

Deathscape

the silent city

Alison Leah Bailey

DEATHSCAPE

the silent city

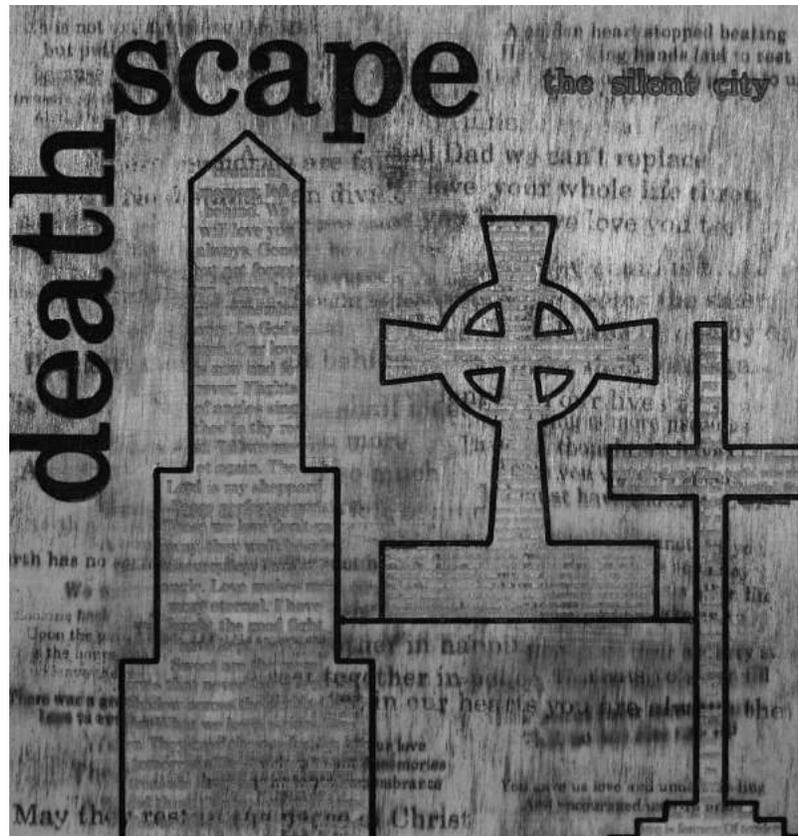
Alison Leah Bailey

A thesis submitted to the Faculty of Graduate and Postdoctoral Affairs
in partial fulfillment of the requirements for the degree of

Master
of
Architecture

Azrieli School of Architecture & Urbanism
Carleton University
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wood, laser-cut, pen, ink with acetate transfer

A. BAILEY 2015

ABSTRACT

A cemetery, as the physical location of the dead, can be considered a distinctive landscape unlike any other. While visitors, if related to the buried, may have an inherent relationship to the monument representing their loved one, their interaction with the whole site is often limited solely to the location of their relatives.

With consideration of the disconnection that occurs between the visitor and the landscape, this thesis explores and suggests ways to reestablish this connection through architecture. Can the cemetery, for example, be considered a city for the dead, with a specific role within the relationship between the living and the deceased? Research will demonstrate how an architectural intervention within an existing cemetery might work towards expressing the history of the dead while providing an enriched and possibly rewarding experience for the living. In this context, what is architecture's purpose? Can it be more than a medium between the living and the dead, providing emotional, intellectual, even physical insight?

ACKNOWLEDGEMENTS

While I could never express my gratitude to all who have helped me throughout this process, I want to acknowledge my thesis advisor, Roger Connah. The continuous encouragement and inspiration is what brought me to the finish line.

Looking back at the many years at Carleton, I could not have accomplished this without the support of family and friends. My friends have provided many laughs and necessary tea breaks, to which have maintained my sanity. A very special thank you to my Mom, Dad and sisters for their patience and love - I could not have done this without their constant reassurance and optimism. And lastly, to my love for staying up with me on those late nights and always believing in me.

“Success is no accident. It is hard work, perseverance, learning, studying, sacrifice and most of all, love of what you are doing.” - Pele

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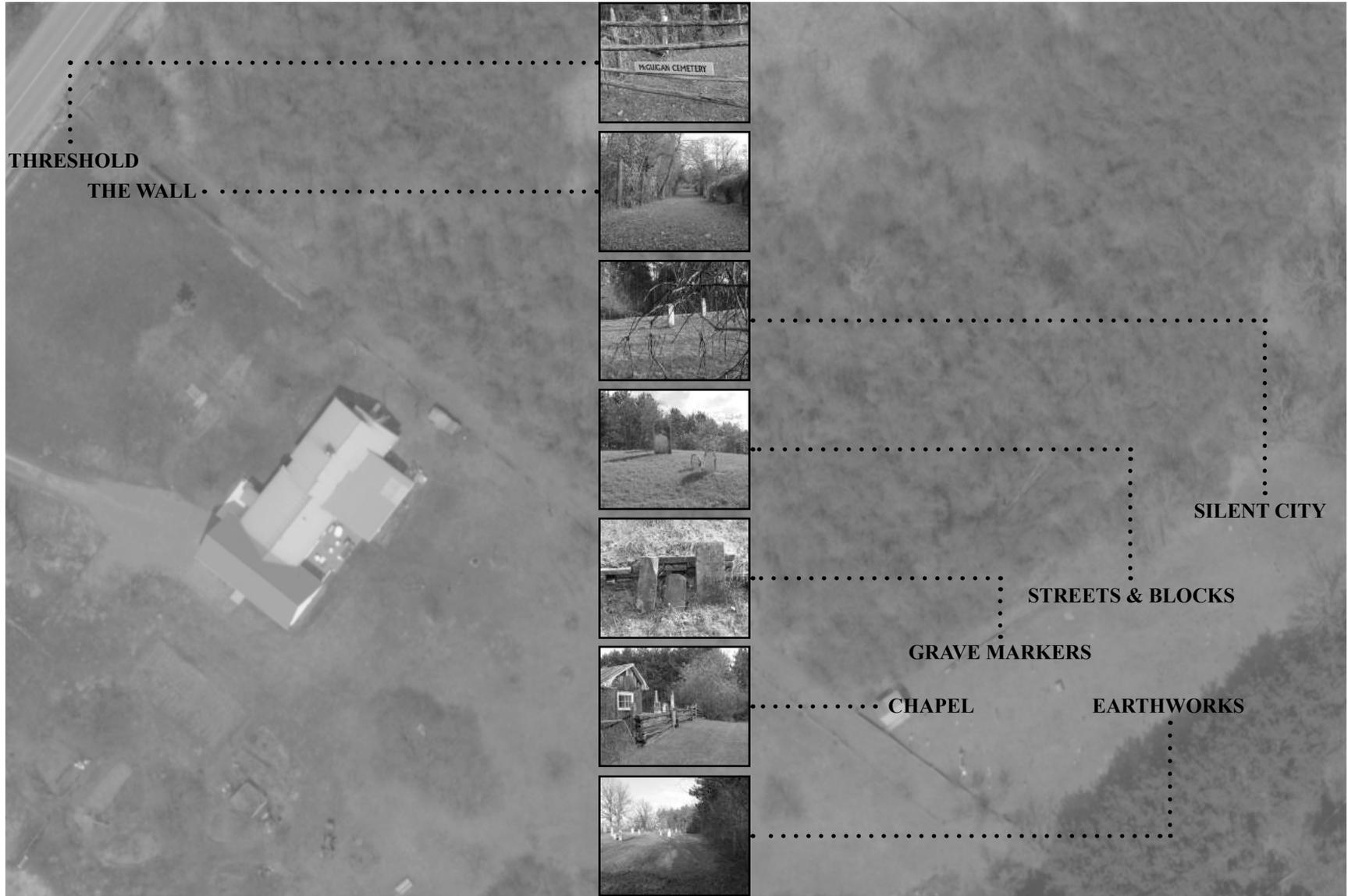
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MCGUIGAN CEMETERY

448 BURRITTS RAPIDS ROAD, MERRICKVILLE-WOLFORD, ONTARIO, K0G 1N0





THRESHOLD

THE WALL



SILENT CITY

STREETS & BLOCKS

GRAVE MARKERS

CHAPEL

EARTHWORKS

In memory of
MARLINE
born [illegible]
died [illegible]
[illegible]
[illegible]

In memory of
HELEN [illegible]
born [illegible]
died [illegible]
[illegible]
[illegible]



MCGUIGAN CEMETERY

Each grave marker differs in size, shape and level of detail. The overall variation in stones can be seen by outline tracings.

I

Thy soul shall find itself alone
'Mid dark thoughts of the gray tombstone -
Not one, of all the crowd, to pry
Into thine hour of secrecy.

II

Be silent in that solitude,
Which is not loneliness - for then
The spirits of the dead who stood
In life before thee are again
In death around thee - and their will
Shall overshadow thee: be still.

III

The night, tho' clear, shall frown -
And the stars shall look not down
From their high thrones in the heaven,
With light like Hope to mortals given -
But their red orbs, without beam,
To thy weariness shall seem
As a burning and a fever
Which would cling to thee for ever.

IV

Now are thoughts thou shalt not banish,
Now are visions ne'er to vanish;
From thy spirit shall they pass
No more - like dew-drop from the grass.

V

The breeze - the breath of God - is still -
And the mist upon the hill,
Shadowy - shadowy - yet unbroken,
Is a symbol and a token -
How it hangs upon the trees,
A mystery of mysteries!

CONNECTING SITE & VISITOR

This piece describes the intended internal deliberation for McGuigan Cemetery that this thesis sets out to initiate. The desired atmosphere creates the emotional, physical and intellectual relationships between the living and the dead.

Beneath my feet the dust of those
Who reached their end long ago
I wonder while at this resting place
How we will join one day below

We are never to live as one
Never to connect while alive
But we will lie together
In the form of which we derive

I think about their history
How it has made the life I know
Will the life I lead today
Be viewed when I lie within a row

This place of life and death
Located in silence and seclusion
Gives me serenity and peace
By its complete immersion

PROLOGUE

When the term cemetery is mentioned, the response is usually one of intrigue or discomfort. This combination of unease and curiosity has fascinated me since I was a young child. I first experienced these emotions while exploring a local cemetery in Guelph, Ontario with a cousin. As we walked through the site reading epitaphs and searching for the oldest grave marker we could find, I felt an inherent feeling of insecurity and spiritual presence. These experiences continued to entice me, and since then I have explored each cemetery that I have encountered. This spiritual connection to the dead has led me to study the relationship to the living, using architecture as a medium. In addition to this physicality, the historical significance and evolutionary role in society concerned me. From this initial research, I began to understand the evolution of cemeteries and how today's current sites, composed of grassed landscape with several paths dedicated solely to burying the dead, have become recognized as 'standard' in present practices.

From the Medieval Period until the 19th century in Europe, it was customary for the deceased to be placed within the site of the local church. While the affluent population would be laid underneath the floor of the church with a desire to be as close to the nave as possible, the rest of the community would be interred within the churchyard, with multiple bodies placed on top of another as a space saving technique. However, once the churchyard was full, bodies would have to be dug up and moved elsewhere.²

Churchyards were typically located within city limits, leading to many concerns about hygiene and the public health, grave robbing, and the overall unattractiveness of the practice.³ Specific notes about the unhealthy burial customs were described by Dr. George Walker regarding London churches and churchyards between the years of 1839-1852. He depicted that, "Urban churchyards at the beginning of the

“...the cemetery derives power from the intuitive belief that the dead persist...” (Jackson)⁸

nineteenth century were evil-smelling places, the soil covered in a noxious black slime and the ground so frequently broken for fresh interments that trees and lawns could not be established. Inside the churches, burial continued to be made under the floor of the nave and sometimes the smell in the church would become so overwhelming that the congregation would have to leave.”⁴ These factors saw the emergence of rural cemeteries outside the city limits, with an attractive park-like atmosphere. Since Pere Lachaise in Paris, France had a well established funerary garden style by the early 1820’s, it became the inspiration for non-urban burial grounds throughout France, England and North America.⁵ These early rural landscapes modeled the typical cemeteries of present day.

While modern cemetery design may involve hygiene, public health, grave security and attractiveness, its use within society seems to be dwindling. According to *Markers: Annual Journal of the Association for Gravestone Studies*,

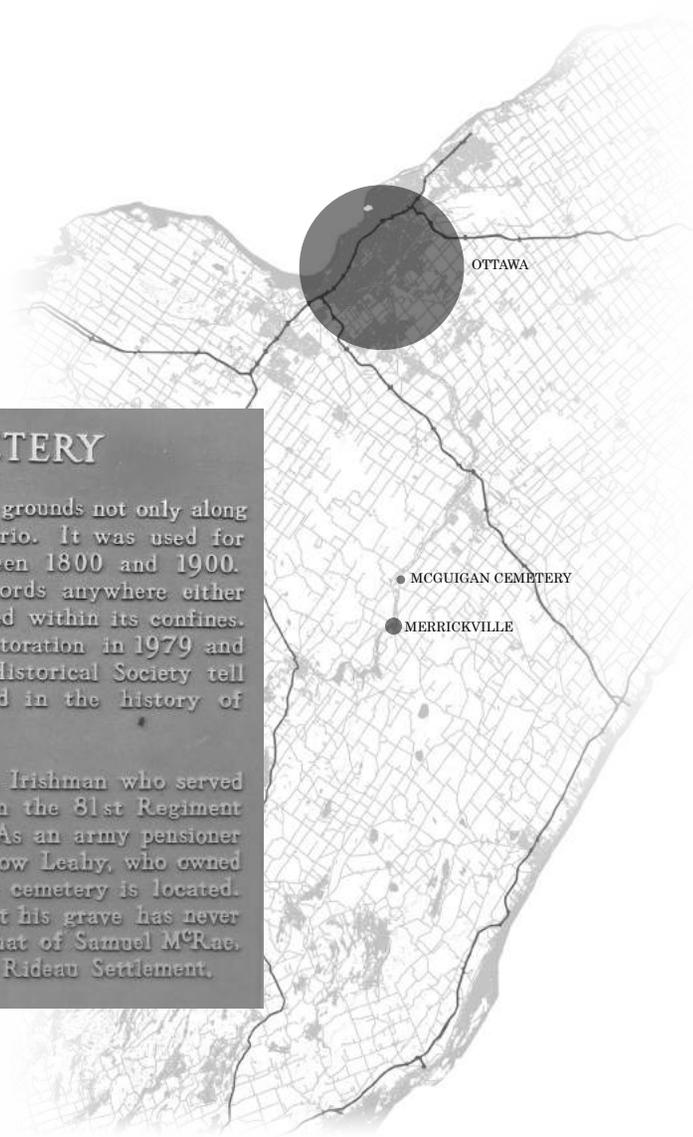
it was estimated that the rising percentage of cremation in the United States was approximately 28% of the population in 2002, with 80% of that total not using any forms of grave markers.⁶ This number is increasing incrementally, with many people choosing practices such as spreading the deceased’s ashes as opposed to any type of formal memorialization.⁷

This gradual abandonment led me to find a neglected site, the currently inactive McGuigan Cemetery located just outside Merrickville, Ontario. In proposing a regenerative and innovative strategy, I will be acting under the assumption that this decrease in cemetery burials is based upon the lack of connection society has with the setting. This will allow me to consider how to implement an architectural intervention that could create an emotional, intellectual and physical relationship with the cemetery that can satisfy the ‘modern needs of death’. But what does it mean to satisfy the modern needs of death? What role can the cemetery hold in today’s society with McGuigan Cemetery as a paradigm?.



**THE ABANDONED SITE:
MCGUIGAN CEMETERY**





MCGUIGAN CEMETERY

This cemetery is one of the oldest burying grounds not only along the Rideau River but in Eastern Ontario. It was used for approximately one hundred years between 1800 and 1900. Unfortunately, there are few written records anywhere either as to its existence or as to who was buried within its confines. The tombstones discovered during its restoration in 1979 and 1980 by the Merrickville and District Historical Society tell only a small part of the role it played in the history of the area.

It was named after Miles M^cGuigan, an Irishman who served in the Peninsular War under Wellington in the 81st Regiment and who was later wounded at Waterloo. As an army pensioner after the War of 1812 he married the widow Leahy, who owned the land, a Crown Grant, on which the cemetery is located. Legend has it that he was buried here but his grave has never been found. The oldest known grave is that of Samuel M^cRae, one of the earliest pioneers of the Lower Rideau Settlement.

MEMORIAL ON SITE

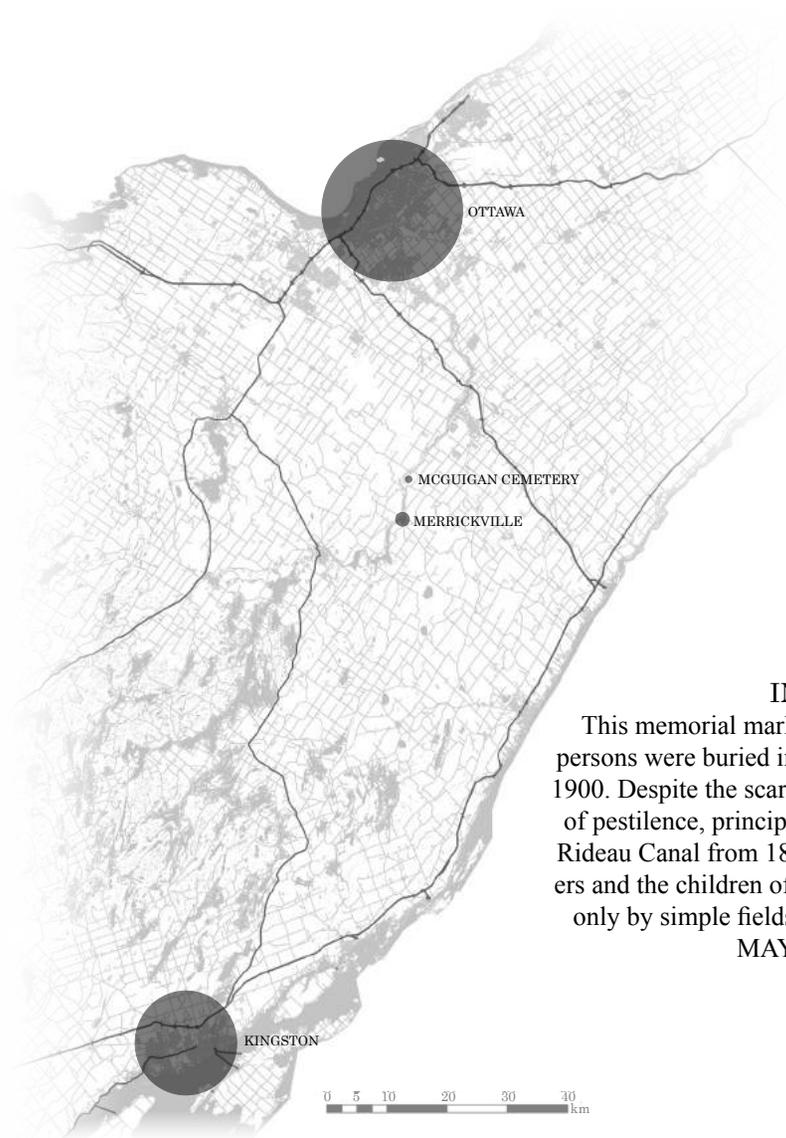
This memorial plaque exists at McGuigan Cemetery to provide visitors with a brief history of the cemetery. Active burials were between the years of 1800 and 1900. Left to nature's devices, the cemetery underwent a restoration in 1979 to 1980, in which hidden tombstones were uncovered. The cemetery is named after an Irishman, Miles McGuigan. Legend is that he was buried on site, but his grave is yet to be discovered.

McGuigan Cemetery is an inactive and abandoned cemetery located near Merrickville, Ontario. It is set back from the highway with a narrow path connecting the entrance from the road to the gate of the cemetery. A traditional farm fence is currently surrounding the cemetery, determining the perimeter of the site. The fencing is visible; however it is not well maintained and therefore is merely a figurative element, opposed to a physical barrier.

Within this fence lies the cemetery. The stones are scattered across the site, with some family stones grouped together. There appears to be no particular order of the stones, specifically with the fieldstones. These are unmarked and grouped near the center of the site.

Nearby the fieldstones is a memorial for the unknown burials.

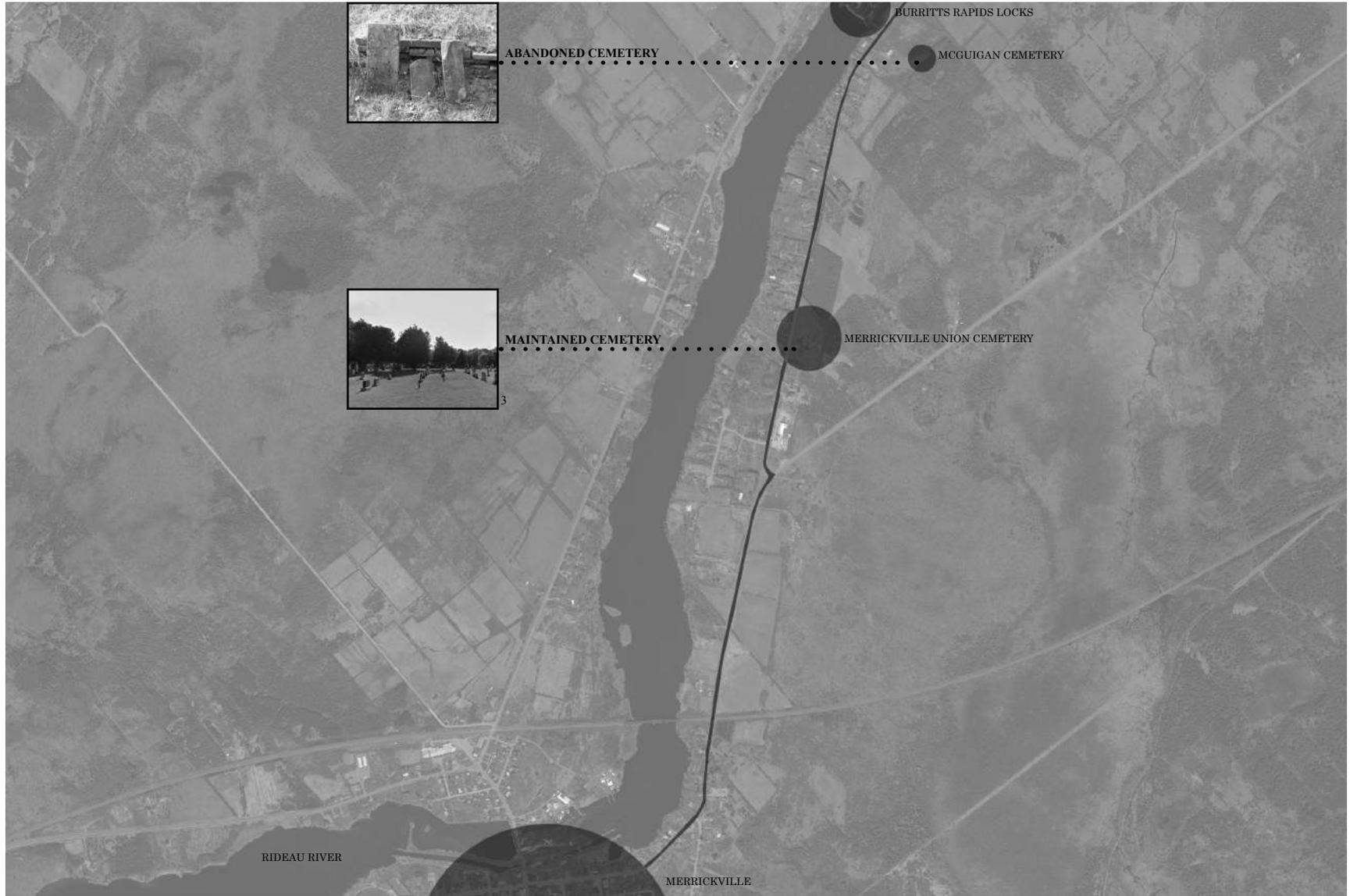
It states:



IN REMEMBRANCE

This memorial marks the area where an unknown number of persons were buried in this cemetery between the years 1800 and 1900. Despite the scarcity of records, it is believed that many died of pestilence, principally malaria, during the construction of the Rideau Canal from 1826 to 1832. They were mostly Irish labourers and the children of pioneer settlers. Their graves were marked only by simple fieldstones, some of which still remain visible.

MAY THEY REST IN PEACE



MCGUIGAN'S GEOGRAPHICAL CONTEXT



MCGUIGAN'S SITE CONTEXT

INTRODUCTION

DISTINCTIVE LANDSCAPE



Distinctive: *Appealing or interesting because of an unusual quality or characteristic (Merriam-Webster)*⁹

Landscape: *A portion of territory that can be viewed at one time from one place (Merriam-Webster)*¹⁰

With the combination of the terms 'distinctive' and 'landscape', one might expect a site with unexpected deviations from the traditional norms associated with the word. Through investigations into the Pere Lachaise (Paris) and Woodland (Stockholm) cemeteries, we might determine what makes us consider these two extremely different sites 'landscapes.' The inherent qualities of both cemeteries as the resting location for the deceased make the sites unique and distinguishing as landscapes. The cemeteries also have specific characteristics that set them apart from each other, including the involvement of natural qualities. Pere Lachaise creates a landscape, while Woodland uses the existing landscape environment. More specifically, the principal difference between these two cemeteries lies within the inherent urban characteristics of Pere Lachaise. Generally, a landscape is considered to be a non-urban environment, but what happens when the landscape is presented within an urban context? How can the unique traits associated with 'landscape' and 'city' be married within a cemetery? Does combining the qualities associated with both urban and landscape design consequently make the cemetery even more distinctive?



PERE LACHAISE, PARIS

The combination of a landscaped environment with urban organizational methods sets Pere Lachaise apart from preceding cemeteries.



WOODLAND, STOCKHOLM

The use of an established naturally landscaped environment for the integration of grave markers contrasts with Pere Lachaise.

SILENT CITY

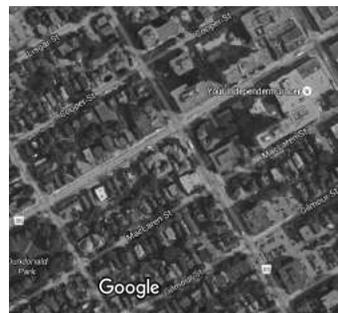


Silent: *Not exhibiting the usual signs or symptoms of presence; free from sound or noise (Merriam-Webster)*¹³

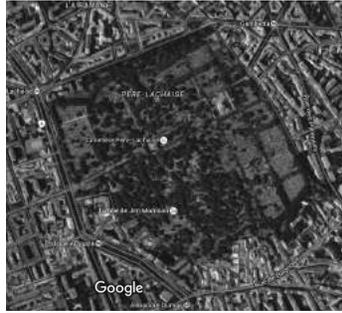
City: *An inhabited place of greater size, population, or importance than a town or village (Merriam-Webster)*¹⁴

When we walk through a city, we not only experience each structure we pass, but also the city as a whole. Comparatively, the connection a visitor has with a cemetery may be restricted to little beyond a single grave marker. Furthermore, it can be understood that visitors to a cemetery may have unique and differing emotional reactions, depending on their personal correlation with the site. Ritualistic and ceremonial occasions inevitably create an emotional response, but outside of these moments, what is the connection between the living visitor and the landscape of the dead? If the cemetery holds qualities of a city, can this connection be made? By the use of aerial photographs, a comparative figure and ground study of Pere Lachaise and Ottawa can be completed within the context of urban and city characteristics. Combining the qualities of a cemetery that presents itself as a city (Pere Lachaise) with a metropolis (Ottawa), can create a necropolis; a city for the dead in hopes to relate to the living.

