The Synthesis of Architecture and Landscape: Designs for a Cemetery
by
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Submitted to the Department of Architecture on May 7, 1993 in partial fulfillment of the requirements for the Degree of Master of Architecture.

ABSTRACT
Currently, the synthesis of landscape architecture and architecture is tenuous at best. Though considered separate disciplines with separate agendas, the two fields have the possibility through interaction to enrich and enliven the experience of design and form through formal, physical and spatial considerations. The designer has the ability to manipulate the user's experience through sequence, context and form in both disciplines in ways that evoke philosophical, introspective and sensual levels of perception. That which lies beyond the interaction of landscape and the built form is a synthesis that is more than a sum of its parts. This thesis proposes the creation of an environment that is richer than the autonomous solutions of the purely "landscaped" site or built form. A cemetery is the vehicle to explore the poetic, narrative and ritualistic aspects of architecture and landscape architecture.

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Acknowledgments

Throughout the exploration and production of this thesis, I have had the good fortune to have around me a helpful and critical circle of people. With them, I have been able to explore the many layers of design and symbolism which my project addresses. I would like give my sincere appreciation to:

Duke Reiter, a critical advisor and friend, who helped me immensely throughout this project.
Ed Levine and Eric Schmidt for their insightful criticism throughout the semester.
Kim Ahern, who first peaked my desire to explore the realm of landscape and architecture, and who helped me to realize this thesis.
John Hynes and Kathleen Leslie from Mount Auburn Cemetery, who were invaluable in proving me with information on Mount Auburn.
Willie Wong for consulting and interest.
Joe for his advice and calmness.
MaryEllen, Honor and Angela for their good and bad humor this past year.
And especially Neil.

Dedicated to my family for their support in this endeavor.
"Between two worlds, life hovers like a star
'Twixt night and morn, upon the horizon's verge,
How little do we know that which we are!
How less what we may be!"
Byron: Don Juan, XV, 1824.

"A great leap in the dark."
John VanBrugh: The Provok'd Wifery, 1697.

"Death is the grand leveler."
Thomas Fuller: Gnomologia, 1732.

"Still seems it strange, that thou shouldst live for ever?
Is it less strange, that thou shouldst live at all?
This is a miracle, and that no more."
Edward Young: Night Thoughts, VII, 1744.

"Life is a shadowy, strange, and winding road."

"Do not try to live forever. You will not succeed."
George Bernard Shaw: The Doctor's Dilemma, pref., 1906.

"Life is not measured by the time we live."
George Crabbe: The Village, II, 1783.

"Death in itself is nothing; but we fear
To be we know not what, we know not where."
John Dryden: Aurungzebe, IV, 1676.

"Life is far too important a thing ever to talk seriously about."
Oscar Wilde: Lady Windermere's Fan, II, 1892.
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All quotations at section headings are from *A New Dictionary of Quotations on Historical Principles*, H.L. Mencken, Editor. New York: Alfred A. Knopf.
"Death in itself is nothing: but we fear
To be we know not what, we know not where."
John Dryden: *Aurungzebe*, IV, 1676.
Introduction

Too often in architecture, landscape is a consideration introduced as a separate aspect of the design, brought in to enhance the exterior of a building or project. The relationship is singular; the interior versus the exterior. This thesis explores three hypotheses:

1. By actively incorporating the notion of landscape with the built form, one can enhance experience, and evoke emotions and feelings through synthesis and thus exploit the contradictions and similarities through juxtapositions of the two mediums.

2. Through the synthesis of landscape and architecture, there is the possibility of expression beyond their singularity. Landscape is tactile; it suggests life, regeneration and nature. Built form is physical, it suggests permanence, intervention, shelter. Together they have the ability to present a greater, more philosophical proposition. Passing: Permanence. Life: Death.

3. The concurrent manipulation of the architecture and the landscape evokes deeper feelings of life and being than one may experience in everyday contact with nature.
Why A Cemetery?

The cemetery, as a catalyst, tests the notion of experience through "non-architectural" means. The creation of a linear sequence of "events" with an experiential connection (a cleansing or meditative journey) addresses many spiritual and physical references, from the ritualistic nature of life and death to the sequential nature of both.

The architect's role of changing the ritual of death is not exclusive to this thesis. Throughout time various interventions in design of cemeteries have sought to influence the ritualistic aspect of the funeral and mourning. This notion was also explored in terms of architectural competitions. The Grand Prix (France) of 1799 called for a cemetery for a "grand but simple monument."

