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Mausoleums and Mortuary Architecture

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Abstract

This paper addresses the relationship between the organization, structure, and location of three types of cemeteries; the churchyard, the rational, and the garden cemetery, to understand one's relationship to death. The research of these cemeteries explores the sociological and emotional perceptions of the cemetery and how they have evolved over time to produce new readings of funerary space and its place in the urban context.

Executive Summary

The architecture of the cemetery in Europe has evolved with the city, causing the cemetery to take on many different forms. With each new cemetery typology comes a different understanding of how the deceased are treated and how society views death. The three primary types of cemetery are the churchyard, rational, and garden cemetery.

The churchyard cemetery is the most traditional cemetery and is placed adjacent to a church. In the graveyard bodies are placed in an open field and are often placed haphazardly depending on social status and wealth. The open field of the churchyard is at once a place of respect and mourning, but at the same time serves as a public space for the community. Under these conditions, the cemetery acts as a social condenser where markets, festivals, and civic activity can occur on top of the buried bodies. As the cemetery is activated, it is integrated into daily life and death becomes an inherent aspect of city life. Here death is viewed openly and accepted as a natural part of society and the urban environment. Likewise, the churchyard cemetery is seen as a positive space in the city, death does not have overt connotations of being macabre or grim.

Furthermore, as cities transformed in the industrial age, legislation phased the cemetery out of the center of the city and established new cemeteries on the edge of the city. These cemeteries utilized the principles of the enlightenment and industrial rationality to efficiently organize and manage the cemetery. In the rational cemetery, the burial plots are arranged in a strict orthogonal grid and each plot uses a standardized burial marker. By rationalizing mortuary space with a grid, each deceased inhabitant is treated equally regardless of his or her position in life. As such, death becomes democratic and one sees death as a mechanism or rational part of the lifecycle. However, in addition to the grid, the rational cemetery is surrounded by a wall,

which, isolates the cemetery from the surrounding context and restricts the cemetery to being a place solely for burials. By disconnecting the cemetery from the city, both in terms of its proximity to the population center and visually with the wall, one's interaction with death becomes limited and gives the cemetery the sense being a bad or unaccepted place. The physical and visual separation of the rational cemetery distances one from death, making death less transparent. Here death is seen as an adverse part of life that must be kept at a distance or segregated from daily life. Likewise, the rational cemetery is factory-like in its systematic management of land and bodies, thereby taking away the humanistic appreciation for death.

Lastly, the garden cemetery turns the cemetery into a picturesque landscape of mausoleums and wooded paths. The mausoleums of the garden cemetery are excessive in size and extravagance in order to convey the deceased's wealth and lend importance of the resting place. To these individuals, death is used as the last chance to express and impose their status on the world. Furthermore, because of the artistic nature of the mausoleum and the landscape, the cemetery becomes more of a museum than a burial ground and the cemetery becomes a tourist destination rather than a place for families to mourn and pay respect to the deceased. By shifting the cemetery's focus away from a space for the dead, the garden cemetery reflects an attitude towards death that places the spectacle of the mausoleum above the individual. The garden cemetery becomes a landscape for leisure rather than a sacred realm for burial.

These cemeteries each reflect the needs of the city in the time of their creation, but also help reveal the shifting perspective towards death. The cemeteries respond to religious, philosophical, and consumerist changes that alter the landscape of death from an integral part of the city, to a highly regulated and managerial process, and ultimately to serve as the final expression of material wealth and to satisfy the needs of a tourist.

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Chapter 1

Introduction

       The cemetery, in its many forms over the course of history, is no stranger to change. Just as cities have undergone waves of redefinition, both physically and socially, so too has the notion of a cemetery in its structure, purpose, size, location, and even management. As these elements have evolved our attitude toward death has greatly changed as well, and this is reflected in our sociological and emotional perceptions of the cemetery and how it is used openly, or sublimated to the single, quite mundane purpose of accommodating the dead. There are three main types of the cemetery, each of which present unique opportunities and challenges for their use and acceptance by the city, based primarily on three elements: structure, location within the urban area, and historical context. These are the churchyard cemetery, rational cemetery, and the garden cemetery, each of which has a unique way of influencing or constructing our perception and relationship to mortality. A relationship that is often becomes distanced or disjointed as cities modernize and consumer culture propagates the cemetery landscape.

The Churchyard Cemetery

Of the three types, the churchyard cemetery is the most traditional and fundamental, and it played a key role in civic life throughout the European Middle Ages and even into the 18th and 19th centuries. As the church performed burials, the bodies were placed in and around the church. Interior burial spots preferably closest to the altar, were the most desirable and were typically reserved for wealthy patrons of the church or clergy members. In contrast, lay people were typically buried in unmarked graves in the church graveyard.

The churchyard cemetery served many cultural and quasi-civic functions in addition to being a burial ground. In medieval times the cemetery became an active space for the city, a condition noted by Michel Ragon in his book, *The Space of Death,* in which he states, "the churchyard was a public place, an urban space in which the community assembled…[a] place of public intercourse, meeting, and festivities" (203). Here the cemetery is portrayed as a lively and readily used space within the city with multiple functions, serving both the living and the deceased. In fact, the point where the cemetery meets the city is almost fluid as there was no formal boundary between the two, save for the occasional low wall, and the city even extends into the church itself. This blending of city and cemetery space is crucial to Ragon's depiction of the cemetery as it allows for positive and uplifting actives of congenial personal interaction and markets, and dismantles the negative connotations that are often associated with cemeteries today. Very few individuals from our generation or even a previous generation can recall an interaction with a cemetery that was not related to solemn remembrance of a relative's passing— a family gathering on a death anniversary—or the potent, grief-filled, graveside observance of an

internment. Even our popular culture depicts cemeteries as a dark, forbidding, and dangerous[1].

Not so in the post reformation era.

While cemeteries are often seen as a mournful or grim spaces that are to be avoided, the

churchyard cemetery was quite the opposite. According to Ragon's account of the medieval

cemetery, "the least macabre place [in the city] was the cemetery" (143). This was due in part to

the cohesive symbiosis between spiritual life—regular participation in religious services, not just

a few holy day observances—and every-day life. The church was ever present, and thus the

cemetery associated with it. The cemetery was part of the church, and death was part of life.

In Florence, Italy, for example, the city's main square, Piazza del Duomo, which is

connected to Florence's Cathedral, was both the city's main burial ground and the primary

gathering space for religious and civic festivals through the 14th century. It also accommodated

markets and shops. With dual or even triple functions, the inhabitants of the city frequently

interacted with the cemetery as they carried out their daily activities—as a matter of course. The

colocation of the cemetery reflects a society in which the attitude towards death is one of

acceptance rather than stigmatizing it or hiding it from sight. By linking the cemetery with civic

affairs, it became unified with the vitality of the city itself, thereby reinforcing the cemetery as a

place for life as well as death.

In addition to the church cemetery being a public space, death itself was an open affair.

As Ragon notes, "death and corpses have constantly made their presence felt in everyday

reality… Almost every week the church bell rang out, the house of the dying person was filled

with onlookers, and mournful processions passed through the streets. Death was at the corner of

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[1] The film industry is particularly egregious in its dark depiction of cemeteries, complete with apocalyptic metaphors and zombies.

life, just as the cemetery was at the corner of the village" (140). Here it is evident that death is not restricted to just the cemetery; its presence extends to the streets. In the street, death is put on display in the most public manner, and by doing so, death becomes explicit, universal, and transparent. Within its historical context, the churchyard cemetery breaks down the estrangement between death and life, and through this coexistence, death is synthesized into the daily rituals of the city's inhabitants. The churchyard cemetery allows one to interact with death positively and one understands their mortality by interfacing the cemetery on a regular basis.

A Casualty of Modernity

The current churchyard cemetery, even if historically rooted, has been as affected by modernity as any other part of the urban social fabric. Urban crowding and development has put pressure on real estate, limiting the physical dimensions of the cemetery. Many of the churches within a city, while they continue to serve the religious needs of the community, can no longer accommodate burials. Some of the better-known churches in major cities have become a tourist magnet, and their adjacent burial grounds a source of historical interest—the names of a political figure, poet, scientist, or aristocrat might be found there. However, the cemetery next to the church is now its own spiritually disconnected community. Few if any current parishioners are related to the dead, and for the tourist, it is a novelty and an Instagram moment. The city of Boston, Massachusetts, and its neighbor Cambridge, are good examples. Both are highly popular sightseeing destinations where colonial and pre-colonial churches still stand alongside their weather-beaten cemeteries with tilted headstones. Most citizens of the modern "village" simply walk by these quaint urban artifacts without registering the context of the tombs. Any spiritual, familial, or civic connections to the cemetery that had existed are now lost.

Outside of the metropolis, we find suburban or rural churchyard cemeteries that are still active, and where families standing inside the church have relatives resting supine in their graves only a few yards away. Nevertheless, this is rare and becoming increasingly scarce. Towns and villages, especially outside of major cities, still feel the pressure of commerce and soaring land values[2]. There is finite space even here. Additionally it is important to consider another social factor of the modern age: that of personal relocation. People in Europe and America are constantly on the move, changing jobs, finding new opportunities. This is particularly true in more affluent areas, where higher education is abundant, and moving up often means moving out—literally out of town. Even if the move is within a region or state, the connection to the family church and its associated churchyard cemetery become tenuous at best. Similarly, a new family joining an existing church with a cemetery will usually not have any personal context with which to contemplate or enjoy the cemetery. Under these circumstances one's final resting place becomes matter-of-fact than emotional connected, it becomes an issue of land and monetary value rather than a community function or being part of a larger civic construct. One's attitude towards death is constructed by their religion but the cemetery holds less importance to one's death.

The Rational Cemetery

In the nineteenth century, cemeteries in Europe underwent a profound change by turning them into a political object. New legislation forced cemeteries to be located or moved to the outskirts of the city, and because of that, they became obfuscated and misunderstood. The

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[2] Lack of space for cemeteries is the modern existential crisis for churches and cities. For example, the removal of the well-known cemetery *Les Innocents* in 1780 in Paris, France was the result of a battle for valuable real estate and the unsanitary nature of burials.

consequences of this urban bureaucratic intervention are evident from the design of the contemporary cemetery as well as our interactions with it. The cemetery is reduced to a singular definition, "an area set apart for or containing graves." Likewise Rogan suggests that the cemetery, "become(s) a specialized space, the cemetery is, by that fact, a neutralized space. A dead space intended for death" (202). These changes have had repercussions that affect our personal relationship to death and society's approach to life and mortality. Where the cemetery was once part of the city center and thus part of daily life, (used for markets, festivals, and civic celebrations), the new cemetery is solely for burial. By marginalizing the cemetery, and downgrading its social compatibility, it is portrayed as "other," or possibly even dangerous to our well-being.

The cemetery that emerged from this transition is the rational cemetery, which is exemplified by the Cimetière de Bagneux in Paris, France, and the Cimitero Monumentale of Verona, Italy—both created in the middle of the 19th century. These two cemeteries draw heavily from the Enlightenment period of thought and appropriate Cartesian methodology, applying an orthogonal grid system to the arrangement of the site and the plots, giving each applicant a consistent, homogeneous allocation of space.

In a typical rational cemetery, the site is divided by a central axis and each burial plot is given a set dimension. This dimension is then projected onto the ground as a grid to maximize the surface area and exert control of the land yet to be occupied by bodies. In this method, the cemetery's population is predetermined, and the countdown to its saturation can be calculated based on projected population growth and life expectancy. Through the rational cemetery system, the cemetery becomes a spatial product derived from an almost Taylor-like[3] vision for

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[3] Frederick Taylor's theories of economic efficiency in production labor

land use, where data and rational means of production are optimized to make the system more efficient, thus increasing production and profit. Through the development of the grid, the rational cemetery intends to maximize the real estate. The grid became a self-replicating phenomenon, growing into the extensive network of other rational cemeteries, which, with the exception of site specific and localized contingencies—for example adjacent roads, entrance placement, and size—are carbon copies of each other. It was simple and practical enough, and for city officials, required little thought or imagination.

By placing the cemetery in a less urban setting where land is relatively inexpensive, there is less need to fine-tune the layout. Simply apply the grid because it is easy to organize and manage. On the other hand, given the specifics of the landscape, the nuances of plot orientation and optimization can be lost with a one-size-fits-all approach. An under-appreciated consequence of the grid is that it imposes a system of control, which limits the size and scale of funerary monuments. Some members of society chafe at these restrictions, particularly those with wealth and pride since they cannot create extravagant tombs to express their status.

Cemetery Walls

In addition to the unvarying, factory-like approach to organizing the burial grounds, a surrounding wall that separates the cemetery from the city often complements the rational cemetery. While the wall may be seen as an architectural device to protect the cemetery from grave robbers, or to give the mourners privacy, it is not necessarily the case. The rational cemeteries were typically placed on the periphery of the cities and away from other settlements and buildings. For a determined thief or vandal, the wall was most likely an insignificant deterrent, and for the mourners, privacy was already there as the result of its remote location.

The wall is a key feature of the rational cemetery and rarely used in the church graveyard or the garden cemetery regardless of their location. Therefore, the wall might be perceived as a barrier that reinforces the disconnect between the living and the deceased as "other." Here the dead are no longer active participants in civic events compared to when the churchyard cemetery doubled as a market or piazza; at best, they are passive actors. Instead, the cemetery has limited use consisting mostly of periodic, infrequent visits by the living to the dead[4]. As the city progresses, the dead are left behind, and the space becomes superfluous as a city asset. Additionally, the wall establishes the boundary of the cemetery and by necessity becomes the second variable for calculating the cemetery's population, setting the limits of its growth.

Rationalization of Death Through Structural Elements

The grid and the wall represent two critical attitudes towards death, one is to rationalize it, and the other is to distance ourselves from it. To rationalize death is to come to terms with it as part of the logical sequence and cycle of life, and to include death alongside other life functions—in other words, to give death purpose—a place on the assembly line. The process of rationalizing death is a means of coping with the immediacy of grief counterbalanced with a practicality of western culture's distain for the macabre. The grid and the wall are controlling and reassuring; they are at the same time both democratic and autocratic.

The rational cemetery is a system that openly accepts the inevitability of death and deals with it in the most logical and economical means possible. The grid dehumanizes death by transforming the cemetery into a sterile and ubiquitous landscape that de-contextualizes the individual, as well as the cemetery itself. Once inside the cemetery, the visitors are forced to

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[4] As time passes, the number of friends and relatives diminish.

comply with the grid, following the straight paths lined with tombs. In fact, when standing in the middle of the rational cemetery it is hard to locate oneself in relation to the wall or the city. Even the efficiency implied by the top-down managerial approach to an actual burial further removes the human's connection to the spaces. It is a prix fixe menu with no substitutions; burials are done in a certain way, on a set day of the week, at an established price. In this setting each occupant is treated uniformly—every plot is the same regardless of income or social status—and their death is accepted with the same degree of egalitarianism. The rational cemetery supplements the grieving process by turning it into a monetary transaction like any other purchase; the relatives of the deceased are buying a product— a plot of land and a marker.

Like the grid, the wall is an architectural device of control. The inclusion of the wall around the cemetery involves the participating parties, the owners of the cemetery, potential occupants, and governing authorities, to actively avoid transparency and openness in their attitude towards death. The wall reinforces and solidifies the "otherness" of death, and in doing so establishes a classic dichotomy between what could be considered good versus bad. If death is bad, or at lease unfavorable, then one objective of the wall is to protect society from seeing death or to censor death from the perspective of the living.