CITY OF OTTAWA
The aerial view of Ottawa provides a clear
visual of the organizational methods
used within the design of the city.



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CITY OF PERE LACHAISE

The aerial view of Pere Lachaise allows for a visual understanding of how the cemetery's layout mimics that of a city.

GRAVE MARKERS



Grave: *An excavation for burial of a body (Merriam-Webster)*¹⁷

Marker: *Something (such as a sign or an object) that shows the location of something (Merriam-Webster)*¹⁸

Grave markers, as the physical representation of the deceased, portray much more than simply a name, date of birth and date of death. According to historian Albert N. Hamscher, it is understood that the forms of grave markers in Western culture express four aspects of society and community: individualism (or lack thereof); consumer tastes, including technological advancements; religious perceptions; and attitudes toward death.¹⁹ These concepts within memorialization will be explored within the McGuigan Cemetery which will allow us to approach the intangible qualities within the cemetery and then offer ways to respond to them, sensitively, through architectural intervention(s).

How do cemeteries provide a tangible sense of history through the grave markers that lie within? Markers offer a glimpse by displaying evidence about the life of the buried individuals. On a purely aesthetic level, as present within McGuigan Cemetery, the type of grave marker of the deceased demonstrates if the interred was a single worker or an individual with surrounding family. This is shown simply by the use

of unmarked fieldstones in comparison to engraved gravestones. Furthermore, stones with text engravings provide even more insight into the life of the deceased. They not only describe the family and/or work life of the interred through iconography or epitaphs, but with associating dates. Therefore, this historical information is readily available for the present and future generations to learn from. Visitors are able to engage themselves into the existing stones and discover clues into the life during the 19th century.

And from this, is it possible to encourage the living to visit a cemetery for purposes associated with history, learning and cultural memory?

It can be assumed that the engagement between a visitor and the grave markers within the cemetery will be unique to the individual. However, can it be explored and analyzed? To understand this connection, can it be divided into three levels: emotional, intellectual and physical? By using this triad, can the experience of the visitor can be defined?

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MEMORIAL SCULPTURES

Grave markers come in different shapes, sizes and purposes. Some are solely meant for the mourning of living loved ones.

21



STONE ICONOGRAPHY

The use of iconography on a grave marker shows the purpose of the stone. Some are meant to remind those of their upcoming fate.

22



BEECHWOOD CEMETERY

Memorialization within a well-maintained cemetery is obvious and a clear example of wealth and class.

23



UNNAMED CEMETERY

Does memorialization within an unknown and abandoned cemetery exist at the same level as a maintained cemetery?

TRIAD



Emotion: *A conscious mental reaction (as anger or fear) subjectively experienced as strong feeling usually directed toward a specific object and typically accompanied by physiological and behavior (Merriam-Webster)* ²⁴

Intellect: *The power of knowing as distinguished from the power to feel and to will: the capacity for knowledge (Merriam-Webster)* ²⁵

Physical: *Relating to the body of a person instead of the mind: existing in a form that you can touch or see (Merriam-Webster)* ²⁶

Describing the experience within a cemetery is not clear cut or straight forward. Its meaning and significance differs between cemeteries and its visitors. The Secret Cemetery explores this element and concludes a common denominator within all cemeteries. It states that, "Cemeteries intrigue, they inspire and they face the visitor with contradictory meanings and existential ambiguities that alternate between clarification and obfuscation through ritual action."²⁷ This tells us that the inherent response to cemeteries is confusing and uncertain. Within a setting initiating these responses, can a visitor truly appreciate a cemetery? If a visitor feels assured and at ease, could they get more out of a visit and be more conscious of their surroundings?

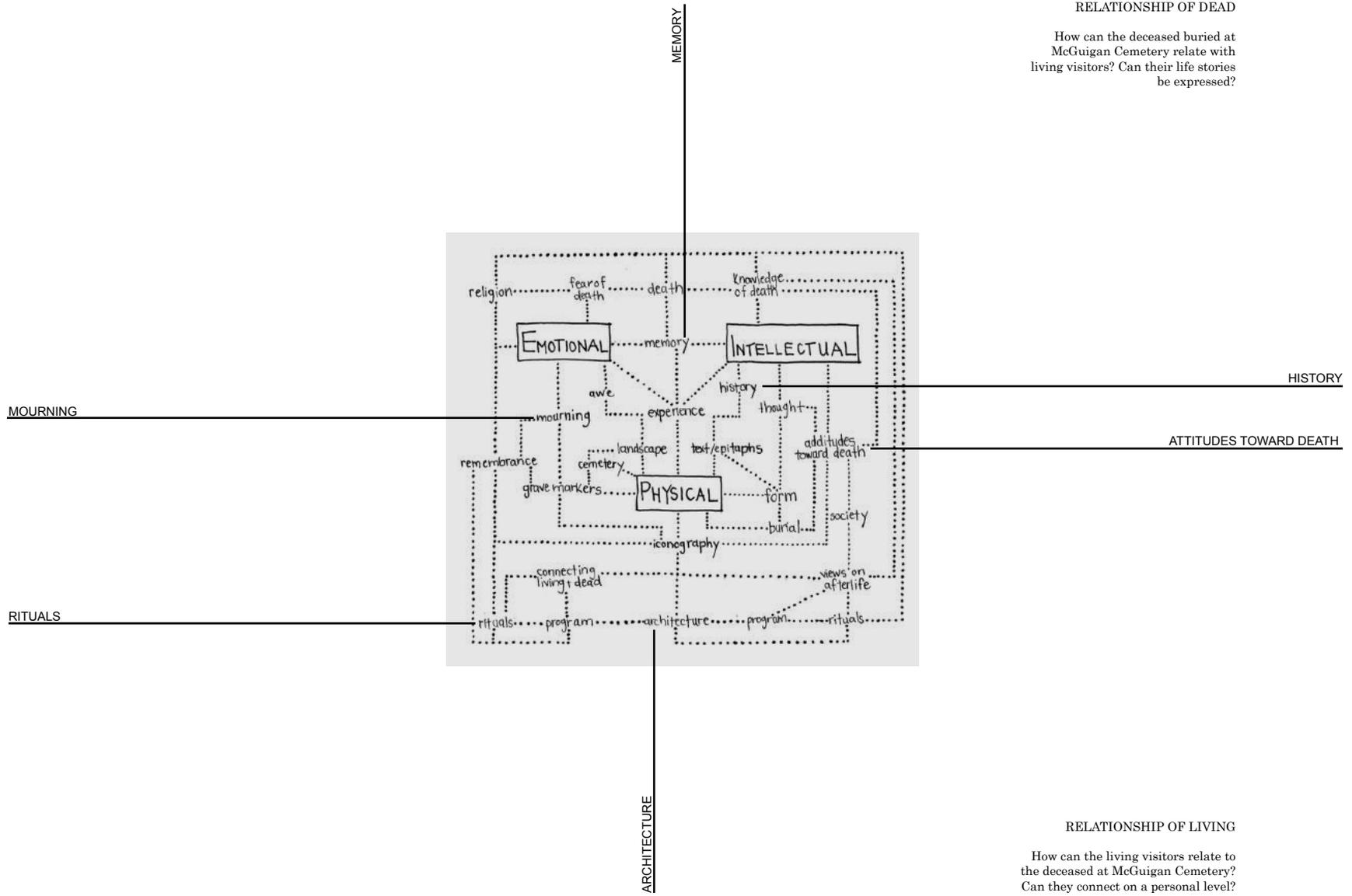
How can architecture offer support to the visitor at the emotional, intellectual and physical levels, how can this response become one of comfort and security?

If we research the roles of a cemetery and the reactions visitors have to its landscape, what understanding of architecture's role would be beneficial to a cemetery - in other words, can an architectural intervention within a cemetery 'bridge' the gap between the grave marker and the landscape? By introducing particular and intentional moments throughout the cemetery, can the visitor's experience throughout a cemetery, specifically McGuigan Cemetery, be controlled and enhanced? These moments will range in programmatic purposes, from self-contemplation, mourning, and site realization, to a learning environment. The use of solid walls, structures and columns cutting into the site can define spaces designed for these specific moments within the cemetery.

Can architecture engage visitors with the site and the grave markers to create a relationship between the visitor and the cemetery at the emotional, intellectual and physical levels?

RELATIONSHIP OF DEAD

How can the deceased buried at McGuigan Cemetery relate with living visitors? Can their life stories be expressed?



CHAPTER 1
DISTINCTIVE LANDSCAPE

“A visitor will have a preconceived ideal of what a cemetery or landscape should look and feel like. By changing the principle of a cemetery and of a landscape, a sense of unpredictability can be achieved” (pg. 44).

A *cultural landscape* is defined by UNESCO as the, “combined works of nature and humankind, [that] express a long and intimate relationship between peoples and their natural environment.”²⁸ Based on this definition, it is understood that a cemetery can be described as a combination of the natural environment or landscape with human interventions in the form of monuments, burials and mortuary structures.

We might then consider that the cemetery provides an inherent relationship with the living and the landscape by the mere expression of one’s burial in the chosen site. However, the cemetery can also be considered a specific type of cultural landscape due to its particular qualities as the location of the dead. This distinguishing element allows the cemetery to be interpreted as a *distinctive landscape*.

Although all cemeteries could be expressed as distinctive landscapes based on this defining quality, each holds unique features that differentiate them from one another.

The two cemeteries we will consider as *distinctive landscapes* were both designed using the characteristics categorized by the rural or garden cemetery. *Pere Lachaise* in Paris was the first cemetery of its kind, with its design initiating the move of cemeteries away from urban, crowded churchyards into rural, garden-like landscapes.²⁹ *Woodland Cemetery*, located in Stockholm, Sweden, followed the qualities of a rural cemetery, yet differs significantly from *Pere Lachaise*. As rural cemeteries, both sites have incorporated overall plans, opposed to chaotic churchyards. However, *Pere Lachaise* has more of a grid-like structure in which the landscape was human-made, whereas *Woodland* has a more natural structure in which the gravestones are placed within a pre-existing landscape.

As each of these cemeteries can be considered distinctive landscapes in their own right, the objective is to discover the means in which a non-urban cemetery with rural cemetery qualities, like *McGuigan Cemetery* can become a distinctive landscape. which *McGuigan Cemetery* can become a distinctive landscape.

Beginning of the Rural Cemetery

In a response against the 1000-year-old custom of the urban cemetery in which the dead are buried within the everyday vicinity of the living, burial methods were contested in France during the 1740's. According to the architectural historian Richard Etlin, "significant changes in attitudes ... rejected the traditional presence of the dead among the living as primarily dangerous to the health..."³¹ This led to the location of the dead as a site outside of the urban environment, resulting in the separation of cemeteries and its associating religious site.

It is therefore not unusual that cemeteries do not accompany a church or place of worship, but are a destination in their own right. It is due to this rejection of churchyard cemeteries that today's common burial practices are the way they are. The response to the rejection of churchyard cemeteries resulted in new cemetery projects resembling Egyptian funerary landscapes, cemetery gardens proposed by garden theorists as well as an overall change in society's views of what a cemetery should be.

CHURCHYARD CEMETERY

This illustration displays the unsanitary, disorganized and crowded conditions within a churchyard cemetery.



These designs, according to Etlin, were commemorative and followed the models of the English picturesque landscape gardens.³²

As McGuigan Cemetery was established during the 19th century, its similarities to the new non-churchyard cemetery design are arguable. The influence of these changes in European culture can be seen in North America, with McGuigan Cemetery as a simplified example, with no associating place of worship.

The McGuigan Cemetery is therefore a rural cemetery, within the category of those outside of the churchyard perimeters. Although it does not follow the traditional aesthetics of an English landscape garden due to its simplicity, it presents notable features such as inherent picturesque views.

As the cemetery is located outside of an urban setting, its natural backdrop is one of a pure quality. The cemetery's perimeter is forestry with natural topographic variations. This provides an aesthetic comparable to the landscape gardens accomplished in Europe. Unfortunately, due to its neglectful past, it is uncertain if the original intentions of the site were to follow that of a

rural cemetery, more specifically one similar to Pere Lachaise. However, even though Pere Lachaise was designed according to the characteristics of a rural cemetery, it is the changes over time that has given the site more distinctive landscape qualities.

Making of Pere Lachaise

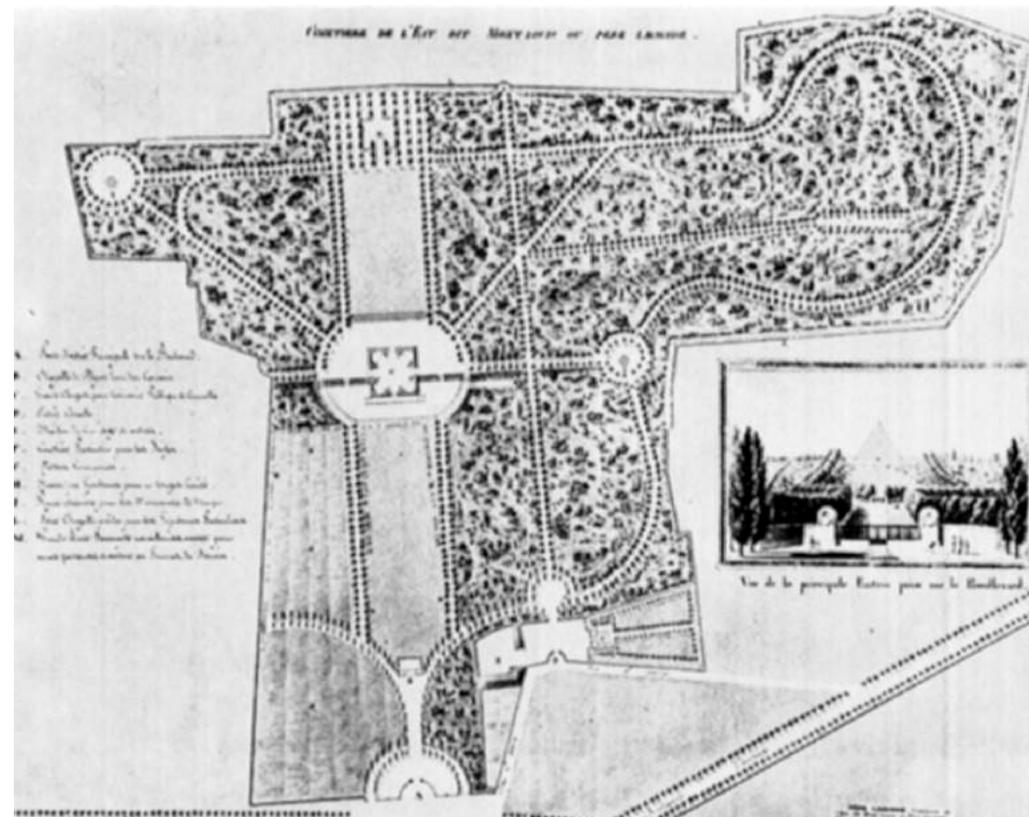
We will refer to the work of Richard Etlin for this section and the description of Pere Lachaise, from its initial creation to its current status.

For the creation of a landscape cemetery for Paris, Nicolas-Therese Benoist-Frochot purchased the estate of Mont-Louis which consisted of formal gardens for the confessor to Louis XIV, Francois d'Aix de la Chaise. The property was purchased in 1804 and the design was designated to Alexandre-Theodore Brongniart. With features such as a rounded escarpment and flat plain surrounding the site, the site was deemed ideal for a picturesque landscape. As described by Etlin, the intent was that the landowner's former house would be replaced by a pyramidal chapel and the site's elevation differences (escarpment, hill crest and valley) would be enhanced by rond-points. These rond-points, and the upper plain, would be marked by vertical monuments.

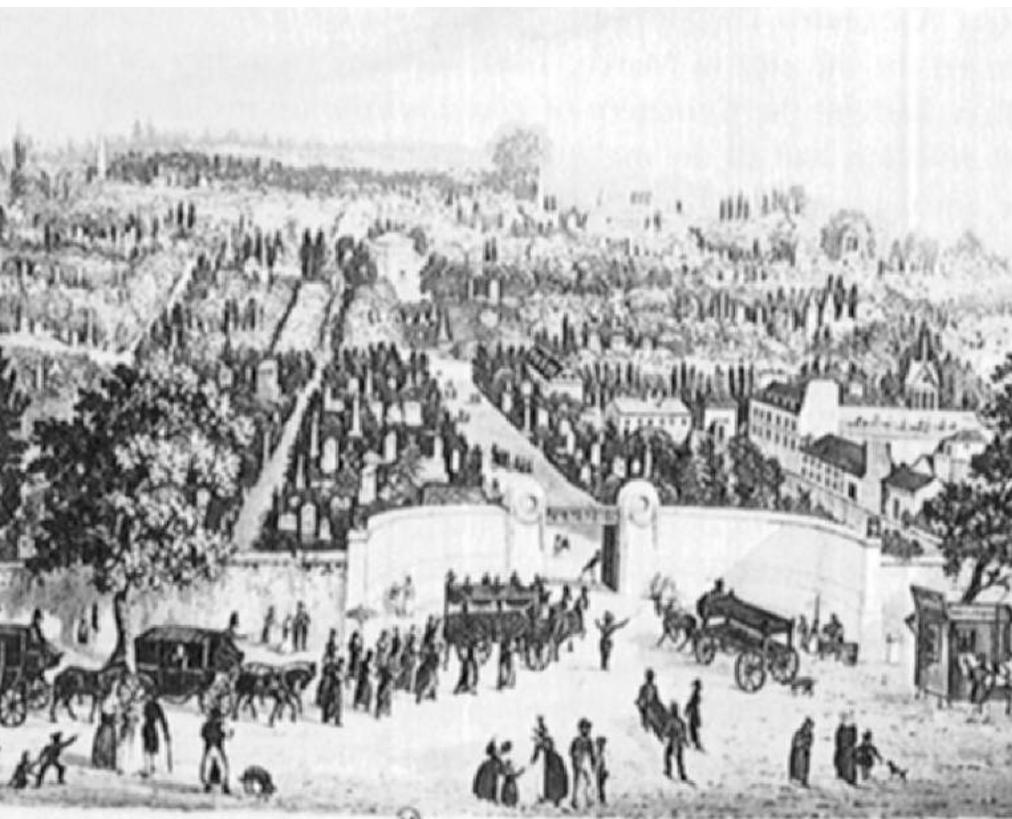
PERE LACHAISE

The site plan for Pere Lachaise Cemetery, Paris, France. The landscaped areas were meticulously arranged and planned.

However, “neither the pyramidal chapel nor the vertical monuments were built [but], the main outlines of the carriage path as well as the numerous sinuous footpaths were put in place and can still be traversed to this day.”³⁵



The pyramidal chapel and vertical monuments were not built, but Pere Lachaise's landscaped elements lead to its successful adoption by the citizens of Paris by the early 1820's. The distinguishing features of the cemetery that encouraged its success include: meticulously planned vegetation of bushes, trees and flowers; well-maintained and tended graves; differing monuments and mausoleums; and dedicated footpaths and carriageways of an avenue and esplanade design, around which the graves were lined.³⁶



These characteristics, even if only a combination of some of them, can be seen in rural cemeteries both in Europe and North America, including McGuigan Cemetery.

Although, the original intentions of the site may differ from what was executed, the general objectives of Brongniart's remain. It is clear that the pathways and "streets" were crucial in the design of Pere Lachaise, since they determine the organizational patterning and flow of the site as a whole. They created a unique landscape environment for a cemetery that was previously unseen. Furthermore, in contrast to the churchyards, these walkways allow for and encourage visitors to experience the site. This allows us to see this as a distinctive landscape as a new design which initiated the involvement of the visitor.

PERE LACHAISE

This illustration gives perspective into the intended atmosphere of the cemetery as this displays Pere Lachaise when it opened.

Pere Lachaise as a Distinctive Landscape

Pere Lachaise introduced the combined landscape garden and cemetery. The design elements of specific planning and ordered contours mimic those of the English landscapes, but the use of funerary monuments creates a unique and individualized site. From this perspective, Pere Lachaise can be considered a *distinctive landscape*. If Pere Lachaise was purely an English landscape, it would not have been recognized for its distinction. Furthermore, if the site simply held funerary monuments, it would not differ from a churchyard. It is the combination of the two elements that differentiates Pere Lachaise and establishes its capturing qualities. It is because of the unique and compelling combination of urban and landscape traits, Pere Lachaise became a model for rural cemeteries in Europe and North America.³⁹

Can these characteristics be introduced into McGuigan Cemetery to heighten the site as a distinctive landscape? Or should Pere Lachaise's transition into the cemetery it is today be used as a model for McGuigan Cemetery?

PERE LACHAISE

Although designed with a rural cemetery model, the popularity of the cemetery resulted in crowded conditions, with many small above ground structures.

Although the cemetery design of Pere Lachaise is used for rural cemeteries elsewhere, from the 1840's onward the cemetery changes drastically. "Pere Lachaise become more and more crowded with stone monuments and family mausolea in the form of small chapels. 'Huddled' so closely together, these constructions were transforming Pere Lachaise into veritable 'metropolis of the dead.'" ⁴⁰ The graves filled the original landscaped design surrounding the "streets."



This grave occupation changed the cemetery from its rural or garden atmosphere to its busy and city-like character. It is this transformation into a *city landscape for the dead* that further sets Pere Lachaise apart from its comparative cemeteries and into the narrative of a *distinctive landscape*.

As a city landscape for the dead, the successful elements of Pere Lachaise can be examined for inspiration as new interventions at McGuigan Cemetery. It is clear that the pathways remain as a prominent feature within the use of foliage.



As McGuigan Cemetery already holds natural characteristics, the inclusion of pathways and order will create connections between Pere Lachaise and McGuigan in hopes to encourage the visiting experience like Pere Lachaise has successfully achieved.

Although Pere Lachaise can be described as a distinctive landscape due both to its city and rural qualities, Woodland Cemetery exhibits its own unique qualities within the context of a cemetery. While Pere Lachaise provides an example in which the city and landscape are combined, Woodland offers a landscape focused on the natural environment. It is the comparison of the two distinctive landscapes that can provide a clear understanding of what makes each these distinguishing sites effective cemeteries.

Since the McGuigan Cemetery currently holds natural environmental qualities, how can it relate to Woodland? What can be learned from Woodland to incorporate with the formal features of Pere Lachaise to create an even more distinctive landscape at McGuigan Cemetery?

PERE LACHAISE

These structures create a city-like atmosphere for the dead, while within a landscaped setting. The result is visually powerful.

Beginning of the Natural Landscape

The Natural Landscape is clearly understood by the examination of Woodland Cemetery in Stockholm. The creation of the cemetery differs at a technical design level than Pere Lachaise. This creates a distinction between a manmade landscape and a natural landscape. Stuart Wrede examines the Woodland Cemetery, from its initial design influences to its current status.

During the Modern Movement landscape was not considered a priority and the garden landscape was abandoned. According to Wrede in *Landscape and Architecture: The Work of Erik Gunnar Asplund*, “the aesthetic and symbolic dimension, which had traditionally been a central concern of garden and landscape design, was essentially discarded by the Modern Movement in favor of utilitarian concerns.”⁴³

Built architecture was given preference over the surrounding site.

“Landscape architecture in modern times has found itself in a subordinate position to architecture and that a vital modern garden or landscape tradition can hardly be said to exist.”⁴⁴ Instead of the artificiality of an English picturesque landscape and the creation of a landscape around architecture, Woodland adapts its design to the preexisting landscape.



WOODLAND

Opposed to the multiple structures filling Pere Lachaise, Woodland's dead occupants hold a lower profile within the natural landscape.

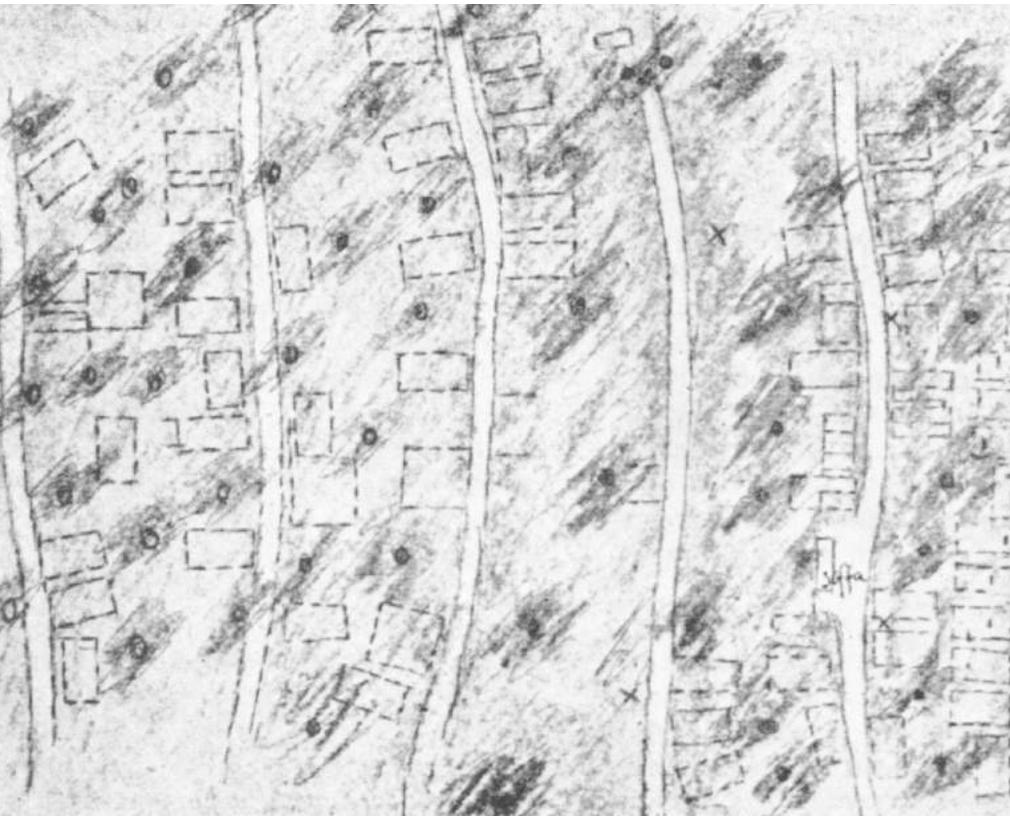
Woodland set an example of a different type of cemetery landscape that was initiated at Pere Lachaise. The focus shifted away from creating a site specifically for graves, to a concentration on the context and adapting the graves within the existing site. According to Wrede, Erik Gunnar Aspland's focus was on, "the design of the landscape, the integration of building and land, and the design of particular architectonic elements in the landscape, both in untouched nature and in urban settings..."⁴⁵

The intention of holding graves within a natural setting limits the influence of man to what is required and nothing further, allowing for a true expression of nature. As most landscapes are exclusively created by man and not simply an addition of elements on a pre-existing site, Woodland displays an attribute of a distinctive landscape. This landscape approach to the cemetery design differs significantly of that of Pere Lachaise and the churchyards preceding it.

