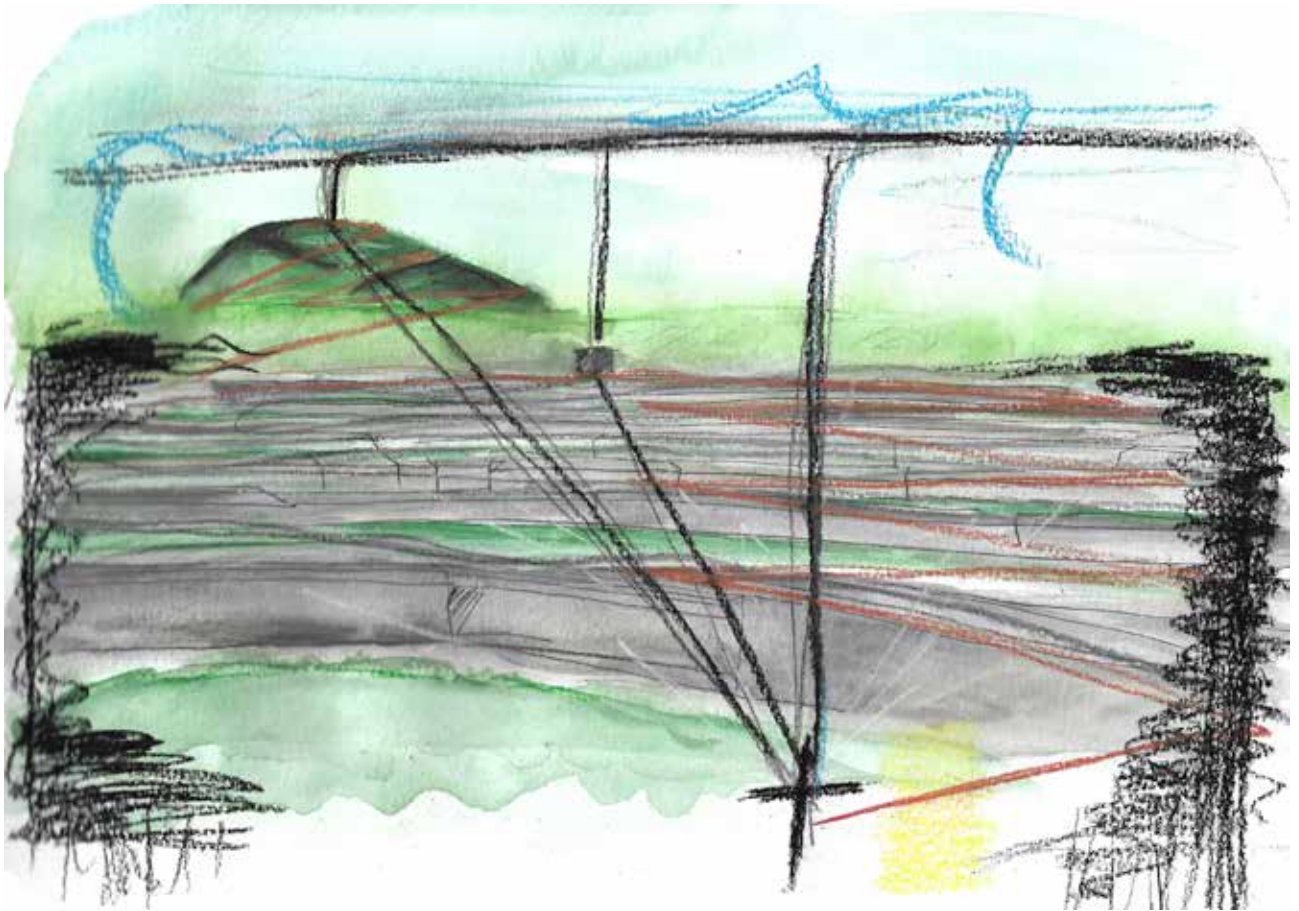


Senses, reflection & poetic considerations: the 'genius loci'

Rachael Smith



**Senses, reflection & poetic considerations:
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Abstract

Brislin (2012) and Juhani Pallasmaa discuss an architecture that augments the human spirit by focusing on senses, memory, and place. The atmosphere of a place, or 'spirit of a place', is known in architecture as 'genius loci.' Although this is an intangible concept, there are physical elements of 'place' that can change the human senses' experience. These elements are used to create a place with a distinct atmosphere. This thesis focuses on three aspects of architectural phenomenology: human experience, historical reflection, and poetic considerations. It explores how these aspects are used to create the 'genius loci' of a place.

This project tests the intangible experience these elements create when brought together and how they form a place of memorial for the living – the people left behind. The project is part of a group masterplan development in a peri-urban area of Dundee. It looks at the narrative between architecture, landscape, and infrastructure in the form of a crematorium, memorial garden, and projected pedestrian walkway.

The exploration of the aspects of architectural phenomenology all generated insightful consideration of the idea of how the 'genius loci' of place is created but found that each aspect relied on the intangibles – what we feel personally and what goes beyond our understanding – to experience a place entirely. Each person is individual and has an individual response to their encounters, so to assume a collective idea of how a physical element interacts with senses does not fully consider it. The poetic considerations aspect contemplated how other disciplines, art and literature, create imagery and integrate these expressions into architecture. It is from these expressions of imagery that we create and that we, as human beings, project our view of the world back into the world.

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1.0 Introduction

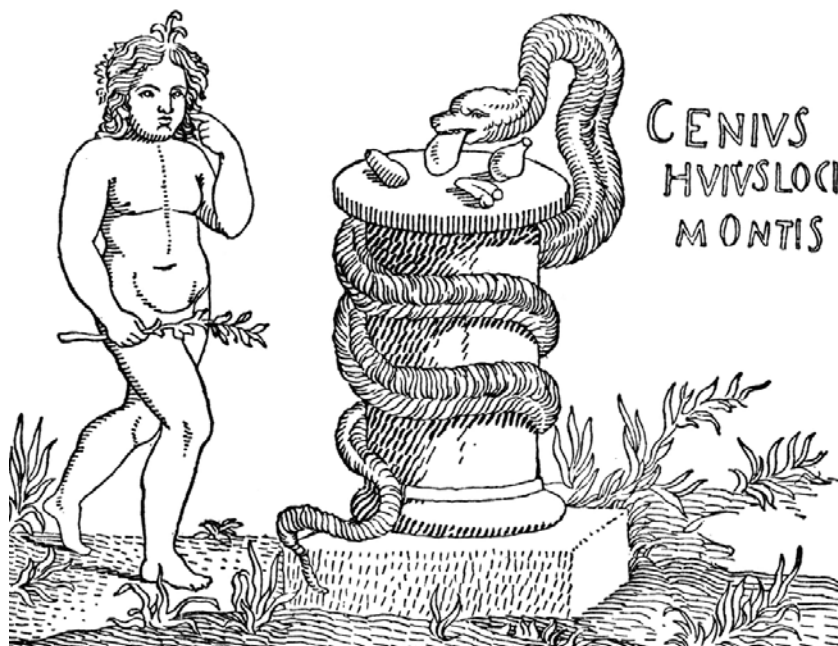
Memorials are not for the dead; they are for the people who are left behind. Memorials are first a place for grieving and, after time, become a place of consolation and reflection. The atmosphere of a place, or 'spirit of a place', is known in architecture as 'genius loci.' Although this is an intangible concept, there are physical elements of 'place' which can change the experience to the human senses. These elements are used to create a place with a distinct atmosphere: through material choice, spatial configuration, and the presence of light. This project will consider the intangible experience these elements create when brought together and how they form a place of memorial for the living – the people left behind.

This thesis concentrates on three aspects of architectural phenomenology: human experience, historical reflection, and poetic considerations. It will consider how these aspects are used to create the 'genius loci' of a place. Brislin (2012) and Juhani Pallasmaa discuss an architecture that augments the human spirit by focusing on senses, memory, and place. Researching and applying these concepts will be used to inform the design of a memorial garden, crematorium and projected walkway as part of a development in a peri-urban area of Dundee. The three elements: landscape, architecture and infrastructure, work together to form a narrative within the site.

2.0 Phenomenology Introduction

Edmund Husserl et al. began the (first complete) phenomenological movement within philosophy in the early 20th century. The discipline can be loosely defined as “the study of structures of experience, or consciousness” (Smith, 2018). Husserl’s student, Martin Heidegger, developed the movement into a device for questioning philosophical traditions. Heidegger’s ‘Being and Time’ (1927) constitutes the basis of this phenomenological approach.

Heidegger’s work later influenced architectural theorists, with Christian Norberg-Schulz being one of the first to interpret this phenomenological approach within architecture. Between 1971 and 1985, Norberg-Schulz published three pieces of work exploring architectural phenomenology – some of the first works detailing the theory. The theory of architectural phenomenology implements sensory design to create experiential places. Architecture becomes more than a built form; it is an experience. Whilst the theory might be criticised for its intangibility, there are physical elements of ‘place’ which change the way we experience things. Space, material, light, and shadow can create a variety of impressions on the human experience. This experience, as it is observed, is intangible. However, the physical elements are not.



[Figure 01] 'Genius Loci' Roman mythology



[Figure 02] Vitorchiano

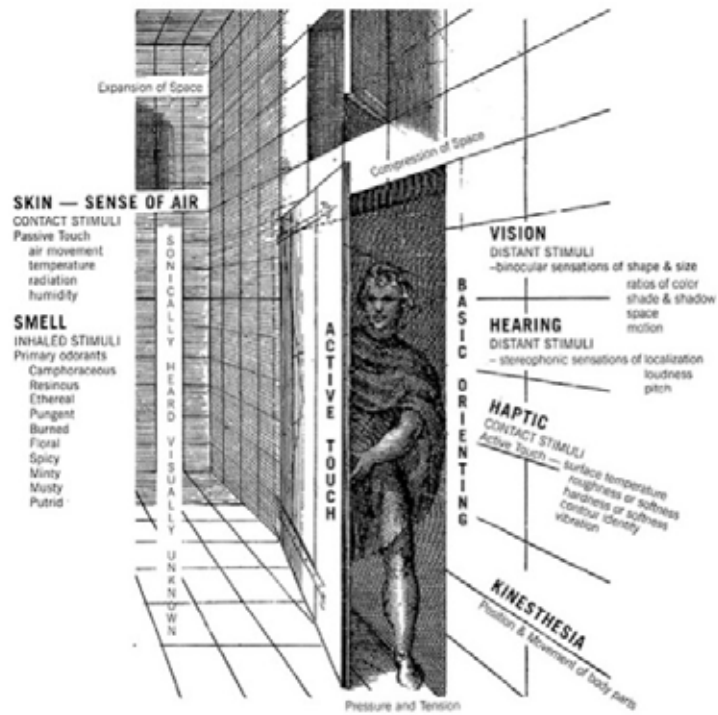
3.0 'Genius Loci' Introduction

'Genius loci' was depicted in Roman mythology as a snake [figure 01] and described as the protective spirit of a place (Vogler & Vittori, 2006); this spirit is known as a 'numen'. Relph (2015) describes it as being derived from the historical belief that locations around the world were protected or "ruled" by spirits or gods that required to be propitiated. This belief was one of the fundamental elements of Roman religion.

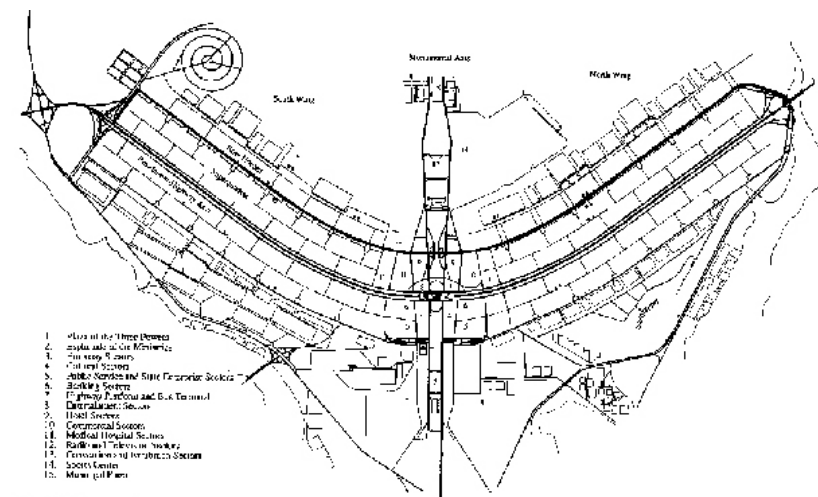
Norberg-Schulz's thesis 'Genius Loci' integrated Heidegger's concept of "gathering" and the Old Roman Concept of Genius Loci. The thesis uses Georg Trakl's poem 'A Winter Evening' as a central theme for further explaining the aspects of architectural phenomenology. He draws attention to the poem's creation of "concrete images", which depict our experiences and how these can be created by artists, poets and architects through their practice. Norberg-Schulz (1980) describes architecture as a means to visualise the 'genius loci', and the role of the architect is to encourage people to dwell by creating places that are meaningful. He also discussed the important connection between the human-made world and the natural world. This connection can be seen in places such as Vitorchiano [figure 02], where the town appears to be growing or carved from the cliffs it sits upon. The connection between human-made and natural is thought to be established through a process developed from Heidegger's concept of "gathering". The three-fold process forms the relationship between the two through visualisation, complementation and symbolisation.

4.0 Human Experience - Introduction

The impact of a space on people's feelings, interactions with surroundings, and comfort levels are how Eberhard (2009) defines human experience in spaces. Dewey (1958) defines experience as a result of the constant and increasing interaction of humans with the natural world. In his work, 'Art as Experience', Dewey criticises art theories for their role in idealising art and severing its relationship with daily experiences. Christopher Alexander (2002) connects 'beauty' to the intense nature of human emotion, which is an unconscious connection. Without the human perceptual system, this could not occur. The 'genius loci' of a place is a consistent experience felt by people as they inhabit the space. Both Dewey's theory of 'Art as Experience' and Norber-Schulz's 'Genius Loci' argue that these experiences should be a constant and daily occurrence. It is through our senses – in particular, hearing, seeing and touching – that we perceive these encounters with art and architecture. This happens on both physical and experiential levels. Clark (2011) discusses how our senses move us through a space: "the eye or ear is not a fixed camera or a microphone wired to a wall; our sense organs are connected to a head that turns, arms that reach, and bodies that wander and seek."



[Figure 03] Human Senses



[Figure 04] Brasília Masterplan



[Figure 05] Oscar Niemeyer's National Cathedral

4.1 Human Experience - The Senses

Architecture does not exist as an object for visual pleasure. It is to be experienced by the human body, which uses vision, hearing, smell, touch, and taste to navigate the physical realm [figure 03]. Juhani Pallasmaa, Finnish Architect and Professor, has extensive writings on architectural theory with an in-depth discussion on human senses in his book 'The Eyes of the Skin', first published in 1996. Pallasmaa argues that architecture should engage with all human senses and raises the question of the experience of the built form and the role of senses in forming memories. Pallasmaa disputes the supremacy of vision in how we perceive built form over the other senses. He terms this pre-eminence of vision as 'Ocularcentrism'. Ocularcentrism, beginning its endorsement in classical Greek reflections by Plato and Heraclitus, influenced contemporary architecture. For example, Lúcio Costa's masterplan for Brasília [figure 04] prioritised creating a visual of an aeroplane over considerations of human experience. Within this, Oscar Niemeyer's series of civic buildings [figure 05] appear as concrete sculptures across the city. The realisation of vision bias came in a collection of essays published in 'Modernity and the Hegemony of Vision' edited by David Michael Kleinberg-Levin in 1993. In contrast to this, architects such as Daniel Libeskind, Peter Zumthor, and Steven Holl practise the phenomenology of architecture with consideration of the built form's interaction with all human senses.



[Figure 06] Light & Shadow - Louis Khan

4.2 Human Experience – Physical Elements

In order for the human senses to interact with the built environment, there needs to be physical elements to interact with. This thesis looks at three of these elements – space, material, and light. Shadow will be considered a result of light, or lack of, as the presence or absence forms the shadows. Louis Kahn describes the relationship: “even a room which must be dark needs at least a crack of light to know how dark it is” [figure 06]. This defines the critical role of the presence of light to appreciate shadows (RIBA Journal: ‘Kimbell Art Museum extension, Texas’, 2014).

The visual effect space can have ranges from provoking feelings of claustrophobia to making us feel exposed. This can then be experienced through touch by walls being close enough together to touch either side of a space at the same time or far enough apart that we have to move far through a space to meet a new surface. In terms of smell, a smaller room near a forest would allow the woodland’s external smell to inhabit it more than a well-ventilated office located high above the ground in a city. Space also plays a role in the acoustics we encounter, with different dimensions and orientations producing various effects from echoing to silencing. The most challenging sense to interact with is taste; Pallasmaa (1996) discusses the faint connection between tactility and taste and between vision and taste. The author expands on this by inferring that particular colours and details provoke different sensations.

These colours and details are primarily available through the use of materials. Different materials have a variety of texture, evoking our touch and visual senses. These materials also each contain a different acoustic performance which is experienced by our ears. Acoustics appeal to more than just our ears; they can provoke visuals and physical sensations. This connection is enhanced when a person experiences sight or hearing loss and is known as synaesthesia. An audiological study found that people who experience synaesthesia can see flashes of colour when they hear different sounds or even experience physical sensations (Herbig, 2018).

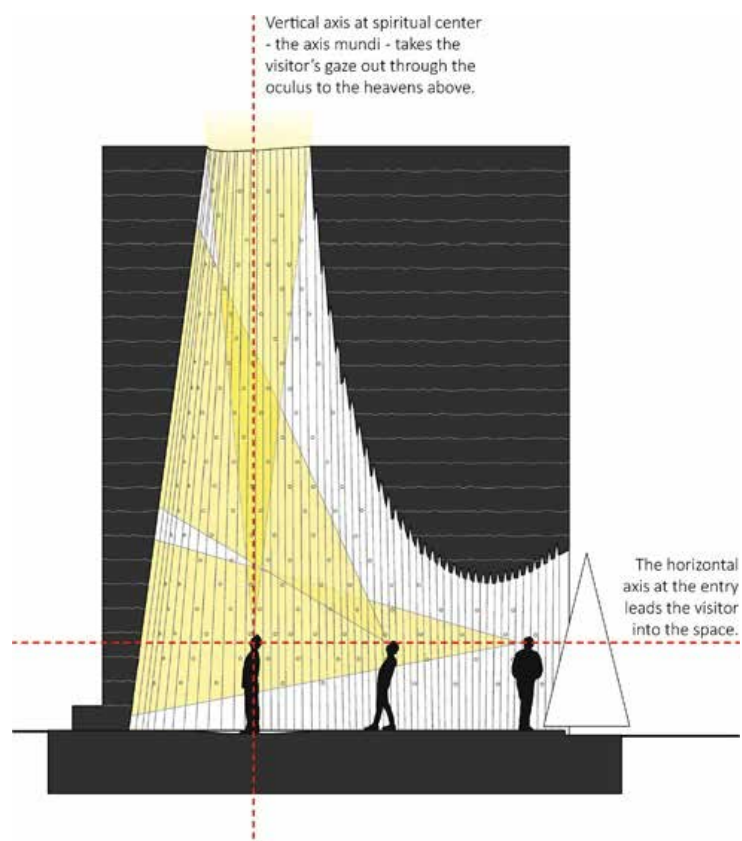


[Figure 07] Therme Vals

Light, as Kahn (2003) refers to as the “giver of all presences”, has an astounding effect on the ‘genius loci’ of a place. The transition between light and shadow in Peter Zumthor’s Therme Vals [Figure 07] is an example of how light is required to appreciate shadow. Zumthor imaged the project as a “pure mass of shadow”, which he then used light to hollow out. Light and shadow may not engage directly with each of the human senses, but there would be no encounter at all without it.



[Figure 08] Bruder Klaus Internal



[Figure 09] Bruder Klaus Axis Diagram

4.3 Human Experience – Case Study: Bruder Klaus

Peter Zumthor, who practices and is a great believer in architectural phenomenology, designed the Bruder Klaus Field Chapel, which opened in 2007. Pallister (2015) tells the story of Zumthor taking on this project partially because the chapel was being dedicated to Nicholas of Flüe, also known as Brother Klaus, who was one of Zumthor's mother's favourite Saints.

This unique project saw the community coming together to participate in the construction. The process included building an initial wigwam shape structure made up of 112 local pine trees. This structure was then covered by concrete, creating a new form, and the trees were burned following the setting of the concrete. This allowed the hollowing out of the space for intended inhabitation (Pallister, 2015).

Perry (2007) detailed her visit to the chapel in 2007, and most notably, the first sense she describes is smell, as the space still retained the smell of the burnt timber. Pallasmaa (1996) explains that smell is often responsible for creating the most persistent memories, perhaps explaining why Perry began her description of the project with that sense. The enclosed space of the built form will aid the retention of this smell over the years.

The concrete has a unique texture, one that differs internally and externally, and through touch the traces of the trees which are imprinted in the concrete can be encountered. The rough texture, made visible by the presence of light [Figure 08], provides that subtle connection to the sense of taste. Zumthor's intention was for water to pool on the chapel floor as it entered through the oculus. Zaredar (2015) related the taste sense to the water element; this suggested relationship provokes the idea that a connection would have been intended.

Visually, the user is lead through the space [Figure 09]. First, along the horizontal axis until they reach the centre of the tower. The vertical axis then takes over as the eyes are led up the textured enclosing walls to the oculus, where the shift to bright light makes it hard to look for any length of time. Light enters the space, primarily through the oculus, and allows the other elements to become enhanced to the senses.