As such, the wall eschews interaction between the living and death by creating a visual and spatial chasm between the city and the cemetery. The planners and designers of the walled rational cemetery probably never looked at this as part of their analysis—that the disconnectedness freed the city's residents from the subliminal, adverse connotations of the cemetery. For them, it was, and remains, a matter of efficiency, practicality, and cost. Ultimately though, the wall of the rational cemetery can be seen in part as a byproduct of a negative

conception of death, the attitude that death is something to be feared and better to be hidden in a conscious or unconscious act of willful ignorance.

Because the wall liberates society from the visual presence of death, it consequently allows thinking about death to slip from consciousness. Even though we are cognizant of our mortality—at least in the abstract—this knowledge does not have the same emotional impact as being a witness to death or being in a cemetery. When we forget about death we neglect to value the temporal nature of our existence. The less direct exposure one has in experiencing a death, the more shocking it becomes when one does have to confront it. Death randomly appears in our lives, but we deal with it as a fleeting spectacle rather than a persistent part of daily life and ritual. However, if we share in the death of someone close to us—not just an immediate family member, but a colleague or friend—or physically share the space of the dead, we can better learn how to cope with that immediate trauma and hopefully by extension, comprehend the meaning of one's own death.

The Garden Cemetery

The garden cemetery evolved from a growing need for more burial space that was both picturesque and enjoyable, without negative emotional impact. Architect John Loudon summarized the goals of the garden cemetery in his essay *On Laying out Cemeteries* by saying, "the secondary object of cemeteries, that of improving the moral feelings, will be one of the results of the decorous attainment of the main object; for it must be obvious that the first step to rendering a churchyard a source of amelioration or instruction is to render it attractive" (8). The result of these criteria was a cemetery that embraced nature and transformed the cemetery into a sculpture garden. Loudon's vision of the cemetery can be seen in Paris' Pere-Lachaise cemetery

that was designed in 1804 as part of a plan to prohibit the use of church burials and to consolidate Paris' many cemeteries into one monolithic cemetery. Today the Pere-Lachaise doubles as a park and as a tourist destination for Parisians and visitors alike. As Michael Rogan describes, it was never the intent for Pere-Lachaise to be marketed or "sold" as a cemetery, stating, "from the beginning the cemetery of Pere-Lachaise was conceived as a museum of death" (97). It is interesting to note that the French looked to the English country and estate gardens for inspiration for their garden cemeteries.

Rogan also remarks that the garden cemetery became "a place-to-visit," which illustrates that the garden cemetery is multifunctional and has two very different user groups: those who visit to pay their respect to their relatives, and those who are there for pleasure. The notion of the garden cemetery as a leisure destination is evident from the fact that in 1973 Pere-Lachaise contained "the greatest number of famous people per square mile and visited by 800,000 tourists each year." Today Pere-Lachaise contains over a million inhabitants and receives 3.5 million visitors annually. It is known extensively for its "extraordinary funerary art" (Paristianist, Sedrik). The promotion of the cemetery as a destination can be found in travel guides and tourist literature and even maps, which highlight Paris's most important sites. Similarly, the cemetery operates as a microcosm of Paris history; guides and maps of the cemetery point out the tombs of notable historic figures as well as the most monumental structures. Structurally, the cemetery is laid out like a city, with stone-paved streets lined with mausoleums and open spaces where tourists can gather.

Because of the twofold use of the garden cemetery the impression of being in a space of death are diminished. When commenting on cemeteries in Istanbul, Julien Guardet writes, "the cemetery does not arouse gloomy ideas, on the contrary: the popular walks of the city are its

enormous cemeteries, superb cypress woods from which one has a magnificent view, or where one walks about in groups along the avenues among cafes under the trees" (Rogan, 54). Here Guardet's description suggests that the garden cemetery removes the negative undertones of death from the cemetery and replaces them with associations that are more pleasant and enjoyable. One of those pleasures is the ability to look back at the city from the vantage point of a garden. This is in stark contrast to the walled cemetery that shuts itself off from the city—no view and no joy. As such, the garden cemetery produces an image of death that is not negative. It is more is more a landscape for the entertainment for the living than it is for the interaction of the living and the deceased.

At Pere-Lachaise, few visitors are concerned with death or even the deceased—except for the itinerant history buff—as sightseers meander aimlessly, walk their dogs, or sit on the benches and gaze back at the city. Periodically, groups of tourists, like those in a museum, prowl from mausoleum to mausoleum making sure they've seen each tomb listed in their guidebook. Similar to viewing art in a museum today, the tombs become something to photograph and be photographed with. The non-cemetery quality of the garden cemetery facilitates this less-than-cemetery-like-behavior so that the sacredness of the cemetery is reduce to that of a secular museum gallery but without the restraints of speaking in hushed tones or nodding respectfully at the next Van Gogh, Rembrandt, or Monet. The picturesque, manicured landscape of the garden cemetery and the sculptural quality of the mausoleum underscore the disconnect between the cemetery as a place of reverence and sanctity, versus that of a "pleasure-garden."

As the garden typology becomes less of a space for the dead and more for the tourist, one can draw a (perhaps unfortunate) connection to commercialism and consumption—the garden cemetery becomes yet another expansion of capitalism's "modes of accumulation." This is seen

through both the ways in which people act in the cemetery and in the tomb structures that make up the cemetery. Unlike the tombs of the rational cemetery that are almost uniform in design, the mausoleums in the garden cemetery are able to permanently memorialize an individual or family, sometimes on a grand scale. The garden cemetery is not confined or organized by the grid but rather, hierarchy is established by opulence as seen through the size, scale, and extravagance of individual and family mausoleums that blanket the cemetery.

The most important space, and the areas that receive the most attention by tourists, tend to be where the more ostentatious tombs are located. The extravagance of an individual mausoleum can be associated with the value placed by either the individual or his or her relatives on reminding the viewer of the deceased's greatness in life. A larger and more lavish tomb implies status, privilege, and political weight, and the more they want to be remembered. The mausoleum or tomb is commercialized and draws attention to the prowess of the deceased during his or her lifetime: the profane versus the sacred. Yet, from a functional standpoint of being a practical burial chamber, a larger tomb does no more for the deceased than a small tomb, nor does the tomb's image affect the deceased in any religious or metaphysical way. Here culture's relationship to death has evolved into an ego contest for the living and the sacred ground of the graveyard seen more as an exposé of capitalist intrusion in an otherwise tranquil landscape. The garden cemetery is therefore another venue for capitalism's reach, and where even for the deceased money is still power. From this position, death is perceived as an extension of one's own personal gains and achievements in life, and tomb allows the deceased to project their importance back to the world.

Cemeteries and the Challenges of Modernity

It is now clearly apparent that none of the three classes of cemeteries are immune to the immutable forces of modernity. In fact one could argue that because they are so dependent on a small set of variables—physical space, community ties and social disruption, and urban regulations—that all cemeteries are in serious jeopardy of losing their relevancy.

The church cemetery will drift into obscurity, save for a few that can maintain their continuity for a generation or two. Only those with a major celebrity will see visitors. The garden cemetery will remain a center of entertainment and the most renown of them will be lucrative tourist attractions, playing out as a fragment of growing consumerist culture. The rational cemetery will perhaps be the least changed, so long as it has space, or that (as a necessity) the city is willing to invest in a grid and wall in still farther reaches of the urban landscape. Perhaps multiple municipalities will invest jointly in regional burial grounds far from any city. Either way, it will never be inviting or emotionally satisfying to either the living or the dead, nor will our interaction with the deceased be as rich and intertwined with life as it was in the churchyard-piazza-cemetery.

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Charon's Passage
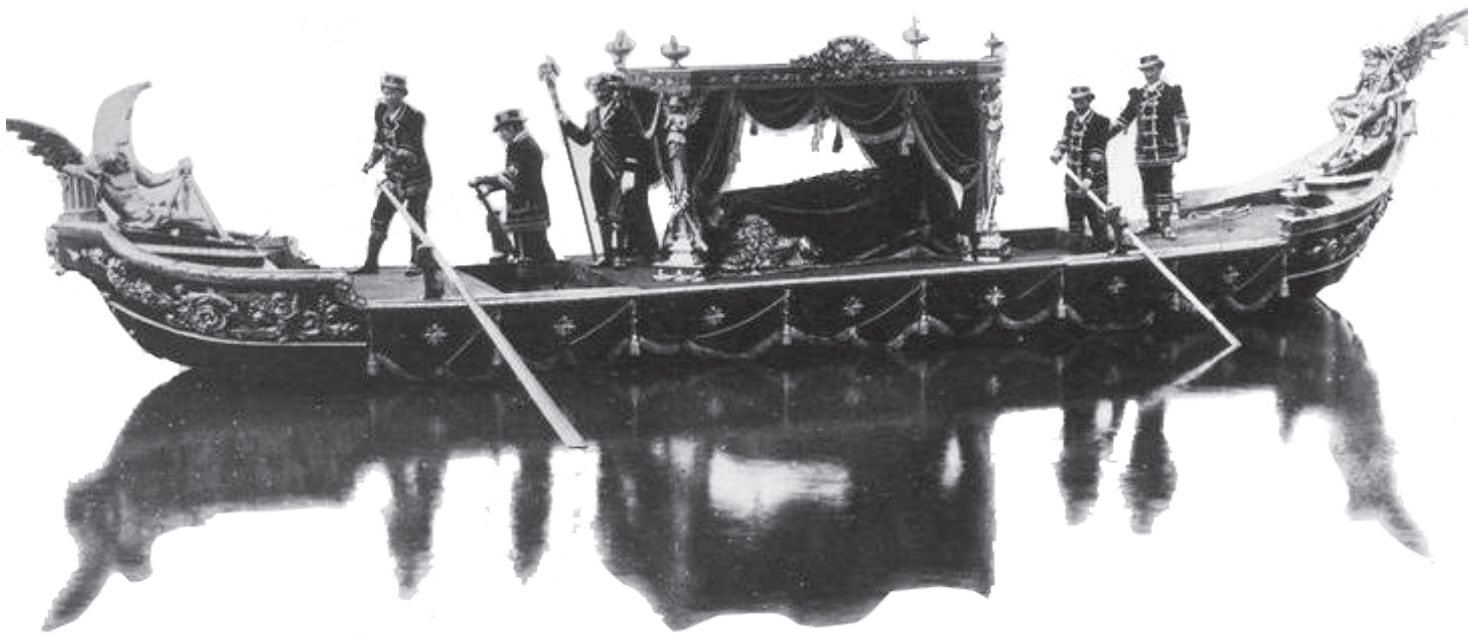
a pyramid for the 21st century

Maximilian Kronauer

2017

Charon's Passage is the product of nimiety[1]: a pyramid for the 21st century. By engaging the mausoleum within the context of global urbanization and global consumption, notions of permanence and object-form relationships are challenged and renegotiated through the introduction of foreign agents and spatial products.

As an architectural project, the mausoleum engages with architecture for architecture's sake, a side-effect of the program-less status it enjoys. Furthermore, the mausoleum is conceived as an object of permanence: culturally and tectonically it is designed to last forever and, by association, formally predicated on autonomy. Consequently, the mausoleum typology affirms the issue of significant form, privileging formal operations over the context, the user, and the program. Yet, the mausoleum falls back on antiquated imagery and symbolism, relying on its stoic stasis that has resisted change and contemporary design methodologies. Limited by an autocratic definition of form, the mausoleum is unyielding whereas 21st century architecture is dynamic; a malleable system open to interpretation. Thus, the mausoleum stands in opposition to urbanization's ethos of pluralistic formless expansion of the city.

Charon's Passage reclaims the idle territory of the mausoleum by activating it with public space for the living as well as the dead to undermine its conventional dialectics and identity of funerary architecture. Reconceptualizing the mausoleum with the active program of the casino-resort proposes a synthesis of opposing parts, a conflict that positions stereotomic form against the tectonic. Cohabiting antagonistic forces now produce an architecture of simultaneities in the mausoleum. The resolution of the mausoleum-resort/resort-mausoleum manufactures unorthodox urbanistic and social relationships between architecture and capitalist "modes of accumulation."[2] As casino, the typology rejects the "capitalist myth of work,"[3] in favor of an "expansive choreography of leisure,"[4] resulting in a product where life and death are bound by a singular utopian concept: paradise. In this Eden, the mausoleum is positioned as a formal artifact that empowers its own (a)political and economic systems of control. The mausoleum is now an architectural and infrastructural chassis that no longer hinges on reflection or lamentation, but supports spirited civic activities. Ultimately, the agency of the project is facilitated by overlapping autonomies that assume the scale, density, and power structures of a city-state as exhibited by the casino-resort while reinforcing the sacredness of the mausoleum's objective formal agenda.

1 nimiety: the state of being more than is necessary or desirable; excess
2 Aureli, Pier. *The Project of Autonomy* (Princeton: Princeton Architectural Press, 2013),6.
3 Aureli. 38.
4 Easterling, Keller. *Enduring Innocence* (Cambridge: MIT Press, 2008), 23.