Of the many submitted proposals to the Grand Prix of 1799 that called for change in the ritual of death, the submission by F.-G.-S. Andrieux is quite telling of the desire for intervention. Relevant, though referring to communal graves, is an excerpt that references F.-G.-S. Andrieux's published counterproposal responding to the entries received:

"The heart of Andrieux's project came with the cortège. Leaving the city in the evening when everything was 'more somber and tranquil,' the funeral would unite numerous families to form an impressive train of forty to sixty people proceeding through the darkness. The orderly march, the torches, the funerary chariot in the form of a tomb, the 'sepulchral' music, and the silence in the streets would combine to make a touching scene. Finally, the families who found themselves together on this final voyage would not only form an inspiring image of social harmony, but would also share their feelings of tenderness and loss with each other.

“At the cemetery the cortège would take leave of the dead after the services were finished in a central chapel. No longer would the funeral party accompany the body to the grave. While the communal grave was to be reintroduced for efficiency and economy, its horrors were to be concealed from the public’s view.”

Currently, the funeral industry is big business. If we look past the fact that there is a steady stream of clientele, we can see that the industry's methods are a reflection of our time. Planners design cemeteries as if they were creating miniature suburbs. The rhythm of cumbersome tombstones lined in tight rows sitting on vast lawns mimic housing developments. Burial grounds are no longer places that evoke feelings of respite for the mourner. The character of old burial grounds seems lost. There is something truly peaceful about walking in an old cemetery. Markers worn with time bear witness to a simpler time. The simplicity of the markers, humble and modest, enables the landscape to carry equal weight to the placement of the markers. Utilitarian caretakers' sheds sit purposely and harmoniously with nature. The gentleness of the forms allows reflection. For the contemporary society, it is important to return to these notions through the exploration of the ritual of death by the synthesis of landscape and architecture.

Death is a fact of life that all people must face during the course of their lives. The passing of family members and friends is an unfortunate but inevitable occurrence. We look for comfort in those around us when facing loss and mourning. Another comfort for us while grieving is ritual. Rituals help us by providing a known sequence of events in the time of mourning. Today, the ritual of death seems fragmented by being a series of quick car rides with a stop at the funeral parlor, next to the church and then to the cemetery. What is it about this ritual that

\[\text{\cite{2}, page 291.}\]
separates it from daily rituals of driving to work, to the
grocery store, and to the dry-cleaner? To the observer,
this cacophony of events seems disjointed and ill-
planned. The funeral industries involved appear to
create this situation. Should not the ritual of death help
to bring us together in a time of grief, on our own accord,
in a coherent manner? Perhaps by redefining the ritual
of death, we can create an environment that is more
indicative of a celebration of a life and better suited for
coping with loss and the sadness of one’s passing.

Cremation is fast becoming the preferred method of
processing remains for several reasons. Cemetery
space is at a premium, both in price and availability. The
cost of cremation is significantly less that a standard
burial when one factors in the cost of the casket,
cemetery plot and maintenance. At Mount Auburn
Cemetery in Cambridge, Massachusetts for example, no
in-ground burial plots are available. Crypts are available,
starting in price at $9,800. This price does not include
the casket, funeral director charges, entombment and
engraving. Typically, according to Mount Auburn’s
brochure, the total cost for a crypt burial is comparable to
that of an in-ground burial. Cremation, on the other
hand, costs $225. No casket or embalming is required.
Prices for a cemetery interment of cremated remains
begin at $85.3 The differences in the costs are
staggering and may also account for the increase in
popularity of cremation. Furthermore, cremation is
common practice in many cultures, and as more people
immigrate to the United States, these rituals come also.4

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3 All prices given are quoted from 1992 price lists provided by Mount Auburn Cemetery.
In summation, the reason for choosing a cemetery as the subject of this thesis is to provide a basis for the modification of our ritual of death. In doing so, this thesis is not a "solution" but an exploration into ritualistic, narrative and poetic aspects of architecture and landscape in relationship to death.
In undertaking a project that deals directly with the issue of death, it is relevant to address the author's own philosophy concerning the subject. Having no formal religious background, the author is probably more pragmatic than most people in her attitude toward death. This is not to say that she is totally clinical in her feelings about death. Death, in terms of someone old or sick, makes her think of peace. In terms of someone young or old meeting an untimely death, she is shocked by the tragedy, saddened, and angered. Of her own death, she is scared, curious, apprehensive, and maybe even in a state of denial. These responses are not unique, but illustrate the range of emotions associated with death. No one knows for sure what happens when one dies. Do they go to heaven? Are they reincarnated? Live on as a ghost? Float away into nothingness? Any of these avenues is possible. What is fascinating is that we will all find out the truth, but only first-hand.

