CEMETERIES AS HEALING LANDSCAPES

This thesis is submitted in partial fulfilment of the requirements for the Master of Landscape Architecture degree at Unitec Institute of Technology, New Zealand, 2016.
ABSTRACT

Cemeteries are a key cultural element with a long history that have played a vital role in our constantly changing and evolving society. Due to globalization, multiculturalism has brought with it a mix of death customs and traditions of mourning. These various approaches play a pivotal role in the process of grieving and in turn healing.

This project seeks to identify: the universal elements in our approach to death; stages in the grieving process; the potential role of cemeteries in healing and finally, an overview of existing cemetery environments. Analysis of these design precedents has revealed significant underlying principles.

The overarching purpose of this research investigation is to utilise this understanding of the grief process, of the death rituals of various cultural groups and of the history of cemetery design, in order to develop strategies and an approach for a cemetery in Auckland that can provide a healing environment.

The resultant scheme seeks also to provide ecological solutions that will address the negative impacts of death on the environment, and add to the ecological diversity and natural habitat of the area, while making a space that will in turn become a memorial forest.

This project demonstrates a concept of “Returning yourself back to nature and helping it grow for a greener future”.

iv
I would like to convey my heartfelt gratitude to my supervisor Penny Cliffin for her useful comments, remarks and engagement throughout the learning process of this master’s thesis. Furthermore I would also like to thank Dr Hamish Foote, my secondary supervisor, and also Matthew Bradbury, for their guidance, encouragement, constructive criticism and support.

To Roscoe Webb at Waikumete Cemetery, and Patrick Corfe at Patrick Corfe Landscape Architects, thank you for your enthusiasm in my work, taking the time to answer my questions, and for sharing with me your insight and knowledge.

And, to the wonderful friends I have made, thank you for your, inspiration and encouragement. Your friendship will always be cherished.

I would wholeheartedly thank my Uncle, Nimal Arora without whom I would have not been here. I will be grateful to you forever. Last but not the least I would like to thank my family and Mithun who have always encouraged and believed in me and whose love and support continues to inspire me.
I confirm that:

- This Thesis represents my own work.
- The contribution of supervisors and others to this work was consistent with the Unitec Code of Supervision.
- Research for this work has been conducted in accordance with the Unitec Research Ethics Committee Policy and Procedures, and has fulfilled the requirements set for this project by the Unitec Research Ethics Committee.

Komal Bhatt

Date: 14 July 2016

1441586
# TABLE OF CONTENTS

1. Introduction  
   1.1 Research Question  
   1.2 Aims and Objectives  
   1.3 Project Outline  
   1.4 Methodology  

2. Theoretical Research  
   2.1 Cemeteries  
   2.2 The History of Cemeteries  
   2.3 Evolution of Cemetery Typologies  
   2.4 Cultural Reflection  
   2.5 A Universal Approach  
   2.6 The Grief Process  
   2.7 The Role of Cemeteries in Healing  

3. Typological Research  
   3.1 Avonhead Park Cemetery  
   3.2 Skogskyrkogården (The Woodland Cemetery)  
   3.3 Igualada Cemetery  
   3.4 Brion Tomb  

4. Review of Current Context  
   4.1 Diversity in New Zealand  
   4.2 Land shortage and the pressure on burial spaces  
   4.3 The Auckland Context  
   4.4 Cemetery locations in Auckland
1. INTRODUCTION

1.1. RESEARCH QUESTION
1.2. AIMS AND OBJECTIVES
1.3. PROJECT OUTLINE
1.4. METHODOLOGY
1.1. RESEARCH QUESTION

How can a cemetery function as a place of 'healing' in a multicultural framework?

1.2. AIMS AND OBJECTIVES

New Zealand is a nation of immigrants. Auckland as New Zealand’s largest city, in particular, is a melting pot of cultures, which makes it hard to define a singular identity. My aim in this project is to design a cemetery that will act as a healing landscape for bereaved people of all faiths and belief systems for multicultural Auckland. It is my interest in this project to design a cemetery that will cater for the diverse cultural and religious views of those that call Auckland their home. I have also aimed to address issues such as land shortage and attempted to benefit the ecology, while contributing to Auckland’s green space network.

1.3. PROJECT OUTLINE

Firstly, a historical analysis of Western cemeteries was conducted highlighting the transition of burials from churchyards to mass graves on the outskirts of cities or town centers, then the rise of individualism and individual interments.

Secondly, a study of the funerary process across different cultures was conducted in order to understand the commonalities and differences with a view to identify some universal elements in the burial process. The investigation includes an outline of stages in the grief process and also how therapeutic environments can help the bereaved heal from the loss of a loved one. As a part of the discussion on therapeutic environments the role of cemeteries in aiding healing will be examined.

Precedent studies of Avonhead Cemetery in Christchurch, Igualada Cemetery in Spain, The Woodland Cemetery in Stockholm and Brion Tomb in Italy were carried out to gain a deeper understanding of cemetery design.

An examination of the current situation revealed that urbanization along with growing populations and pressure on burial land has resulted in a critical shortage of land. As a result cemeteries have been pushed to the periphery of cities. The concept of death has been largely removed from the urban context. This problem of land shortage has seen a rise in cremation and a reduction of religious sentiment in the funerary process.

Being closely involved in all stages of the funerary process helps maintain contact with the deceased, which can assist the bereaved in reaching acceptance (Schwass, 2005, p. 25). However this is being reduced as people are moving to cremation due to the impact of land shortage problems and the costs associated (Funeral Directors Association of New Zealand, n.d.). As burial is the preferred way in most Western countries it should be continued but with a new approach—the creation of healing landscapes and spaces.

To examine the aforementioned issues in the context of Auckland, an analysis of existing cemetery locations was conducted. This led to the selection of Waikumete Cemetery as a site for design interventions. This site was chosen for its location in an urban environment, and because of its significant cultural and landscape history. A site analysis of Waikumete Cemetery showed that the cemetery had the potential for expansion into natural areas within its current limits. This room for development was another key reason for its selection in the study. Analysis resulted in the selection of three test sites within Waikumete Cemetery. Test Site 1 in this study was selected and developed on account of its appealing existing mix of native and exotic vegetation, natural topography, views of the Waitakere ranges and its history of railway connection.
The final design concept was then generated and refined based on the findings from theoretical and typological research. This exercise was informed by an understanding of the grief process and existing therapeutic environments in order to create a space that could potentially nurture and heal the bereaved. From an exploration of the stages of the grief process and cemeteries as therapeutic environments this research is anticipated to generate a healing cemetery for a multicultural society that could potentially nurture and heal the bereaved. This spatial and secular design also responds to the issues of land shortage problems to develop findings that are appropriate to Auckland and also worldwide.

1.4. METHODOLOGY

The methodology constitutes the following streams of study:

THEORETICAL RESEARCH

- Historical shift in cemeteries
- Understanding of different cultures and finding a universal approach towards death and grief.
- Understanding of the grief process
- Analysing the role of cemeteries in healing

TYPOLOGICAL RESEARCH

- A review of relevant design precedents

THE SITE

- Analysis of the site
- Design development
2. THEORETICAL RESEARCH

2.1. CEMETERIES
2.2. THE HISTORY OF CEMETERIES
2.3. EVOLUTION OF CEMETERY TYPOLOGIES
2.4. CULTURAL REFLECTION
2.5. A UNIVERSAL APPROACH
2.6. THE GRIEF PROCESS
2.7. THE ROLES OF CEMETERY IN HEALING
2.1. CEMETERIES

Around the 7th century, a graveyard or a churchyard was a place where the deceased were buried in mass graves around the church. The early 19th century saw completely new places of burials being established away from the city center. This modern notion of cemeteries can be defined as a “large landscaped burial ground, specially laid out for the deceased to be buried or interred, and is not attached to the churchyard a place of worship” (Curl, 1999). Cemeteries play a vital role in all cities not only as a space for the dead to be placed, but also a place for the living to visit and remember their loved ones. It is also to recognize that “While necropolises can be found in the ancient world, the cemetery, as we know it today is a modern invention, reflecting a modern sense of self” (Taylor & Lammerts, 2002).

Cemetery derives from the Latin coemeterium, which, in tum, can be traced to the Greek koimeterion. A koimeterion is a sleeping room or burial place. The stem of the verb koiman (‘to put to sleep’) is kei, which means ‘lie down’, ‘sleep’; ‘settle’; hence ‘home’, ‘friendly’, ‘dear’ (Taylor & Lammerts, 2002).

A French medievalist and historian Philippe Ariès (1982), described the cemetery as a ‘holy dormitory of the dead’. He further describes a cemetery to be something like a home for the deceased to which we all return’ (as cited in Taylor & Lammerts, 2002).

Figure 2.1. President-Elect Bill Clinton visits the grave of President Kennedy (United Press International, 1993).
2.2. THE HISTORY OF CEMETERIES

The history of cemeteries dates back to prehistoric times when they were referred to as grave fields, which lacked structures or grave markers. In the 7th century, European burials took place in graveyards located near or inside local churches. As the church was a key gathering place and social institution, death became a part of people’s everyday lives. Authors Taylor and Lammerts (2002) illustrate the shift society has experienced in relation to the dead: “During the Middle Ages, the line separating life from death was not as sharp as it is today. The living and the dead mingled and regularly influenced each other” (p. 14). However, this closeness of the living and the dead changed due to rapid population growth in the early 19th century, continued outbreaks of infectious disease and limited space for new interments, which shifted graveyards to the outskirts of towns (Taylor & Lammerts, 2002; “Cemetery,” 2016).

In the Early Christian era, European burials only took place on consecrated ground, which was under the control of the Church (“Cemetery,” 2016). The Early Christian community idealized death. They worshipped those who died for their faith. Commonly, bodies were buried in a mass grave and left to deteriorate, however, practices varied. Burial practices differed, however, bodies were typically buried in a mass grave until they had deteriorated (“Cemetery,” 2016).