As McGuigan has an existing natural setting, with unknown relations to the initial design intentions, the interventions will be additions into the site, much like Woodland. Although this thesis sets out to explore how McGuigan can benefit from the site layout and elements of Pere Lachaise, the means of tackling the interventions are more similar to that of Woodland. The methods in which Woodland was designed will be used as inspiration with the addition of new elements. More specifically, the attention and emphasis on the natural elements within the site and concentrating the design to fit within the existing site will be used. To understand how this was accomplished, an exploration of the making of Woodland will be valuable.

WOODLAND

The plan of Woodland displays how the graves are integrated within the existing elements of the landscape in meandering paths, rather than grid based.



Making of Woodland

In 1915, Asplund and Sigurd Lewerentz won a competition for the design of the Woodland Cemetery (Skogskyrkogården) in Stockholm, Sweden. Other competition entries followed a combination of formal and informal spaces, following the features of a well-maintained English park. Asplund and Lewerentz's design focused on the display of the existing Nordic forest, opposed to creating a new landscape.⁴⁸ The design intended to include programmatic elements required for a cemetery while maintaining a concentration on the present site.

The intervention of the landscape necessary to create the cemetery included: minimal meandering footpaths; informally laid graves; earth vault using the elevation differences within the site; Woodland Chapel (1918-1920); Woodland Crematorium (1935-1940); meditation grove; and a large stone cross.⁴⁹ The organization of the cemetery followed the designs of the English garden tradition, relating to Pere Lachaise in this manner, however the more primitive and uninterrupted setting sets the

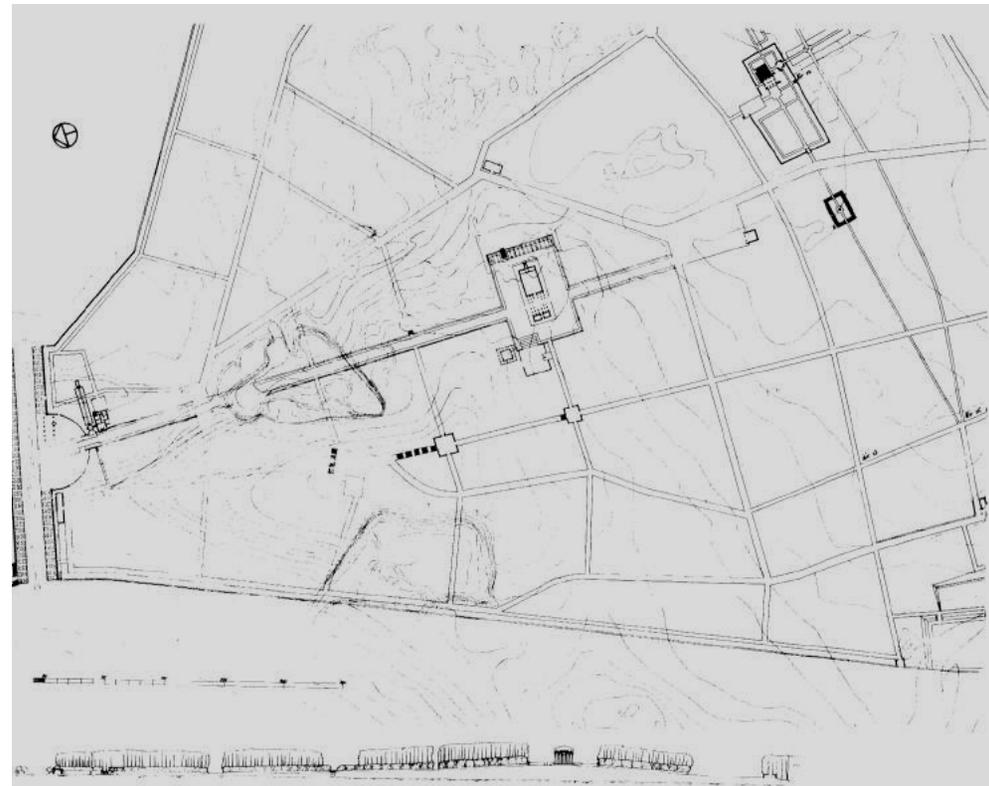
WOODLAND

The layout of Woodland has similarities to Pere Lachaise, as their master plans are comparable, however aesthetically the cemeteries differ greatly.

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landscape apart. The English garden landscape is meant to look natural, but is indeed manmade. However, Woodland Cemetery has inhabited an existing, genuine site resulting in more of a true landscape.

Since McGuigan holds similar qualities such as the forestry perimeter around the site, can the success of Woodland be used as a model to preserve the existing, natural features of the site?



Woodland as a Distinctive Landscape

How does the natural site at Woodland distinguish itself from traditional landscapes? The English garden was commonly used, however its intent was to appear natural within its chosen setting. Woodland rejects this concept by creating the cemetery within an already existing picturesque location. The combination of a cemetery with a true landscape gives the site a quality of legitimacy as an authentic site. The authenticity exhibited through the *dead within a landscape* makes Woodland Cemetery dissimilar from its comparative cemeteries, composing a narrative of a *distinctive landscape*.

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WOODLAND

The power of Woodland is not within the memorials themselves, but rather how the natural elements prevail throughout the site, particularly the nordic treescape.

Pere Lachaise + Woodland + McGuigan

Pere Lachaise and Woodland have been analyzed and accepted as distinctive landscapes, but for different formal reasons. Pere Lachaise has been conveyed as a *city landscape for the dead*, while Woodland as the *dead within a landscape*. Each hold the quality of a landscape as a common ground, but treat the landscape differently. Furthermore, each holds the role of hosting the dead, but their roles within the landscape differ. Pere Lachaise was a landscape created for the dead, while Woodland was a landscape used for the dead. Both are landscapes and cemeteries, but differ in their executions, allowing them to express as distinctive landscapes.

While McGuigan holds a natural landscape setting and is a location for the dead, the introduction of elements will be aimed at creating an environment for connecting the site with the visitors. Successful elements from Pere Lachaise, such as the gridded pathways will be beneficial to the site, but since the site already holds natural beauty, the approach set by Woodland will be developed. Therefore, with the combination of characteristics of a *city landscape for the dead* while maintaining a focus on enhancing the natural environment similar to that of the

dead within a landscape, an innovative site will be created at McGuigan.

McGuigan as a Distinctive Landscape

Let us now propose McGuigan as a distinctive landscape, not due to its potential qualities solely as a *city landscape for the dead*, or solely as the *dead within a landscape*, but a combination of both. Inherently, McGuigan encompasses the natural landscape surrounding it including the deep forest enclosing its perimeters, and the nearby river. However, the cemetery does not utilize its surrounding natural landscape; how then can we reconnect the existing site to the landscape through architectural interventions? At a greater scale, the cemetery does not currently hold any city-like qualities which might be necessary for a sense of organization and order.

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MCGUIGAN

What inherent features of McGuigan enhance the site's properties as a distinctive landscape? How can the site be further developed as a distinctive landscape through the incorporation of characteristics in Pere Lachaise and Woodland?



The Distinctive Landscape & The Visitor

For one to visit a cemetery, without a personal connection to a grave, it cannot merely hold the dead, but must be enticing. We have seen that a distinctive landscape can provide a sense of intrigue and make the site compelling. This can invite visitors, helping the site to be enjoyed and engaging, even offering the unexpected.

A visitor will have a preconceived ideal of what a cemetery or landscape should look and feel like. By changing the principles of a cemetery and of a landscape, a sense of unpredictability can be achieved. Both Pere Lachaise and Woodland achieved the unanticipated by combining unique features and elements into their sites. If the McGuigan Cemetery takes the unique features of both of these cemeteries and landscapes, can a new distinctive landscape be created?

MCGUIGAN

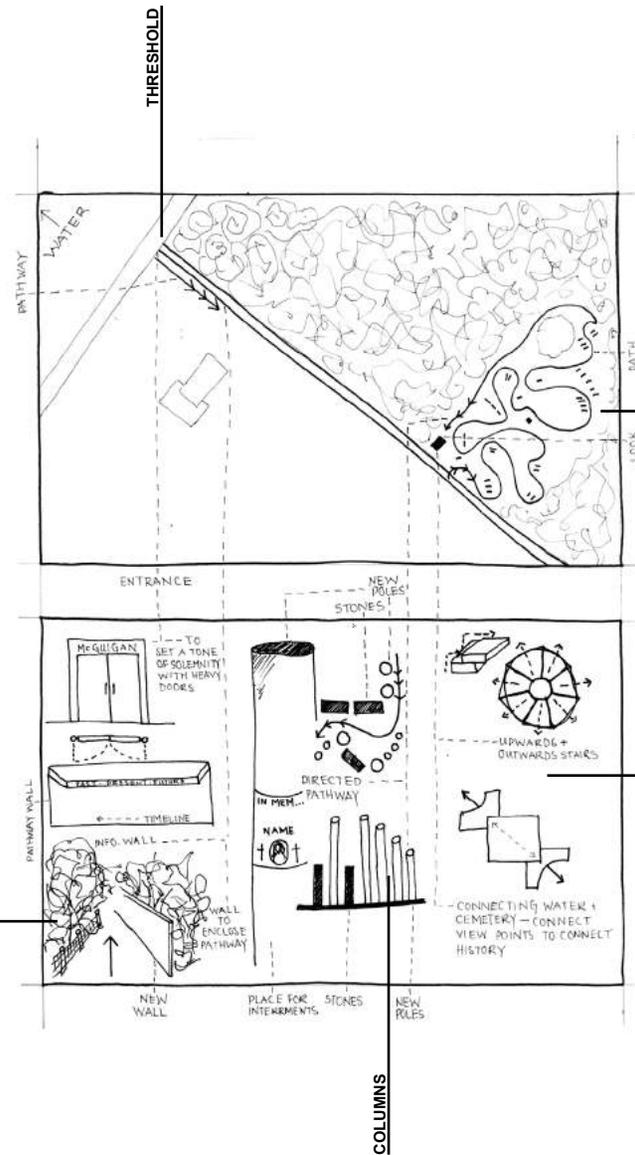
How can the combination of two landscapes: a city landscape for the dead and a dead within a landscape create a new distinctive landscape within McGuigan?

The use of Woodland's desire to maintain a focus on the natural setting will be used at McGuigan, but how is creating a city-like environment using elements from Pere Lachaise useful for McGuigan?



COLUMNS

How can the use of columns or trees in a grid-pattern guide the visitors throughout the cemetery?



DISTINCTIVE LANDSCAPE

VIEWPORTS

THE WALL

COLUMNS

THE WALL

How can the inclusion of a wall alongside the tree-lined path to the cemetery guide the visitor and set the tone of the site?

CHAPTER 2
SILENT CITY

“By creating an ordered grid pattern, a visitor can be sure that all paths run parallel and perpendicular and possess an intuitive understanding of how to orient, promoting ease. Through a sense of comfort, without the concern of getting lost, visitors can feel free to focus on experiencing their surroundings” (pg. 50).

A *city* is defined by Merriam Webster as, “an inhabited place of greater size, population, or importance than a town or village.”⁵¹ It can be assumed that a place with a high population and large size will require inherent organizational features to function successfully. At a purely physical level, these organizational methods can be seen from an aerial perspective.

A cemetery is a city for the dead. As the dead are the occupants, the city does not require all the same programs as a functioning, living city. The bodies must be held in some type of funerary structure or marked if buried below the ground. Organization is necessary to avoid unmarked graves or overlapping of graves. This necessary structure can be adapted from the layouts of existing urban areas cities. By comparatively observing the aerial perspectives of Ottawa and Pere Lachaise, an understanding surrounding how a cemetery can function as a city for the dead can be achieved.

MCGUIGAN

Currently, McGuigan Cemetery does not hold qualities of a city, however the site could benefit from intended pathways or ‘streets’.



The City of Ottawa

The urban structure and organization of Ottawa, Ontario exemplifies these organizational features. From an overall view of Ottawa and its surrounding communities, it can be quickly observed where the lesser populated areas are located. This is shown by the wider spread of roads and the less geometrically structured spatial qualities. Consequently, as the areas of Ottawa increase in population, its density and direction into the core of the city is visible. Within the core of Ottawa, geographically located along the water separating the provinces of Quebec and Ontario, a clear organizational method is apparent. Although this core appears dense and full, correlating with its human use, it is not chaotic or sporadic from an aerial perspective. The roads generally follow a geometrical pattern of parallel and perpendicular directions. Within these gridlines are the buildings and structures that make up the programs of the city. The roads or streets are necessary to access to the surrounding buildings, but also allow for one to pass through and experience them from their exteriors. Visitors can choose their route to determine which buildings they pass by or enter. The buildings would not be accessible without the streets and the streets would

not have purpose without the buildings. This symbiotic relationship between the streets and buildings is what defines a city. The streets and buildings would no longer have a purpose without the involvement of human activity. This element is crucial for the creation and function of the city. Because of human interaction it can be assumed that one would not associate with a city in silence, especially within the urban context. Human activity creates a range of sounds from the mechanical systems in building, to vehicles, to voices of those occupants. How can this be applied to a city for the dead?



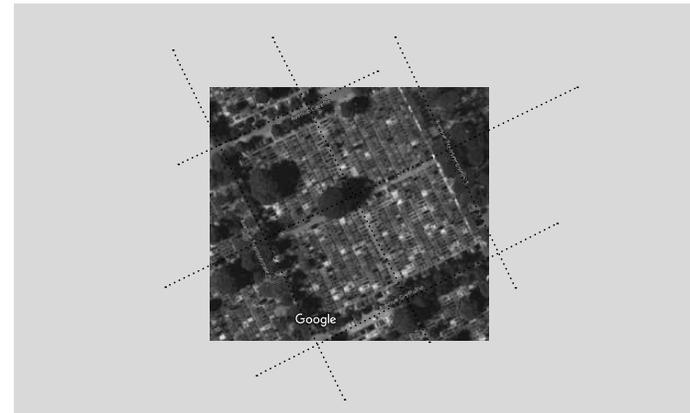
CITY OF OTTAWA

The perpendicular and parallel structure of Ottawa can be easily seen from an aerial view.

The City of Pere Lachaise

What happens when there is an absence of noise within a city? The streets and gridlines remain for all intensive purposes, but the noise is removed. The structures shrink in scale and house dead bodies instead of human activities. The streets narrow in width to disallow vehicles of any kind. This describes Pere Lachaise and its quality as a *silent city*.

The city-like qualities of Pere Lachaise, including grids and streets can be seen from the aerial perspective. Although the cemetery was not originally designed to resemble a city, its popularity and increase in density resulted in its current urbanized form. The rural and more sporadic qualities became inadequate as the cemetery filled up. Consequently, an organizational method was required for structure and efficiency.



CITY OF PERE LACHAISE

The perpendicular and parallel structure of Pere Lachaise can be easily seen from an aerial view.

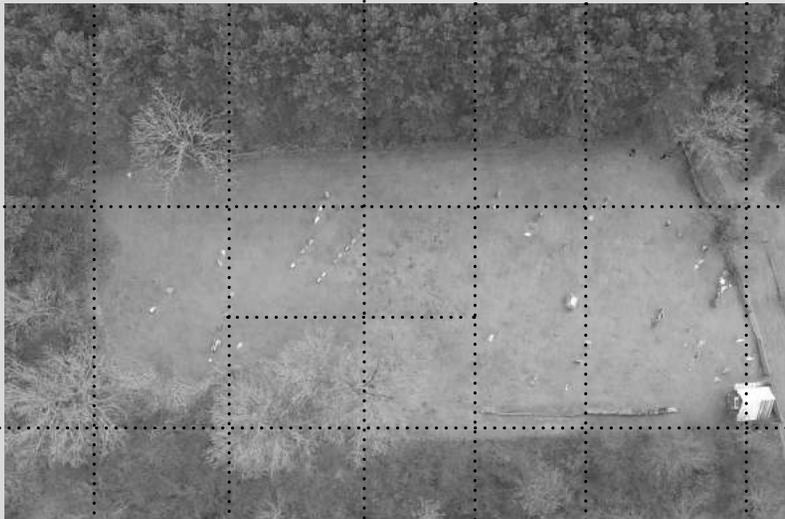
The City of McGuigan

Not only does this organization allow for the arrangement of more monuments and graves, it also provides a structured visitor experience. A visitor to Pere Lachaise will quickly adapt to the layout, as they can relate it to that of a city. They can assume that when the paths are perpendicular and parallel they will not have to follow a map of their whereabouts. Without concern of wondering off the main pathways and getting lost, one can walk freely and experience the stones that they encounter. They will also acknowledge that the paths will cross one another, filled with structures in between. The visitors can walk meanderingly due to the organization and structure of the paths.

When paths are unstructured, it is easy to be unsure of how to get back to the cemetery's entrance and therefore promote a feeling of insecurity. By creating an ordered grid pattern, a visitor can be sure that all paths run parallel and perpendicular and possess an intuitive understanding of how to orient, promoting ease. Through a sense of comfort, without the concern of getting lost, visitors can feel free to focus on experiencing their surroundings. As a result, if the visitor's

intellectual mind is not concerned about their physical location, their emotional spirit can be open to experience their surroundings.

Can the McGuigan Cemetery adapt the organizational patterns of a city to create a *silent city*? By implementing controlled pathways throughout the site, visitors can explore the stones in a relaxed manner. The visitor can experience the site at their own pace and with their own route, but the paths will decide where they should walk. Furthermore, what the visitor experiences can be decided upon and emphasized by the use of a city-like organization. This can allow for the site's interventions to highlight the inherent setting. Furthermore, the pathways can allow for visitors to stop naturally and experience what the grave markers have to offer.

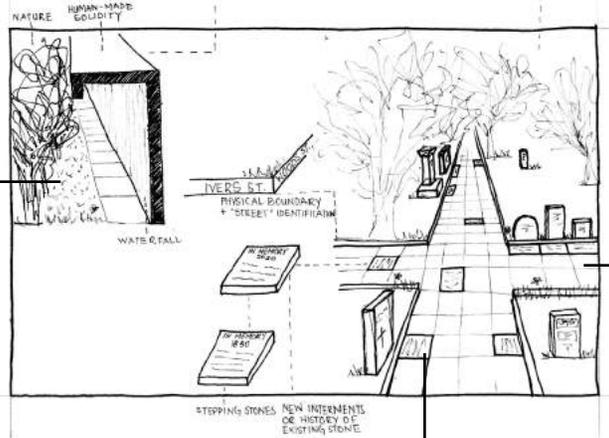
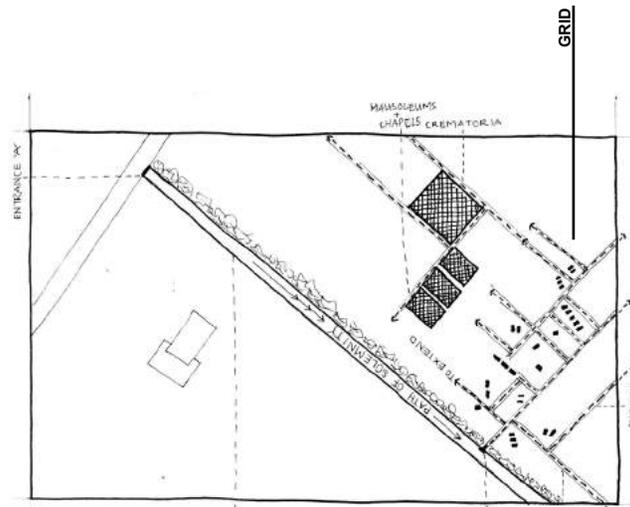


CITY OF MCGUIGAN

Although McGuigan Cemetery does not hold any grid structure currently, this image provides a glimpse into how the grid would appear when overlapped onto the site. Opposed to the grave markers revolving around the grid, the grid will have to adapt to the site.

CITY'S GRID

How can McGuigan benefit from the inclusion of the organizational methods within a city?



SOLEMN PATH

"STREETS"

STEP STONES

CITY'S GRID

Can the grid of a city be included in McGuigan by creating "streets" out of stepping stones, resulting in the creation of "blocks" of grave markers?

CHAPTER 3
GRAVE MARKERS

“With background knowledge as to the meanings of the epitaphs and iconography on the grave markers, the visitors can connect themselves with the deceased, even if they did not know them. More specifically, the stones physically represent history to initiate an intellectual and emotional response for visitors” (pg. 65).

At the macro level of a cemetery, its spatial design as a silent city assists in the relationship between the visitor and the site as a whole. The current elements of the McGuigan Cemetery include grave markers dating back to the early 19th century. These markers resemble a tangible sense of history of the area and an insight into society at the time of interment. The Canadian Encyclopedia states that, “stone markers generally indicate graves with, at minimum, names and dates of birth and death inscribed. Markers record past life but also provide a means by which a family’s private experience with death is made a public one to be shared.”⁵⁴

Although we can assume that death rituals and grave markers are associated with religion, studies on death culture state otherwise. It is believed that stones are based on attitudes toward death and/or economics, as opposed to religion in Western society.⁵⁵ The stones in McGuigan Cemetery provide a perspective on the attitudes toward death within Merrickville’s surrounding area during the 19th century.

MCGUIGAN

The existing grave markers at McGuigan Cemetery are dating from the 19th century and provide an outlook into the surrounding society at the time.

In terms of economics, the distribution of wealth is visible within McGuigan. Some grave markers have detailed engravings and are composed of quarried stone, while a number of them are unmarked fieldstone. This displays a determined effort for a grave marker despite the monetary means. The attitudes toward death within the society display a respect for requirements of a proper burial.



The memorial within McGuigan describes that the unmarked fieldstones are for the workers who passed during the makings of the adjacent Rideau River. This alone demonstrates a historical era of the community that the commercial carvers in other cemeteries cannot express.

The grave markers with iconographic engravings provide insight into family grief in the 19th century. The means of grief and attitudes toward death provides a glimpse into how society viewed life as well. By looking at a cemetery, a society's cultural views are visible. These influence grave markers and can be a learning element for visitors.

For the most part, the attitudes toward death in this era follow a concept of "Momento Illius" which is a focus on the memory of the deceased and the grief of the living. "Momento Illius" was a shift away from the Medieval Ages' fear of death and its concept of "Memento Mori" which provided a reminder of the harsh reality of death. This resulted in textual markings altering from, "here lies the body of" to "in memory of."⁵⁶

MCGUIGAN

Unmarked fieldstones lie within the same landscape as detailed grave markers. They each show different aspects of life in the 19th century Merrickville area.

We can read the McGuigan Cemetery as exemplifying this new understanding of death during the 19th century, as the text engravings either state "in memory of" or simply the name of the deceased. There is no mention of death or the fate for those reading the stones. Furthermore, with the exception of one grave marker, the iconography at McGuigan displays the ideals of "Momento Illius" as they are commonly used icons during the era with established meanings focusing on grief, mourning and heaven.



It is not only the textual elements of grave markers that display society's outlook on death. Iconography also provides insight into the beliefs of the families who buried the deceased. These icons and pictorial images have commonly accepted meanings and therefore demonstrate what was deemed important within the life of the deceased. The images often reflect an aspect of the deceased, and since the icons are with associating dates, an understanding into lifestyles in the area is present. The iconography visible at McGuigan includes: cherub head, weeping willow, willow + urn, wreath, shaking hands, animals, flowers, bible, and the masonic symbol.

Understanding the definitions of iconographic and non-iconographic stones provides visitors with a true sense of the reasons behind the grave markers at McGuigan. Through the architectural interventions, more specifically engraved stones within the pathways, these definitions can be expressed to give the visitors historical context into attitudes toward death and lifestyles during the 19th century.

MCGUIGAN

The engraved grave markers at McGuigan are not in pristine condition, however most are legible and expressive of attitudes toward death in the 19th century.





MCGUIGAN GRAVE MARKERS

The grave markers at McGuigan have been numbered for the purpose of data collection for this thesis (69 total, excluding the unmarked fieldstones).

ICONOGRAPHY AT MCGUIGAN

No Iconography: 23% of stones at McGuigan Cemetery are without iconographic designs. As almost a quarter of the existing grave markers, this element is significant in understanding the culture and economic status of the community in the 19th century. This percentage does not include the significant number of buried and revealed unmarked fieldstone markers that were previously discussed.

According to a study on iconography in *The Journal of the American Museum of Natural History*, stones without epitaphs or iconographic engravings display a deliberate decision to maintain a simplistic grave marker.⁵⁷ This could be due to a desire to focus on the name or initial of the deceased because of the rise of individualism during the 19th century.⁵⁸ Secondly, detailed stones were more expensive and although the majority of the population could afford a marker during this era, embellishments were often not financially feasible.⁵⁹ This provides a meaning for the more simplistic stones at McGuigan.



NO ICONOGRAPHY

Stone Number 10 (Refer to Appendix)

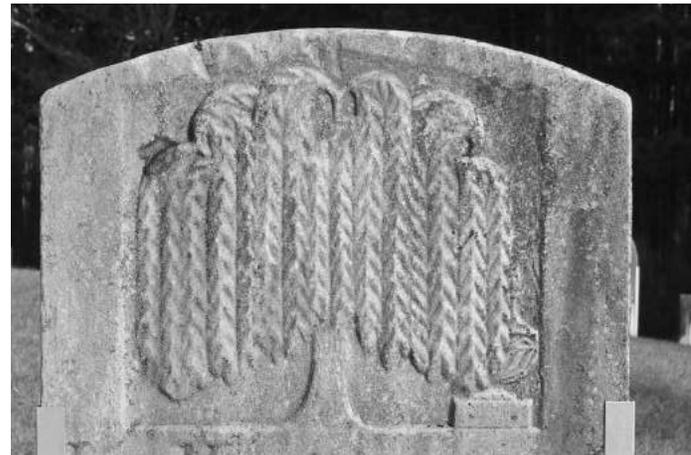
Cherub Head: The Cherub icon is the one stone exclusion of the “Momento Illius” ideals present at McGuigan Cemetery. It is associated with ideals common in the 18th century with an emphasis on resurrection.⁶⁰ Specifically, the cherub was thought to represent the number of souls of the deceased or symbolize Guardian Angels.⁶¹ The single Cherub on the stone represents the single soul buried at McGuigan.



