

death illuminated

Artistry Within the Death Industry

PERSONAL STATEMENT

Death and dying are difficult to talk about. Creating an exhibition about this topic has made us consider how to make this an easier conversation for friends and family. The four of us started this project with varying feelings surrounding death; however, we are all connected by having experienced loss. In these uncertain times, our awareness of death has become heightened. With that comes the importance of honoring the ones we have lost, appreciating the time we have with loved ones, and considering how we want to be represented in the end.

It has been a reminder, as our exhibition tells us, that we are never alone in this process.



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EXECUTIVE SUMMARY

Section K, c 1910
Laurel Hill Cemetery

ELEVATOR PITCH

Death Illuminated invites visitors to reimagine the way they perceive death. Through scenic vignettes and artist installations, *Death Illuminated* brings light to the artistry that goes into our ceremonies and memorials for the dead. With stories from Laurel Hill Cemetery professionals, and a Death Doula guide, visitors delve into different points of the post-mortem journey including funerary practices, body preparation, and floral arrangements. Interactive opportunities throughout the exhibit include designing an urn or casket and drafting a six-word memoir, provide opportunities for visitors to begin curating their own memorial visions.

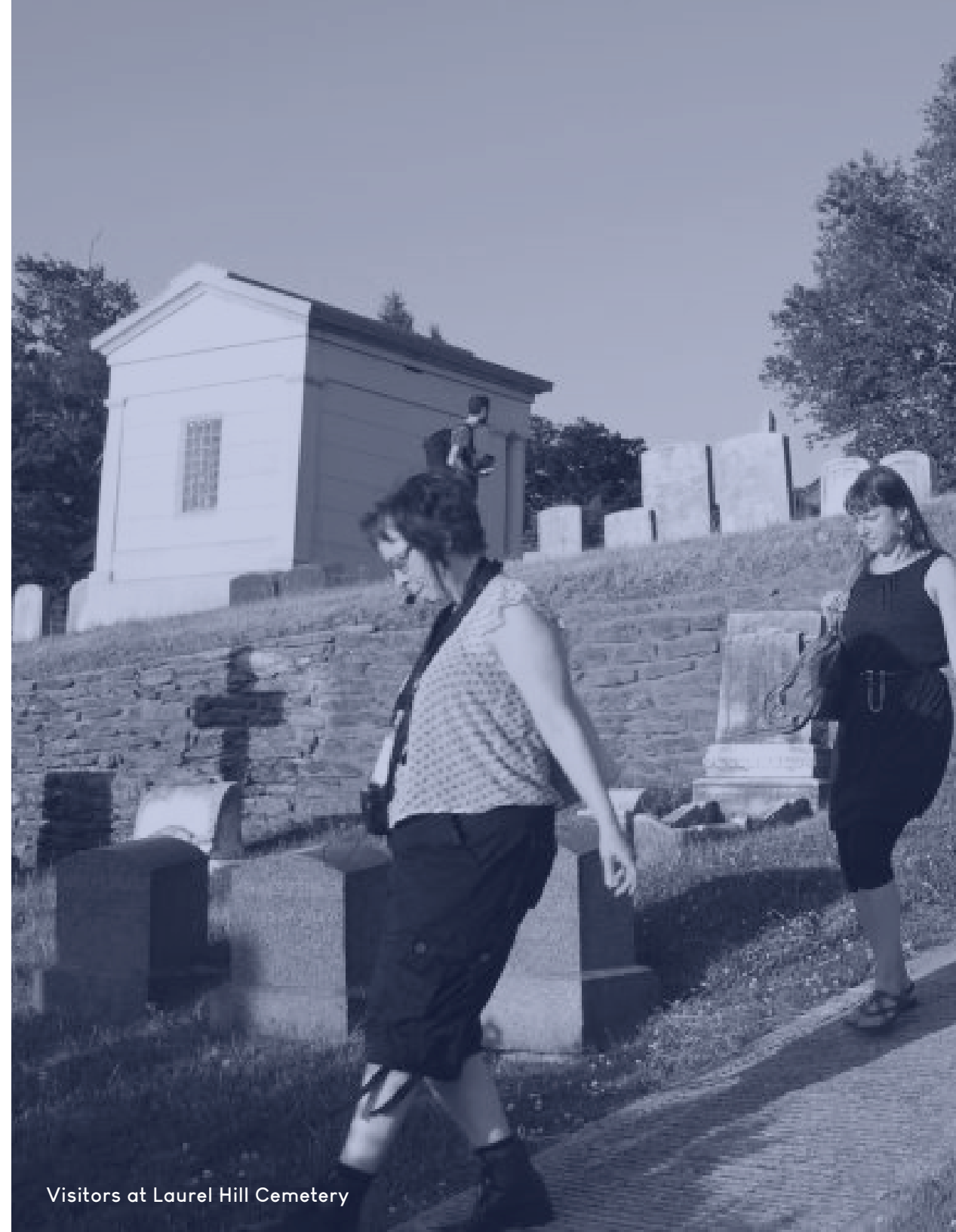
big idea

The artistic facets of the death industry help memorialize those who have passed and can help the living reimagine their perceptions of death.

mission

Death Illuminated challenges visitors to reflect on their previous notions surrounding death in a supportive space.

The exhibition showcases the many facets of the death industry and highlights the artistic expression through the narratives and perspectives of those working in the industry.



Visitors at Laurel Hill Cemetery

AUDIENCE

Primary

Residents of the Philadelphia area

RATIONALE

Residents within Philadelphia are disproportionately affected by death because of public health and social disparities.

OPPORTUNITY

Death is a sensitive subject. The exhibition creates a space to address death in a new way.

Secondary

Young adults (high school)

RATIONALE

Misconceptions surrounding young adults and their experiences with death have excluded this demographic from discourse on death-related topics.

OPPORTUNITY

The exhibition takes a somber topic of death and readdresses it in a supportive and uplifting environment.

Tertiary

Multi-generational low-income families

RATIONALE

Funeral planning can be unaffordable and inaccessible to low-income families. This exhibition presents an opportunity to be a resource for this audience.

OPPORTUNITY

The exhibition will show an array of end-of-life options that are more affordable, while still having an artistic and honored presence.

JUSTIFICATION

Today, more people are embracing the death positivity movement, a social and philosophical movement that encourages people to speak openly about death and dying. The movement seeks to eliminate the silence around death-related topics, decrease anxiety surrounding death, and encourages more diversity in end-of-life care options available to the public. As part of Laurel Hill Cemetery's vision, the cemetery hopes to renew their connection with the local community, create new traditions, and serve as a resource to low-income families and youth.

LAUREL HILL CEMETERY HOPES TO RENEW THEIR CONNECTION WITH THE LOCAL COMMUNITY, CREATE NEW TRADITIONS, AND SERVE AS A RESOURCE TO LOW-INCOME FAMILIES AND YOUTH.

The project will create an exhibition at Laurel Hill Cemetery along with three educational programs that enlighten community members on the practices, resources, and business of death. The success of these programs will rely on the involvement of current patrons and community participants. Expected impacts for visitors include improved awareness of community, increased death positive attitude, a new curiosity for the death industry and enjoyment of the artistry of Laurel Hill Cemetery. The initiative will prolong Laurel Hill Cemetery's work on current programs and develop effective evaluation methods.

LAUREL HILL AIMS TO BE A
LEADER IN *death positivity*

OVERVIEW

The main sections of the exhibition are arranged thematically, to trace a path of what a person may go through when they die, from working with a death doula, the morticians in the funeral home, making flower arrangements, and being buried or cremated, and laid to rest at a cemetery.

The exhibition explores professions within the death industry through **their artistic and thoughtful approaches to care for people who have passed and their loved ones.**

Visitors enter a glowing room and are invited to take part in the exhibition as a participant observer in death. The first main section explores professions working alongside a funeral home and offers interactive experiences from designing a casket or urn, touching urns, to thinking about funeral plans in a light-hearted creative way.

Drawing visitors further inside is a **floral art installation, where visitors have the chance to honor a loved one who has passed.**

Connecting this section with the cemetery is a **quiet pathway, offering contemplation between experiences.** The second section explores the professionals working alongside the cemetery and offers immersive experiences from a bird's eye view of

Laurel Hill Cemetery, navigating through illuminated epitaphs, monuments, and a recreated mausoleum.

As part of the conclusion to the exhibit, visitors see images of the professionals they have learned about along the way, and are invited to explore more of their work.

The exhibition will coincide with programs to enlighten the surrounding community on practices, professions, and resources in the death process. With the showcase of this exhibition Laurel Hill Cemetery will be able to disseminate knowledge and histories of the death industry and **promote the death positivity movement in an artful way.**

GOALS

Cognitive

VISITORS WILL BE INTRODUCED TO VARIOUS PROFESSIONS THAT WORK IN THE DEATH INDUSTRY.

Visitors will explore the artistic aspects of the death industry.

Affective

VISITORS WILL REFLECT ON THE IMPORTANCE OF CEMETERIES AND PEOPLE INVOLVED IN THE DEATH PROFESSION.

Visitors will feel connected because death and loss is a universal experience.

Psychomotor

VISITORS WILL NAVIGATE THROUGH PATHWAYS RESEMBLING THOSE OF LAUREL HILL CEMETERY.

Visitors will interact with other guests about their previous and current thoughts surrounding death.



Greenhouse flowers, c 1931
Laurel Hill Cemetery

LEARNING OBJECTIVES

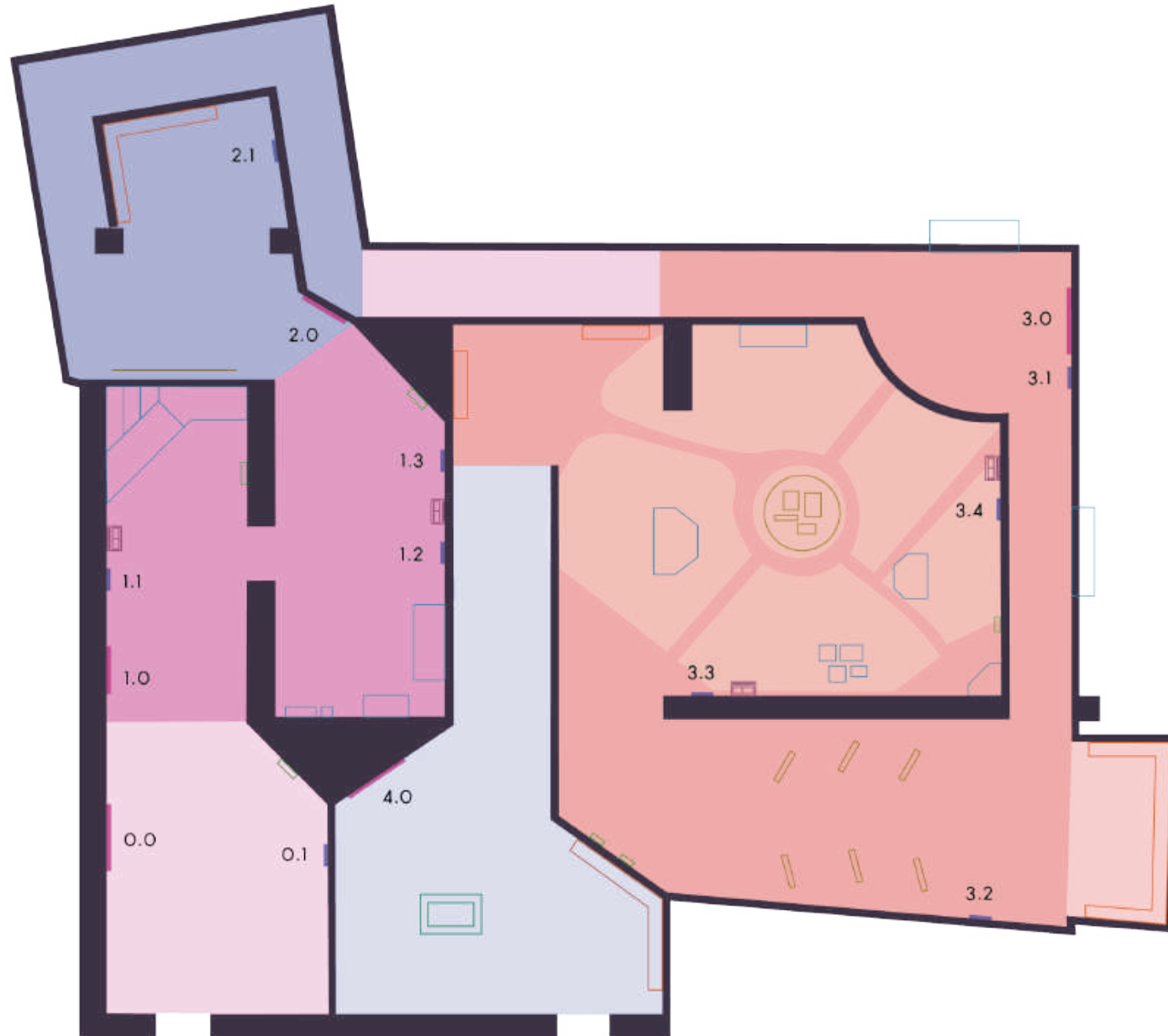
(Visitors will...)

Analyze the different professions surrounding and involved in death care.

Explore the processes for making preparations before death and how they are carried out after.

Identify the aspects of the death industry that could be seen as artistic.

FLOOR PLAN



0.0 Introduction

0.1 Death Doulas

1.0 Artisans of the Afterlife

1.1 Your Right to Choose

1.2 The Art and Science Behind Morticians

1.3 Professional Mourners

2.0 A Floral Farewell

2.1 Flower and Wreath Symbolism

3.0 Designing for the Deceased

3.1 Landscape Architects

3.2 Epitaphs

3.3 Sculptors - Memorializing Through Design

3.4 Architects - Monumental Resting Place

4.0 Conclusion

KEY

- Section panel
- Subsection panel
- Casework
- Touchscreen Interactive
- Artist Installation
- Benches

ACCESSIBILITY

The exhibition was designed with the intention of meeting the needs of many visitor types with multi-sensory experiences, varying viewpoints, and providing an exhibition that is not one size fits all.

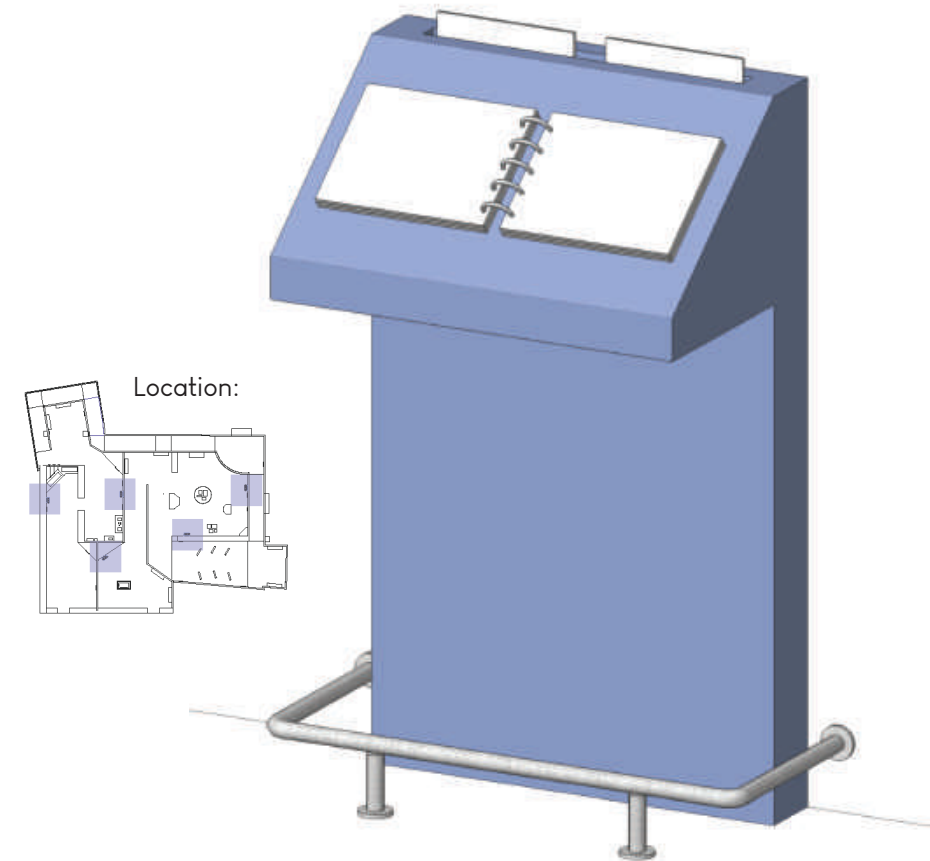


Alua Arthur
Death Doula

BRaille STATIONS

The Braille station is found in five locations throughout the exhibition, found by textured strips laid on the floor.

This interactive offers blind and visually impaired visitors pages of Braille which outline the text panels and visual experiences that can be seen throughout the exhibition. A slot at the back of the station holds large print laminated text with additional panel and label text. Pages with textures and raised images of objects and artifacts on display are included that all visitors can enjoy.



AUDIO

The voice of death doulas are available to read each section panel by pressing a button adjacent to the text. There are three different doula voices to choose from, as each person's perspective of what is comforting differs.

Instead of describing the voices by gender, adjectives such as "soft" and "deep" are used to guide visitors in making their decision.

NAVIGATION

The exhibit layout was thoughtfully constructed so visitors with mobility disabilities may easily maneuver throughout the space.

The addition of a ramp offers visitors new perspectives on the exhibit, and exceeds the requirements of ADA compliance.

NARRATIVE

The overall voice of the exhibition is uplifting, empathetic, personal, and exudes warmth. A death doula is the narrator for this exhibition who can speak with authority but can bring lightness, understanding and sensitivity.



INTERVIEWS WITH FROM
PEOPLE IN THE DEATH
INDUSTRY WILL HIGHLIGHT
THEIR PERSONAL ACCOUNTS
AND PERSPECTIVES.

Caitlyn Doughty
Mortician



Lithograph of Painting, c 1941
Laurel Hill Cemetery

By looking at the history and design of Laurel Hill Cemetery, we can make connections to the various professions in a modern way.

THREADS

NINETEENTH-CENTURY CONTRAST

The exhibit contrasts modern day professions and practices in the death industry to the nineteenth-century.

This time period offered a number of innovations in death practices in addition to the necessity for new professions.

THE BUSINESS OF DEATH

Tertiary panels containing statistics on the business of death will bring to light the various financial burdens that can be accrued when someone dies. However, it also empowers the visitor to know they have the power to make choices to alleviate these burdens for loved ones.

Further, it shows how far reaching the death industry is in each profession.

LAUREL HILL CEMETERY

As one of America's first architect designed, park-like, rural cemeteries, Laurel Hill Cemetery is presented as a case study. The exhibit ties this garden cemetery to the related professions and artistries throughout the exhibit.

"IN 1960 THE AVERAGE COST OF A FUNERAL WAS \$706 WHEN ONLY 3.56% OF BODIES WERE CREMATED. TODAY THE AVERAGE TRADITIONAL FUNERAL COSTS BETWEEN \$8,000 AND \$10,000, AND ABOUT 42% OF PEOPLE ARE CREMATED."

- Source: Forbes



Chapel, North Laurel Hill, c 1844
Laurel Hill Cemetery



EXHIBIT EXPERIENCE

Aerial view, c 1925
Laurel Hill Cemetery

introduction

OBJECTIVES

- Introduce the exhibition as a whole and orient visitors.
- Create an immersive moment that creates the experience of approaching death as a participant observer.
- Inspire curiosity about why the death industry has emerged and the professions involved.
- Make a basic point that we all experience death and loss, but we are not alone through this process.

An illuminated white space with **glowing colored lights** pique visitors' interest as they enter into *Death Illuminated: Artistry Within the Death Industry*. To their left, visitors see the exhibit title, illuminated with a glowing, lavender colored light, allowing the white 3D title text, reading "illuminated," to stand out upon a white wall. The light slowly pulsates in and out

every couple of minutes, showing how its presence accentuates the 3D text. The design in this room plays with light and perception for visitors to step into a quasi supernatural space where **they are invited to take part as a participant observer in death**. It is meant to evoke the tunnel of light imagery that people describe when they approach death. This sets the mood and tone for the exhibit.

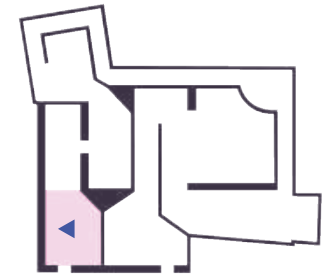
Visitors are guided by and encounter the first death care industry professional in this section: **the doula**, who serves as a warm and inviting narrator for this exhibition. Audio of a doula's voice plays through speakers in the wall, and audibly narrates the exhibition intro text located on the same wall as the title. On the opposite wall are large quotes by death doulas as well



Evi Numen
Death Doula

"I had to confront death. I had to understand how it happens, how to respond to it mindfully, and how to help others do so as well."

– Evi Numen



as a screen with video about their perspectives on how they see death. This introduction to the exhibit helps visitors get a sense that we are all connected because **death and dying is a universal human experience**, and that we all experience loss, but **we are never alone in this process**.

The entry environment is designed to prompt visitors to wonder what aspects about the death industry can be viewed as artistic. Visitors are guided by the doula's voice into the next section and intrigued by slits of bright colors that lie opposite of the wall ahead.



death illuminated

Artistry Within the Death Industry

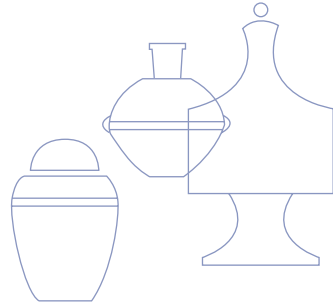
Death is a universal human experience. And yet the taboo, fear, and culture of silence surrounding death do not reflect its presence in our lives.

For the people working in and alongside funeral homes and cemeteries, thinking about death and dying is part of their daily jobs. Death industry professionals like morticians, tombstone sculptors, and cemetery architects memorialize those who have passed by using artistic approaches that can help us see death in a different light. Their intention to make the transition from life to death less fearful for those that are dying and their loved ones is a reminder that we are never alone in this process.

As you encounter death professionals in this exhibit, imagine the process of making plans for the end of your life.

How do you want to be remembered and memorialized?

artisans of the *afterlife*



BIG IDEA

The professions involved in the funeral home offer an artistic approach to thoughtfully prepare the deceased to look as vibrant as they were in life in the hopes of easing the mourning of their loved ones.

OBJECTIVES

- Highlight the services provided by the funeral home that are tailored and designed to match the wishes of the deceased and their families.
- Show the artistry within mortician's, urn and casket designers, and professional mourner's work.
- Contrast the rise of the funeral industry in the nineteenth century to modern day advances.
- Highlight the various end-of-life options.