"Tourism maintains a Vatican-like state-within-a-state offering political asylum, internal escape, and immunity to all those converts who recognize and endorse its image." - Keller Easterling, Enduring Innocence

Tomb of Nero, Giovanni Piranesi, c. 1750

Spaces of Death
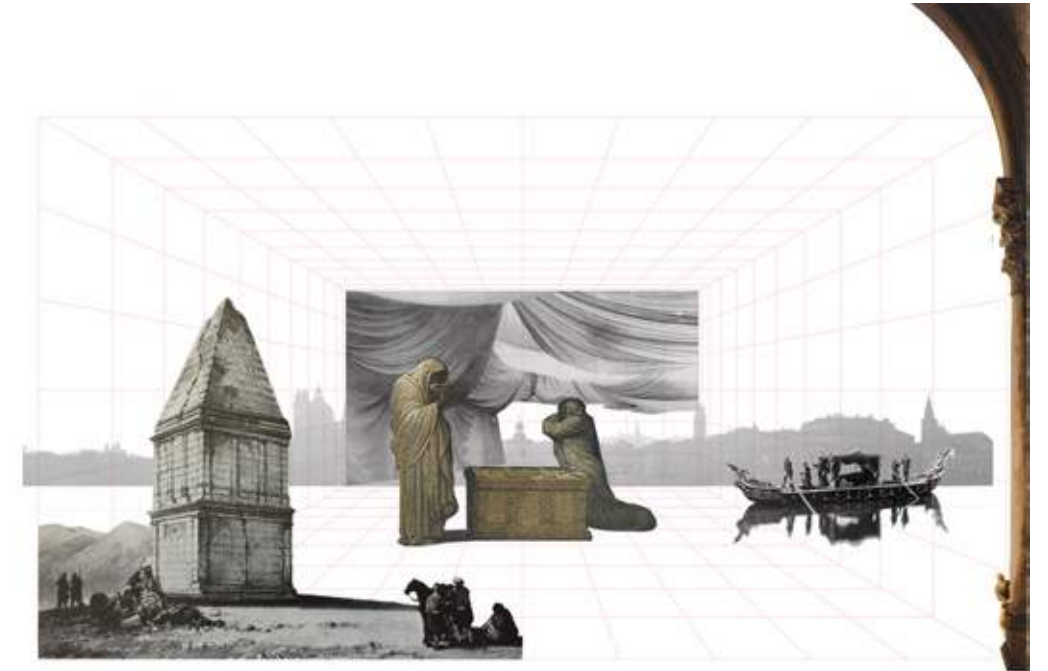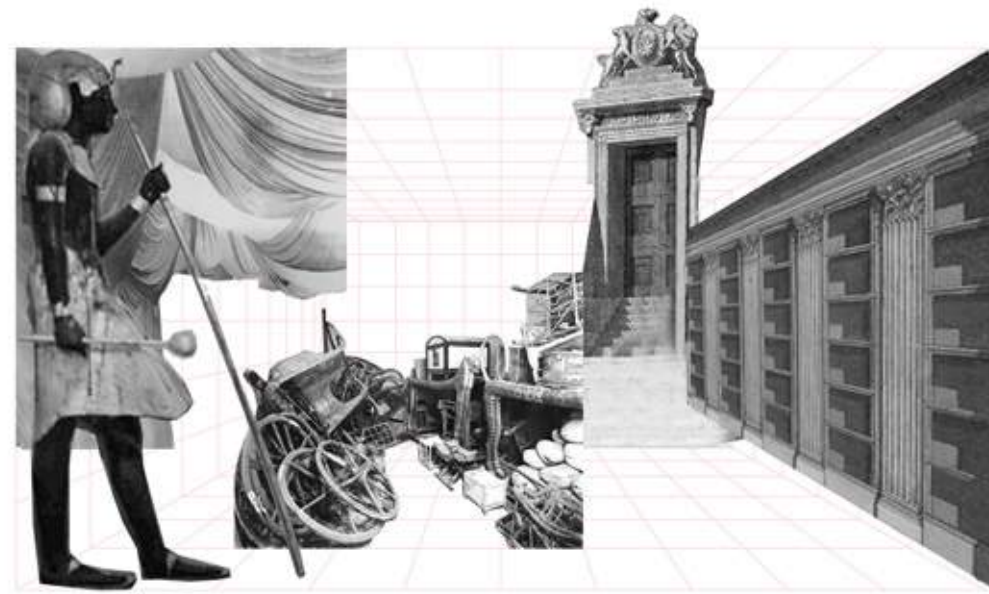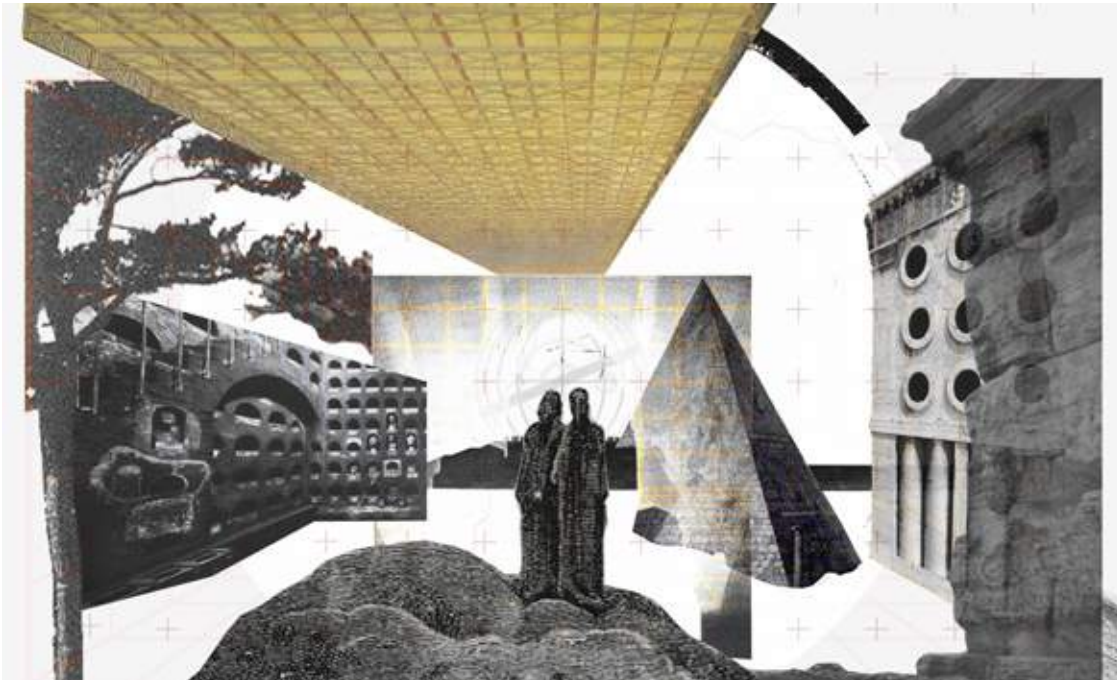
Floating Sovereignties

The Tower of Babel, Pieter Bruegel, 1563

Island of Utopia

Icons of Nimiety

Tomb Eurysaces
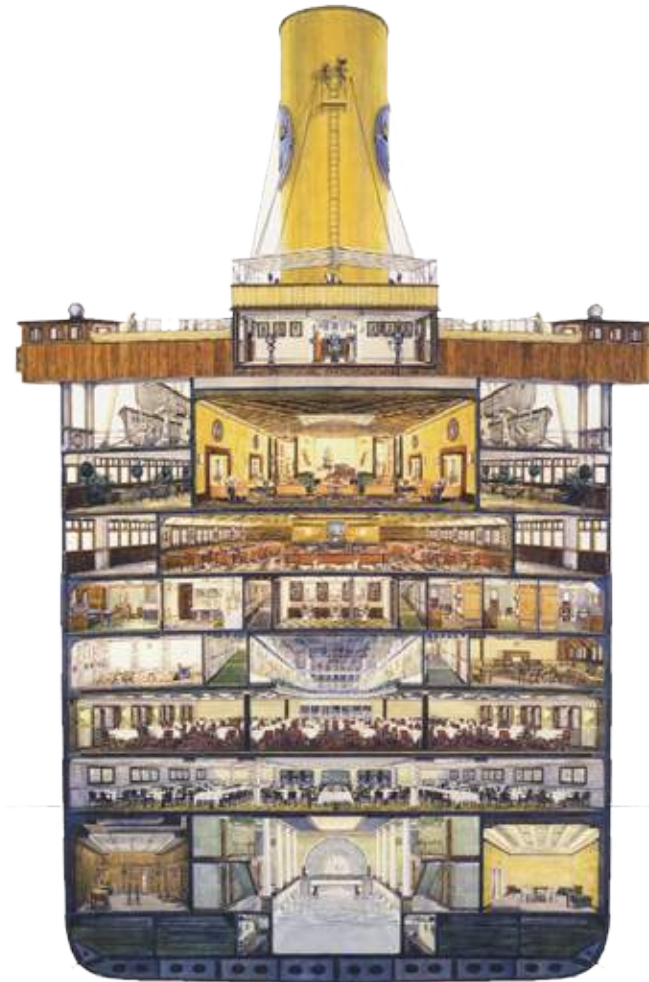
Cruise Ship Section

New York New York

The Grand Tour
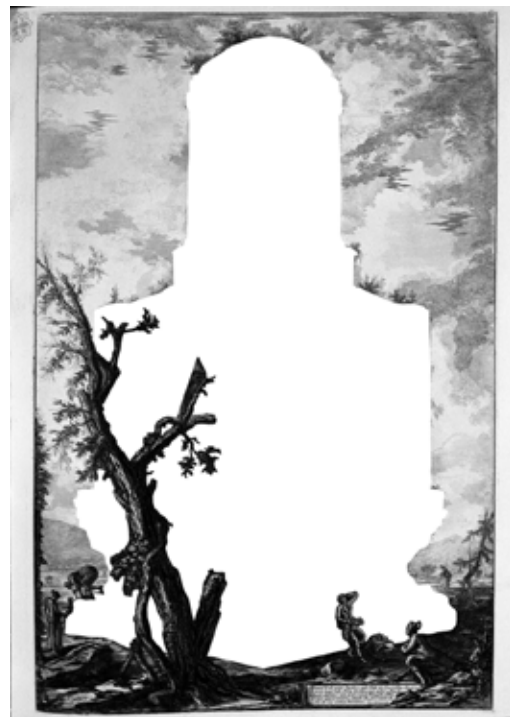
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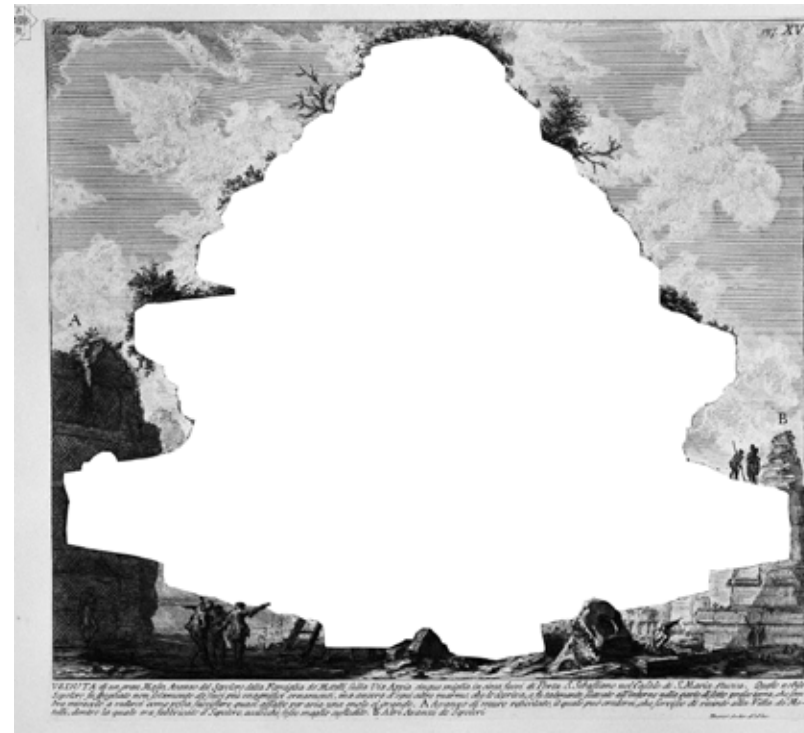
Roman Family Tomb
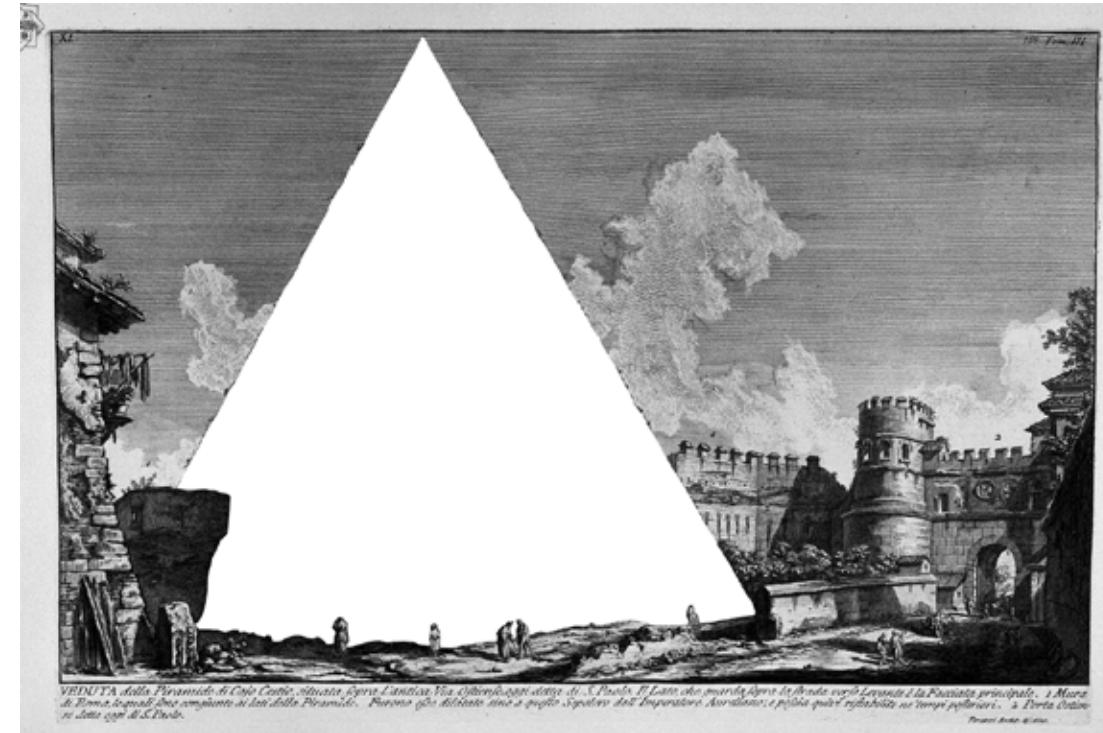
Pyramid of Cestius

The Archipelago

Venice Lagoon

The Cemetery

Verona
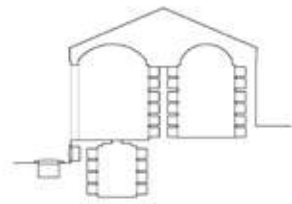
Rome
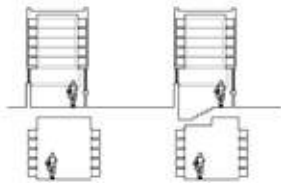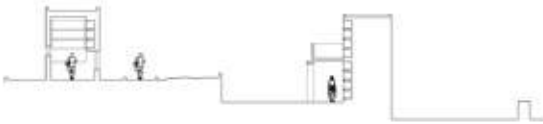
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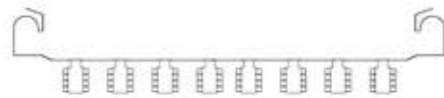
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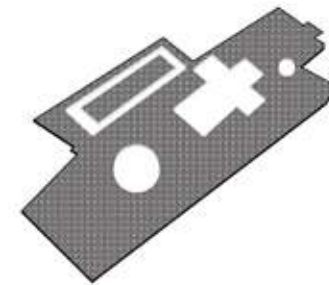
Rome