The author finds the following two passages from Jean-Paul Sartre's *To Freedom Condemned* particularly relevant:

"Death is an event in human life. The final chord of a melody consists of silence since it looks toward the nothingness of sound which will follow the melody ('the silence which will follow is already present in the resolved chord as its meaning'); but the final chord also belongs to the melody ('without the chord this melody would remain in the air, and this final indcision would flow back from note to note to confer on each of them the quality of being unfinished'). In the same way death, like every boundary, has two faces: one looks toward nothingness and the other toward life."\(^6\)

"A dead life becomes the property of others. They can preserve it or let it fall into oblivion, that is, kill it a second time. The relation with the dead is in reality an essential structure of being-for-others. We freely decide the fate of the dead; we decide 'the meaning of the efforts and the enterprises of the preceding generation whether we resume and continue their social and political attempts, or whether we realize a decisive rupture and throw the dead back into inefficacy.' For the dead life, everything has already been decided; it undergoes changes without being in any way responsible for them and without being able to protect itself against them. The one who tries to apprehend the meaning of his impending death will discover that he is the future prey of others. To die is to be condemned to exist only through others."

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6 ibid., page 101.
Precedents et al

The precedents studied as a part of this thesis are relevant because they attempt to address the issue of ritual and death while incorporating the landscape into the architecture. As a method of exploration, the cemetery is an excellent example of the concurrent employing of landscape and architecture as a means to create an experiential environment. Just as a building can be designed with regard for its users' experience, landscape can be designed in order to evoke emotional responses.

Landscape is more tactile than most buildings. All our senses have the opportunity to be used. The control of this is not only left to the designer, but also to Mother Nature herself.

Smell: Trees; freshly mowed grass; damp earth.
Sound: Running water; wind rustling through the trees; gravel under our footsteps.
Touch: The feeling of walking on different textures, such as cobblestones, gravel, slate, and asphalt.
Taste: Nibbling on a blade of green grass.
Sight: Vistas and framed scenes; vibrant colors of spring and autumn; the grayness of winter.

When more than just visual connections are made, the experience of a place becomes more than just a two-dimensional occurrence. We become active, more alert in the experience of being involved, even as an "active spectator." Often one remembers more when other senses are brought into play. Through landscape an experiential journey has the possibility to work with the architecture to make for a richer experience.

The two precedents studied reflect this notion of the enrichment of experience by working towards a synthesis of landscape and architecture. By examining Gunnar Asplund's Woodland Cemetery and Crematorium and Carlo Scarpa's Brion-Vega Cemetery, one is able to extrapolate clues about experience, ritual
and meaning in search for inspiration in proposing a new ritual of death in a contemporary American context. These are vestiges suggesting many notions of this place's character: somber, solid, welcoming, and/or humanistic.

Asplund's Woodland Cemetery and Crematorium in Stockholm are sensitive to the needs of the mourners. Through Asplund's use of landscape and architecture, the cemetery becomes a place of solemn and contemplative experience. The way the buildings sit low, simply and understated on the ground, become monumental in a graceful and unimposing manner.

As one enters Woodland, one can immediately make the connections between the various elements that dictate the activities that will take place for the next two hours. Visually, one follows a long wall that moves along the driveway to the crematorium and chapel. Next to the buildings one sees in the distant open landscape the Way of the Cross and the meditation grove of trees symbolically reaching up to the sky.

One enters along a long driveway. Upon reaching the building complex, one moves between buildings to reach the inner rooms. The chapels and crematorium must accommodate a large number of ceremonies a day. Asplund designed for discretion in the service rooms so that there is privacy for each set of mourners even if two ceremonies were occurring simultaneously. Asplund included three chapels in his plan for the crematorium. The sensitivity of the plan and the ritual of death as a whole is very poetically achieved in Woodland. The incorporation of landscape as a major element in the design of Woodland reinforces the thesis that will be explored.