[Figure 10] Igualada Cemetery Earth Elements



[Figure 11] Igualada Cemetery Scattered Light

4.4 Human Experience – Case Study: Igalada Cemetery

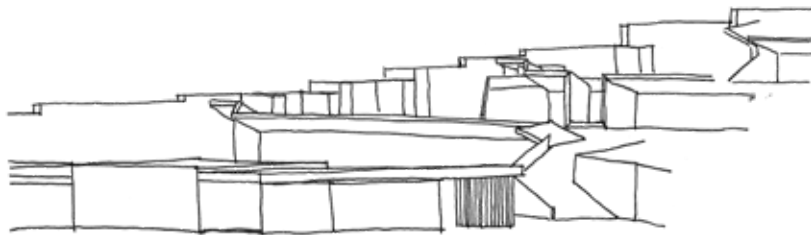
As a competition entry to create a new cemetery in Igalada, Enric Miralles and Carme Pinos explored an alternative concept for a final resting place. The idea was to create a place that embodies the people's desires that were to be laid to rest there and offers something to their families as they spend time there. Miralles and Pinos' unique design won the competition in 1994.

The project brief was to create a cemetery that incorporated traditional elements – a chapel, a morgue, and burial spaces – as well as functioning as a public park (Bliska, 2014). The change in narrative from a traditional cemetery was an intention to attract nearby residents to use the space daily.

The place has a natural aesthetic created by the earthy tones [Figure 10] in the selected materials (concrete, stone and timber). This gives the illusion that the constructed elements are part of the landscape and have always been there (Reed, 2005). The earthy atmosphere also provokes the taste and smell senses that pick up on the natural quality, evoking childhood memories of playing in the mud. The trees on the site screen and scatter the light [Figure 11], creating patterns on the already textured path that leads through the site. The openness of the space, looking over the surrounding uninhabited landscapes, gives the impression of a quiet place where people are further hushed by the omitted noise. This removed location of the place and the auditory sense suggests that the 'genius loci' of the place is perhaps too restful to be a lively public park, as intended.



[Figure 12] Crematorium Interior



[Figure 13] Memorial Garden

4.5 Human Experience – *Speaking with the Senses*

Within the project – a terraced memorial garden hosting a crematorium and projected walkway – there has been consideration for the human experience of each of the elements which create the place.

In the crematorium, a space that will hold ceremonies and see loved ones grieve, the acoustics were of particular importance. Ceremonies require complete silence to allow the speaker to be heard by all and for reflection to take place. It is a respectful atmosphere, and moments of silence are often used to reflect. The use of concrete to form the interior [Figure 12] (walls, floors and ceilings) was chosen to achieve an acoustic atmosphere that pushes silence. Concrete reflects sound, meaning people are less likely to interrupt the silence, and the sanctified quality of the space is maintained. Concrete walls also reduce the noise between spaces, meaning different services should not interfere acoustically with one another.

The terraced memorial garden expresses the natural contours of the site. Concrete retaining walls are used to express these, with ramps connecting between the levels [Figure 13]. The perimeter walls create an enclosure for the site, protecting it from the visual and acoustic impact of traffic, whilst the stepped landscape allows for views over Dundee. The retaining wall moulds up to form balustrades, down to form seating and around to create plant pots. This continuation of the concrete means direct contact with the retaining walls, which function as features for human interaction through touching, and structural integrity. The inclusion of Scottish pine trees in the north of the site provides a familiar smell as if the trees were spilling out onto the landscape as an extension of the park neighbouring the site.



[Figure 14] View to River Tay

The walkway projects from the terraced memorial garden and encloses the South of the site. It maintains the level of the terrace above the crematorium, forming the walkway at roof level across the sloped site. It inhabits an exposed space, high above the street, where the wind can be experienced at its full force – with no protection from perimeter walls. This point allows a visual connection to the River Tay [Figure 14], which is one of the city's defining features. The wind and the water provoke a sense of freshness, something that is subtly transferred to taste as the person is elevated away from the earth.



[Figure 15] Bullet holes - Neues Museum



[Figure 16] Castelvecchio Roof

5.0 Historical Reflection – Introduction

“The timeless task of architecture is to create embodied and lived existential metaphors that concretise and structure our being in the world. Architecture reflects, materialises and eternalises ideas and images of ideal life.” (Pallasmaa – Eyes of the Skin)

In a 2018 interview with Rasmus Quistgaard, Juhani Pallasmaa discussed the importance of understanding a place’s culture and history. He talks about the timelessness of artistic works and that “greatness is measured by timelessness.” Pallasmaa further describes architecture as a “mediation between the world and our minds.” As a mediator, architecture has a role in telling us about the culture and the history of a place. It is through historical reflection that this mediation can occur. This reflection can be seen in works by architects such as Carlo Scarpa and David Chipperfield. Chipperfield’s work on the Neues Museum in Berlin created a new identity for the place without removing the layers of history. Bullet holes remained in the walls from the war and were preserved rather than covered up, remaining as visual and tactile evidence of the past [Figure 15]. The history can be read and interacted with and could be considered a memorial to what was lost. Scarpa’s work on Castelecchio was vital in expressing layers of the past. New elements were required for structural or functional needs; a clear distinction was made using an alternative material or by offsetting the aspect [Figure 16].



[Figure 17] Palimpsest



[Figure 18] Pentimento

5.1 Historical Reflection – Layers: palimpsest & pentimento

pa·limp·sest: A manuscript written on a surface from which an earlier text has been partly or wholly erased. (The Oxford Dictionary of Literary Terms, 4th Ed.) [Figure 17]

pen·ti·men·to: Term (Italian: 'repentance') describing a part of a picture that has been overpainted by the artist but which has become visible again (often as a ghostly outline) because the superimposed layer of pigment has become semi-transparent with age. (The Oxford Dictionary of Art, 3rd Ed.) [Figure 18]

Verheij (2015) discusses palimpsest in architecture as a way of introducing philosophical values which are poetic. Palimpsest and pentimento are easier to explore and understand in architecture when looking at historical buildings which display traces of the past or layers as a historical collage. Verheij considers how palimpsest can be part of a new building, introducing the palimpsest metaphor as an idea that uses a series of considerations beyond the physical elements.

These considerations are:

Place – A distinct characteristic created by elements. For example, a sense of place can be made by an ancient tree on the site or a historic route.

Reuse – The Reuse extends to more than the renovation of a building; it can reuse materials or transform a space with existing boundaries.

Memory – Architecture's ability to stimulate memory can be through the use of symbolism or the changing/wearing of material over time.

Traces – Traces can be left during the construction of a building—for example, the trees which were burnt to create the internal space in Zumthor's Bruder Klaus.

Materiality – The historic link can be made through traditional building methods or using local materials.

Dialogue – This can be created by responding to something existing, such as the topography.

André Corboz reintroduced the term palimpsest into the discourse of urbanism and landscape in 1983. In his work 'Le territoire comme palimpseste et autres essais' (2001), he proposes the land as a palimpsest, a layered formation with influence from ancient times. To clarify confusions of terms around the discussion, Corboz coined the term 'territory' as a substitute for 'landscape' with the clarification that this meant landscape was considered a "product of human and natural processes." The metaphor of palimpsest provides the idea of the earth's surface as parchment, which is made up of layers of traces from society throughout history.



[Figure 19] Pitigliano



[Figure 20] Pitigliano Wine Cellar

5.2 Historical Reflection – Landscape & Memory

“Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from the strata of memory as from layers of rock.” Simon Schama (1995).

Christian Norberg-Schulz (1980) discusses architecture’s role as making “concrete” the nature of a place. The author talks about the three ways in which human-made elements respond to nature. Firstly, an understanding of nature is anticipated and visualised. Next, this understanding is linked to a form of symbolism or embodied imagery. This is then used to create microcosms – a place which encapsulates the characteristics of a larger surrounding place, like a sample.

This connection can be seen in historic Italian towns such as Pitigliano [Figure 19] in Tuscany, which blends into the landscape it rises from. This is through the use of local materials: connecting the architecture to the natural place’s history. The town also carves spaces such as wine cellars and basements from the tufa it is was constructed upon, blurring the line between nature and built form [Figure 20].

The topography of a landscape and how we encounter it also plays a role in memory. This is particularly important in places where communities interact with each other.

Greek landscape architect, Dimitris Pikionis (1989), provides a poetic description drawing attention to the relationship between the act of walking across a landscape and the human senses experiencing it:

“We rejoice in the progress of our body across the uneven surface of the earth. And our spirit is gladdened by the endless interplay of the three dimensions that we encounter in every step... You compose the diagrams of this landscape. You are the landscape. You are the Temple that is to crown the precipitous rocks of your own Acropolis. For what else does the Temple do but enact the same twofold law which you serve? ... Is it not because of this concordance, because the same laws are at work in both nature and art, that we are able to see forms of life, forms of nature transformed before our very eyes into forms of art and vice versa?”



[Figure 21] Delphi Theatre



[Figure 22] Guilin Rice Terraces

Expressions of topography, that are part of the community, can be seen in examples such as the Ancient Theatre of Delphi in Greece [Figure 22] – once an important place for the community to gather for events. Also, in the paddy field farming landscapes of Asia [Figure 23] on which the community depends for growing rice. Both these examples work with the landscape to create that dialogue with history discussed in the palimpsest metaphor.



[Figure 23] San Cataldo Cemetery

5.3 Historical Reflection – Individual & Collective Memory

The term 'collective memory' was coined by sociologist Maurice Halbwachs. Halbwachs (1950) defines 'collective memory' as the product of group activities of individuals who recall the memories as members of said group. It is the group dynamic that can change the memory of the individual.

Aldo Rossi (1982) discusses the idea that a place, such as a city, is its occupants' collective memory. Rossi's unfinished extension to the San Cataldo Cemetery is an example of a dialogue between individual and collective memory. Sanz et al. (2016) describe the cemetery as Rossi's poetics masterfully expressed; the project was developed as an analogical route using his personal memories as a filter for collective images of a final resting place. The scheme's post-modern centrepiece was initially dedicated to serving as a cenotaph – a memorial within the cemetery. It later became an ossuary, and the openings in the walls allow memories of an individual to become part of a collective memorial [Figure 23].



[Figure 24] 'The Roundie'



[Figure 25] Layers of contours

5.4 Historical Reflection - *Applying the palimpsest metaphor*

The history of the site does not go beyond farming, and there have been few changes over the years. To historically reflect, the project must go beyond the physical elements to the considerations of the palimpsest metaphor.

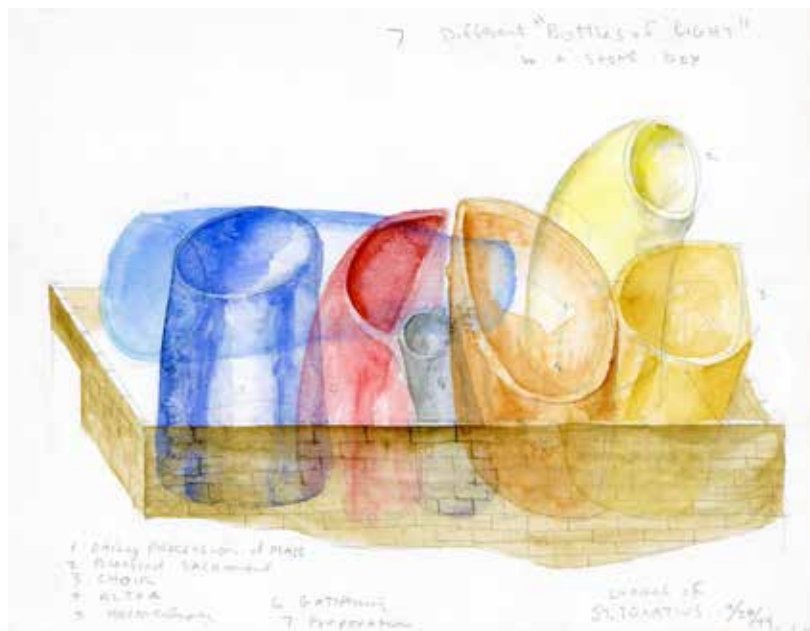
A distinct feature is raised over the site, known as 'the Roundie' by locals [Figure 24]. This artificially raised ground has been suggested to have been a Pictish burial site, but little evidence exists to expand on this. Providing a visual connection to this feature is one of the considerations of the site that helps to form 'place.' The reuse of the existing field patterns to form the plots of the masterplan create a narrative with the history of the place. Within the site, a response to the landscape was created – a dialogue. This conversation begins with the layering of memory on the site.

The terraced memorial garden expresses the natural contours of the ground [Figure 25]. The contours are the earth's natural layers, and the connection of the human-made retaining walls and the naturally sloping landscape begin to blend. This allows the topography of the site to be still encountered and for the inhabitants to become the landscape as they experience it.

6.0 Poetic Considerations – Introduction

Juhani Pallasmaa (2019) describes architecture as fundamentally being about the world and the lives of humans within the world. His favourite philosopher, Maurice Merleau-Ponty, says: “We come not to see the work of art, we come to see the world according to the work.” This is the critical connection Norberg-Schulz (1980) talks about: between the human-made and natural world. Gaston Bachelard, the author of ‘Poetics of Space’ (1957), picks up on the visual bias humans tend to have. He speaks of the “poetic image” created in literature which goes beyond our understanding – they cannot be explained by history or psychology. Bachelard’s idea determines phenomenology as having little to do with examining physical elements and how they appeal to the senses and more to do with understanding how space accommodates consciousness.

Similar to Heidegger’s intentions, Christian Norberg-Schulz’s (1980) work is proposing to construct a poetic relationship with reality: “Poetry is what first brings man into the earth, making him belong to it.” He describes architecture’s role in the world as being to support humans in dwelling within a place.



[Figure 26] Seven Bottles of Light

6.1 Poetic Considerations – Embodied Imagery & Symbolism

“The embodied image is a spatialised, materialised, and multi-sensory lived experience. Poetic images simultaneously evoke an imaginative reality and become part of an existential experience and sense of self... I define architecture as a means of framing our view of the world and our existence in the world. Architecture does that at its best in a very humane and poetic manner.”

Juhani Pallasmaa (2011).

As in works of art and literature, symbolism can be found embedded within architecture. Sometimes this is a metaphorical starting point for the project, such as the painting that portrayed the concept for Steven Holl's Chapel of St. Ignatius at the University of Seattle. The image depicts, as it is named, 'seven bottles of light in a stone box' [Figure 26]. The watercolour painting was created as an expression of a St. Ignatius quote regarding the metaphor of lights. Holl (1997) tell us that “gathering of different lights” also had meaning towards the gathering of different nationalities of the students at the University. Each of the seven bottles embodies a representation of the narrative of the building ranging from the procession to the choir. Thomas (2009) describes the project as “contemporary architectural poetry” as it brings together the symbolism and metaphors with the architectural elements of form and structure.



[Figure 27] Nordic Landscape



[Figure 28] Earth Mound



[Figure 29] Loggia

6.2 Poetic Considerations – Skogskyrkogården

Skogskyrkogården, Swedish for 'The Woodland Cemetery, is a cemetery in Stockholm which was developed as part of a competition to create a new cemetery in the city. The winning entry in the competition was submitted by Gunnar Asplund and Sigurd Lewerntz entitled "Tallum." Tallum is Latin for 'pine tree', which depicts the "mystical-mythological status" that the architects worked to embody in the scheme (Heathcote, 1999). Following some development of the plans, work on Skogskyrkogården began in 1917.

The proposal harmonised with the existing topography of the site and proposed a variety of grave types, for which it was praised by the competition jury. In awarding the proposal first place, the jury described the design as "delicately poetic" (Världsarvet skogskyrkogården, 2020). The natural Nordic landscape interacting with the built forms creates a dialogue with the history of the site [Figure 27]. Verner Von Heidenstam, the winner of the 1916 Nobel prize in literature, wrote poems celebrating the Nordic landscape and the culture of vernacular buildings, which became a part of it. He saw the connection between human-made elements and landscape and spoke of the emotional result of this. His writings were central to the creation of the cemetery (United Nations Educational, Scientific and Cultural Organization, 2006). The cemetery exists as almost a "concrete image" of the poetry Von Heidenstam wrote. The symbolism and meaning can be found in both the human-made and natural elements. The earth mound that forms the highest point of the site [Figure 27] can be linked to a Nordic burial mound – a discernible symbol of death. The loggia [Figure 28] provides a connection between ground and sky, mirroring the trunks of the trees, which connect the roots in the earth to the canopy in the air.



[Figure 30] Petroform



[Figure 31] Stone Heart Memorial



[Figure 32] Stone Labyrinth in Arbroath, Scotland



[Figure 33] Labyrinth at Maggie's Centre, Dundee

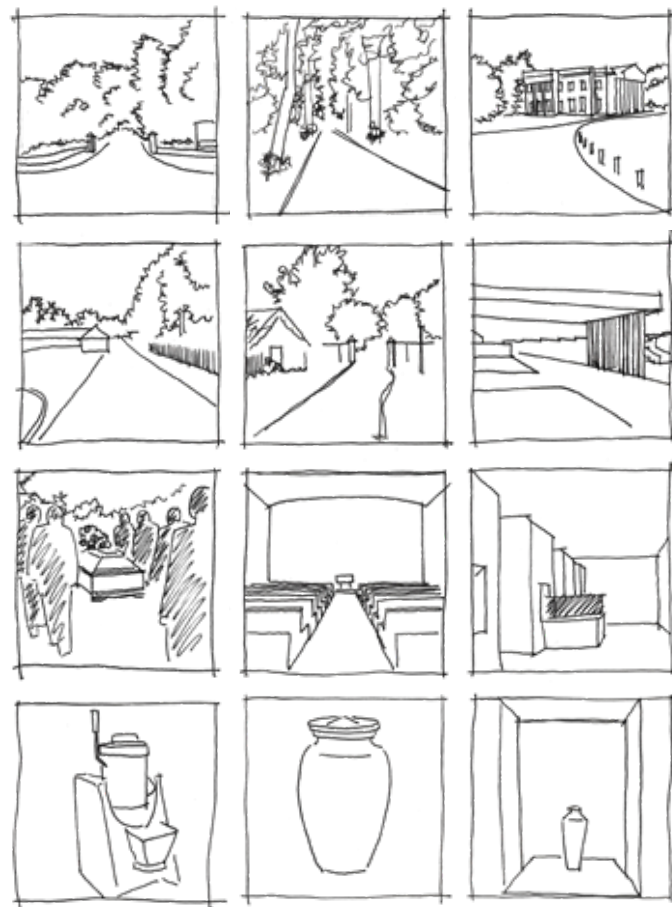
6.3 Poetic Considerations – Petroforms & Labyrinths

Petroforms are human-made arrangements of rocks placed on an open landscape to create a shape or pattern [Figure 30]. It has been suggested that these arrangements could have indicated burial or ritual sites (The Wonderful World of Rock Art, 2021). Such a simple act of arranging stones on the ground can evoke a powerful and poetic image. Both the ground and the stone are natural elements, but it is the human interaction that creates the sacred atmosphere of these arrangements.

A memorial to Kim Wall was created by arranging stones washed up from the sea into a heart; each person putting down a stone leaves a physical trace of their individual memory, and it grows to form a collective memory for the one they have lost [Figure 31]. Like in petroforms, it is the human interaction with the natural elements which activates the poetic quality of the memorial. It serves as a tangible commemoration through its interaction with the human sense of touch.

Petroforms arranged to form labyrinths have a particularly poetic consideration as they bring together two spiritual creations. A labyrinth is a single path that meanders, leading only to the centre [Figure 32]. They are used as a walking meditation and are defined both architecturally and choreographically. The path is intended to be followed to the complete, meaning a similar pattern of movement to the centre should be pursued (Kern, 2000).

The garden of the Maggie's Centre in Dundee, designed by Arabella Lenox-Boyd, contains a labyrinth inspired by the one at Chartres Cathedral in France. This labyrinth is described as a metaphor for life: it is not a maze, and there are no dead ends [Figure 33]. Despite feeling as if you are going in the wrong direction, you must trust you will find the way through (Maggie's Dundee – Architecture & Design, no date).



[Figure 34] Narrative Sketches

6.4 Poetic Considerations - *Choreographing the Experience*

First, consideration was given to the choreography of what would happen on the site; how the brief would work with the context. I visualised this narrative through a sequence of drawings that considered each stage of the process [Figure 34]. This exercise began the imagining of each space. I collaborated with Poet Carly Hall (2021) to write a poem, 'White Roses', that described the process alongside the imagery of what I wanted to create at step of the procession. I also used this as a device to consider the atmosphere I wanted to create throughout the project.