A hierarchy determined where burials would take place: a person with highest spiritual ranking (martyrs/saints and clergy) were buried inside or close to the church whereas people with lower social ranks were buried in graveyards on the margins of the church as the land there was considered less sacred (Taylor & Lammerts, 2002; “Cemetery,” 2016). As cities grew, they eventually encircled the mass graves, which were in poor condition, and the proximity of these graves posed serious threats to public health (Taylor & Lammerts, 2002).

Figure 2.2. Old cemetery (Gothic Realm, n.d.).
From the early 19th century, there was a decline in mass graveyards with the rise in the individualization of death. This era saw a changing status of the self when activist Martin Luther King (n.d) declared that, “Salvation did not depend on public participation in the church universal but was the result of the individual’s private and personal relationship to God, he prepared a way for what still remains a predominant understanding of selfhood” (p. 15). The shifting notion of self, entailed new religious practices, altered the understanding of death and revolutionized the architecture of cemeteries and the design of graves (Taylor & Lammerts, 2002).

Taylor and Lammerts (2002) further states that one of the most important manifestations of these changes was Napoleon Bonaparte’s Decree of 23 Prairial, Year XII, issued in Paris in 1804. This proclamation prohibited burial inside churches, and most importantly, declared that bodies could not be “superimposed but must always be juxtaposed”. This represented a complete break with the past as Ariès rightly points out (p. 16). The Decree of Prairial also led to the use of tombstones and monuments to memorialize the dead and mark graves (Taylor & Lammerts, 2002; Kselman, 1993).

At the same time, American cemeteries were different and have made a significant contribution to the history of cemeteries through the Rural Cemetery Movement, which was influenced by the English garden tradition. The Decree of Prairial prescribed requirements that would transform cemeteries into gardens: “Trees and shrubs will be planted, with appropriate precautions so as not to interfere with the circulation of air” (Taylor & Lammerts, 2002, p. 18). In America, the agrarian tradition has influenced the design of cemeteries in a way, which still shapes the landscape of death (Taylor & Lammerts, 2002). “The cultivation of nature in new cemeteries provided a setting in which to remember the dead and instruct the living” (Taylor & Lammerts, 2002, p. 18).

The natural setting of rural cemeteries served purposes other than moralizing. Romanticism flourished at the same time when rise of the Rural Cemetery Movement took place in the 19th century and for the Romantics, “Nature was not only tinged with nostalgia but also harboured the possibility of experiencing the Sublime” (Taylor & Lammerts, 2002).

All that live must die, passing through nature to eternity.  
(William Shakespeare, n.d.)
2.3 EVOLUTION OF CEMETERY TYPOLOGIES

The evolution of cemeteries over the years from churchyards to rural cemeteries to modern memorial parks has been quite notable (New Zealand Master Monumental Masons Association, 1991). This evolution has led to the development of a number of different styles of cemeteries around the world. Many times various styles are seen in one cemetery, which reflects the diverse cultural practices around death. The broader categories of cemetery types are the Church cemetery, Rural cemetery, Lawn cemetery and Natural cemetery.

THE CHURCH CEMETERY – 7th century

Worpole (2003) states that a churchyard ideally commanded the iconography of death rather than the urban cemetery. The church cemetery and churchyard dates back to the 7th century, where every church had tombs inside or below them in which people with certain ranks were buried. The land adjoining or surrounding the church was the churchyard where poor people and children were buried in mass graves. Yew trees were commonly planted in churchyards or used as a symbolic marker to mark the burial sites (Worpole, 2003). Beginning in the 19th, churchyards were no longer used as there was a spread of infectious diseases due to increasing populations and pressure for space for new interments (“Cemetery,” 2016).

THE RURAL OR GARDEN CEMETERY – 19th century

Bender (1974) writes “The rural cemetery movement was a widespread cultural phenomenon in mid-nineteenth century America” (p. 196). A rural cemetery was a large landscaped park like burial ground also known as a garden cemetery (“Rural cemetery,” 2016). This planned public space retained the arrangement of existing natural features with mutually added roads and paths following natural contours.
along with native and exotic tree plantings ("Rural cemetery," 2016). Rural cemeteries were designed for recreation purposes and to establish a connection with nature in the emerging urban society. (Bender, 1974)

**Lawn Cemetery – 19th Century**

The lawn-park cemetery design was introduced by a renowned landscape architect Adolph Strauch, who designed the lawn cemetery layout for Spring Grove Cemetery in Cincinnati, Ohio, USA in 1855. This marked the departure of the romantic rural cemetery design and elimination of monumental markers from cemetery landscape. This type of cemetery is an extensive lawn with a series of burials, which are marked with a commemorative plaque. This cemetery style was adopted by the public for its appealing aesthetics and by cemetery authorities anticipating easier ground maintenance ("Cemetery," 2016).

**Traditional Lawn Cemetery**

The Auckland Council (2014) defines traditional lawn cemetery as “a grass lawn cemetery where no headstones project above the ground”. The traditional lawn cemetery allows plaques of a standard size and design to be placed horizontally on the ground. On one hand, the uncluttered appearance of the cemetery attracts people and on the other hand practices such as placing artificial flowers, vases, toys and other items introduced a new form of clutter. The lawn itself is another problem as the grass could grow over and cover the plaques, making it difficult for the bereaved to locate the burial plots ("Cemetery," 2016).

**Lawn Beam Cemetery**

A modern advancement, which attempts to tackle the earlier problems associated with lawn cemeteries, is the lawn beam cemetery. A low elevated concrete beam runs the length of burial plots on which a headstone or plaque is implanted (Auckland Council, 2014). The beam makes it easier for the bereaved to locate the burial plot even if the grass is overgrown. A lawn mower can be used without causing any damage to the headstones or plaques ("Cemetery," 2016).

**Natural Cemetery – 20th Century**

A natural cemetery, is a place where natural burial or eco burial takes place. The practice of natural burials was used for thousands of years, but was discontinued as modern practices, such as vaults, mausoleums, embalming, etc, were introduced, which in fact slowed down the decomposition process ("Natural burial," 2016). Later in the 19th century, prominent physician and etcher, Sir Francis Seymour Haden (1875) recommended “earth to earth burial” to bring a better change in the system of burials and a substitute for cremation and other practices of the time.

Natural burial is a process in which the body is allowed to decompose naturally ("Cemetery," 2016). The body is buried in a pit with a minimum depth cover of 800mm, which is the active layer of the soil. Embalming of the body is not allowed and people are only buried in shrouds or a biodegradable coffin. The burial plot is marked permanently with a native tree or shrub. The above mentioned factors aid the natural process of decomposition, and help the soil and plants absorb the body nutrients without disturbing the natural environment (Auckland Council, 2014; Wellington City Council, n.d.).

The idea of a natural cemetery is to use a natural shrub land or woodland setting for natural burials but the idea can be applied to any cemetery to be turned into a natural cemetery. On account of the fast decomposition of bodies as a result of natural burials, the burial land can be reused, which would increase the efficiency of land use. A natural cemetery houses the deceased along with native flora and fauna is intended to become a living memorial park for the family to visit and memorialize.
Nearly every religion has specific and meaningful traditions and customs around death. Below mentioned is an overview of what different cultures think about death and afterlife.

**BUDDHIST**

Schwass (2005) points out that in Buddhism, “life and death are simply different points on an ever revolving wheel, a continuous cycle of life and rebirth (the samsara)” (p. 68). Buddhists have faith in resurrection and that when they depart they will be reawakened again. The future state of existence of a person will be determined by their actions in present life – their karma. The final aim is to breakout from the cycle of death and rebirth and gain nirvana, the condition of immaculate being (Schwass, 2005).

**Approaching death**
Buddhist have a very calm and acceptable approach towards death.

**Preparing for the funeral**
Family members prepare the body at home or at a temple, by washing it with perfumed water and wrapping in a white shroud or usually dressed in their best clothes.

**Funerals and Cremation**
Buddhists prefer cremation and bodies are cremated in the open air in Buddhist countries. Burial is preferred when someone dies by accident or suicide.

**After death**
After the funeral mourners gather at a temple or family home. Ashes are retrieved the following day from the crematorium. Families may plant a tree or place a lantern outside the temple as a permanent memorial (Schwass, 2005, p. 68-71).
Catholics believe that life is a gift from God: it is God who sustains everyone on life’s journey, and God who calls us home at the end of our lives (Schwass, 2005, p. 73). For Christians, a funeral in some respects is a time of joy as they believe once they have died they will be with God in heaven. It is also a time of sadness, as family and friends will miss the person.

**Approaching death**

As the end of life draws nearer, it is important that the spiritual and emotional needs of the ill are attended to along with the management of their pain and physical symptoms. The appropriate presence of family and friends is encouraged, as is reconciliation and the healing of relationships where necessary.

**The moment of death**

The actual moment of death is considered sacred as this is the time when the dying person enters fully into life with God. Prayers are held after the person has died, and the funeral rites are a gesture of respect for the departed.

**The funeral ceremony or service**

Catholics prefer both cremation and burial. They also believe that funerals are vitally important in helping the bereaved heal, through the process of grief (Schwass, 2005, p. 73-75).

Figure 2.5. “A burial at Ornans”, painting by Gustave Courbet (Wikipedia, 2006).
HINDUS

The Hindu community is very diverse with differing practices and beliefs between various sects, castes and places of origin (Schwass, 2005, p.100). Hindus consider life and death as a part of the world (samsara), and to be free from desire and attain liberation (moksha). Brahma is the divine force and ultimate reality, which absorbs the soul into it once moksha is attained.