CHERUB HEAD

Stone Number 3 (Refer to Appendix)

Weeping Willow: The weeping willow icon is a symbol of grief and sorrow as the image is of a tree that appears to “weep.” This is a direct visual representation of the concepts of “Momento Illius” as its concentration is on the bereaved rather than the dead.⁶² McGuigan Cemetery provides a considerable demonstration of this concept in the 19th century as 16% of its existing stones have a weeping willow icon.



WEEPING WILLOW

Stone Number 12 (Refer to Appendix)

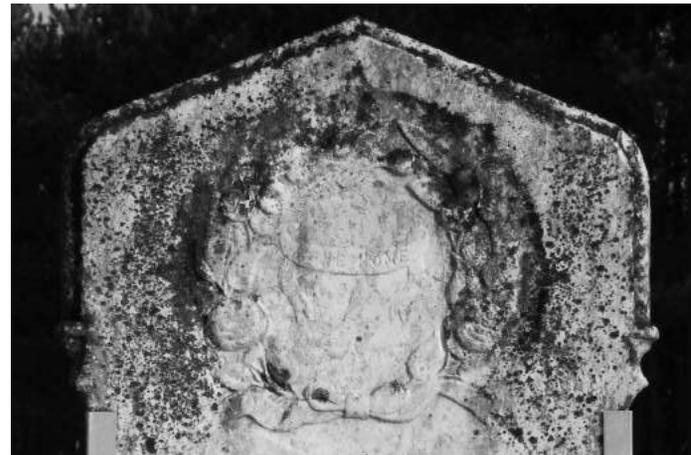
Willow + Urn: The urn was a representation of the Ancient Greek and Roman motif that symbolized death. Its combination with the weeping willow, known as the willow + urn was an icon used in the 19th century to combine the concepts of death and grief. The urn, as a reminder of death, is situated with the weeping willow, as a symbol of mourning.⁶³ As this icon is an amalgamation of concepts and attitudes toward death, its limited popularity of 6% at McGuigan Cemetery is justifiable, however notable nonetheless.



WILLOW + URN

Stone Number 11 (Refer to Appendix)

Wreath: The floral wreaths in the 19th century simply represented mourning and were often used for framing text.⁶⁴ Its use within McGuigan Cemetery is limited to two existing stones. It can be assumed that the wreath does not hold a meaningful purpose but is rather a decoration option used during the era. Furthermore, let us consider how this icon has influenced the use of live floral wreaths laid at grave markers in current cemeteries.



WREATH

Stone Number 14 (Refer to Appendix)

Shaking Hands: The use of hands in grave marker iconography represents a relationship between the living and the dead. Specifically, the icon of hands shaking represented a union and greeting between loved ones.⁶⁵ Although McGuigan Cemetery only holds 3 stones (4%) with this motif, it is a significant message of the attitudes of death during the 19th century that should be noted and identified.



SHAKING HANDS

Stone Number 15 (Refer to Appendix)

Animal (Lamb + Dove): During the 19th century, the use of animal iconography, most commonly lambs and doves, were seen on grave markers of children. The animals symbolized purity, peace, devotion and youth.⁶⁶ This is displayed within the McGuigan Cemetery as well, with 4 stones holding an animal carving for children, more specifically, 2 stones for two siblings. This provides an outlook into life during the 19th century and displays how commonly illnesses spread between siblings to result in close death dates and a shared grave marker.



ANIMAL

Stone Number 16 (Refer to Appendix)

Flowers: During the 19th century, the use of flowers romanticized death and a specific Victorian language provided meanings for floral types to suggest aspects of the deceased.⁶⁷ The meanings of flower types are as follows:

Lily & Rose: symbol for purity

Foliage & Fruit: symbol for lushness of heaven

Ivy: symbol for Christian constancy

Palms: symbol for peace and victory

Thistle: National flower of Scotland

Flower Bud or Broken Bud: symbol for life cut short
and budded on Earth but will bloom in Heaven⁶⁸

The McGuigan Cemetery contains 6% of grave markers with floral iconography. Specifically, all of the stones are of roses to symbolize purity. This demonstrates to visitors how floral iconography was implemented throughout the community during the 19th century.



FLOWERS

Stone Number 19 (Refer to Appendix)

The Holy Bible: The carvings of an open bible into grave markers represent the “Word” through which the deceased were to gain salvation and revelation.⁶⁹ Its presence within the McGuigan Cemetery at 10% symbolizes the community’s religious involvement. More specifically, as the Holy Bible is a Christian icon, let us consider these stones as a resemblance of Christianity.



BIBLE

Stone Number 58 (Refer to Appendix)

Masonic: The icon of the square and compass symbolized the Freemasons or local fraternities of stonemasons.⁷⁰ The McGuigan Cemetery has 3 stones with this symbol, displaying the career of the deceased. This iconography displays the rise of individualism in the 19th century and the desire to show personal traits. Portraying these elements of the deceased’s life places the stone as a specified grave marker for that individual, opposed to a unified stone that can be used for everyone. This customization has only grown following the 19th century, as can be exemplified within current cemeteries. It allows us to view the life of the deceased and imagine the context of their life. This imagining links the visitor with the grave markers.



MASONIC

Stone Number 53 (Refer to Appendix)

Grave Markers and Relationships

Since we have noted that the grave markers are distinctive elements within McGuigan and offer significant clues into the society during the 19th century, they can be useful for insightful visitor experiences. By preserving and explaining the stones through the use of architectural interventions, its significance can be expressed. This can be achieved through textual explanations within the proximity of the grave markers displaying the epitaphs and/or iconography. Even simple engravings on the stone pathway nearest to the grave markers will link the definition to the associated stones.

With background knowledge as to the meanings of the epitaphs and iconography on the grave markers, the visitors can connect themselves with the deceased, even if they did not know them. More specifically, the stones physically represent history to initiate an intellectual and emotional response for visitors.

MCGUIGAN GRAVE MARKERS

The grave markers provide an insight into society at the time of interment. For example, this stone displays the mis-spelling of the word, 'daughter.' Was this a spelling error by the family or stone carver? Or was it a cultural difference of the word from what we know today?



CHAPTER 4
TRIAD

“By standing in front of those who have already reached their death within a cemetery, visitors can be forced to face their personal fate. As a landscape intended for the dead, the living are merely visitors rather than occupants. Consequently, a relationship between life and death and the existing and the deceased is formed” (pg. 68).

To analyze and respond to the relationship between the visitor and a cemetery, dividing the experience into three fundamental elements will be beneficial. This includes the emotional, physical and intellectual conditions. By using this triad, one can identify if certain aspects of the cemetery initiate one or two elements but not all, which could limit connections. As stated above, grave markers are a physical aspect that can provoke an emotional and intellectual response. However, the site does not elicit the entirety of the triad. By satisfying the qualities of the triad, can the gap between the visitor and the site as a whole can be bridged? What elements of the triad are present at a cemetery, and how?

Firstly, we will consider how the response for visitors in the presence of grave markers could be one of insecurity and discomfort. This is attributed to human's inherent fear of death. In the clinical studies on how humans view and react to the death, *The Human Encounter with Death* concludes that, "Death is one of the few universal experiences of human existence. It is the most predictable event in our lives, one that is to be expected with absolute certainty. Yet the nature of death is immersed in deep mystery."⁷¹ As mystery is that of an unexplainable nature, it can be assumed that it creates uncertainty, and thus a possibility of discomfort.

By standing in front of those who have already reached their death within a cemetery, visitors can be forced to face their personal fate. As a landscape intended for the dead, the living are merely visitors rather than occupants. Consequently, a relationship between life and death and the existing and the deceased is formed. This connection, divided into the triad, is composed of emotional, physical and intellectual levels and responses.

Emotional

Although cemeteries are the physical location of the dead, they reflect emotional aspects of living life. Cemeteries provide for the living, and as Etlin says, "... cemetery design respond[s] to current spiritual needs, [and] one can trace the transformations in existential values and social mores by analyzing the image of death which the cemeteries intended to foster."⁷² The faith(s) of the living at the time of the creation of a cemetery and each subsequent burial are present within the landscape. These private emotions become part of a public setting to which can be experienced by others.

These private emotions, although expressed during the 19th century at McGuigan Cemetery, remain indeterminate. Although we can conclude that those who erected the grave markers are no longer around to visit them, their personal values and grief remain for the eternity of the stones.

The private emotions, revealed and experienced even by those unrelated to the deceased could be attributed to the fact that cemeteries inherently initiate sensations that cannot be felt within a natural landscape or city. The distinction is due to the portrayal of history

and memory that cannot be expressed in the same manner elsewhere.

How, then, can this create a relationship between the living and the dead? How can a present visitor feel the grief associated with the past burials of those in which they did not know and how can this be valuable for them?

To allow for, and initiate this grief, are architectural interventions a legitimate way to offer experiences to visitors and approach the loss of those who are interred at McGuigan? Is embracing the private emotions of the cemetery within a suitable space to grieve and reflect appropriate?

Grief, as a personal emotion, will be different to each individual. By initiating this response by those who are interred at McGuigan, some may grieve other matters or losses. The location is to provide a sense of comfort to reflect upon those emotions that are not experienced within other public settings. Therefore, although the cemetery may contribute or trigger these emotional responses,

the intent is to allow for a more personal and intimate occurrence.

To set the tone for these emotional aspects, the visitor will be approached by a solid wall at the entrance of the site to which they must stop and choose to walk around. From there, a long pathway awaits. This pathway is lined with nature to the visitor's one side and a wall to the other. The wall is filled with differing sized boxes to which cremated remains can be placed. The intention is to set a solemn mood for the visitor before reaching the historical site.

To provide emotional responses within the historical section of the cemetery, the interventions will use architectural moments that invite the visitor to pause and reflect with their surroundings. This includes drastic changes in elevation or realizations about ground level. The use of retaining walls and steps cut into the site will exaggerate a sense of what is below and above the visitor.

A desire to enhance the emotional relationship between the visitor and the site will be extended to the materiality use of the architectural interventions as well. The use of textured, dark concrete as the dominant fabric gives a feeling of being grounded and limits the light when standing behind these features.

Through these architectural interventions, an emotional response(s) is intended to heighten one's emotional relationship with the site, but this cannot be explored without considering one's physical relationship with the site.

Physical

Does the physical relationship between life and death trigger an intellectual response by visitors? As the physical location of the dead, cemeteries convey more than just a representation of past lives, inspiring a conversation about the relationship between life and death. Specifically, *The Secret Cemetery* concludes that picturesque landscapes initiate this dialogue because they create physical bridges between life and death through the contrast of the beauty of nature and the remains of the dead.⁷³

Currently, a forested environment surrounds McGuigan Cemetery, providing a canvas to contrast the reminiscences of the existing dead. Can the underlying landscape at McGuigan be enriched to become a stronger contrast between life and death?

Can this be achieved by sensitive architectural interventions that

draw awareness to the contrast of the landscape and the burials? Through the combination of a city-scape within a natural environment, McGuigan could become a distinctive landscape and allow for this contrast to be made.

Intellectual

The physical relationship between life and death within a cemetery is related to the intellectual relationship because it generates thoughtfulness surrounding one's own mortality. Through the existence of cemeteries, we are reminded of the harsh reality and finality of death. Can this activate thoughts on how one might want to be remembered and the impression one might want to leave? Although not an uplifting topic, it is the fate of all humanity and must not be ignored.

Through the use of architectural interventions, McGuigan Cemetery intends to provide moments of pause in which this individual contemplation will be initiated. To build this circumstance, the intervention will put the living visitor at the same level of the buried deceased and their grave stones. A retaining wall within the steep slope will be built. This wall places the visitor on a

lower elevation point than the center, high point of the cemetery and creates a flat section of the site. The visitor, now beneath the ground line are horizontally connected with the remains below, and intended to associate themselves with their own mortality.

It is not intended to instigate fear, but rather allow for one to consider death, and become comfortable with the human condition. To prevent fear, the visual reality of death will not be exposed by the display of the buried corpses or remains. Instead, a wall separates the visitor and the remains to leave room for an imaginative and/or intellectual connection between the living and the dead, rather than literal.

Not only is a state of self-contemplation the intent for an intellectual relationship between the living and the dead at McGuigan, but a historical learning experience about McGuigan will also initiate an intellectual relationship. The architectural interventions are intended to foster a learning environment about grave markers (iconography and personal stories) and the significance of McGuigan within the community.

Proposed to accomplish this historical relationship between the

living and the dead at McGuigan are learning moments throughout the site. As the pathways are stepping stones surrounding the grave markers, they will tell the stories of the deceased. Engraved into the stepping stones will be the meanings of the iconography present and the role McGuigan played as a cemetery nearby the building of the Rideau River.

Specifically, the four groups buried at McGuigan that present historical significance include: The United Empire Loyalists, The Soldier Settlers from the Napoleonic Wars and War of 1812, The Builders of the Rideau Canal, and The Formers and Townspeople.⁷⁴

By establishing a historical connection between the living and the dead, the intent is that visitors feel a sense of history when placed within a cemetery. The landscape will become more than the location of the dead, but also a location for the stories of the deceased to be told. A person's memory can then be enhanced beyond their grave marker and the forgotten souls at the abandoned McGuigan Cemetery will survive.

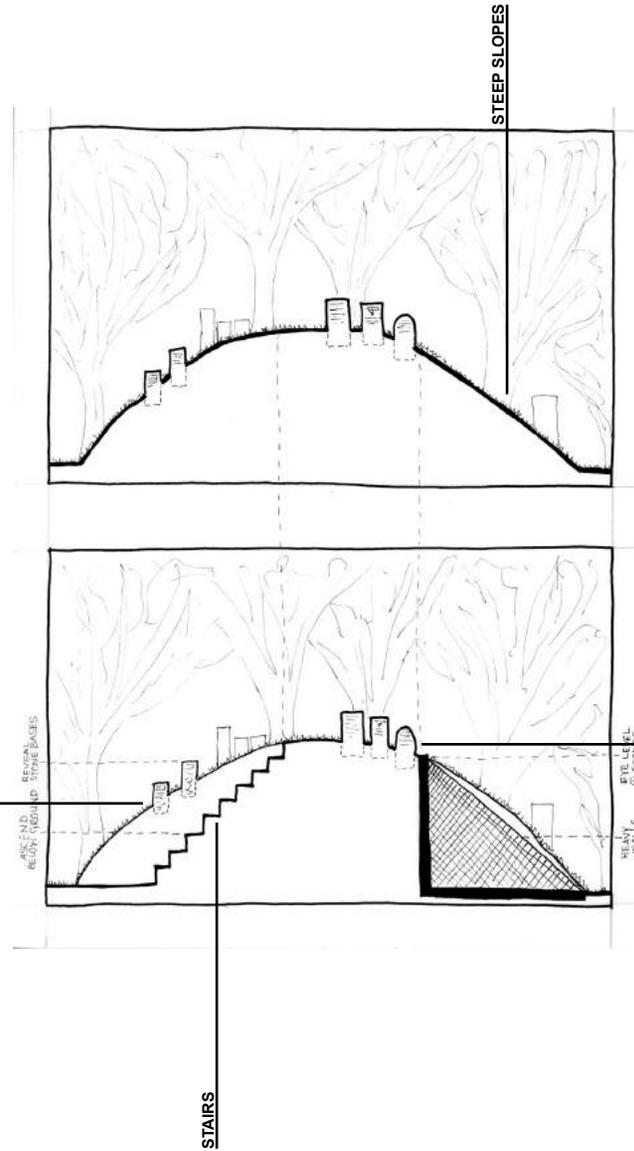
HISTORY

The unmarked fieldstones provide a glimpse into the history that is held within McGuigan Cemetery. Specifically, they represent the workers who passed during the construction of the nearby Rideau River.



EARTHWORKS

Can the addition of steps within the site exaggerate the natural elevation at McGuigan Cemetery?



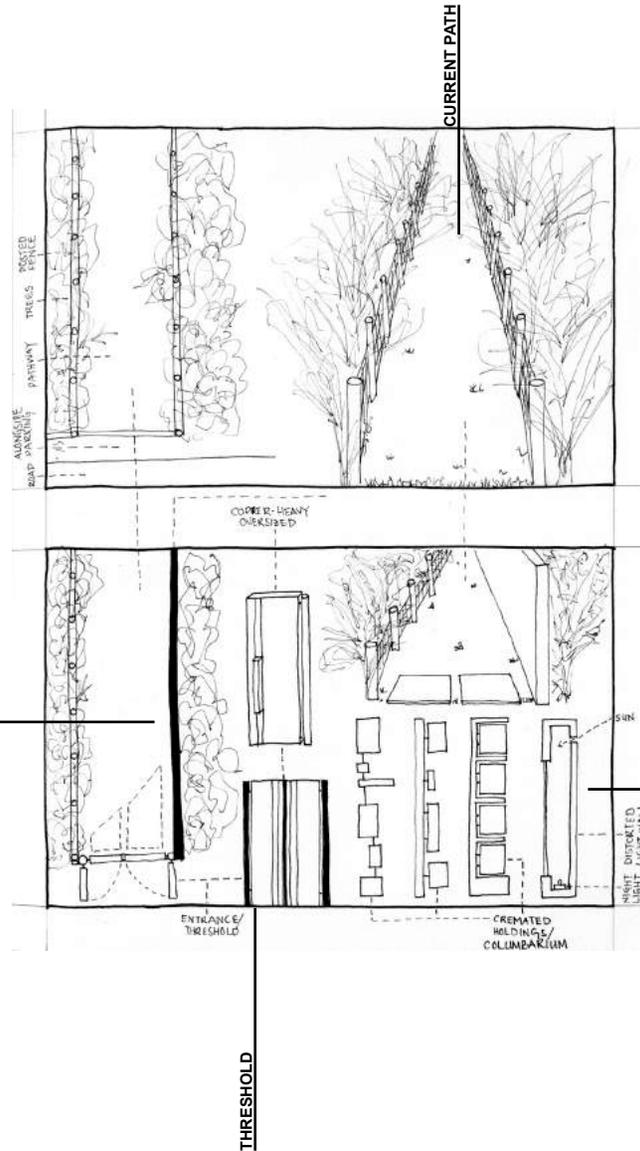
STONE EXPOSURE

EYE LEVEL WITH STONES

EARTHWORKS

Can the inclusion of a retaining wall, cut into the site's elevation, place the visitor at eye level with the grave markers and buried remains below?

WALL ON SOUTH SIDE



PATH TO THE SITE

The current pathway to the historic section of the site is tree-lined with rural fencing.

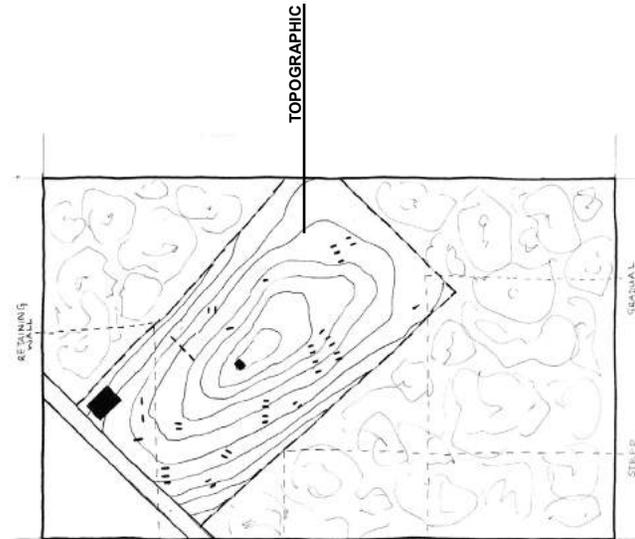
WALL SECTION CONCEPTS

PATH TO THE SITE

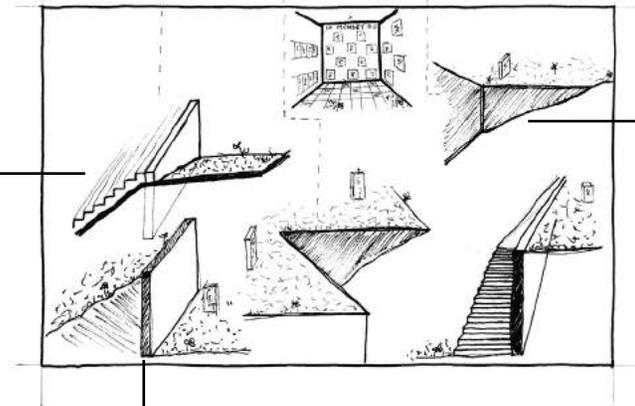
With the inclusion of a wall along the pathway, can new cremated remains be placed within McGuigan Cemetery?
What form best holds the caskets?

TOPO FORMS

How can the inherent steep elevation at McGuigan Cemetery be used to create new spaces and moments?



HIDDEN SPACE



USE OF STAIRS

TOPO FORMS

What shapes and retaining wall forms will fit into the topographic forms of McGuigan Cemetery?

CHAPTER 5
INTERVENING ON THE DEATHSCAPE

McGuigan Cemetery holds inherent qualities of a natural landscape and historic grave markers. By the introduction of architectural interventions, the intent is for McGuigan to express itself as a distinctive landscape. The project exhibits as a series of seven moments: Threshold, The Wall, The Silent City, Streets & Blocks, Grave Markers, The Chapel and Earthworks.

RIDEAU RIVER
BURRITTS RAPIDS LOCKS

COUNTY RD 23
BURRITTS RAPIDS RD

FORESTRY
TREE SURROUNDS

ALONGSIDE PARKING
ENTRANCE/THRESHOLD

PATHWAY
WALL

NO TREES
GRID/SILENT CITY

VISITOR CENTRE
CHAPEL
NO PATHS
STREETS & BLOCKS

CEMETERY
GRAVE MARKERS

NATURAL LANDSCAPE
EARTHWORKS







THRESHOLD

THE WALL

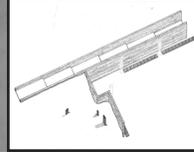
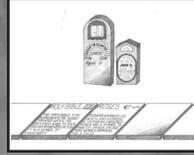
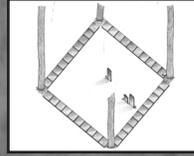
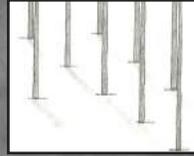
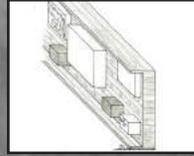
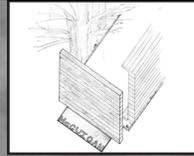
THE SILENT CITY

STREETS & BLOCKS

GRAVE MARKERS

THE CHAPEL

EARTHWORKS





RAVEN'S CEMETERY

I searched all over, far and wide
before I tripped across the site
where I could rest and abide
away from humanity's might.

A barren hill, a leafless tree,
tottering tombstones with epitaphs
scrawled, and a few barren bushes all free
of angels, blossoms, and seraphs.

There it was, before my eyes.
The souls of the dead lie entombed
amid rusted tin cans and railroad ties
and hag's tangled tresses, uncombed.

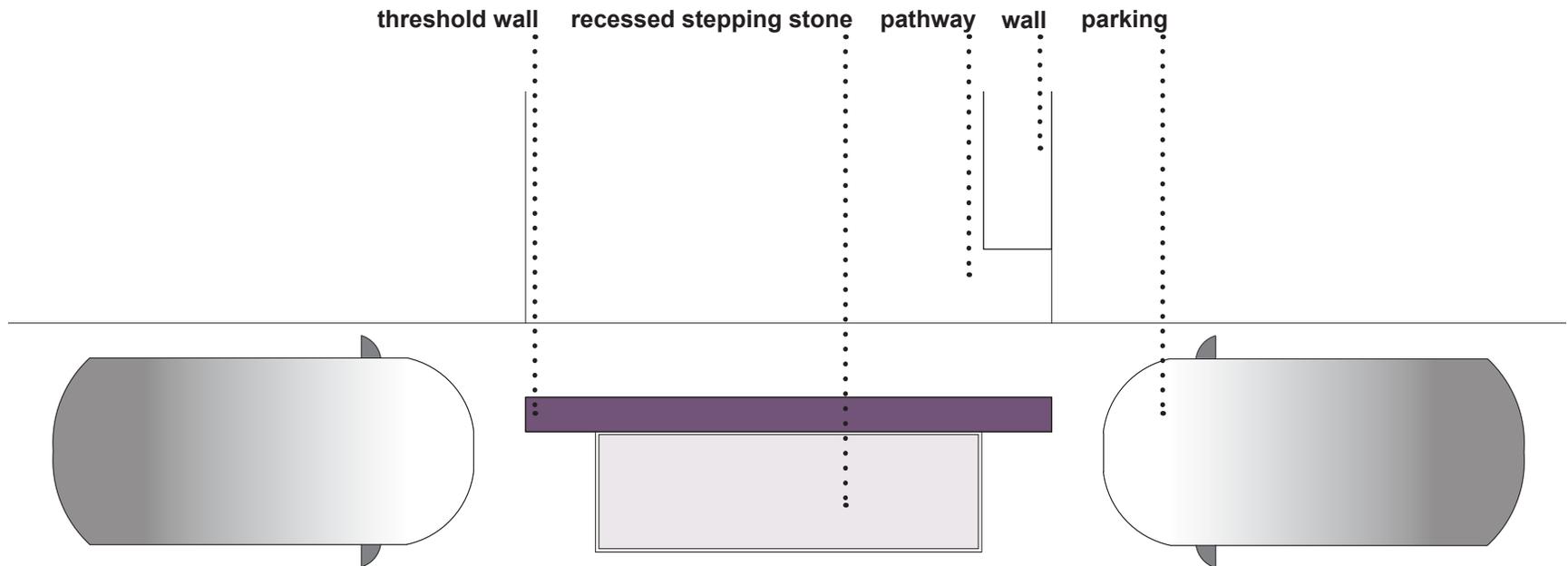
Guarded by ravens, who chase mourners
from this quiescent place of the dead.
They run screaming from the dark terrors
of the hill where the living dare not tread.

Jan E. Fetherolf-Shick, 2015⁷⁵

THRESHOLD

Threshold is the first moment within McGuigan Cemetery, setting the atmospheric tone. It acts as an entrance, but rather than inviting visitors inside, it acts as an intentional point to stop. Demonstrated by a solid wall and stepping stone, Threshold deciphers the site from the street.

The threshold of McGuigan Cemetery will be established by a solid concrete wall. Horizontal board framework will be used to create a textured effect. The wall will block the view of the rest of the site elements and require the visitors to walk around the wall. In front of the solid wall will be a sunken stone with a minimal gap between it and the ground. The stone will have “McGuigan Cemetery” engraved into it, along with the poem recited on pg. 5 (A. Bailey) to set the atmospheric tone. Alongside the road is a gravel shoulder for visitors to park.