Rome
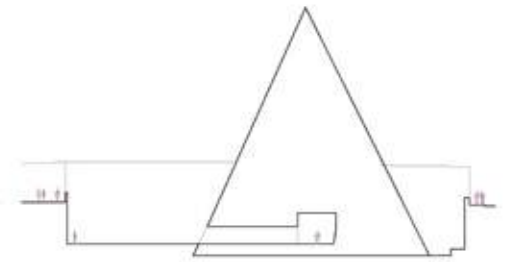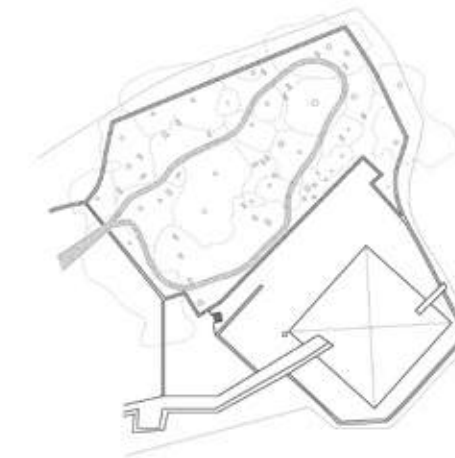
The Grand Tour
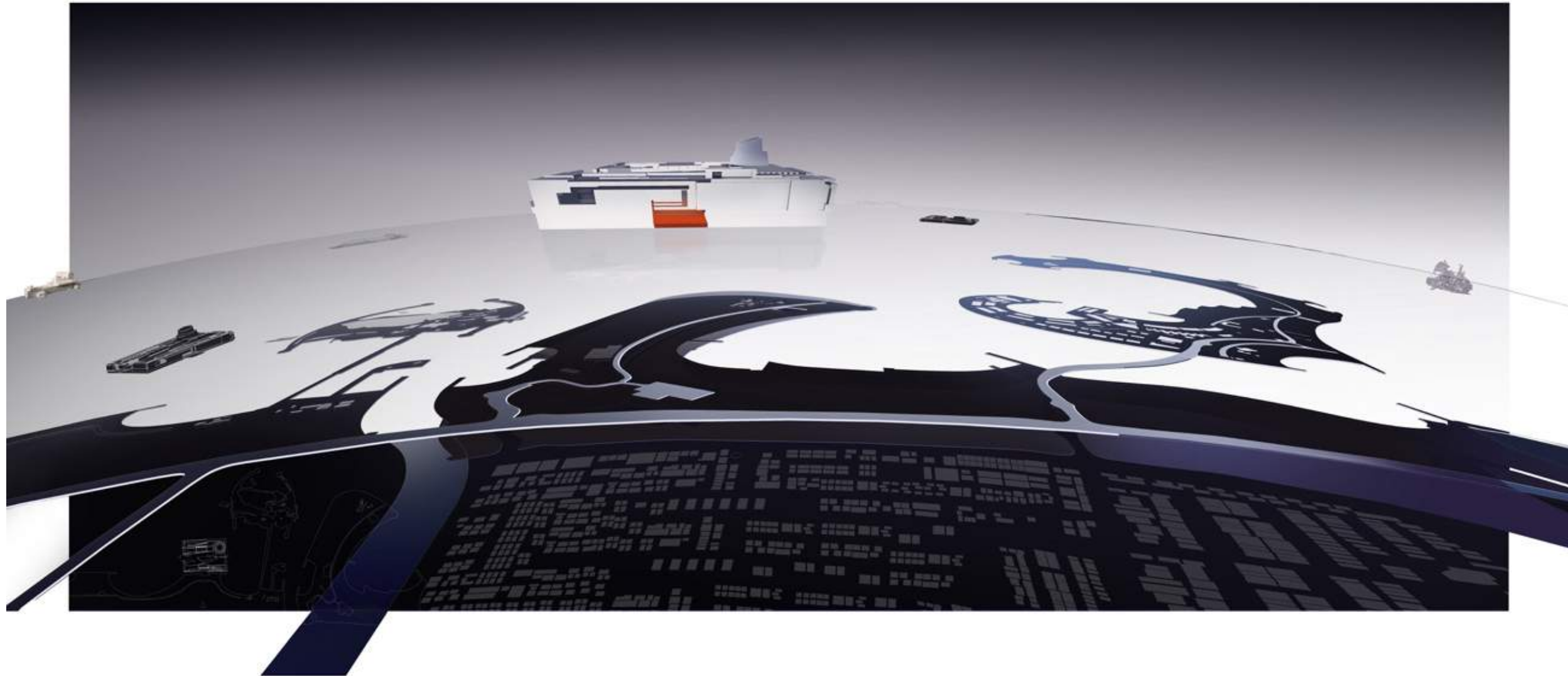
Dubai Islands

The Subject
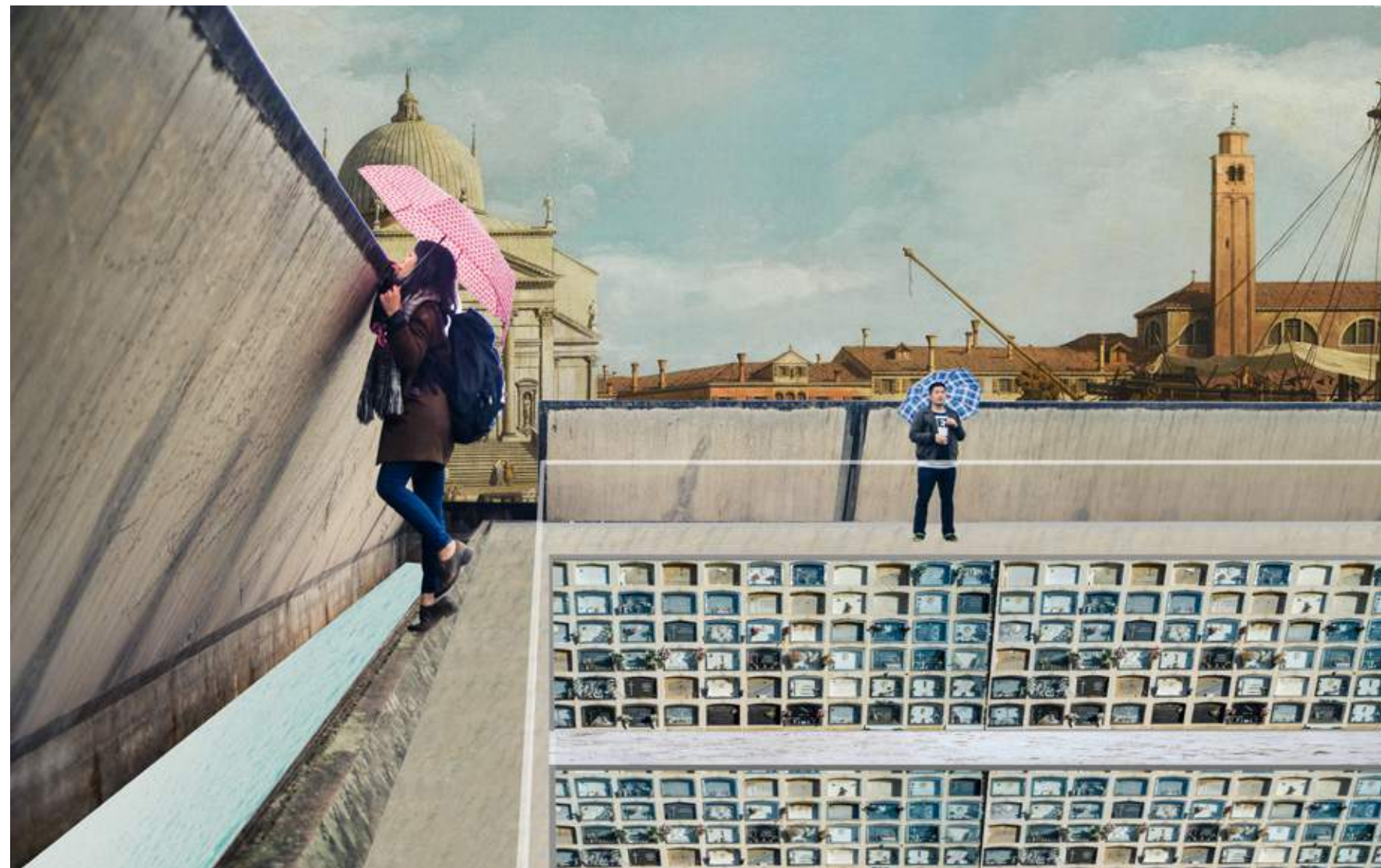
The Promenade

The Mausoleum

Necropolis
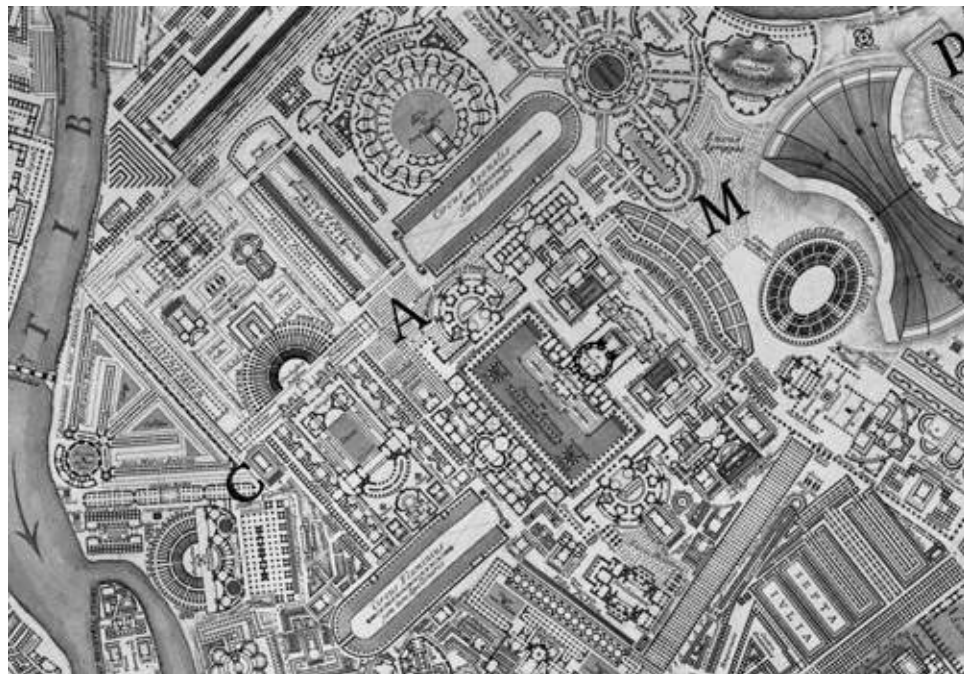
Campo Marizo, Giovanni Pianesi, 1756

Scalable Artifact
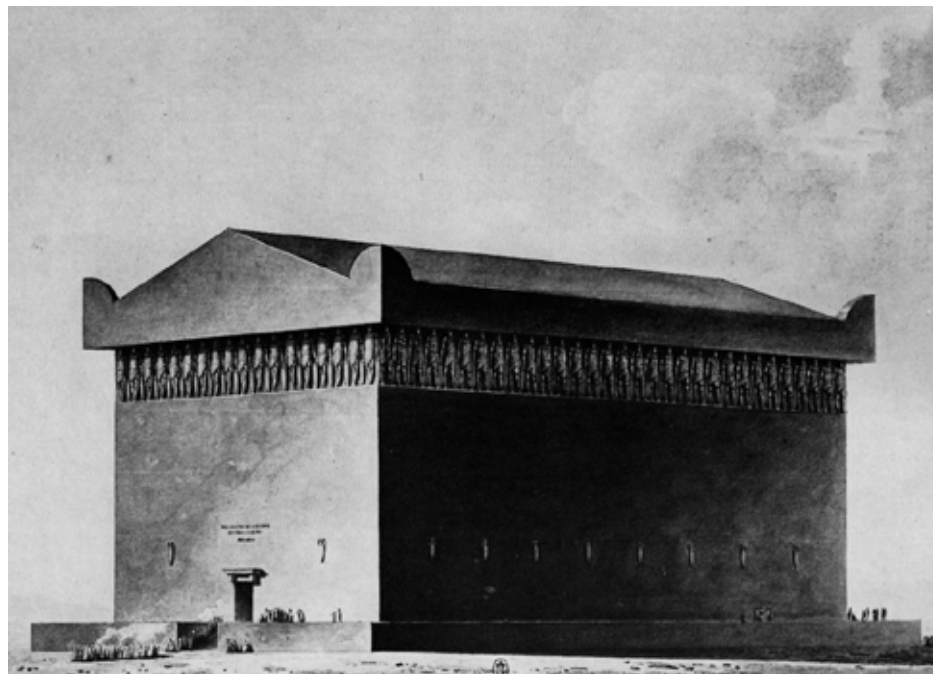
Tomb of A Soldier, Boullee, c. 1750

Urban Microcosm
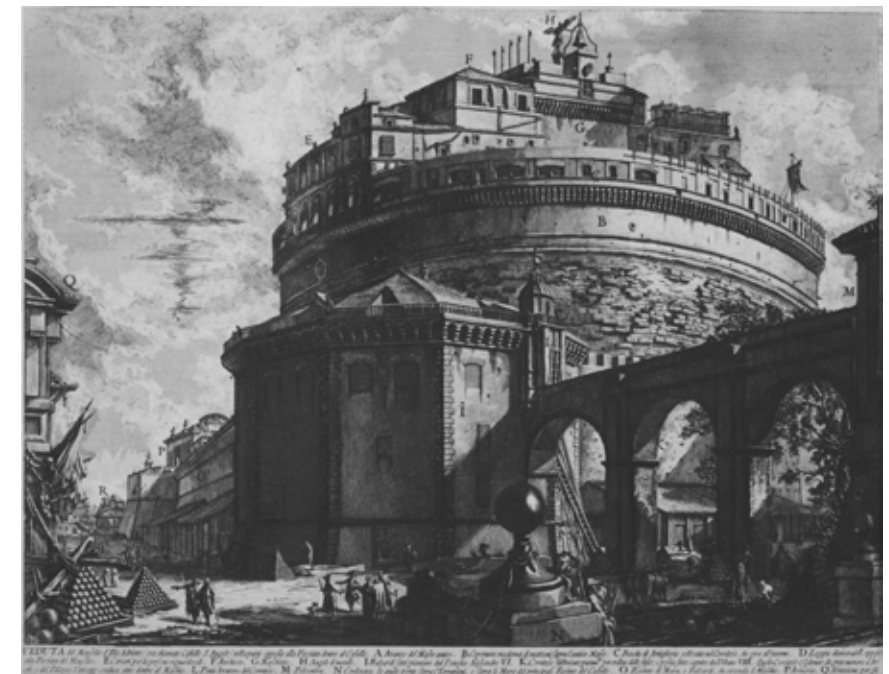
Hadrian's Tomb, Giovanni Piranesi, 1756