Coretta Harwood
Funeral Director



19th Century Funeral

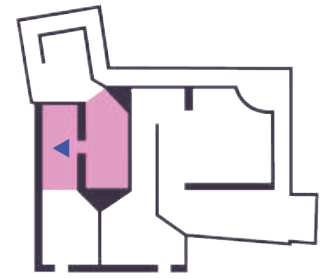
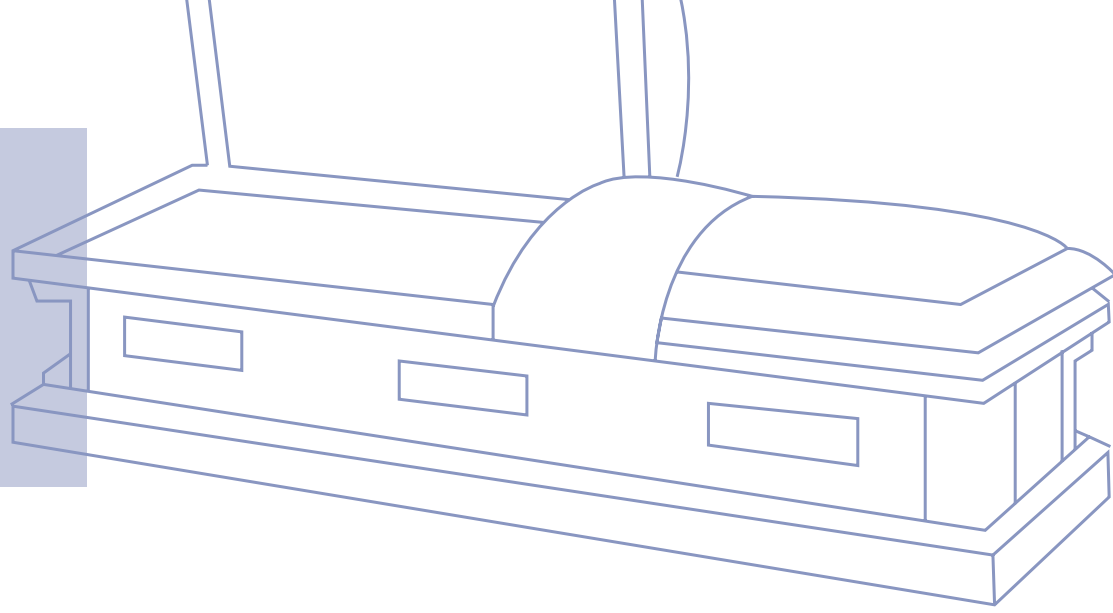
Visitors first enter a space that explores the front-end of funeral arrangements. This space discusses the many different **options of after-death care**, including being cremated and buried, and looks at various casket and urn designs from the nineteenth century to modern day. Braille stations are located near key panels throughout the exhibit for non-sighted visitors. They include all section and subsection text panels, as well as tactile representations of

the objects in each section, that all visitors may enjoy.

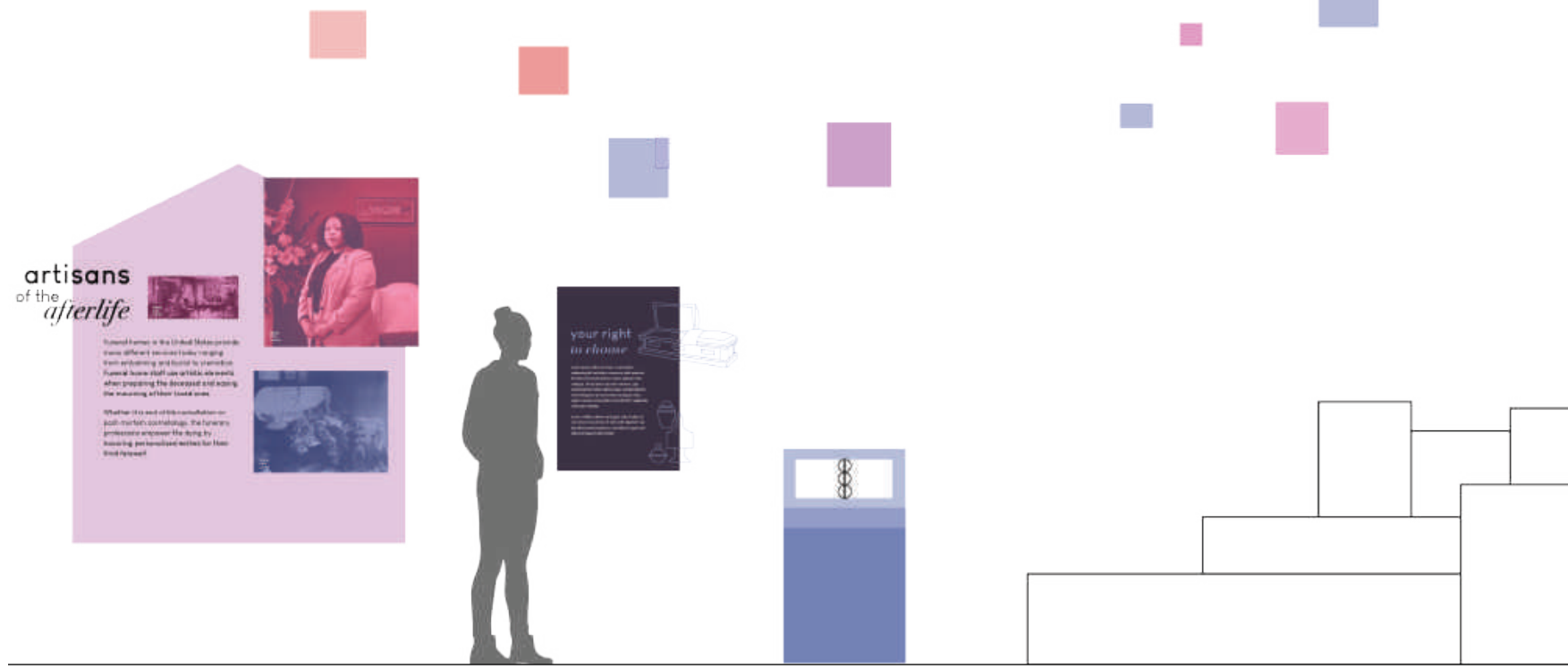
Next to a display of beautifully designed caskets is a threshold wall containing geometric cases that are embedded within the wall and an opening for visitors to move through the next space. The cases contain items such as beautifully designed **urns, death masks, and diamonds**. Other colored cutouts without artifacts lead up



Seagrass Casket, c 2020
All Things Funeral



the funeral home wall and pull light and color through to the next room, bringing a lightness to the space. Visitors see this array of end-of-life options and are eager to **curate their own afterlife**. Along the threshold wall, visitors can engage with a digital touchscreen that allows visitors to think about their own funeral plans in a light-hearted, creative way. Through this interactive, visitors can **design their own urn or casket**. This wall also contains touchable objects for visitors to explore designs in closer detail. Visitors learn about **DIY funeral kits**, which originated in Japan as a way to keep costs low.



*your right
to choose*

Lower prices than at retail, convenient
refilling of sections, variety of sizes and
styles. Choose from a large selection of
styles. It's yours to choose from. You
can't find it at retail. You can't find it at
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"I am honored to participate in this dialog and to create beautiful objects for people who lived beautiful lives. It is the right thing to do and contributes to healing, to coming to terms with our own mortality and the role art plays in our life."

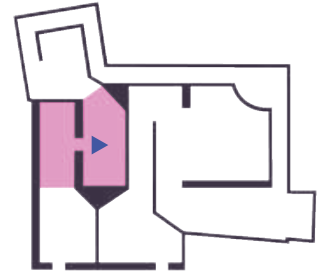
- Greg Lunden



Funerary Urn, c 1904
Cooper Hewitt Museum



Urn, c 19th Century
Cooper Hewitt Museum



Design your own urn

Please Touch

"I am honored to participate in this dialog and to create beautiful objects for people who lived beautiful lives. It is the right thing to do, and when done right, does contribute to healing, to coming to terms with our own mortality and the role art plays in our life."

- Greg Lunden

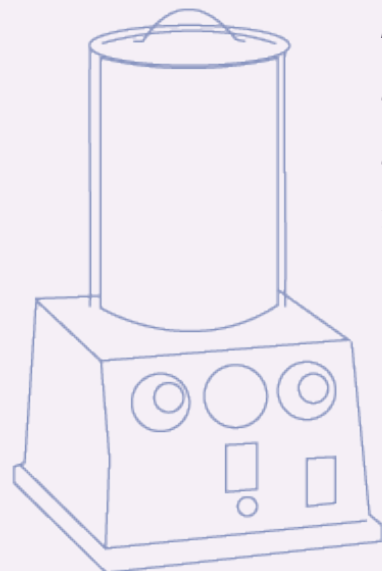
Biodegradable Urn, c 2017
Cooper Hewitt Museum



Walking through the funeral home threshold is what we consider the back-end of funeral arrangements, what most of us don't see. This space contextualizes the rise of the funeral industry in the nineteenth century as a result of the Civil War in the US, which brought about the ability to transport deceased soldiers and preserve their bodies on a large-scale. **Embalming became a specialized skill** that helped create a professional funeral director/ mortician role to care for the deceased in a new way.

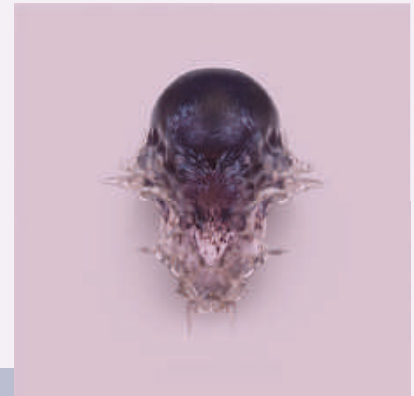


Embalming Kit
Laurel Hill Cemetery

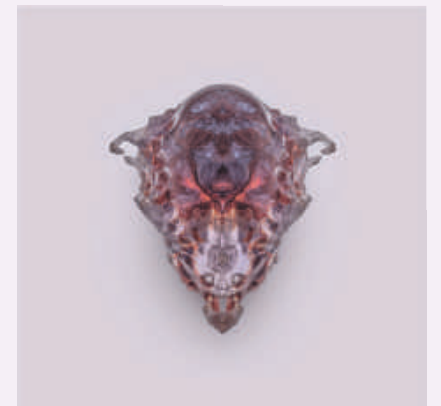


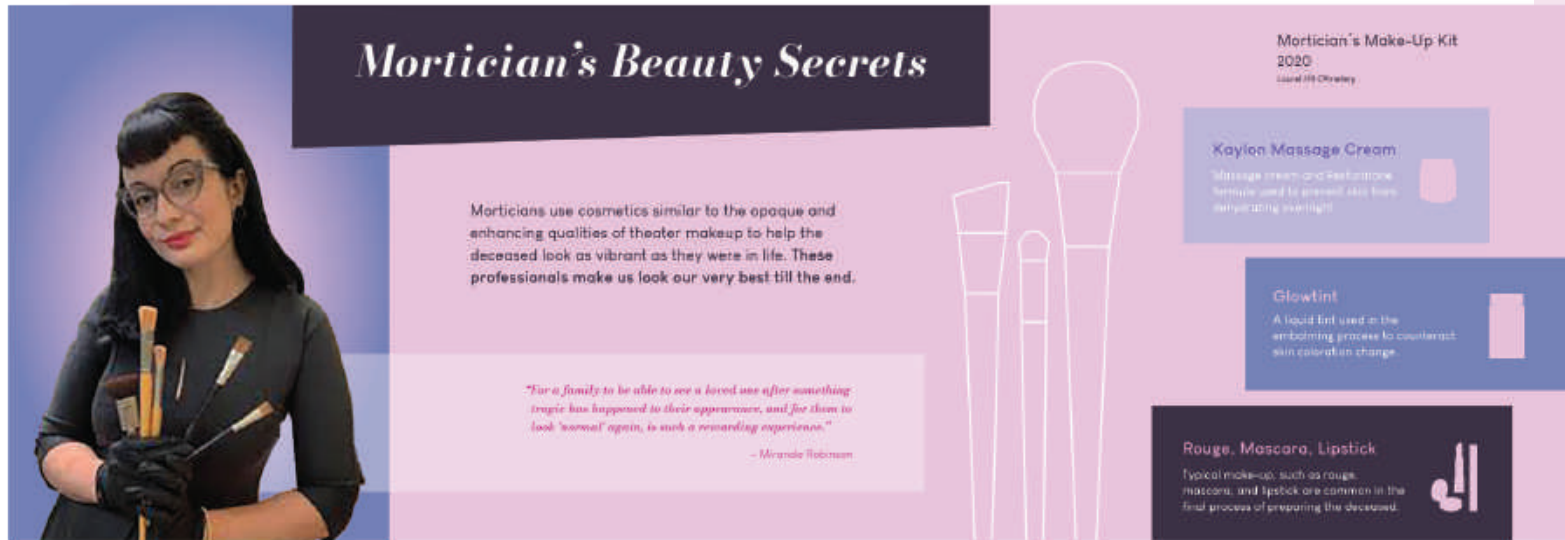
"You're helping someone who can't help themselves, And embalming is very quiet, and I can be very introverted, so I found embalming therapeutic."

- Daniella Marconi



Death Masks, 2018
Artist, Neri Oxman





"For a family to be able to see a loved one after something tragic has happened to their appearance, and for them to look 'normal' again, is such a rewarding experience."

- Miranda Robinson

Label Deck
36" x 12"

Morticians use artistic techniques to thoughtfully prepare the deceased to look eternal in the eyes of their viewers. Embalming allowed people to see their deceased represented as vibrantly as they were in life, with the hopes of easing the mourning of their loved ones. The techniques and tools morticians employ are conveyed through graphic panels and casework displaying embalming kit, fluids, tools, as well as mortuary makeup kit.



Glow Tint



Kalon Massage Cream



Restoratone



Make-up kit
Ebay

The last portion of this section includes an unusual profession who aims to honor the life of the deceased and **ensure that people are not buried without anyone present.**

The professional mourner's ancient roots involved displays of grief, such as wailing, and was a form of status - the more people showed up at your funeral and mourned meant you were important.

Today, professional mourners, who are people hired to increase turnout to a funeral, play an important role to normalize grieving and crying. In the US, paid mourners can be requested at the Golden Gate Funeral Home in Texas, but it is not as common. In a similar fashion, the Arlington Ladies are a group of volunteers who attend funeral services at Arlington National Cemetery to ensure that no soldier, sailor, airman or coast guardsman is buried alone.

"Our entry into the world is splendidly dramatic, so our exit from this world also needs to be spectacular." "Some people can't cry. So I use my heart to sing this song to represent the loss of the younger generation."

- Hu Xinglian

Video screens play film footage of interviews with professional mourners, including the Arlington Ladies, Hu Xinglian (from China), and the Ghanaian Pallbearers, who incorporate singing and dancing into their work.

"We need a proper mourner because young people don't know how to cry anymore."

- Xu Xinwei



Professional mourner Hu Xinglian
at a funeral in Chongqing, China

a floral farewell

BIG IDEA

Flowers are a natural form of beauty and expression of honor and respect, making them a beautiful death tradition that has lasted from ancient times to present day.

OBJECTIVES

- To contextualize when flowers and plant arrangements became a part of funerary practices and tradition.
- To discuss the role and symbolism of flowers in funerary practices.
- To provide an opportunity for visitors to honor a loved one.

a floral farewell



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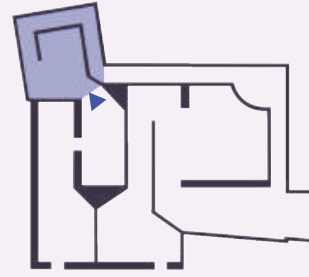
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Leaving the first main gallery, visitors enter a fragrant glass room filled with a floral installation in the center. This is the source of vibrant color that peaked through the slits that visitors initially encountered in the previous section. **This space inspires awe in the color and variety of flowers** on and around the glass walls. This room contains seating for visitors to linger in the space.

In this section, visitors can learn about the role and symbolism of flowers and plants in funerary practices. Fragrant funeral flowers were placed on and around the casket of the deceased to perfume the area and ward off the smell of the decaying body. Though the creation of embalming eliminated the aromatic need for flowers, **the tradition of flowers as a part of funerary practices and in honoring loved ones is still an important part of the grieving process.**



Art Installation
Artist, Rebecca Louise Law



This section contains photographs of grave decorations and floral designs from Laurel Hill Cemetery on the nearby walls.

Before winding up the ramp, made accessible for visitors in wheelchairs, an audio of the doula's voice invites visitors to **commemorate a loved one** by writing down their name and placing a flower on a wall in honor of them. As they continue upwards, they can see the colorful floral installation from different perspectives. Then, as visitors step out of the floral installation, they are greeted by an empty dark hallway, offering a quietness lit only by thin streams of light.

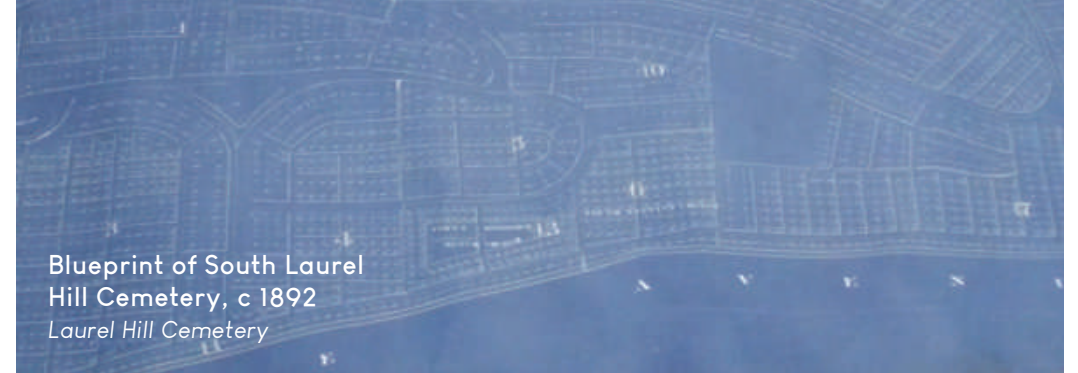


Lillie Thomas Keim Mausoleum
Laurel Hill Cemetery



Greenhouse Work
Laurel Hill Cemetery

designing for the *deceased*



Blueprint of South Laurel Hill Cemetery, c 1892
Laurel Hill Cemetery

BIG IDEA

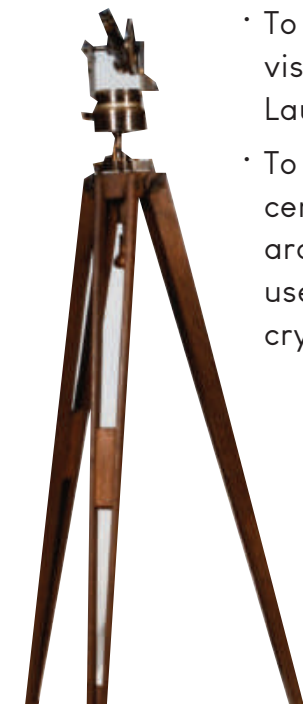
The professionals that work in and alongside the cemetery provide a beautifully designed space filled with monuments and sculptures that memorialize those who have passed.

OBJECTIVES

- To contextualize the transition of cemeteries from churchyards to garden landscapes.
- To create an immersive experience for visitors to explore the spatial layout of Laurel Hill Cemetery.
- To show the artistry of sculptors, cemetery architects, and landscape architects, and the tools and materials used to create headstones, tombs, crypts, and mausoleums.

Continuing along the ramp, new slits appear on the right side, catching glimpses of a **bird's eye view of a cemetery**. The ramp flattens as visitors reach an overlook of a **recreated cemetery below**. Below, visitors see shadows on the wall of monuments and tombstones that give the impression of an expansive cemetery.

This section of the exhibition explains how the various designed elements created by landscape architects, sculptors, and architects, help to create a beautiful space for those laid to rest and their loved ones to visit.



Land Surveying Equipment,
c. 19th century
Laurel Hill Cemetery



Tomb of Ben Franklin Coston
Laurel Hill Cemetery



Tomb of Commodore Hull
Smith's Illustrated Guide to Laurel Hill Cemetery



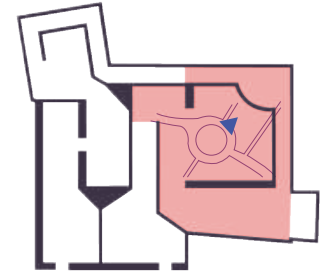
designing for the *deceased*

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Lithograph Survey of South
Laurel Hill Cemetery, c 1854
Laurel Hill Cemetery



They are introduced to the concept of cemeteries as spaces that are designed and the professions that work in and alongside cemeteries whose work could be seen as artistic expression. Further, visitors learn about the transition of cemeteries in the nineteenth century from churchyards to rural garden cemeteries. The idea behind designing a cemetery in the nineteenth century altered the thinking about burial and the traditional church burial yard.

Visitors learn about the spatial planning of cemeteries by landscape architects who used land surveying equipment to make the best use and design of the land. Visitors peek through fabricated land surveying equipment to get a closer look at what's down below. They find that the view from the overlook is similar to a section of a

blueprint that is called out in the artifacts from the Laurel Hill Cemetery. The section panel introduces the concept of designing for the deceased with the living in mind by looking at the history of Laurel Hill Cemetery through the lens of design and architecture. From blueprints and spatial plans to surveying equipment from Laurel Hill Cemetery, visitors get a glimpse into the spatial planning of cemeteries by landscape architects.



As visitors walk down the ramp, the cemetery becomes hidden from them again and a quiet space opens on the left. Here, a skylight softly lightens a space with the same lavender light as seen on the title wall. Benches for **reflection and contemplation** are available before continuing to the main cemetery section.

Turning the corner to the right, visitors are greeted by **light boxes hanging from the**

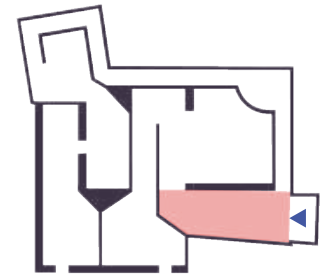
"There is not an hour of day or dreamy night, But I am with thee; There is not a wind but whispers of thy name, There is not a flower that sleeps beneath the moon, But in its hues or fragrance tells of thee."