[Figure 35] Crematorium Interior

White Roses

*The road reaches out, undisturbed
and motionless. Ribbons of pines
and emeralds dress the path, bowing
their tall heads, as if they hold the
same grief the passengers do.*

*A solid white canvas glows like a
halo in the distance, breaking up
the green prism. A disparate pearl
embraced by a calm avenue,
awaiting their arrival in silence.*

*Under the shelter of an outstretched
arm, the pillar of strength where
they belong now. Passed along a
tapered corridor, grasping hands
and drained eyes follow behind.*

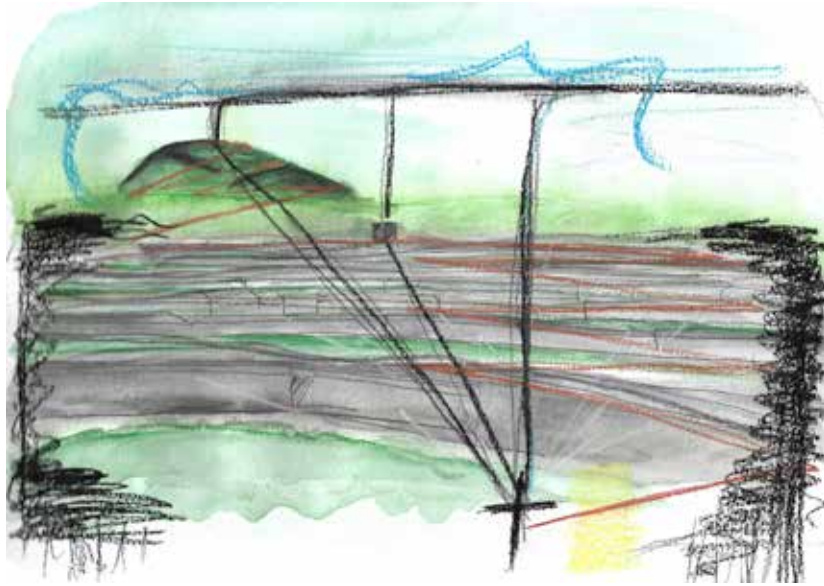
*Four shoulders that know the weight
is always the same. A schoolboy, a
fisherman, a reverend, a beggar, the
load of a broken heart duplicates every
time, the resounding burden of loss.*

*Rows of black still and numb like
statues, trudging the labyrinth of
their minds, closing doors on debts
and guilt. The touch of healing lingers
like a whisper on desperate hearts.*

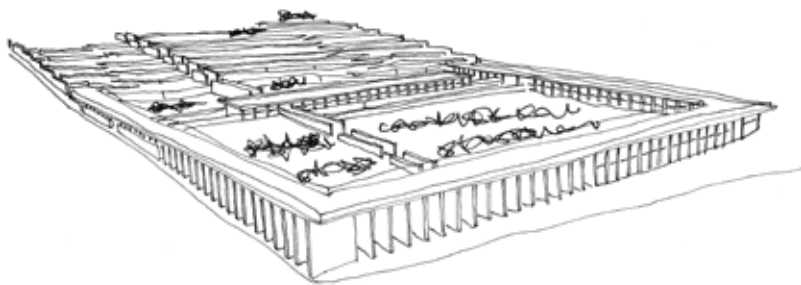
*A blaze surges like butterflies,
whirring and dancing through the
smoke. Loosening the soul from
confines of skin, we witness the
dust sink and the afterlife begins.*

*They bloom the grounds outside,
brushed with warm air and pastel
sunshine, breathed in by white roses.
A parade of memories scattered
at peace, memorialised as one.*

Carly Hall (2021)



[Figure 36] Watercolour Poetic Imagery



[Figure 37] The three elements

It was from this, and the consideration of the dialogue between the naturally sloping landscape, that I was able to create watercolour and charcoal "poetic" drawings depicting the desired 'genius loci' of the place [Figure 35]. I have considered the role of architecture as a device that supports humans in dwelling by creating a series of spaces that encourage human interactions and encounters. This includes retaining walls that fold down to create benches and columbarium that form perimeter walls.

The narrative between the three elements (landscape, architecture and infrastructure) is blurred [Figure 36]. The terraced landscape of the memorial garden extends at one level to form a walkway around the South of the site. This structure of the walkway reaches down from the sky to all the layers of the topography: creating a link between ground and sky. This is similar to the trunk of a tree reaching down from the canopy, that grasps the sky. The walkway also becomes the roof place of the crematorium, and the crematorium's lower level is buried into the landscape. The built elements on the site all connect with each other as well as nature; a real interplay of human-made and nature.

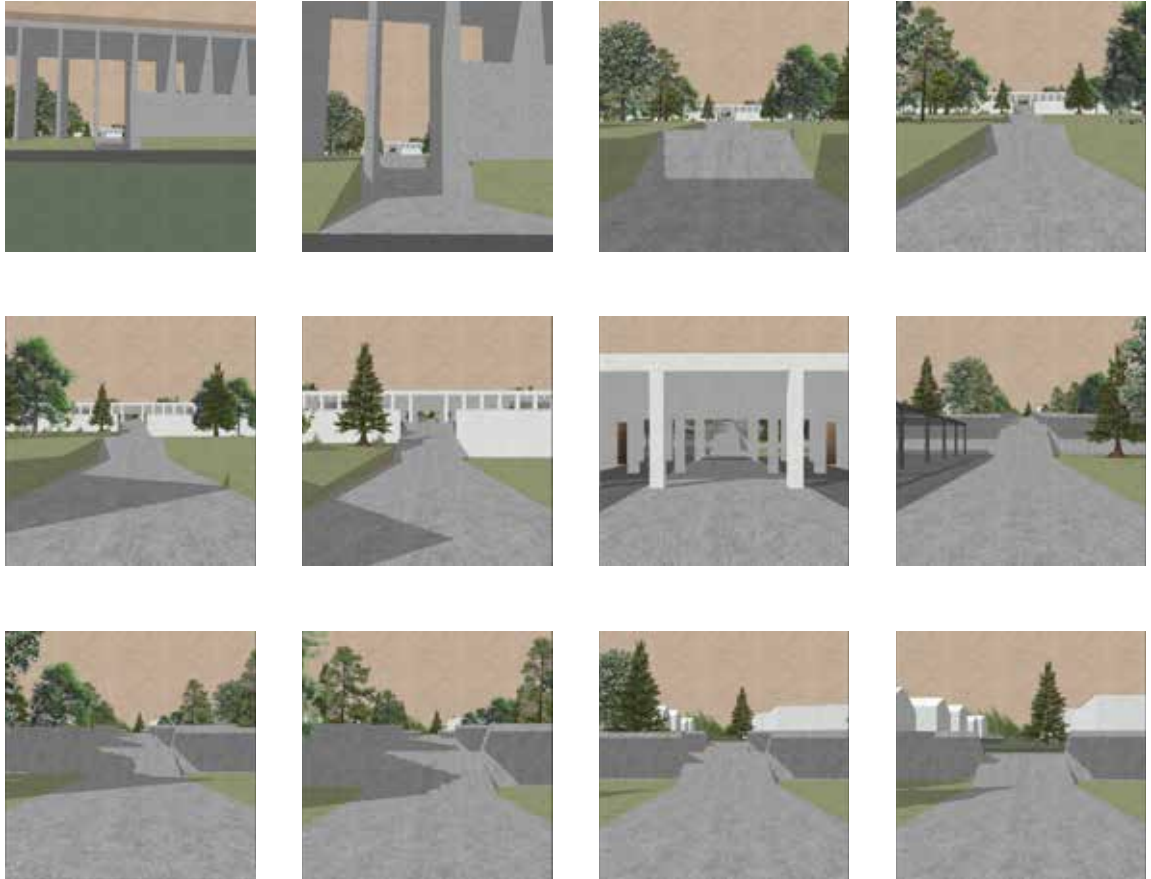
7.0 Concluding Thoughts

The exploration of the three aspects of architectural phenomenology all generated insightful consideration on the idea of how the 'genius loci' of place is created. Consideration was given to physical elements of architecture, but each aspect relied on the intangibles - what we feel personally and what goes beyond our understanding - to fully depict the spirit of a place.

Perhaps we should be more focused on understanding how we accommodate consciousness within a place than how space appeals to the human senses. Each person is individual and has an individual response to their encounters, so to assume a collective idea of how a physical element interacts with senses does not fully consider it.

The historical reflection aspect raised some germane ideas of creating identity in a place that has not been introduced to human-built elements before. This considers the natural (the landscape) as the memory (or layers of memory) to be built upon.

The poetic considerations aspect contemplated how other disciplines, art and literature, create imagery and integrate these expressions into architecture. It is from these expressions of imagery that we create and that we, as human beings, project our view of the world back into the world.



[Figure 38] Route through the site narrative

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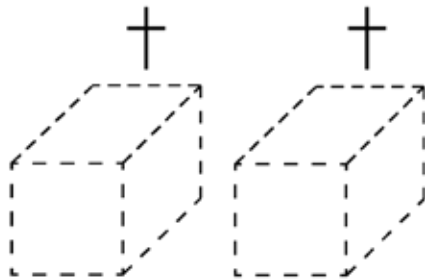
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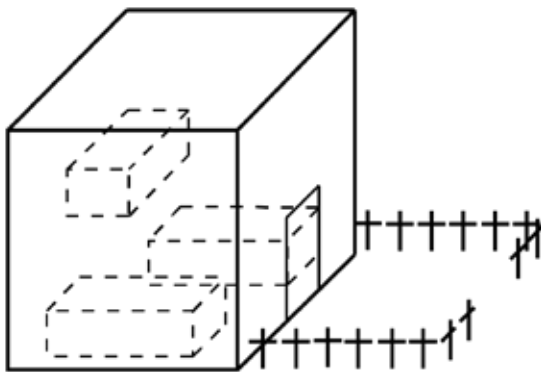
Figure 37: Author. (2021) *Three elements: landscape, architecture & infrastructure*.

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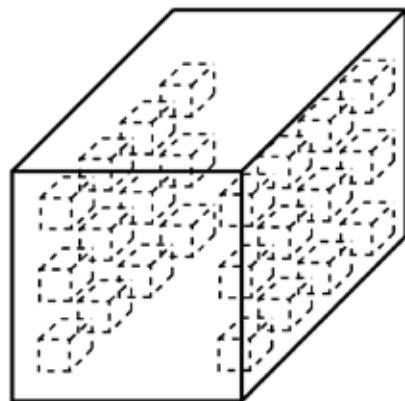
"DETACHED"

Burial Plots



"MANSION"

Mausoleum



"APARTMENT"

Columbarium

Cemetery

noun: cem-e-tery

"An area set apart for or containing graves, tombs, or funeral urns, especially one that is not a churchyard; burial ground; graveyard."

Mausoleum

noun: mau-so-le-um

"A stately and magnificent tomb.

A burial place for the bodies or remains of many individuals, often of a single family, usually in the form of a small building."

Catacombs

noun.

"An underground cemetery, especially one consisting of tunnels and rooms with recesses dug out for coffins and tombs."

Columbarium

noun: col-um-bar-i-a

"A sepulchral vault or other structure with recesses in the walls to receive the ashes of the dead."

Necropolis

noun: ne-crop-o-lis-es

"A cemetery, especially one of large size and usually of an ancient city. /A historic or prehistoric burial ground."

Necropolis

noun.

"a subterranean chamber or vault, especially one beneath the main floor of a church, used as a burial place, a location for secret meetings, etc."

Skogsljus Crematorium,
The Woodland Cemetery
1965
Stockholm, Sweden
ELLT Arkitektkontor



VISITOR ENTRANCE TO THE CREMATORIUM
SOURCE: Ignant

This crematorium is concealed in a forest near the Skogskyrkogården cemetery in Stockholm.

The building houses two chapels (used as ceremonial spaces) which are connected through the reception and technical part of the building which houses the crematory ovens. These spaces have the same spatial quality through the use of materials and similar views, but differ in size. The arrangements of spaces mean that two ceremonies may run at the same time, as there is separate entrances for each ceremonial space.

Visitors enter the building through the ceremonial space, and the hearse brings the coffin to the rear of the building where it is then brought into the ceremonial space. Close family and friends may witness the committal on the lower floor, but for other funeral attendees these chapels are the only spaces in which they cross paths with the deceased.

The forest surrounding the building makes for the intimate and private nature of these ceremonies. Light still enters the building, in a more diffused manner, and the uninterrupted views through the horizontal glazing creates an uninterrupted connection with nature.

Fælleskrematoriet
Communal Crematorium
2013
Ringsted, Denmark
Henning Larsen Architects

APPENDIX



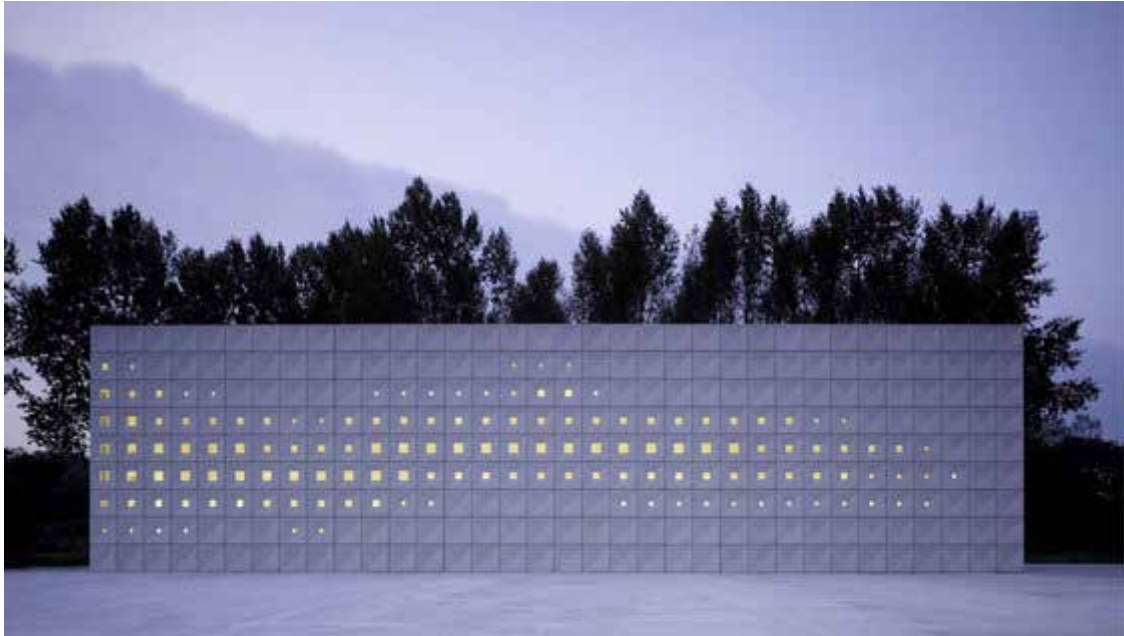
VISITOR ENTRANCE TO THE CREMATORIUM
SOURCE: ArchDaily

This crematorium focuses on the 'technical' process of cremation over the ceremonial. The programme does not include any kind of space where proper rituals can be preformed but still considers the experience of the process.

The design focused on the idea that the cremation process requires a respectful design which has been thoughtfully curated around the process. This is a place where very few people attend, with under 15% of the cremations that happen here having friends of family witnessing the committal. There is a small space which some kind of ceremony or ritual can happen in, but is not often used.

This is very much a technical building with a sacred quality housing an important process. This reflects a society which chooses to hold the farewell ceremonies in churches, or other religious buildings, and which does not hold the witnessing part of the ceremony as such an important ritual.

Heimolen
Crematorium
2008
Sint-Kiklaas, Belgium
Claus en Kann Architecten



CREMATORIUM FACADE
SOURCE: Christian Richters Photography

This building was designed with variation in rituals in mind. The idea was to allow the building to respond to the wishes of funerals individually. The project separates the crematorium from the rest of the programme.

The rest of the programme is organised into a 'reception' building. Scenic views are framed throughout this building, in particular the waiting rooms. Whilst guests experience the views of the waiting room, the coffin is placed in one of the auditoriums (depending on the size of the service) for the beginning of the ceremonies.

Due to the separation of the buildings, there is a pause in the flow of the funeral. This is for moving the coffin to the crematorium, where the ceremony may continue with the witnessing.

The crematorium is presented as a contemporary Sarcophagus where close friends and family can say their final farewell. The bright white shiny interior calls on the idea of ascension and diverts away from the symbolism the fire of the crematory may bring upon. The facade has a pattern of opening which also bring light into this space.



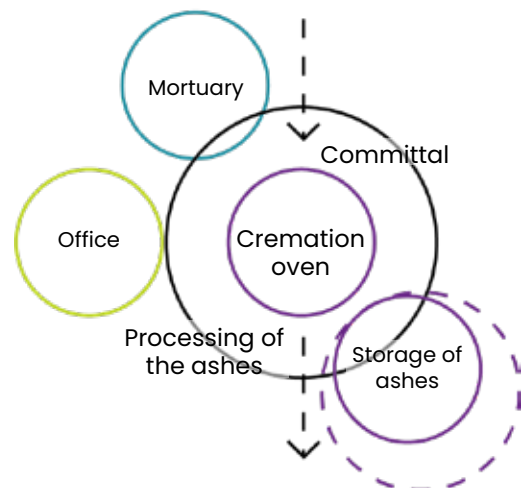
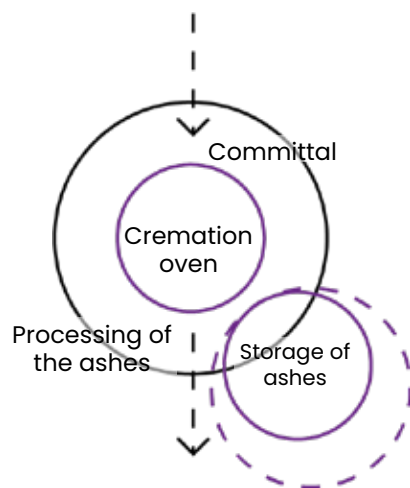
CREMATORIUM ENTRANCE
SOURCE: ArchDaily

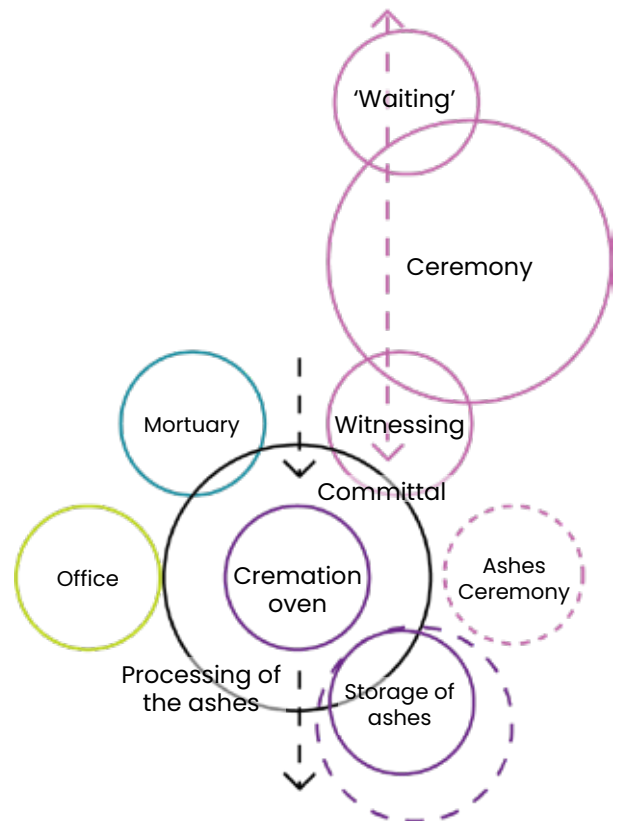
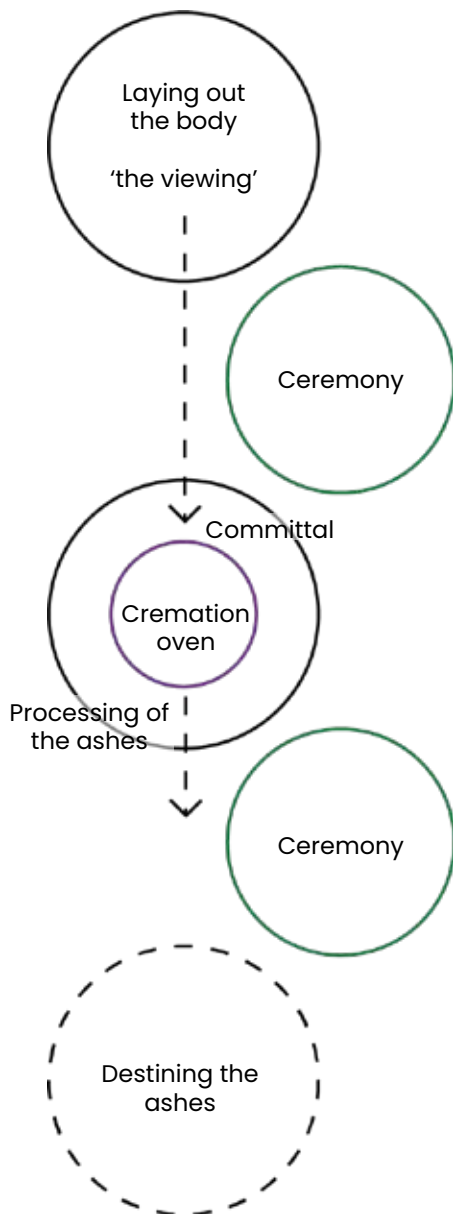
PLAN01 aimed to create a crematorium which focused on the rituals and social aspect of death over the technical use of the building. The building is primarily a series of ceremonial spaces, with a crematory oven. The circular elements of the building call on reference to the 'circle of life'. Stone circles were also used as inspiration for this design.

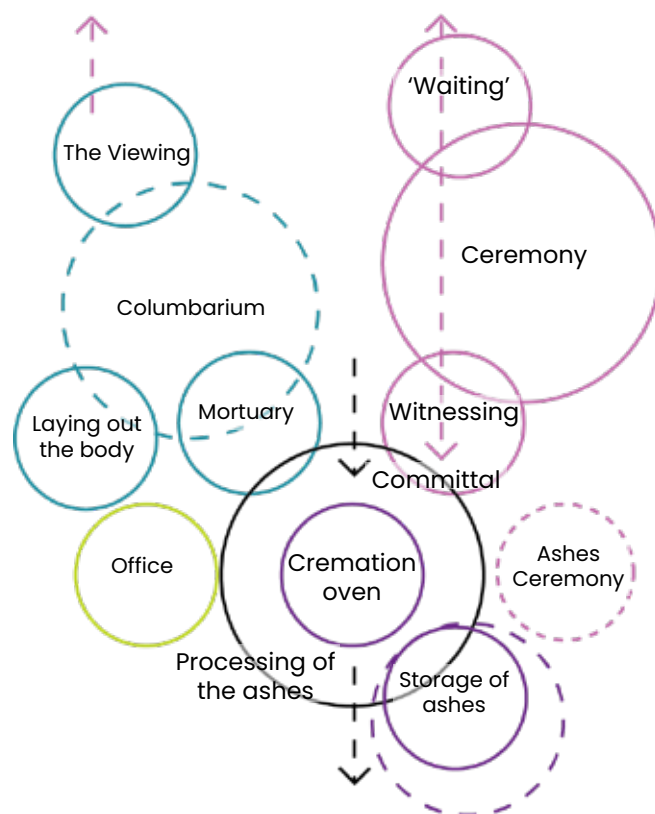
The amount of glazing, along with the use of soft materials such as timber, give the interior a light and calming feel despite the strong circular profiles. The central space which between all the ceremonial rooms not only acts as a connection through the procession of the funeral, but as a public space free for anyone to use.