The Mausoleum
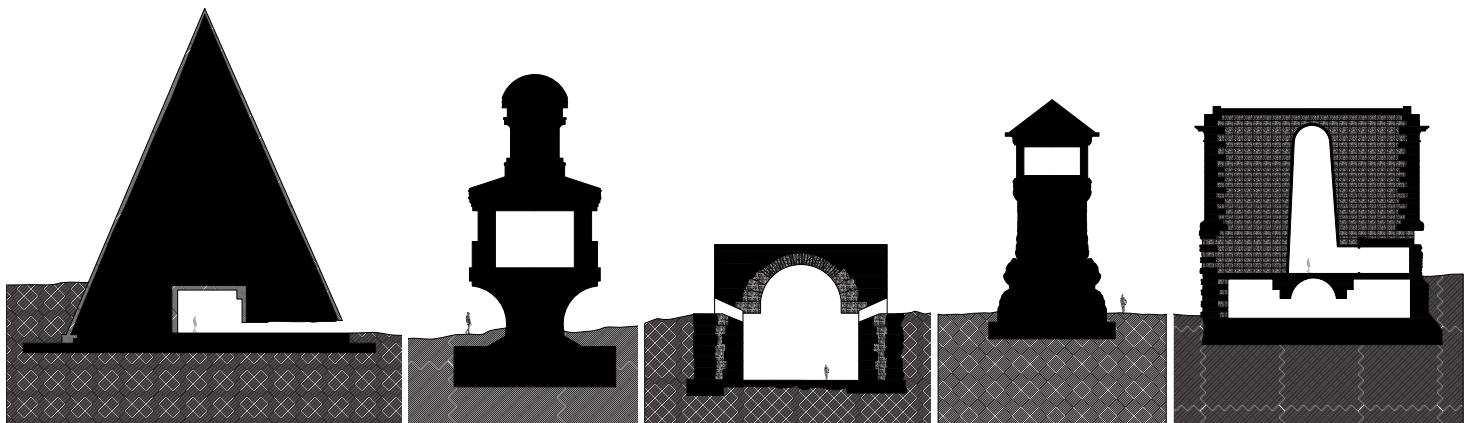
Necropolis Section
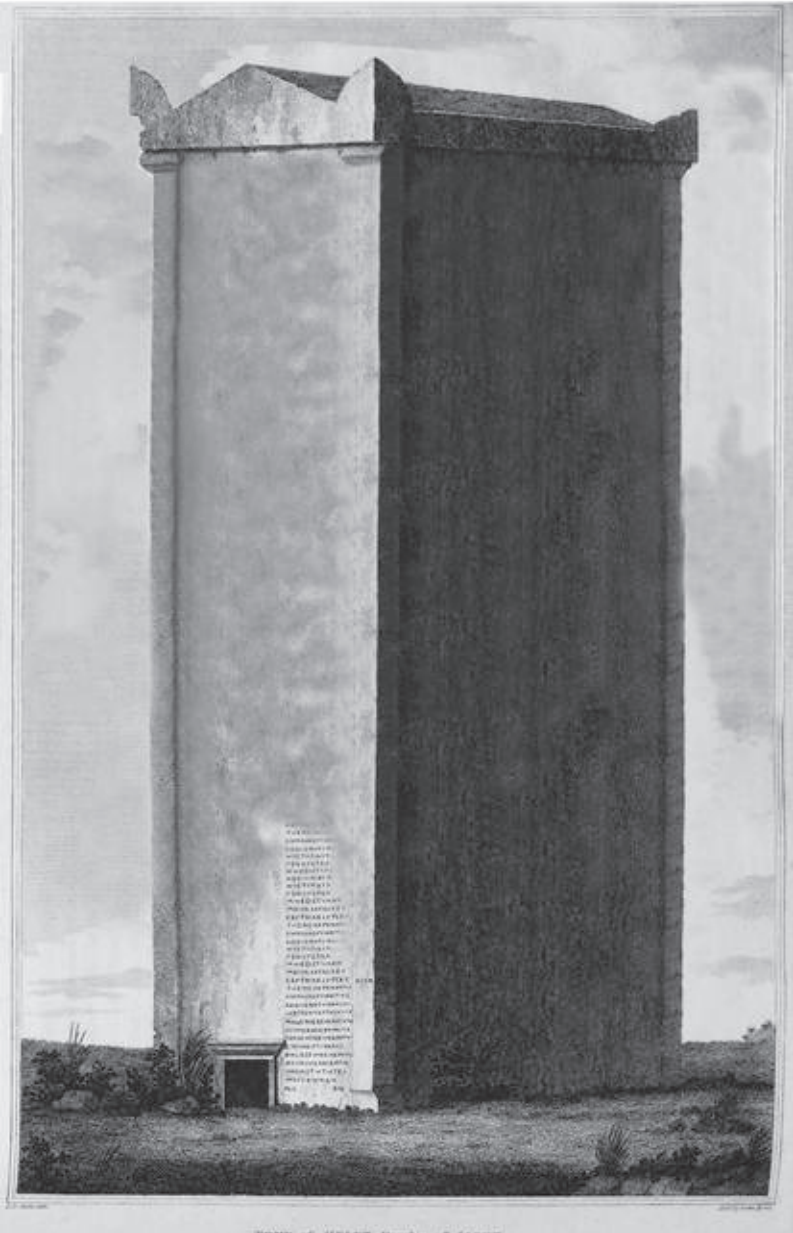
Tomb of an Individual
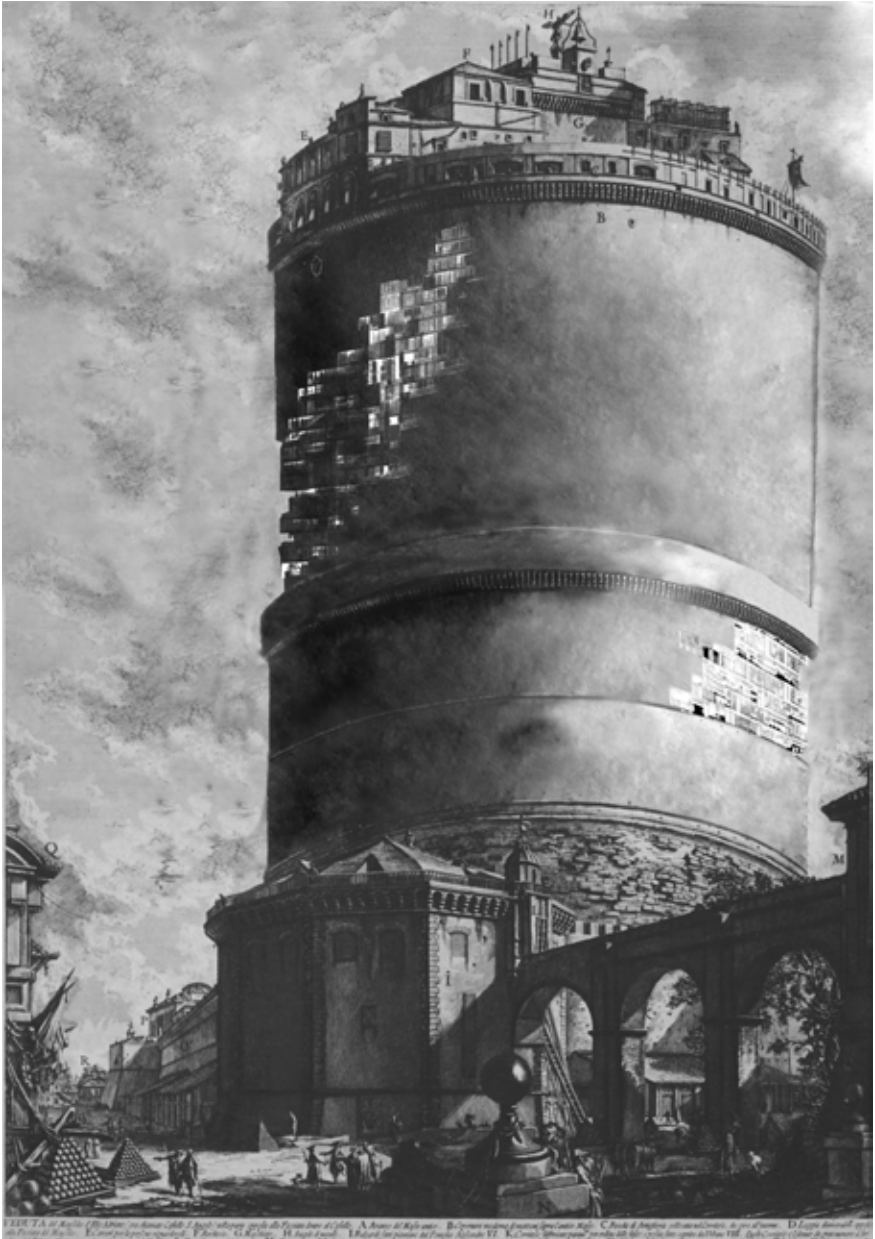
Hadrian's Skyscaper

The Mausoleum
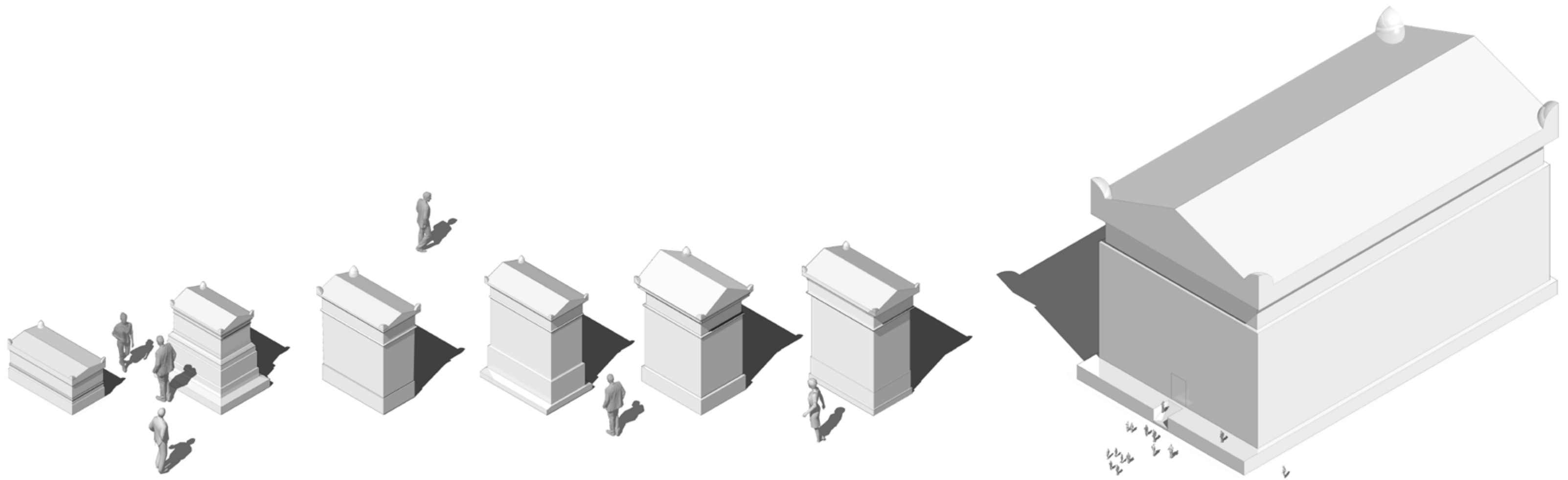
Scales of Association

Tomb of A Soldier

The Mausoleum
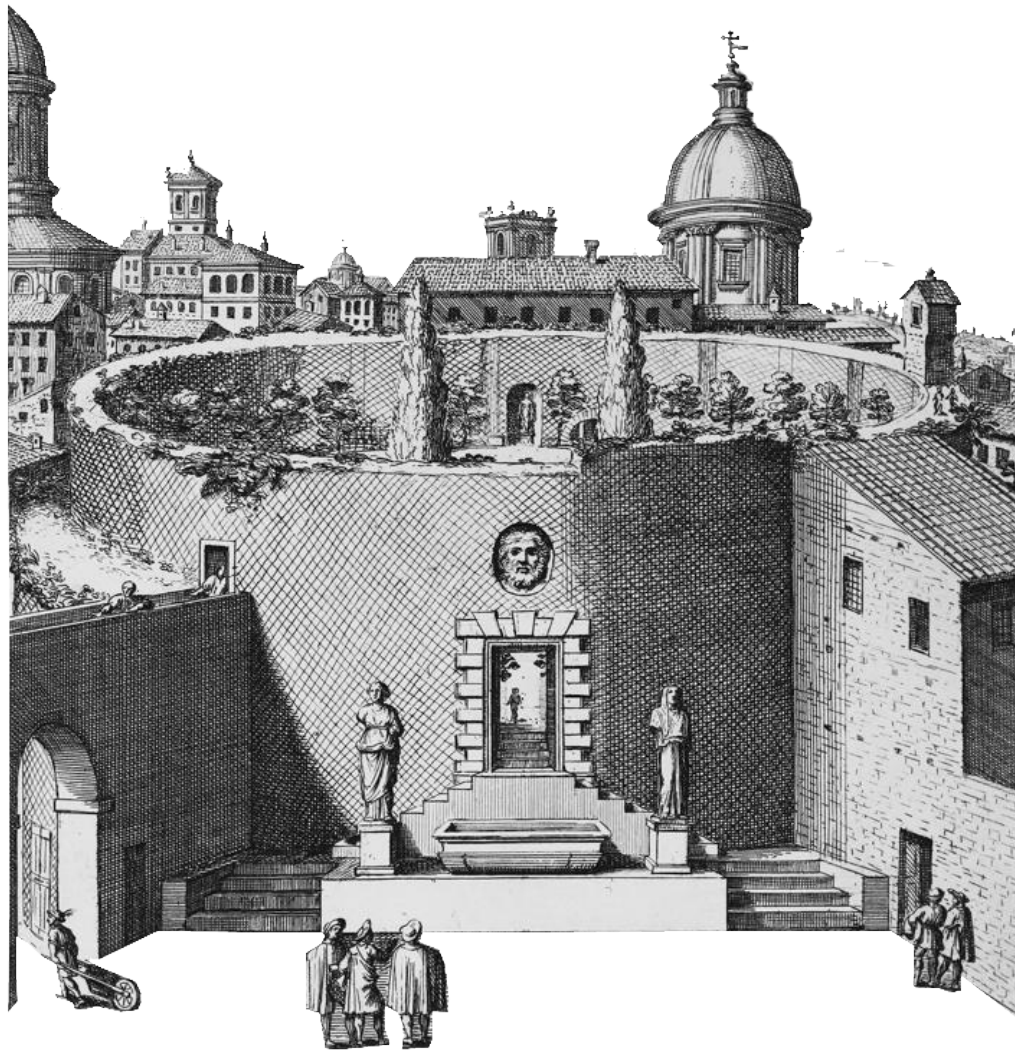
Tomb of Augustus
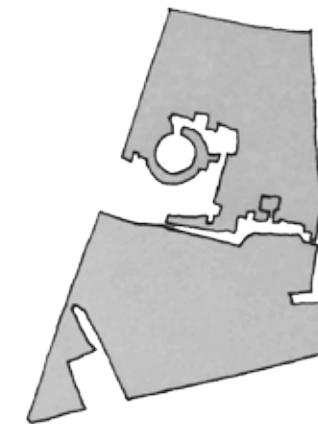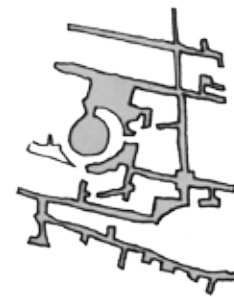
Object Urbanism

Cruise Ship
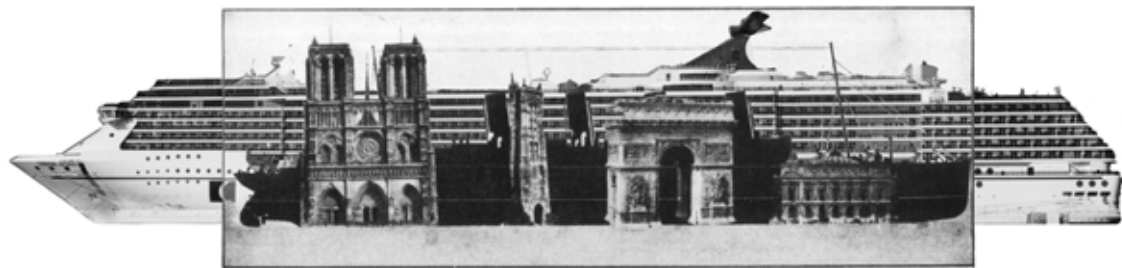
The cruise ship, *Sea of Harmony*, Royal Caribbean, carries 5,479 persons.