- Headstone of Emelie Stevens, Laurel Hill Cemetery

ceiling, presenting a modern take on tombstones. Epitaphs are artful for their poetry in language. They are inscriptions on tombstones that are meant to memorialize the deceased and are a way to leave your last mark on the world. Epitaphs often convey family lineage, life achievements, and beloved or heroic traits.

Visitors weave in and out of the epitaph panels, reading the beautiful words written by loved ones, and sometimes the deceased themselves. Past the last epitaph, visitors are invited to consider and write their own **six word memoirs** on an interactive panel, which are projected at the end of the hall. Memoirs of current and past visitors are projected for visitors to explore.

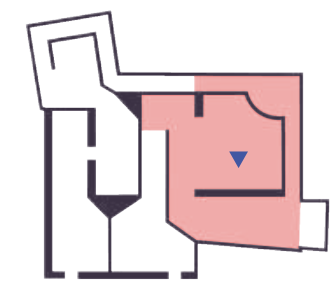
"Life is eternal, death is merely a change of conditions."



- Headstone of Catherine Drinkhouse Smith, Laurel Hill Cemetery



Old Mortality Line Drawing, c. 1928
Laurel Hill Cemetery



Self-portrait
James Thom
Laurel Hill Cemetery

Turning the corner is the next main section of the exhibition, an open floor plan focused on the professions surrounding the cemetery, their origin and how each has evolved today. It includes **architects who design buildings within cemeteries, and sculptors who create monuments and headstones.**

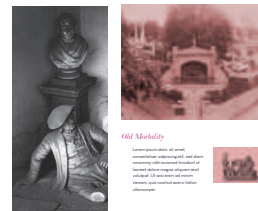
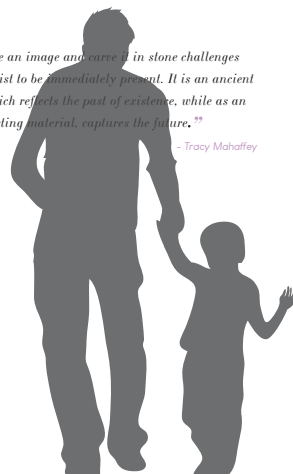
Sculpted elements, such as a bust of sculptor James Thom, and epitaph tablets, perch on columns and artifact cases sit between pathways, some adorned with floral elements. Tools and sculpting materials are displayed in cases, as well as touchable stones that are used to sculpt nearby.

“Each stone is designed specific for this person who we are going to remember. And the design comes through after this process of really listening.”

- Karin Sprague

“To take an image and carve it in stone challenges the artist to be immediately present. It is an ancient act which reflects the past of existence, while as an everlasting material, captures the future.”

- Tracy Mahaffey



Old Mortality

Laurel Hill Cemetery is a national historic landmark and a place of historical significance. It is a place where the past meets the present, and where the living remember the dead.



memorializing through design





Yellow Fever Monument
Laurel Hill Cemetery

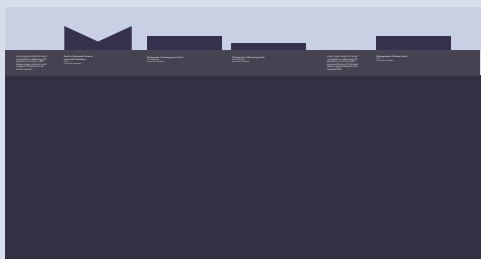


Underground Vault
Laurel Hill Cemetery

"For better or worse, a city's story is told in its cemeteries; they are where the past meets the present."

- Anna Clark, Architect

ARCHITECTURE at
Laurel Hill Cemetery



designing
for the
deceased

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A Place for Rest



monumental resting place

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Just as in the funeral home section, an interactive panel allows visitors to both **design their own headstone as well as see videos of sculptors as they transform stone into monumental creations.**

Visitors have the chance to walk the pathways of the cemetery to discover more about each profession. In the very center of the space is a highlight within this section. Visitors walk around colorful light boxes in the shapes of monuments and memorials, similar to the light boxes within the epitaph hallway.

This section contextualizes monuments in the nineteenth century when spawned a trend of large ornate monuments and gravestones. Though it is conducted in the actual cemetery, work created by participants from **the program, Art Alive, will be intertwined among the photographs and documents from the collection that highlight the forms of artistic expression within the cemetery.**



Monument
Catherine Drinkhouse Smith
Laurel Hill Cemetery

“For better or worse, a city’s story is told in its cemeteries; they are where the past meets the present.”

- Anna Clark



“This discipline qui Mendi generalis hiphobis nulli debeat esse in dicitur.”

- Marcus Hernandez



Design your own headstone



monumental resting place

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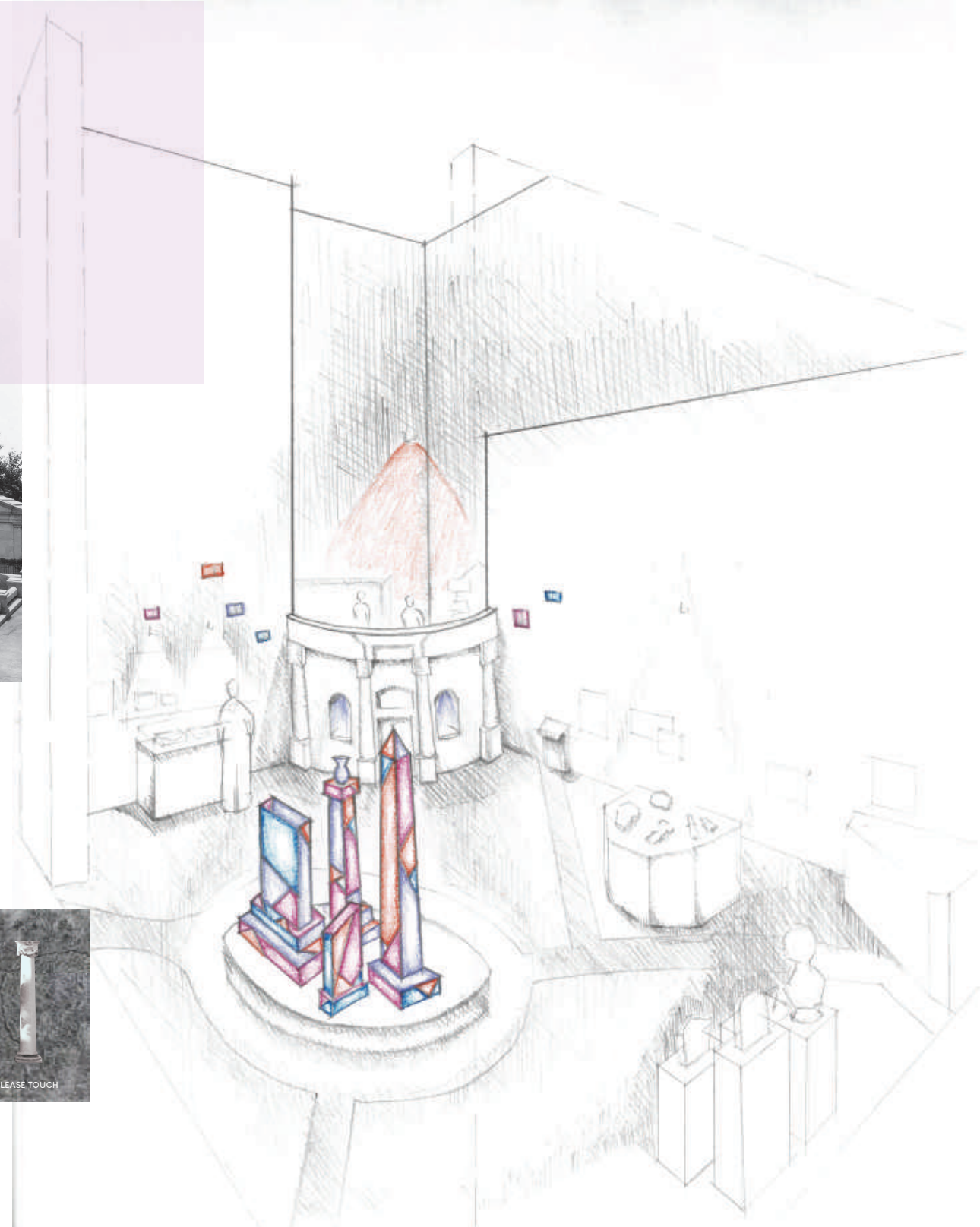
Vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy.



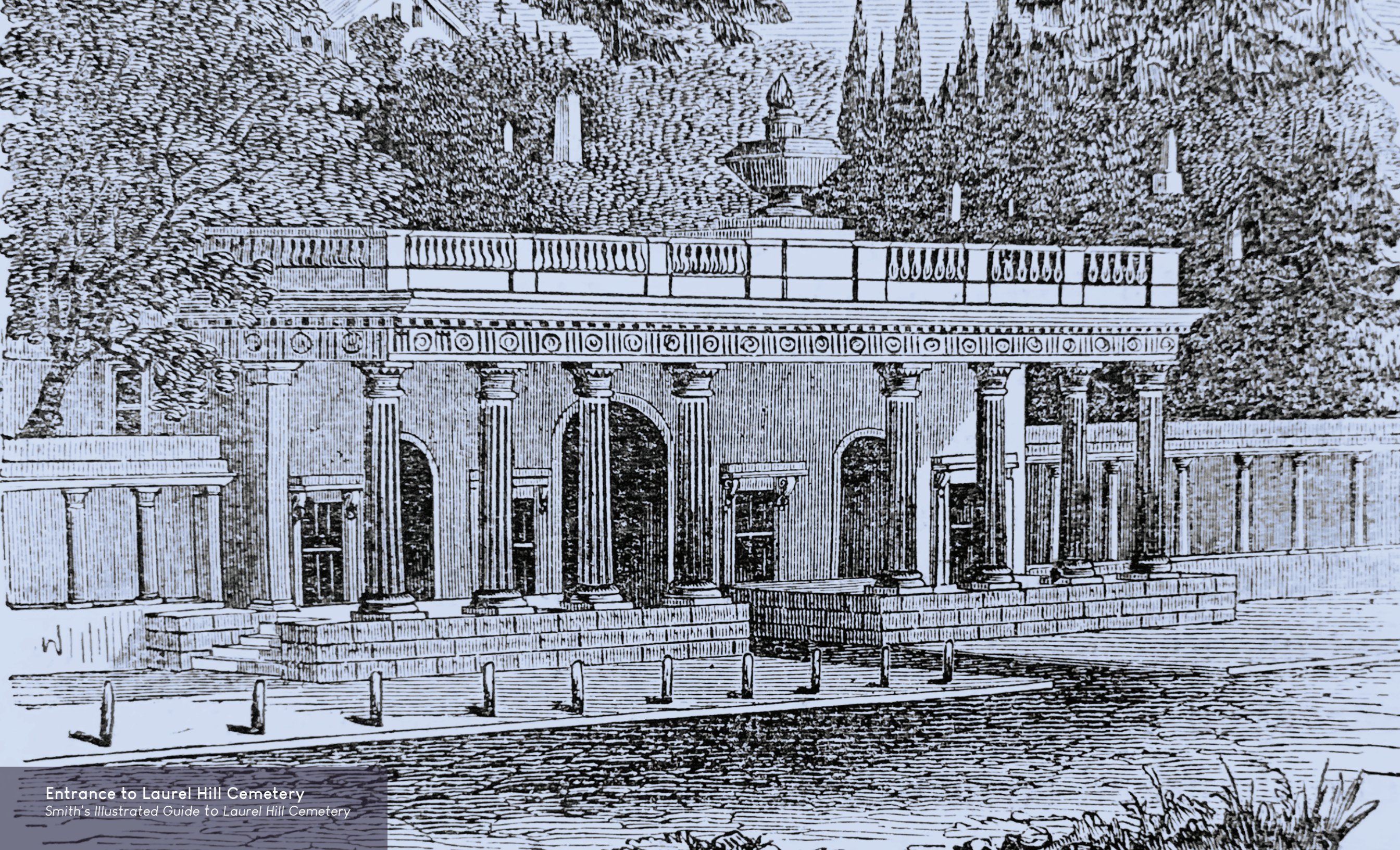
Lastly, in this section visitors learn about the work of architects in creating mausoleums, crypts, and other buildings within a cemetery. Visitors get the chance of taking a peek at a **recreated mausoleum of Henry Disston**, owner of the largest saw factory in the world. The label deck draws visitors attention to key architectural features included in mausoleums. Visitors explore casework incorporating images of the Old Mortality mausoleum, stone Doric gatehouse, crypt of Elisha Kane Kent, and levels within a tomb.



Disston Mausoleum, 1930
Laurel Hill Cemetery

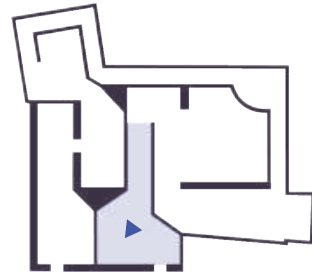


Reader Rail
72" x 16"



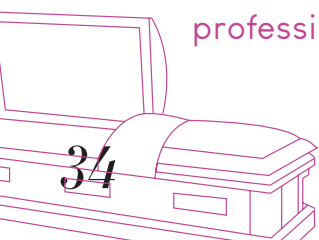
Entrance to Laurel Hill Cemetery
Smith's Illustrated Guide to Laurel Hill Cemetery

conclusion



The outro is an interactive prompt to conclude the exhibit with the big idea that **we all will experience loss and death, but we are also all connected in that way, and never alone through the process.**

Leaving the cemetery, visitors enter a hallway leading them to the conclusion of the exhibit. They hear audio of the doula **encouraging visitors to reimagine how they perceive their own death and how they want to be remembered.** On the walls are photographs of professionals in the death industry that visitors have learned about throughout the exhibit. In the center is **an interactive media table to explore more about the stories of these death professionals and their work.** The imagery in combination with the supportive voice of the doula prompts a sense of connectedness to others, and the professionals who take an artistic approach



Laurel Hill Cemetery
Monument Installation Team



to providing support to those that are grieving and dying.

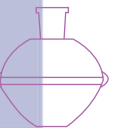
This space will also serve as a meeting place for participants of the program, **Telling Your Story and Planting Your Legacy.** Participants will view specific artifacts in both the funeral and cemetery spaces including the caskets, urns, photograph of the Disston Mausoleum and then partake in discussions, creative writing, and art making activities surrounding identity and how a person can be represented through funerary practices.



sense of. connection

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Neri Oxman
Artist



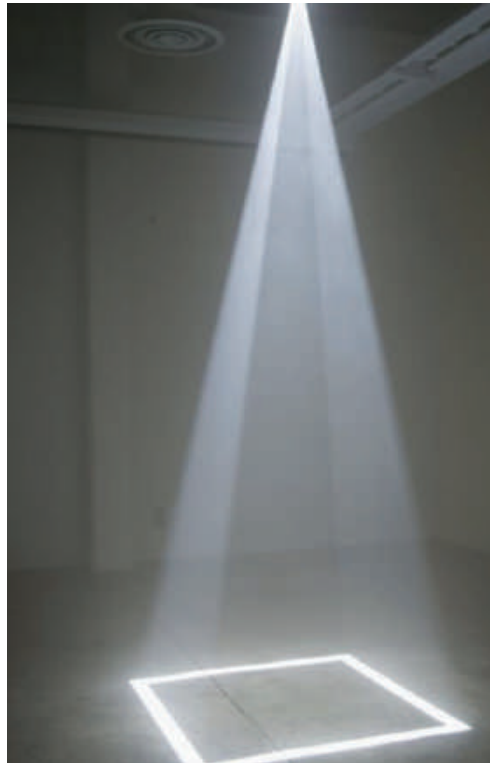


DESIGN

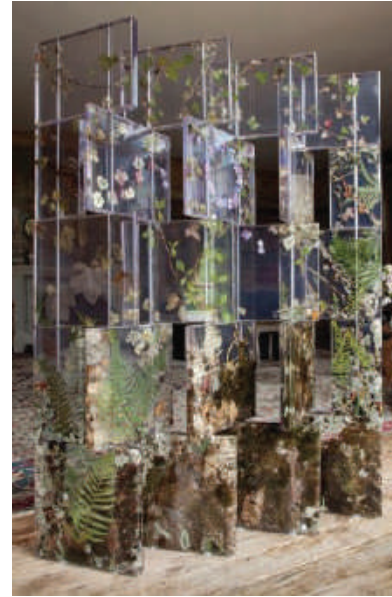
Greenhouse Flowers
Laurel Hill Cemetery

LOOK AND FEEL

illustrative



light

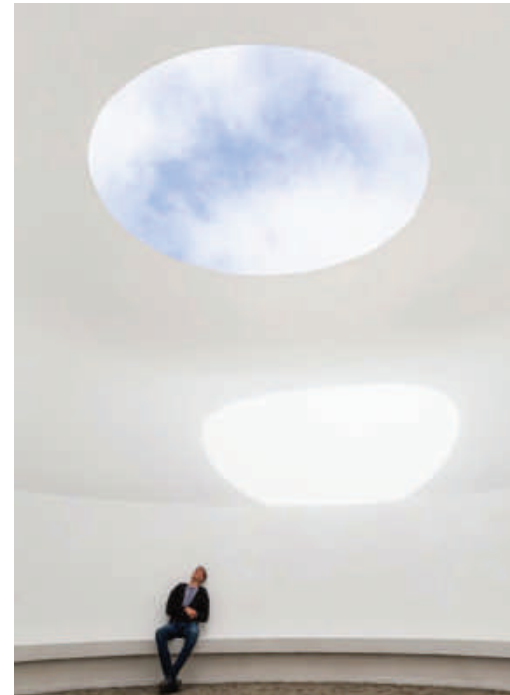
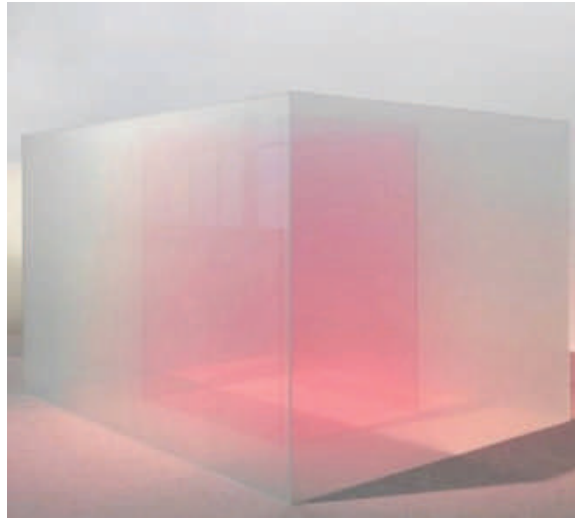


shadow



contemporary

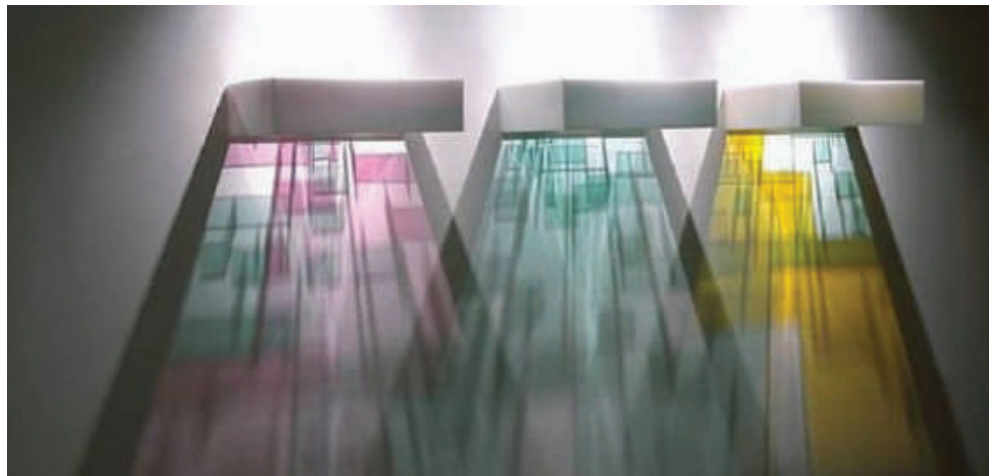
warm



vibrant



playful



ethereal

GRAPHICS

death illuminated

Artistry Within the Death Industry

*"Itianihilicil et lant maximaximo ea
sitatio conecument utem facescia volor
molupta cusa id ma exped."*

Aliquatecus, eictem accae veles expedi quam,
nam ut volenim raectiionsed quas experio volo
con pereperum uta qui opta di to eatur, qui de
mod quas ero ex exeriatibus.