Approaching death
Hinduism teaches acceptance in the face of death (Schwass, 2005, p.100). Reincarnation depends on karma, the force of life, which dictates how many times and in what form an individual spirit is reincarnated in the next life. Hindus recite the name of God and say prayers from their sacred scripture, the Bhagavadgita.

Preparing for the funeral
The close members of the family are involved in washing and clothing the body. A Brahman (Hindu priest) is invited to the home of the deceased to read verses from the Bhagavadgita. During this period friends and relatives provide cooked food as no fires are lit and no cooking takes place at home. The funeral usually takes place on the same day as the death. Mourners chant around the body, which lies on the floor, flanked by incense or a burning lamp.

The funeral and cremation
Hindu teachings calls for cremation to be carried out immediately, as it will help the substance of material life to return to the elements. Hindu funerals never take place in temples. The ashes are scattered in a river or at sea, or taken to the holy river Ganges in India.

Beyond death
Rituals continue until the thirteenth day following death. A ceremony called the Sraddha takes place on the thirteenth day, which is a time for grieving, healing and comfort (Schwass, 2005, p.100 - 103).

For certain is death for the born
And certain is birth for the dead;
Therefore over the inevitable
Thou shouldst not grieve.

Bhagavadgita 2 v.27 (as cited in Schwass, 2005, p.103).
The beliefs of a Jewish community may vary whether the Jewish individual is Orthodox or Liberal (the latter is also known as a progressive or Reform Jew).

**Approaching death**
A central tenet of Judaism is the infinite value of a human. Family is present around the loved one; this reassuring presence helps the soul leave the body.

**Preparing the body**
After death, fellow Jews close the eyes of the deceased, their limbs are straightened and the body is wrapped in a white sheet. The body is fully washed and dressed in a simple cotton garment, which indicates that all are one in death.

**Burying the dead**
Burial is mostly preferred by Orthodox Jews whereas progressive or non-practising Jews may choose cremation.

**Beyond death**
The formal mourning period lasts for seven days after the funeral, during which the soul and body are separating. This period is called shiva and a candle always burns in the shiva house, and Kaddish – the mourner’s prayer is said repeatedly (Schwass, 2005, p.117 - 121).

In Māori culture, well-being, healing, ailment, death and mourning are all centred on notions of unity and balance, whereby a person lives in harmony with the natural, physical and spiritual worlds (Schwass, 2005, p.29). Māori believe that the deceased goes to the spirit world. After death, the spirit persists to exist in the spirit world, which makes them a part of the marae (traditional meeting place where Māori customs and values prevail) forever (Schwass, 2005).

**Before death**
Māori people believe that visiting serious or terminally ill people and providing spiritual, emotional, moral and physical support is very important. Prayers (karakia) are recited, as they are an integral part of dying and grieving, and they request for peace, forgiveness, courage and guidance from God.
Death
Tuku is a ceremony, which is carried out to purify and cleanse the spirit of the deceased. Amid the sharing of tears, the body of the deceased is prepared carefully.

The funeral ceremony
The funeral procession is taken to the marae then the formal tangihanga (mourning) starts. The karanga (ritual chant) is performed, which receives the body of the deceased gladly. Family and friends share and express their grief and sentiments as the deceased is taken to the whare mate (special house for the dead). Speeches begin and once completed, visitors greet each other by pressing noses and foreheads (hongi) and shake hands (rūrū). The last symbolic act is the horoi ringa (washing of hands) and sharing of food.

The day of burial
Te rā tāpuke or te rā nehu (burial) is said to complete the life period of the deceased by sending the body to mother nature who sustains all life. In Maori culture cremation is very unusual. A memorial stone is unveiled after a year, in the memory of the loved one. This is the final event in the grieving process (Schwass, 2005).

Figure 2.9. Muslim funeral. (Wikipedia, 2007).

MUSLIM
The beliefs and customs of Muslims may be slightly different depending on whether they are Shi'ite or Sunni. Muslims believe that death is a part of God’s plan and perceive it as a temporary separation, as everyone will reconcile in the afterlife.

Approaching death
Family and friends are present with the dying person when death approaches and to help the person focus on the afterlife; everyone recites verses from a holy book, the Koran.

Preparing for the funeral
The body of the deceased is prepared gently and modestly, either at the hospital or at a funeral home. The body is washed, perfumed and dressed in a plain white shroud.

Buying the dead
Muslims are always buried, as cremation is not permitted in Islam. Muslims regard participating in a funeral as an honour and privilege. A funeral prayer or salatul janaza is said before the burial, and mourners pray to God for a blissful life for the deceased in the next world.
From the earth We have created you
and unto the earth We shall return you
and from it, again,
We will resurrect you once again.

Beyond death
After the funeral, mourners gather at the family home and the imam talks about the significance of death. There is no set mourning period, but the primary aim is to remember the deceased, pray for the departed soul and reflect on reality of death (Schwass, 2005).

CONCLUSION
The above-mentioned analysis of death rituals for six different cultures shows that each culture has its specific history and set of beliefs and rituals. However, this beliefs and rituals today have changed significantly over time due to globalisation (Ellwood, 2007). The main thought about death, the feeling of grief and remembering the dead remains almost the same throughout all cultures, but the way rituals are performed differs from culture to culture. The study tries to understand the differences and commonalities of death rituals which reveals that the only major difference is choosing of burial or cremation and provisions need to be made for both, which the design in this study seeks to address.
Death is a part of all our lives - the experience of the end of life is universal to all cultures. Death and grief are normal events in everyone’s life and all cultures have developed ways to cope with death. Still death remains a subject that is avoided inevitably and universally.

The universal dimension of death is grief, which evokes the emotional feelings of fear; anger; loss; anxiety; emptiness; the desire for reuniting and forgiveness; the need to love and be loved; and the reminder of one’s own briefness in the world. The meaning of death varies for individuals, as everyone is shaped by different cultures, faiths, spirituality, religions, ethnicities, education and upbringing. As each individual is unique in their grieving process, assuming universal threads is difficult (Schwass, 2005).

“In every culture there is some form of intense ceremony surrounding death, grieving for the dead, and burying or cremating the body. There are many variations, but the point is always to give the community a chance to reconcile themselves to the facts of death: the emptiness, the loss, their own transience” (Silverstein, Ishikawa, & Alexander, 1977).

Culture and beliefs determine the way people contemplate death, which has many different interpretations. When someone dies, the first stage of the funerary process is to prepare the body; the body is washed and dressed in special clothing or wrapped in a shroud. Then the body is laid in state at the temple or funeral home for people to visit and pay respect. A prayer or some form of ritual is conducted before burial or cremation and the deceased is buried or cremated. Special kinds of food offerings are made for a priest or a monk by family or friends. Rituals, prayers and gatherings take place at a funeral home or elsewhere immediately after the funeral or a few days later. There is a mourning period when family and friends visit the grave or pay their respects at home or at the temple by organizing a prayer meeting. The aforementioned stages of a funerary process are observed by all cultures and are performed in ways, which have been followed for years.

The close human contact between the person dying and the family that cares for them during this stage of the funerary process is extremely important in many cultures. To support this notion, in the book Last Words, among the people interviewed there was a general consensus that being physically involved with the burial process—washing and dressing the body; digging the grave; lowering the coffin and filling it in afterwards, was a very different and therapeutic experience (Schwass, 2005, p. 25). Accompanying the deceased from the time of death till the last rites acts as a therapeutic experience irrespective of the cultural backgrounds (Schwass, 2005).

As demonstrated above, various religions have different requirements for the funerary process. However, this design project attempts to take a secular approach to the design of a cemetery. By analyzing the ritual ceremony it is clear there are common threads about the emotional impact of death and dying on the living, and the importance of the funerary process. Culture, religion, faith, beliefs and upbringing are the tools and strategies used to deal with the facts of life and death.

Anthropologists have often stressed a certain “psychic unity of mankind,” so postulating that whatever different beliefs people have, whatever different types of societies or environments they inhabit, they nonetheless share the same emotional and cognitive qualities (Metcalf & Huntington, 1991).
Death in every culture and everyone’s life is a period of upheaval associated with a sense of loss and transformation. Understanding the different roles that cemeteries play for the community and the stages of grief will assist in the design of a cemetery that can help the bereave recover during the various phases of grief. According to the Woodland cemetery in Guelph Ontario, “Shock, pain, bewilderment, grief; mourning the death of someone you love has been described by many as one of life’s loneliest and most difficult processes” (as cited in Salisbury, 2002, p. 17).

Bereavement is a state of being deprived of something or someone and is a very private thing, which can differ dramatically between two people. Two people in grief would never go through it in absolute same manner. Reactions to the loss of a loved one can extend anywhere from a state of withdrawal from the community to highly disappointing conduct. The time and duration of grieving, and how the bereaved deal with each aspect of the funerary process varies and depends on the individuals, culture, religion, spirituality, education and philosophical outlook (Salisbury, 2002).

Grief is more like a maze of experiences and feelings that affect the bereaved mentally, emotionally, and socially. Shock and denial are two of the immediate reactions to the loss of a loved one. Shock ultimately leads to realization of death, which further results in disengagement from community; and this is generally a critical moment in the course of grieving. The final stage of grief, acceptance of the loss, leads to the desire to continue with life. This process can last beyond the duration of funeral services; depending on the individual bereaved it may take months or years for them to fully regain. In the healing process, memorials and cemeteries are important tools (Salisbury, 2002).
2.7. ROLE OF THE CEMETERY IN HEALING

Therapeutic environments can be seen in a range of contexts, especially healthcare and residential environments. They are particularly designed to suit the intellectual, environmental, communal and spiritual needs of people (“Therapeutic garden,” 2016). As mentioned in the Hospice Wellington Volunteer Training Course handout, “In recent years the concept of what constitutes as ‘therapy’ has been broadened from its original meaning ‘that which heals medically’ to include ‘that which takes care of’ or ‘makes whole again’” (as cited in Salisbury, 2002, p.18).