Casino Resort
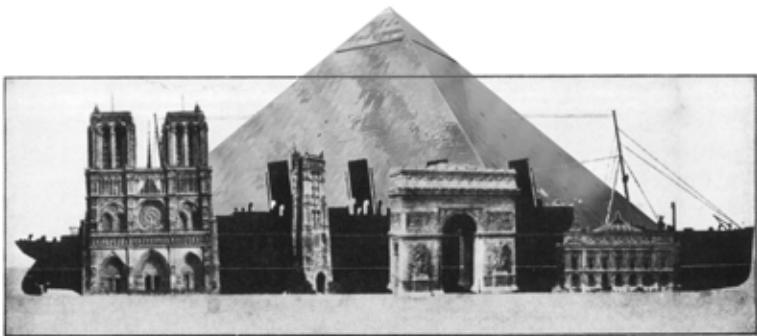
The Casino, *Luxor*, Las Vegas, holds 6,000 persons.

Mausoleum-City State
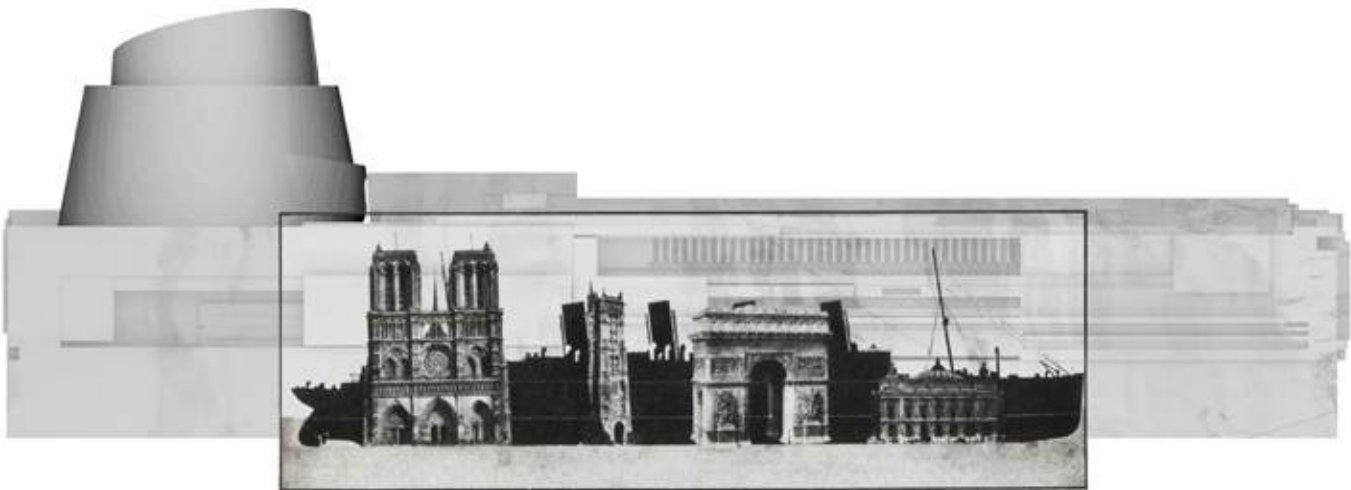
Charon's Passage, carries 12,000 persons.

Cruise Line
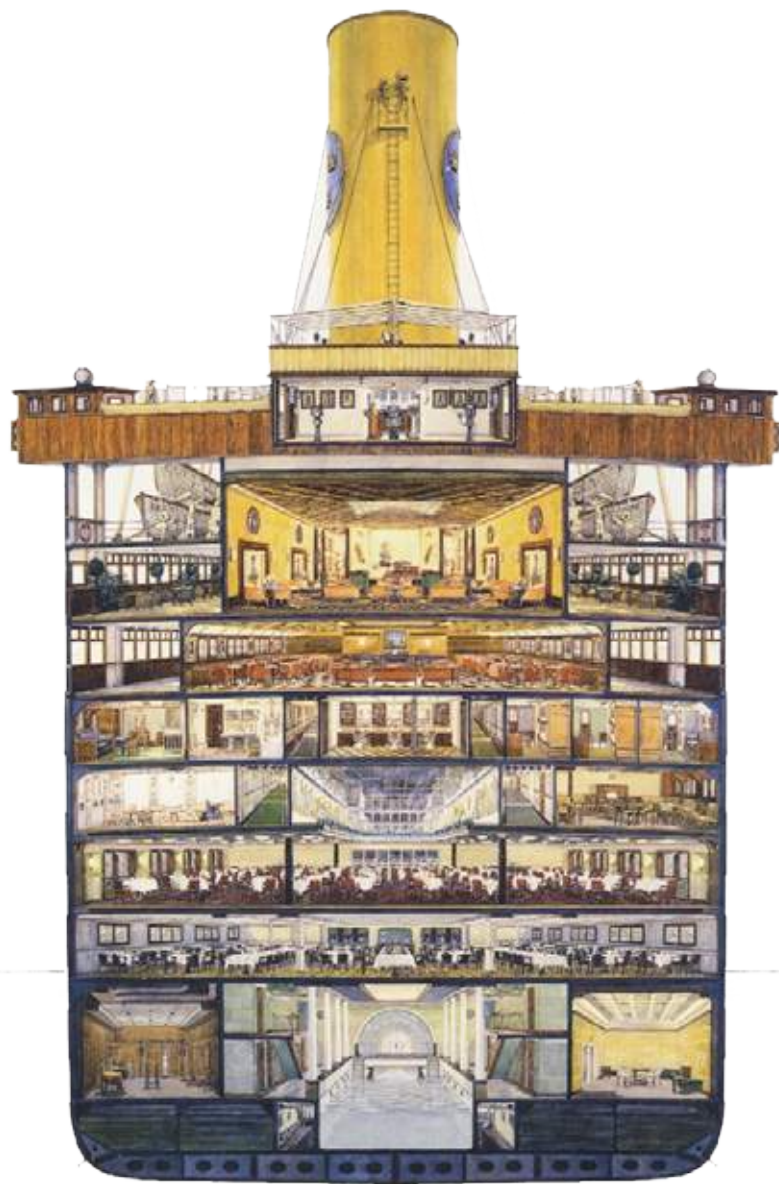
Cruise Liner Program

ball room

promenade

1st class

2st class

3st class

Dining Saloon

Dining Saloon

Smoking Saloon

Smoking Saloon

Dining Saloon

Store Room

Baggage

Engine

Fuel

Double Liner

The Casino
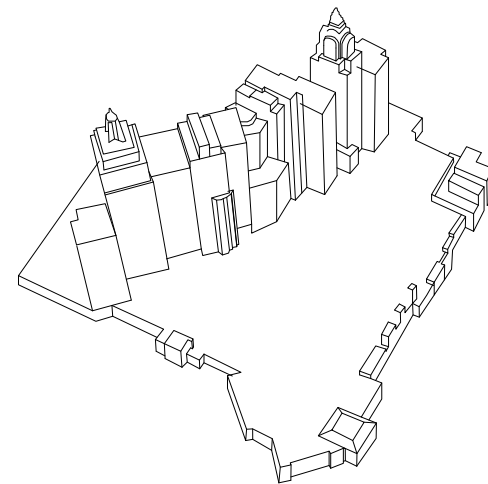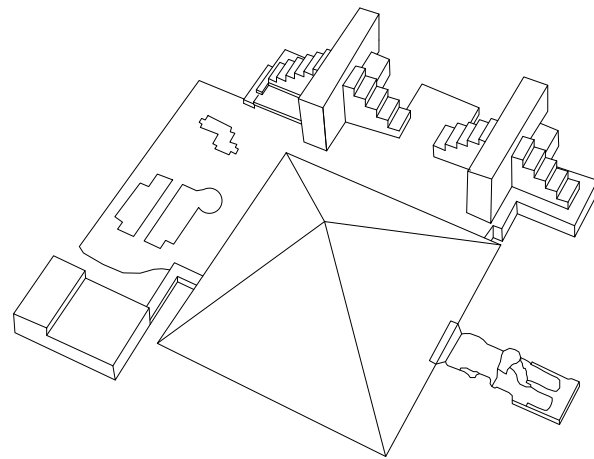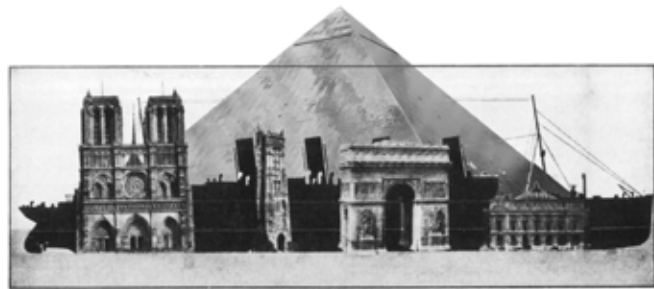
City Section
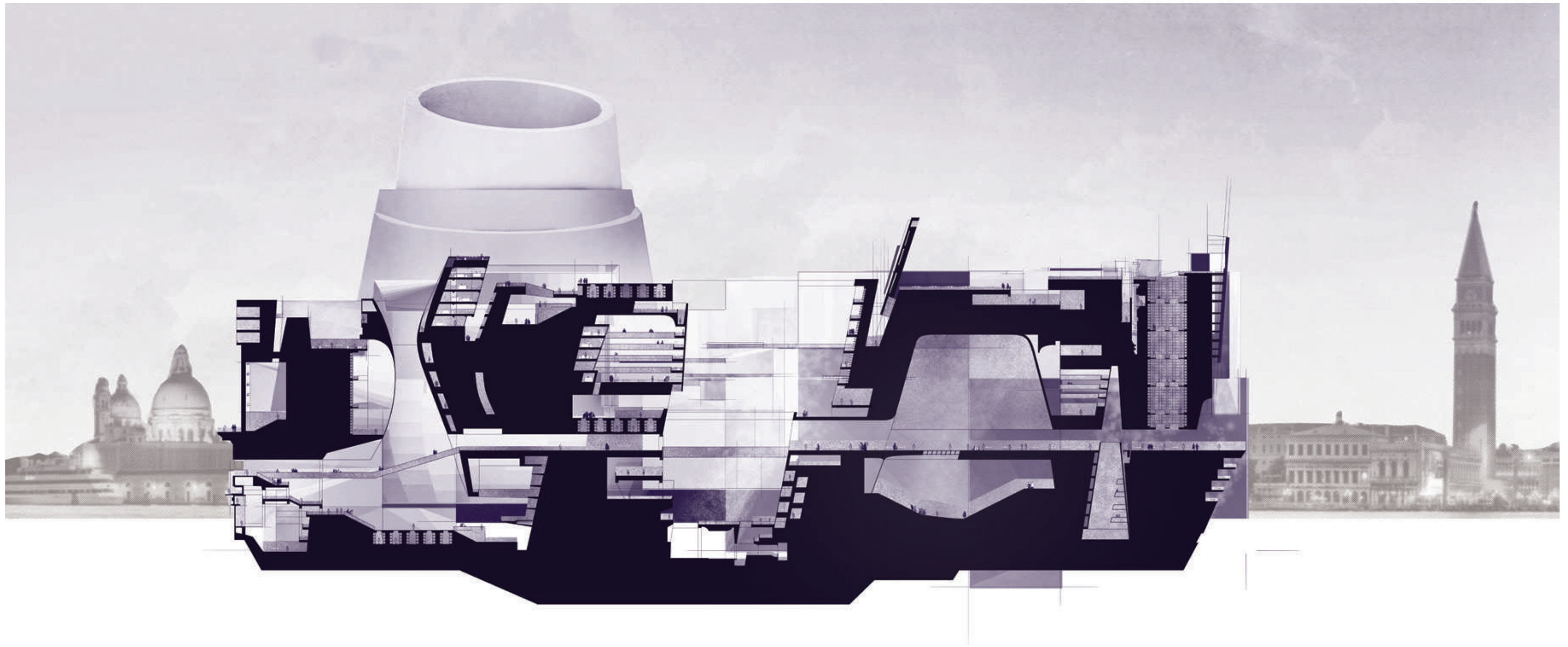
Scales of Autonomy

Tomb of Hadrian   Great Pyramid   Tomb of a Soldier   New York, New York   Sea of Harmony   Charon's Passage
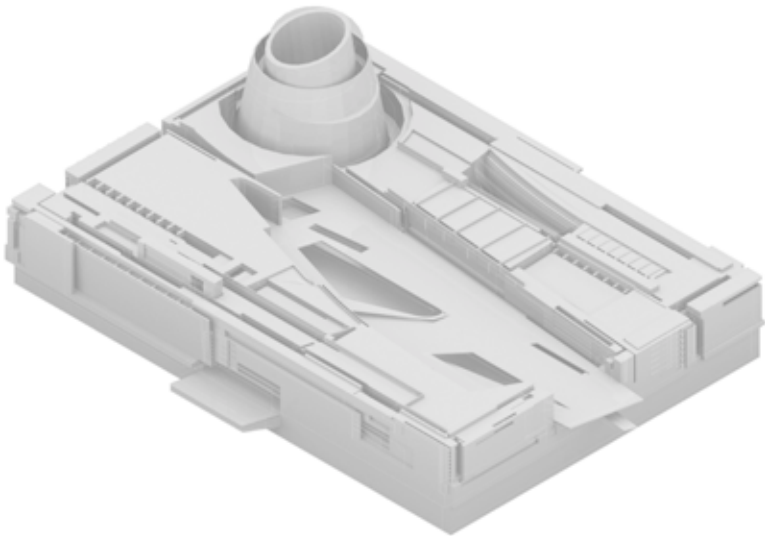
Civic Scale