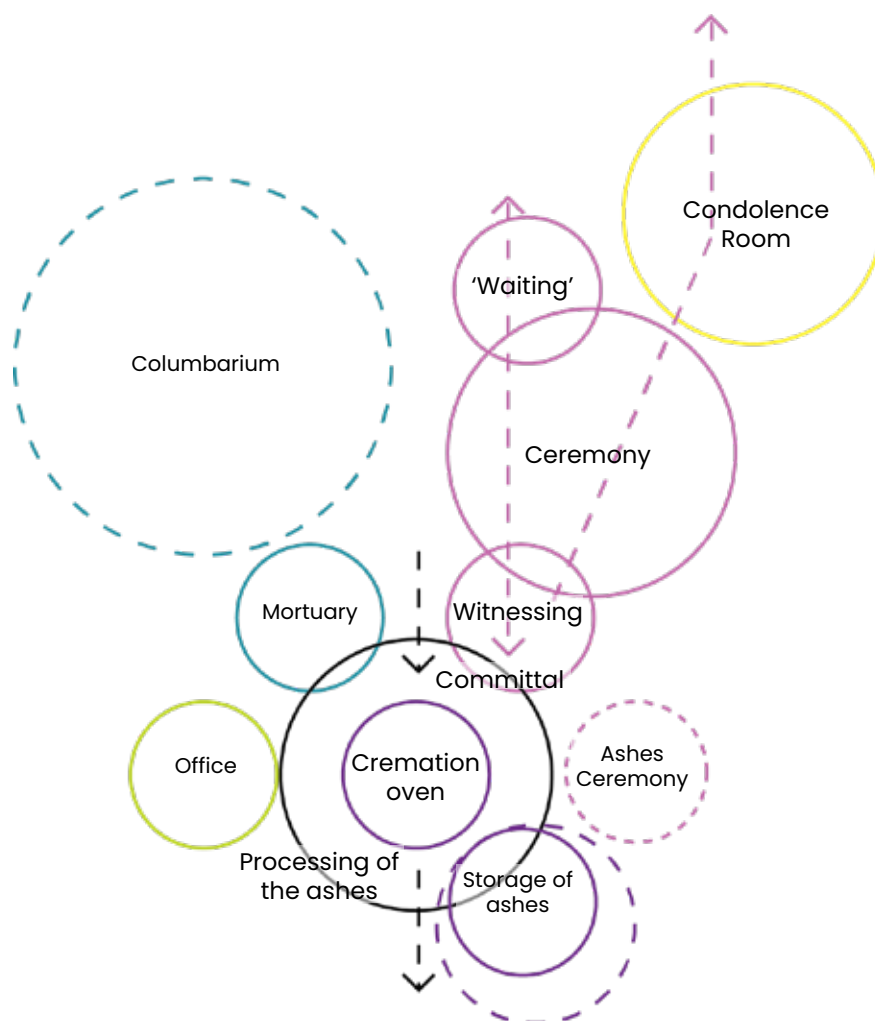
The technical side of the process is arranged within one circular element, the largest one at the rear of the building, and the rest of the programme is arranged into the smaller elements - all under one roof - and connected through the central space.

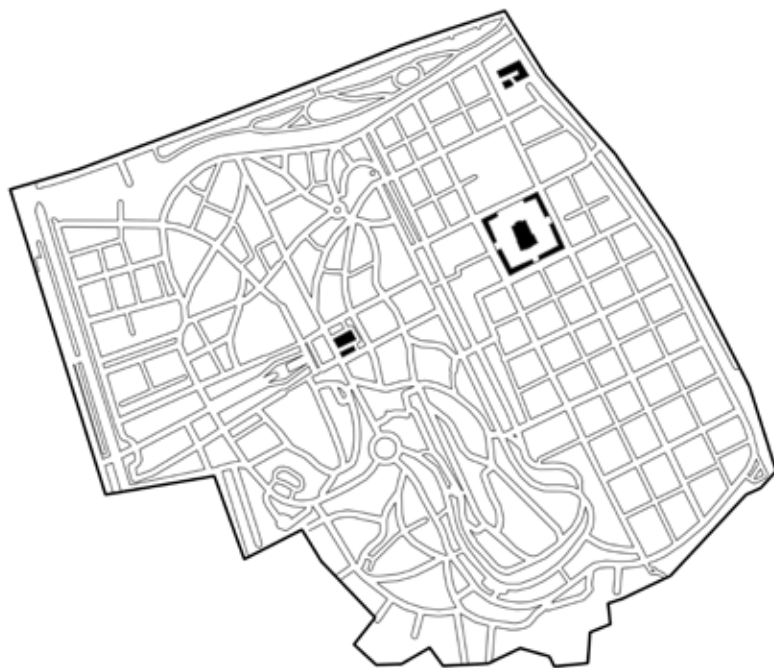
The building is proposed to fit thoughtfully into the landscape. The strategies for this are using locally materials from a nearby quarry, incorporating a green roof and the addition of a pond to the site.











Père Lachaise Cemetery Plan

Père Lachaise Cemetery
est. 1804
Paris, France
45 hectares



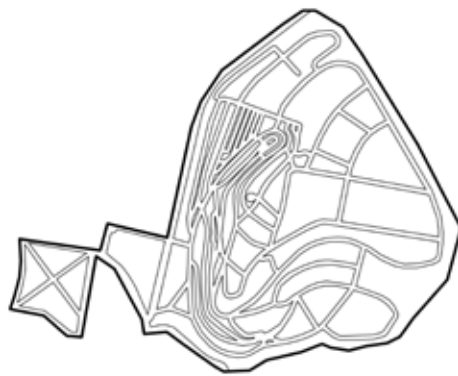
"Streets" of the Cemetery
SOURCE: Flickr

The necropolis lies in the 20th arrondissement in Paris and is one of the cities largest public spaces. The site is a large outdoor museum, with many tombs and monuments being designed by notable artists and architects of the period.

The cemetery was opened as part of a competition to create new cemeteries on the outskirts of the city after the increasing dead population started to become a problem in the inner city.

The cemetery was always designated to be a place to house the "famous" among the "infamous." Étienne-Hippolyte Godde designed the gateway - a semi circular driveway leads up to tall central gates with carved medallions on either side. These carvings display symbols of the torch which represents "life's flame" and an hourglass which symbolises the passing of time.

Various typologies for housing the dead exist throughout this cemetery. This includes burial plots, mausoleums, columbariums, and even an ossuary. The ossuary contains the remains of those who were moved from other cemeteries in the city and plots for which the "rent" payment had no longer been made.



Glasgow Necropolis Plan

Glasgow Necropolis
est. 1833
Glasgow, Scotland
37 hectares



"Markers" of Glasgow Necropolis
SOURCE: Flickr

Previously the site was part of the estate of Wester Craigs, which was then sold on to Merchant's house and the west side, which was rocky and not suitable for development was planted with fir trees.

John Strang, Chamberlain at the Merchant's House, wrote 'Thoughts on Death and Moral Stimulus' in 1831 where he described the site as a suitable place to recreate the grand Paris necropolis:

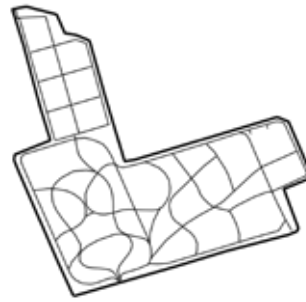
"The Fir Park appears admirably adapted for a Pere la Chaise, which would harmonise beautifully with the adjacent scenery, and constitute a solemn and appropriate appendage to the venerable structure (the Cathedral) in front of which, while it will afford a much wanted accommodation to the higher classes, would at the same time convert an unproductive property into a general and lucrative source of profit, to a charitable institution" it was to be "respectful to the dead, safe and sanitary to the living, dedicated to the Genius of Memory and to extend religious and moral feeling."

The burial ground has always been interdenominational which adds to the range of monuments which can be found here. The arrangement is very natural and follows the landscape.

Eastern Cemetery

1863

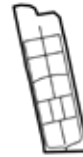
21.4 hectares



Western Cemetery

1845

2.4 hectares



Balgay Cemetery

1971

16.9 hectares



The Howff

1548

1 hectare

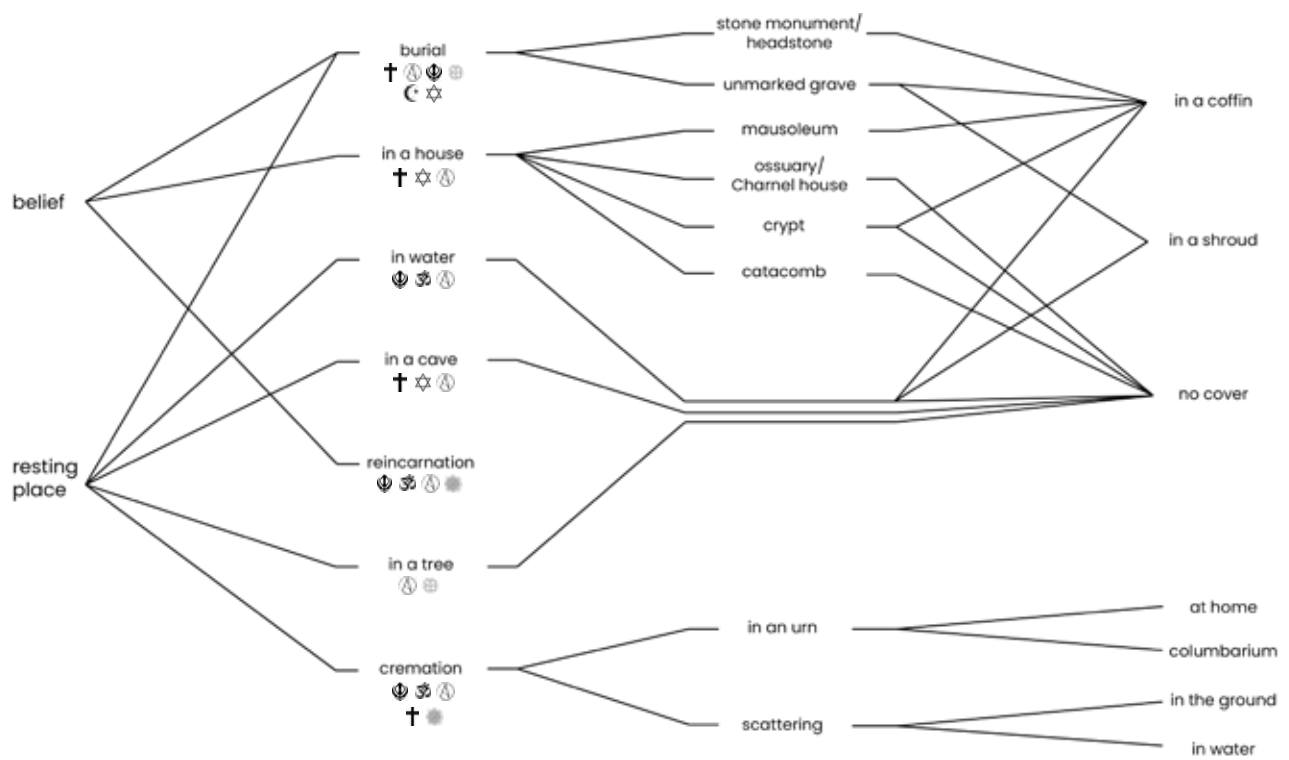


Birkhill Cemetery

1980s

8.4 hectares





Religious rituals and beliefs

Poetry and Architecture are both artistic expressions which allow us to create a vision. Over the years, there has been many Architects who have had crossovers between the two disciplines including Michaelangelo, Thomas Hardy, Palladio, and Le Corbusier. The two practices share the same fundamentals as demonstrated by the BBC's guide to analysing poetry which uses Architecture to demonstrate the importance of form, structure, and language within a poem (Responding to Poetry, 2020).

Poetry tends not to be as restricted as Architecture as it does not have the same boundaries to adhere to. As a less regulated expression, it has achieved a wider and more varied exploration of complicated subjects such as Death. Death is a difficult theme to research as it's a great unknown. This may be one of the reasons that 'deathscapes' – cemeteries, necropolises, etc. – have remained the same for so long.

This project considers using poetry's unrestricted expression as a device for envisioning and creating a new 'deathscape'. This process begins by analysing poems to understand how they create a sense of comfort around the subject of death and how they create imagery of an afterlife. Case studies of existing 'deathscapes' which have taken a unique approach to housing the dead will be explored to understand what poetic qualities they possess and how that is communicated through built form.

'Ah! Sunflower' is a poem written by William Blake which was published in 1794 as part of Blake's 'Songs of Experience' along with an engraving. The short poem, only two stanzas, has had many different interpretations as it is credited with projecting vivid symbolism.

Baldwin (no date) interprets the sunflower to be a metaphor for never ending love. Whereas, Gordon et al. (2011) interprets the sunflower to represent human aspirations. Others consider the sunflower to represent a man bound to the earth.

The poem begins by addressing the sunflower, and therefore personifying it. Like man, the sunflower is concerned with time. Each day, a sunflower counts the steps of the sun through positive phototropism. It has to follow the sun as it is the flowers source of life. This process is the way the sunflower marks the passing of time, similar to scoring 'X's through the days of a calendar.

If it is considered that the sunflower represents mankind, it conceives humans as bound to the earth as they pine for eternity. The idea of being bound means that there are frustrations towards the land and the counting of passing time could be a countdown to getting to a land where humans are free of restrictions and frustrations. This frustration is represented by the beginning of the poem: "Ah!"

Baldwin (no date) considers "sweet golden clime" to be summer days on which the sunflower would have an easier time surviving and make the most growth. This idea of ease in the summer and difficulty in the winter could represent the ups and downs experienced in life. The following line relates to death – the final destination in the journey. Seeking the peace that imagery such as the idea of the Christian Heaven offer – every day is a summer day in Heaven.

The whole poem could be relative to a person in hospice or palliative care, waiting for the end to come. The poem also makes the large suggestion that everyone imagines the end as being some version of Heaven where everyone is at peace and basking in the summer days.

'Because I could not stop for Death' is a six stanza poem by Emily Dickinson which was published in 1863. Like many others written around the theme, this poem too personifies Death. The most familiar form of personification is the Grim Reaper who has the role of collecting people's souls and appears before us at our time of death. Psychopomps are another mythical version of personified death. The responsibility of psychopomps is to escort souls safely to the afterlife. The fact that death is so widely imagined as a human, or like human, suggests that, no matter people's culture or religion, human beings take comfort in this imagery.

In the beginning of the poem, death picks up the speaker in the way a taxi would a passenger. The use of the word "kindly" suggests that this was a welcomed or accepted visit, and that the speaker is comfortable or accepting of death. Howard (2019) suggests that the line "Because I could not stop for Death" insinuates the woman's death is unexpected as had it been expected she would have been the one to stop for Death.

The carriage could be considered symbolic of the woman's departure from life - a physical form of transport which embodies an unseen transition from life to death. This could be considered similar to the Ferryman in Greek Mythology, known as Charon, whose job it was to ferry souls safely across to the afterlife.

The second stanza implies the speaker had decided to accept her mortality. Corfman (no date) imagines the woman putting to bed all that she had wanted to do in life and going willingly with Death. This act could suggest that the woman is aware that she would not have had a choice but to go. The description of the carriage moving slowly creates the image of the woman being granted the time to reminisce.

The reminiscing begins as they pass the school where the woman can think of fond childhood memories. The mention of recess suggests that this was her preferred part of the school day and created the most vivid memories. The carriage then goes on to pass "gazing grain" which Corfman (no date) describes as the speaker's time to recall the "prime of her life." This stage is followed by the setting of the sun which is symbolic of Death. This structure implies three stages to her life: childhood, her prime, and her decline.

Stanza four has a change in tone which suggests sudden realisation or regret. The comfort has disappeared and now she is left feeling cold. The speaker starts to suggest that she is not dressed for the occasion and is therefore not quite ready to die.

Despite her realisation, the carriage keeps moving and Death shows her to a grave as if he is presenting her new home. The tone in this stanza continues from the previous as the woman gives a description of the new home which reveals her discontent. This stanza provokes the question of the body's eternal resting place should perhaps resemble more closely to that of the imagery of the afterlife which we all take comfort in.

The final stanza suggests the speaker feels cheated by death and regrets her decision to enter the carriage so willingly.

The first line of the poem provokes unfamiliarity with death like we all are at the start of our lives. We are not born aware of death and its inevitability; it is something we come to learn and try to understand. Revell describes death as always being around and growing with us through life. This is a very personal way of thinking of death as if it is a projection of yourself. This projection could be considered as our shadow, such as in J.M Barrie's *Peter Pan* where Peter is incomplete without his shadow and he has to sew it back on to be complete. The shadow can be thought of as an image of our soul which is exposed when we come into contact with light. The soul is a comfort that many people like the idea of – a part of us that lives on. It could also be considered as an older brother who guides you through life and always plays a part in the decisions you make. Revell discusses the confusion around death and how that remains throughout your life. It is only in death that confusion disappears, and you accept or welcome death.

In the third stanza, the poet starts to look at the idea of life. This provokes the reader to consider what we get out of our daily life – the parts of life we see or reimagine when we close our eyes. The reference to a sunflower calls on William Blake's poem 'Ah! Sunflower' which conceives the idea of a sunflower being a "man" bound to the earth. Revell talks about the sunflower being stripped to its soul which could symbolise the decaying of human bodies, leaving behind only our souls. The repetition of "green" could symbolise the important role nature plays in everything, the natural cycle of life. "Absolute Christmas" creates the image of the Christian Heaven and the celebration of life, death and rebirth.

The fourth stanza has Revell teasing the personified Death, as he grows more familiar and comfortable with the presence. The idea of a woman taking a bite out of the moon could be considered a person who takes a piece of hope in their life, aware that death is to come. The fifth stanza begins by highlighting two limits we have on our existence: space and time. But Revell plants the idea that your soul would stay ahead of these limits and therefore does not fore come to them. The soul that outlives the body then has the time to learn to forgive and let go. Along with this comes the realisation of what really matters, and the declaration of the soul being the true home as it is the part of us that we consider remaining. The use of the word starlight symbolises the idea of this being the poet's moment of revelation.

The sixth stanza has Revell showing empathy towards the personification of Death and the role it has to play. This is followed by dwelling on regrets that many people

experience towards the end of their lives. The mind is then settled by thinking of injustices and pain being righted in the afterlife and that peace can be found there. Christmas is used as an image for the afterlife as it is considered a happy time when friends and family are gathered.

The final stanza is ending the life cycle, as Revell describes the relationship to death as a "magical hermit". The poet calls out to his deceased mother before he calls upon the reader to realise and accept their own death. The reader's eyes are returned to nature, and the cycle is complete. Teicher (2016) describes this stanza as imagining a mighty act of communion where the living and dead are brought together as a way to help people to feel less alone and less afraid to die.

Aldo Rossi's unfinished San Cataldo Cemetery was designed during his recovery from a car accident in 1971. The cemetery is located in Modena, Italy and the project was an extension of an existing cemetery. Sanz et al. (2016) describe the cemetery as Rossi's poetics masterfully expressed; the project was developed as an analogical route using his own personal memories as a filter for collective images of final resting places. The extension provided proportional symmetry to Costa's existing layout, yet the two parts profess a very different manifesto towards death.

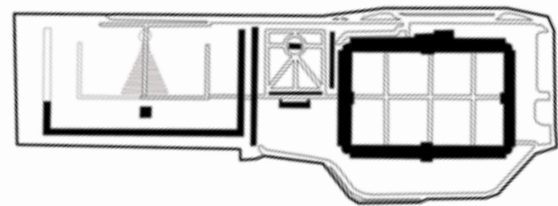
Rossi (1981) illustrates the main concept for the design as being his own realization that the architecture of the dead should not differ from the architecture of the living. Presented with a final resting place that considers human needs in death, similar to the needs in life, the speaker in Emily Dickinson's poem 'Because I could not stop for Death' might not have felt so cheated in death after accepting it. Ghirardo (2015) suggests Rossi's influence by poetry as she describes his personal library to include a range of poetry in various languages.

Rossi's cemetery presents as a perspective which never ends, similar to the spatial illusions of one of Giorgio Di Chirico's paintings, portraying the eternal nature of death (Alluzzi, 2019). The use of this illusion is an effective way of creating a space that feels other-worldly which could be compared to a poetic expression of the afterlife on earth. Kant (no date) describes it as a never-ending system made up of perspectives and compositions. This "never-ending" mirage matches the sense of infinity in death.

Mairs (2015) relates the composition of the project to the configuration of a human body. This analogy could be compared to Blake's 'Ah! Sunflower' as Blake describes the act of stripping the "sunflower" to its soul then reconstructing it to create a vision of heaven.

The post-modern cubic centre piece of the scheme was initially dedicated to serve as an cenotaph – a memorial within the cemetery. It later became an ossuary and the structure is rich with imbued symbolism. It is the "house of the dead" and so it remains unfinished – the windows are "articulated holes" and the lack of a roof leaves the building open to the elements (Heathcote, 1999).

Johnson (1982) draws similarities between the characteristics of Rossi's design and the Labyrinth of Crete. Greek mythology portrays the labyrinth of Crete as a prison designed to imprison the Minotaur (Mark, 2018). This comparison raises questions about the lack of clarity within the cemetery. The lack of clarity could reflect the journey through life and how people often make choices without knowing the consequence – an unexpected unfolding of events similar to moving through a maze. Dickinson's 'Because I could not stop for Death' evokes similar imagery as she uses the description of a field of grain to describe life.