Asplund's design is illustrative of the architecture and landscape working together in harmony. The built and un-built seem to be equal in their uses and symbolism. The public nature of this complex is conveyed in the monumentality of pieces of the architecture. Asplund is
successful in changing from a more public scale to an intimate, more humanistic scale. Where Woodland Cemetery is a public place, Brion-Vega is a small family burial ground situated as an L-shaped addition to a modest municipal cemetery. Because of its private use, the family burial plot contains smaller scale elements and interventions.

The Brion-Vega Family Cemetery outside Treviso, Italy by Carlo Scarpa is also an example the use of landscape and architecture for symbolism in the realm of death. This project seems to strive for the synthesis of landscape and architecture. The series of paths and thresholds that the visitor chooses to take are symbolic of the choices and interpretations which one makes in life. The "path" one chooses to take is left up to that individual. What is quite relevant about Scarpa is that he did not try to impose his personal ideas about death on the visitor, but rather he offers a series of moments for which the visitor is left to provide his own interpretation. The enclosure of the entire complex by a canted wall creates its territory, within which are reflected notions of life and death. Among the icons in the cemetery is a weeping willow, a sign of mourning. Also the two tombs of the husband and wife are canted towards one another to evoke a feeling of a love that transcends the living world. The red and blue rings overlap suggesting many readings such as wedding rings, yin and yang and eternal love.

By examining these two precedents, one is able to extrapolate clues about experience, ritual and meaning in the search for inspiration in proposing a new ritual of death in a contemporary American context.
The Site and Program

"Fear of death is worse than death itself."
Anon.: *King Lear*, 1605.
Existing Site

An existing cemetery is the vehicle in which to explore the poetic, narrative and ritualistic aspects of architecture and landscape architecture. The site is Mount Auburn Cemetery in Cambridge, Massachusetts. Dedicated in 1831, Mount Auburn is this country's first garden cemetery. The reason for using an existing burial ground is to address the notion of memory, which relates to a period of time in history as well as personal recollections of loved ones past. Mount Auburn is widely renowned and much researched. The existing cemetery serves as a catalyst to what may occur in "modern" times and in turn is to serve as a reflection of the present.

Bigelow Chapel, built in 1844, was named after Jacob Bigelow, one of Mount Auburn's founders. The original crematorium is the chapel's basement and is now used only for storage. The location of a new crematory, designed about twenty years ago, is next to the chapel.

Consecration Dell is the only part of the cemetery that is as it was at Mount Auburn's founding. It is relatively heavily wooded. Dell Pond is the center of this place, with hill moving up on three sides.

Washington Tower was erected in 1852. The sixty-two foot high granite tower sits on the cemetery's highest hill, Mount Auburn. The granite block walls are one course thick, thus the course for the exterior wall is the same block for the interior. One can ascend the tower by an internal stair that wraps around the wall, with few small windows, leading to a viewing platform at the top. The view from the top is expansive, with no formal orientation intended. The Boston skyline is to the east, the Charles River wraps around from the east to the south and distant hill are off to the west and north.
Program and Site Interventions

This thesis addresses issues that are beyond a site specific solution for Mount Auburn cemetery. The ideas expressed transcend the fundamental concerns of a "building type" or solution and seek to create an experiential journey that addresses issues of life and death. Because of the nature of this thesis, the author has taken liberties with the actual placement of existing monuments at Mount Auburn Cemetery. To this end, the notion of the site as the source of inspiration is reinforced. The markers serve as the texture of the place. In doing this, no disrespect to those buried there or statement on the planning of Mount Auburn is intended. This is a theoretical study and, as such, interventions on various levels have been taken.

The Sphinx in front of Bigelow Chapel is removed in order to set an unobstructed visual connection from the chapel towards the tower.

Cedar Road is now a pedestrian way that can be referred to as a secondary path in the procession to the tower. The path moves along the existing road, cutting next to the four-foot embankment, with rolling hills to the west.

All roads that intersect the specific site are diverted so that this site becomes truly pedestrian, free from vehicular traffic.

Parking for the chapel is along Chapel Avenue, with a path leading from the road to the chapel. The driveway to the crematory is located on Pine Avenue. This placement sets up the formal reading that chapel "traffic" arrives from one direction (east) and crematory traffic arrives from the opposite direction (west), directly into the crematory.

The path/wall intervention runs through the site at a slightly skewed north-south axis. The basis of this axis
is the same axis set up at Mount Auburn Cemetery's founding. From Mount Auburn, one could look north to Bigelow Chapel, and beyond to Fresh Pond. The axis moves through Consecration Dell, through Dell Pond to Mount Auburn.