Palazzo Charon

Florentia
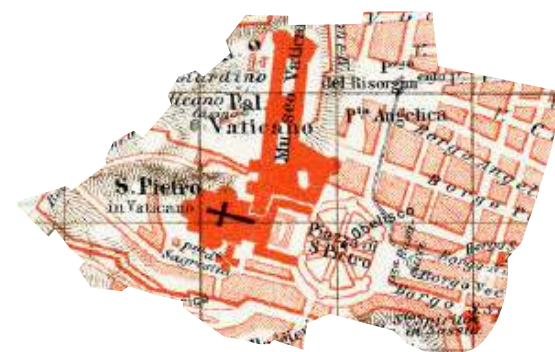
Vatican

Orvieto

Lucca

Site
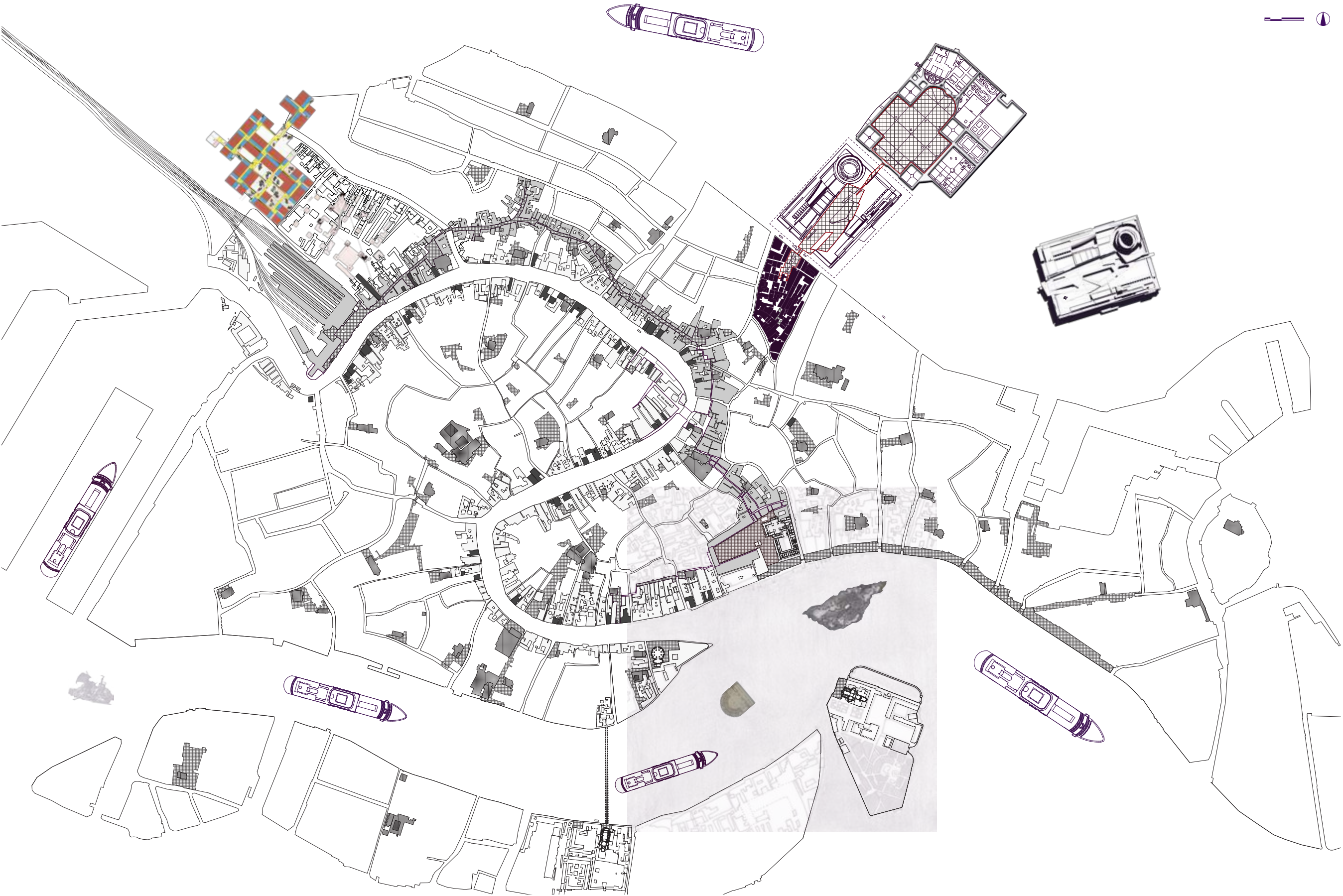
Exterior Body

Costa Furtuna, Venice
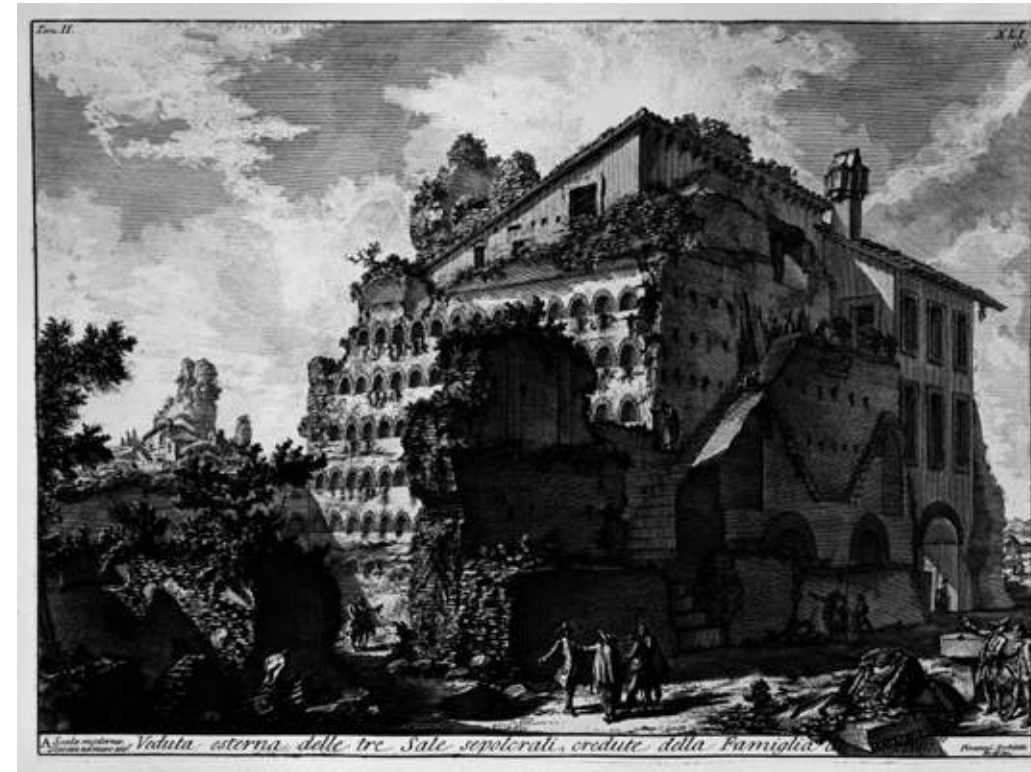
Roman Columbarium, Piranesi, c. 1750
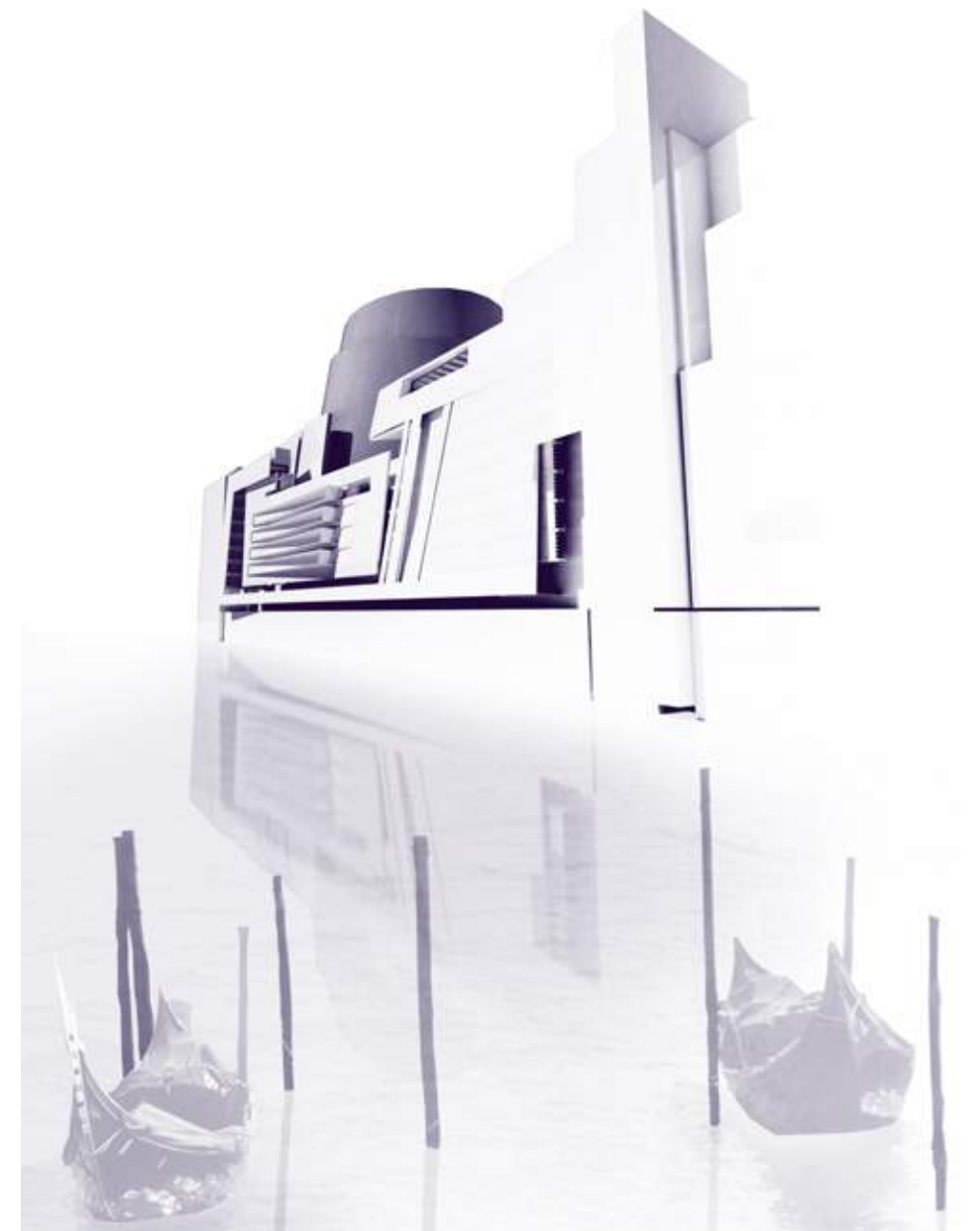
The Cruise Ship

Sea of Harmony

Section of the Sepulchral Chamber, Piranesi, c. 1750

The Cruise Ship

Sea of Harmony

Mausoleum of Augustus,
Aegidius Sadeler, c. 1600
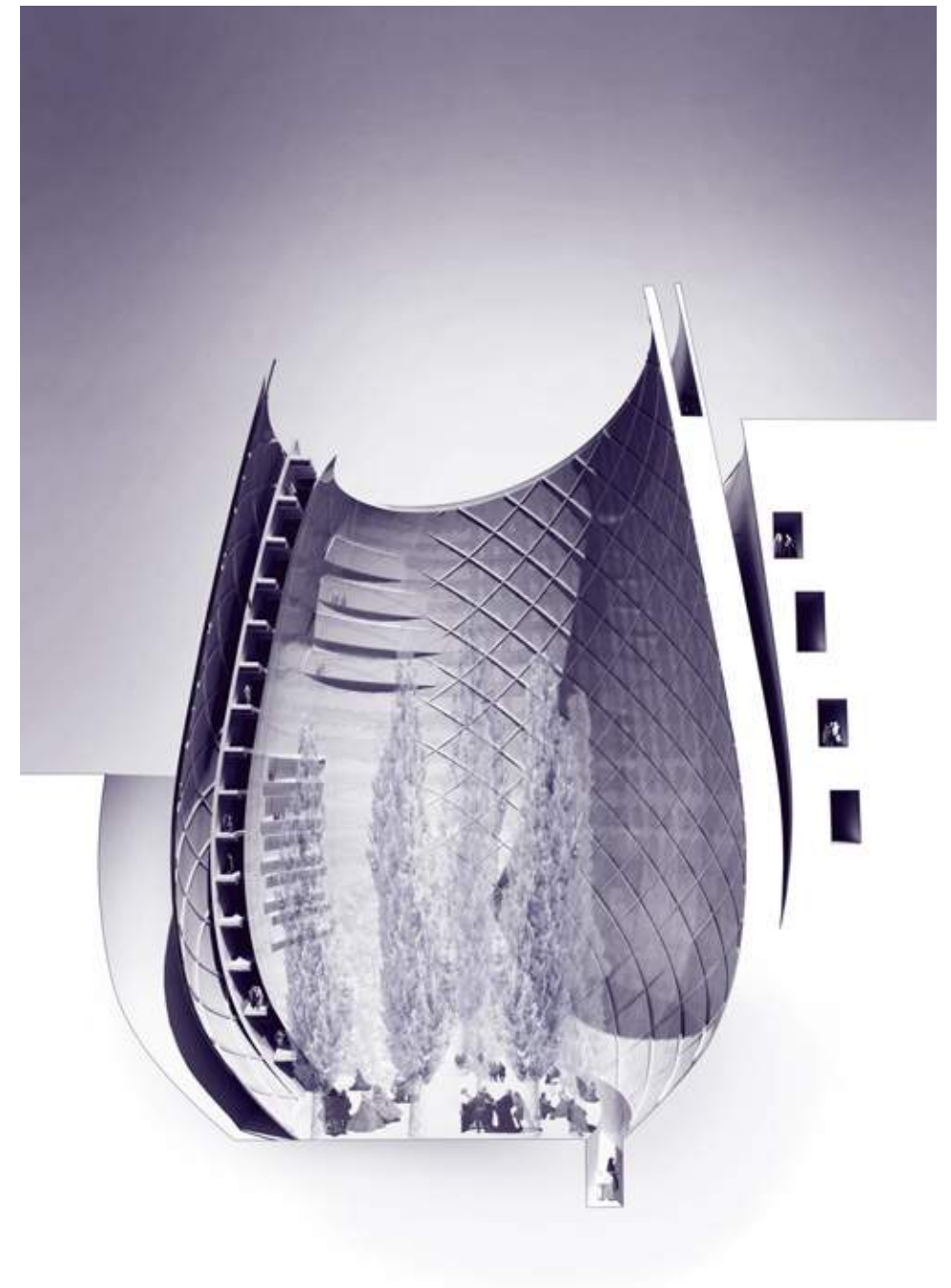
The Casino
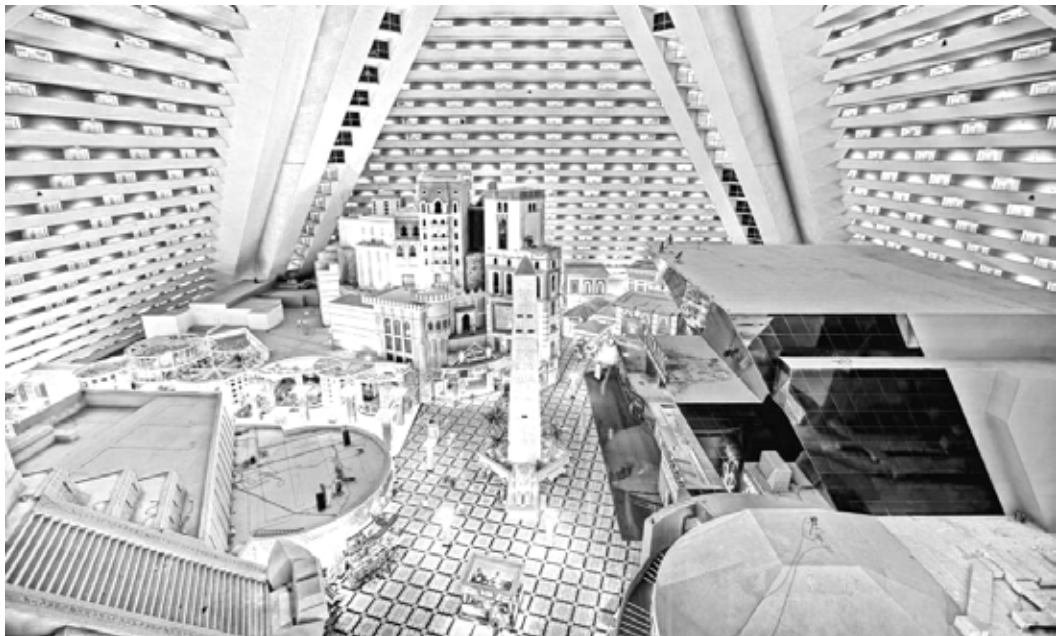
Luxor Casino, Las Vegas