San Cataldo Cemetery

s a competition entry to create a new cemetery in Igualada, Enric Miralles and Carme Pinós explored a new concept. The focus of this concept was to create a place which embodies the desires of the people who were to be laid to rest there, as well as their familiars. Miralles and Pinós unique design won the competition and the Igualada Cemetery was finished being constructed in 1994.

Croll (2011) describes the cemetery as conceptualising the poetic ideas of a place which encourages visitors to contemplate the cycle of life in relation to linking the past, present and future. Croll, along with others, praise the cemetery as being a place for family and friends of the deceased to be able to reflect in the solitude of the landscape and feel closer to the departed as they are "brought together in spirit."

The brief was to create a cemetery, which incorporated traditional elements such as a chapel, a morgue and burial space, which also functioned as a public park (Bliska, 2014). The change in narrative from a traditional cemetery means that the space was designed with the intention to attract nearby residents to use the space daily. Each burial vault is the same dimension, meaning no sense of hierarchy exists, and they are neither neglected nor monumentalised (Zabalbeascoa, 1996). This same equality was used for the niches in Rossi's San Cataldo Cemetery as well as the burial plots of Asplund and Lewerentz's Skogskyrkogården.

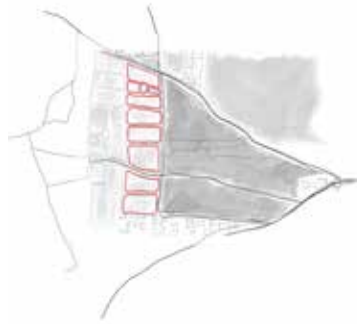
The first encounter with the cemetery, approaching from the town of Igualada, is an arrangement of steel rods which form a gateway to the site. Levene and Márquez Cecilia (1999) liken this arrangement to the crosses at Calvary Hill, suggesting that there is a religious influence in this design. These abstract references can provide a sense of comfort to people of faith. This is similar to way that the imagery of Heaven created in poems such as Blake's 'Ah! Sunflower' can console us.

The cemetery appears as if it has been carved out of the landscape as it follows the natural contours on the site. This blending of *loculus* in walls which retain the landscape presents a strong connection to nature and the body being returned to nature. This imagery is also created in Donald Revell's poem 'Death' which describes the returning to nature as the completion of the cycle of life.

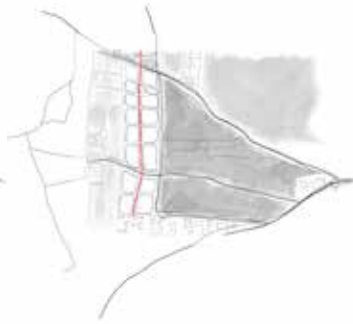
Worpole (2016) describes the cemetery as possessing a deep spiritual essence within the dramatic landscape; it is functional and sincere without presenting as morbid. This atmosphere was important for Miralles and Pinós to create in order to achieve a final resting place which could have been a romanticised imagery from a poem. The pathway, curated by the existing landscape, forms the circulation of the cemetery meaning the focus is on the experience rather than the arrangement of *loculus* or tombs (Kroll, 2011). The natural aesthetic created by the earthy tones in the selected materials (concrete, stone and timber) creates the illusions that the constructed elements have always been there (Reed, 2005). This material section harmonises with the landscape creating the sense of peace which Blake and Revell's poems suggest humanity imagines existing in the afterlife. The temporality of life is also depicted through these materials as the steel rusts and the concrete weathers (Igualada Cemetery [Enric Miralles and Carmen Pinos], 2012).



Skogskyrkogården



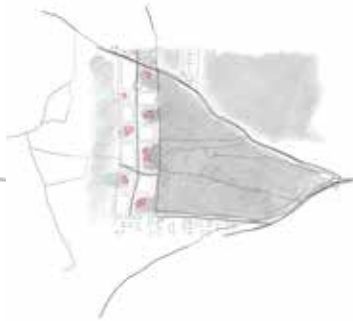
USE EXISTING FIELD PATTERNS TO
CREATE BLOCKS/ZONES



EXTEND ROAD FROM BIRKHILL SOUTH TO
INDUSTRIAL ESTATE TO FORM "SPINE"



LANDSCAPES INTERWEAVING



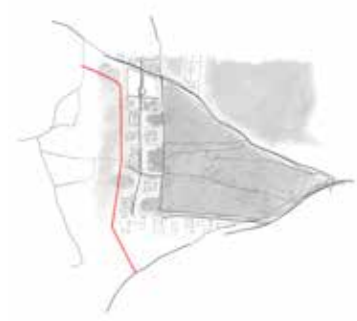
MONUMENT/INSTITUTIONAL BUILDINGS
PLACED WITHIN LANDSCAPE BLOCKS



MATRIX/RESIDENTIAL CLUSTERS PLACED
WITHIN REMAINING BLOCKS



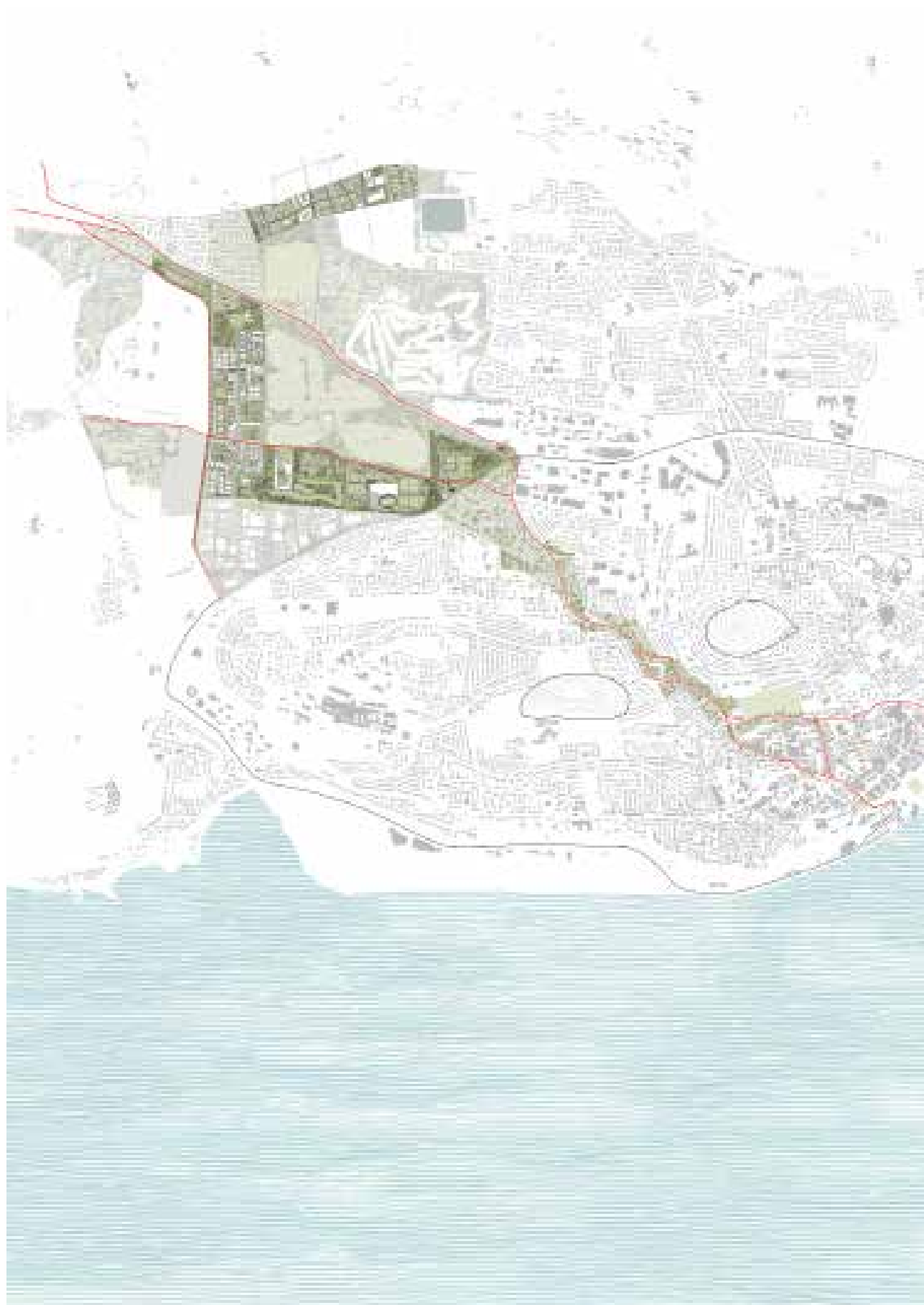
"WALL" LINING CENTRAL SPINE
CONNECTING BLOCKS WITH THE "ROUNDIE"



DIVERT HEAVY TRAFFIC TO THE WEST OF
THE SITE



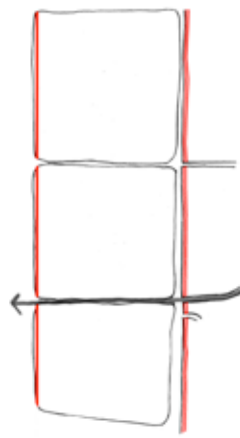
OVERHEAD CROSSING OF KINGSWAY
FORMING STRONGER CONNECTION TO
THE CITY CENTRE



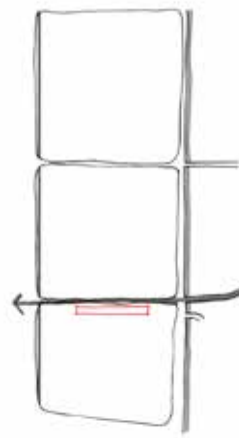




Procession Route



Walls



Linear expression of crematorium process



Extended roof over procession entrance



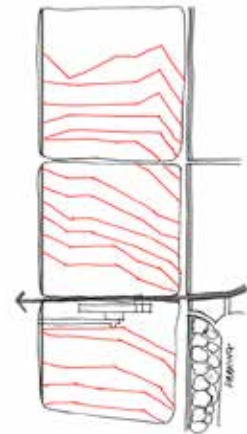
Crematorium Services



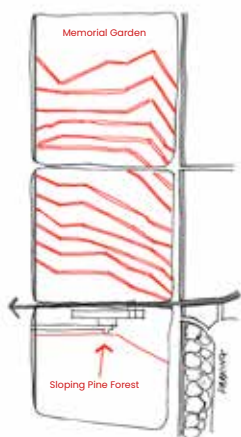
Concealed Parking



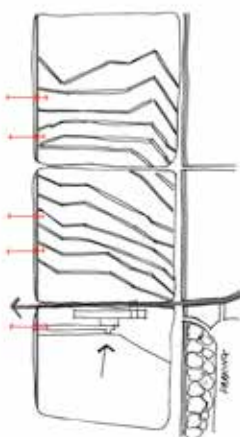
Service Route



Existing Contour



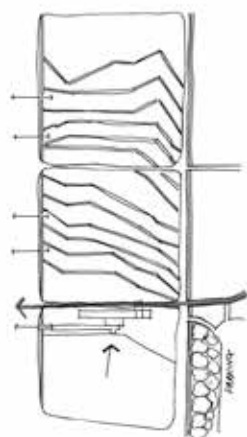
Memorial garden terraced according to contours



Connections to neighbouring plots



Openings in the wall



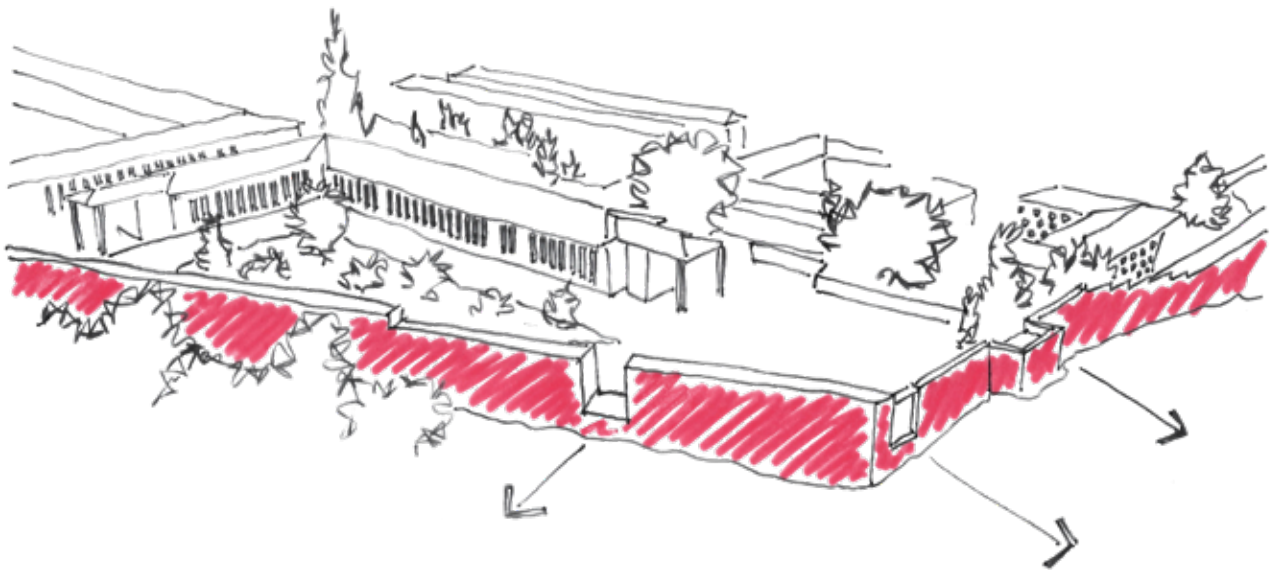
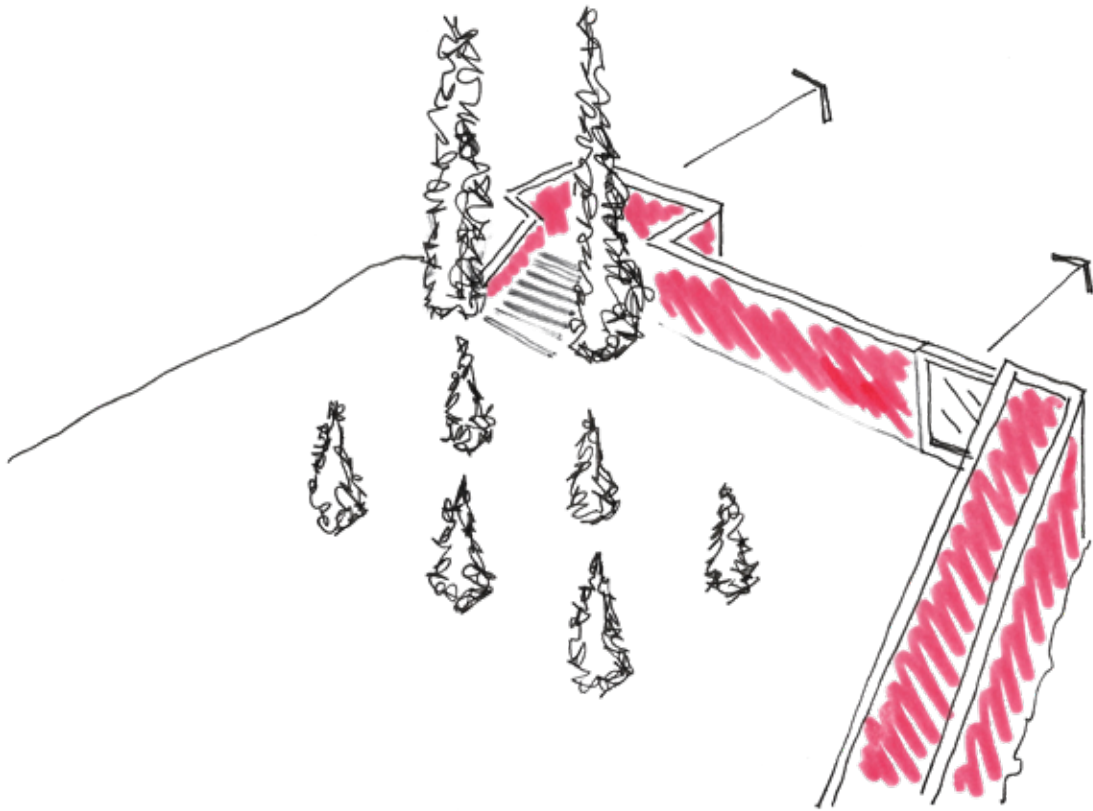
Site Diagram

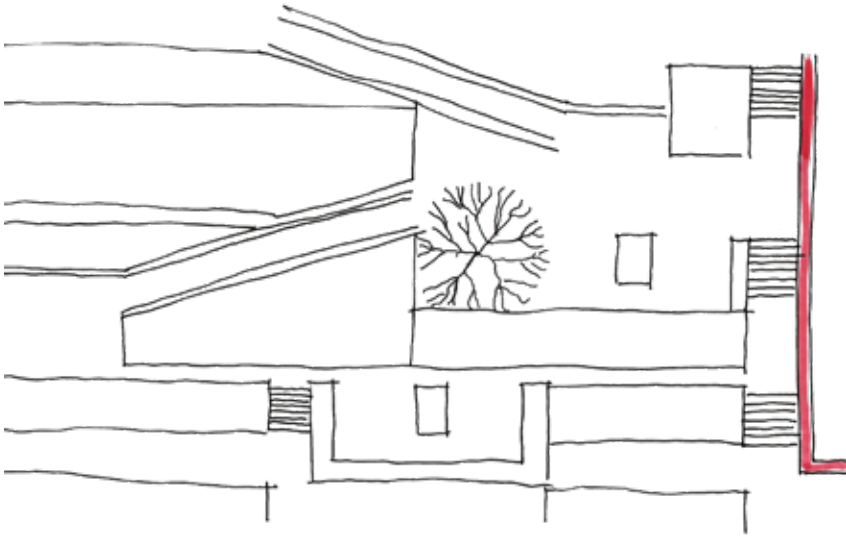


San Jose Cementerio, Granada

Perimeter walls follow a different language from the walls within.
Walls form viewpoints over the sloping site.

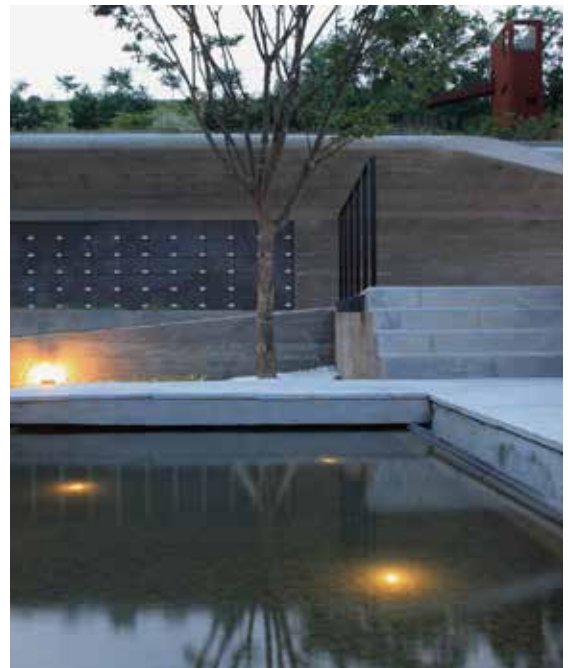


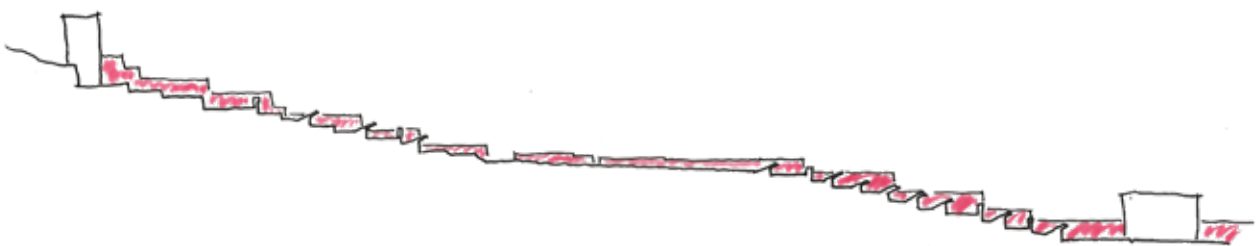
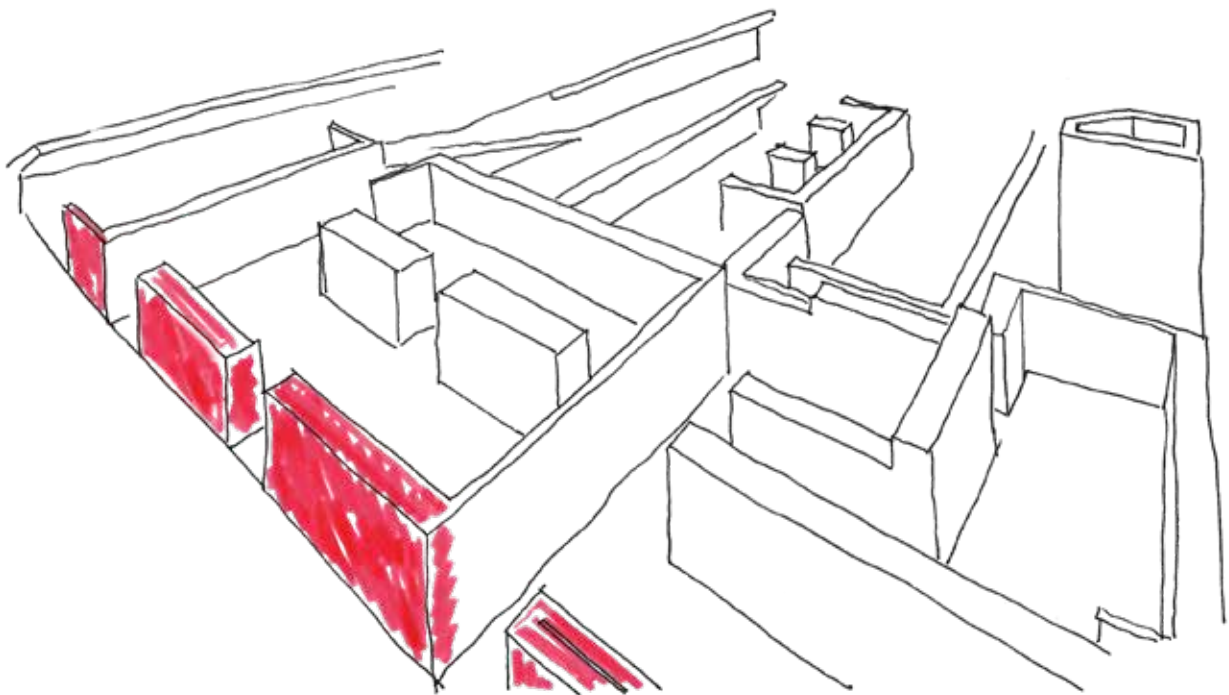
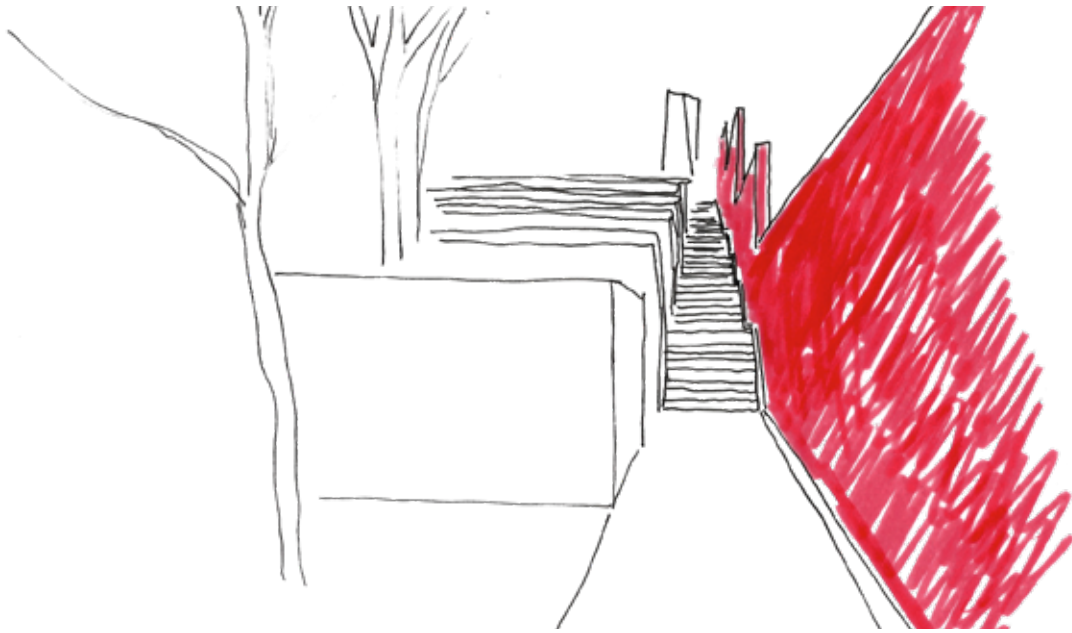