This axis serves as a formal framework layered on the naturalistic site. The program works with this. The rigidity of its linearity plays against the organic quality of the existing cemetery.

The existing topology has not been radically altered. Other than rerouting the roads, the only major landscape intervention is the moving to the south the slight mound where the Sphinx rested in front of Bigelow. The new mound has increased in circumference and in height.

Bigelow Chapel and Crematorium and Washington Tower are assumed to be non-existent. The design is the creation of a chapel, crematory and tower for Mount Auburn Cemetery. A "wall" element links them both formally and experientially. The site for the chapel and crematory is the crest of the hill where Bigelow Chapel and Crematorium now sit, the first hill in the cemetery. The actual site of the new chapel is just north-west of the site of Bigelow Chapel. The new crematorium is housed in a separate building, approximately 200 yards west of the Chapel, set into the hillside.

The site of the existing tower is the highest point of the cemetery, Mount Auburn, about a ten minute walk from Bigelow Chapel. The new tower rests on the same location. There is potentially a strong relationship between the chapel and the tower in one's mourning process. The chapel embodies the notion of the collective, directed reflection. The procession to the tower could potentially be a meditative and cathartic experience for the mourners. This may be an opportunity for one to contemplate while alone or among a group. Through the transformation of this access, this connection could become part of the ritual of death as it occurs in this cemetery.
By removing the crematory from the chapel, separation of church/spirituality and science/technology occurs. Thus, the somewhat clinical properties of the ritual of death are removed from the celebratory space of the chapel, and by consequence, the path and tower.

The "wall" is the axis made by the tower and chapel. At the beginning of the journey, the wall is dominant. It stands a six-foot high blade of black granite. As the wall continues through the landscape, it changes—at first disappearing into the earth, then turning into pavers for a path, then rising into a water screen, and eventually becoming stairs. The changes of the wall and the events accompanying the mare based on the elements of fire, earth, water and air. This basis provided the author with inspiration and an allegory in which to design. As the project developed, the wall became less literal but increased in importance and symbolism.
"Why fear death? It is the most beautiful adventure in life."

Charles Frohman: Last words, May 7, 1915.
The Journey

The Relationship of the Wall to the Chapel

The mourner's first experience with the granite wall is as he approaches the chapel. One sees the wall move behind the granite chapel, as if it were a black backdrop on the horizon. This not only draws the mourner towards the chapel, but also starts the axial relationships between the tower, the crematory and the chapel.

The mourner is brought into the chapel and to the altar and pews by an internal path. The wall is visible from the chapel's main interior space. The chapel's entry is perpendicular to the wall. There is a view beyond of the crematory and the smoke stacks that is somewhat of a reality check and a catalyst for the mourner to begin thinking about death and about life. The approach to the asymmetric altar creates a transitional experience and the chance to gently move from a passive and observational role to a more participatory role. One moves into the pews perpendicularly, thus stepping away from the path or "journey" thus enters a place or state of respite and reflection. This place is not only for one to feel introspected, but also to experience a sense of being with others who share in his grief. One is not alone in the range of emotions felt with the loss of a relative or friend. This spiritual bonding helps one to cope with loss. This chapel is not a place specifically for religious activity. It is a canvas for the spirituality associated with the celebration of one's life through the mourning of their passing. The chapel is a place to look beyond the known or preached and to help one to experience and reflect in a way that is more personal. Too often grief and confusion cloud the celebration of life. The design intends to encourage a spirituality that looks beyond the religious, and looks towards oneself for answers.

The thick wall embracing three sides suggest shelter. The large window within a very thick wall behind the
casket stand allows one to look beyond the dead person and into nature. One may notice the changing of the seasons framed within the window. The sidelights suggest an opening that permits the soul of the dead to rise through to the heavens. This notion has peaceful, secure, and hopeful connotations, an important aspect in dealing with the subject of death. The relatively closed sides of the chapel are a foil to the more open end and top. This creates a sheltered and safe place and maintains the linearity of the overall scheme. The coffin rests on tracks to allow for a procession to the crematorium.