Landscape architect, Matthew Berry examined the cemetery as a therapeutic environment and identified three key aspects of a therapeutic environment as outlined below (as cited in Salisbury, 2002, p. 18).

**PHYSICAL ENVIRONMENTS:** include the objects in a setting; places such as the cemetery entrance, administrative buildings, monumental and lawn areas; natural features such as forests and lakes; relations between places created by such things as barriers, paths, vegetation, views and qualities such as the setting, light, sound (as cited in Salisbury, 2002, p. 18).

**ADMINISTRATIVE ENVIRONMENTS:** include the formal rules governing such things as contractual arrangements for use, and procedures to access the property; as well as informal rules such as what is appropriate behavior (as cited in Salisbury, 2002, p. 18).

**BEHAVIORAL ENVIRONMENTS:** includes the characteristics of people, their activities and social interactions/relationships between people (as cited in Salisbury, 2002, p. 18).
Berry found that the cemetery created a therapeutic environment and identified several relevant therapeutic models for analysis which are prosthetic model, normalization model and enhancement model.

**PROSTHETIC MODEL**

This puts forward for consideration that the way a hearing aid or prosthetic leg provides compensation for lost skills is the same way people can make up for a defect in conduct or experience. Similarly, the individual grave and memorial acts as a prosthetic device in the process of grief. It becomes a substitute for the deceased, which acts as a focal point of contact with that person in grief. This helps the bereaved to recover, gradually let go and accept the reality of death. One distinctive attribute of monuments is their ceaselessness and stability over time. The limits of a remembrance to physically persevere time, or its obvious imperviousness to the impacts of time are compared with the steadiness of living memory (as cited in Salisbury, 2002).

**NORMALIZATION MODEL**

Berry discounted that the creation of a surrounding environment would help a person rejuvenate by establishing a connection with the ‘normal’ environment. He referred to the fact that the cemetery, by definition, is not at all like more extensively encompassing nature scenes, making it impossible to be viewed as ‘ordinary’. Berry further states that, “a forest cemetery provides an environment where death is placed within the context of larger natural life cycles” (as cited in Salisbury, 2002). This mix of natural and built environment setting helps the bereaved heal from death and grieving. The natural landscape of a woodland cemetery certainly provides a normalized therapeutic environment for the bereaved in grief (as cited in Salisbury, 2002).

**ENHANCEMENT MODEL**

This is the last therapeutic model discussed by Berry, where to provide hope and rejuvenation the landscape is enhanced making it more captivating than a common setting. Open space similar to a natural cemetery creates a place of refuge within the city. These engaging natural surrounds are a place of comfort for the people suffering from the death of a loved one and also for the larger community (as cited in Salisbury, 2002).

Berry’s research concludes that any type of cemetery provides a therapeutic environment for the bereaved. The research also identifies that a natural cemetery overcomes many of the disadvantages inherent in traditional cemeteries. He further suggests that the natural cemetery will be favored as a final resting place for the loved ones (as cited in Salisbury, 2002).
3. TYPOLOGICAL RESEARCH

3.1. AVONHEAD CEMETERY

3.2. SKOGSKYRKOGÅRDEN (The Woodland Cemetery)

3.3. IGUALADA CEMETERY

3.4. BRION TOMB
3.1. AVONHEAD PARK CEMETERY

**ARCHITECT:** Landscape Division of Waimairi City Council with Boffa Jackman and Associates.

**LOCATION:** Christchurch, New Zealand

**Type:**
- Park cemetery

**Burial Typologies:**
- Main burial lawn
- Memorial record room
- Upright memorials area

**Landscape Elements:**
- Manicured lawns
- Tree plantings

**Materials:**
- Stones
- Concrete
- Granite headstone
- Granite and bronze plaque

As the name suggests, Avonhead Park Cemetery was intended to be a cemetery in a park setting. Simon (1995) states that, the traditional forms of death were not immediately visible and only manicured lawns with extensive tree plantings could be seen. The only visible structure on site is a small bunker-like structure (memorial record room), which holds the Book of Remembrance; however this device alone cannot hold the memory of the dead. She further states that the absence of grave markers such as tombstones, crosses, angles and grave enclosures indicate that the cemeteries are detached and secluded from urban society (Simon, 1995; Christchurch City Council, n.d.). In the mid-19th century, cemeteries in Christchurch...
saw a gradual decrease in usage of grave markers, because of more focus on landscape upkeep alongside the inclination for death to be removed from general visibility (Simon, 1995).

Avonhead Park Cemetery opened its gates in 1982 and was intended to alleviate the growing pressure on other cemeteries by providing nearly 2,000 graves. The burial types that the cemetery offered earlier were lawn burials with no markers, and later flat plaques set into the lawn, or small headstones fixed to concrete beams. The former lawn burial type had a small plaque buried under the ground and the grave could be traced using a metal detector. It was quite difficult to identify it as a cemetery in the absence of landscape features. The only indicator of it being a cemetery is a sign at the entrance. Avonhead was abandoned by people as the idea of having no markers for burial plots was not appreciated (Simon, 1995).

In 1993, a small area was established with headstones, thus making it apparent that it was in fact a cemetery. This reappearance of headstones indicates that people did not accept the elimination of traditional burial markers for their loved ones. Avonhead Park Cemetery tried to erase the traces of death, which could have actually helped the bereaved recover and preserve memories of their loved one. The dismissal of a cemetery without grave markers confirms a consistent battle between the contemporary society to keep death away from public view, and individuals to hold and preserve memories. This makes it ineffective in trying to function as a cemetery and furthermore as a park (Simon, 1995).
3.2. **SKOGSKYRKOGÅRDEN** (The Woodland Cemetery)

**ARCHITECT:** Gunnar Asplund & Sigurd Lewerentz  
**LOCATION:** Stockholm, Sweden

**Type:**  
- Woodland Cemetery/Forest Cemetery

**Burial Typologies:**  
- Eco burials

**Architectural Elements:**  
- Chapel of Resurrection  
- The Woodland Chapel  
- The Woodland Crematorium chapels: Holy Cross, Faith, and Hope  
- The Tallum Pavilion  
- New crematorium by architect Johan Celsing

**Landscape Elements:**  
- Nature  
- The experience – the concept of mourning and the feelings surrounding it  
- Almhöjden – meditation grove  
- Granite Cross  
- Seven springs way  
- Remembrance garden  
- The wall

**Materials:**  
- Concrete  
- Wood  
- Brick  
- Granite

---

Figure 3.4. Skogskyrkogården Cemetery Plan (Asplund & Lewerentz, 1940).

1 Main entrance  
2 Woodland Crematorium and chapels of Holy Cross, Faith and Hope  
3 Remembrance garden  
4 Woodland Chapel
Worpole (2003) writes that Swedish architects Asplund and Lewerentz have utilized the natural surroundings and designed a remarkable peaceful environment, which resulted in a distinct kind of cemetery throughout the world. This is neither a landscaped garden cemetery nor a city of the dead. The cemetery is a successful example of a composed cultural landscape, which amalgamates into the natural topography and vegetation alongside structures to create a landscape well suited for a cemetery (Worpole, 2003).

The cemetery is expansive and alluring; the ornamental entrance leads into a long route which then splits and one way leads to a rural landscape with a body of water and a meditation hill lined with trees, while the other way takes visitors to a large standalone granite cross and the crematorium, as well as the chapels of Faith, Hope and The Holy Cross. The path Way of Seven Wells, passes straight through a dense woodland of tall pine trees heading to the Resurrection Chapel. The giant dark standalone cross creates a point of focus from the main entrance and signifies hope in an abandoned world (Skogskyrkogården, 2015).

Once visitors reach the main chapel, only then are graves visible at a great distance, in between the tall pine trees. According to Worpole (2003) the cemetery is “just a vast rolling landscape, with deep forest beyond and stands out for its intense naturalism”. No sculptural monuments can be seen, as severe restrictions on the size and form of headstones were imposed by The Stockholm Cemetery Board (Worpole, 2003).

Andersson (1998) rightly states that, in contrast to other cemeteries, there are, “feelings of landscapes of many different sorts, such as hope and happiness, sorrow and despair, death and resurrection at Stockholm Woodland Cemetery. It is an environment full of feelings that facilitate contact between the inner and outer landscapes” (as cited in Worpole, 2003, p. 148).

In Europe each century has created a prototype for a radical approach to contemplate death and grieving: Père-Lachaise cemetery in the 19th century, and the Stockholm Woodland Cemetery in the 20th century, which has been declared a UNESCO World Heritage site. Both of these are much admired, but Worpole (2003) thinks that the Stockholm Woodland Cemetery is a place that absorbs death into nature and provides a tranquil and refreshing experience for visitors. This is achieved just through the most slyly developed mix of human sensitivity, thoughtful design and an appreciation for human equality (Worpole, 2003).
Figure 3.6. Seven Springs Way in the Stockholm Woodland Cemetery (Landezine, 2010).

Figure 3.7. Almhöjden, the meditation grove in the Stockholm Woodland Cemetery (Landezine, 2010).

Figure 3.8. Svenska: Skogskyrkogården i Stockholm, landskapet med Meditationslunden och granitkorset (Ellgaard, 2009).
3.3. IGUALADA CEMETERY

ARCHITECT: Enric Miralles & Carme Pinós
LOCATION: Barcelona, Spain

Type:
- Modern Park Cemetery

Typologies:
- Loculi – a compartment or niche that houses a dead body, such as a mausoleum

Architecture Elements:
- Chapel
- Monastery
- Morgue

Landscape Elements:
- Mausoleum plaza
- Natural landform
- Tree plantings

Materials:
- Concrete
- Stone
- Wood
- Steel

Igualada Cemetery was designed to replace the former cemetery and was envisioned as a new type of cemetery by its architects. The cemetery is located between an elongated lowland of the river Riera de Odena and an industrialized section of the town Igualada, near Barcelona. It is a cemetery that challenges the long established idea of a cemetery. The whole architectural concept was to "explore the poetic ideas of a cemetery for the visitors to understand and accept..."
the cycle of life, which would enable a link between past, present and future” (Kroll, 2011).