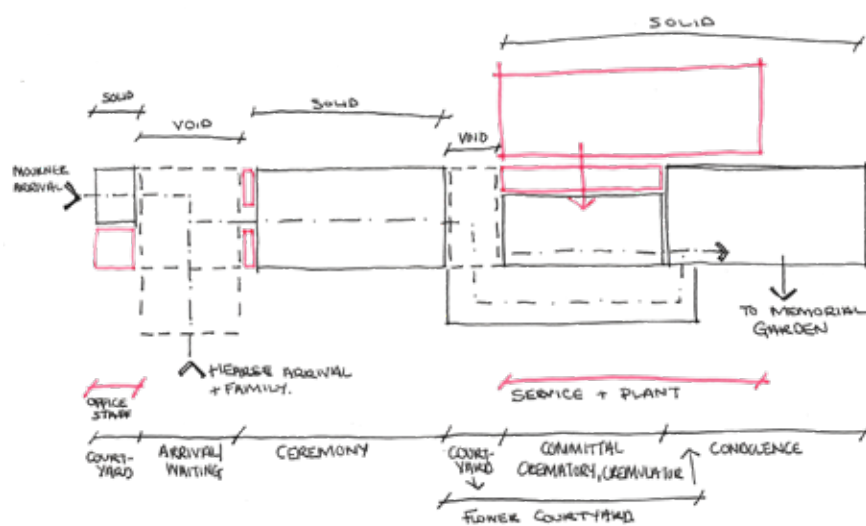
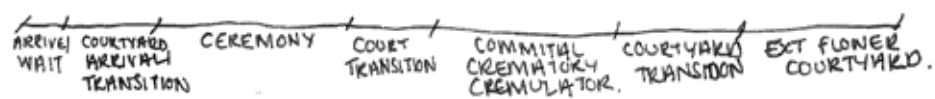


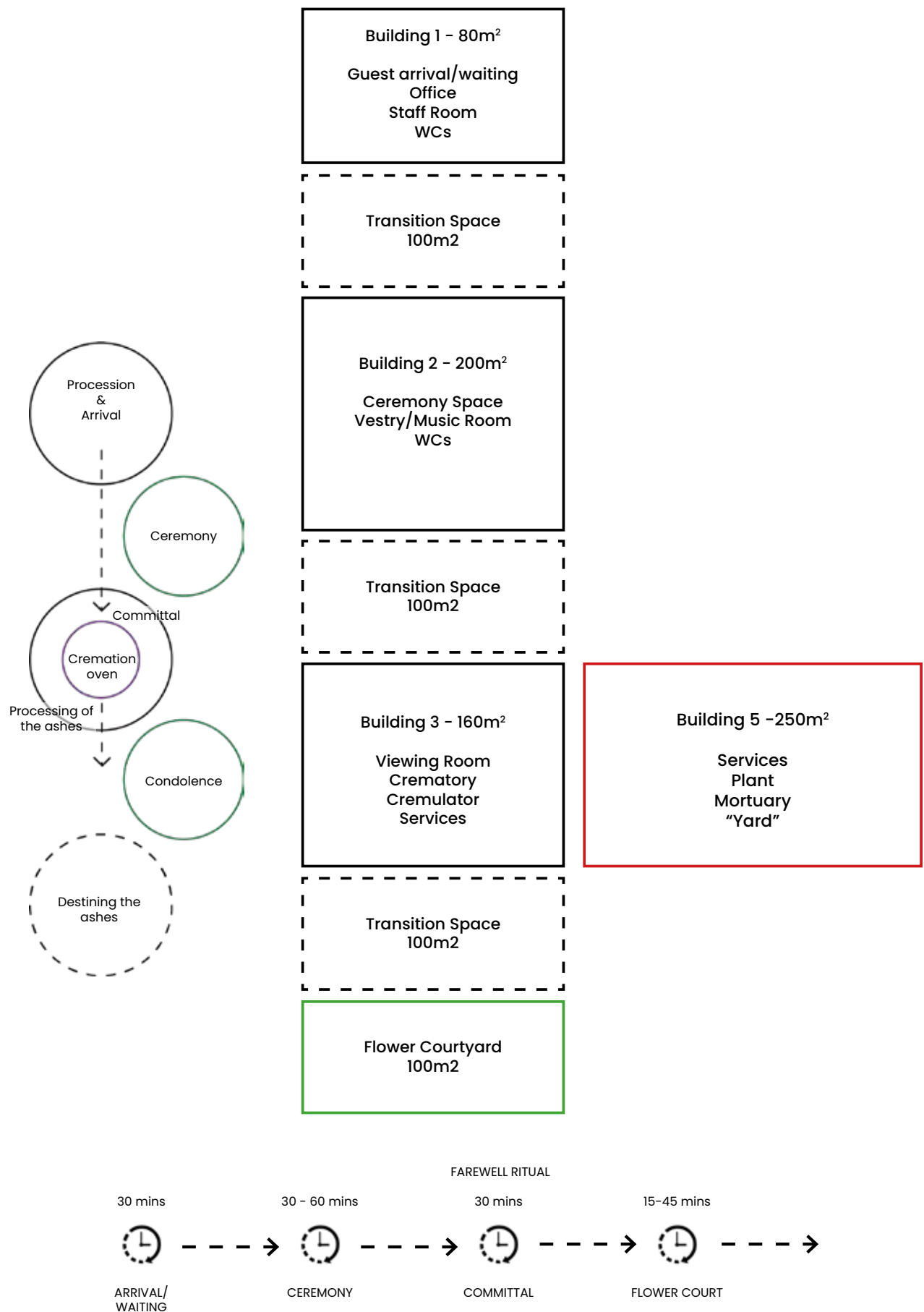
Sian Memorial Park, Korea

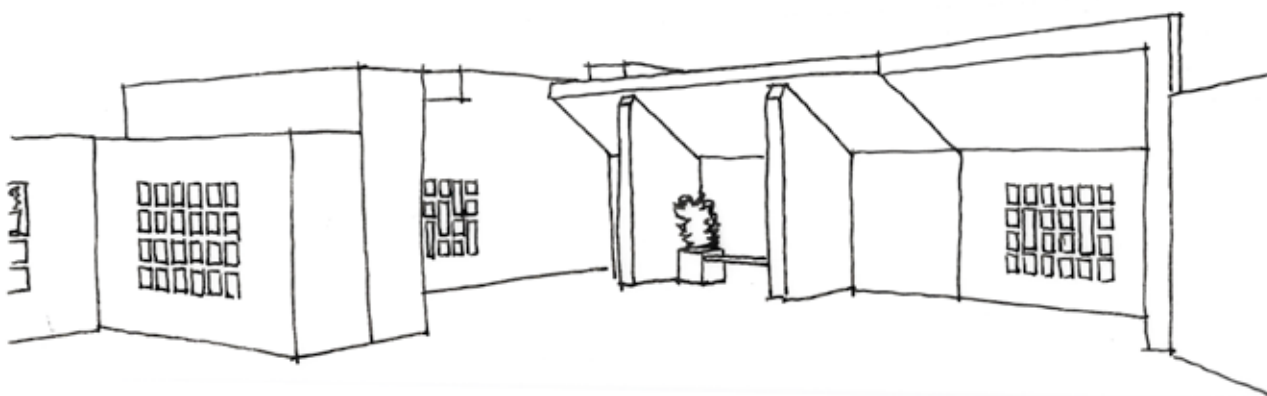
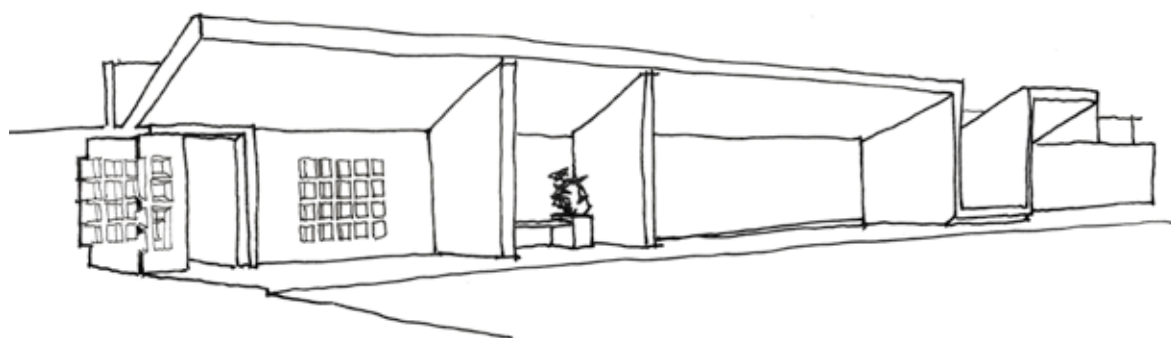
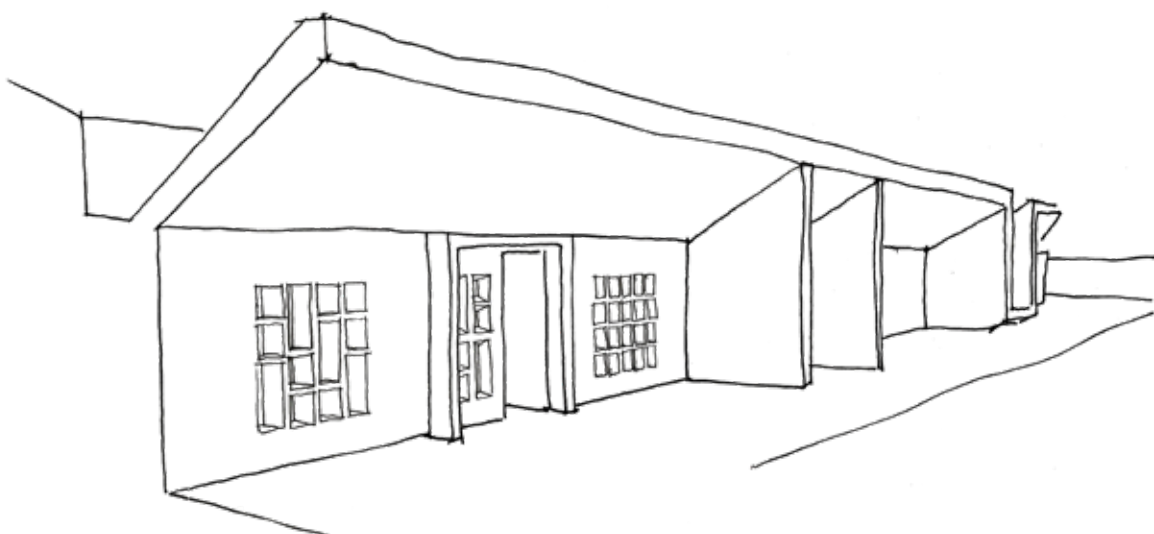
Perimeter wall language differs at each side. On the East, the wall is completely separate from the retaining walls, separated by a set of stairs which climbs the whole site. On the West, the retaining walls connect with the perimeter wall forming rooms.

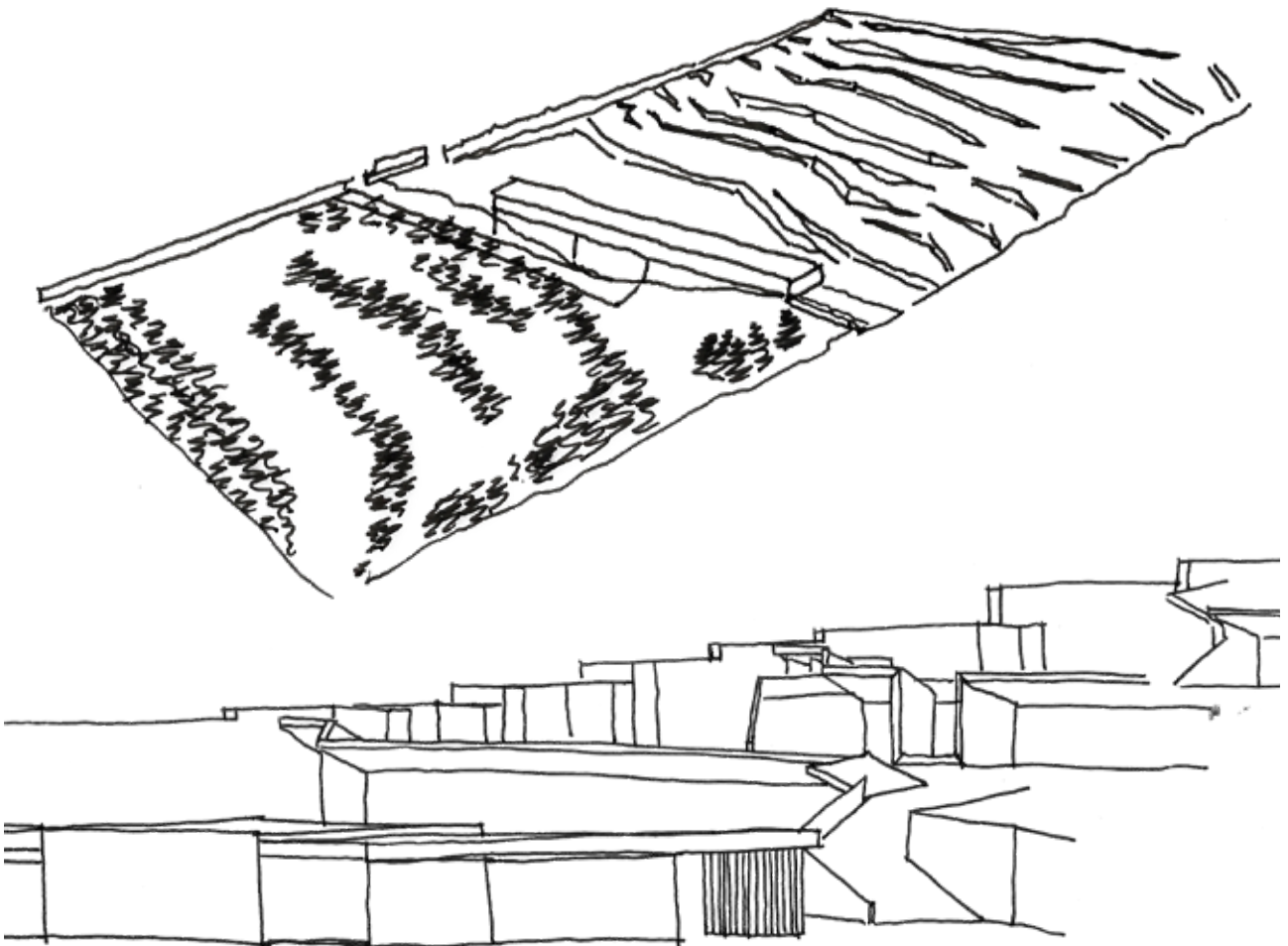


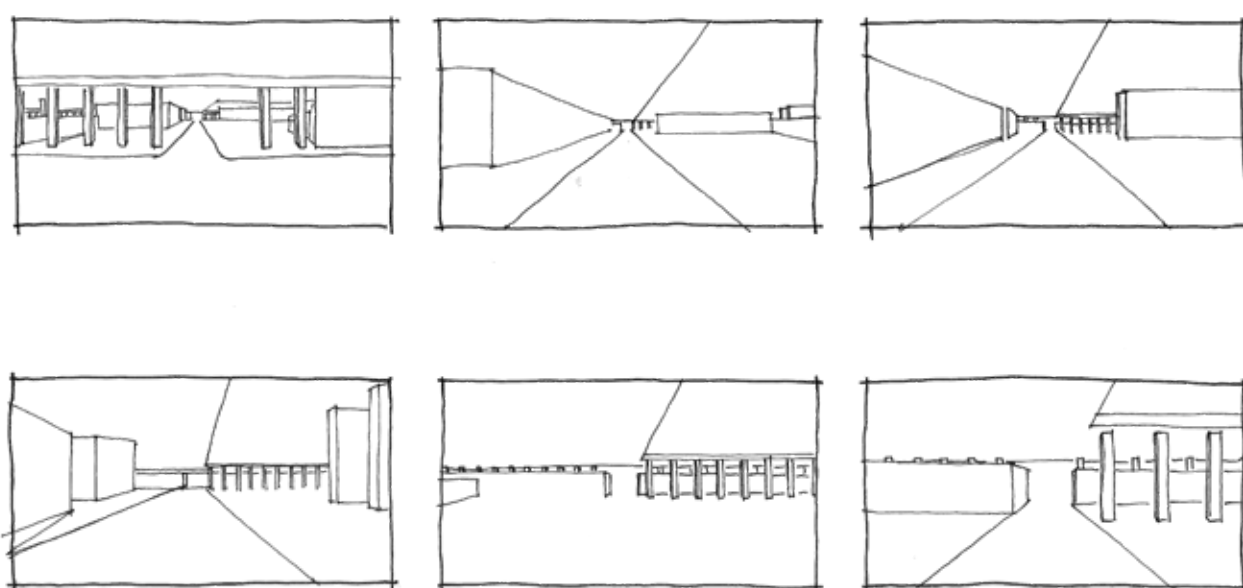
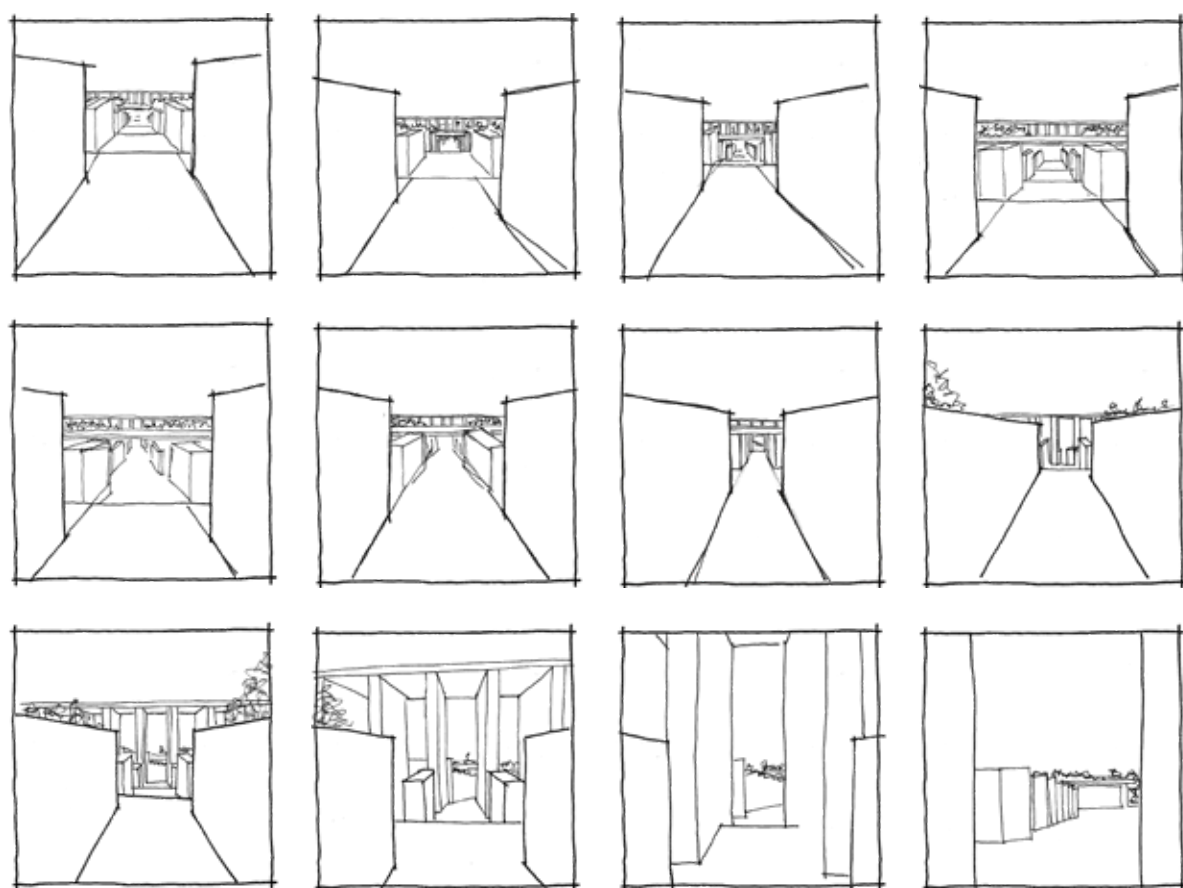