His first physical encounter with the wall is upon leaving the chapel. If accompanying the coffin to the crematory, he leaves through a door at the altar. He moves along the coffin as it rides on tracks directly to the crematory. The wall breaks like a ruin at the point of penetration along the path. If leaving independently from the deceased, one uses a different path that leads to a portal in the wall. These crossings of the wall are symbolic thresholds in this ritual of death. At this point the mourner must begin on his own journey to the tower. If he chooses not to penetrate the wall, he moves along a row of Katsura trees next to the wall. The other side of the wall is a more natural landscape, with trees and plantings scattered. Experientially, the wall begins at the chapel.

The six-foot high wall is made up of "panels," six-feet and 3.7 feet in width, alternatively. The panels are also alternatively smooth and rough, with the rough stone being the larger width panels. Both sides of the wall are carved with quotations. The east side of the wall has quotes about life; the west side has quotes about death. These quotations are not all serious, but may contain a "lighter," or even humorous message to the viewer.
The Relationship of the Wall from the Chapel to the Crematory

Upon leaving the chapel with the coffin, the family members move with the remains to the granite crematory. The pall-bearers transport the coffin by way of tracks like train tracks. This trip symbolizes a return to a ritualistic form of passage. The wall at the point of departure breaks into a ruin, allowing for penetration. The "wall" to the crematory is a series of retaining walls of various dimensions in length and distance off the path. They create the opportunity for gardens along this most solemn path. These gardens are not necessarily meant for use at this juncture of the journey, but could be if desired. Perhaps the family rests for a moment together for reflection before continuing to the crematory for the final parting with the deceased. The gardens could also be explored after dropping off the casket on one's way back towards the chapel.

The tracks lead directly into the heart of the crematorium, thus emphasizing the centrality of the building and the somewhat utilitarian aspect of its use. A low ceiling draws the mourners from the path into the granite building. On this side of the crematorium, access is directly into the committal room. To the left is a small anteroom that serves as a private, closed place for this side of the building.

If using the crematory independently from the chapel, one would enter off Pine Avenue from the west. The driveway leads into the tree-line and cuts below the earth. A retaining wall reinforces this by creating a wall into the ground. One moves into the building entering immediately into a small lobby. The second committal room is directly behind the lobby. A moveable screen separates the two spaces, allowing for privacy and flexibility of the room.

The crematory is organized so "service" spaces (offices, workroom, and cold room) are on the north side.
"Served" spaces are to the south. Both committal rooms are next to corresponding anterooms that are oriented around a terraced courtyard. The separation of these two rooms is ensured by the absence of windows directly facing the other.

The function of this building is not hidden, but is in fact celebrated. The furnaces are exposed so the sound and heat from them are revealed. The mourner is faced with the reality of the imminent cremation of the deceased. This is stressed because it sets up the antithetical relationship between the clinical nature of this process and the spirituality of the chapel. The final farewell may be the most emotional act for the family. Many emotions may be occurring simultaneously. People tend to fear what is unknown, and be expressing the cremation process, perhaps one may feel more secure in the ritual.

The mourner leaves to the courtyard through a wall of glass doors that are along the side of the furnaces. The experience of the intensity of the sound and heat that much more apparent when he gets into the courtyard, where the air is cool, and the surroundings quiet. This is another reference to the diametrical notions of life and death. One feels relief upon leaving the crematorium's overwhelming atmosphere. The courtyard meets terraced lawns which leads the mourner back towards the wall where he can continue with the ritual of death.
The Relationship of the Wall from the Crematory to the Tower

As an intellectual discourse, the entire subject of death brings about endless issues and philosophies. The author has created a wall that is a symbolic and metaphoric link between life and death. The wall is representative of many things. One is the tenuous connection between life and death. As a society, we tend to avoid the issue of death. We will all experience death, both second hand and first hand. What is the use pretending that this inevitable occurrence will never happen? The conceptual notions of the wall are diagrammatic and experiential to bring the mourner's feelings of grief and move towards a more spiritual and holistic attitude towards death as well as life.

The experience of walking from the chapel and crematorium to the tower begins as a deliberate path guiding the mourner in an obvious direction. The six-foot high black granite wall has two sides, one being life, the other death. Quotations about life and death are carved onto the wall. The quotes are not only somber, but may include humorous notations. This may be likened to epitaphs carved on tombstones. Continuing, the wall moves into a mound of earth. A grove of Katsura trees, chosen because of their delicate nature, rises up, creating a sheltering spot. One may choose to scatter ashes in this location. A small cabinet on the south side of the mound is available for placement of an urn. This mound is reminiscent of Asplund's mound at Woodland Cemetery. There, the mound is at the crest of a large hill and is visible from the entry to the cemetery grounds. At Mount Auburn, one only confronts it visually after leaving the chapel.