When visitors reach the cemetery they meet a gate, which is a set of Corten steel poles that mark the entry to the cemetery (Kroll, 2011). From the main entrance a path like a wide plaza leads to the prime burial area. The inward and outward sloping concrete walls line the pathway. These concrete walls with articulated niches called loculi house the bodies (Kroll, 2011; Reed, 2005). The processional pathway forms the circulation pattern through the cemetery that focuses more on the experience rather than the arrangement of the burial plots (Kroll, 2011).

Reed (2005) points out that the earthy tones of the materials like concrete, stone, and wood create a natural aesthetic appearance that makes it seem like the cemetery has been there for a considerable length of time. The design feels as though it is sculpted from the land, which makes it merge seamlessly into the surrounding natural landscape making the visitor relate to time and memory. Densely planted trees are a reminder of life and renewal for the bereaved. The vegetation is allowed to grow in cracks and onto the landforms in a wild and natural manner. In this calm and composed environment, visitors are encouraged to progress slowly through spaces, giving them freedom of motion and the feeling of a desire to live (Reed, 2005).
3.4. BRION TOMB

ARCHITECT: Carlo Scarpa
LOCATION: San Vito d’Altvole, Italy

Type:
- Private burial ground – an addition to existing local cemetery

Typologies:
- Arcosolium (an arched recess used as a place of entombment)/ Tomb – covered burial area

Architecture Elements:
- Chapel
- Morgue

Landscape Elements:
- Meditation pavilion
- Mausoleum plaza
- Dense grove of cypresses
- Prato (lawn)
- Water (water channels and heavily vegetated reflecting pool)

Materials:
- Concrete

The Brion Tomb was designed adjacent to the local cemetery by Italian architect Carlo Scarpa (1906-1978) (Neustein, n.d.). The cemetery is a resting place for Scarpa himself as he is buried in a wedged corner almost on axis with the tomb. Heathcote (1999) believes that Scarpa’s attention to detail has given a sense of meaning and symbolism to the tomb. The design is based on Scarpa’s sensible from of museum building. An artifact in the museum takes the visitor back into the past and in a church the sound of shaman’s drum takes the visitor to another state and time. Likewise a grave or a memorial acts like an artifact or drum taking the bereaved back in time (Heathcote, 1999).
The cemetery is a journey through space guided by paths in the landscape and surrounding objects. Neustein (n.d.) points out that water could be the primary element rather than concrete as water channel guides the visitor through a route. The layered landscape of the cemetery evokes emotions and helps a mourner establish a connection with the space. Heathcote (1999) explains that as visitors enter the cemetery a wall with pair of intersecting circles is seen, which symbolizes the cycle of life, mandala and entwined wedding rings of the dead couple. The tomb is located in a circular pit lower than the other layers of landscaped terraces and a bridge-like structure partially covers the tomb (Heathcote, 1999).

At the edge of the lawn is a large pool with an island in the center surrounded by water lilies. From this island a picturesque view extending across the lawn and water channels, over the arched roof covering the tomb, at a distance the tower of local church and hills in the backdrop can be seen, which reminds visitors of life beyond loss and grief. Scarpa has utilized elements like water, nature, light and shade along with characteristics of the surrounding land to create an effective example of a cemetery (Neustein, n.d.).
4. REVIEW OF CURRENT CONTEXT

4.1. DIVERSITY IN NEW ZEALAND
4.2. LAND SHORTAGE AND THE PRESSURE ON BURIAL SPACES
4.3. THE AUCKLAND CONTEXT
4.4. CEMETERY LOCATIONS IN AUCKLAND
4.1. DIVERSITY IN NEW ZEALAND

New Zealand, a home to many immigrants, is known for being a multicultural society. A study by Statistics New Zealand (2013), shows that Europeans make up 74 percent of the population; Māori 14.9 percent; Pacific Islander 7.4 percent; Asian 11.8 percent; Middle Eastern, Latin American and African 1.2 percent; and Other 1.7 percent. Since 2001, the Asian population has roughly doubled, whereas the Māori population has been consistent (Statistics New Zealand, 2013). The increase in populations of ethnic groups that do not follow Christianity or Christian death rituals has had an impact on death practices, which has led to a rise in cremation as opposed to Christian burials in New Zealand.

Further study by Statistics New Zealand (2013) about culture and identity revealed that there has been an increase in the percentage of New Zealanders reporting having “no religion”. As figure 4.1 shows, the percentage of people claiming to have no religion has increased from 29.6 percent in 2001 to 41.9 percent in 2013, making it the country’s largest ‘religious affiliation.’ Of all the major ethnic groups, most of the European and Māori populations stated as having no religion, especially the younger generations (Statistics New Zealand, 2013; Morris, 2012). The abovementioned statistics puts forward that New Zealand is slowly and undoubtedly turning into an ‘immigrant nation’. The diversity in New Zealand shows that the idea of multiculturalism is celebrated to mark the existence of many cultures (Schwass, 2005; Levine, 2012).

The predominately secular views of New Zealanders have pushed them to choose cremation over burial, which has standardized the business of death and dying. This has reduced the need for human contact during the final stages of the funerary process. However, there are benefits to restoring the human connection between the bereaved and the deceased, as it is an important aspect of healing, irrespective of one’s culture and beliefs. This is an issue this design investigation seeks to address.
Urbanization has led to rapid growth of cities worldwide and a rise in the proportion of communities living in urban areas. This has led to many issues, one of which is land shortage and pressure on burial spaces. In *A Pattern Language*, author Christopher Alexander (1977) explains that in response to space issues the notion of death has been pushed out of the lives of the living as cemeteries have moved to the outskirts of towns. This has left us with huge cemeteries on the outskirts, which people seldom visit and this keeps the fact of death away from the living (Silverstein et al., 1977).

“Death seems to no longer be part of the urban fabrics of our cities;
the churchyards used to be at the heart of the settlement, but the
cemetery is now usually on a ring-road or by-pass, accessible only by car.
Death has been torn out of the heart of the city and a significant part
of the city has died as a result.”

(Heathcote, 1999, p. 6)

McManus (2015) points out that the 18th and 19th centuries of industrial revolution, saw people migrating from rural areas to urban areas. As these urban areas developed, large amounts of land for cemeteries were allotted on the margins of cities. However, rapid urbanization and increase in population has led to a shortage of burial spaces in many parts of the world. BBC News reporter McManus (2015) argues that “there is a looming problem in many parts of the world over what to do with dead bodies, as pressure on burial space intensifies”.

These days, many people who live in modern suburbs are not open to living in close proximity to a cemetery, however that is simply because individuals are no longer accustomed to it. In order to process grief, the absurd cemeteries, and artificial flowers needs to be replaced by the simple forms of mourning, which are left behind. Therefore, the placement of such funerary spaces where people can contemplate death should be of utmost importance (Silverstein et al., 1977).

4.2. LAND SHORTAGE

Urbanization has led to rapid growth of cities worldwide and a rise in the proportion of communities living in urban areas. This has led to many issues, one of which is land shortage and pressure on burial spaces. In *A Pattern Language*, author Christopher Alexander (1977) explains that in response to space issues the notion of death has been pushed out of the lives of the living as cemeteries have moved to the outskirts of towns. This has left us with huge cemeteries on the outskirts, which people seldom visit and this keeps the fact of death away from the living (Silverstein et al., 1977).

“Death seems to no longer be part of the urban fabrics of our cities;
the churchyards used to be at the heart of the settlement, but the
cemetery is now usually on a ring-road or by-pass, accessible only by car.
Death has been torn out of the heart of the city and a significant part
of the city has died as a result.”

(Heathcote, 1999, p. 6)

McManus (2015) points out that the 18th and 19th centuries of industrial revolution, saw people migrating from rural areas to urban areas. As these urban areas developed, large amounts of land for cemeteries were allotted on the margins of cities. However, rapid urbanization and increase in population has led to a shortage of burial spaces in many parts of the world. BBC News reporter McManus (2015) argues that “there is a looming problem in many parts of the world over what to do with dead bodies, as pressure on burial space intensifies”.

These days, many people who live in modern suburbs are not open to living in close proximity to a cemetery, however that is simply because individuals are no longer accustomed to it. In order to process grief, the absurd cemeteries, and artificial flowers needs to be replaced by the simple forms of mourning, which are left behind. Therefore, the placement of such funerary spaces where people can contemplate death should be of utmost importance (Silverstein et al., 1977).
Auckland is a multicultural city, which has gone through a lot of changes in many sectors, especially the approach towards death. The preferred way of death is burial as it is mainly populated by Europeans and Māori. Migrants coming in large numbers and the rising values of land have led to more New Zealanders choosing cremation over burial. The Funeral Directors Association of New Zealand (FDANZ) states that more than 60% of families in New Zealand are moving towards cremation (n.d.).

In Auckland, space is becoming more of an issue, as the number of deaths continues to rise with an increasingly ageing population. The Auckland Council currently owns 52 cemeteries of which 37 are active local cemeteries, 12 closed local cemeteries and three crematoria. The three major regional cemeteries of Auckland are Manukau Memorial Gardens, North Shore Memorial Park and Waikumete Cemetery. To meet the increasing demand of burial spaces, the Council is planning further development of existing cemeteries and also acquiring land for new cemeteries. The Council expects that the expansion of the abovementioned existing cemeteries will provide sufficient capacity beyond 2022 (Auckland Council, 2013).

