus, in France, over the course of the 18th century, "the old religious values as they pertained to the urban milieu were replaced by a profound concern with public hygiene."[33]

Enlightened reformers who wanted the dead removed for the sake of health concerns were joined by religious reformers who "wanted to separate the two sides of existence not only according to the polarity of the healthy and unhealthy but also along the axis of the pure and impure."[34] Religious reformers "saw death as sullying the purity of the church," and determined that the dead should no longer have a home in the churches; thus, "coffins, decomposing corpses, and skeletons inside the parish church now offered a 'horrid spectacle' to be removed from sight."[35]

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[28] Richard A. Etlin,.16.
[29] Richard A. Etlin, 16.
[30] Richard A. Etlin, 16.
[31] Richard A. Etlin, 13.
[32] Richard A. Etlin, 12, 13.
[33] Richard A. Etlin, 12.
[34] Richard A. Etlin, 17.
[35] Richard A. Etlin, 17.

Reformers resolved "to separate the cemeteries from the everyday spaces of normal social intercourse."[36] Etlin writes that:

> The reformers were interested in putting death into what was seen as its proper place. In this *siecle clasificateur*; this age bent upon categorization and classification, the mania for rationality was often based upon a fear of the unexplained. One could mot fathom the ultimate mysteries of life and death, but one could establish a degree of certainty and control by physically distancing death and by bounding it within closed walls. Order provided assurance if not ultimate knowledge.[37]

These reformist attitudes made their way to the capital of French Louisiana. Since they founded New Orleans in 1718, the French colonists had been burying their dead in the relatively high ground along the city's river front; by the early 1720s however, a formal parish cemetery was planned for the small settlement, then composed only of the first few blocks of the Vieux Carre.[38] In fact, when the cemetery was laid out it was outside the town and reached by a meandering lane.[39] By 1788, when the cemetery was closed for health concerns, it had been subsumed by the urban fabric of the growing city. In that year the city was wracked by a flood, a 'great' fire and an epidemic that sent thousands to the cemetery; authorities, "realizing that the cemetery was filled and being warned by local physicians that the proximity of the cemetery to the city could cause another outbreak of pestilence, ordered the cemetery closed to further interments. They ordered a new cemetery to be established farther from the center of population."[40]

"I trade both with the living and the dead"[41]*:* Long before the dead were condemned to the peripheries of cities they had been hosting the activities of the living. In Paris:

> The Cemetery of the Holy Innocents had its origins in a burial ground in the open fields along a main Roman road to the north which became the principal way to Saint-Denis. By the Middle Ages, the cemetery, then situated at the intersection of several major routes, had to share its site with the markets developed in the twelfth century by Louis VI and Philip Augustus. These neighboring markets caused the cemetery to become the scene of

[36] Richard A. Etlin, 24.
[37] Richard A. Etlin, 26.
[38] Leonard V. Huber, Peggy McDowell and Mary Louise Christovich, *New Orleans Architecture Vol. III: The Cemeteries* (Gretna, LA: Pelican Publishing Company, 1974) 3.
[39] Leonard V. Huber, Peggy McDowell and Mary Louise Christovich, 3.
[40] Leonard V. Huber, Peggy McDowell and Mary Louise Christovich, 4.
[41] Joseph Roach, 47.

> disruptive and irreverent behavior, as well as serving as a thoroughfare for animals and people.[42]

Even a protective wall built around the cemetery in the 12th century could not keep out the activates of the living:

> Since the Middle Ages, numerous urban cemeteries had served as communal meeting places where merchants set up shop, livestock searched for food, people of all ages danced, and the children played. The Cemetery of the Holy Innocents was no exception. In the eighteenth century, public letter writers and cloth merchants still plied their trades under the *charniers*, that bore their names. Outside in the surrounding streets, the vegetable and herb markets continued to function much as they had for centuries.[43]

At the Cemetery of the Holy Innocents, tenants of the surrounding apartment houses had even "acquired the habit of throwing their bodily wastes into the cemetery."[44]

Reformers finally secured the closing of the Cemetery of the Innocents in 1780, after a "mephitic gas from a communal grave in which sixteen hundred corpses had recently been buried filled the cellars along the rue de la Lingerie."[45] After nearby residents of the former cemetery continued the complain about "the odors that still emanated from the former cemetery as well as from the crowded and noisy surrounding market streets" authorities in 1785 decided to convert the cemetery into a "public herb and vegetable market;" between 1786 and 1788, the Church of the Holy Innocents and the cemetery buildings were leveled and the top layers of earth were taken away.[46] The church and cemetery were replaced by the market and by the relocated Fountain of the Holy Innocents.[47] Etlin notes that:

> The contrast between the somber cemetery and the open marketplace was much appreciated by contemporary observers. As early as 1781 Cadet de Vaux had anticipated: "all the neighbors hurry here: this is no longer the rendezvous of death, but rather of young girls. The gaiety of youth distracts us from our lugubrious thoughts..." The market established at this site was more than a place for the sale of produce, for the market reinstituted in an acceptable manner a traditional space of sociability. Instead of the merchants and clients, the scribes and

[42] Richard A. Etlin, 13-14.
[43] Richard A. Etlin, 14.
[44] Richard A. Etlin, 14.
[45] Richard A. Etlin, 33.
[46] Richard A. Etlin, 34.
[47] Richard A. Etlin, 37.

> clothiers trampling over tombstones and conducting business while joking about the open graves and piles of bones , there was now the farmers' market in early morning followed by a flea market for old clothes set up under old parasols. All around this square were markets for fish, fruits, meats, and so forth. Whereas once the Cemetery of the Holy Innocents had housed the most vivid spectacle of death, now it was celebrated as the heart of the cornucopia of life.[48]

In New Orleans, homes were built on the site of the original city cemetery that had been closed for health concerns, thus permitting the living and the dead to share the very same parcel of land in the city.[49] In Paris, there had been a centuries old tradition of living with dead; the cemeteries were surrounded by homes or apartments and were often used as marketplaces. That the living returned to and thrived on the site of the cemetery so shortly after the dead were removed is fitting.