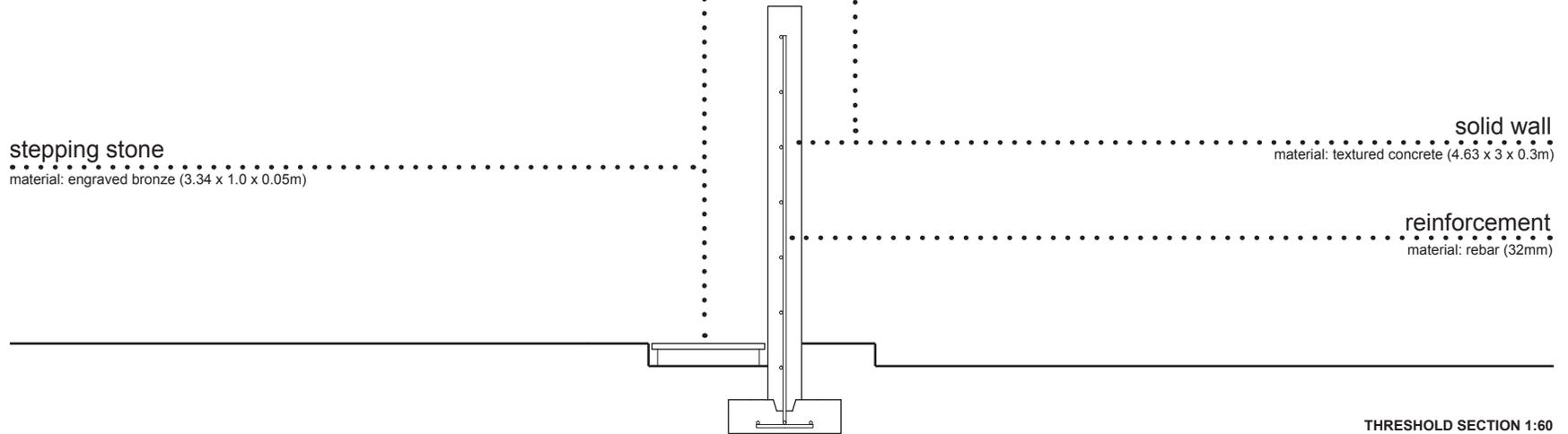
THRESHOLD PLAN 1:60

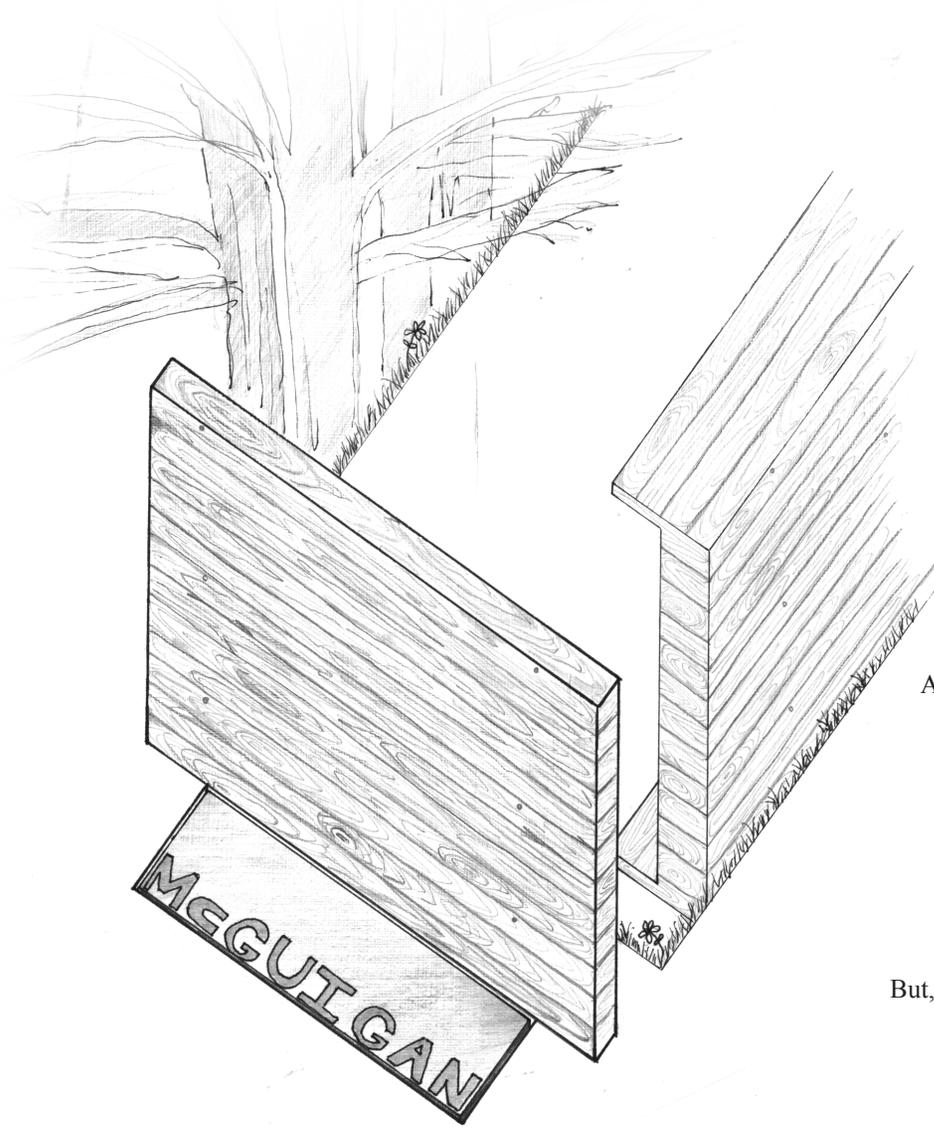


bronze



textured concrete





DOORS

As I exist in my little realm of reality,
Should it be that I'm entering a door into death?
For, from the moment of our births, we've been dying.
Life is simply a transition from one form into another;
A metamorphosis of existence.

We open a door out of our ancestors.
When we enter the world from these pasts,
We take a delicate hold on the knob of another door.
As time creeps slowly, our hands rotate the handle and open this rectangle,
As we step past the area of nothing left by the entrance.

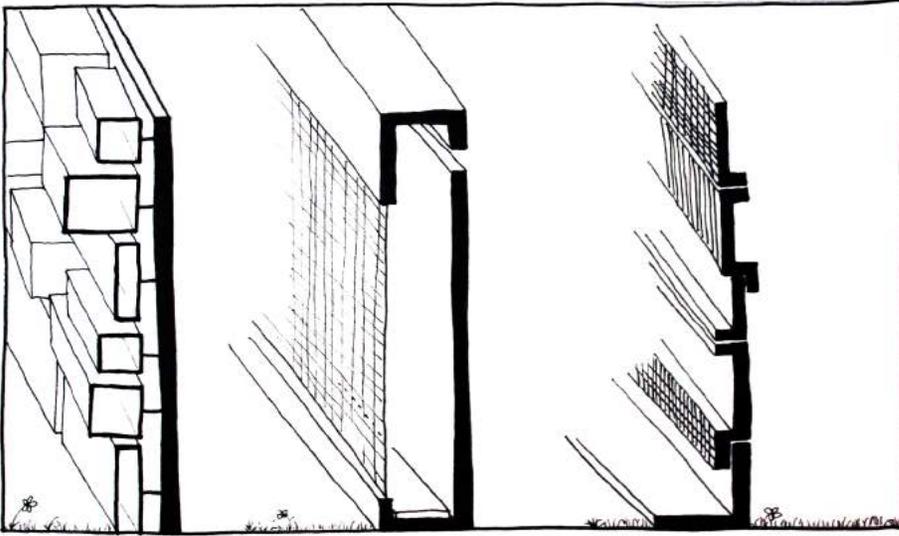
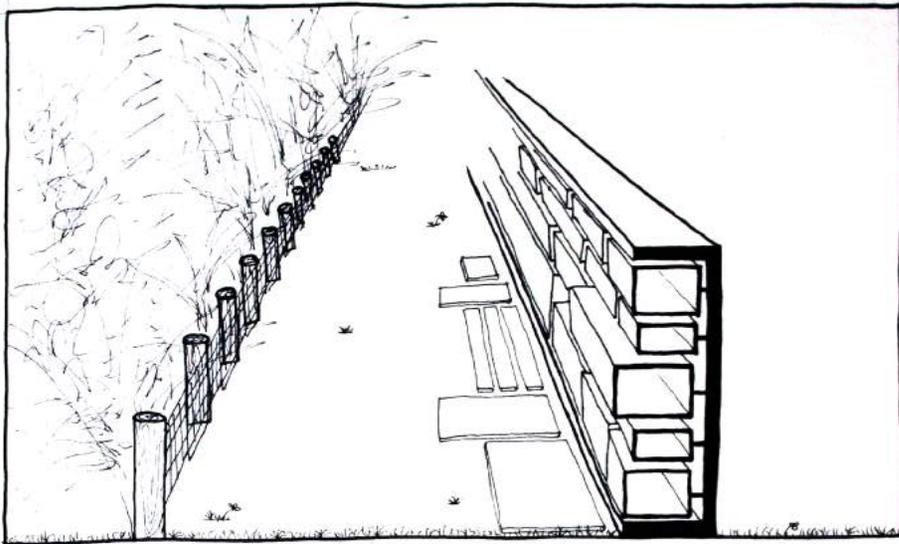
In a gradual turn of events, we start the shutting of this door,
And we may feel a sensation of our courage being locked away;
Scared of the end.

And then, as if by a glimmer, the door has closed,
And it sounds making a click, because death can be a snap of a finger,
Ending our lives.
But, if you simply thing, we still exist on the other side of the door, don't we?
For death is not the end, but rather a change in existence,
As we close the doors of life, and become part of a greater whole.

Daltyn Lotstrom, 2015 ⁷⁶

THE WALL

The Wall is situated along the length of the pathway leading to the historic section of McGuigan Cemetery. It connects the site's 19th century interments with those of the modern day by providing a location for cremated remains.



THE WALL CONTEXT

As the pathway currently holds a tree-lined setting, the wall will simply balance the opposing side, not only providing a sense of privacy from the residential neighbour, but also to enclose the visitor. This is intended to encompass them by solidity on either side to face the visitor with a sense of solemnity and seclusion.

THE WALL CONCEPT

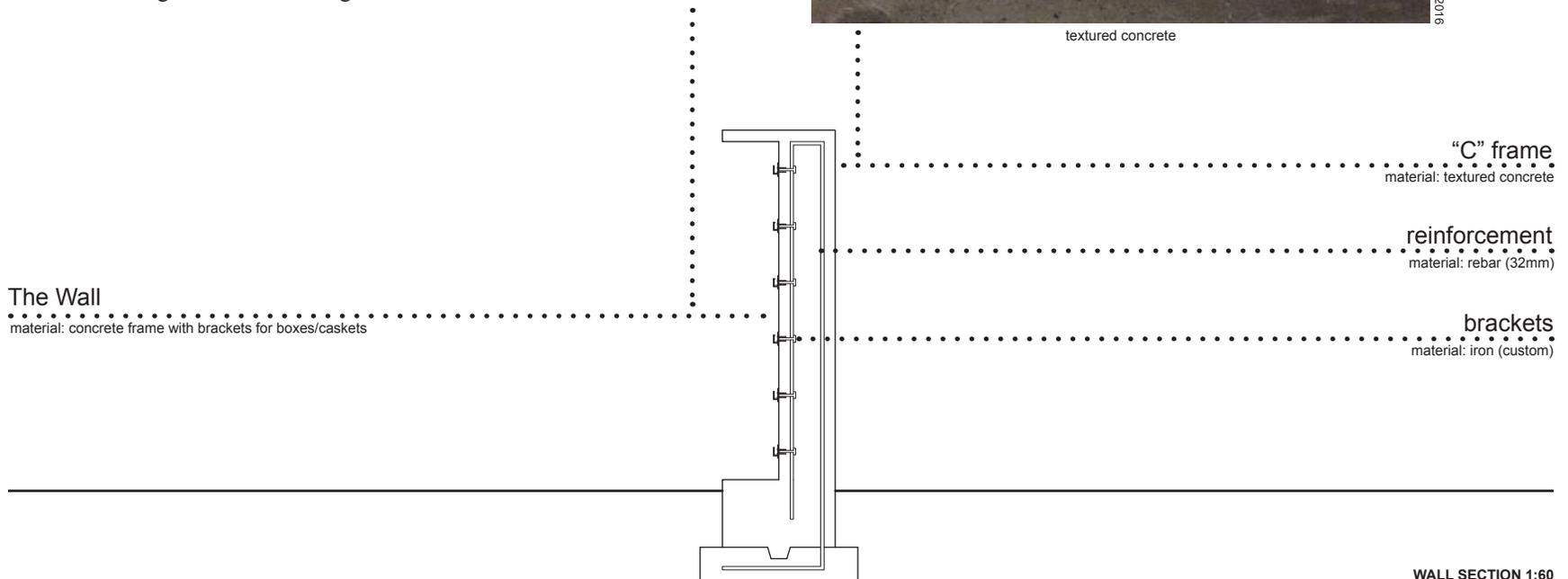
The desire for a sense of solidity from the wall is intended. Concepts of playing with water, light and form resulted in the wall's shape combining with the capability to hold cremated remains. By the use of differing sized caskets the wall can satisfy modern needs of burial. To continue with the play of light, some caskets will be empty glass boxes.

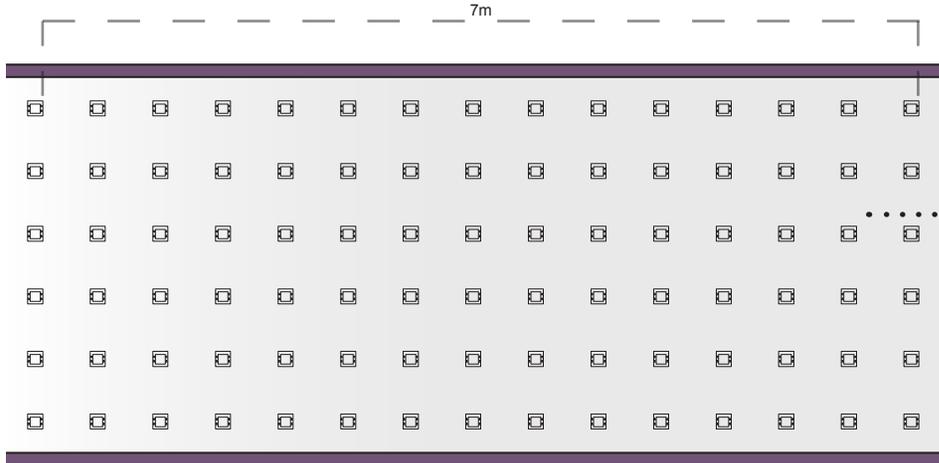
The Wall just past McGuigan's Threshold consists of a frame and attached boxes or caskets. The long wall guides visitors to the historic section of the site and will be a "C-shaped" concrete structural frame. Attached to the framing by a strong bracket system, the wall will hold boxes ranging in 3 sizes and 2 different materials. The caskets are intended to be filled with the cremated remains of our modern population and will be of bronze. Families mounting a casket can engrave the metal with details and information about the individual. Empty boxes will be of glass to allow for light reflection and variation within the wall.



A. BAILEY 2016

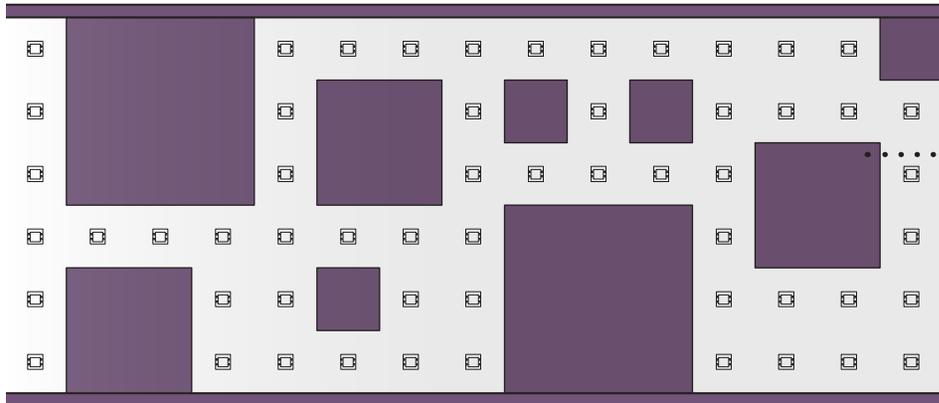
textured concrete





1:60

elevation of the bracket placement within the frame
brackets are a permanent fixture



1:60

elevation with placement of some boxes/caskets
remaining brackets are visible

The Wall (174 x 3.2 x 1.0m)
height decreases by 0.5m every 29m



WALL ELEVATION 1:750

https://www.loves.ca/interior-stair-railings/tempered-glass-60-in-width-p2469202.html?utm_source=google&utm_medium=pc&utm_campaign=D-SA%20-%20Love%27s&utm_term=Love%27s&skw=cat%3ALoves%3C%7C-1033131164668&af=2250&gclid=CjwKAEwif03BRDwRPLw:Q2LUS/AD88y1SCx-qYCOOD8F8Z2mp_TzVnHT-dA5VAbLuzI8EUE9kHocJmmv_wcB&gclid=awds

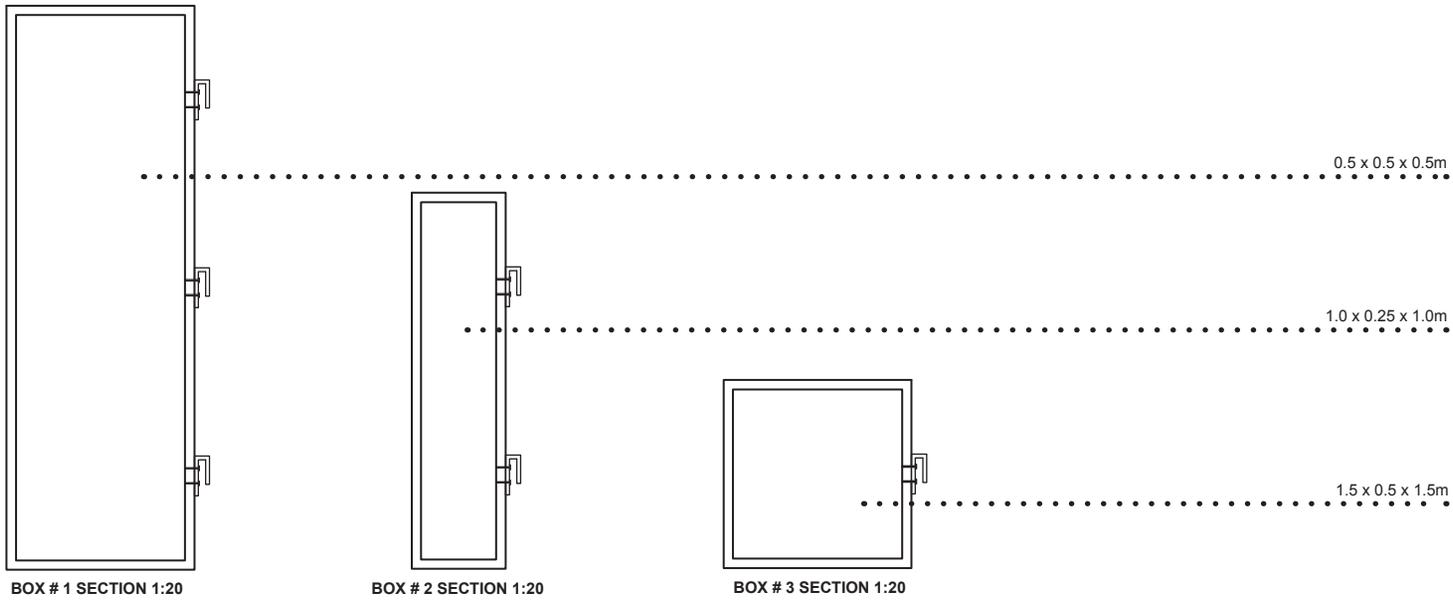


material option #1: translucent tempered glass



<http://textures.club/backgrounds/bronze-texture>

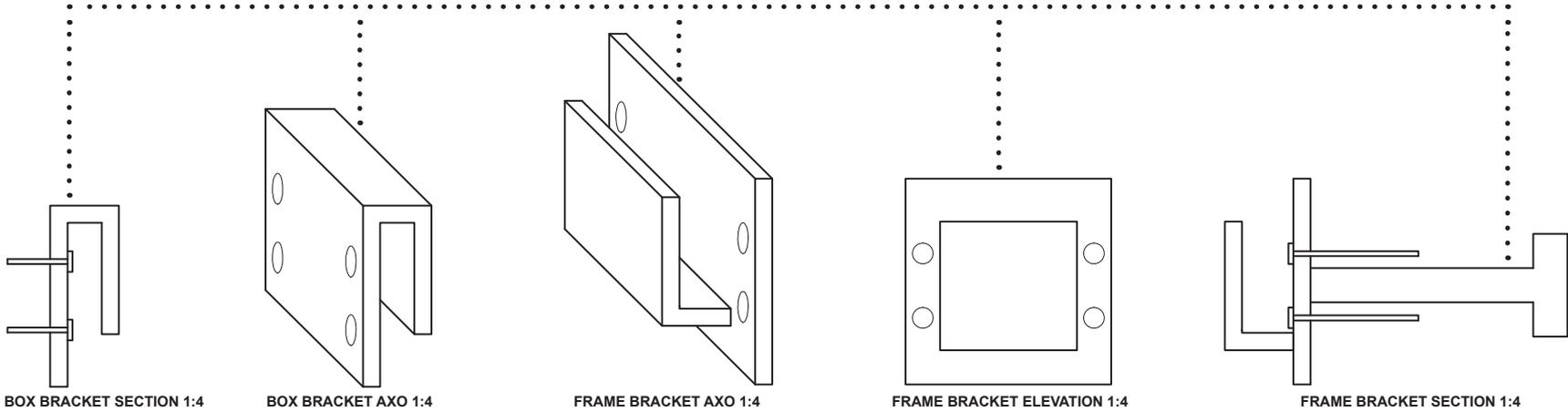
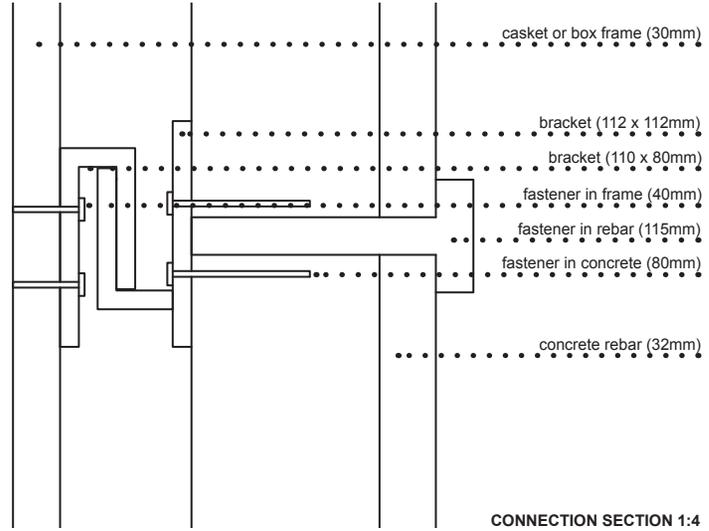
material option #2: bronze



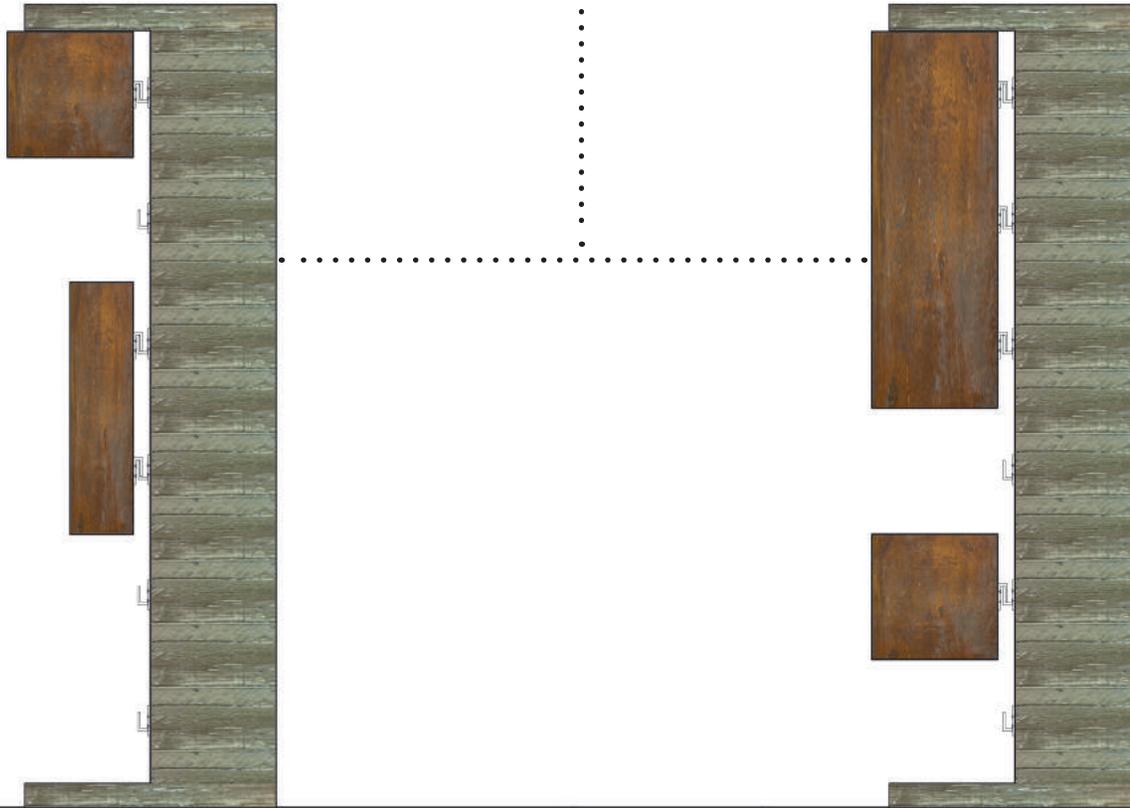
<http://texturewarrior.com/texturedetails.php?detailsid=1308>



material: iron (exposed for rust)