In any case, notwithstanding plans for expanded cemetery space, the expense of a burial has turned into a hindrance, with the average cost being $8,000. A cremation package costs $1,795, resulting in most selecting cremation (Clement, 2014). However, as discussed earlier, Western cultures that follow Christianity, Muslims and Jews prefer to bury their loved ones, as that is what has occurred for generations. Taking into consideration options like natural burial as opposed to traditional approaches could reduce costs and help maintain traditions. A natural burial costs approximately $3,000, which is less expensive than traditional burials and completely sustainable (Natural Burials, n.d.). There are merits to the idea of natural burial: it reduces the environmental impact of burials, preserves open spaces, and interment in a natural setting has the potential to honor those we love. According to the Ministry for the Environment, New Zealand is an ecologically protected country, so natural burials could be a viable eco-friendly option that returns bodies back into the ecosystem.
4.4. CEMETERY LOCATIONS IN AUCKLAND

Figure 4.2. Locations and Land Area of Auckland’s most popular cemeteries.

North Shore Memorial Park
Land area – 37 ha

Manukau Memorial Park
Land area – 42 ha

Waikumete Cemetery
Land area – 08 ha
5. INTRODUCTION TO SITE

5.1. THE HISTORICAL CONTEXT
5.2. THE REGIONAL CONTEXT
5.3. THE SITE CONTEXT
5.4. SITE ANALYSIS
5.5. TEST SITE SELECTION
5.1. THE HISTORICAL CONTEXT

In the Waikumete Cemetery Conservation Plan, the Waitakere City Council (2003) states that a land area of 288 acres was allocated under the Crown land reserve act for a public cemetery known as ‘Waikomiti’ (original name) in late 1980s. The major purpose of this new cemetery project was to replace the Symonds Street Cemetery, which was considered to be inappropriately located in Auckland’s city center. The cemetery was officially opened for the public on 3 March 1886 according to the Auckland Weekly News (1886) (as cited in Waitakere City Council, 2003, p. 17).

The Waikumete Cemetery and Crematorium, which now occupies 107 hectares of land, has become the main cemetery for central Auckland. It is one of the largest cemeteries in Southern Hemisphere of Auckland region with over 70,000 burials. Waikumete is comprised of 62.11 hectares of existing graves and infrastructure, 43.9 hectares of regenerating scrub, protected vegetation and 2.8 hectares of empty land available for future investment (Auckland Council, 2012).

Rail transport has played a vital role in providing access to this resting place. Mourners benefited from the completion of a significant railway route from Newmarket to Waikumete in 1880, which now includes the Glen Eden Railway Station. The initial transport pattern of the cemetery was different from how it is now. A railway track accessed the southern part of cemetery. This provided direct access for mourners and their dead to travel, involving daylong activities from the arrival of Sexton with wheelbarrow and the coffin then was pushed up the steep slope to the final burial formalities (Waitakere City Council, 2003).

Waikumete Cemetery possesses a rich cultural heritage. The cemetery is a reflection of multiculturalism, as it caters to a wide range of cultural groups and is one of only two cemeteries that provides a separate place for the Muslim community in

Figure 5.1. Early view of Waikumete cemetery (Auckland City Public Library A5158:)
Auckland. It also provides for traditional Maori burials (Urupa) and contains a large number of mausoleums. It accommodates numerous memorials dedicated to critical world events and national tragedies, which make this cemetery special (Waitakere City Council, 2003).

The cemetery, is the largest public open space located in the urban city Waitakere, Auckland. The bush, valleys and the streams of Waikumete Cemetery enrich the city (Waitakere City Council, 2003). As Whaley, Smale, Madison & Senner (1999) state, the cemetery “is highly ecologically significant as it is the only remaining area in Waitakere City which contains the largest area of gumland vegetation” (as cited in Waitakere City Council, 2003, p. 7). The gumlands are a critical habitat for rare and threatened native species, such as grasses and orchids. The stream habitat is also significant as native fish breed occupy the streams inside and adjoining the cemetery. A number of native and exotic heritage tree and avenue plantings have been done in remembrance and to act as shelterbelts (Waitakere City Council, 2003).

**CULTURAL HERITAGE SIGNIFICANCE**

Waikumete is not only unique in terms of its history, but also through its range of artifacts, structures and landscapes, which have developed over a period of years, and together provide significant heritage value. The different sections of the cemetery have cultural significance as their physical characteristics reveal a range of aesthetic, social and historic values. However, the cemetery as a whole holds a broader contextual importance as being the biggest cemetery in the Southern part (Waitakere City Council, 2003).

Since 1886, Waikumete has evolved to reflect the cultural and religious diversity of communities in New Zealand. People of many groups are buried at Waikumete, including some of Auckland’s initial founders, industrialist and service persons, and their memorials speak to an imperative communal and historic record. It must have been the only cemetery dependent on the railway for transporting bodies (Waitakere City Council, 2003).

The cemetery contains various examples of monumental masonry, which reflect the approach of the community in relation to death and the evolution of memorial stone styles. The architectural features of the cemetery such as the Mortuary Chapel, Sexton’s House, Foreman’s House, mausoleums and memorials signify their individual historic and aesthetic character. The historic gravesites, monuments, Jewish Prayer House and the old crematorium are of great archaeological value (Waitakere City Council, 2003).

The Waitakere City Council (2003) stated “Burial practices vary from culture to culture but are fundamental to all” (p. 62). Waikumete is the only cemetery in the northern part of Northland that provides burials for a vast range of cultural groups giving it a strong cultural identity and making people feel connected to the place. The Waikumete Cemetery has also marked events such as the 1918 Influenza Epidemic, the World Wars and the 1979 Mt Erebus plane crash, by erecting memorials and trees
planted in remembrance for the people who lost their lives (Waitakere City Council, 2003).

The earlier layout of the cemetery is established on a grid pattern and areas are denominated for different cultures, separated by pathways and avenue plantings. This layout has been reinstated by recent lawn burial practices. Waikumete Cemetery has a park-like setting in some areas, which gives it an impression of a garden cemetery – an aid to heal from grief. The vast area of Waikumete acts as a breather for people surrounded by urban area. This makes it a valuable place for recreation and social activities (Waitakere City Council, 2003).

Figure 5.2. Map of Waikumete indicating burial areas of different cultural groups (Waikumete Cemetery, n.d.)
LANDSCAPE HERITAGE SIGNIFICANCE

The Waitakere City Council (2013) pointed out that, “a combination of native and exotic vegetation can be observed at Waikumete Cemetery” (p. 67). It contains native vegetation, which occurs naturally, and planted exotic vegetation. Mature trees are the main landscape element, while planted material and vegetated gullies dominate the rest of the area (Waitakere City Council, 2003).

At Waikumete, the naturally vegetated pockets add to the aesthetic appearance of the cemetery. These naturally vegetated pockets are gumland scrubs located in the northern and southern parts of the cemetery. The Auckland Council (n.d.) defines gumland scrub as “an early stage in the natural succession to forests, though in harsh environments they may persist for longer”. Gumland scrub mainly comprises of native species such as mānuka (Leptospermum scoparium) and kānuka (Kunzea ericoides), and other exotic species such as Baumea, Schoenus, Tetraria and Lepidosperma. The gumland scrub is of most ecological significant value to Waikumete Cemetery (Auckland Council, n.d., Waitakere City Council, 2003).

The cultural landscape patterns can be identified from the separate burial areas demarcated for different cultural groups and their use of grave markers. Italian cypresses, wildflowers, palms and oaks have been minimally used as symbolic plantings at Waikumete. The use of these symbolic trees is not very evident and it has never formed an element of the cemetery landscape design (Waitakere City Council, 2003).

Waikumete Cemetery has seen a number of specimen plantings, which are a significant part of the cemetery landscape. The specimen trees used for avenue plantings include monkey apples, pohutukawa, totara and conifers, which have been planted along internal roads of the cemetery. The historical areas of the cemetery have been planted with totara, kauri and rimu, which are native to New Zealand (Waitakere City Council, 2003).

The cemetery landscape has transformed over the years. A few areas in the cemetery appear neglected due to the gumland scrub growing wild. Both native and exotic vegetation have the capacity to regenerate on their own. A lack of environmental management has resulted in weeds overpowering the native species and turning particular areas into uninhabited spaces (Waitakere City Council, 2003).
5.2. REGIONAL CONTEXT

Figure 5.3. Regional context of Waikumete Cemetery.
5.3. SITE CONTEXT

Figure 5.4. Roads and railway

Figure 5.5. Roads
Figure 5.6. Analysis of site zoning on site according to their burial typologies
Figure 5.7. Analysis of existing natural features on site.
Figure 5.8. Analysis of existing vegetation in different areas of the site.
Figure 5.9. Analysis of site context, circulation and man-made features of site.
Figure 5.10. Analysis of areas within the site, which have a micro climate and provide views.
NATIVE SPECIES AT WAIKUMETE

Figure 5.11. Dracophyllum sinclairii (Gumland grass tree)

Figure 5.12. Kanuka - Kunzea Ericoides (Kanuka)

Figure 5.13. Kunzea linearis (Kanuka)

Figure 5.14. Leptospermum Scoparium (Manuka)

Figure 5.15. Pomaderris phyllicifolia var.ericifolia (Tauhinu)

Figure 5.16. Petridium esculentum (Bracken)
WEED SPECIES AT WAIKUMETE

Figure 5.17. Watsonia bulbillifera (Bulbil Watsonia)

Figure 5.18. Elaeagnus x reflexa (Elaeagnus)

Figure 5.19. Ulex europaeus (Gorse)

Figure 5.20. Acmena smithii (Monkey apple)

Figure 5.21. Pinus radiata (Radiata pine)

Figure 5.22. Hakea salicifolia (Willow-leaved Hakea)
PROBLEMS IDENTIFIED AT WAIKUMETE CEMETERY

According to the Auckland Council (2012) the key issues at Waikumete Cemetery are:

- **INEFFICIENT BURIAL METHODS**
  Waikumete offers both burial and cremation. The current burial methods used at Waikumete are: traditional burial method and mausoleums (private and public). The traditional burial method utilizes more land for each burial, even when two coffins are buried on top of each other. Also, this method required a greater depth to be dug, which disturbs the soil layers (Auckland Council, 2012). Burial methods that are more land efficient and have a lesser impact on the environment should be proposed.