TITLE

Louis George Café Bold

SUBTITLE

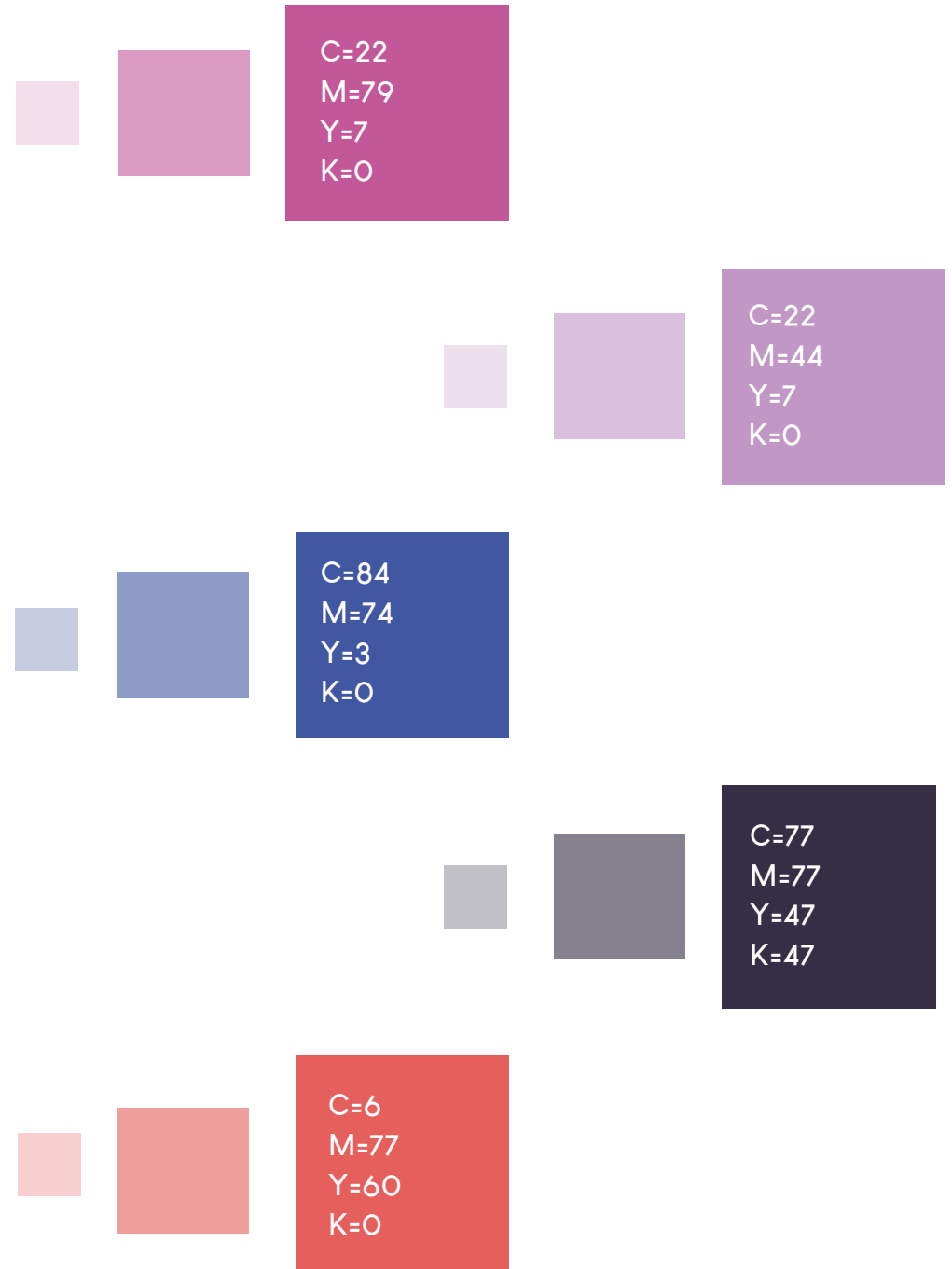
LTC Bodoni 175 Italic

QUOTE

Bodoni 24 Book Italic

BODY

Louis George Café Regular



MATERIALS

Cases and Flooring



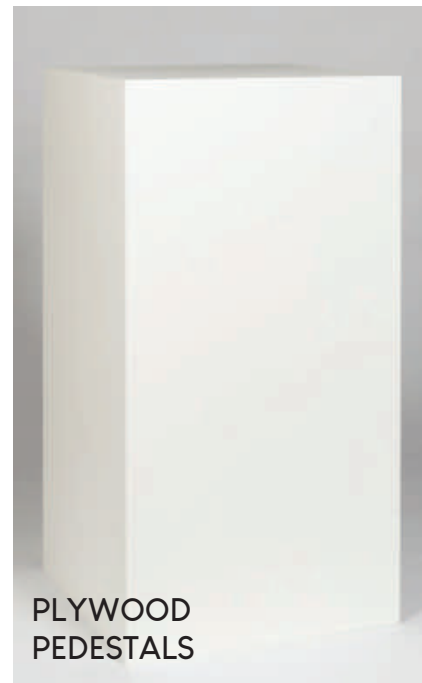
MEDITE



ARCTIC OAK
HARDWOOD



ACRYLIC
BONNET



PLYWOOD
PEDESTALS



LIGHT BOXES

Artist Installations



DURACLEAR

Used to create
colored wall cut
outs and recreated
monuments

Used for portraits
and images
throughout exhibit



BRICKFORM TEXTURE

Used by artists
to construct
recreated
mausoleum

LABELS

EXHIBITION INTRO PANEL

death
illuminated

Artistry Within the Death Industry

TITLE

Louis George Café Bold

SUBTITLE

LTC Bodoni 175 Italic

BODY TEXT

Louis George Café Bold
Louis George Café Regular
LTC Bodoni 175 Italic

Death is a universal human experience. And yet the taboo, fear, and culture of silence surrounding death do not reflect its presence in our lives.

For the people working in and alongside funeral homes and cemeteries, thinking about death and dying is part of their daily jobs. Death industry professionals like morticians, tombstone sculptors, and cemetery architects memorialize those who have passed by using artistic approaches that can help us see death in a different light. Their intention to make the transition from life to death less fearful for those that are dying and their loved ones is a reminder that we are never alone in this process.

As you encounter death professionals in this exhibit, imagine the process of making plans for the end of your life.

How do you want to be remembered and memorialized?

Death is a universal human experience. And yet the taboo, fear, and culture of silence surrounding death do not reflect its presence in our lives.

For the people working in and alongside funeral homes and cemeteries, thinking about death and dying is part of their daily jobs. Death industry professionals like morticians, tombstone sculptors, and cemetery architects memorialize those who have passed by using artistic approaches that can help us see death in a different light. Their intention to make the transition from life to death less fearful for those that are dying and their loved ones is a reminder that we are never alone in this process.

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SECTION PANEL

Funeral homes in the United States provide many different services today ranging from embalming and burial to cremation. Funeral home staff use artistic elements when preparing the deceased and easing the mourning of their loved ones. Whether it is end of life consultation or post-mortem cosmetology, the funerary professions empower the dying by honoring personalized wishes for their final farewell.

TITLE

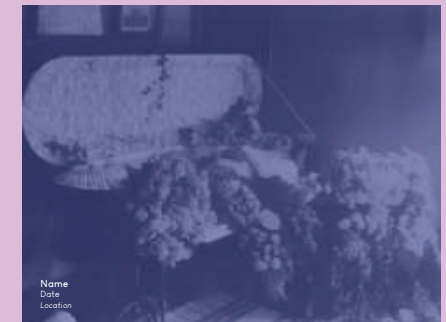
Louis George Café Bold
Louis George Café Regular
Bodoni 72 Oldstyle Book Italic

artisans of the *afterlife*



Funeral homes in the United States provide many different services today ranging from embalming and burial to cremation. **Funeral home staff use artistic elements when preparing the deceased and easing the mourning of their loved ones.**

Whether it is end of life consultation or post-mortem cosmetology, the funerary professions empower the dying by **honoring personalized wishes for their final farewell.**



BODY TEXT

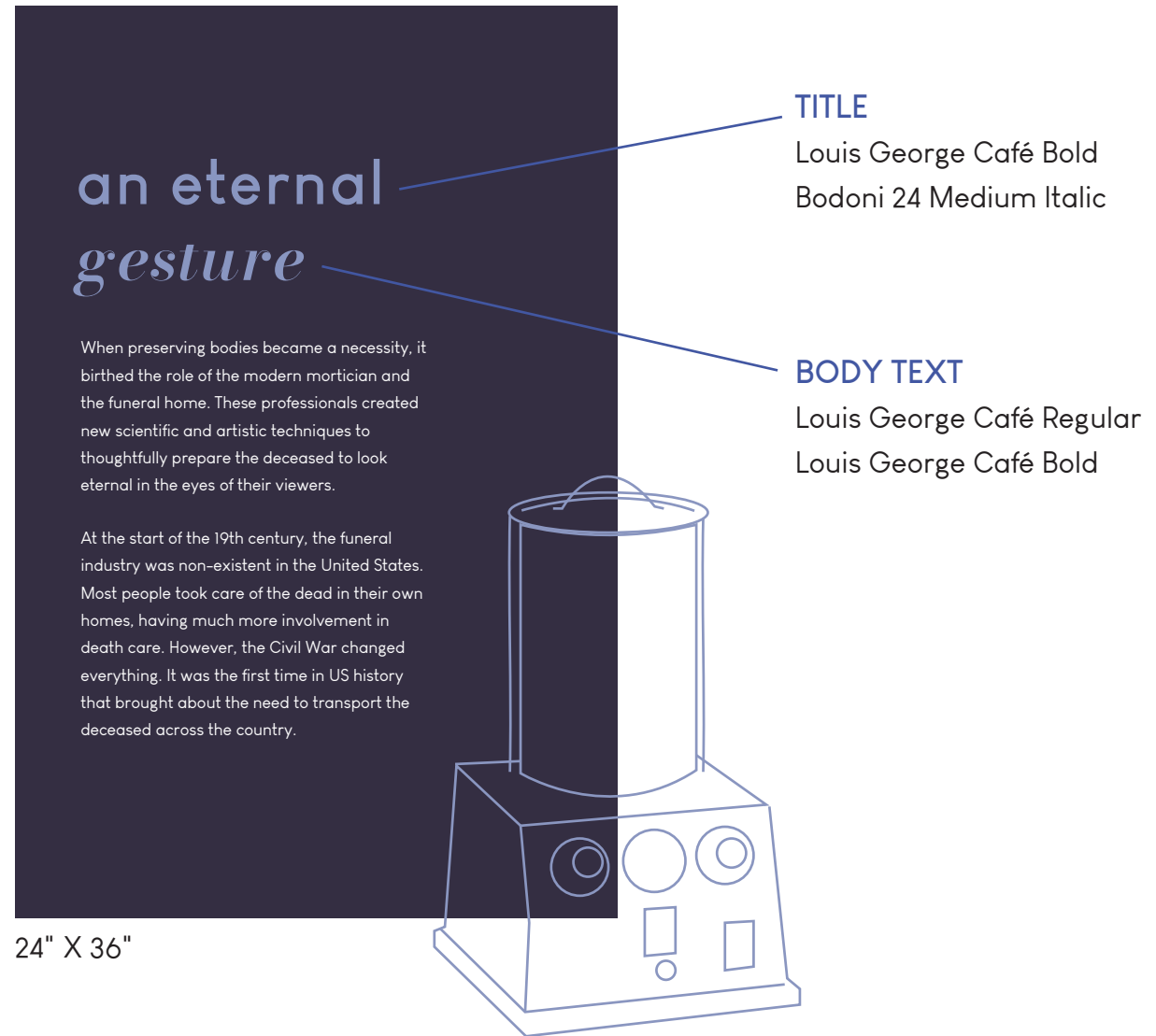
Louis George Café Regular
Louis George Café Bold

48" x 60"

SUBSECTION PANEL

When preserving bodies became a necessity, it birthed the role of the modern mortician and the funeral home. These professionals created new scientific and artistic techniques to thoughtfully prepare the deceased to look eternal in the eyes of their viewers.

At the start of the 19th century, the funeral industry was non-existent in the United States. Most people took care of the dead in their own homes, having much more involvement in death care. However, the Civil War changed everything. It was the first time in US history that brought about the need to transport the deceased across the country.

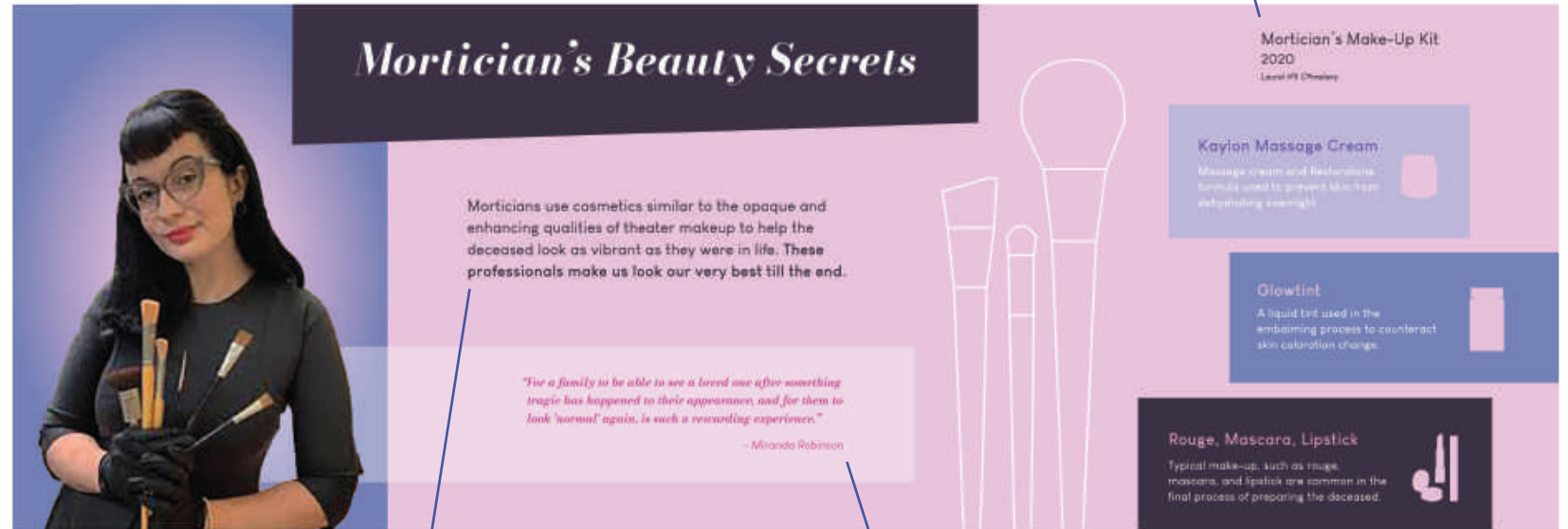


LABEL DECK

Morticians use cosmetics similar to the opaque and enhancing qualities of theater makeup to help the deceased look as vibrant as they were in life. These professionals make us look our very best till the very end.

TOMBSTONE

Louis George Café Regular
Louis George Café Bold



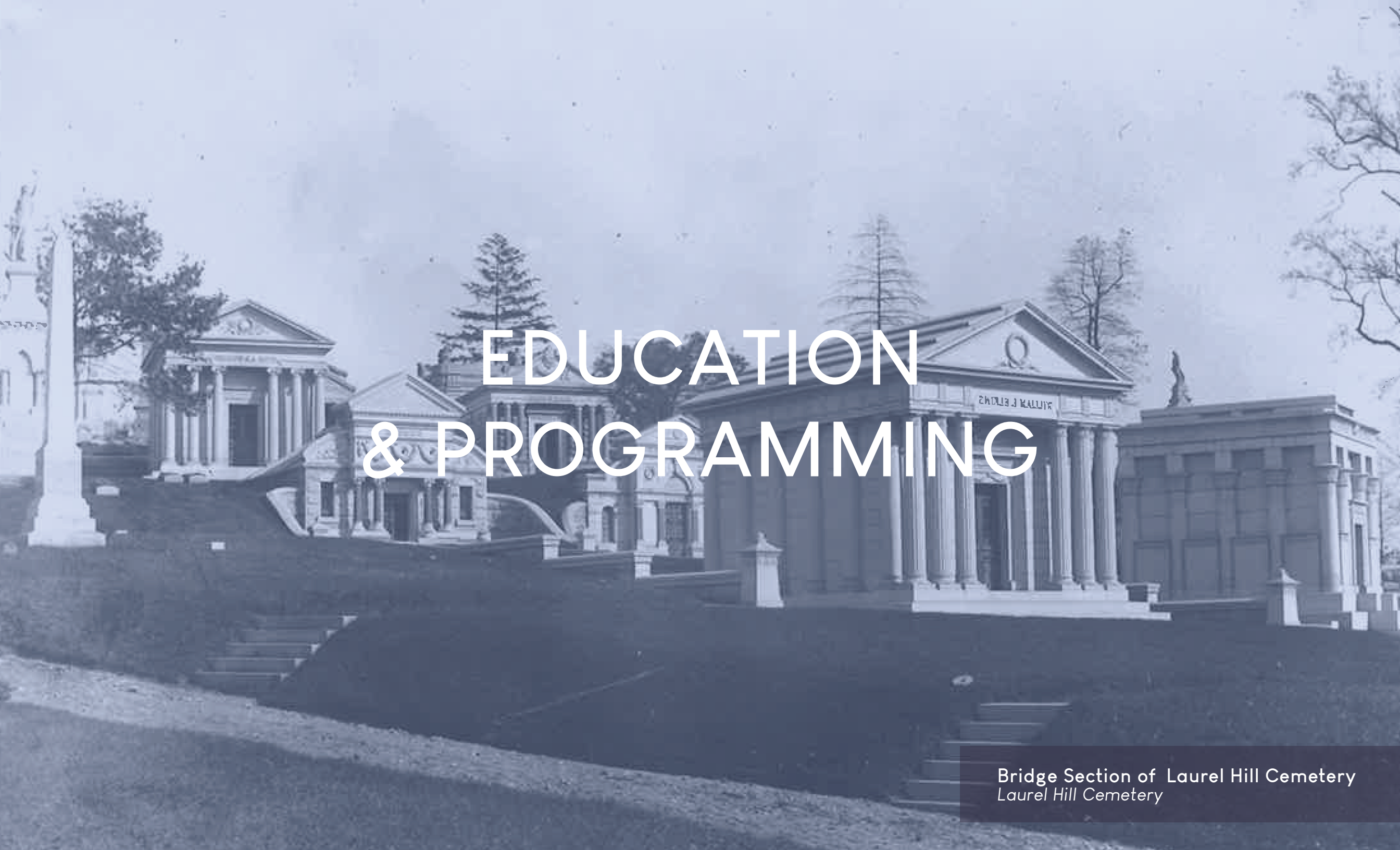
36" x 12"

BODY TEXT

Louis George Café Regular
Louis George Café Bold

QUOTE

Bodoni 24 Book Italic



EDUCATION & PROGRAMMING

Bridge Section of Laurel Hill Cemetery
Laurel Hill Cemetery

INTERPRETIVE PLAN

Death Illuminated invites visitors to reimagine how they perceive death by walking through different ways a person is memorialized and the various professions that contribute in an artful way to eternalize a person's life. The goals of *Death Illuminated* are promoted beyond the exhibit through a combination of outreach, in-cemetery and in-exhibit programming by ways of lectures and open forum style discussions, inquiry style learning, art making, and socials.

Programming reflects the different processes within the death industry that are interpreted in the exhibit. The programs will offer an additional perspective on the artistic approaches death industry professionals take to honor our loved ones, that help us see death in a positive light.

Program Overview

In-exhibit Program

Telling Your Story and Planting Your Legacy

Cemetery Program

Art Alive

Outreach Program

Death and Company



Learning Goals (Visitors will...)

Explore the many facets of the death industry and the ways in which the work that is done during the process of post mortem memorialization can be quite artful and beautiful.

Reflect on their current relationship with death and discover new ways to observe death in a positive light.

Interact with other guests in a way that is supportive and productive though developing relationships with a foundation surrounding universal human experience.

PROGRAMS

Telling Your Story and Planting Your Legacy

Held during weekend hours, visitors will be invited to take part in activities that help them understand different ways that people can be remembered and memorialized after they pass. With a strong focus on the fourth grade English and language arts and visual arts standards, *Telling Your Story and Planting Your Legacy* is an exploratory activity geared towards families with elementary school-aged children and promotes coming together in a comfortable and educational environment through storytelling, discussion, writing, and artmaking.

The program will start with a walk through Millionaire's Row. The Laurel Hill Cemetery educator will point out different symbols used as part of memorials and discuss flowers and trees that adorn the gravesites, both real and symbolically through sculpture. The last stop

will be at the Disston memorial, one of the largest mausoleums at Laurel Hill Cemetery. Pictures of the Disston Mausoleum are included within the exhibit and the structure serves as a prime example of how statues, symbols, and flowers are all used to represent the mark a person leaves. After returning to the exhibit, visitors will further engage in discussions about memorialization by looking at touchable urns from the collection and discussing obituaries and epitaphs and their purpose of describing how a person is to be remembered.

During the later part of the program visitors will engage in two main activities; writing an obituary and designing an "urn." Obituary writing will be guided in a mad-libs type fashion with the subtle difference of writing it in the present tense and having visitors focus on what they are proud of, what they love,

and what they would want people to know and think about them. They will then paint an "urn" to visually represent their story. In this case their urn will be a terra-cotta planter and hold soil and a hyacinth bulb which is a symbol of spending one's time wisely in order to represent the future plans expressed in their obituaries.

telling your story and planting your legacy

Join us this **Saturday** for an
afternoon of cemetery exploring
and artmaking fun **10 AM - 12 PM**

Tour parts of Laurel Hill Cemetery
and the current exhibit Death Illuminated

Paint and take with you a pot with a flower

\$5 for participating child and adults get in free
Register @ thelaurelhillcemetery.org

All children must be accompanied by an adult
If you have any question call, 215·228·8200



audience

This program aims to best serve the exhibit's tertiary audience, which is multigenerational low income families.

objectives

(participants will...)

Recognize the different ways a person's life can be honored through memorials, flowers and obituaries.

Reflect on the different factors that contribute to their identity including accomplishments, favorite people, places, and things.

Illustrate their story and depict it visually by painting a terra cotta clay pot.

Death and Company

Death and Company is an outreach program that follows a Career Day model with a collaboration between Laurel Hill Cemetery, the surrounding schools, and local business, Philadelphia Flower Market. Two death professionals from Laurel Hill Cemetery including a mortician, and a stone mason, and two professionals from the Philadelphia community including a florist from Philadelphia Flower Market and a death doula, travel to schools, libraries, or gather at Laurel Hill Cemetery.

Career Day with death professionals is geared toward high school students and will consist of a lecture and student led discussion to provide opportunities to gather useful career development information in addition to developing a higher level of comfort talking about

death. By addressing Pennsylvania standards for grade eleven career education and work such as Standard - 13.1.11.F which is to “Analyze the relationship between career choices and career preparation opportunities,” teachers within the surrounding area can use *Death and Company* to supplement their curriculum that aims to help students explore their options and prepare their plans following graduation.

Much like the exhibit, the overall program addresses death in a positive light with dialogue that remains light, yet informative. In addition to professionals sharing their stories with brief lectures, *Death and Company* aims at harboring a supportive environment for students to share stories and experiences that they may have had

with death and make connections to the ways in which the professionals honor these people in addition to explore and ask questions regarding the work that they do and the path they took to break into the death industry.





death and Company

Modeled after a typical **CAREER DAY**, Death and Company is geared toward high school students and will consist of a lecture and student led discussion to provide opportunities to gather useful career development information in addition to developing a higher level of comfort talking about death. Two death professionals from Laurel Hill Cemetery including; a **mortician**, and a **stone mason** along with a **florist** from Philadelphia Flower Market and a **death doula** will travel to schools and libraries neighboring aurel Hill Cemetery between May 1st 2021 and Ocotber 31st 2021.

STANDARDS ADDRESSED Standard - 13.1.11.B: Analyze career options based on personal interests, abilities, aptitudes, achievements and goals.
Standard - 13.1.11.F: Analyze the relationship between career choices and career preparation opportunities

LEARNING OBJECTIVES Students will...
Learn about the different professions that handle the deceased.
Engage in discussions regarding the process of preparing the deceased for burial.
Explore the trajectories that can be taken to become a professional in the business.

For more information
or to schedule a visit from our professionals visit thelaurelhillcemetery.org
or call 215·228·8200

audience

This program aims to best serve the exhibit's secondary audience, which is young adults.

objectives

(students will...)

Learn about the different roles that professions that work with the deceased play in the community by helping us honor and remember the ones that we have lost.

Engage in discussions regarding the process of preparing the deceased for burial.

Explore the trajectories that can be taken to become a professional in the business.