The wall comes out of the mound differently than it entered it. Now it is a path of pavers. As the mourner proceeds to the tower, he enters into another configuration of trees, this time an allée of Lombardy poplars. The trees gradually increase in density. Pavers
are black granite and slate, reminiscent of old tombstones. The (secondary) gravel path diverts from the wall, but maintains a visual connection to the wall. The wall is not part of the path, but is a visual marker that gently curves approximately fifty feet parallel from it.

The wall reappears at the periphery of Consecration Dell. Within this segment of the journey, the wall begins to take a more active role in the mourners' experience. The wall continues straight to the tower, though it intersects more secondary paths so one is forced to make decisions of how he will relate to the wall. Options are to follow the wall or to climb over the wall, or to bypass the path and create an uncharted path of his own. After Dell Pond, the wall begins to be inhabitable. The wall turns into a water screen over the pond. The wall continues to be active in the experience by turning into the path that leads directly from the pond to the tower. Other paths do not pass straight through the landscape, but it follows the topography. The wall splits length-wise and becomes part-stairs and part-wall. The path becomes fragmented sets of stairs that begin and fade into the landscape and begin again after a few dozen paces. The wall continues along side the stair and is always visible. The guiding nature of the path is a contrast to the rough terrain and relative dense vegetation of the Dell. It signifies life and is a metaphor to one's journey through life, its known and unknown, its comforts and securities and its challenges. A moss garden occurs on the north face of the Dell. This place of contemplation uses the sense of smell and touch, thus pushing the idea of bringing in more than visual experiences to create memory.

As the steep path ascends to Mount Auburn, the wall recedes into the ground. From the "forest," one ascends to a field of tall grass at the crest of the hill. The density of the forest plays off tall-grass planted at the crest of the hill. Goldenrain trees planted at the tree-line have pods that rustle in the wind. This evokes further feelings of lightness and airiness, while stimulating yet another
sense. Columnar Eastern Redcedars are planted sparingly to reinforce the notion of lightness.

The tower is now in full view. A metal cage-like wraps around the solid granite walls of the building. This dichotomy of opacity and transparency symbolizes life and death and the diametrically opposed aspects that go with it. One moves to the granite and steel tower and enters into its mass. There is a window directly in front of the mourner. One can stop to look, but must chose to either leave the mass through a threshold, or to continue up the tower by a steel staircase that runs (at this point) inside the massive walls. The tower itself is gently rotated to face the crematorium. One moves into the tower up the stairs. The switching back and forth of the staircase moves the mourner in and out of the tower’s mass, through the granite wall and back into the steel cage. At the half-way point, fifty feet, he must move through a doorway in the south-side to a suspended platform and back through another doorway to continue the journey to the top. The doorways do not house doors, but are thresholds symbolizing the crossing from inside to out. To reach the summit of the tower, one must cross a cat-walk, (at this point ninety-eight feet above ground) to gain access to the platform. The small platform faces towards the crematorium. This point is time for reflection. Having just participated in the ritual of death, the mourner should now feel a sense of closure to this experiential journey.
"The rest is silence."
Shakespeare: *Hamlet*, V.
Conclusion

The author feels that this thesis raised many issues throughout its development. The intent from the outset was not to come to a conclusion, that is a set of answers, but rather to explore an aspect of architecture that has always been an intuitive and intellectual concern of the author.

Specific to this thesis (because of its personal, though universal nature) is the responsibility of the architect to provide for individual use and interpretation within a design. While one can manipulate experience to some degree, the layering of meaning and symbolism within the design should provide a framework or canvas for the user to experience a place, with regard to memory, ritual, symbolism and use.

The synthesis of landscape and architecture is more than simply bringing landscape into a building. The synthesis is through understanding the equality of the two disciplines and "building materials" to create a place that is sensitive to and sensual for the user. The tactility of landscape has the ability to trigger memory, both as past memory and as becoming a memory. A place that provides for this degree of detail has the potential to be more than a piece of architecture; it has the opportunity to become a memory.
"Six feet of earth make all men equal."
James Howell: Proverbs, 1659.
Plant List

The following plant list describes in detail plantings referred to in this document. Except where noted by an asterisk (*), all text and illustrations from this section are from Schichtel's 1988 Nursery Catalogue, distributed by Schichtel's Nursery of Orchard Park, New York. Entries designated by an asterisk are from Trees of North America and Europe by Roger Phillips.