- **FACILITATING RECREATION AND COMMUNITY USE**
  As the largest open space in an urban area, Waikumete is a recreational space for local people. Currently people use it for walking and cycling, but some of the pathways are not in good condition or there are no defined tracks (Auckland Council, 2012). This makes the site inconvenient for recreational and community use, so further development is required to encourage walking, historic walks, cycling and nature expeditions.

- **HERITAGE AREAS**
  The heritage areas of the cemetery hold a significant historic value. These areas are ineffectively kept and are neglected, so not many people visit these graves. The overgrown vegetation and broken headstones due to vandalism add to the neglected character of the area (Auckland Council, 2012). There is a clear need for weed management and making the area more user friendly, which will reduce vandalism and retain its historic value.

- **STORM WATER**
  As observed on site, a number of riparian margins run through the site, which are important for the stream habitat and hence need to be maintained and protected. Waikumete has minimal storm water management. A program to enhance the riparian margins and establish better storm water management, which will help reduce surface run off, reduce erosion and enhance the stream habitat, is necessary (Auckland Council, 2015).

- **NATURAL AREAS**
  As stated earlier, the Auckland Council (2012) noted that, of the 108 ha site, 43.09 ha are protected natural areas, most of which is gumland scrub (home to native species of lizards and plants) in underdeveloped areas of the cemetery. According to the Auckland Council (2012), over a period of ten years, “the degradation of the natural values of gumland has become very noticeable, especially because of increase in weeds, but also due to dumping of rubbish and clay soil, fires and increased rabbit population”.

57
5.5. **TEST SITE SELECTION**

The earlier mentioned problems at Waikumete and site analysis indicate that the cemetery has the potential to extend into the natural areas, which are a part of the cemetery itself.

- Test Site 1 – Southern Scrub
- Test Site 2 – Northern Scrub

It also has the potential to utilize vacant areas in the existing historic burial zones, which hold significant historic value but have a neglected character.

- Test Site 3 – Historic burial areas

Conceptual design work for all three test sites was done. Test Site 1 was selected and was developed further as it was deemed to have the greatest potential.
Figure 5.24. Entrance to Test site 1

Figure 5.25. View to Waitakare ranges

Figure 5.26. Central relatively flat area
6. DESIGN DEVELOPMENT

6.1. KEY FINDING

THEORETICAL RESEARCH FINDINGS
TYPOLOGICAL RESEARCH FINDINGS
SITE ANALYSIS FINDINGS

6.2. DESIGN CONCEPT
6.1. KEY FINDINGS

THEORETICAL RESEARCH FINDINGS

Issues that were identified from the theoretical research of this document that need to be addressed in the design work:

- **IMPROVED HEALING ENVIRONMENT FOR THE BEREAVED**
  A study of cemeteries acting as a place of healing revealed that people’s perceptions of a cemetery could be changed and they would visit more frequently if the cemetery were designed specifically to be a healing environment. The creation of a healing environment requires careful consideration of the natural setting and features of the site. A relationship needs to be established between spaces and the bereaved, which will help them feel connected to that space. These spaces will encourage activities and interactions between people along with confined places to memorialize are important components.

- **THE NEED FOR A SECULAR MULTICULTURAL CEMETERY**
  The study revealed that Auckland has seen and is still seeing people from various parts of the world migrating to Auckland. But over the years people are moving towards a secular approach. Analysis of the funerary process of different cultures revealed that the process is more or less the same with minor variations. The other factor that brings... To address this particular issue natural elements were selected, which are common to all cultures and found in nature.
  - NATIVE PLANTS
  - NATURAL SOUNDS
  - WATER
CURRENT LAND SHORTAGE AND PRESSURE ON BURIAL SPACES

Research into burial and cemetery typologies around the world established that the rising pressure on burial space is a major problem. To solve this problem a study into traditional and modern burial practices, and their layout needs was necessary in order to be more land efficient and ecologically sound.

TYPOLOGICAL RESEARCH FINDINGS

Elements that were identified during the TYPOLOGICAL RESEARCH contained in this document helped develop the design. They are:

- JOURNEY
- TIME
- NATURE
- VIEWS
- TOPOGRAPHY
- MATERIALS
- SYMBOLISM
- VEGETATION
- URBAN GREEN

SITE ANALYSIS FINDINGS

Site analysis identified a few site features that were addressed in the resultant design are:

TEST SITE 1

- Topography – Test Site 1 slopes down to the adjacent railway line.
- Views – As the southwestern part of the cemetery is a higher elevation than the other areas, it provides a view to the Waitakere Ranges an overall surrounding landscape.
- Existing Vegetation – Existing vegetation includes gumland scrub comprising of a mix of native species like mānuka and kōnuka and exotic weeds such as elaegnus and gorse. These gumland species provide an important habitat for native lizards and orchids. Also, gumland scrub is a special feature of Auckland’s landscape and history.
6.2. DESIGN CONCEPT

DEVELOPMENT OF TEST SITE 1

The key findings mentioned in the earlier section played a key role in the development of the Test Site 1 design. Proposing additional burials for this test site at Waikumete will help ease the problem of land shortage for a period of years. This site will be open to natural burials for all cultures, which will help the cemetery retain its cultural significance in a secular way. Burials in this area of gumland scrub will help environmental management e.g. invasive weed control will help restore ecologically significant gumland scrub. The design also acknowledges the railway, which as well as having historical significance to early Waikumete, it also reminds one of the briefness of life. The design will be cost effective for the Council as well as people of Auckland.

DESIGN OBJECTIVES

HEALING ENVIRONMENT – A healing journey for the bereaved was designed, taking into effect the natural features of the site along with the elements identified in the typological research. The use of native plants as markers for burial plot sites, memorials and symbols of renewal will also help the bereaved. It will eventually also help improve ecology.

MULTICULTURAL CEMETERY – The study of cultural reflections acknowledges the complexities and richness of different cultures. Currently, Waikumete has separate areas dedicated for different cultures. To design a multicultural cemetery elements in nature, which are common to all cultures will connect people to the natural world and in doing so will help create a healing cemetery for a multicultural Auckland.

LAND SHORTAGE – Natural Burials and Columbarium walls
Preliminary ideas identified connections, views and contour level that were then explored further as the design developed.
Figure 6.4. Exploring through plan and section the journey
7. FINAL PROPOSITION

7.1. THE DESIGN

7.2. ZONES
   - Threshold
   - Dark room
   - Walk through columbarium walls
   - Remembrance space
   - Mourner’s journey
   - The tunnel
   - Burials
7.1. THE DESIGN
DETAILED PLAN OF ZONES
Visitors to the cemetery pass through a range of zones, which reflect and are derived from the phases of grief:

The entrance is marked by a combination of planting on one side and a green wall on the other. A native species Rimu (Dacrycarpus dacrydioides) an important part of New Zealand forest is planted in series on one side of the entrance. The green wall is a combination of Kiekie (Freycinetia banksia), fern and orchids of, which orchid is a threatened native at site. Trees, which form an important part of the healing landscape, mark the entrance to this burial ground.
VIEW – ZONE 1
ZONE 2 – DARK ROOM

Shock

Progressing from the threshold a visitor is shocked to encounter a ‘dark room’. This feeling of shock reflects the first stage of the grief process. The dark walls of the room consist of hollow concrete blocks through which water flows. Rain-water harvesting and collection in an underground water tank facilitates this process. The sound created by the flow of water will contribute to the effect.
PLAN OF ZONE 3 – WALK THROUGH COLUMBARIUM WALLS

ZONE 3 – WALK THROUGH COLUMBARIUM WALLS

Awareness of loss

A further walk through columbarium walls lined on both sides and a water channel flowing through the centre helps the bereaved proceed. The wall is designed to accommodate urns containing ashes, while having the appearance of a green wall. Water is an important element of everyone’s life no matter which religion they belong to. Water flows in a channel alongside which the bereaved proceeds. The sound of this flowing water makes the bereaved aware of the loss in their life.
This acts like a central gathering space for ceremonies to be performed before the deceased is buried. A native pōhutukawa bearing crimson flowers is planted, which is intended to remind the bereaved of life and renewal. The water channel then forms a water lily pond with fishes in it which is a healing therapy.

A view of the Waitakere Ranges in the backdrop with a clear blue sky also gives a sense of freedom to the bereaved.
SECTION – REMEMBRANCE SPACE

GATHERING SPACE

Pōhutukawa

Columbarium Wall

Water Pool

Columbarium Wall
ZONE 5 – MOURNER’S JOURNEY

Acceptance of loss

The bereaved moves further down the ramps. The ramps are lined with a retaining wall, which also acts like a columbarium wall. There are small pockets that are formed in between these ramps moving down towards the railway. Some of these pockets are planted with native plants and some of them are just lawns for the bereaved to sit and memorialize. It is a journey down the slope towards the railway to reflect and remember.
The last ramp leads to a tunnel, a dark transition space. This tunnel travels below the railway line and opens out into Singer Park. This last transition from a dark space into an open and lit green space fills the bereaved with hope and rejuvenation. This connection will also help facilitate recreation and community use.

This overall journey through various zones becomes a healing experience for the bereaved.
Final resting place

The burial place in particular is where the bereaved will return to remember their loved one. The grave has to reflect a sense of place that will engage the bereaved with spiritual forces and evoke memories. It is the only marker that defines a deceased person’s identification for generations to come even after they are gone.