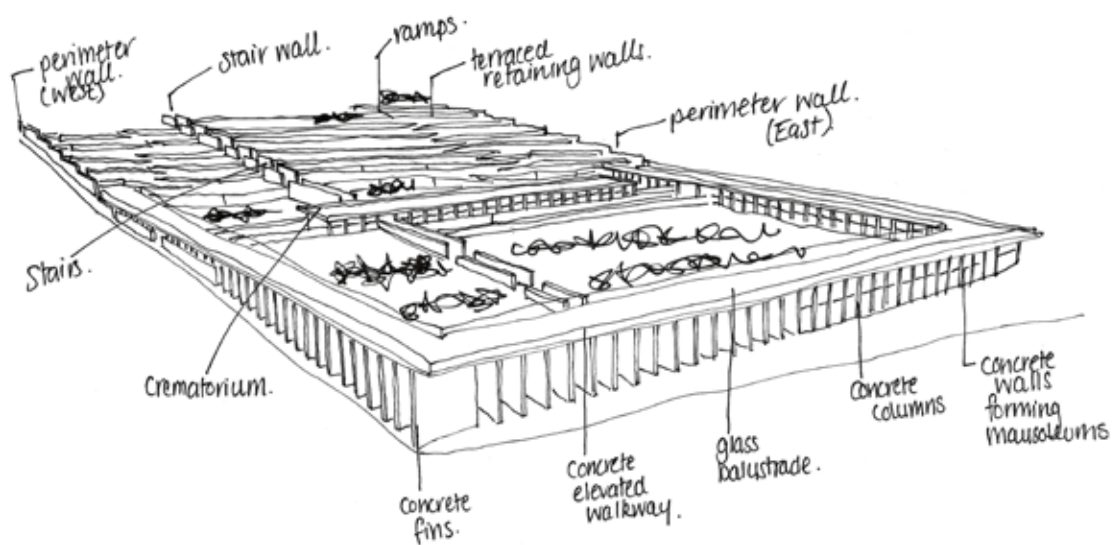
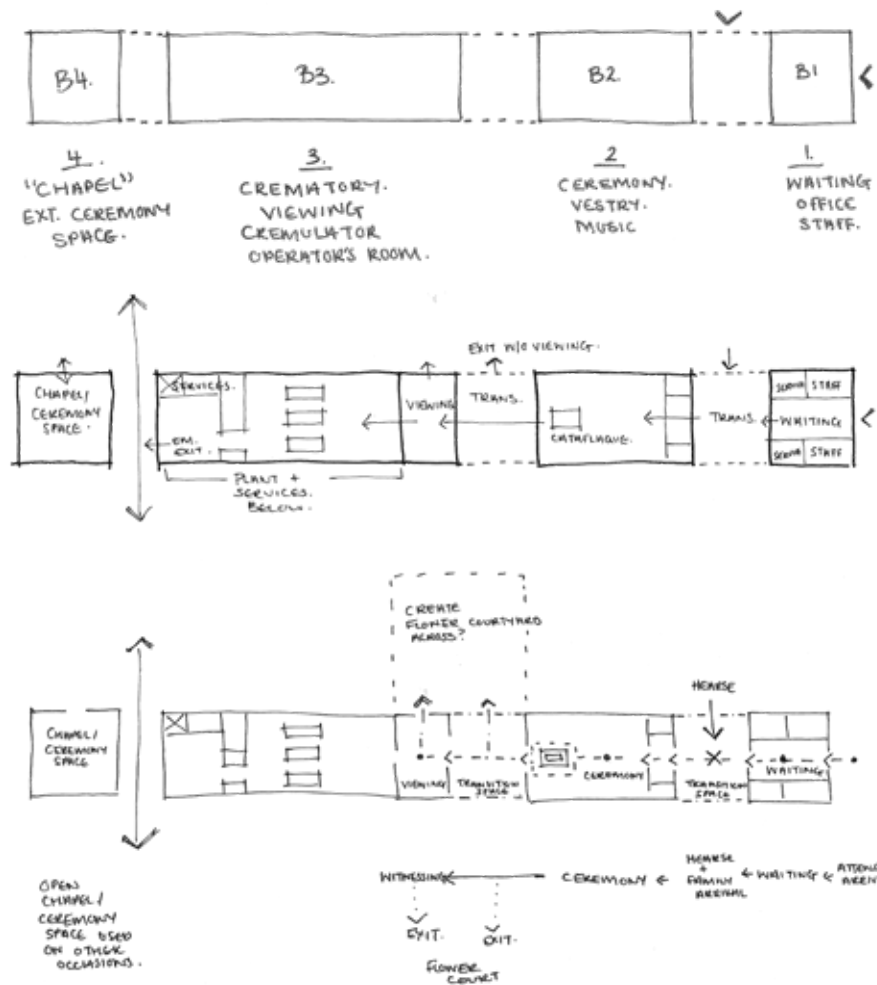


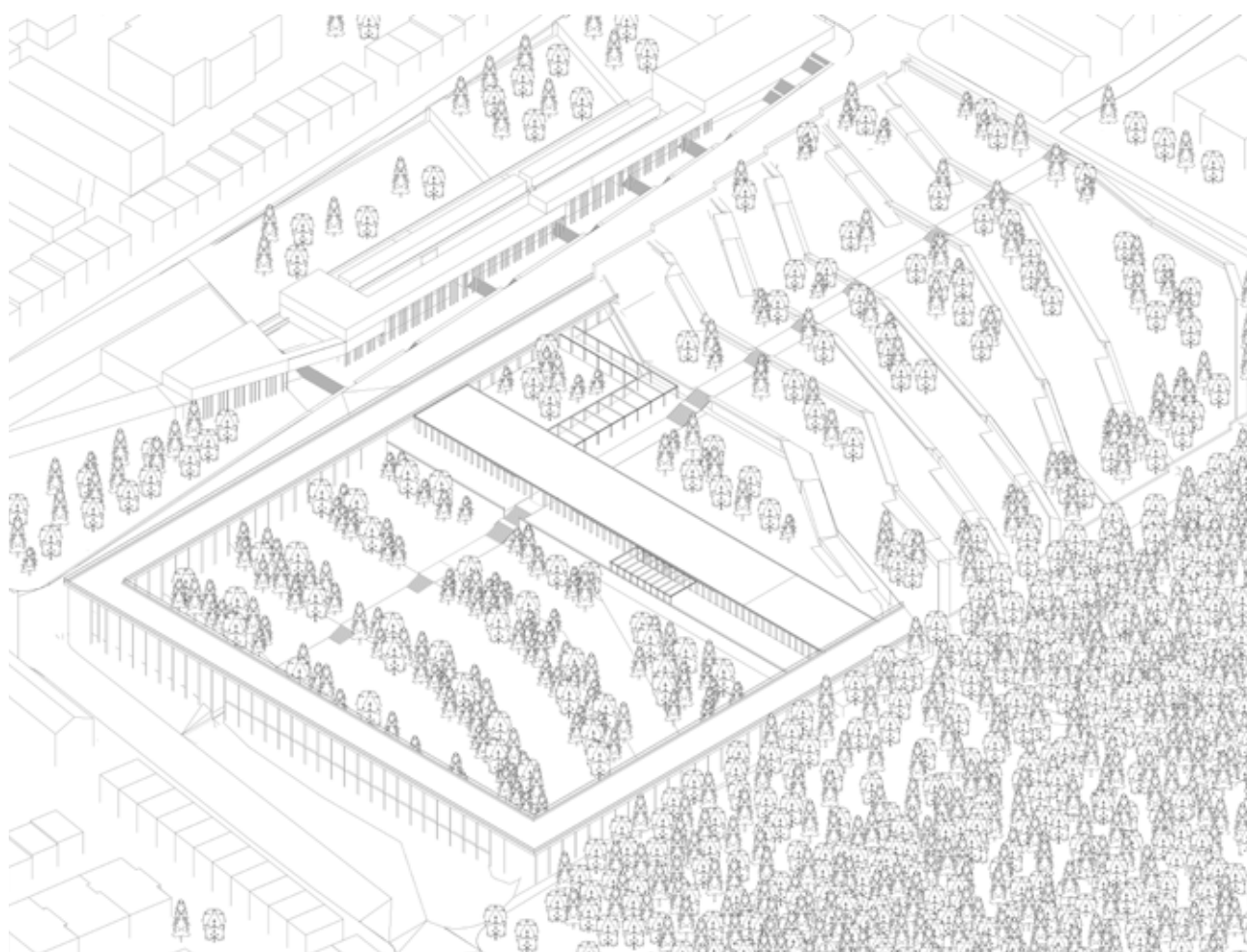
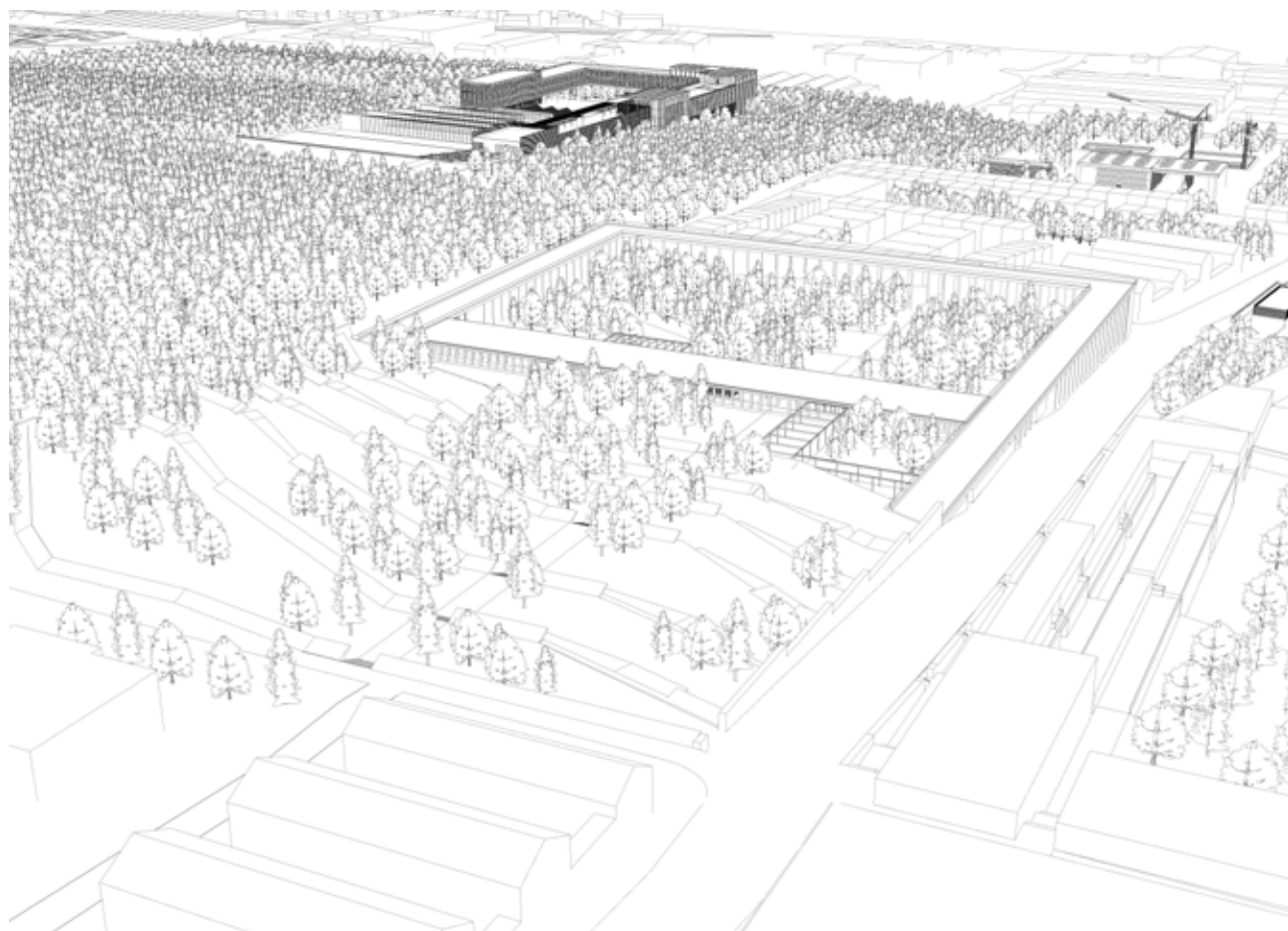


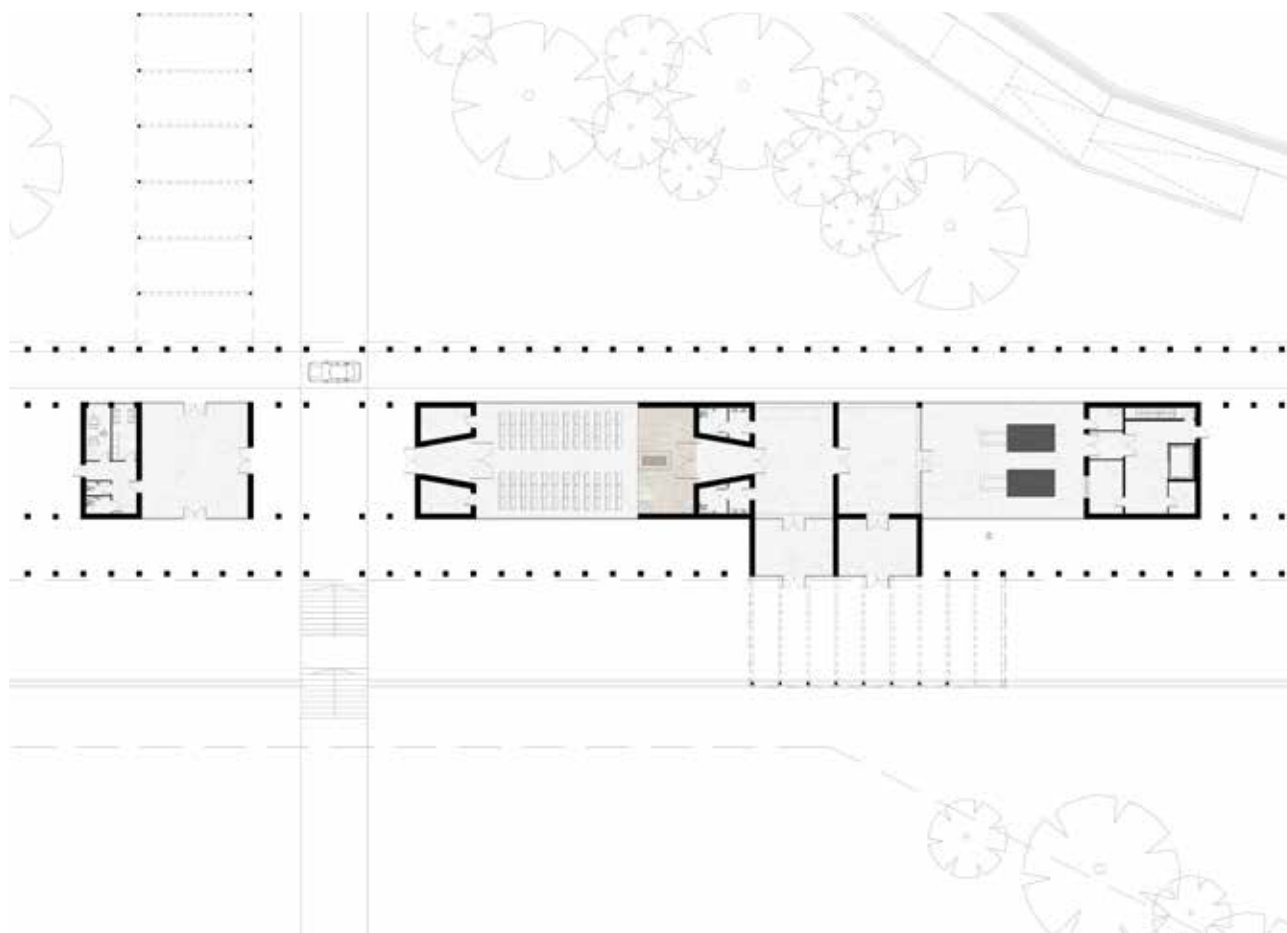
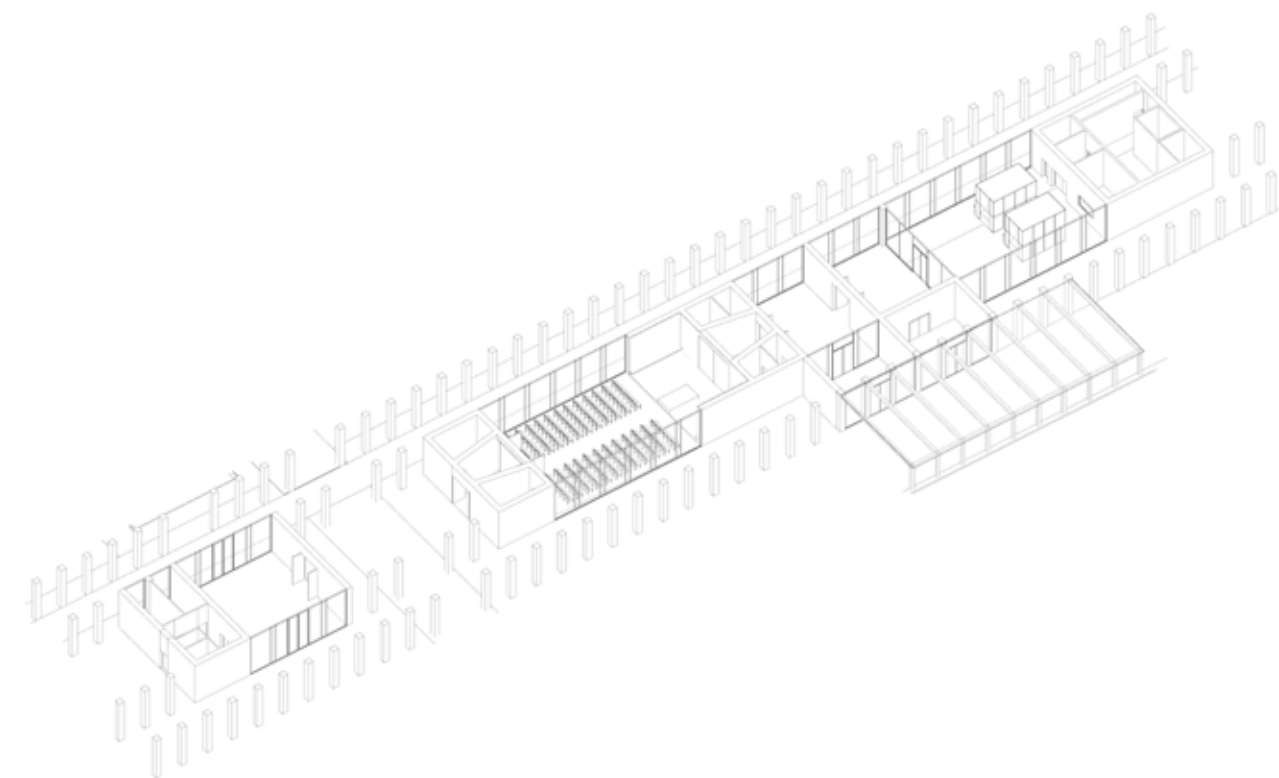