Art Alive

Visitors are invited to experience the Cemetery in a way that it once was – a place of picturesque, rural beauty serving as grounds for social mingling and leisure. Similar to the atmosphere of an art studio, *Art Alive* will provide a supportive setting with a structure built on the foundation of a community of art appreciators and creators.

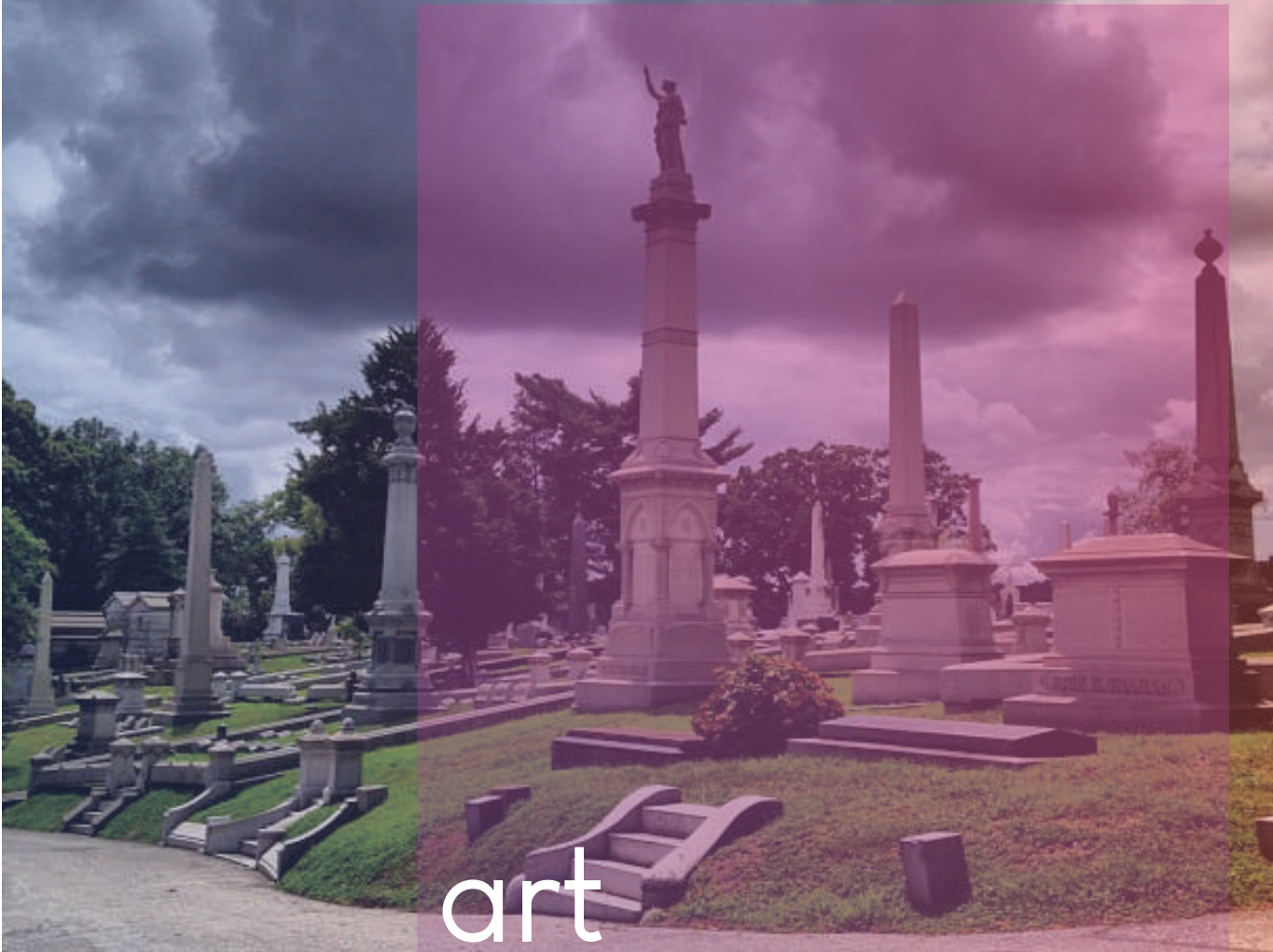
The weekly program will highlight different art forms that invite artists of varying levels to tune into their observation skills and look closer at the cemetery through drawing, painting, and photography. The program will consist of a guided tour of different parts of the cemetery led by a Laurel Hill Cemetery Educator; highlighting several stories of people buried in the cemetery and pointing out visual inspirations such as notable representations of landscape

design, horticulture, scenic views and architecture. Teaching artists will assist guests in capturing the cemetery in a different light through painting, drawing, and photography. Each week will vary slightly depending on where the guests are brought into the cemetery and what the visual prompt will be. Each session will include a story about the history of the cemetery or of a person buried within. Guests will engage in art making processes that include working from observation and combining their observations with their own visual interpretations of the stories being told by the Laurel Hill Cemetery guide.

By looking at the artistry and beauty that is within the cemetery, visitors will experience the space in a way that embodies death positivity and closely aligns to how Laurel Hill Cemetery

was utilized as a green space during its infancy. Works of art created by program attendees will be showcased in the exhibit space and lend a contemporary snapshot in contrast to archival photos of the same subjects.





art alive @ Laurel Hill Cemetery

Let the stories of the grave speak through your art.

05/08
4 – 6 pm

Join us for a cemetery stroll and an afternoon full of stories from the past paired with art making with one of our very own local artists.

\$10/members
\$15/non-members

Supplies included
Register @ thelaurehillcemetery.org
215•228•8200

audience

This program aims to best serve the exhibit's primary audience, which is the people of the greater Philadelphia area.

objectives

(participants will...)

Examine and represent the beauty of the cemetery using observation and composition.

Translate the stories of Laurel Hill visually using art in conjunction with physical observations.

Recognize the cemetery as a place for leisure with a foundation of visual beauty.

death and Company

Death Doula

Contact information:

Things I already knew:

Wow, I had no Idea!

How did they get there?

QUESTIONS:

Florist

Contact information:

Things I already knew:

Wow, I had no Idea!

How did they get there?

QUESTIONS:

Stone Mason

Contact information:

Things I already knew:

Wow, I had no Idea!

How did they get there?

QUESTIONS:

Mortician

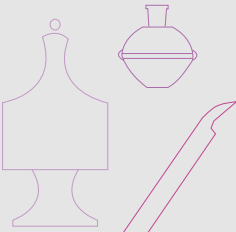
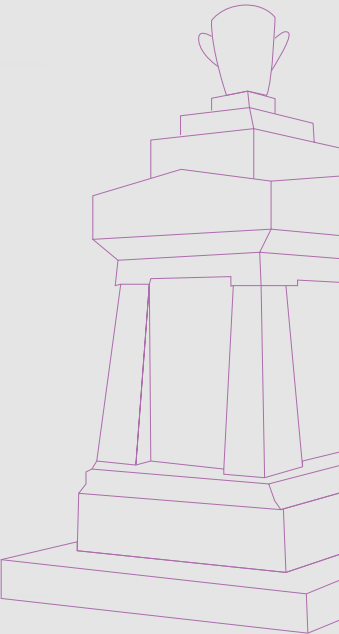
Contact information:

Things I already knew:

Wow, I had no Idea!

How did they get there?

QUESTIONS:



TELLING YOUR STORY AND PLANTING YOUR LEGACY WRITING WORKSHEET

grave
libs

_____ is _____ years old from _____ .
your name age where you are from

In their free time you will find them _____ with their
favorite activity

_____ , a person you like spending time with
relationship

If you could describe _____ in five words you might say
your name

that they are; _____ , _____ , _____ ,
adjective adjective adjective

_____ and _____ .
adjective adjective

_____ is most proud of when they _____
your name something you're proud of

and when they are older they plan to be a(n) _____ .
profession

_____ 's favorite color is _____ . They love eating
your name color

_____ and if they could adopt any animal in the world as a pet
favorite food

it would be a(n) _____ . When _____ isn't
favorite animal your name

spending their time with _____ , you can find them relaxing in
favorite person

_____ .
favorite place to relax

In their opinion the world would be a much better place if
_____ .

_____ .
What would make the world a better place?

PROGRAM WEB PAGE

The screenshot shows the website for Laurel Hill Cemetery. At the top, there is a navigation bar with links for 'About', 'Shop', 'Gallery', 'Contact', and 'Search'. Below this is a header with the cemetery's name and a logo. The main content area features a large banner for an exhibition titled 'death illuminated' with the subtitle 'Artistry Within the Death Industry'. The dates for the exhibition are '05 · 01 · 2021 - 10 · 31 · 2021' and the hours are 'M - F · 7 AM - 7 PM'. There are navigation tabs for 'Exhibition', 'Programs & Events', 'Gallery', and 'Calendar'. Below the banner, there are three main event cards: 'death and Company' (Schedule @ your convenience between 10 AM - 3:30 PM), 'art alive' (Saturday 05 · 01 · 2021 / 4 - 6 PM), and 'telling your story and planting your legacy' (Saturday 05 · 01 · 2021 / 10 AM - 12 PM). Each card includes a 'Read more' link and an 'RSVP' button. On the right side, there is a sidebar with links for 'Laurel Hill Cemetery', 'Main Building', 'Cemetery Map', and 'Share', accompanied by an illustration of a tombstone.

A sepia-toned photograph of a cemetery. In the center, there is a large, ornate monument with a pedimented roof and a central arched niche. The niche contains a relief sculpture of a reclining figure. The monument is flanked by two sets of stone steps leading up to it. In front of the monument, there are two large, classical-style urns. To the left and right of the central monument, the cemetery is filled with numerous other tombstones of various shapes and sizes, some with intricate carvings. The background is filled with dense trees and foliage. The overall scene is peaceful and well-maintained.

MARKETING & COMMUNICATIONS

Old Mortality, c. 1910
Laurel Hill Cemetery

FUNDING

IMLS GRANT

- Death Illuminated has requested \$250,000 to fund the development of the exhibition and associated programs.
- The exhibition fulfills IMLS standard of lifelong learning for all ages as well as the Laurel Hill Cemetery mission.
- Laurel Hill Cemetery's mission aims to "Help people grieve and honor the departed, while offering a serene, welcoming space for all to enjoy the natural and sculpted beauty, learn shared civic history, celebrate milestones, engage in dialogue and create connections."
- Today, more people are embracing the death positivity movement, a social and philosophical movement that encourages people to speak openly about death and dying. The movement seeks to eliminate the silence around death-related topics, decrease anxiety surrounding death, and encourages more diversity in end of life care options available to the public. As part of Laurel Hill Cemetery vision, the cemetery hopes to renew their connection with the local community, create new traditions, and serve as a resource to low-income families and youth.



ADVISORS

These professionals have chosen to make a career out of helping people through the death process. They offer insightful and artistic ways to honor people's lives through their work. Each provide unique perspectives on how they view death.

Wendy Lee Forman

Psychologist specialized in helping people through life transitions.

Lisa Graves

Museum professional who worked on *Death: The Human Experience*.

Deli Rogers

Mortician

Flourishing Gifts

Flower shop in Philadelphia.

Caitlyn Doughty

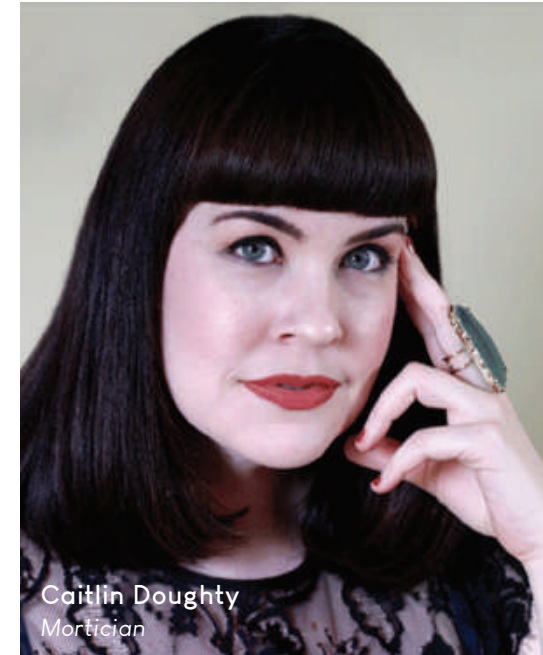
Mortician and founder of the *Order of the Good Dead*.

Beth Sevastana

Archives and Volunteer Coordinator at Laurel Hill Cemetery.

Aurora

At home palliative care facility.



MARKETING PLAN

AUDIENCE

The target audience for the Death Illuminated Exhibition includes three distinct demographics of the Philadelphia community. These audiences are **multigenerational families, low-income families, and young adults**. Through the exhibit, the content will challenge visitors to reflect on their previous notions surrounding death in a supportive environment. The exhibit will showcase the many facets of the death industry and highlight the artistic expression through the narratives of the people that have dedicated their lives to the industry.

DEMOGRAPHICS

The world is undergoing a more recent cultural shift of perspectives on death and dying. As the “cultural makeup of the United States continues to change rapidly, and as minority groups continue to grow, these groups' beliefs and customs must be taken into account when examining death, grief, and bereavement.” In 2019, an estimated 843.9 per 100,000 Philadelphia residents died. Heart disease, cancer and drug overdoses being the leading causes of death, majority in minority communities. Compared to other U.S. states Philadelphia experiences higher death rates and health disparities. Out of 594,778 households across Pennsylvania 24.3 percent live in poverty, and 21.7 percent of persons are under 18 years old.

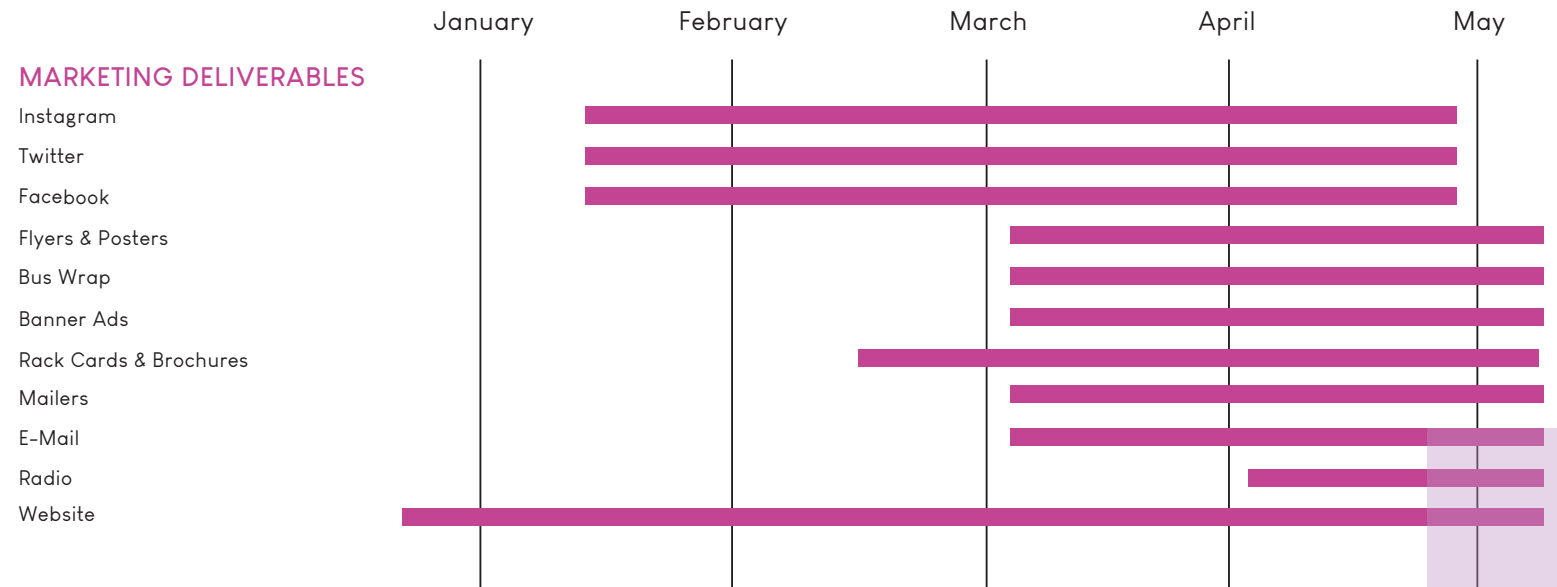
WANTS AND NEEDS

In light of these statistics, more death professionals are making their work public, advocating for more ethical and accessible death procedures and participating in discourse on death and the artistry of their practice. For 184 years, Laurel Hill in collaboration with other cultural institutions and professionals has continued to offer “a place of beauty in which all can remember and reflect; relax and enjoy; learn and connect.” From these demographics it is apparent that the needs of our three audiences are very broad. Young adults are often not comfortable with discussing or facilitating end-of-life planning. Basic education and engagement with occurrences such as death and the professions that involve the deceased is something that they don't often encounter in traditional learning environments. For multigenerational families with young adults premature death is an uncommon topic although unfortunately a reality of our society and specifically the Philadelphia community due to the poor circumstances of poverty, drug epidemics, and violence in underserved communities. On the other hand low-income families are substantially affected when it comes to death and end-of-life planning because they are often not privy to the resources that can make these arrangements more financially suitable for their means. By providing educational programs and resourceful content for our audience we can meet their needs and their desire to unite more with historic organizations in the community such as Laurel Hill Cemetery.

OUTREACH PLAN

Reaching our three target audiences will require a precise and diverse variety of content marketing strategies. The *Death Illuminated* development team will utilize social media channels such as Twitter, Facebook and Instagram to deliver fun posts, advertisements, exhibit updates, and other important information to potential visitors. The team will utilize our own accounts as well as those of community partners such as Laurel Hill Cemetery and other local organizations to spread the word far and wide via the internet. We also plan to set up a website and mobile app that visitors can follow along leading up to the exhibit as well as during the running of the show. Other forms of marketing will include signage such as banners, flyers, vehicle ads, etc. We want to have a variety of media marketing opportunities and to fulfill this we will also facilitate radio ads and physical mailers. Various elements of these marketing components will be local as well as national

MARKETING SCHEDULE



due to the exhibits appeal to such a broad audience with the visual or ‘Instagrammable’ installation elements. These deliverables will span several months prior to the exhibit to keep the word about the exhibit consistent and relevant to potential visitors in and beyond Philadelphia.

ASSESSMENT

EXHIBITION PURPOSE

Death Illuminated challenges visitors to interpret death in a positive way by using the narratives of death professionals alongside the Laurel Hill Cemetery collection to recontextualize our notions of death and end-of-life planning.

EXHIBITION SERVICES

Teach visitors about the various professions surrounding and involved in death care

Share the processes for making preparations for death and how they are carried out

Emphasize the artistic aspects of the death industry

INTENDED OUTCOMES

Community will engage Laurel Hill as a death positive resource.

INDICATORS

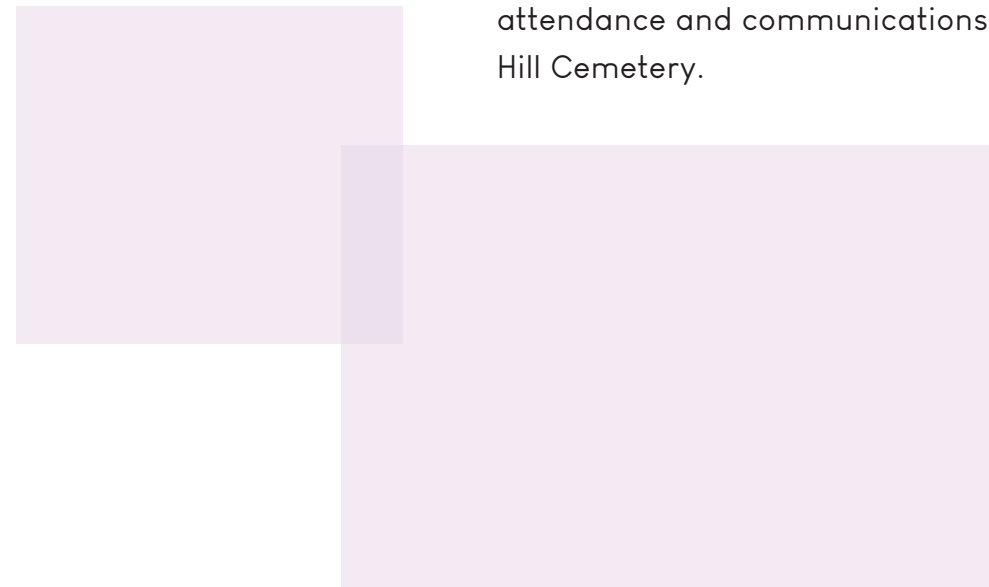
Number and percent of guests who visit Laurel Hill Cemetery will utilize their educational programs or alternative resources.

DATA SOURCE(S)

Participant interviews, digital surveys, onsite feedback.

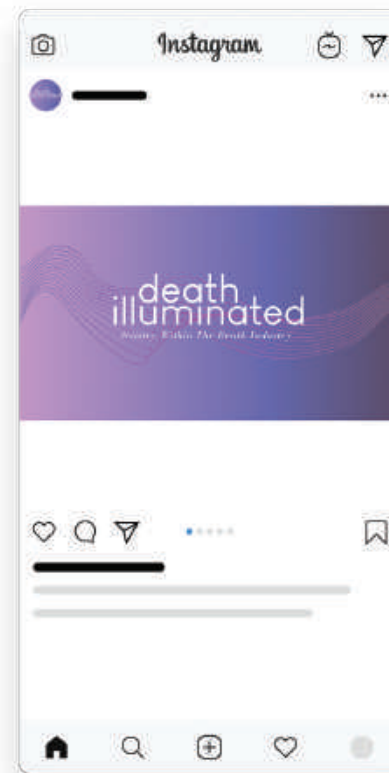
TARGET FOR CHANGE

At the end of six months, Philadelphians will be more knowledgeable on Laurel Hill Cemetery, death professions, the artistry of the death industry, and the death positivity movement. Community members will gain more resources at Laurel Hill Cemetery for dealing with death and end of life planning. In the exhibition above, the ultimate goal is to improve attitudes towards death, but the project has chosen to measure a more immediate and related goal that provides a short-term indication of progress. That goal is higher community attendance and communications with Laurel Hill Cemetery.



CAMPAIGN

- Local & national advertisements to appeal to a broad audience of potential visitors.
- Span over several months from January to October.
- Utilize social media channels such as Twitter, Facebook and Instagram.
- Death Illuminated platform as well as those of community partners such as Laurel Hill Cemetery and other local organizations.