In the modern era, the reasoning that drove cemeteries out of the spaces of the living is no longer valid.. It has been countered by modern science which has eliminated health concerns once associated with cemeteries and the dead. Ecclesiastical concerns about impurifying the churches with the 'horrid spectacle' of death are no longer relevant; the dead have not been interred in churches for generations, and the proposed project does not include programming for the practice. Following the precedents set in Paris and in New Orleans for having cemeteries within the city and for having the living and the dead sharing the same place within the city, this thesis proposes designing cemeteries and public use areas on a common site within the urban fabric of New Orleans so that the living and the dead can coexist and together bring new life to a dead or dying part of the city.

final disposition: According to Smith, "in a technical sense the outputs of cemeteries may be described as various forms of final disposition chosen by consumers: (1) earth burial of a casket containing the bodily remains, (2) crypt entombment of a casket containing the bodily remains within an individual or family tomb, community mausoleum, or other structure, (3) earth burial of an urn/package containing cremains [the name given to the pulverized ashes and bones after a cremation], (4) crypt or niche entombment in a cemetery structure of an urn or package

[48] Richard A. Etlin, 36.
[49] Leonard V. Huber, Peggy McDowell and Mary Louise Christovich, 4.

containing cremains, and (5) formal scattering of cremated remains in a garden on cemetery grounds maintained for this purpose."[50]

'Fordism': Fordism is the term originally applied to the "methods of mass production and social organisation of the labour process introduced by Henry Ford and developed by the Ford Motor Company."[51] Though the methods and social ramifications of Fordism have evolved since the concept was introduced by Henry Ford to his factories in the years before World War I, Fordism's legacy is still recognized a central source for the design principles of the commercial/industrial typologies that emphasize efficient and flexible operation of a facility and, in turn, inform the ideas of the proposed new urban commercial cemetery typology. In his essay, What in the F---'s Name is Fordism, Simon Clarke describes 'The Fordist Technological Revolution':[52]

> We must begin at the beginning, with the technical revolution which Henry Ford carried through at the Ford Motor Company. The story is well known, and doesn't need much re-telling. There was nothing original in either the detail or the general principles which Our Ford supplied to the production of motor vehicles. The decomposition of tasks, the specialisation of tools, the assemble of tools into the machine, and even of machines into the machine system, were all typical of the transformation of craft production into large-scale industrial production, a process which had already proceeded further in the US than anywhere else, spurred on particularly by the scarcity and organised strength of skilled workers. The originality of Ford's project was that he applied these principles to a new branch of production, and he applied them with such a single-minded ruthlessness that he transformed the condition of production of motor vehicles almost overnight.
>
> Although Ford's achievement is popularly attributed to his introduction of the assembly line, and this certainly provided the most rapid and dramatic increases in productivity, this was only a small part of the revolution he carried through.
>
> On one hand, the introduction of the assembly line presupposed the mass production of standardised and interchangeable pares to a very high tolerance, which could only be achieved by specialist machines, which permitted both the deskilling of skilled work and the rigorous separation of production from assembly...
>
> On the other hand, the development of an organic system of production internalized the sources of technological development. The fragmentation of tasks and of work processes

[50] Ronald Smith, 170-171.
[51] Simon Clarke, "What in the F---'s Name is Fordism," *Fordism and Flexibility,* Eds. Nigel Gilbert, Roger Burrows and Anna Pollert (New York: St. Martin's Press, 1992) 13.
[52] Simon Clarke, 16.

meant that production bottle-necks were clearly and immediately identified, providing well-defined technological and/or organisational problems for Ford's engineers and production managers to tackle. It also meant that technological changes could be introduced discreetly, replacing individual tools or machines or altering the organisation of particular shops, without having to transform the system of production as a whole. Thus Ford's revolution was not exhausted by the introduction of the assembly line. It did not mark a one-off technological change, but the internalisation of technological dynamism, and the incorporation of scientific and technical progress into the labour process. In this sense the Fordist fragmentation of tasks and standardisation of components introduced a new *flexibility* to the labour process which was the condition for technological dynamism, and so the culmination of the penetration of capital into production.

To avoid needless repetition the point probably needs to be emphasised once and for all: Fordism broke down what had been an extremely rigid technology, and an equally rigid organisation of the labour process, into its component parts, in order to reassemble it according to the principle of its own rationality. While there is no inherent virtue in flexibility for its own sake, and established methods may certainly become a barrier to further development, the constant technological dynamism inherent in the principles of Fordism implies a maximum of flexibility and adaptability of methods of production.[53]

[53] Simon Clarke, 16-18.

6. PRIMARY ARCHITECTURAL THEMES TO BE EXPLORED

ritual: Ritual is an indispensable characteristic of any funeral; regardless of geography, race, creed, ethnicity, socio-economic status, a funeral is comprised of observed rituals tailored to the individual for whom the funeral is executed. New Orleans is particularly well known for its unique or extravagant funerary rituals, like the famed jazz band led processions and the Irish wake, but also includes other Catholic and Protestant funerary practices, such as funeral masses, the burning of votive candles, and graveside sermons. Subsequently, the design for a cemetery must include accommodations for a variety of funerary rituals, whether they are intimate or public, inside or outside, religious or secular. There may be more than one ritual practiced in the same space at the same time.

sequence: Sequence describes the observation of a particular set of funerary rituals in a prescribed order, whether the sequence is drawn-out and ornate such as a parade from a home or church to a gravesite or is simply the interment of ashes. Many interments that will occur at the proposed cemeteries will not also originate at those cemeteries, thus proper consideration must be given to cemetery thresholds through which a funerary procession may pass, in order not to disrupt a sequence of funerary rituals. Similarly, the provision of properly designed spaces related to funeral sequences, especially in terms of location, is paramount to the successful execution of the sequence. Again, more than one ritual in a sequence may be practiced in the same space at the same time.