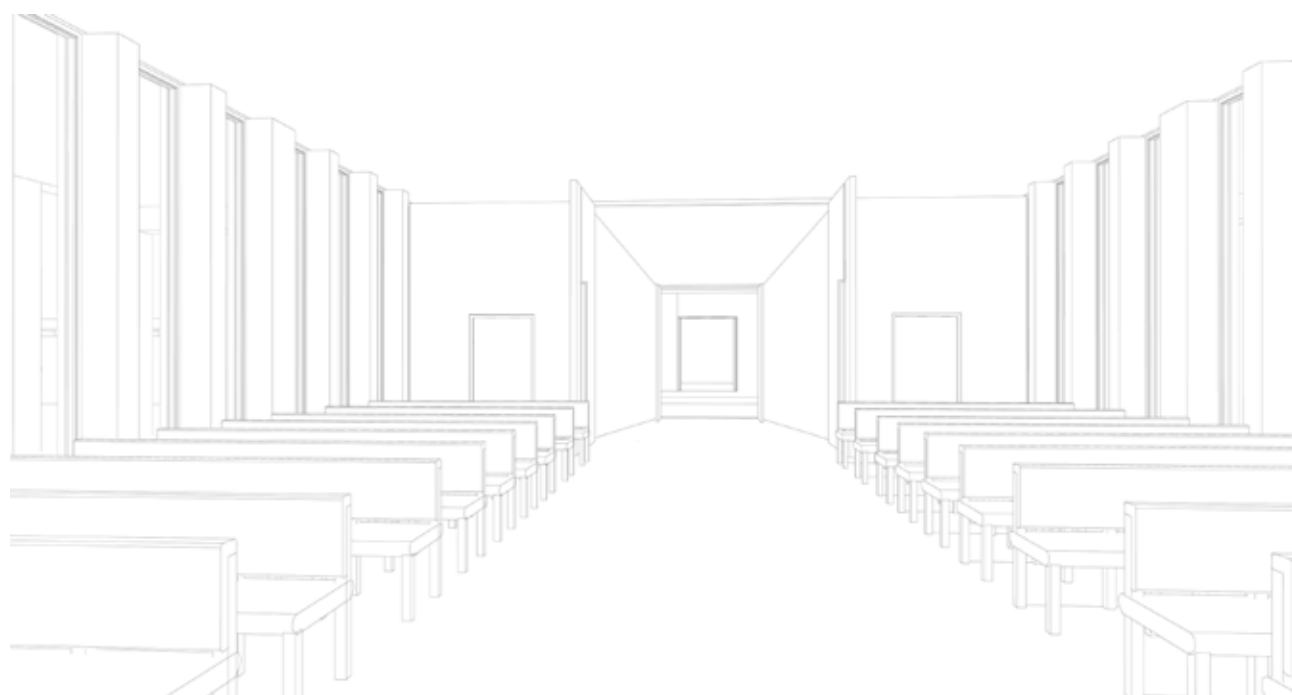
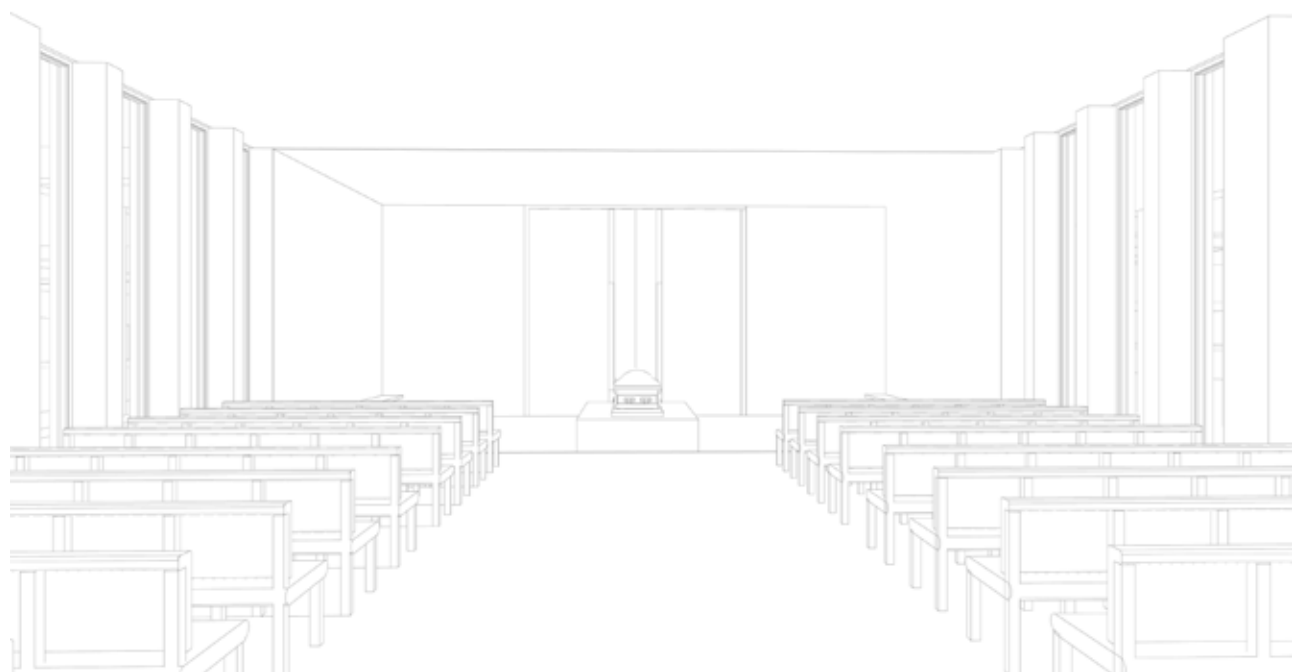


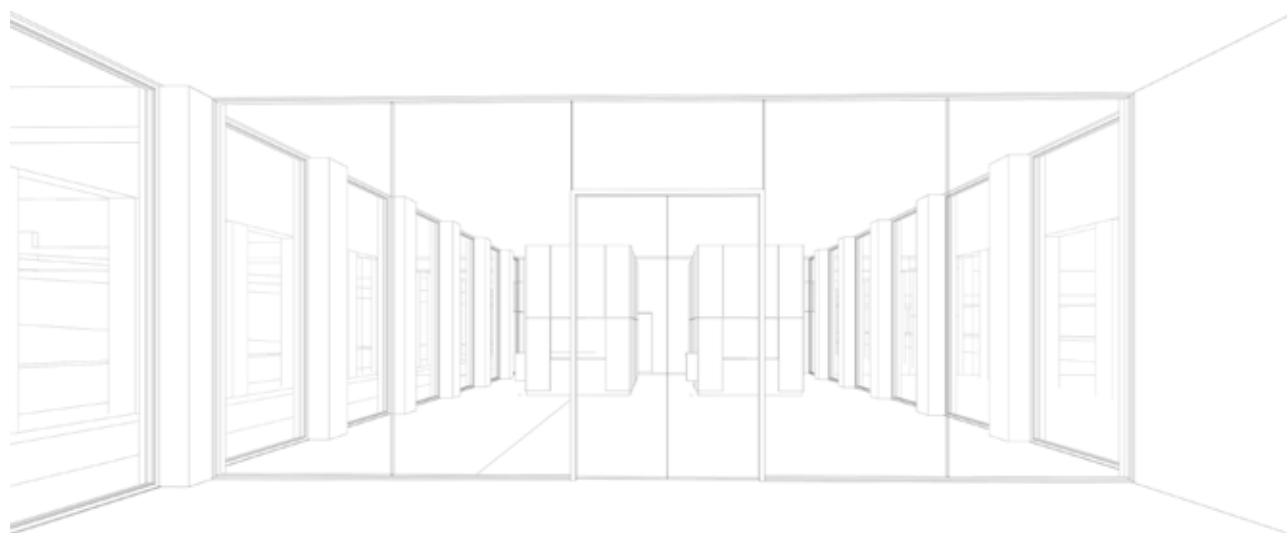
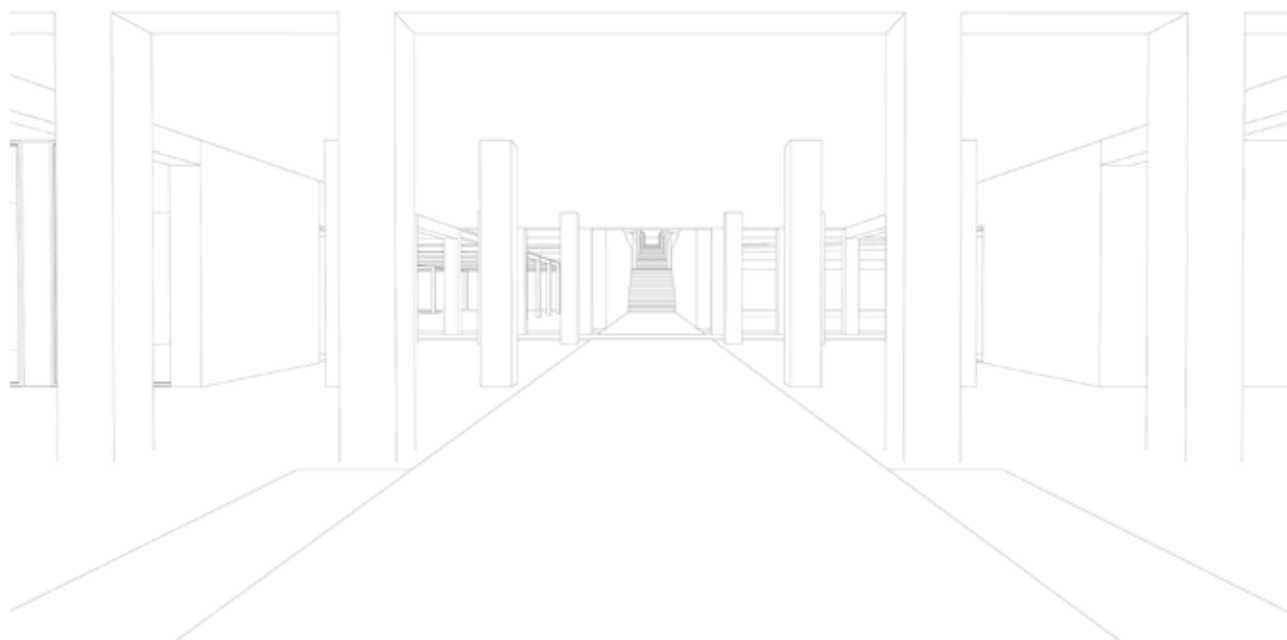


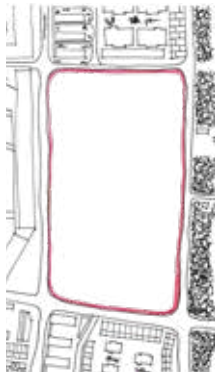




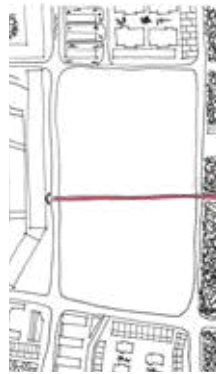




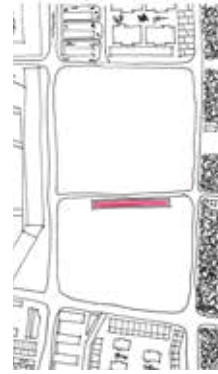




SITE



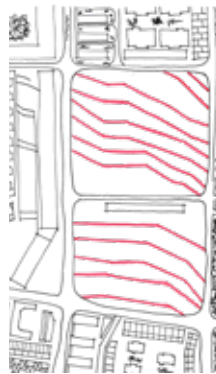
CONTINUED ROUTE



LINEAR CREMATORIUM
POSITIONED ON ROUTE



CONCEALED PARKING



EXISTING CONTOURS



TERRACING THE SITE



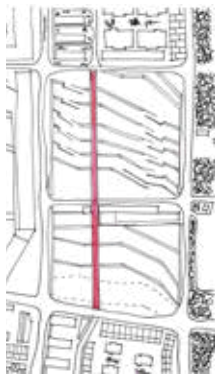
PERIMETER WALLS



RAMPS BETWEEN
LEVELS



CREMATORIUM
SERVICE ROUTE



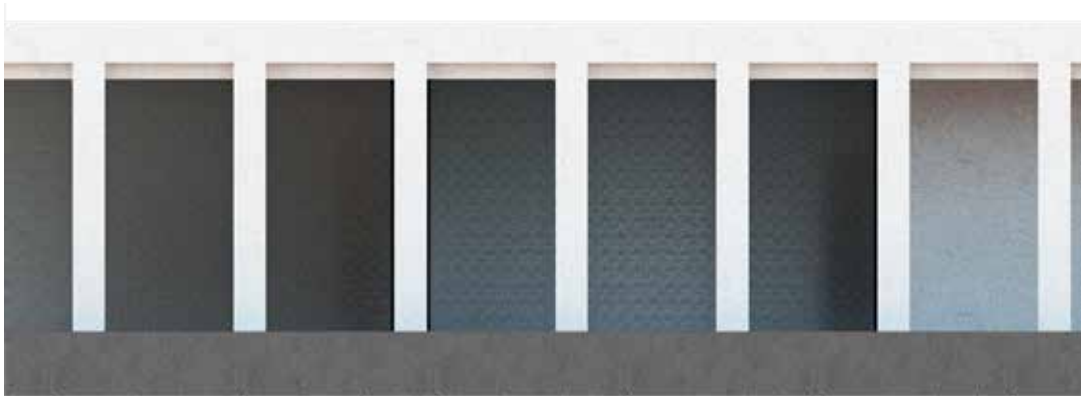
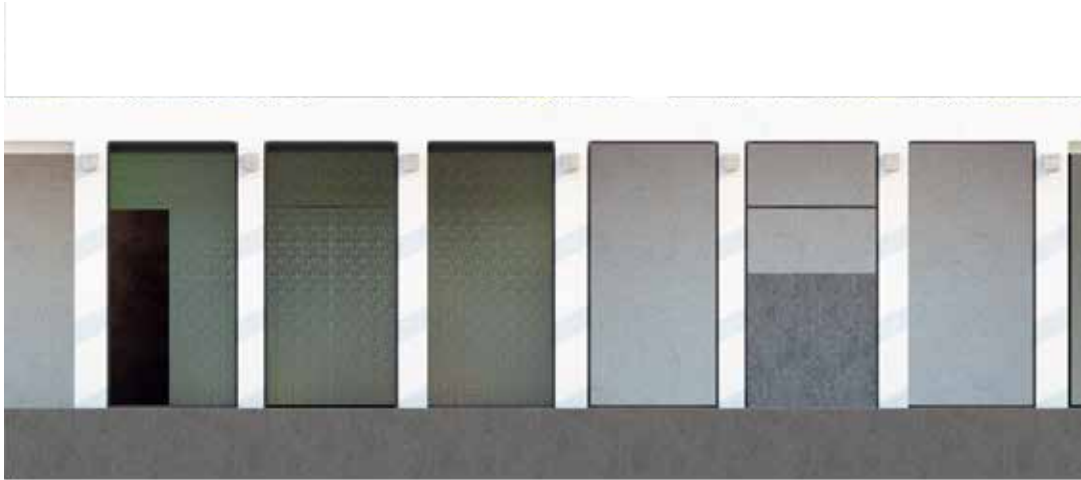
CONTINUED WALKING
ROUTE



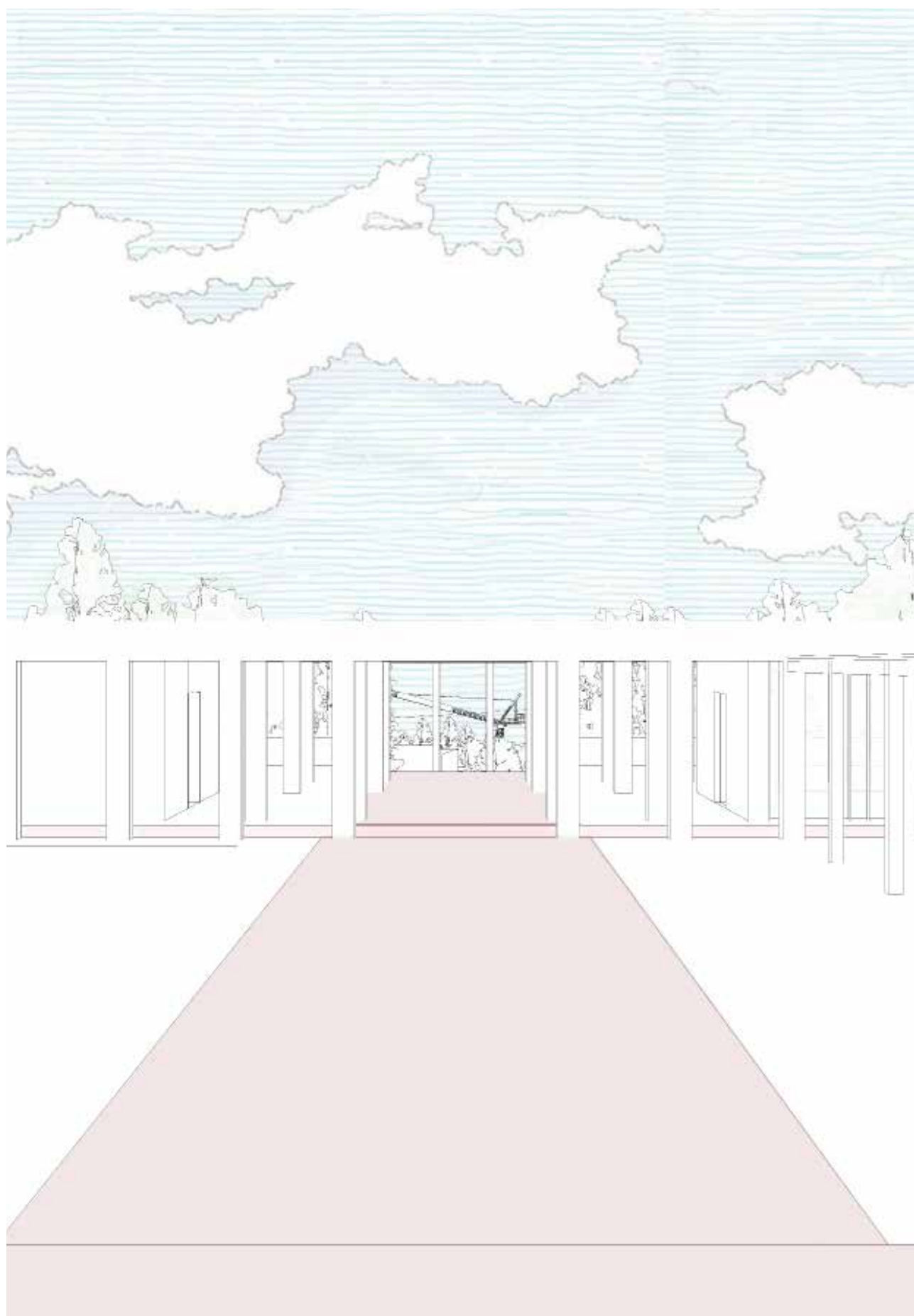
ROOF SURROUNDS
SOUTH SITE

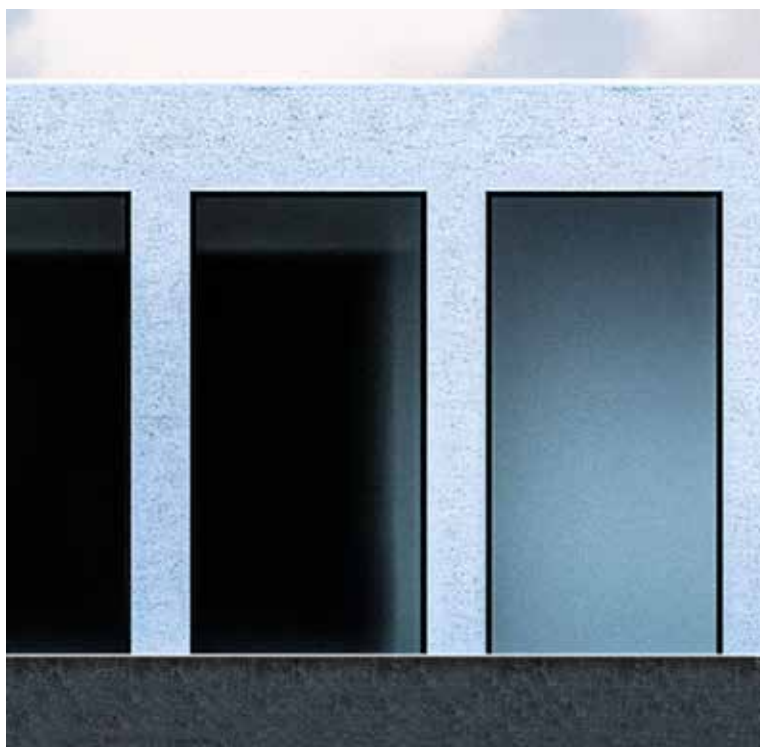
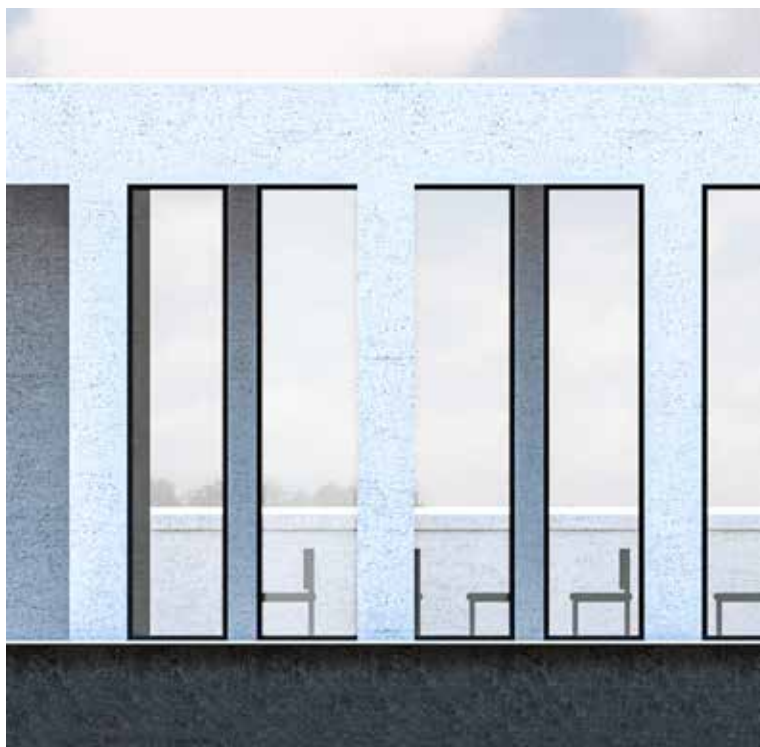


FORMING WALKWAY















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