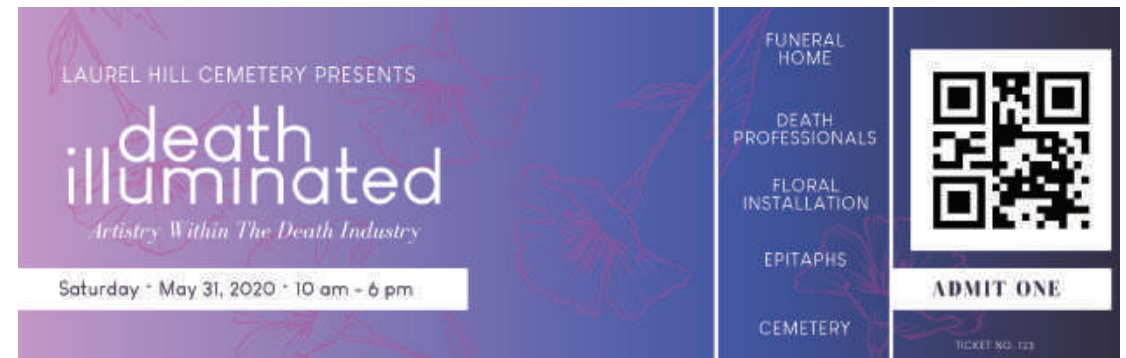
MATERIALS AND BRANDING

Exhibition Branding		
Voice	Aesthetic	Phrases & Quotations
Alluring	Calming/Serene	"A simple reminder you're not alone."
Comforting	Uplifting	"Death positive!"
Supportive	Ethereal	"Reimagine your memorial."
Guiding	Fluid/Floating	"I love life, and that's why I am drawn to working in death." -- Alua Arthur
Insightful	White Noise	"Every life is different, and every stone we carve is different." - Karin Sprague
Inspiring/Encouraging	Vibration/Pulsating	"You're helping someone who can't help themselves"
Positive	Glowing/Beaming	"We need a proper mourner because young people don't know how to cry anymore." -- Xu Xinwei
Intuitive	Depth	"Our entry into the world is splendidly dramatic, so our exit from this world also needs to be spectacular." -- Hu Xinglian
		"For better or worse, a city's story is told in its cemeteries; they are where the past meets the present." -- Anna Clark
		"Even amidst fierce flames, the golden lotus can be planted." -- Sylvia Plath

"Every life is different, and every stone we carve is different."

- Karin Sprague

TICKETS

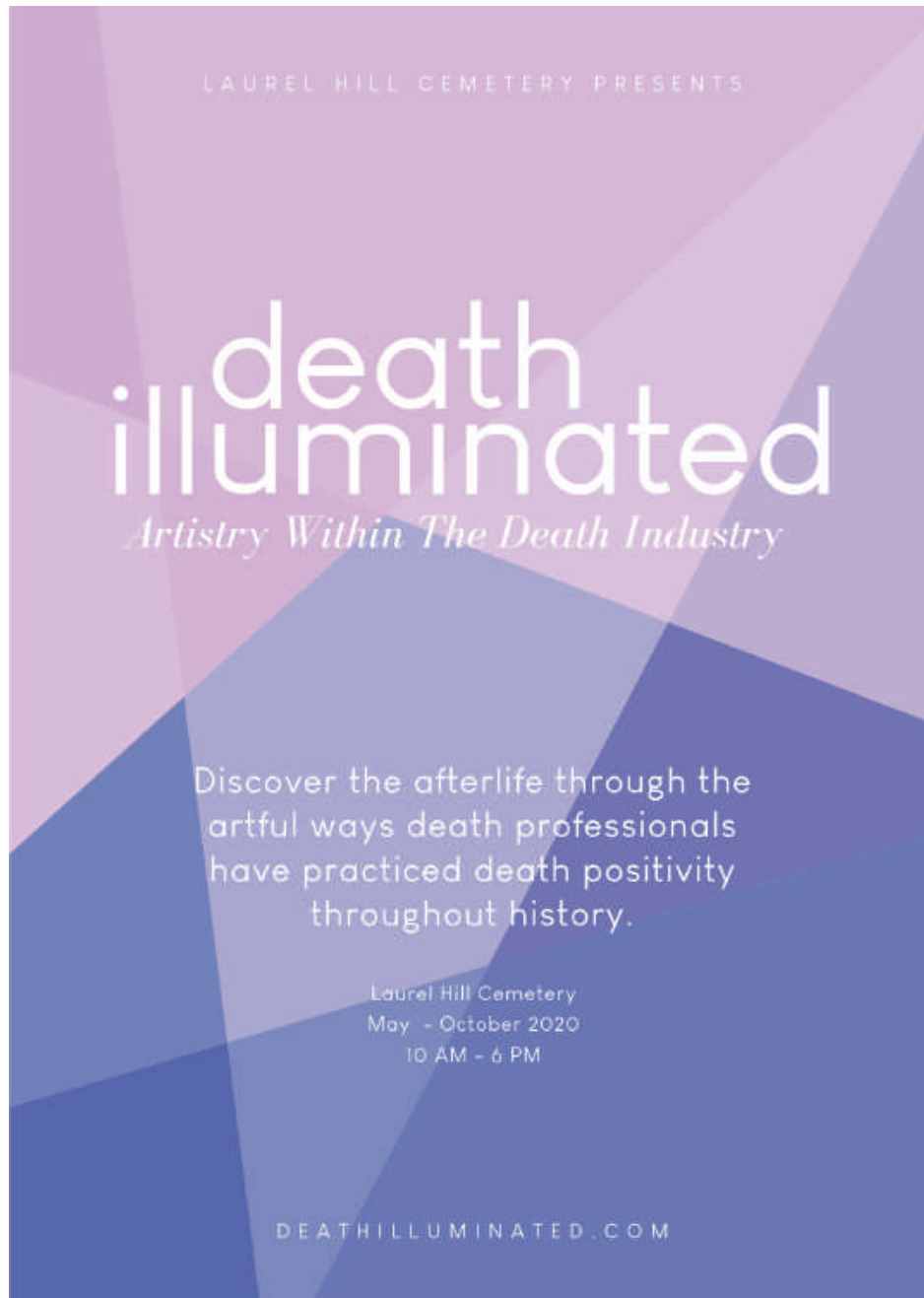


30 SECOND RADIO SPOT



Located in Strawberry Mansion, Laurel Hill Cemetery's newest exhibit, *Death Illuminated* will show you the many facets of the death industry that will help you reimagine your perceptions on death in an artful way. The Summer 2020 exhibition running from May to October will incorporate beautiful artist installations, historic death related artifacts, and interactive elements to curate your own death positive afterlife. **Don't be afraid, Death Illuminate.**

POSTER



STREET BANNERS



HOMEPAGE GRAPHIC



A sepia-toned lithograph showing a wide view of the entrance to Laurel Hill Cemetery. In the foreground, a dirt road curves through a landscape with several large, leafy trees and a wooden fence. Two people on horseback are riding along the road. In the middle ground, a large, light-colored building with a prominent portico, likely the cemetery's main structure, sits on a slight rise. The background is filled with a dense forest of tall, thin trees, possibly pines or cypresses, under a pale sky.

APPENDIX

Lithograph of Entrance to Laurel Hill
Cemetery, c. 1848
Laurel Hill Cemetery

FRONT-END SURVEY

- Majority of respondents (>60%) were interested in **learning more about sculptural elements and the design and spatial plan of cemeteries.**
- About half of respondents were interested in learning more about **professional mourners, gravestone makers, landscape architects, architects, and death doulas.**
- Words used to describe feelings about death:
 - confusing
 - sad
 - scary
 - peaceful
 - reflective
- Survey respondents had questions about **how death professionals cope** with being surrounded by death and grieving, and how they found themselves in the profession.
- Many survey respondents find cemeteries beautiful. In particular they find the landscape and natural elements, the quietness, and the design and architectural elements beautiful.

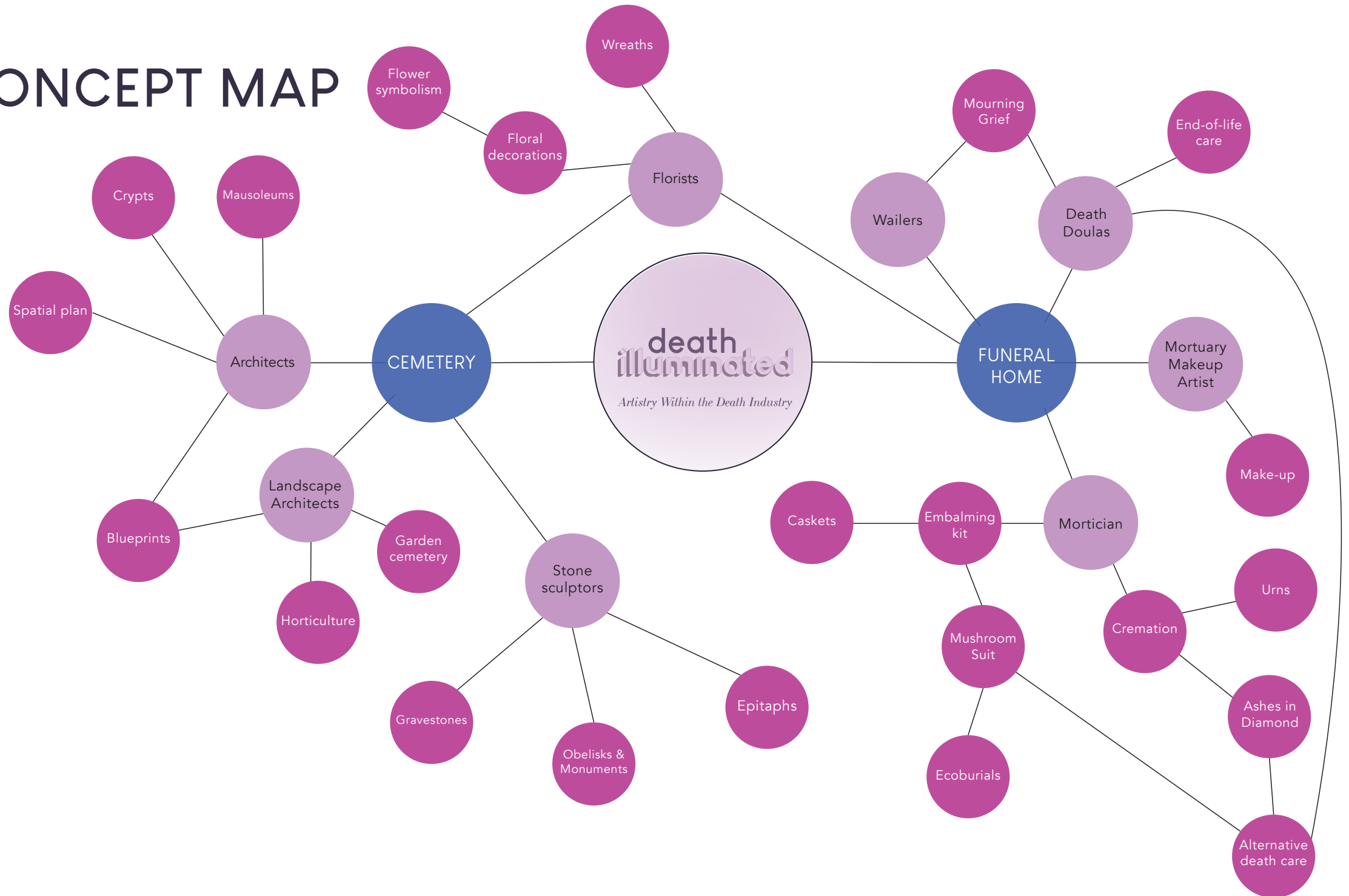
Data shows that people are interested in the death professions; however, **THERE REMAINS A TABOO THAT SURROUNDS THE INDUSTRY.**

The exhibition will present content in a **POSITIVE LIGHT** that showcases **BEAUTY** and provide areas for **REFLECTION.**

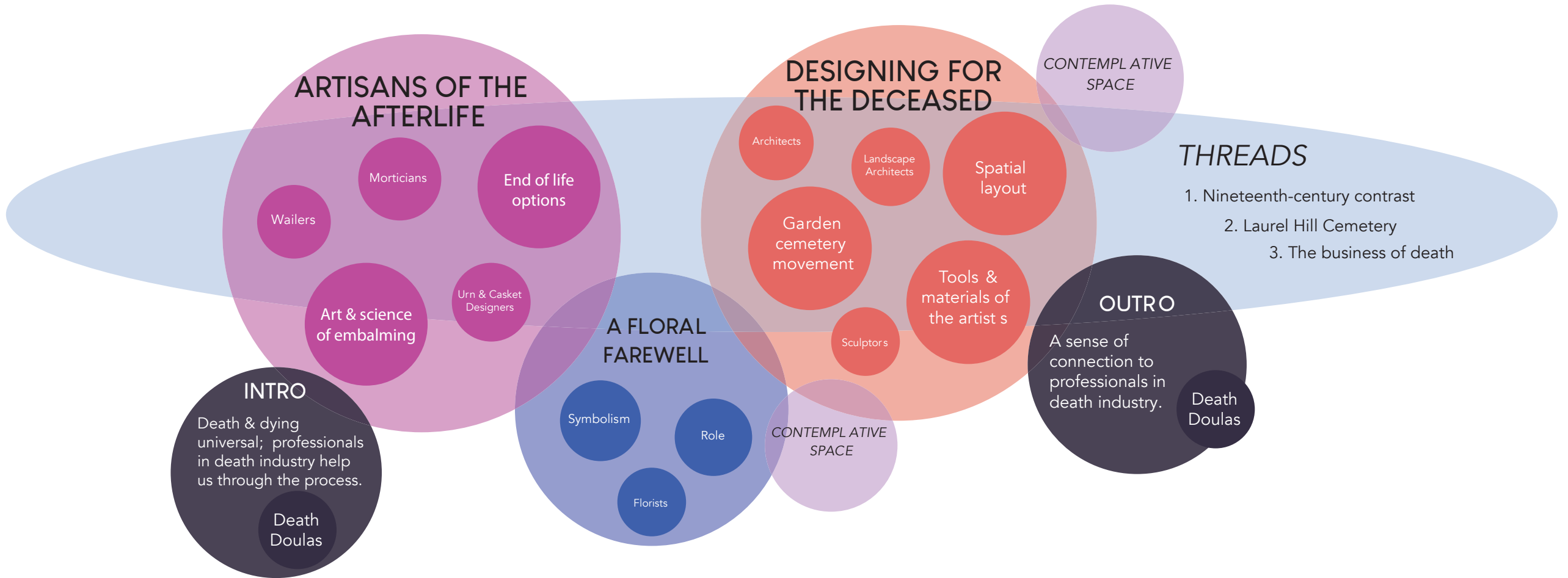
*WHAT DOES THE VISITOR
KNOW, WANT TO KNOW,
AND CARE ABOUT?*

SURVEY RESULTS WERE USED TO PLACE MORE EMPHASIS ON CERTAIN FACETS OF THE DEATH INDUSTRY.

CONCEPT MAP



BUBBLE DIAGRAM









OBJECTS & MEDIA LIST






#	OBJECT	IMAGE	DATE	MATERIALS	RATIONALE	LENDER
ARTISANS OF THE AFTERLIFE						
1.1.1	Victorian Era Casket		19th Century	Painted, incised, punched, and embossed leather over wood; gilded copper mounts	It is important to showcase caskets from different time periods in order to visually represent the evolution of their design and the materials that are/were used to make them.	The Philadelphia Museum of Art
1.1.2	Sea grass casket		2020	Sustainable willow plants and seagrass		Wood County Historical Society
1.1.3	Funerary mask		Late 10th-early 12th century	Gilt bronze	This particular funerary mask will be beneficial to include in the exhibit to showcase a tradition that once was.	The Philadelphia Museum of Art
1.1.4	Vespers Death Mask (Neri Oxman)		2016	3-D Printed	It is important to include a contemporary example of a death mask in order to show contrast to older versions.	Neri Oxman Private Collection
1.1.5	Funerary urn		1904	Terra-cotta	Including the three different urns highlights the versatility that exists within their design.	Cooper Hewitt

1.1.6	19th Century urn		19th century	Glazed earthenware	Including the three different urns highlights the versatility that exists within their design.	Cooper Hewitt
1.1.7	21st Century urn (Vartan Poghosian)		2018	Glazed stoneware	Including urns from a working artist ties into the big idea of the exhibition by showcasing the artistic expression.	Vartan Poghosian private collection
1.1.8	21st Century urn (Vartan Poghosian)		2018	Glazed stoneware	Including urns from a working artist ties into the big idea of the exhibition by showcasing the artistic expression.	Vartan Poghosian private collection
1.1.9	21st Century urn (Vartan Poghosian)		2018	Glazed stoneware	Including urns from a working artist ties into the big idea of the exhibition by showcasing the artistic expression.	Vartan Poghosian private collection
1.1.10	Touchable urn		2020			
1.1.11	Touchable urn		2020			

1.1.12	Touchable urn		2020			
1.1.13	Eco Water Urn		2020			
1.1.14	Biodegradable funeral urn		2017	Biodegradable plastic (PHA)	Including the three different urns highlights the versatility that exists within their design.	Cooper Hewitt
1.1.15	Cremation jewelry		2019			
1.2.1	Embalming kit		1930s			
1.2.2	Duotronic II Embalming Machine		2020			







1.2.3	Professional Choice Cosmetic Kit		2020			
1.2.4	Embalming fluid		2020			
1.2.5	Embalming fluid		2020			
1.2.6	Glow Tint		2020			
1.2.7	Restoratone		2020			
1.2.8	Tru-Seal Embalming sealant					







A FLORAL FAREWELL







2.1.1	Photograph of Greenhouse at Easter 1		1910			
2.1.2	Photograph of Greenhouse at Christmas 2		1910			
2.1.3	Photograph of Greenhouse work 1		1916			
2.1.4	Photograph of Lillie Thomas Keim with grave decorations		1931			
2.1.5	Cradles Sec. U.		1931			

DESIGNING FOR THE DECEASED







3.1.1	Blueprint of South Laurel Hill Cemetery		1892			
3.1.2	Land Surveying Tripod		19th century			
3.1.3	Land Surveying Level		19th century			
3.1.4	Land Surveying Theodolite		19th century			
3.1.5	Engraving Plan of Laurel Hill Cemetery		1836			
3.2.1	Lithograph Survey of South Laurel Hill Cemetery		1854			


3.2.2	Copy of Lithograph of Entrance of Laurel Hill Cemetery		1848			
3.2.3	Photograph of aerial view 1		1925			
3.2.4	Photograph of aerial view 2		1925			
3.3.1	Self Portrait of James Thorn (part of Old Mortality)		1836			
3.3.2	Photograph of Old Mortality		1910			
3.3.3	Old Mortality Line Drawing		1928			

3.3.4	Old Mortality Photograph		1860		Having a photograph of Old Mortality is an important piece that showcases the architectural and sculptural elements that exist throughout Laurel Hill Cemetery.	The Library Company of Philadelphia
3.3.5	Epitaphs/Tombstone		100-200 CE	Marble	Provides versatility in material types for tombstones. This one is made out of marble. Also to provide contrast to modern tombstones.	Portland Art Museum
3.3.6	Epitaph of Gnaeus Lucretius Priscus		Mid 1st-2nd century	Marble	Provides versatility in material types for tombstones. This one is made out of marble. Also to provide contrast to modern tombstones.	Harvard Museum
3.3.7	Myoji Epitaph Tablets		1736	Porcelain with underglaze cobalt blue design	Provides versatility in material types for tombstones. These are made out of porcelain and sandstone. Also to provide contrast to modern tombstones.	The Metropolitan Museum of Art
3.3.8	11th Century Tombstone		11th century	Sandstone	Provides versatility in material types for tombstones. These are made out of porcelain and sandstone. Also to provide contrast to modern tombstones.	The Metropolitan Museum of Art
3.3.9	Professional stone tool set		Early 1900s			

3.3.10	Photograph of obelisks 1		1910			
3.3.11	Photograph of Section K obelisks		1910			
3.3.12	Photograph of Chapel Obelisks		1934			
3.3.13	Photograph of Benjamin Franklin Coston obelisk		1928			
3.3.14	Photograph of Hector Tyndale obelisk		1928			
3.3.15	Photograph of Charles Thomson obelisk		1928			

3.3.16	Photograph of Yellow Fever Memorial detail		Unknown			
3.3.17	Photograph of Edward B Park cradle		1925			
3.3.18	Photograph of Yellow Fever Memorial detail 4		Unknown			
3.3.19	Photograph of Sec. J obelisks		1912			
3.4.1	Photograph of mausoleums and bridge section		1910			
3.4.2	Photograph of hillside vaults		1930			

3.4.3	Smith's Illustrated Guide to Cemetery		1852			
3.4.4	Photograph Kemble mausoleum		1930			
3.4.5	Photograph of William Carnill mausoleum with Easter decorations		1931			
3.4.6	Photograph of H.N. Burroughs mausoleum		1926			
3.4.7	Photograph of Henry Disston mausoleum 1		1930			
3.4.8	Photograph of Carl F. Lauber mausoleum 2		1930			

3.4.8	Photograph of underground vault and receiving vault		Unknown			
3.4.9	Photograph of Chapel (North Laurel Hill Cemetery) 1		1844			
3.4.10	Photograph of receiving tomb interior		1916			
3.4.11	Photograph of receiving tomb		Unknown			