commodification: To commodify an article is to make it easily tradable or transferable; to commodify a building is to make its reproduction profitable in terms of design, construction methodology, materials used for construction and usefulness. Building commodification is most closely associated with commercial and industrial architecture; contemporary industrial/warehouse parks are developed with buildings composed almost exclusively of the concrete slab, steel frame and clear span, and simplified roofing and siding construction. By altering and increasing the variety of materials and construction methods associated with

commercial/industrial building commodification, the principle can be successfully applied to the specific requirements of a cemetery program and site.

efficiency: Efficiency is a concept associated with the design, construction and operation of commercial/industrial buildings; they are constructed cost-effectively, quickly and to be low-maintenance by following tried and trusted processes that dictate the order of operations, the materials used and the methods of assembly. Efficiency of design and construction also ensures other efficiency benefits: cheap, durable, accessible construction materials better assembled makes maintenance, repairs, and replacement of building construction more easily and more cost-effectively accomplished. Efficiency of design and construction can be applied to a cemetery design regardless of the specific requirements of the program and site. Efficiency is also associated with the transfer, storage and retrieval systems of commercial and industrial buildings; efficient systems improve profitability and the implementation of programming functions. Because the proposed cemetery programs will depend heavily on the transfer, storage and accessibility of the dead, they will improve their operation by employing the principles and technology of efficiency used by commercial and industrial entities.

modularization: The principle of modularization accentuates the functioning of buildings and the systems for transferring and storing the dead within a cemetery program. Commodified, efficiently built and operated buildings whose design, construction methodology and materials make them easily and profitably reproduced and maintained can be improved by also being easily expanded, contracted or otherwise altered. Commodified, efficient, modularized building units can be tailored to unique applications and to the specific requirements of a cemetery program and site.

adaptability: Adaptability is the ability of a building and its programming to accommodate changing function over time. The adaptability of industrial and commercial buildings is derived from the ability of clear spans, durable materials and commercial/industrial construction

methodologies to absorb physical and programmatic changes. While most of a cemetery program includes exceptionally specific spaces like crematoria, columbaria, ossuaries, and mausolea that are not easily adapted to other uses, spaces that are less tightly programmed, like reception spaces, outdoor spaces, chapels and administrative areas, can be programmed to accommodate multiple uses or can be refitted to reflect a modified program. Consequently, each cemetery, regardless of the specific requirements of its program and site, must be designed where possible to accommodate changing demands.

transubstantiation. Transubstantiation refers to a "change from one substance to another"[54] and in architecture is understood to mean the change of a project from one set of ideas or typology to another. A flexible program matched by easily replaceable or alterable materials and reconfigureable methods of assembly makes the architecture of any typology indefinitely plastic. Just as human remains in a cemetery transform over time through processes of decay, so can the architecture and program of the cemetery transform, wholly or partially, over time, into a different facility that meets the changing needs of a community.

[54] "Transubstantiate", *The New Lexicon Webster's Dictionary of the English Language*, Encyclopedic Edition (New York: Lexicon Publications, 1988) 1049.

7. SECONDARY ARCHITECTURAL THEMES TO BE EXPLORED

suppression of hierarchy: The funerary culture of New Orleans is recognized for its diversity of practices due to a cosmopolitan population. The 280 year history of New Orleans' cemeteries also reflects that diversity; New Orleans' cemeteries have developed along lines of race, ethnicity, creed, socio-economic status and occupation. This thesis seeks to yield hierarchically neutral public cemeteries, in which any city resident may be interred, while possessing designs and programs that reflect specificities of the groups to whom the cemeteries are dedicated.

influence of materials: Material to be used in the design of the cemeteries is dictated in part by commodification of the buildings; concrete, steel, and other cheap, durable and easily manipulated materials will dominate. However, the materials should also reflect the distinct building practices and climactic conditions of New Orleans, meaning that stucco, brick, cypress, and other can and should be utilized, even if only in limited applications. The particular qualities of construction materials, especially indigenous materials, can be manipulated so that they highlight programming differences within a cemetery, or highlight programming similarities within a cemetery, or identify the separate cemeteries.

'skin-on-skeleton' design: A project for a cemetery is remiss if its design strategy does not make a reference to the human remains it is designed to accommodate. Essentially, the human body is composed of fragile organs stored within and protected by a rigid structural skeleton over clad by a layer of skin; a cemetery project offers opportunities to investigate 'skin-on-skeleton' methods of design for structural and cladding systems of buildings, especially those intended to house the dead.

8. EXPLANATION OF SITE SELECTIONS

Three locations in New Orleans have been chosen as sites for this design; in accordance with the intention of the thesis, each site is dead or dying, within the urban fabric of the city and bounded by animated city blocks. Additionally, the boundaries of each site are clearly delineated as they are with traditional New Orleans cemeteries. The process of choosing the sites was informed by New Orleans' particular urban development which is largely the result of the city's being enclosed by water. Most of the original development of the city lies below sea level and is bounded on the east, south and west by a bend in the Mississippi River and was historically bounded to the north by bayous, though the bayous have been replaced by canals and suburbs.

Corresponding land scarcity dictated in the past that formal boundaries between industrial/commercial areas and residential quarters be sacrificed to the end of wringing the most benefit out a parcel of real estate. Accordingly, that part of New Orleans that has developed along the slightly higher land along the Mississippi River is characterized by compact blocks that integrate work places, play places and homes and by its inextricable meshing of socio-economic, racial, ethnic and occupational strata

It is the dense, older, urban band of New Orleans occupying the riverfront, far from the commercial, industrial and residential zones of the city's thriving suburbs, that possesses dying or decaying urban sites surrounded by homes, warehouses, power plants, factories, wharves, skyscrapers, commercial blocks, hotels or entertainment venues and thus is the source for the selected sites. The site for the first cemetery is in the residential Bywater community northeast of the Vieux Carre (French Quarter), about one-half block in area and rectilinear. The second site is a wedge shape occupying about one-third of a block in the Central Business District (CBD); the last site is in a commercial/industrial district south of the CBD, in the Lower Garden District, and is an entire block. Though each site differs in size and shape and possesses its own urban context, each is clearly defined and surrounded by the animated life of the city.