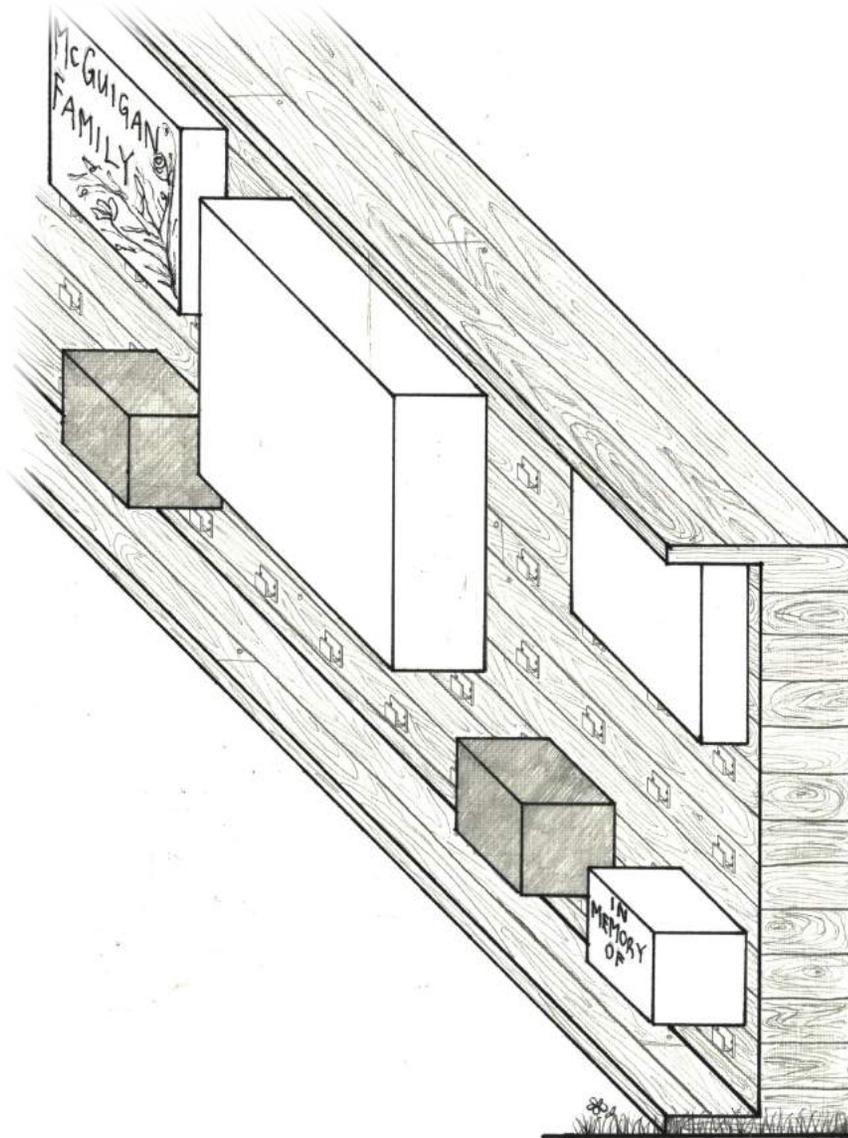


casket configuration
with proposed materials



WALL SECTION 1:30

WALL SECTION 1:30



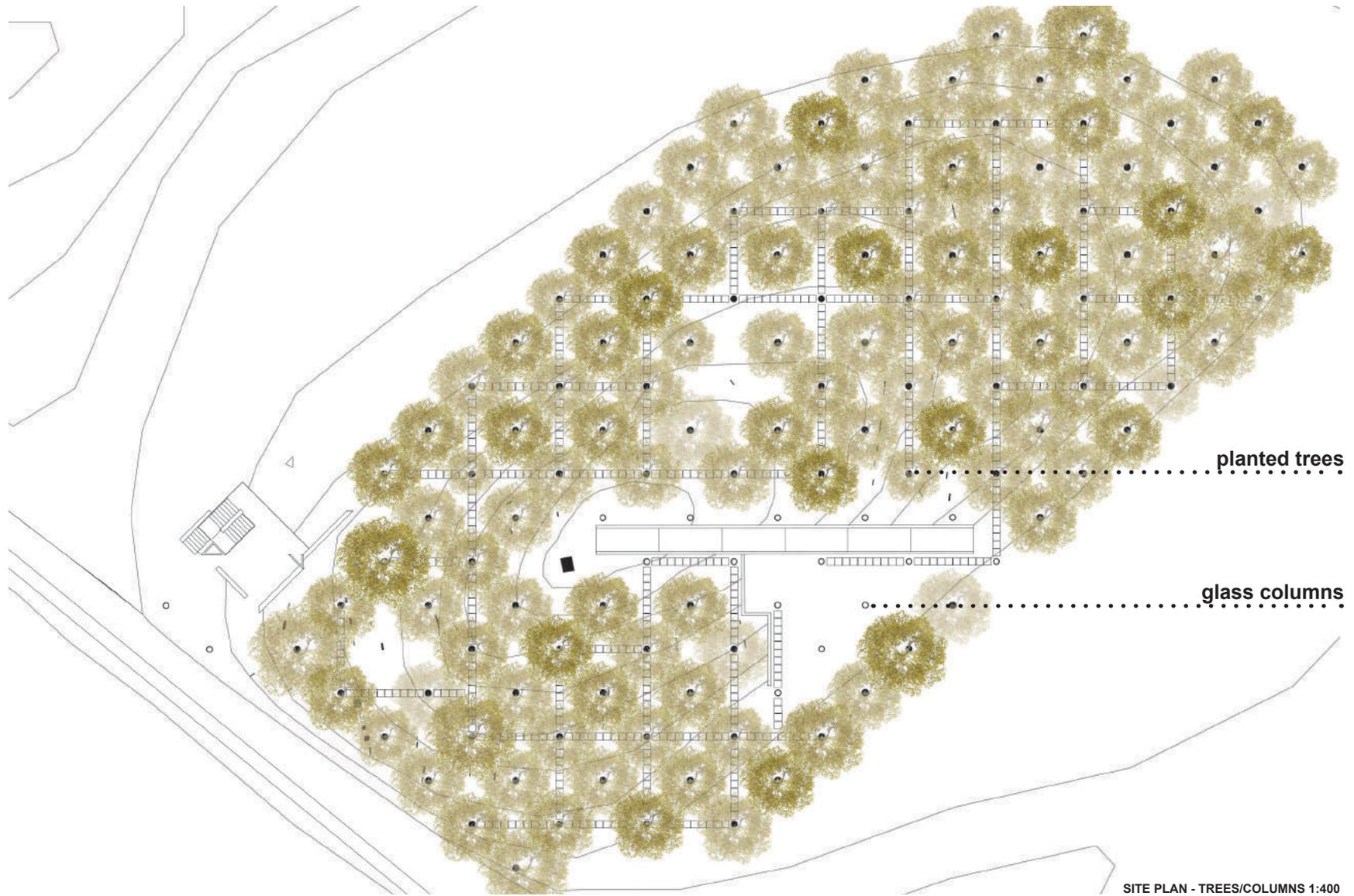
DEATH

Before us great Death stands
Our fate held close within his quiet hands.
When with proud joy we life Life's red wine
To drink deep of the mystic shining cup
And ecstasy through all our being leaps -
Death bows his head and weeps.

Rainer Maria Rilke, unknown date⁷⁷

THE SILENT CITY

The Silent City represents the architectural interventions that provide a grid-like quality to McGuigan Cemetery. The use of the 9-square grid exploded onto the historic section of the site deciphered the location for planted trees and glass columns.



planted trees

glass columns

SITE PLAN - TREES/COLUMNS 1:400

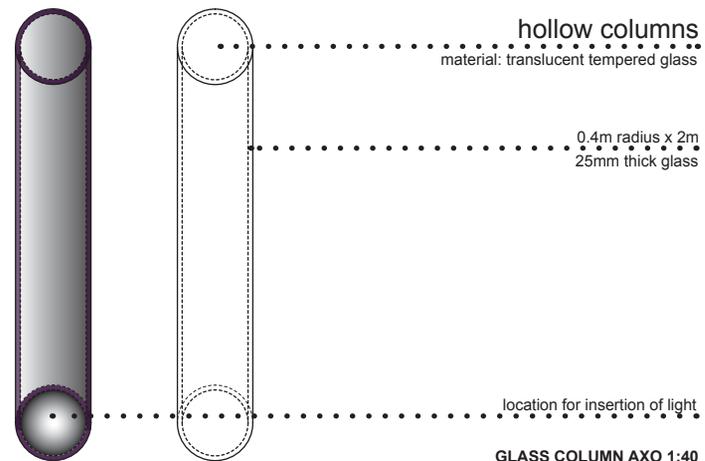
To incorporate elements of a city within McGuigan Cemetery, an underlying grid was used to create a means of North/South and East/West orientation throughout the site for the visitors. This will be created through the inclusion of a vertical element at the center point of each grid box. This creates the structure of a grid without a grid physically drawn onto the site. The only missing elements are the ones in which would be located directly where a grave marker already exists. These introduced elements are Aspen trees with a selected few glass columns. The glass columns will allow for transparency as well as a source of light reflection surrounding the Earthworks section and at the entrance of The Chapel. The Aspen trees are tall, relatively straight with bare trunks and high canopies. When a visitor looks straight forward at the grid of trees, it will look full and block their views. However, when the visitor turns to look at the space between the trees, a clear vision of the entire sight will be possible due to the gridded pattern. This alignment of trees gives the visitor a sense of location as no matter where they may be within the site, they could follow along the trees and know they are walking in a N/S or E/W direction. The vertical elements within the site will create a quality of a city by the organizational patterns, but as McGuigan's *silent city*.

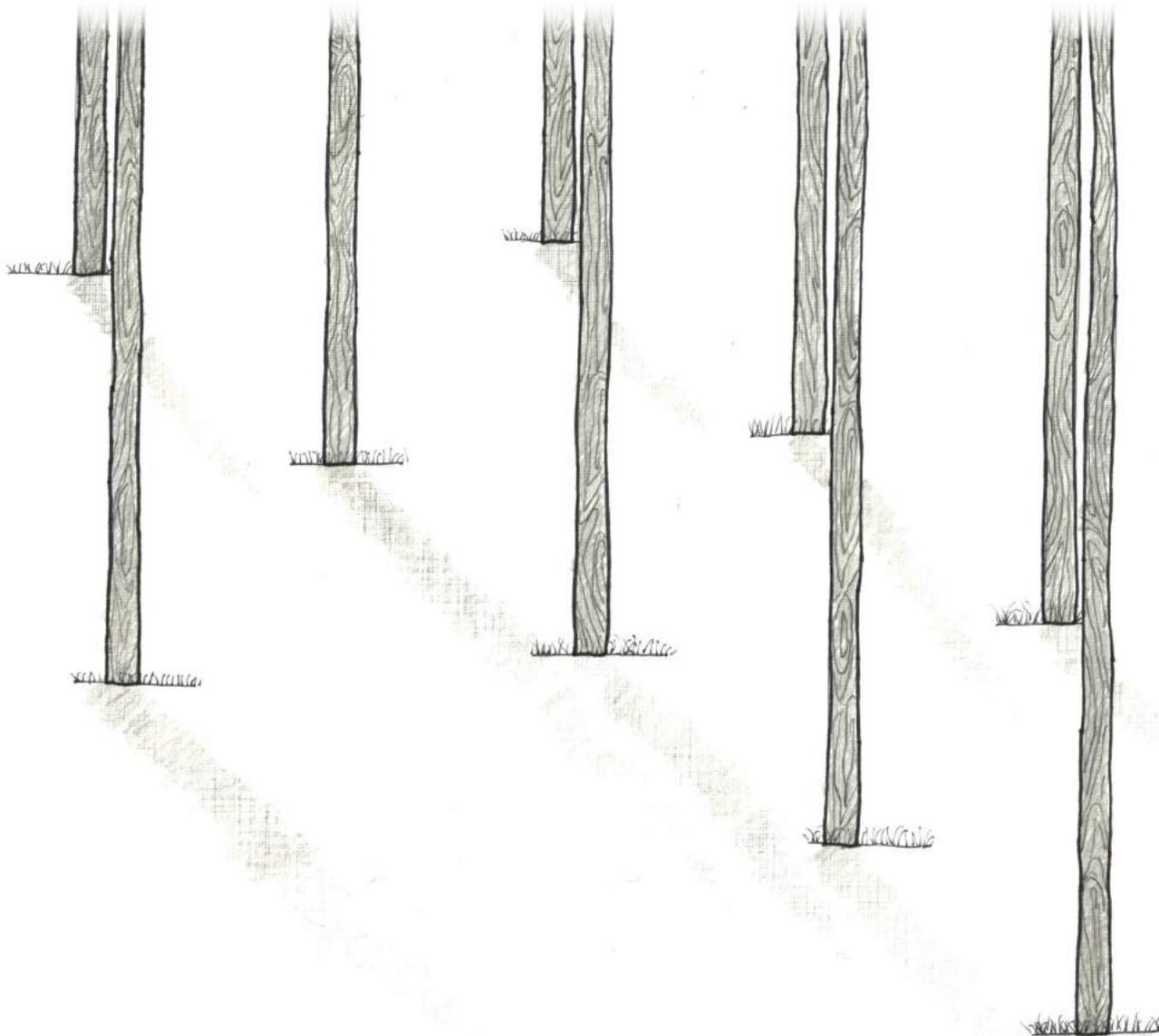


aspen trees (populus tremuloides)

[https://commons.wikimedia.org/wiki/File:Aspens_\(Populus_tremuloides\)_during_autumn.jpg](https://commons.wikimedia.org/wiki/File:Aspens_(Populus_tremuloides)_during_autumn.jpg)

<http://www.svnordendwilder.com/Trees%20Enlaged%20Populus%20Agrespopulus%20tremuloides%20411.htm>





SILENT CITY

Wrapped in the shroud of eternal life,
Huddled in the bosom of mother earth,
Free of the world's noise and hustle,
In longing arms of peaceful slumber,
Lost are they in the world eternal,
Dwellers of the silent city.

Gone is the worry, begotten of doubts,
Of fear, of dreams turning sour,
No streaks of pain,
No weariness from travel,
No wrath from sorrow,
No pain of living,
No worries of time,
No quarrels for power,
No struggles for money,
All links are broken.

The movers and shakers of their times,
Are now oblivious to the world around.

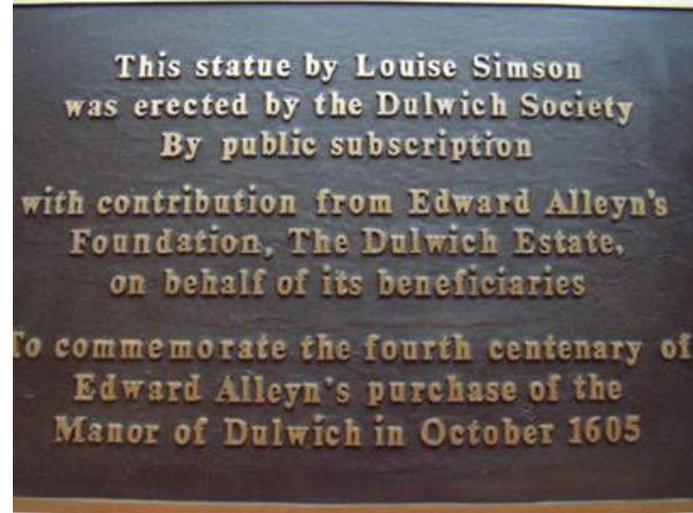
*Parvin Shere, unknown date*⁷⁸

STREETS & BLOCKS

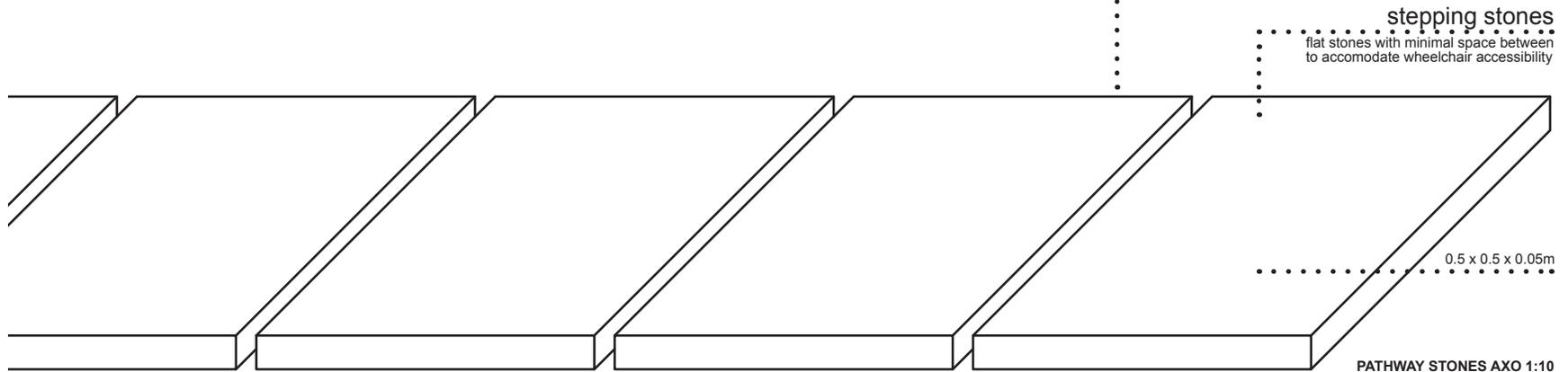
*Streets & Blocks are the pathways placed within McGuigan Cemetery.
These dedicate walking areas (streets) and grassed gravestone sections (blocks)
by the inclusion of stepping stones.*

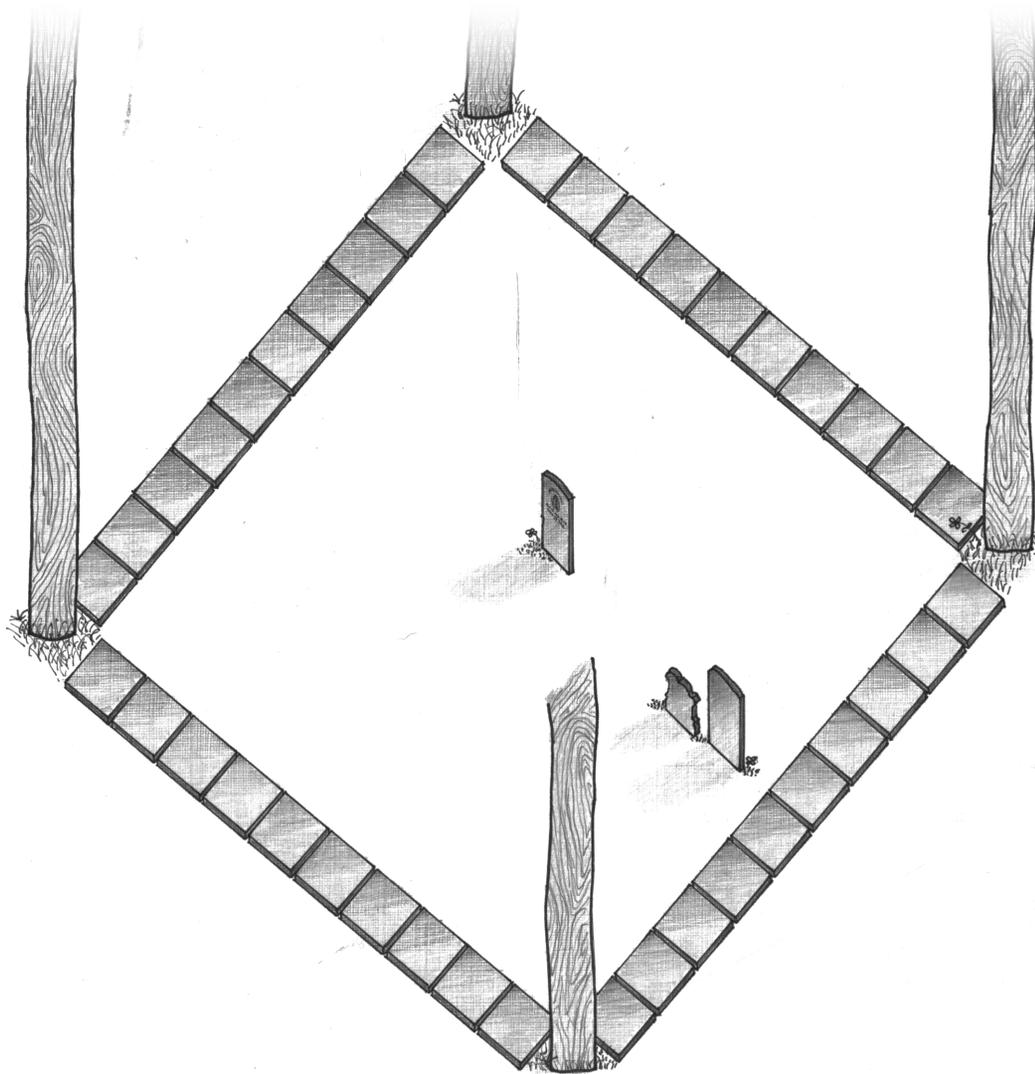


The “streets” or pathways within the historical section of McGuigan Cemetery will be in North/South and East/West directions to ensure that visitors can orient themselves by instincts to openly experience their surroundings. These pathways create grassed squares, mimicking those of city blocks, except within the blocks are grave markers instead of buildings. The paths/streets consist of square stepping stones. Not only do the stones create guidance for the visitors’ path, but they are engraved with information on the grave markers and cemetery. Each step is concrete with bronze engraved plates laid into the steps.



bronze engraved plate example (text not relevant to McGuigan)





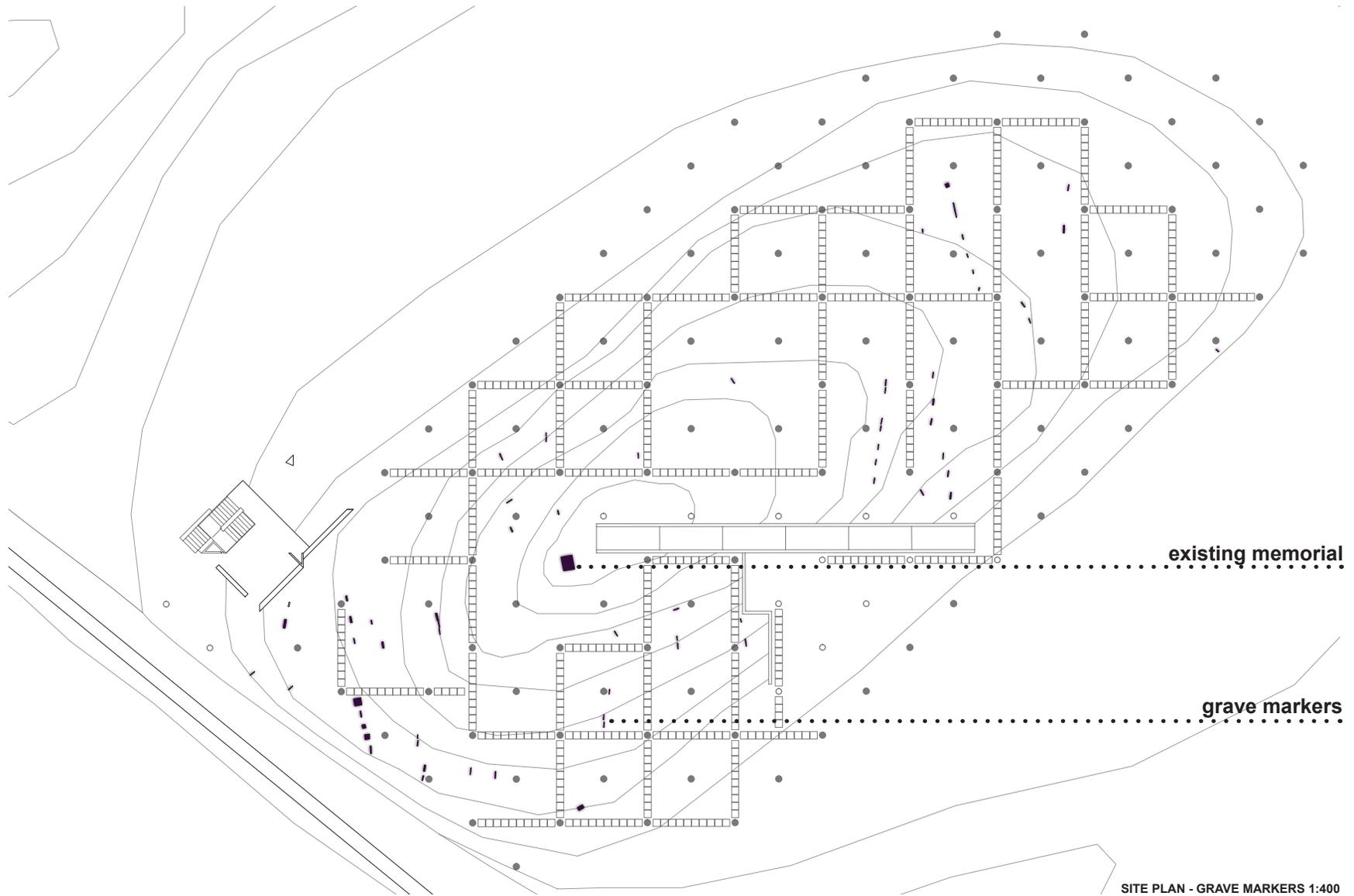
THE STREET

Here is a long and silent street.
I walk in blackness and I stumble and fall
and rise, and I walk blind, my feet
trampling the silent stones and the dry leaves.
Someone behind me also tramples, stones, leaves:
if I slow down, he slows;
if I run, he runs I turn: nobody.
Everything dark and doorless,
only my steps aware of me,
I turning and turning among these corners
which lead forever to the street
where nobody waits for, nobody follows me,
where I pursue a man who stumbles
and rises and says when he sees me: nobody.