*Cercidiphyllum japonicum*
Katsura Tree

Form: vase shaped
Texture: fine
Fall: orange-yellow

Vase-shaped branching when young, developing a wide spreading habit when mature. Attractive heart shaped leaves and slow growth make this a desirable specimen or street tree. Thrives on moist, deep loamy soil. Extremely sensitive to dry conditions. Delicate foliage and graceful form make this a very attractive clump form. Appropriate for large informal screening and specimen plantings.

*Fagus grandifolia*
American Beech

Form: broad pyramidal
Texture: medium
Fall: bronze

One of the most handsome native trees. Silver gray bark and graceful arching habit are very distinctive. Does not tolerate urban conditions.
**Fagus sylvatica** "Riversi"
River's Purple Beech

- **Form:** broad pyramidal
- **Texture:** medium
- **Fall:** deep purple

Also known as Copper Beech because of the rich foliage color. A magnificent specimen.

**Gleditsia triacanthos inermis** "Skyline"
Skyline Honeylocust

- **Form:** broad pyramidal
- **Texture:** fine
- **Foliage:** dark green
- **Fall:** yellow

This Honeylocust selection develops one of the strongest central leaders. The straight trunk and pyramidal habit add to the value of the selection for street and shade tree usage. The clump form Honeylocust develops into a particularly graceful and delicate form which is distinctive from other clump form varieties. Excellent for soft natural effects and specimen plantings.
Gleditsia triacanthos
inermis "Sunburst"®
Sunburst Honeylocust

Form: upright spreading
Texture: fine
Foliage: yellow-green
Fall: yellow

A colorful selection of Honeylocust with new growth, golden yellow gradually changing to bright green. Must be pruned frequently to retain shape.

Koelreuteria paniculata*
Goldenrain Tree

Form: upright spreading
Texture: medium fine
Fall: yellow

A deciduous tree, native to China, Korea and Japan, cultivated for ornament in large gardens and collections. Height to 9-18m (30-60ft). Flowers open in August in a cluster which may reach 30cm (1ft) long, each flower about 1-2cm (1/2in). Fruit is even more spectacular, each red pod about 3.7-5cm (1 1/2-2in) long containing 3 black seeds. Leaves have 9-15 leaflets and turn yellow in the autumn, a fine complement to the red fruits.
**Larix decidua**  
European Larch

Form: pyramidal  
Texture: medium-fine  
Fall: yellow

This deciduous evergreen has soft, light green foliage in spring which turns a deeper green in summer. Fall color is a rich, showy golden yellow. This versatile plant has many landscape uses ranging from formal to naturalistic, depending on the form selected. Available as a low branched specimen, high branched standard and as a multi-stem clump.

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**Metasequoia glyptostroboides**  
Dawn Redwood

Form: pyramidal  
Texture: fine, fern like  
Foliage: light green  
Fall: rusty brown

A deciduous conifer with a history dating back to prehistoric time. Plant in moist, well drained soils. Very effectively used for specimen, group or screen plantings.
**Quercus robur fastigiata**
*Fastigiate English Oak*

- **Form:** Upright narrow
- **Texture:** medium
- **Fall:** yellow to brown

The Fastigiate English Oak is a very majestic columnar specimen. Also very effective as a narrow unpruned screen.

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**Juniperus virginiana**

*Eastern Redcedar*

- **Form:** Upright narrow
- **Texture:** medium fine
- **Foliage:** blue-green

Native to eastern and central N. America, often cultivated in these areas as an ornamental, and also in west and central Europe. The wood has been used to line chests and cupboards for storing clothes as it has a pleasant smell and repels moths. One common name refers to its use in making lead pencils. Height to about 15m (50 feet), occasionally twice this size, and the tallest of junipers grown in gardens. Male and female flowers open in March, sometimes on the same trees, but usually separate. Males are round, yellow; females smaller and green. Fruit is smaller than other junipers' 0.3-0.6cm (1/8-1/4in.) long, blue. Foliage has both types; the needle-like leaves are usually in pairs and the scale-like leaves are pointed.
"One generation passeth away, and another generation cometh: but the earth abideth forever."

Ecclesiastes I, 4, c.200 B.C.
Bibliography


*Dailalos*. December 1990.


"Turn the key and bolt the door,  
Sweet is death forevermore."  
Photograph and Illustration Credits

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