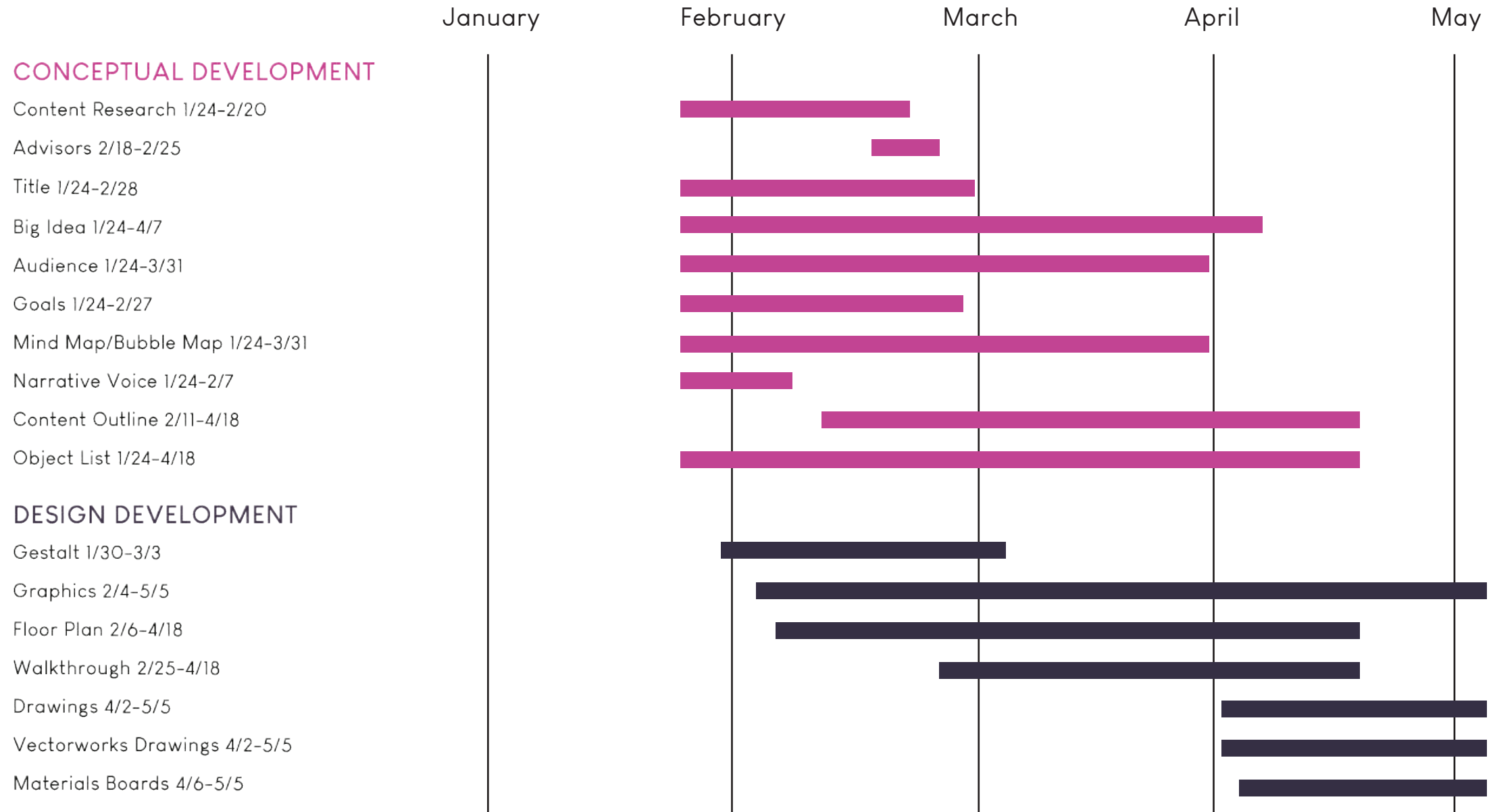
COMPONENTS SCHEDULE

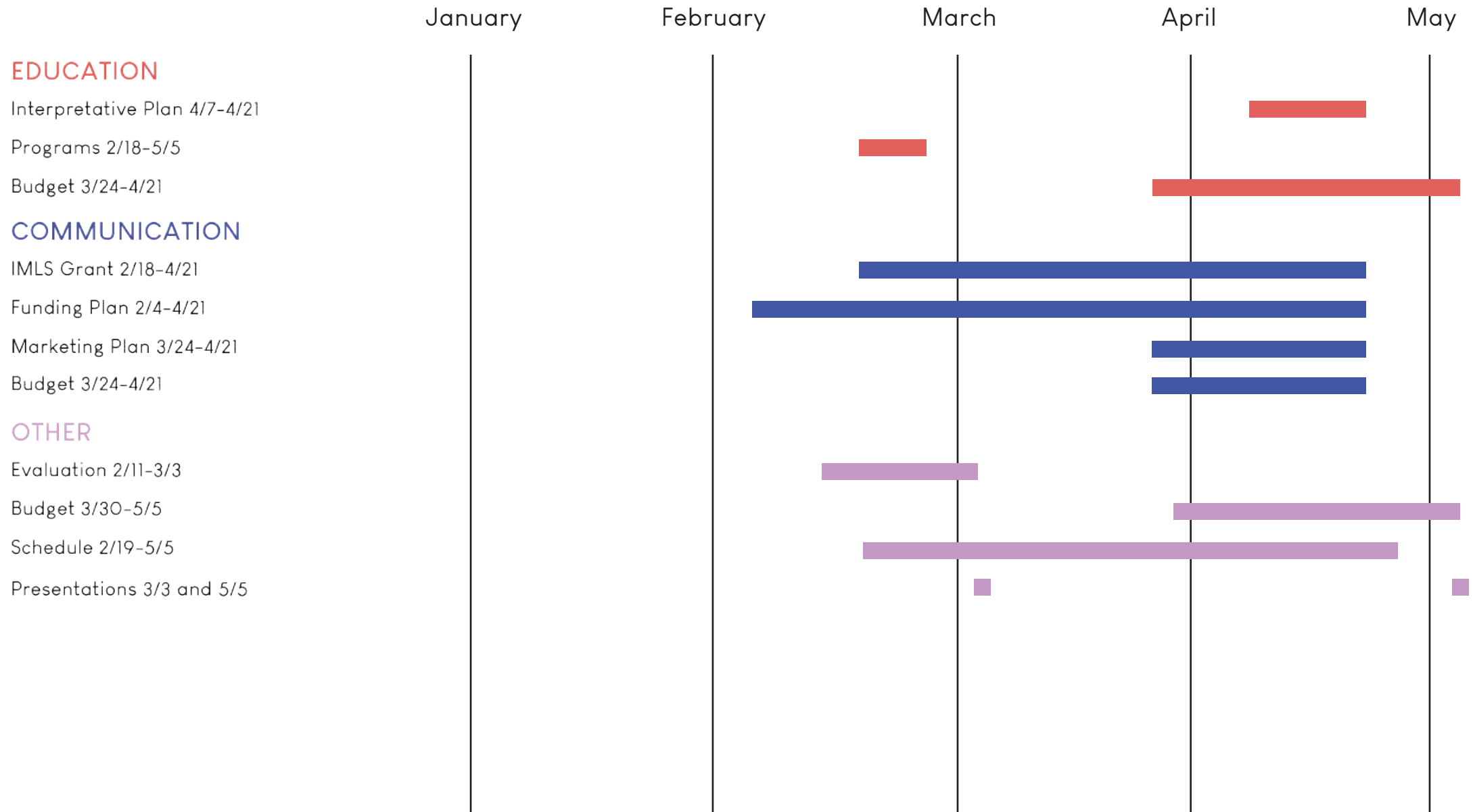
COMPONENT #	COMPONENT LOCATION	COMPONENT NAME	TYPE	SIZE
0.0	Intro	Exhibit intro panel	1G/1	48 x 24"
0.1	Intro	Death Doulas panel	2G	36 x 24"
1.0	Artisans of the Afterlife	Death Doulas panel	1G	48 x 24"
1.1	Artisans of the Afterlife	End of Life Options	2G	36 x 24"
1.2	Artisans of the Afterlife	The Art and Science Behind Morticians panel	2G	36 x 24"
1.3	Artisans of the Afterlife	Professional Mourners panel	2G	36 x 24"
2.0	A Floral Farewell	Floral Installation panel	1G/1	48 x 24"
2.1	A Floral Farewell	Flower and Wreath Symbolism panel	2G	36 x 24"
3.0	Designing for the Deceased	Designing for the Dead - Cemetery Panel	1G	48 x 24"
3.0.1	Designing for the Deceased	A Bird's Eye View panel	3G	36 x 24"
3.0.1.A	Designing for the Deceased	Blueprint of South Laurel Hill label	4A	4 x 6"
3.0.2	Designing for the Deceased	Spatial Plan of Laurel Hill Cemetery panel	3G/Ph	18 x 18"
3.0.2.A	Designing for the Deceased	Land Surveying Equipment label	4A	4 x 6"
3.0.2.B	Designing for the Deceased	Engraving Plan of Laurel Hill label	4A	4 x 6"
3.0.3	Designing for the Deceased	Cemetery Industry Statistics panel	3G	18 x 18"
3.1	Designing for the Deceased	Landscape Architects panel	2G	36 x 24"
3.1.1.A	Designing for the Deceased	Lithograph Survey of South Laurel Hill	G	4 x 6"
3.1.1.B	Designing for the Deceased	Copy of Lithograph of Entrance to Laurel Hill label	4A	4 x 6"
3.1.1.C	Designing for the Deceased	Photographs of aerial view label	4A	4 x 6"
3.2	Designing for the Deceased	Epitaphs panel	2G/Ph	36 x 18"
3.3	Designing for the Deceased	Sculptors panel	2G	36 x 24"
3.3.2	Designing for the Deceased	Sculptures at Laurel Hill panel	3A	18 x 18"
3.3.2.A	Designing for the Deceased	Self Portrait of James Thom (part of Old Mortality) label	4A	4 x 6"
3.3.2.B	Designing for the Deceased	Photograph of Old Mortality (1910) label	4A	4 x 6"
3.3.2.C	Designing for the Deceased	Old Mortality Line Drawing label	4A	4 x 6"
3.3.2.D	Designing for the Deceased	Old Mortality Photograph (1860) label	4A	4 x 6"
3.3.2.E	Designing for the Deceased	Epitaphs/Tombstones label	4A	4 x 6"

KEY	
1	Section/Intro Panel
2	Subsection Panel
3	Tertiary/Theme Label
4	Object Caption/Tombstone
5	Fun Fact
6	Instruction Label
G	Graphic
A	Artifact
Ph	Physical Interactive
M	Media Interactive
I	Art Installations

3.3.2.F	Designing for the Deceased	Epitaph of Gnaeus Lucretius Priscus label	4A	4 x 6"
3.3.2.G	Designing for the Deceased	Myoji Epitaph tablets label	4A	4 x 6"
3.3.H	Designing for the Deceased	11th century tombstone label	4A	4 x 6"
3.3.1.	Designing for the Deceased	Sculptor's Tools and Materials label	3A	18 x 6"
3.3.1.A	Designing for the Deceased	Professional Toolset label label	4A	4 x 6"
3.3.7	Designing for the Deceased	Monuments at Laurel Hill label	3I	18 x 18"
3.3.7.A	Designing for the Deceased	Photographs of Obelisks label	4A	4 x 6"
3.3.7.B	Designing for the Deceased	Section K Obelisks label	4A	4 x 6"
3.3.7.C	Designing for the Deceased	Photograph of Chapel Obelisks label	4A	4 x 6"
3.3.7.D	Designing for the Deceased	Photograph of Benjamin Franklin Coston label	4A	4 x 6"
3.3.7.E	Designing for the Deceased	Photograph of Hector Tyndale Obelisk label	4A	4 x 6"
3.3.7.F	Designing for the Deceased	Photograph of Charles Thomson Obelisk label	4A	4 x 6"
3.3.7.G	Designing for the Deceased	Photograph of Yellow Fever Memorial detail label	4A	4 x 6"
3.3.7.H	Designing for the Deceased	Photograph of Yellow Fever Memorial detail 4 label	4A	4 x 6"
3.3.7.I	Designing for the Deceased	Yellow Fever Monument label	4A	4 x 6"
3.4	Designing for the Deceased	Architects panel	4A	4 x 6"
3.4.3	Designing for the Deceased	Architecture at Laurel Hill panel	2G	4 x 6"
3.4.3.A	Designing for the Deceased	Photograph of Chapel (North Laurel Hill) label	3G/A	36 x 18"
3.4.3.B	Designing for the Deceased	Photographs of Mausoleums at Laurel Hill label	4A	4 x 6"
3.4.3.C	Designing for the Deceased	Photograph of Hillside Vaults label	4A	4 x 6"
3.4.3.D	Designing for the Deceased	Photograph of Kemble Mausoleum label	4A	4 x 6"
3.4.3.E	Designing for the Deceased	Photograph of William Carnill Mausoleum with Easter Decorations label	4A	4 x 6"
3.4.3.F	Designing for the Deceased	Photograph of H.N. Burroughs Mausoleum label	4A	4 x 6"
3.4.3.G	Designing for the Deceased	Photograph of Henry Disston Mausoleum label	4A	4 x 6"
3.4.3.H	Designing for the Deceased	Photograph of Carl F. Lauber Mausoleum 2 label	4A	4 x 6"
3.4.3.I	Designing for the Deceased	Photograph of Underground Vault and Receiving Vault label	4A	4 x 6"
3.4.3.J	Designing for the Deceased	Photograph of Receiving Tomb interior label	4A	4 x 6"
3.4.3.K	Designing for the Deceased	Photograph of Receiving Tomb label	4A	4 x 6"
3.4.3.L	Designing for the Deceased	Smith's Illustrated Guide to Cemetery label	4A	4 x 6"
4.0	Conclusion	Conclusion Panel	1G	48 x 24"

SCHEDULE





BUDGET

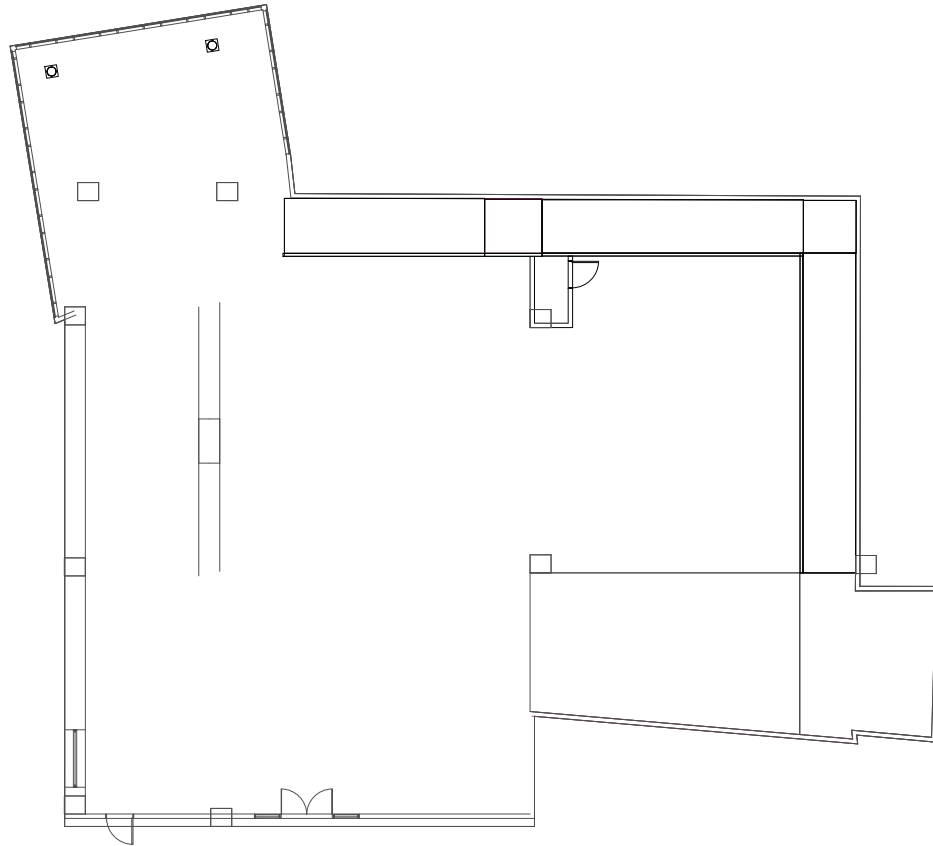
CATEGORIES	ESTIMATE	REVISED ESTIMATE	PERCENTAGE
CONSULTANTS	\$ 219,400	\$ 107,000	10.81%
Curator	40,000	30,000	
Graphic Designer	40,000	30,000	
Assistant Designer	20,000	0	
Registrar	2,400	0	
Project Management (design build)	50,000	0	
Exhibition Designer	60,000	40,000	
Lighting Designer	7,000	7,000	
FABRICATION	\$ 298,000	\$ 382,000	38.58%
Graphics	32,000	32,000	
Shipping	8,000	8,000	
Crates	20,000	0	
General fabrication	20,000	30,000	
ARTIST COLLABORATIONS			
Floral installation	148,000	525,150	
Epitaph light boxes	20,00	21,000	
Monuments and memorials	20,000	18,000	
Mausoleum (\$200 sq ft)	30,00	30,000	

MEDIA	\$ 48,000	\$ 48,000	4.93%
Digital Media Consultant	10,000	10,000	
Monitors (x5)	12,500	12,500	
Projectors	0	0	
Speakers	500	500	
Doula voice audio	0	0	
Playback system	2,000	2,000	
Cabling/Wires	500	1,300	
Touchscreen interactives	22,500	22,500	
ARTIFACTS	\$ 44,800	\$ 37,500	3.48%
Image rights	15,000	15,000	
Loan fees	2,000	2,000	
Purchased artifacts	500	3,500	
Mounts and pedestals	15,000	10,000	
Conservation	2,000	2,000	
Shipping	10,300	5,000	
INSTALLATION	\$ 215,000	\$ 190,000	19.19%
Lighting and filters	75,000	75,000	
Funeral Home wall lighting	15,000	15,000	
Equipment	10,000	0	
Construction	30,000	30,000	

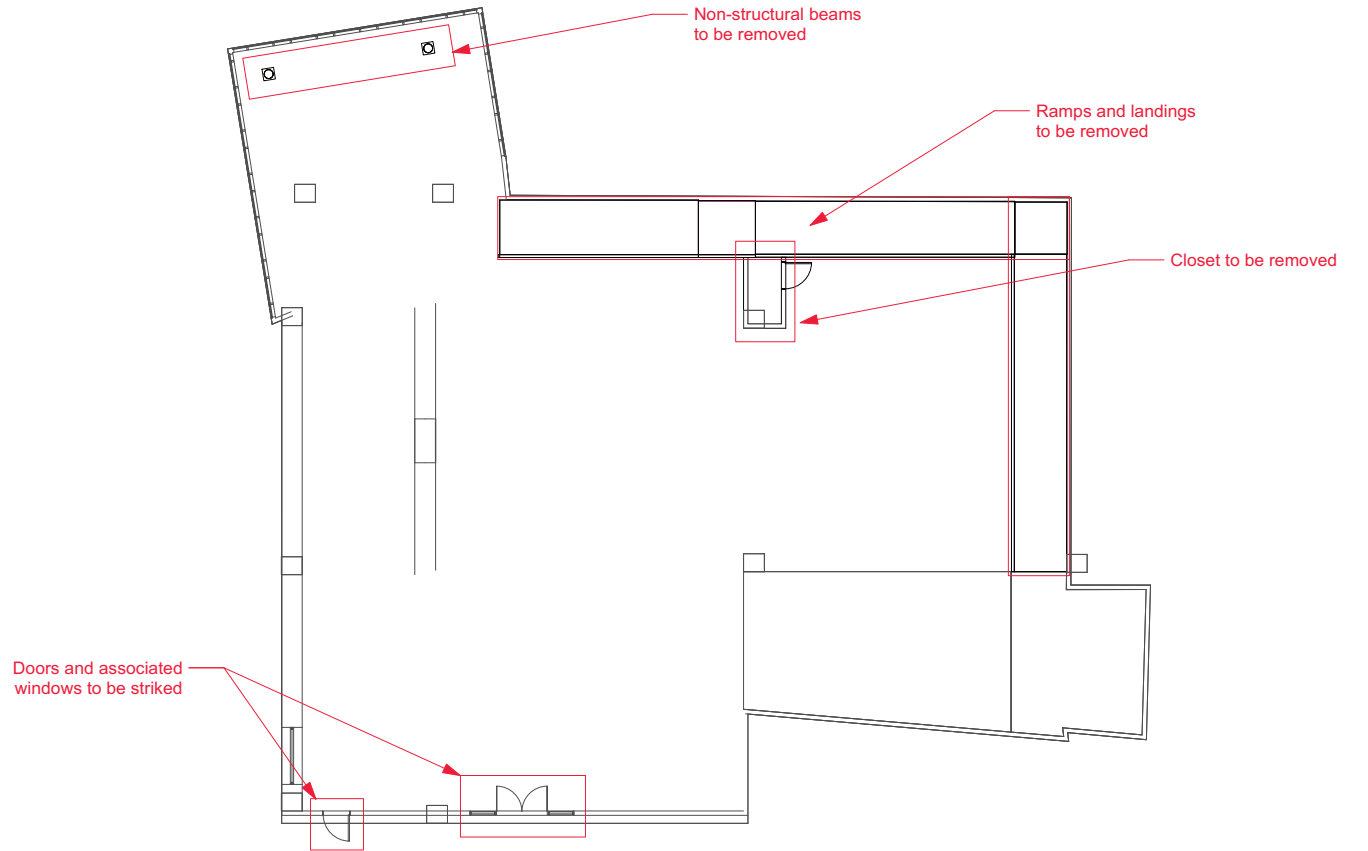
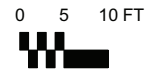
Labor	65,000	60,000	
Deinstallation	20,000	10,000	
Exhibit Props (furniture)	0	0	
CONTINGENCY	\$ 106,800	\$ 100,000	10.10%
MARKETING	\$ 160,500	\$ 97,750	9.8%
Social Media	30,000	20,000	
Website/Blog	50,000	25,000	
E-mail	15,000	10,000	
Banner ads	12,000	8,000	
Bus wraps	17,000	16,500	
Radio	10,000	5,000	
Flyers/Posters	6,000	3,000	
Mailers	4,000	2,000	
Rack Cards/Brochures	6,000	3,000	
Surveying/Impact studies	10,000	5,000	
Printing (education)	5,000	250	
PROGRAMMING	\$ 35,000	\$ 30,000	3.04%
Labor-unscheduled part time		8,000	
Fringe benefits		1,500	

Private contracts		4,000	
Program supplies/Materials		15,500	
Volunteer Appreciation		800	
Food		250	
EXHIBITION TOTAL	\$ 932,000	\$ 993,100	100%