A tree as a marker would thrive and sustain for years to come and for generations to remember their loved one. If required a stone or wooden marker can be used but no use of plastic or non-degradable materials to be made. The areas in between the burials are proposed swales which will help storm water management.

Eventually these trees planting will convert the whole area into a memorial forest.

**LAYOUT OF PROPOSED BURIALS**

- Traditional burials – 1250 plots per acre
- Traditional natural burials – 625 plots per acre
- Proposed natural burials – 1250 plots per acre
- Proposed pod burials – 2500 plots per acre
SECTION - THROUGH BURIAL AREA
CONCLUSION

THE RESEARCH QUESTION
This research aims to respond to the question “How can a cemetery function as a place of healing in a multicultural framework?” The question gave rise to four main objectives. The first objective was understanding different cultures in terms of death and grief, and also looking for commonalities among them, to identify a potential universal approach. The second objective was to obtain a thorough understanding of the grief process and different stages of grief. The third objective was to identify the role of the cemetery as a healing landscape and what can help the bereaved heal so that this can be taken into consideration in the design practice. The final objective was to examine relevant case studies for design of cemetery landscapes to inform the proposed design. The outcome of meeting these objectives is found in the proposed design of a healing cemetery landscape at Waikumete.

THE SITE
Waikumete cemetery is a large burial ground for a mix of cultures. It holds significant cultural, landscape and also heritage value. The cemetery caters to a number of different cultural groups and has also marked numerous events of historic importance, making it a culturally significant and also a place which holds significant heritage value. It also houses a number of native and exotic species and has the largest gumland scrub which is of high ecological value. A study of the history of Waikumete cemetery revealed that the site has had an important connection with the railway line, which was used in earlier days to transport bodies to the cemetery.

The site being centrally located, the regional context was outlined, along with the connections between Waikumete Cemetery and its nearest cities, North Shore, North
Auckland and Manukau in South Auckland. The surrounding context of the site was illustrated in terms of the roads and railway, surrounding settlement, along with connections to the site, and its natural features.

**RESEARCH**

The research undertaken as a part of this study included a streams of research.

**THEORETICAL RESEARCH**

- The history and theory of cemeteries
- Cultural beliefs and common approaches to death
- The grief process
- The role a cemetery plays in the healing process

**TYPOLOGICAL RESEARCH**

- Design precedents: principles of a healing cemetery

**ANALYSIS OF SITE**

Each research stream contributed ideas and information upon which the healing cemetery design is based.

**THEORETICAL RESEARCH**

The review of the history of cemeteries revealed how they have evolved over time and the direction in which they are heading. An understanding of cultural beliefs led to an appreciation of commonalities. Analysis of the grief process and the potential role of cemeteries in healing helped generate a theoretical framework that integrated landscape and healing as a journey. Grief, a process with several stages, typically recedes with passing time. Providing a landscape setting that evokes memories and helps the bereaved memorialize their loved ones can facilitate this process.

The landscape design was challenged with emergence of three main problems. The first was to foresee individual cultures and understand ways in which a cemetery could cater for a multicultural community. The second was to understand the grief process and the role of cemeteries in healing in order to design a healing cemetery landscape for the bereaved. The third was to take into consideration the growing land shortage problem in Auckland and to suggest ways in which this problem could be addressed.

**DESIGN PRECEDENTS**

Four cemeteries with very different characteristics of a cemetery were studied. The landscape design plays a vital role in all of them. The key elements of the precedents included the idea of a journey making people relate to time and life, natural topography, views, use of materials and selection of plants. The findings were summarized in relation to the ways in which the landscape created a healing environment.

**ANALYSIS OF THE SITE**

Waikumete Cemetery has been developed in a grid pattern, with different areas allocated to different cultures. Further analysis located the natural areas and recently developed areas where new burials are taking place. These natural areas were a challenge to be developed for burials. One location in particular (test site 1), with the potential to be further developed, was identified, which formed the main focus of this investigation.

Further site analysis of test site 1 revealed that the location consist of gumland scrub which was a mix of exotic weeds overpowering the native species. Test site 1 was
situated in the south western part of the cemetery. The site has an interesting topography as it is a sloping site and at the base is a railway line that was used in earlier days to transport bodies. The site is situated along Waitakare view road, from where the Waitakere ranges are seen in the backdrop of the site. During a site visit the soil type identified was clay soil in poor condition. The overall site analysis helped in the selection of site within Waikumete and in the development of design.

DESIGN

The design, which hopes to re-invent the way a community thinks about death and cemeteries, is intended to cater for a multicultural society. The project set out to design not just a cemetery but a journey through the landscape, which has the power to heal overtime. Thus journey is the main organizing principle in the creation of a healing landscape.

A journey is created also keeping in mind the stages of grief which a bereaved goes through. It is hoped that each stage will provide a series of experiences and views, in order to instill hope and provide rejuvenation for the bereaved. To achieve that an appropriate use of materials and vegetation for example native vegetation, concrete and wood was made. The journey creates different spaces, each space having its own characteristics which help the bereaved reflect and memorialize.

The design site only provides plots for natural burials designed in a way which will occupy less space and allow more room for burials. Each burial plot would be then marked with a native Manuka tree and if required with a stone or wood marker. The development of this test site will help manage the overgrowing weeds and help retain the gumland scrub and eventually turn it into a memorial forest.

The stark contrast of a moving train is intended to reference and emphasize the temporal nature of life, in particular the transition between life and death. Once the train has made its journey past the cemetery, the silence of the space provides a contemplative respite.

DESIGN OBJECTIVES

- A landscape design that is well considered for many different cultures and which acknowledges the complexity and richness of each of them.
- The design also enriches the ecological values, creating a healing environment for the bereaved.
- To encourage efficient use of land, natural burials and pod burials are introduced.

THE LAST WORDS

This project represents an attempt to design a secular healing cemetery landscape for a multicultural society. This project creates opportunity for the people of different cultures to come together and create a diverse cultural landscape. But more than that, the project has engaged landscape design with the grief process to create a healing cemetery landscape. As time passes, all cultural beliefs are left behind and what stays is the landscape, which is an important part of the community’s identity. It makes the landscape a part of living; to memorialize the gone and part of death; transition of the body into the earth, thus forcing acceptance of the finality of death.

This design attempts to offers a viable and ecological alternative for a multicultural society, while addressing the problem of land shortage in Auckland and around the world. The project demonstrates a way whereby landscape architecture can act as a means of healing and seek a deeper understanding of how healing environments can be created.


Figure 2.3. Hagen, A. (n.d). Evolution of cemetery design styles. Retrieved from http://foresthill.willamcronon.net/landscaping/


Figure 2.7. Bible History Online. (n.d.). Ancient Jewish Funeral. Retrieved from http://www.bible-history.com/ibh/Bible+Customs/Funeral+Customs/Ancient+Jewish+Funeral

Figure 2.8. Tangi over a woman. Retrieved from https://www.tes.com/lessons/Sjb8uMy6VfQUgA/comparing-christian-and-maori-death-rituals

Figure 2.9. Wikipedia. (2007). Muslim Funeral. Retrieved from https://upload.wikimedia.org/wikipedia/en/b/ba/Muslim_Funeral1.jpg

Figure 2.10. Diagrammatic representation of cultural reflections.


Figure 3.4. Asplund & Lewerentz. (1940). Woodland Cemetery Plan. Retrieved from http://www.bdonline.co.uk/tony-frettons-inspiration-woodland-cemetery/5017484.article


Figure 5.17. Victoria State Government. (2016). Watsonia bulbillifera (Bulbil Watsonia). Retrieved from

Figure 5.19. Free Photo Guy. (2016). Ulex europaeus (Gorse). Retrieved from http://photos-for-you.com/gorse-12/


Full name of author: KOMAI AKIN BHATT
Full title of thesis/dissertation/research project: CEMETERIES AS HEALING LANDSCAPES
Department of: LANDSCAPE ARCHITECTURE
Degree: MASTER OF LANDSCAPE ARCHITECTURE
Year of presentation: 2016

EITHER:

(1) I agree to my thesis/dissertation/research project being lodged in the Unitec Library (including being available for inter-library loan), provided that due acknowledgement of its use is made. I consent to copies being made in accordance with the Copyright Act 1994 and

I agree that a digital copy may be kept by the Library and uploaded to the institutional repository and be viewable worldwide.

OR:

(2) I wish to apply for my thesis/dissertation/research project to be embargoed for a limited period as per Academic Policy 12 Conduct of Student Research, Guideline 12/8.

Reason for embargo:

Supervisor Approval: 

Dean, Research Approval:

Embargo Time Period:

Signature of author: [Signature]

Date: 19/08/2016
Full name of author: KOMAL AKLIN BHATT

Full title of thesis/dissertation/research project: CEMETERIES AS HEALING LANDSCAPES

Department of: LANDSCAPE ARCHITECTURE

Degree: MASTER OF LANDSCAPE ARCHITECTURE

Year of presentation: 2016

EITHER:

(1) I agree to my thesis/dissertation/research project being lodged in the Unitec Library (including being available for inter-library loan), provided that due acknowledgement of its use is made. I consent to copies being made in accordance with the Copyright Act 1994.

and

I agree that a digital copy may be kept by the Library and uploaded to the institutional repository and be viewable world wide.

OR:

(2) I wish to apply for my thesis/dissertation/research project to be embargoed for a limited period as per Academic Policy 12 Conduct of Student Research, Guideline 12/8.

Reason for embargo: ..........................................................................................................................

Supervisor Approval: ............................................................................................................................

Dean, Research Approval: ....................................................................................................................

Embargo Time Period: ..........................................................................................................................

Signature of author: ............................................................................................................................

Date: 14/07/2016