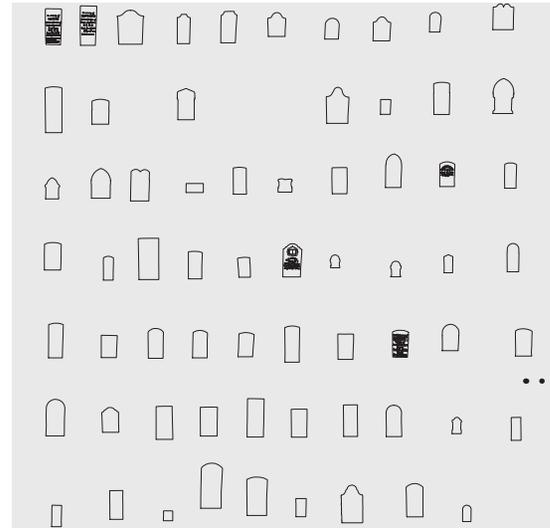
*Octavio Paz, unknown date*⁷⁹

GRAVE MARKERS

*Grave Markers physically represent the history present at McGuigan Cemetery.
These are the core of the site, as all interventions surround and focus on the stones.*



The inherent history of the existing grave markers will be maintained and preserved within the site. They are the focal point within the “blocks” created by the “streets”. The architectural interventions are intended to emphasize and are designed around the location of the stones. Every stone has its own shape, size and appearance, but beneath the physical aspects they each have a story and history. McGuigan Cemetery’s untold stories can be explored and imagined by the visitors at the site. This provides a quality of respect for those who are buried at the cemetery, but also an emotional experience for the visitors.



existing grave markers

 differing in size + material



SITE SECTION OF STONES 1:30

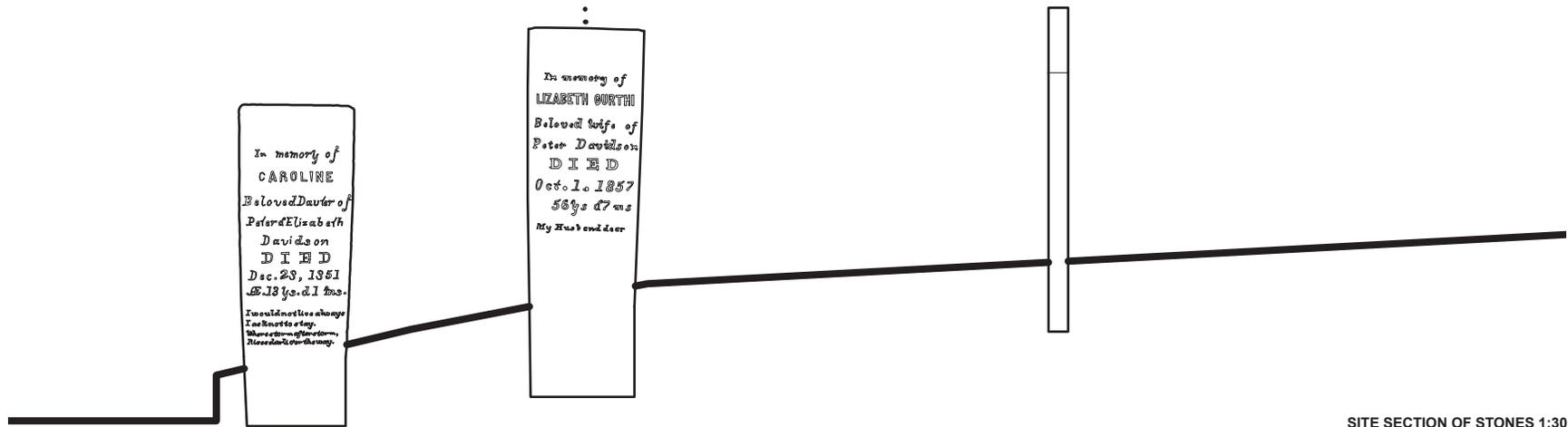


existing grave markers

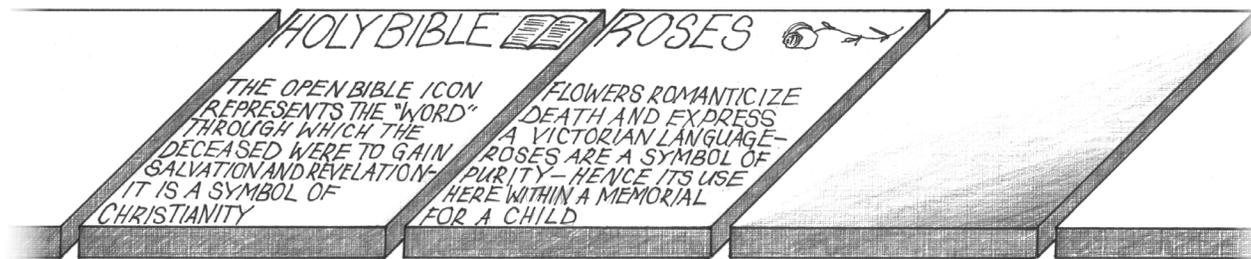
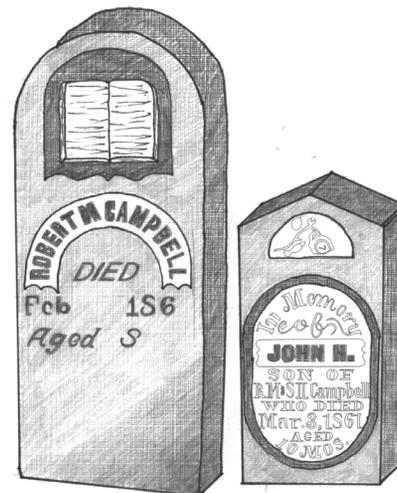


existing grave markers

preserve all stones in current state and position
 highlight stones as a focal point



SITE SECTION OF STONES 1:30



ETERNAL LIFE

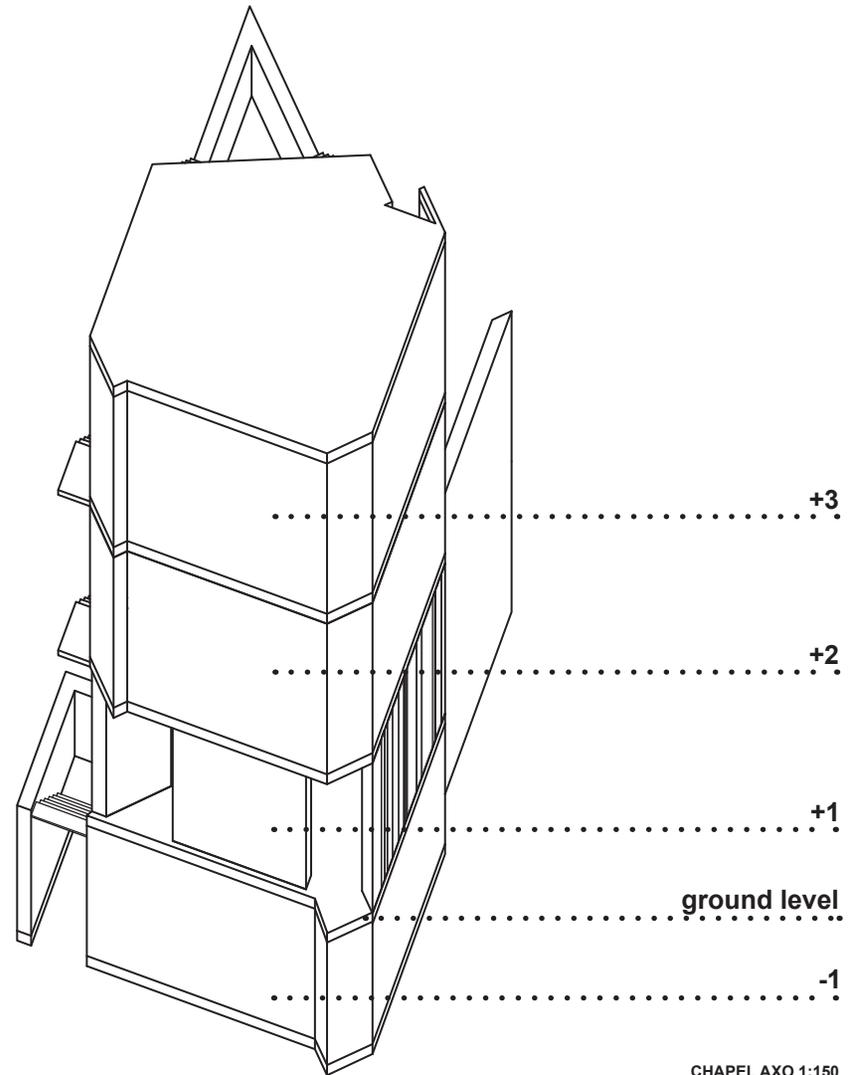
Lying still and silent,
 Awaiting eternal rest,
 Until the soul arises,
 On it's journey to a heavenly nest.
 Last farewells are given,
 As the bed goes in the ground,
 The body is alone forever,
 NEVER another sound.
 Living six feet under,
 Enclosed with the darkest drape,
 Yet when the soul arises,
 The ghostly form escapes.

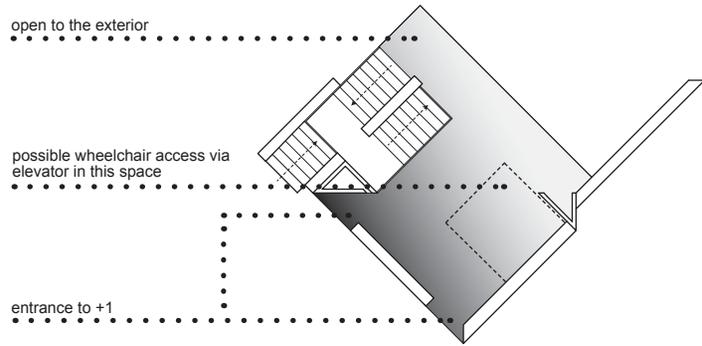
"Timmie," 2009⁸⁰

THE CHAPEL

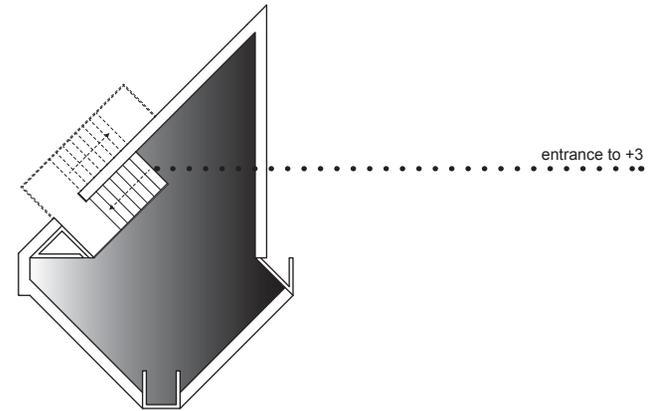
*The Chapel acts as a connecting point for visitors by highlighting the site's context.
As a structure partially protected from the elements, it provides space for mourning.*

The Chapel is intended to provide a space for visitors to mourn or engage in self-contemplation while partially protected from the elements. It also provides the visitor with views of the site and surroundings and atmospheres that are not visible from ground level. This begins by the lower level giving visitors a sense of climbing underground into a dark space, relating to those buried on the site. The ground level is an access point to the upper levels while providing an altered view toward the nearby grave markers through slits in the wall. The first upper level provides limited views. The space is dark except for 3 horizontal view ports onto the forest alongside the cemetery, highlighting the site's natural distinctive characteristics. The visitor can reach one level higher to overlook the cemetery, forest and even the nearby Rideau River. This level is intended to visually connect the Rideau River with McGuigan's remains since the building of the river had significant influence on McGuigan's establishment. The stairs that lead between each level require visitors to cross between inside the chapel and outside. This means that the visitor cannot be completely sheltered, but rather must experience the outdoors to explore the moments throughout the structure. To feel less sheltered, the steps will be glass with glass safety enclosures/railings to inspire a quality of fear.

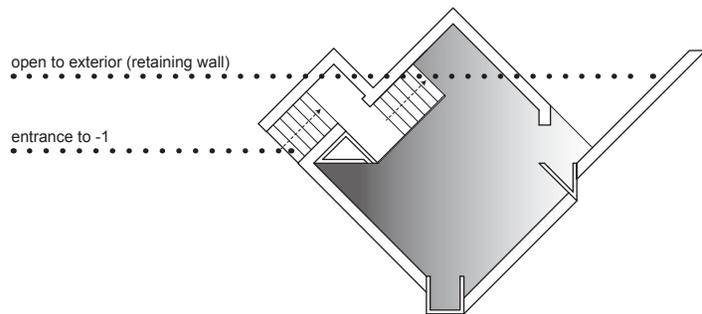




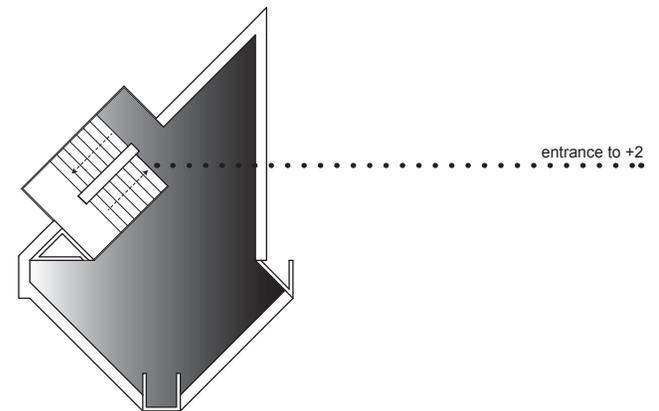
CHAPEL LEVEL +1 PLAN 1:200



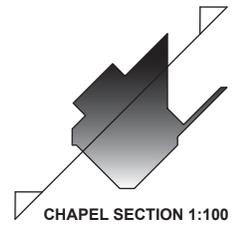
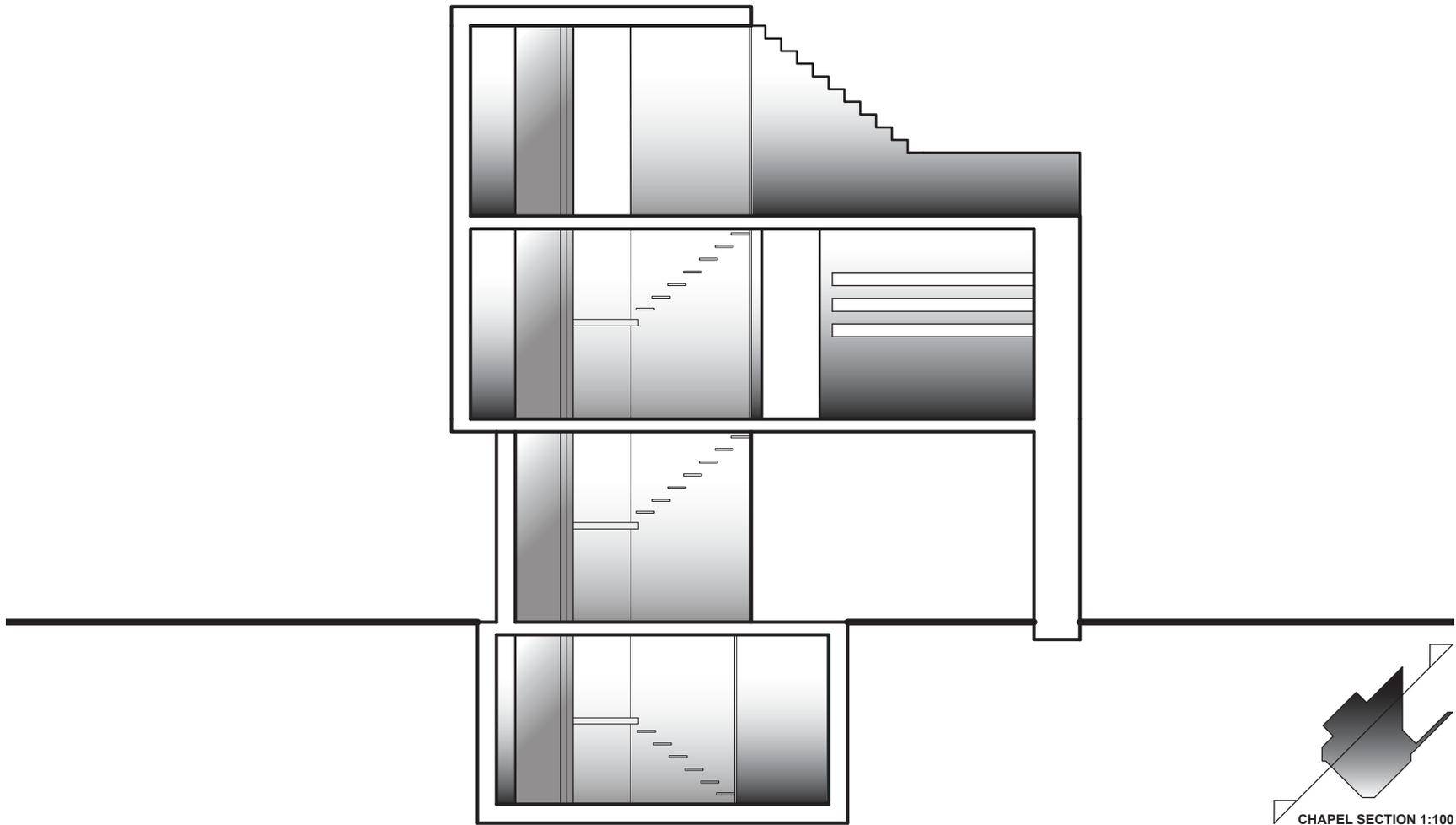
CHAPEL LEVEL +3 PLAN 1:200

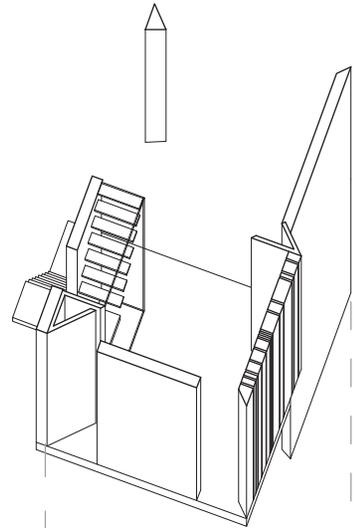


CHAPEL LEVEL -1 PLAN 1:200

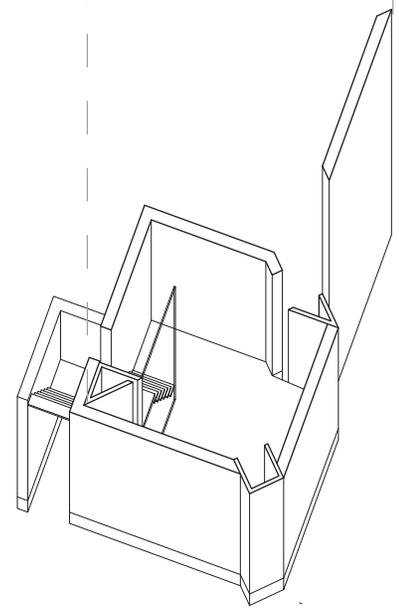


CHAPEL LEVEL +2 PLAN 1:200

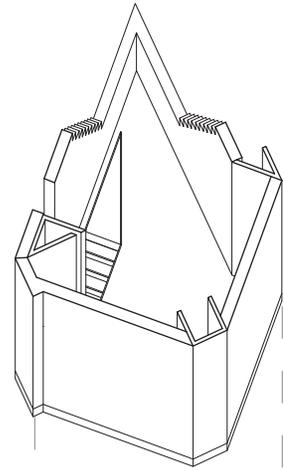




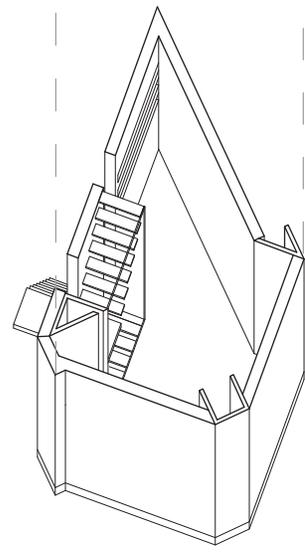
CHAPEL LEVEL +1 AXO 1:200



CHAPEL LEVEL -1 AXO 1:200



CHAPEL LEVEL +3 AXO 1:200



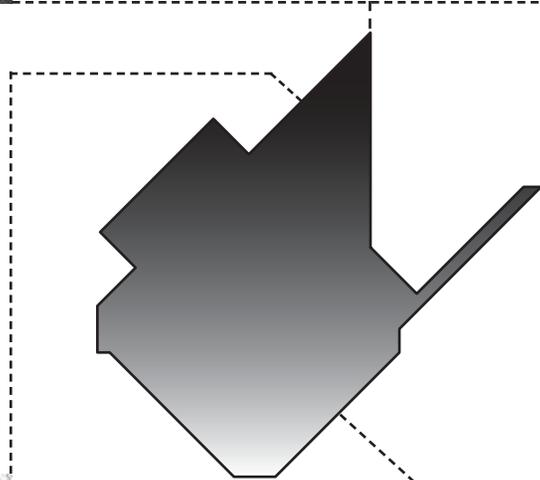
CHAPEL LEVEL +2 AXO 1:200



view from +3



view from +3



view from +2



view from +1



<http://thetextureclub.com/backgrounds/bronze-texture>

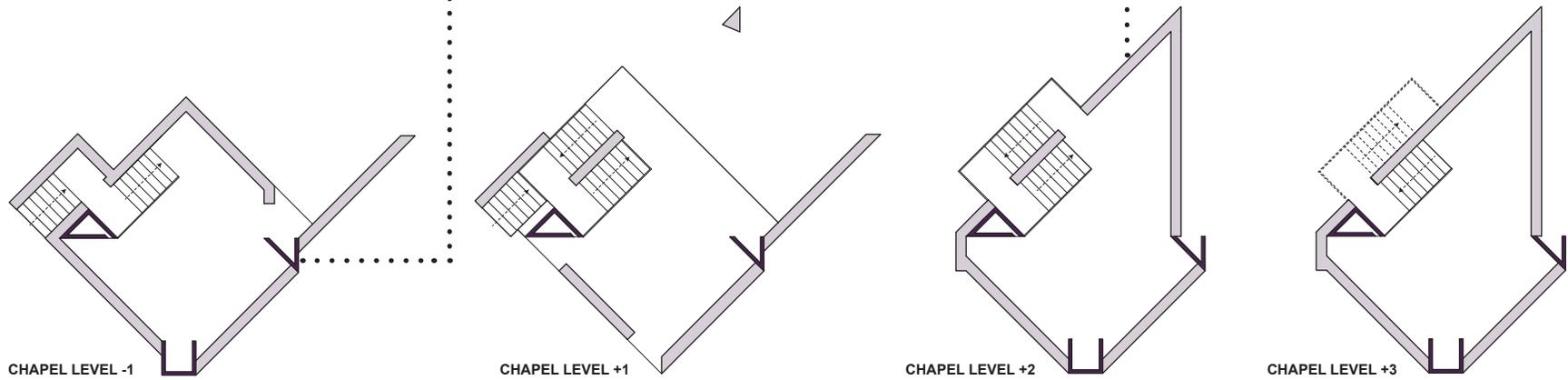


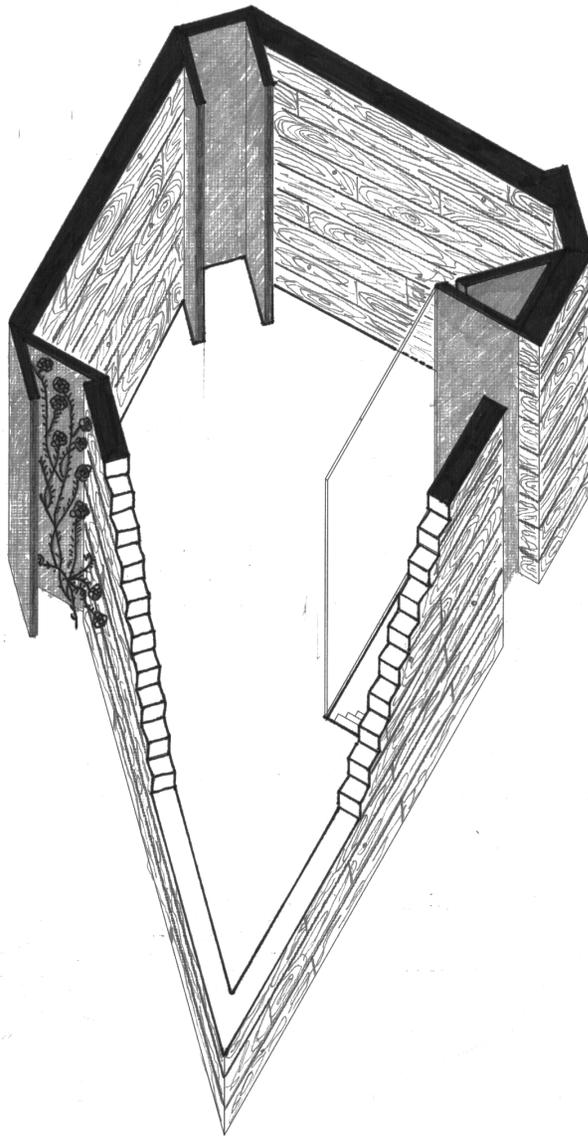
bronze wall elements



A. BAILEY 2016

textured concrete





ECHOES

To say, to speak in maudlin rhymes,
clothes the soul in lost and buried time,
like lies restored to life and truth maligned,
echo we to mock the past recalled.

To muse, to think in terms of death,
a pointless loss of life bereft,
like relenting on each and every breath,
to sit in fear of life and inevitability.

To echo, to reflect the truth in light,
is a blessing, a transformation of life,
the clouds amassing in foreboding strife,
cannot en-wrap the truth.

For past imbues the present, sound,
both positive and negative, its effect profound,
and best we've learned to better stand,
for truth to prevail in life.