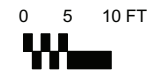
VECTORWORKS PACKAGE

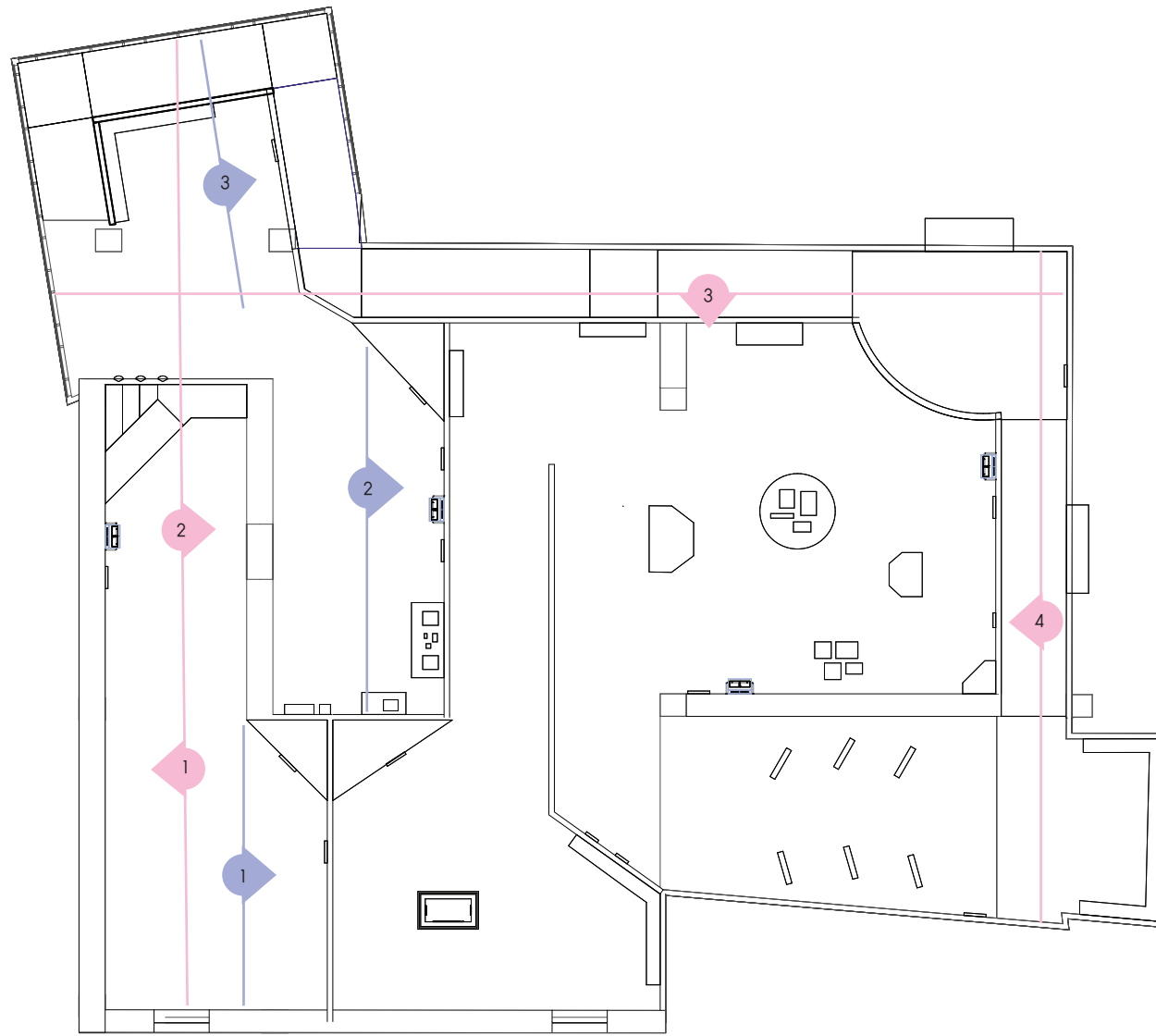


1 Existing Conditions Plan
Scale: 1/16" = 1'-0"



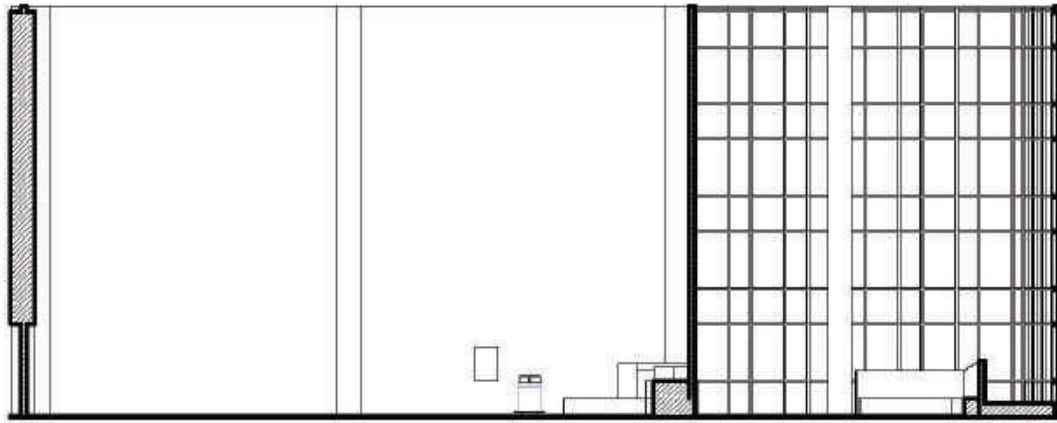
2 Demolition Plan
Scale: 1/16" = 1'-0"



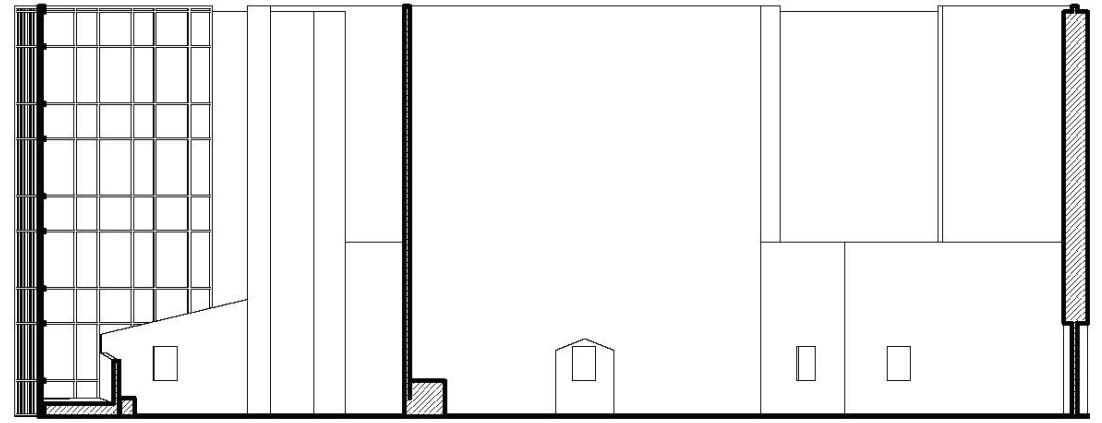


KEY
 ■ Long Section Views
 ■ Elevation Views

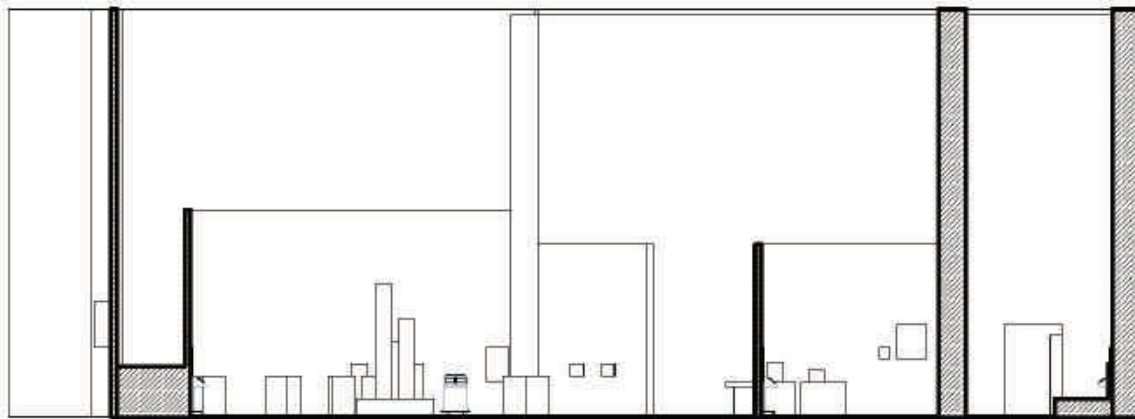
3 Exhibit Floor Plan
 Scale: 1/16" = 1'-0"



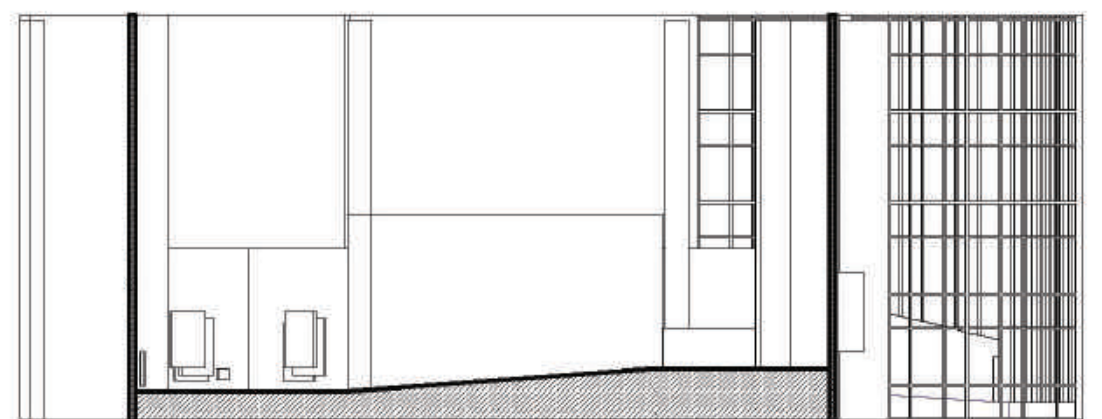
1 Intro, Artisans of the Afterlife, and A Floral Farewell (Left)
Scale: 1/16" = 1'-0"



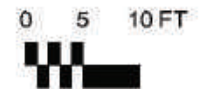
2 A Floral Farewell, Artisans of the Afterlife, and Intro (Right)
Scale: 1/16" = 1'-0"

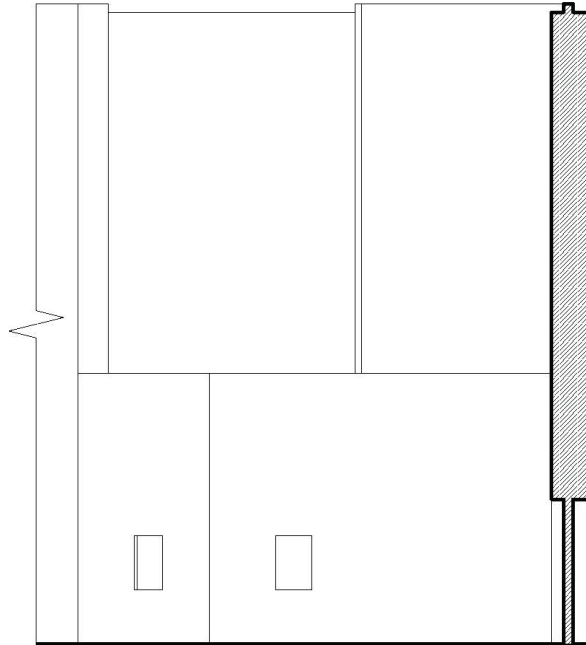


3 Designing for the Deceased and Artisans of the Afterlife
Scale: 1/16" = 1'-0"

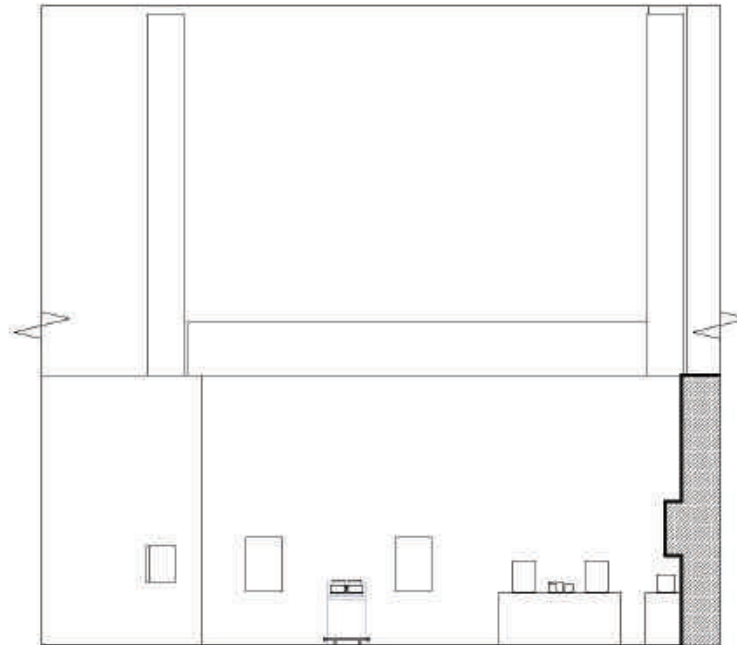


4 Epitaphs, Bird's Eye Look Out, and A Floral Farewell
Scale: 1/16" = 1'-0"

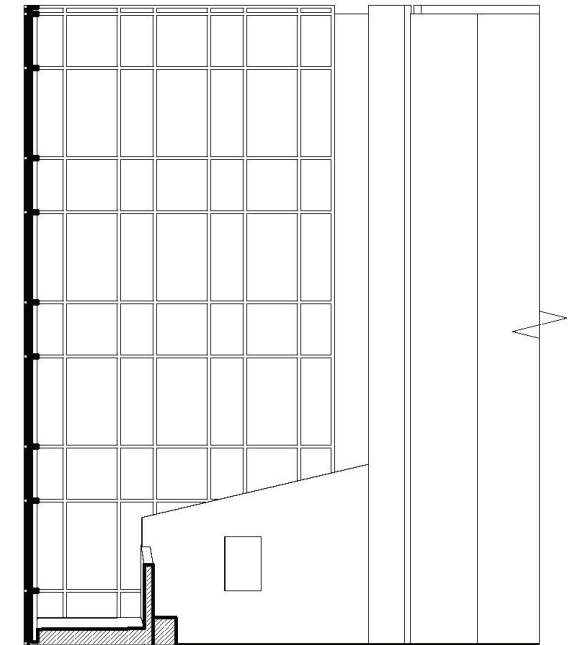




1 Intro Elevation
Scale: 1/8" = 1'-0"



2 Funeral Home Elevation
Scale: 1/8" = 1'-0"

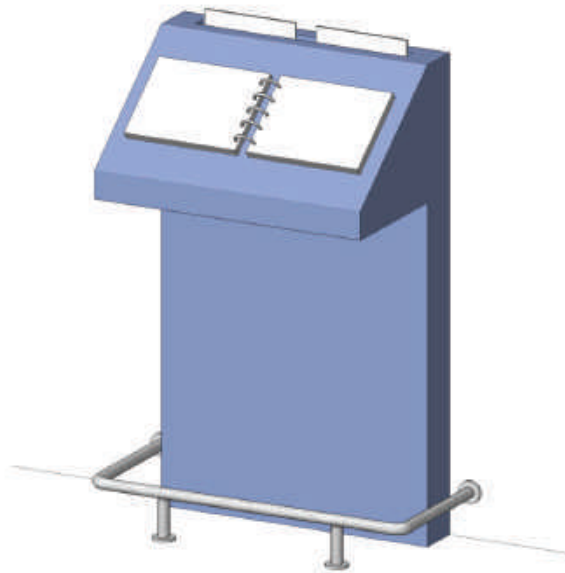


3 A Floral Farewell Elevation
Scale: 1/8" = 1'-0"

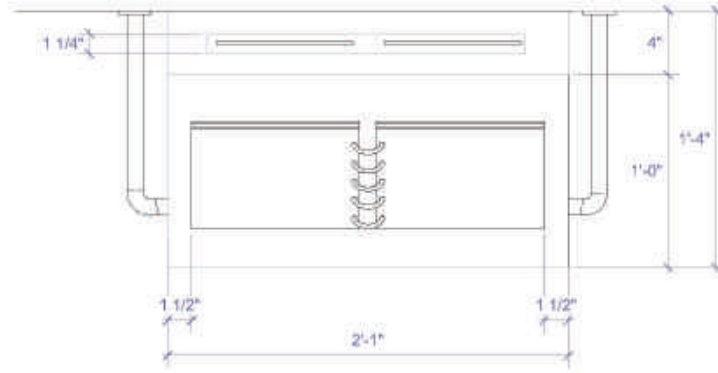


INTERACTIVES

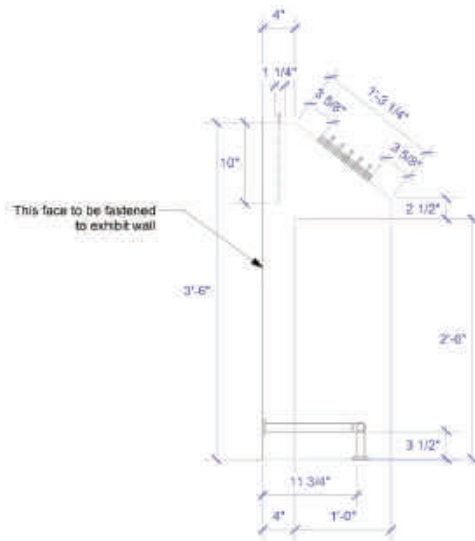
QUANTITY:
5



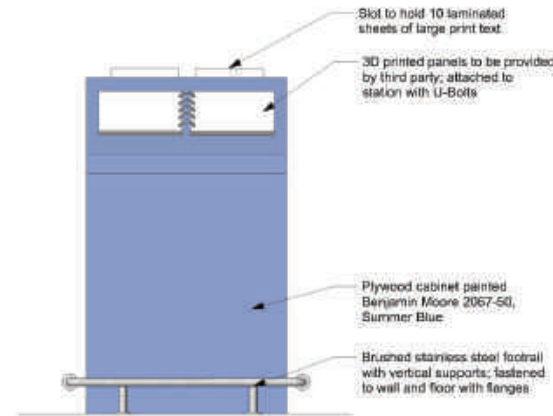
1 Isometric View
A01 Scale: 1 1/2" = 1'-0"



1 Plan View
A03 Scale: 2" = 1'-0"



1 Side Elevation
A02 Scale: 1" = 1'-0"



2 Front Elevation
A02 Scale: 1" = 1'-0"

death illuminated
Artistry Within the Death Industry

TITLE: Braille Station Interactive

The Braille station interactive offers blind and visually impaired visitors pages of Braille outlining the text panels and visual experiences that can be seen throughout each section of the exhibit. There are additional pages with textures and raised images of objects and artifacts on display that all visitors can enjoy.

LOCATION:

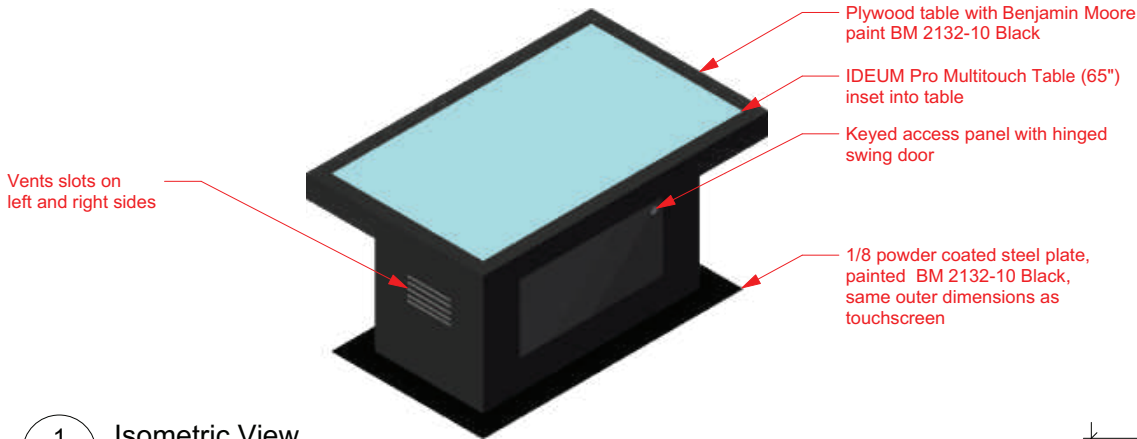


TITLE: **Explore More Interactive**

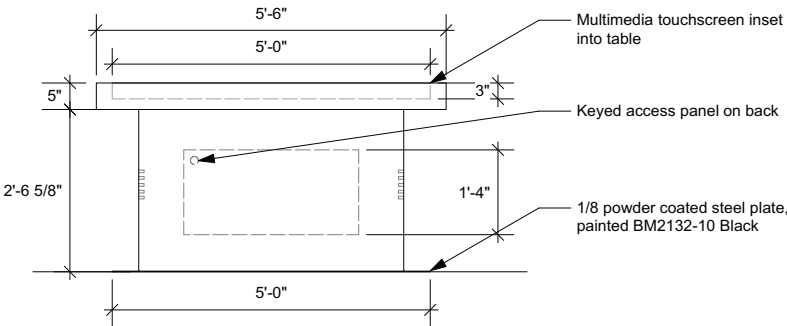
The Explore More Interactive table provides the opportunity for visitors to explore the viewpoints and stories of death industry professionals they have learned about in the exhibit and take a deeper dive into their artistic intentions. Collaborative exploration is encouraged as this table accommodates 6 visitors at a time.

LOCATION:

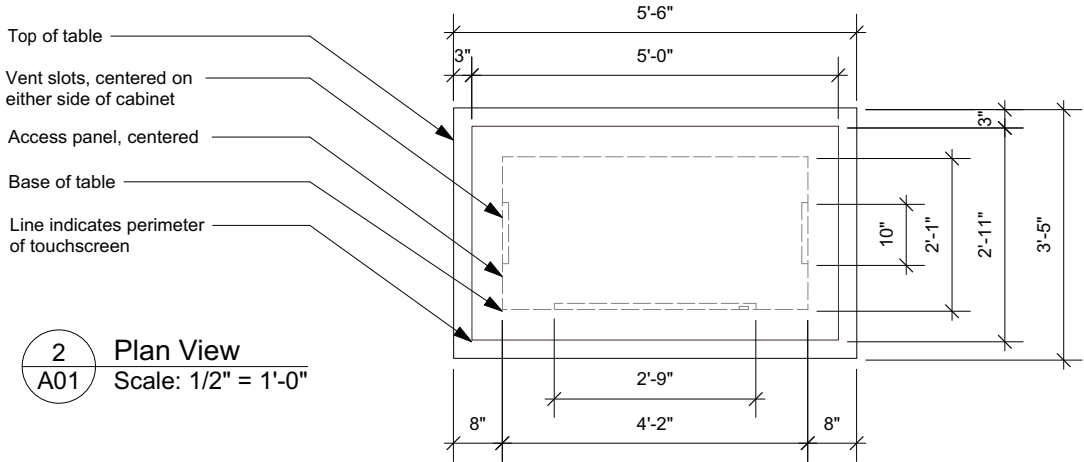
Conclusion



1 Isometric View
A01 Scale: 1/2" = 1'-0"



1 Front Elevation
A02 Scale: 1/2" = 1'-0"



2 Plan View
A01 Scale: 1/2" = 1'-0"

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