9. EXPLANATION OF PROGRAM

The buildings and landscape elements prescribed by the program for the urban commercial cemetery typology are the vehicles for expressing the intellectual underpinnings of the new type. Because the ideas of the urban commercial cemetery typology are derived from the ideas of the industrial/commercial and cemetery typologies, the new program for each site will consist largely of buildings and landscape elements borrowed from those original typologies. The balance of the programs will include public spaces and buildings tailored to the specifics of the sites.

Each site will share a similar program comprised of the following elements, the number and size varying according to the size, shape, and needs of the individual sites*:

internal/edge threshold pavilion: where necessary, a pavilion should include 'a single sink and preparation table for visitors to use in the preparation of flower arrangements'[55]

chapel/viewing room: flexible spaces, able to be outfitted according to varying funeral customs and party sizes, adjacent to storage spaces

bell tower

columbaria wall: composed of an indefinite number of niches for holding bodies, 3f x 3f x 9f; may be employed as 'building blocks'; varying number of niches per site

ossuarium: niche to hold ashes or decayed remains/bones, 1.5f x 1.5f x 1.5f, may be employed as 'building blocks', 'facing plates that have inscriptions and photos as well as flower holders and lights seal the niches'[56]; varying number per site

mausoleum: a structure for housing columbaria and/or ossaria niches; varying number per site

crematorium/power plant: furnace for cremation of dead, normally powers the various cemetery facilities; includes a morgue

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* much of the program was borrowed from Adam Drisin's syllabus for the project "The City of the Dead: A Necropolis for Venice Italy" (Fall 1999).

[55] Adam Drisin, Project syllabus for "The City of the Dead: A Necropolis for Venice Italy", Fall 1999.
[56] Adam Drisin.

'*consecrated ground*'[57]: patch of land for depositing the ashes/cremains of the cremated

planted garden: may contain places for individual and public activities

water garden

public hall/condolence hall[58]: a single public structure to be used year round that will serve the living and the dead; it is able to be outfitted for varying funeral customs and party sizes and for a primary function specific to each site; adjacent to storage spaces

mass transit shelter

administration/support/mechanical: offices for agents of the administering funeral society, shops for maintenance needs, spaces for mechanical equipment

[57] Jessica Mitford, 112.
[58] James S. Russell, 226.

10. BYWATER COMMUNITY CEMETERY

site location & description. The proposed site for New Orleans Public Cemetery no.1 is the southern half of the block bounded by Royal (n), Chartres (s), Desire (e), and Piety (w). The site is one block from the Mississippi River, in the Bywater community. The northern half of the block is occupied by a warehouse and a 19th century home, while the southern half is split almost evenly between underbrush and garbage and five buildings: a concrete-block storehouse, an iron frame warehouse, a two story wood and stucco warehouse, and the burned out remains of two iron industrial buildings; the five buildings used to form a molasses manufacturing facility. The site is accessible on three sides: from Chartres, Desire, and Piety; the site is inaccessible from Royal. Chartres is a heavily used east west avenue; between it and the Mississippi River is a thin strip of green space, a 'seawall' and partially buried rail lines that used to run from inside the site to the wharves on the other side of the seawall. Desire is lined by 19th century homes. Piety is lined with contemporary homes and a dilapidated light industrial building. Desire and Piety are side streets in residential areas and as such they have very little vehicular or pedestrian traffic. The site is ~300f x ~200f (~60,000f^2).

site considerations.

* uses of the surrounding buildings: homes, an abandoned light industrial facility, furniture warehouse
* the materials of the surrounding buildings: mainly wood framing with wood or stucco siding
* separated from the river and wharves by a seawall
* moderate vehicular traffic on Chartres
* limited accessibility by vehicle and foot & light pedestrian traffic
* existing building stock of the site-which will be kept and integrated into the program and design and which will be removed
* the characteristics of the existing buildings-
  - edge defining
  - various levels of dilapidation from warped metal framing to termite damaged wooden warehouse
  - materials-iron, wood, stucco, cinder block, brick
  - heights vary from 1-4 stories
* railroad lines into site
* site thresholds defined by existing buildings
* thick undergrowth
* views to river from some existing buildings/sounds from river activities
* a generally residential neighborhood with homes 1-1.5 stories tall
* no topographic changes

* irregular footprint of site with existing buildings
* a park located one block north

program. Despite its nearness to the Vieux Carre and the CBD, the Bywater community still retains its residential integrity. In keeping with its residential nature, the public structure for cemetery no. 1 that will serve functions of the dead and the living will be a market hall/condolence hall. When it is not prepared for a funerary function, the space can be a daily 'super market' patronized by surrounding neighborhoods and selling a variety of perishable and non-perishable goods. It can be modeled on the French Market in the Vieux Carre.

public structure for cemetery no. 1 that will serve functions of the dead and the living will be a market hall/condolence hall. When it is not prepared for a funerary function, the space can be a daily 'super market' patronized by surrounding neighborhoods and selling a variety of perishable and non-perishable goods. It can be modeled on the French Market in the Vieux Carre.

To discover whether the architecture of the dead can resurrect a selected portion of a dead or dying site or its individually decaying buildings, some of the existing buildings on the site will be retained and integrated into the program and design. They should be refitted to accommodate a function closely related to the dead or to funerary ceremonies.

internal/edge threshold pavilion
chapel/viewing room
bell tower
columbaria wall
ossuarium
mausoleum
crematorium/power plant
consecrated ground
planted garden
water garden
music hall/condolence hall
mass transit shelter
support/storage/mechanical
administration