*Tony DeLorger, 2016*⁸¹

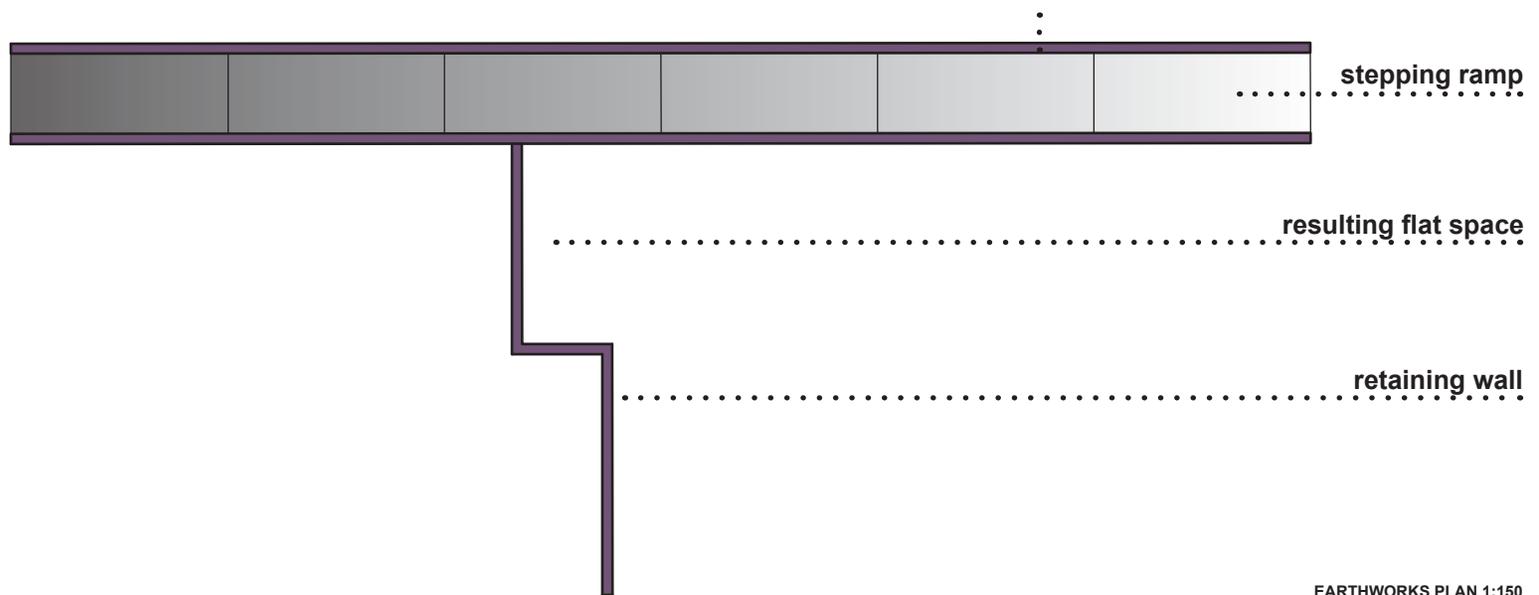
EARTHWORKS

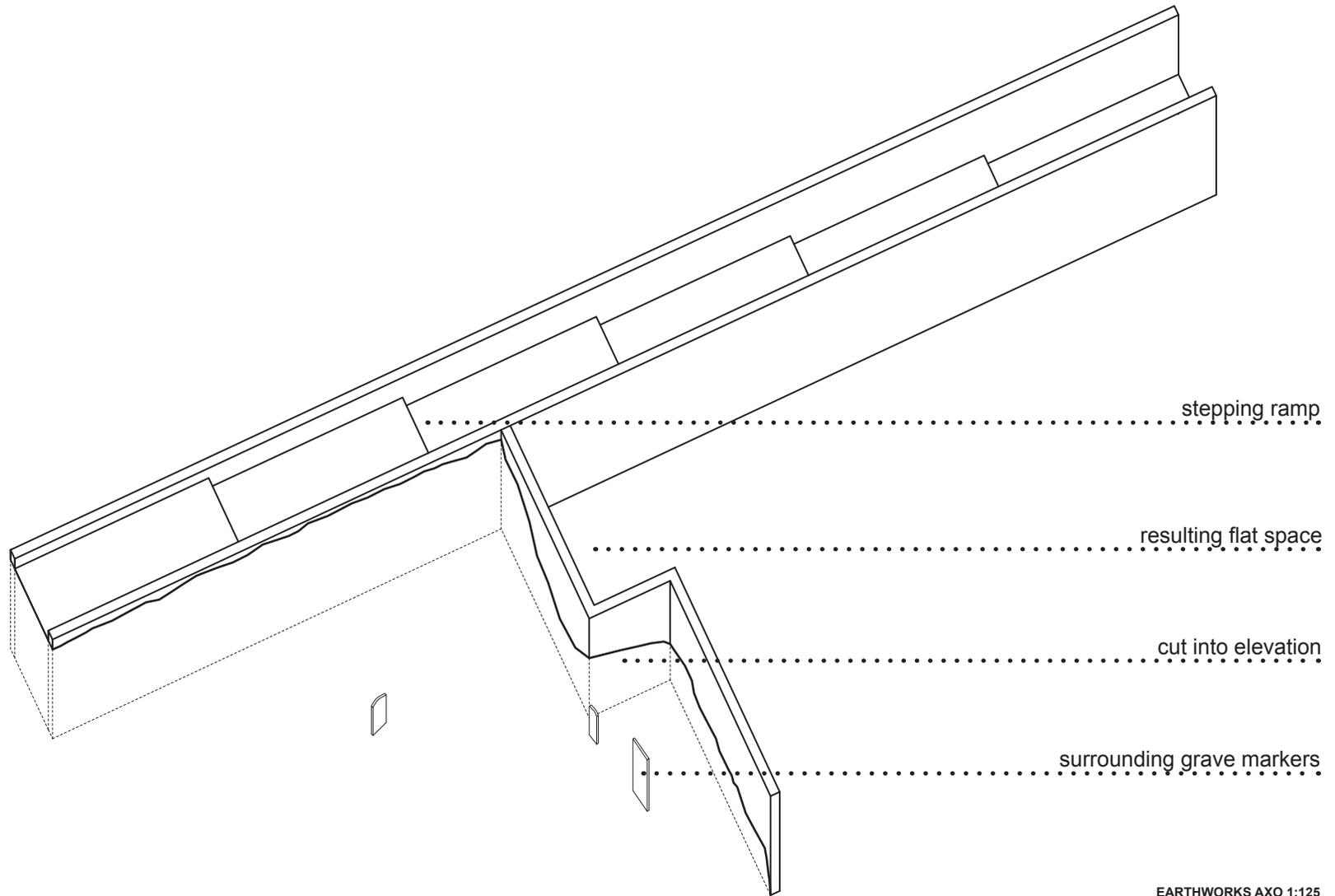
Earthworks consists of walls cut into the site at McGuigan Cemetery, acting to emphasize the site's natural topography. It also creates a flat space on site in which visitors are forced to be at eye level with surrounding grave markers.

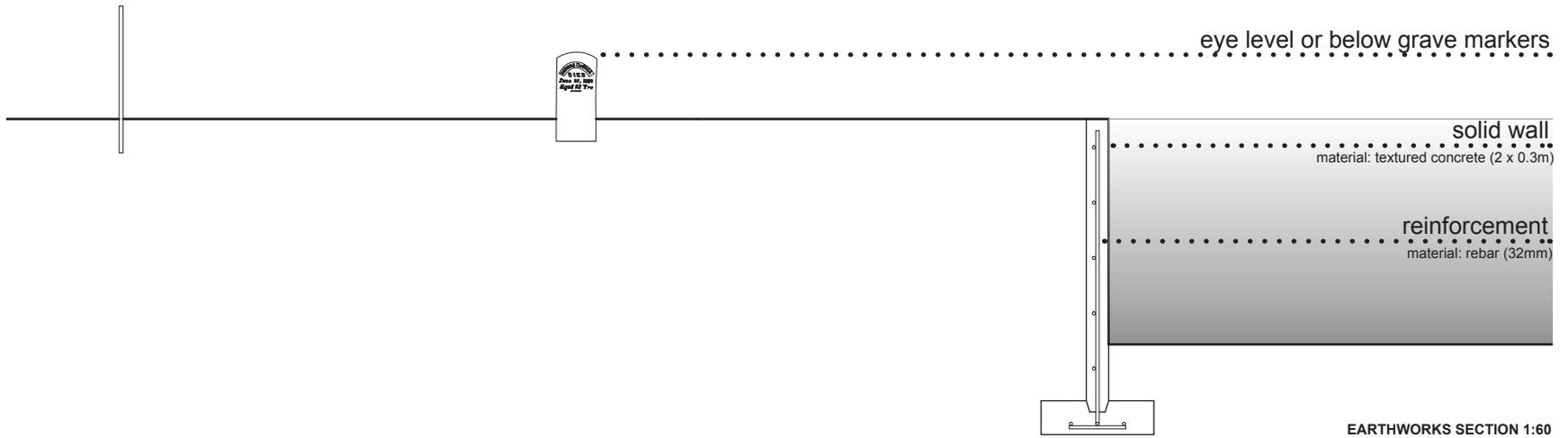
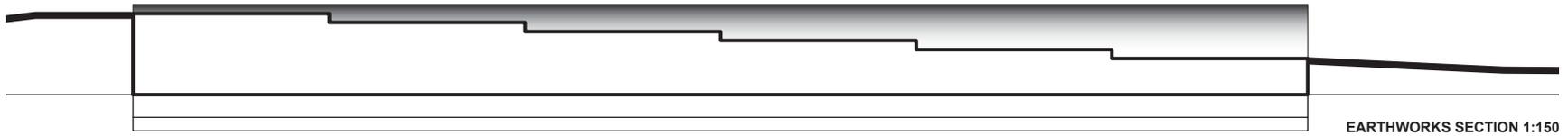
The intention of the Earthworks architectural intervention is to play with the site's existing elevation. Its location cuts into the center of the historical section of McGuigan as that is the highest point of the site. A stepping ramp will guide the visitor from a low point to this high point. This provides an exaggeration of the site's natural elevation characteristics. Perpendicular to these steps will be a solid retaining wall. This wall harshly cuts into the site's elevation to expose the visitor to the ground level. From this location, the visitor is at eye level with the base of nearby grave markers. It also creates the only flat grassed area of this section of McGuigan.

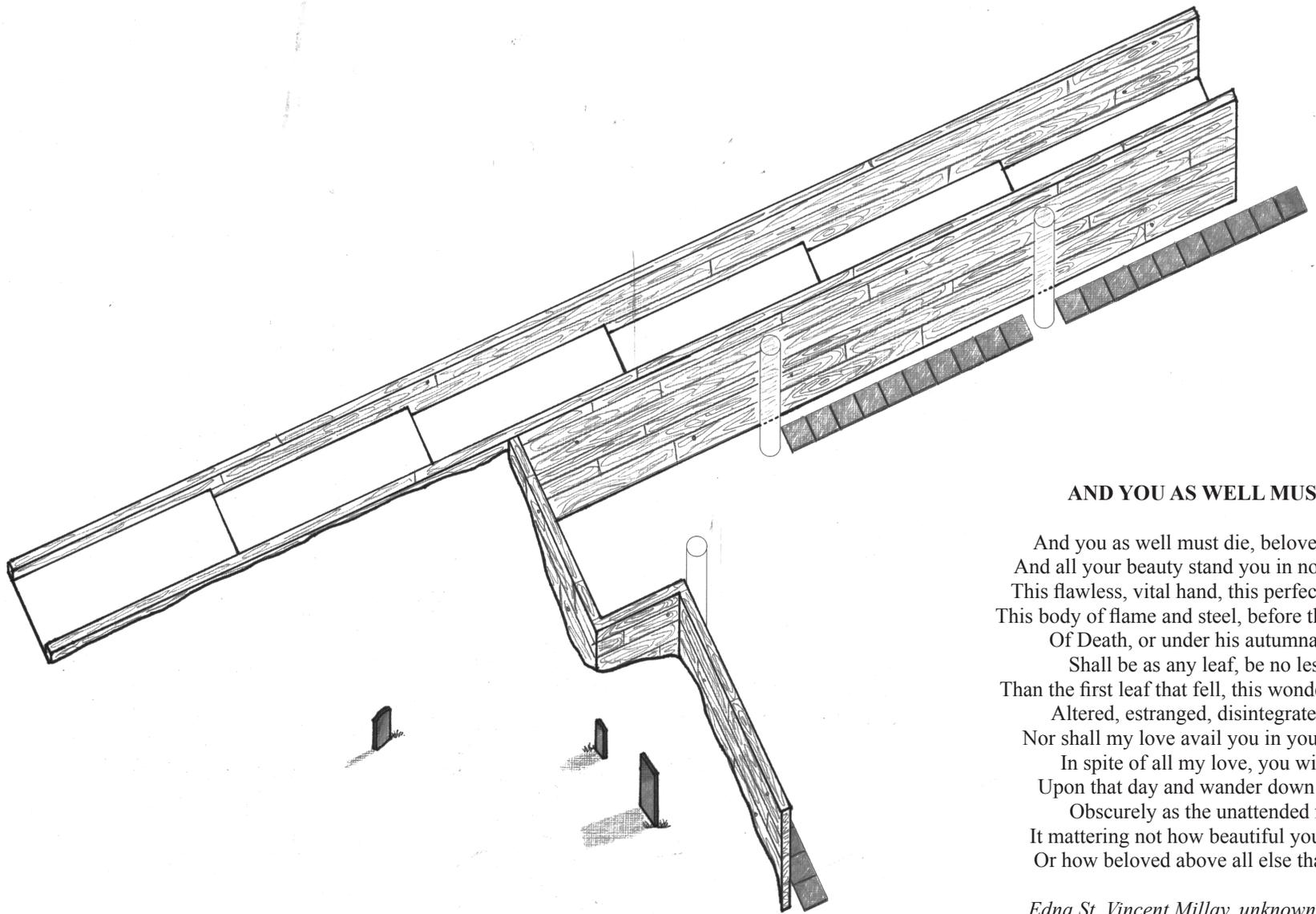


textured concrete









AND YOU AS WELL MUST DIE

And you as well must die, beloved dust,
And all your beauty stand you in no stead;
This flawless, vital hand, this perfect head,
This body of flame and steel, before the gust
Of Death, or under his autumnal frost,
Shall be as any leaf, be no less dead
Than the first leaf that fell, this wonder fled,
Altered, estranged, disintegrated, lost.
Nor shall my love avail you in your hour.
In spite of all my love, you will arise
Upon that day and wander down the air
Obscurely as the unattended flower,
It mattering not how beautiful you were,
Or how beloved above all else that dies.

*Edna St. Vincent Millay, unknown date*⁸²

MODEL PHOTOS

The model, built at a scale of 1:1000 is intended to provide an overall understanding of the site. Specifically, it provides a visual connection between the architectural interventions within McGuigan Cemetery.

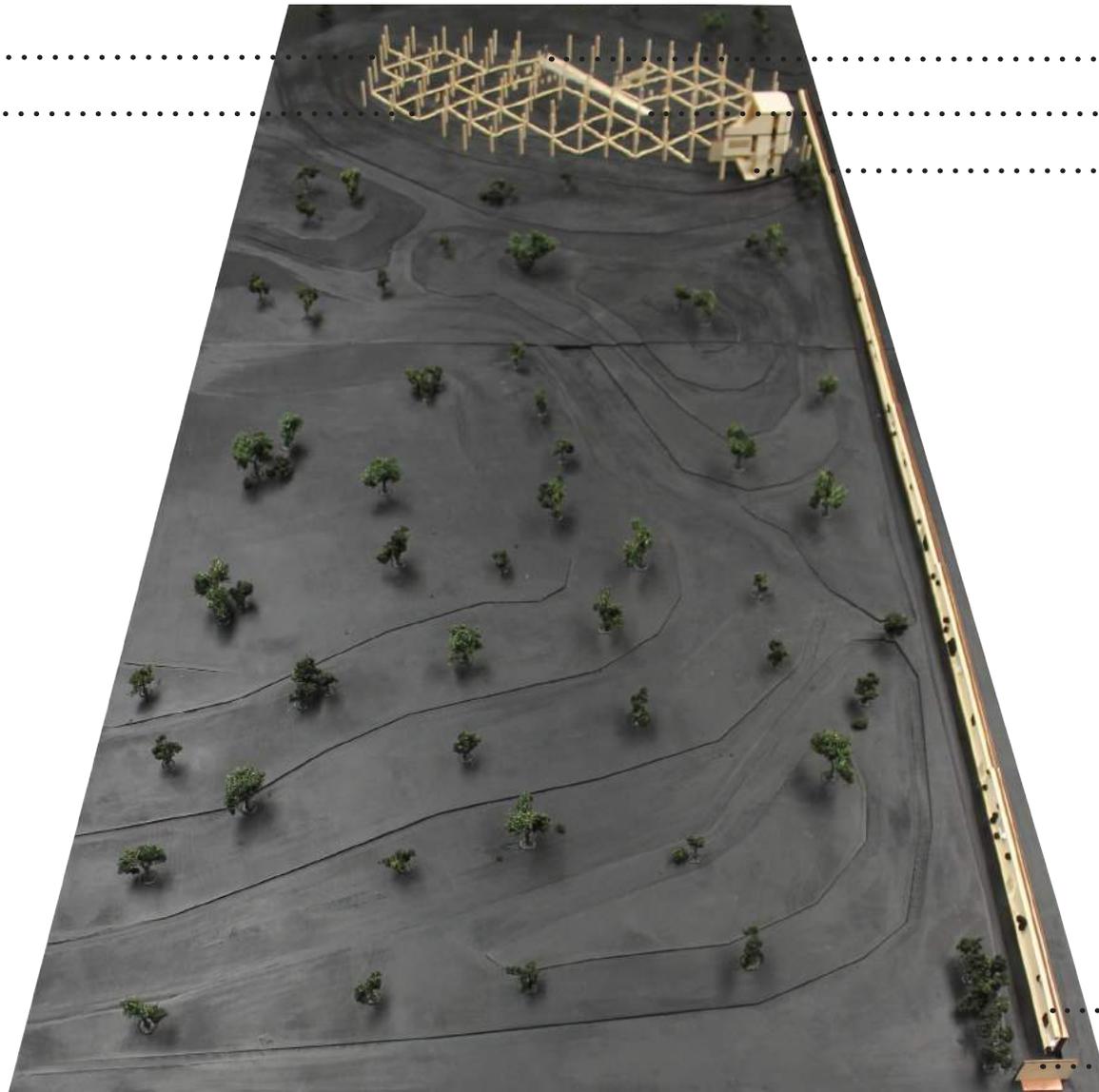
the silent city

streets & blocks

earthworks

gravemarkers

the chapel



the wall

threshold

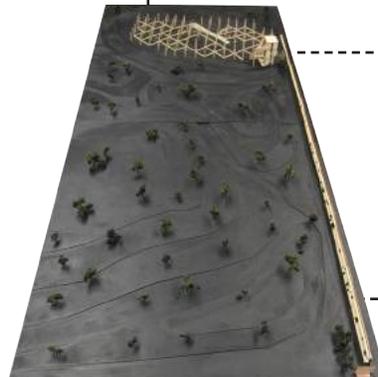
MODEL - BUILT AT 1:1000



historic section



the chapel



threshold



the wall







THE CHAPEL



EARTHWORKS AT DUSK

CHAPTER 6
POSTSCRIPT

CRITICAL REFLECTIONS

Let us consider that a distinctive landscape at any site involves the use of the unexpected within a space holding pre-conceived ideals. To create the elements of a distinctive landscape at McGuigan Cemetery, the inclusion of distinguishing features integrated into the inherent cemetery features must be established. These new elements cannot simply be unexpected within the landscape to be successful, but they must hold purpose and be connected with the existing surroundings.

At McGuigan, the architectural interventions will enhance the site so the current conditions can be appreciated and understood. Initially, to set a mood of solemnity, The Threshold forces the visitor to pause as they encounter a solid wall.

From here, they walk around the wall to face the long tree-lined pathway. Alongside the pathway is The Wall. This creates an unexpected inclusion of modern interments before reaching the 19th century graves.

Once reaching the original section of McGuigan, visitors will encounter The Chapel initially. The Chapel provides a sheltered space for mourning and/or self-contemplation. Furthermore, due to its height, it creates a location for visitors to look over the site and visibly connect the Rideau River with the unnamed fieldstones memorializing the workers of the river.

The visitor can then wander the historic section of McGuigan,

in which the combination of a “city landscape for the dead” with the “dead within a landscape” is established. This includes the involvement of city characteristics to create order and a sense of direction for visitors to experience the site’s entirety. The paths will create perpendicular and parallel “streets” and “blocks” surrounding the existing grave markers, creating a “city landscape for the dead.” As well, the inclusion of the gridded trees and columns establishes a sense of direction and paradox.

Since the stones are already within the existing landscape and do not alter the site, they resemble “dead within a landscape.” Furthermore, this is exemplified by the inclusion of the Earthworks since they are intended to exaggerate and expose the natural topographical qualities of the site.

Combining these architectural interventions will create unexpected moments for visitors within McGuigan Cemetery. This level of unexpectedness will result in a distinctive landscape, allowing for visitors to truly experience what McGuigan Cemetery has to offer.

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ENDNOTES

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32 Etlin, 211-222.

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APPENDIX

MCGUIGAN CEMETERY DATA

The data collection for the purposes of this thesis includes an inventory of the existing grave markers. This is composed of on-site acquiring of each stone's measurements, date(s), name, material, epitaph and iconographic details. This is used to identify the historical information that is to be expressed in the pathway stones. This information gives a deeper meaning behind the existing graves for the visitors to have a fulfilling learning experience at McGuigan Cemetery.

Stone #	Photo #	Length (in)	Height (in)	Width (in)	Comments	Name	Death Year	Iconography	Epitaph	Material
1	1	18.5	43.5	2		Caroline Davidson	1851	N/A	I ask not to stay.	White Marble
2	2	18.5	48	2		Elizabeth Gurthid	1857	N/A	I long to see.	White Marble
3	3	28.75	41	7		Margaret Davidson	1829	Cherub Head	N/A	Grey Limestone
4	4	15	36	3		Francis Ivers	1830	Weeping Willow	N/A	Grey Limestone
5	5	17.75	38	2		Illegible	Illegible	Willow + Urn		Grey Limestone
6	6	20.5	29	5		Illegible	Illegible			Grey Limestone
7	7	16.75	25.5	4		Illegible	Illegible			Grey Limestone
8	8	20.5	29	5		Illegible	Illegible			Grey Limestone
9	9	13	24	3		Illegible	Illegible			Grey Limestone
10	10	25	31	5.5		Marg Woods	1826	N/A	N/A	Grey Limestone
11	11	20	56	2		Sarah Woods	1863	Willow + Urn	Blessed are the dead who lie in the	White Marble
12	12	20.5	30.5	2		James Woods	1867	Weeping Willow	N/A	Grey Limestone
13	13	24	80	24	not incl. base	R. Dosta Alexander	1881	N/A	The Lord is my Shepherd.	Red Granite
14	14	20	38	3	not incl. base	WM Albert Dougherty	1870	Wreath	Illegible	White Marble
15	15	11.5	78	11.5	just obelisk	Matthew Dougherty	1869	Shaking Hands	Blessed are the dead	White Marble
16	16				broken off	Mathew & John H. Dougherty	Illegible	Lambs	N/A	White Marble
17	17	26	44	4		Illegible	Illegible			Grey Limestone
18	18	12	18	2		Julia Ann Gibson	1850	N/A	N/A	White Marble
19	19	18.5	39.5	2		Elizabeth Gibson	1862	Flowers (Roses)	N/A	White Marble
20	20	20	43	5		John Gibson	1870	Shaking Hands	were closed	White Marble
21	21	16	25.5	3		Alexander Gibson	188	Bible	N/A	White Marble
22	22	23	36	4		Thomas & Ann Jane Guest	1880 & 1867	Bible	N/A	White Marble
23	23	22.5	38.5	2		Emma & Richard Guest	1881	Doves	Illegible	White Marble
24	24	20	0	11	flat	Dr. Robert Legget	1981	N/A	At the dedication of the cemetery	Blue Granite
25	25	16	32.5	2		James Bigham	1840	Weeping Willow	here	White Marble
26	26	17	18	2	half stone remain	John	1876	Unknown	earth	White Marble
27	27	18	32	2		Illegible	Illegible	Weeping Willow		White Marble
28	28	19	41	2		Alex R. Campbell	1885	Wreath	Illegible	White Marble
29	29	18	30	2		Rebecca McCrea	1830	N/A	N/A	White Marble
30	30	14	31	2		John McCrea	1860	Weeping Willow	N/A	White Marble
31	31	20	33.5	2		Phebe Reasen	1860	Weeping Willow	N/A	White Marble
32	32	12	29	2		Christopher P. Howey	1868	Flowers (Roses)	Illegible	White Marble
33	33	24.5	50.5	2		Augustus H. Chester	1853	N/A	N/A	White Marble
34	34	16.5	33.5	3		Illegible	Illegible			Grey Limestone
35	35	14	24	3		Illegible	Illegible			Grey Limestone
36	36	21.5	4	2		Rachel Chester	1854	Bible	Illegible	White Marble
37	37	10	15	2		Eva Chester	1882	Flowers (Roses)	N/A	White Marble
38	38	11	19	2		Roy Chester	1883	Shaking Hands	Illegible	White Marble
39	39	10.5	22	2		John H. Campbell	1861	Flowers (Roses)	N/A	White Marble
40	40	14	34	2		Robert M. Campbell	Illegible	Bible	Illegible	White Marble
41	41	17	42	2		Phoebe Weedmark	1863	Weeping Willow	A tender mother lieth here	White Marble
42	42	18.5	27	2		James Hinton	1861	N/A	Illegible	White Marble
43	43	18	36	2		Carnabas Nettleton	1867	Masonic	N/A	White Marble
44	44	18	33	2		Pheba Nettleton	Illegible	Weeping Willow	N/A	Grey Limestone
45	45	18	29	2		Amos Stafford	Illegible	N/A	N/A	Grey Limestone
46	46	17.5	44	2		Samuel Stafford	1808	N/A	N/A	Grey Limestone
47	47	18	31	3		... Stafford	Illegible	N/A	Illegible	Grey Limestone
48	48	19	33	2		Elizabeth Nicklesson	1863	N/A	N/A	White Marble
49	49	20	32	2		Robert Nicklesson	1878	Masonic	N/A	White Marble
50	50	20	33	2		Illegible	Illegible			Grey Limestone
51	51	22.5	45	4	not incl. base	Illegible	1870			White Marble
52	52	20	30	2		Mary Lake	1864	Bible	N/A	White Marble
53	53	20.5	40.5	2		Abraham Lake Esq.	1858	Masonic	N/A	White Marble
54	54	20.5	35	3		Illegible	Illegible	Weeping Willow		Grey Limestone
55	55	20	47	4		Janet Simms	Illegible	Weeping Willow	Illegible	Grey Limestone
56	56	19	34	2		Mary McCrea	1811	N/A	N/A	White Marble
57	57	17	38.5	2		Illegible	Illegible	Weeping Willow		White Marble
58	58	19	38.5	3		Richard Bolton	1880	Bible	N/A	White Marble
59	59	10	20	2		Illegible	Illegible	Lamb		White Marble
60	60	12	28	2		Mary Cox	1831	N/A	N/A	Grey Limestone
61	61	12	26	2		Aaron Cox	1848	N/A	N/A	Grey Limestone
62	62	16	35	2		Joseph Cox	1860	Willow + Urn	Illegible	White Marble
63	66	11.5	12	2		Walter Cox	1862			White Marble
64	63	25	55	2		Rosannah Cox	1869	Willow + Urn	N/A	White Marble
65	64	24	47	2		Illegible	Illegible			
66	65	12	23	12		Harvey Cox	1890	N/A	Gone but not forgotten	White Marble
67	67	25	46	4		George Hagerty		Cherub + Wings + "HIS" co	N/A	Grey Limestone
68	68	20	40	2		James Tallor	1847	Bible	A tender father lieth here	White Marble
69	69	11.5	20	2		Eli Tackaberry	1854	Wreath + Dove	Illegible	White Marble



STONE 1



STONE 2



STONE 3



STONE 4



STONE 5



STONE 6



STONE 7



STONE 8



STONE 9



STONE 10



STONE 11



STONE 12



STONE 13



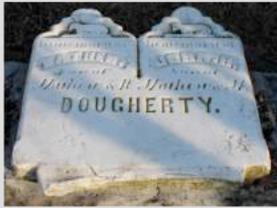
STONE 14



STONE 15

STONE INVENTORY

The 69 grave markers at McGuigan Cemetery have been photographed to coincide with the data collection. These images provide a visual description of each stone.



STONE 16



STONE 17



STONE 18



STONE 19



STONE 20



STONE 21



STONE 22



STONE 23



STONE 24



STONE 25



STONE 26



STONE 27



STONE 28



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STONE 32



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STONE 35



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STONE 38



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STONE 40



STONE 41



STONE 42



STONE 43



STONE 44



STONE 45



STONE 46



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STONE 56



STONE 57



STONE 58



STONE 59



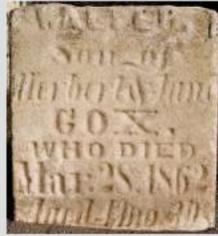
STONE 60



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STONE 62



STONE 63



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STONE 67



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STONE 69



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