11. ITALIAN CEMETERY

site location & description. The proposed site for New Orleans Public Cemetery no.2 is the wedge-shaped western one-third of the block bounded by Poydras (n), Lafayette (s), S Peters (e), and Tchoupitoulas (w). The site is in the heart of the CBD, a few blocks southwest of the Vieux Carre and on the northern edge of the downtown 'arts & entertainment' Warehouse District. The eastern two-thirds of the block are occupied by a skyscraper and by The Piazza D'Italia, the Charles Moore designed memorial to the Italian heritage and population of New Orleans infamous for its rejection by New Orleans' Italian population and the rest of the city; it now decays behind locked iron gates. A cryptic steel frame 'tower' sits at the corner of Poydras and Tchoupitoulas, and could not be identified. The proposed site for the cemetery is now occupied by a for-profit parking lot and separated from the eastern portion of the block by an eight foot fence and some sickly foliage. The site is accessible from Lafayette and Tchoupitoulas, and would be accessible from Poydras if the steel tower is removed. A skyscraper faces the site from across Poydras, while Lafayette and Tchoupitoulas are both lined by one to four story 19th century brick and timber commercial buildings and warehouses that now house hotels and service businesses. Poydras, Lafayette and Tchoupitoulas all carry high volumes of downtown vehicle and pedestrian traffic. The site is ~350' on its long edges and ~140' and ~75' on its short edges (~37625').

site considerations.

* uses of the surrounding buildings: commercial, entertainment, lodging on two sides, an office tower on one side and an abandoned park on the remaining side
* the materials of the surrounding buildings: mainly brick and timber except for modern skyscraper
* moderate pedestrian traffic
* location in heart of CBD and its proximity to interstate exits, governmental buildings, Superdome, Vieux Carre, Harrah's Casino, the Warehouse District and various other Downtown features
* no topographic changes
* heavy vehicular traffic on Tchoupitoulas and Poydras
* 'urban', public condition
* juxtaposition to Piazza D'Italia
* at the intersection of CBD, Warehouse District and Piazza D'Italia

program. The site for cemetery for no. 2 is situated between the CBD and the adjacent arts and entertainment oriented Warehouse District; to the north and east of the site tower modern multistory skyscrapers while to the south and west sides sit two and four story, turn-of-the-century brick commercial structures. Additionally, directly to the east of the site, on the same block, sits the abandoned Piazza

D'Italia, a one-time homage to the Italian heritage of New Orleans. The proposed cemetery site is on a fault where two disparate swatches of architectural fabric and a culturally 'charged' memorial collide. The site, then, is place to design a 'hinge' linking the three elements together; a part of that hinge will be the public structure for cemetery no. 2 that serves the functions of the dead and the living. For this cemetery, the public structure will be a music hall/ condolence hall. Like so many other ethnic groups in New Orleans, the Italian cultural has left an impression on the city's musical heritage. When it is not being used for a funerary service, the hall can be used in conjunction with a revived Piazza D'Italia and by the city or other organizations as an entertainment venue catering to employees and visitors to downtown New Orleans. An additional entertainment hall will be complementary to the Warehouse District.

internal/edge threshold pavilion
chapel/viewing room
bell tower
columbaria wall
ossuarium
mausoleum
crematorium/power plant
consecrated ground
planted garden
water garden
music hall/condolence hall
mass transit shelter
support//storage/mechanical
administration

12. LABORERS' CEMETERY

site location & description: The proposed site for New Orleans Public Cemetery no.3 is the block bounded by Richard (n), Market (s), S Peters (e), and Tchoupitoulas (w). The block is located in the Lower Garden District. Roughly the eastern half of the block is currently occupied by a contemporary concrete-block commercial building and storage yard for a gas (oxygen, nitrogen, xenon, etc) supply company, while the western half is an overgrown lot used for overflow parking from adjacent businesses; the commercial building and its storage yard will be removed so that the proposed site for the cemetery occupies the entire block. The site is accessible from the street along its entire perimeter and partially buried railroad lines run along its west and south edges. Along Richard is a large, contemporary cinder-block and steel-frame commercial storage facility. The block east of the site is a massive, brick, turn-of-the-century Louisiana Light & Power (LL&P) plant topped by two gigantic metal exhaust towers at its northern end; at its southern end is an electrical transfer station. The electrical transfer station, comprising an expansive array of transformers, towers and other electrical equipment, continues to the block south of the site. Because Richard, Market and S Peters are used almost exclusively by the employees of the few surrounding commercial and industrial businesses, they experience very little vehicular or pedestrian traffic; Tchoupitoulas is a heavily used north-south corridor with almost no pedestrian presence. The site is ~375' x ~312' (117,000sq').

site considerations

* uses of the surrounding buildings: warehouses, power plant, electrical transfer stations
* the materials of the surrounding buildings: mainly brick, steel frame and steel siding
* relation to riparian features-only one block removed from the river, wharves and levee
* no pedestrian traffic
* heavy vehicular traffic on Tchoupitoulas
* surrounding buildings all 1-2.5 stories tall but the LL&P plant which towers several stories over the site and sits between it and the river
* totally accessible on all sides by vehicle and foot
* existing railroad lines on two sides
* proximity to interstate exit ~7 blocks north
* generally industrial/commercial nature of neighborhood
* no topographic changes

program: The site for cemetery no. 3 is surrounded by industrial and commercial buildings. The appropriate program for a public space in this neighborhood must include a place for laborers to gather; thus, the public structure designed for cemetery no. 3 will be a guild hall/condolence hall that hosts

funerary functions and the meetings and activities of the men and women who work at the factories, warehouses, wharves and other local businesses.

internal/edge threshold pavilion
chapel/viewing room
bell tower
columbaria wall
ossuarium
mausoleum
crematorium/power plant
consecrated ground
planted garden
water garden
guild hall/condolence hall
mass transit shelter
support/storage/mechanical
administration

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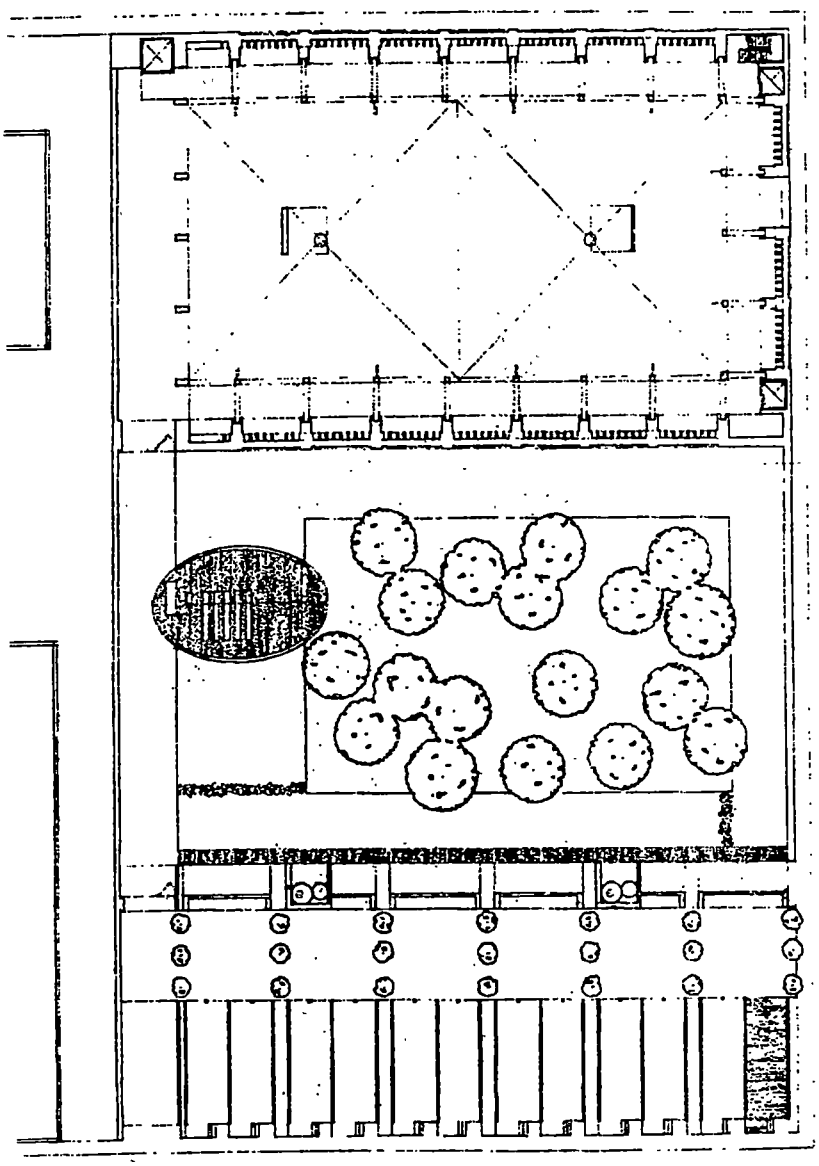
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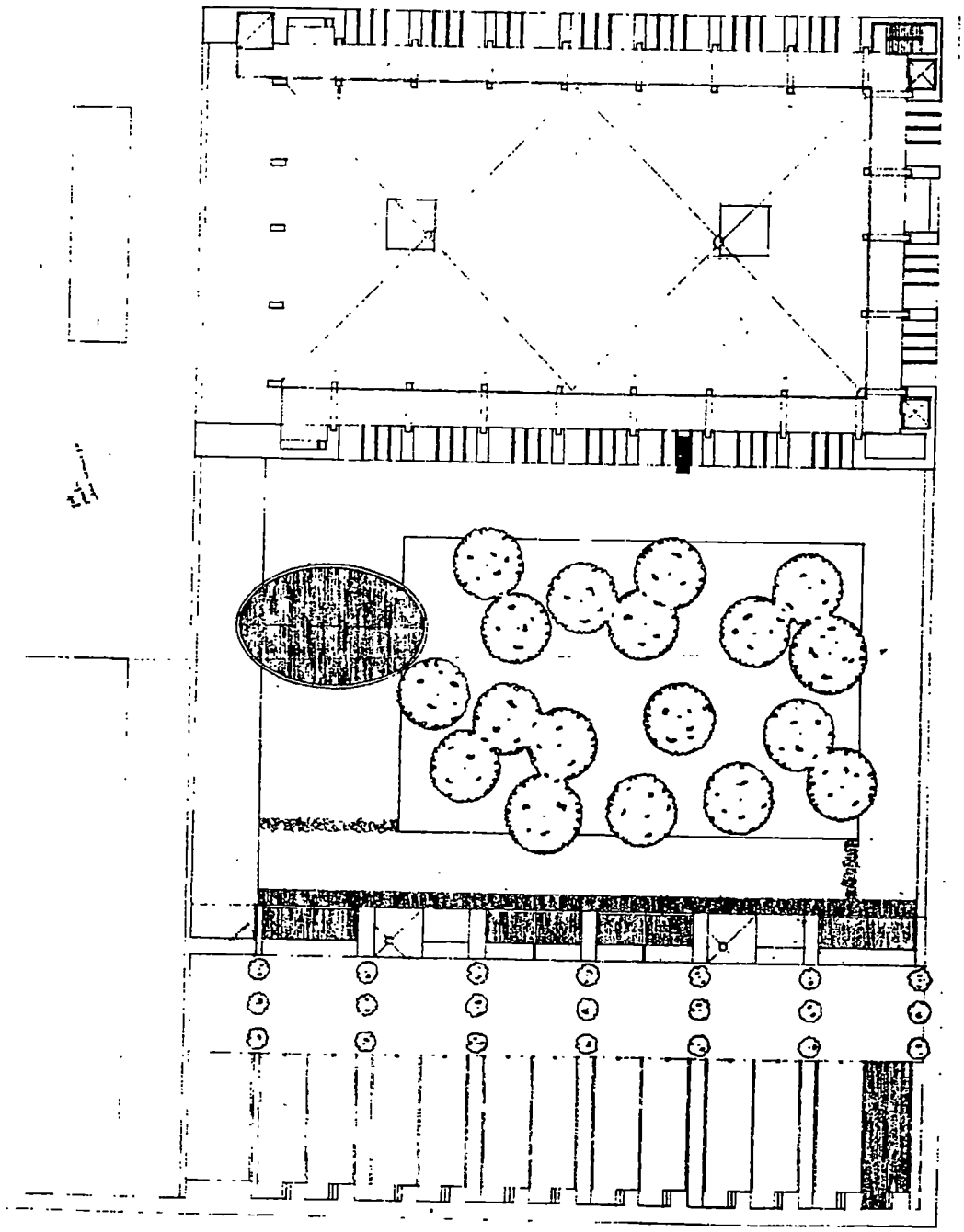
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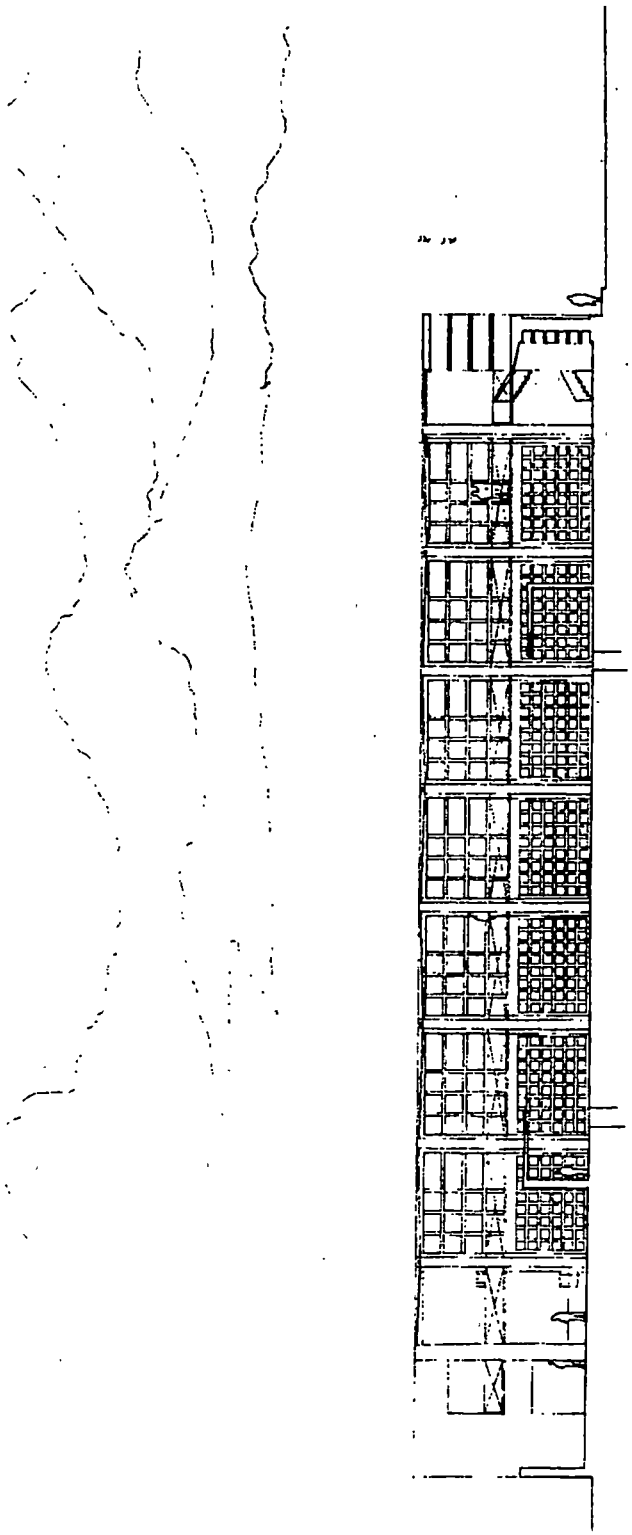
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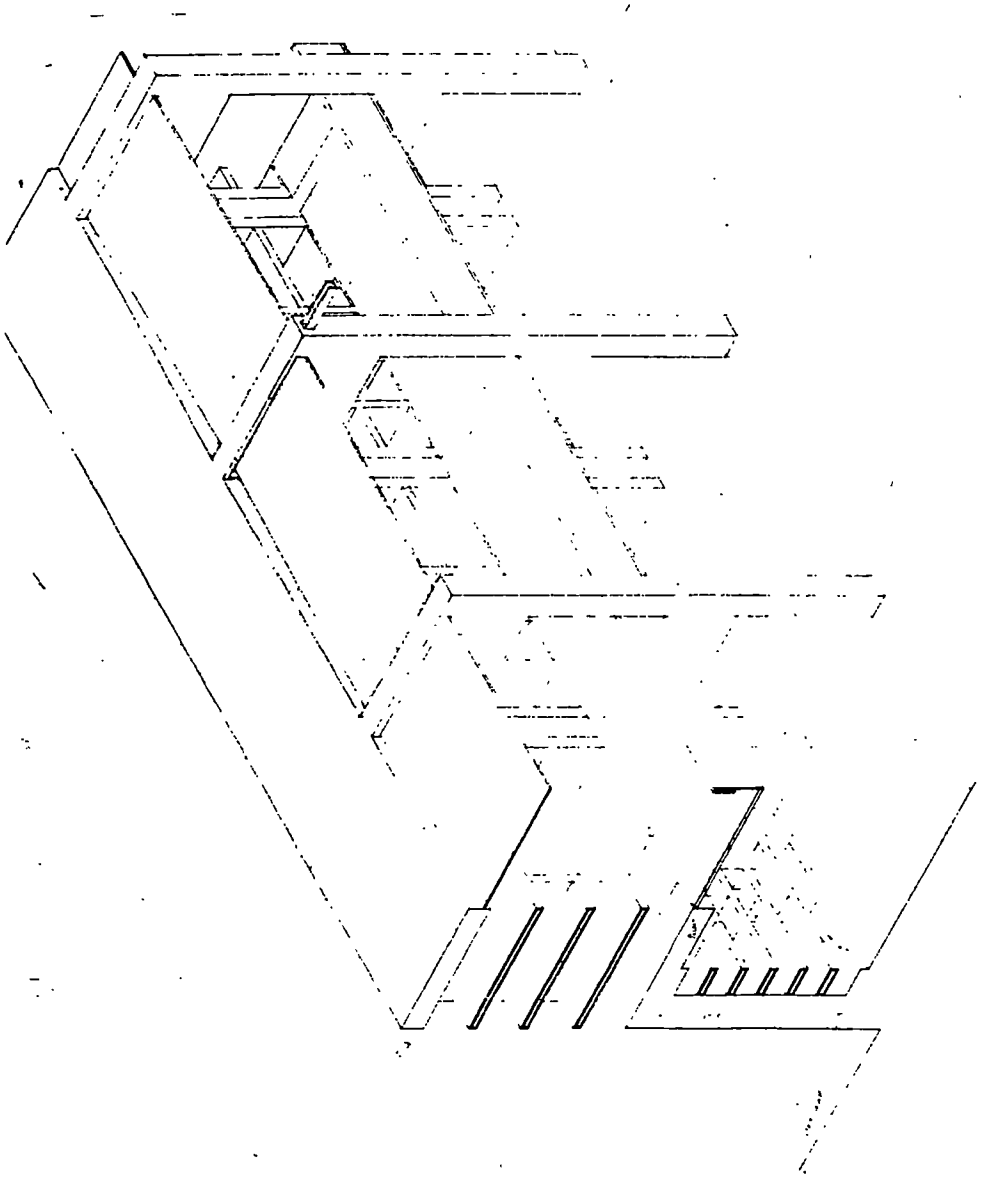
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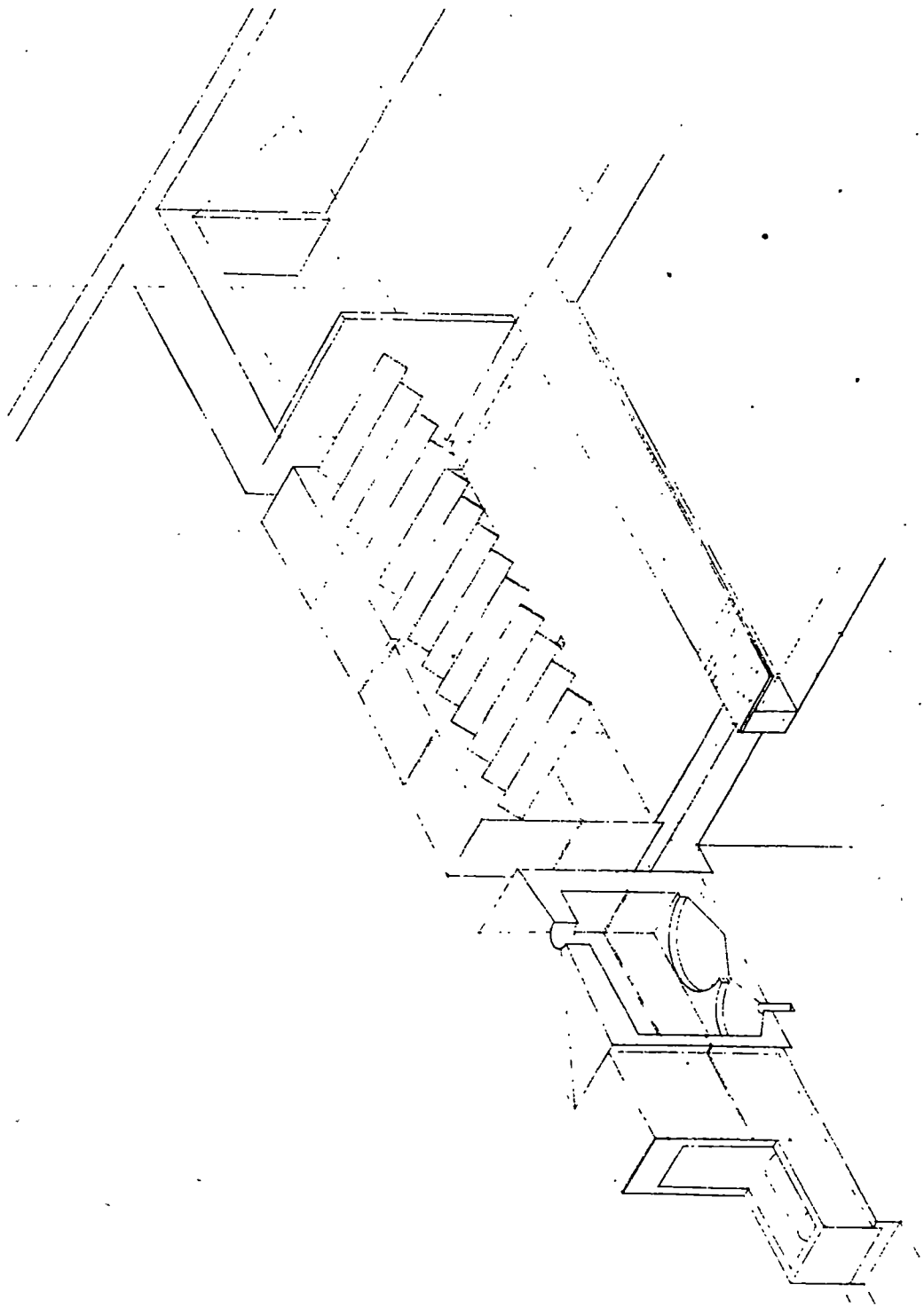
APPENDIX: DRAWINGS











VITA

Jason 'James' Inman was born in Madison, Tennessee on November 16th, 1973. He was raised in Hendersonville, Tennessee, a suburb of Nashville where, from second through ninth grades, he attended public schools in the Sumner County School System. He attended tenth and eleventh grades in Washington Court House, Ohio before returning to Hendersonville High School where he graduated in May,1992. From August, 1992 until May, 1996 he attended Louisiana State University and A&M College in Baton Rouge, Louisiana. He transferred to The University of Tennessee, Knoxville in August, 1996 and graduated with Bachelor of Arts degrees in History and in Political Science from UTK in May 1998. In June of 1998 he began the Master of Architecture program at UTK. He officially graduated from The University of Tennessee with the Master of Architecture degree in August, 2001.