New Sacristy, Michelangelo, 1520

The Casino
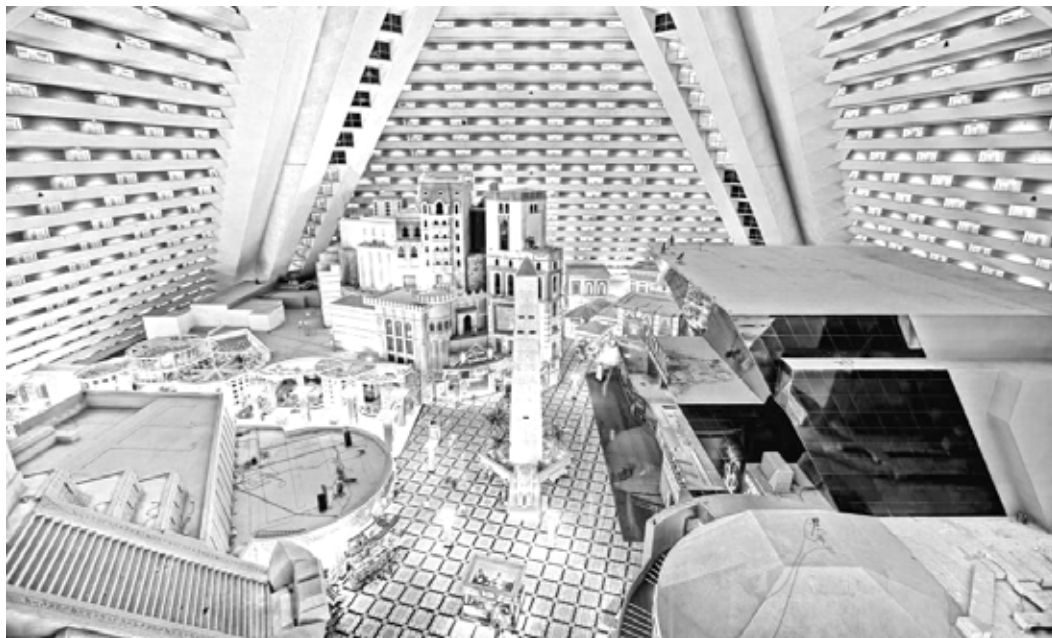
Luxor Casino, Las Vegas

Ancient Temple, Piranesi, 1743

The Piazza
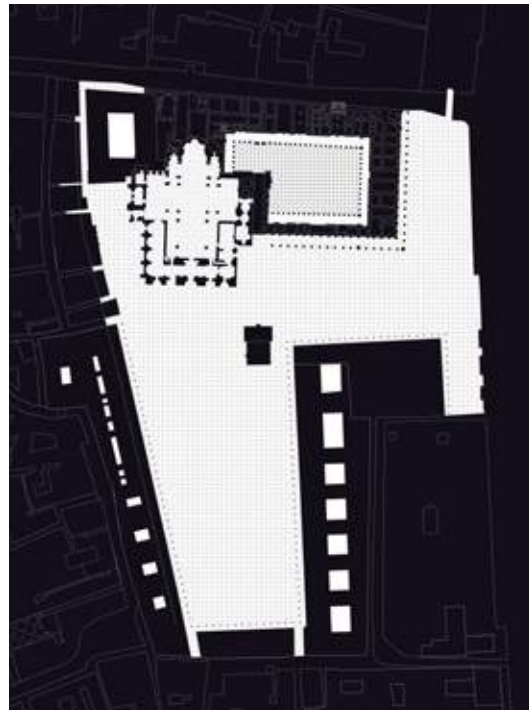
Piazza San Marco
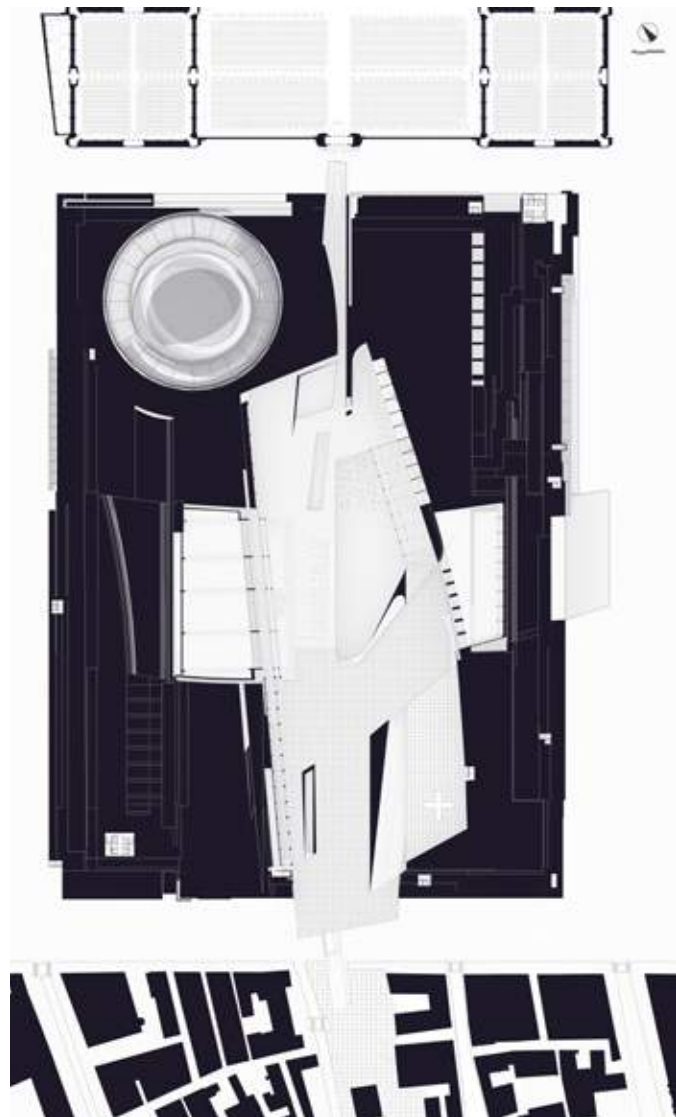
Charon's Passage
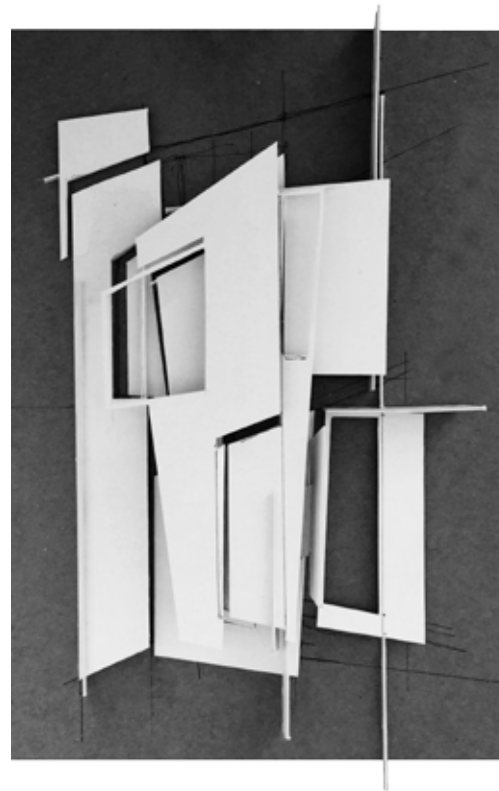
Tectonic Layering

Program Overlap
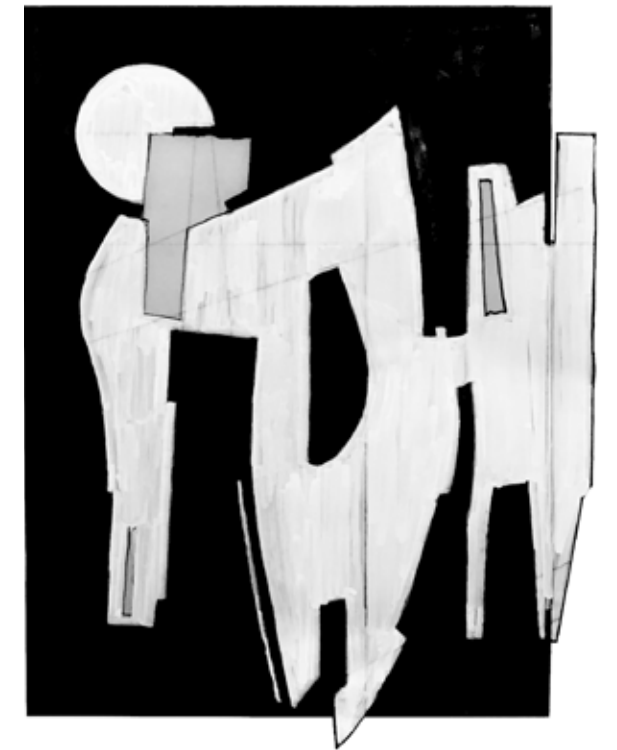
Figure Ground

The Wall
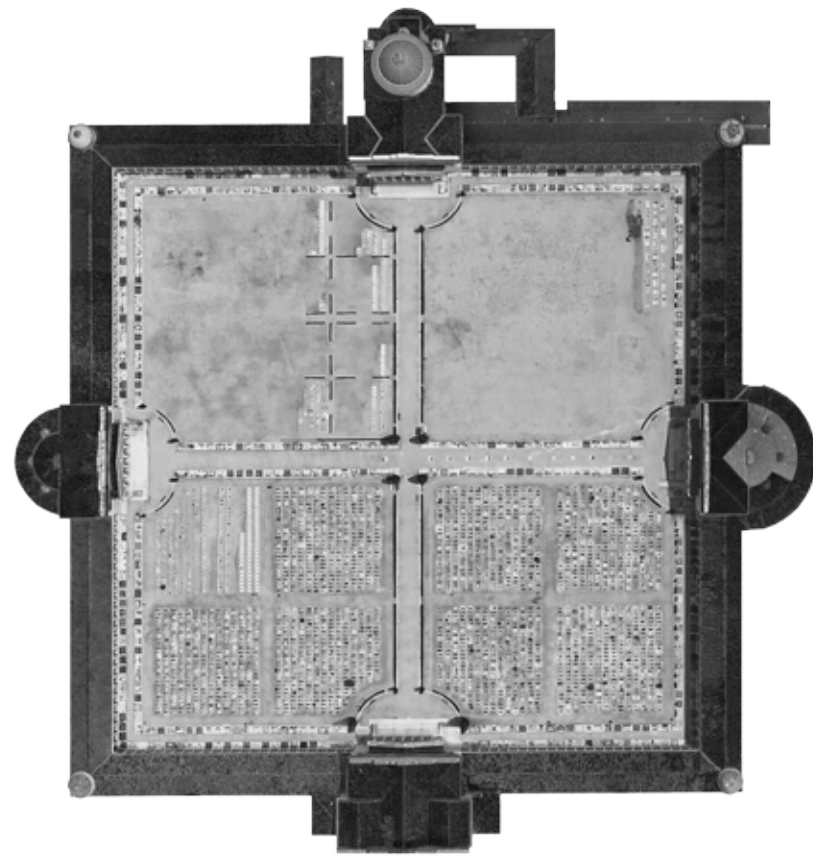
Cimitero Monumentale, Verona
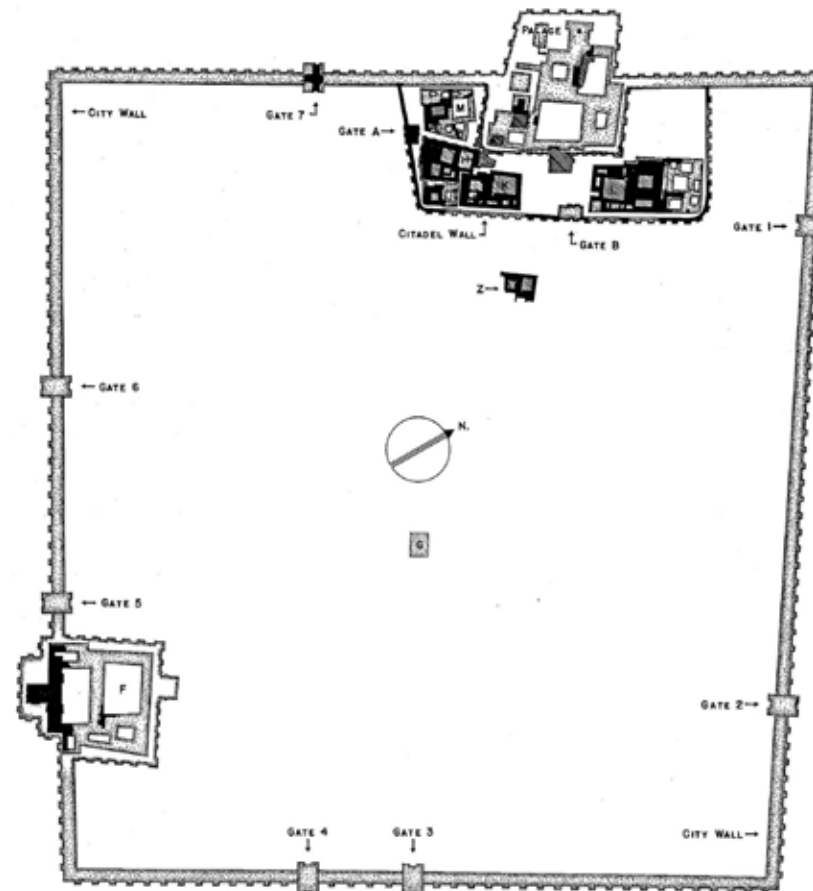
Dur-Sharrukin, Assyria
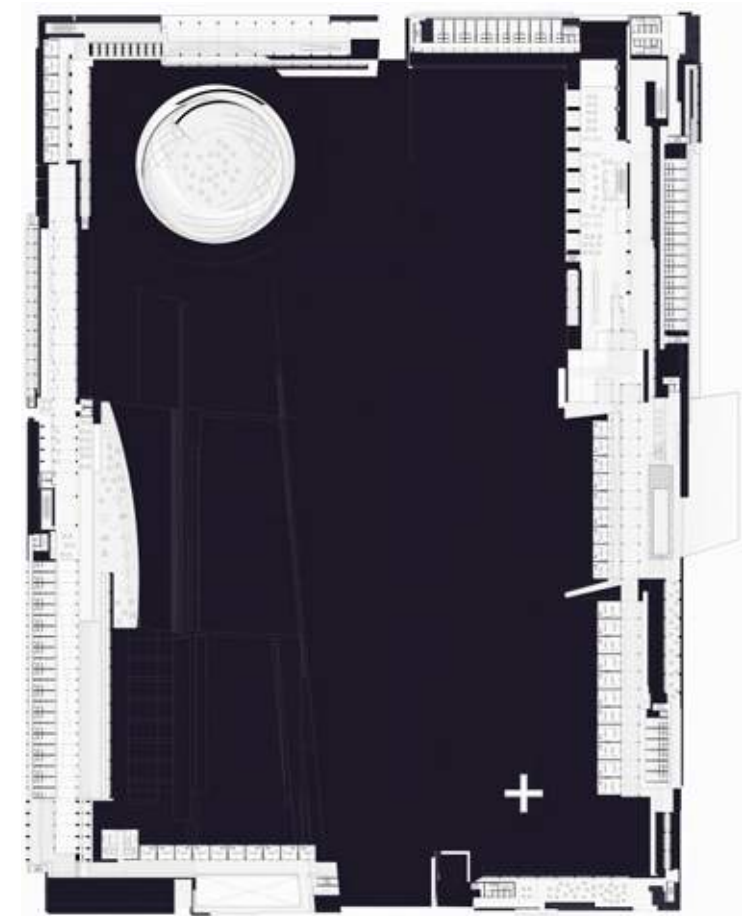
Charon's Passage

Site of Activation
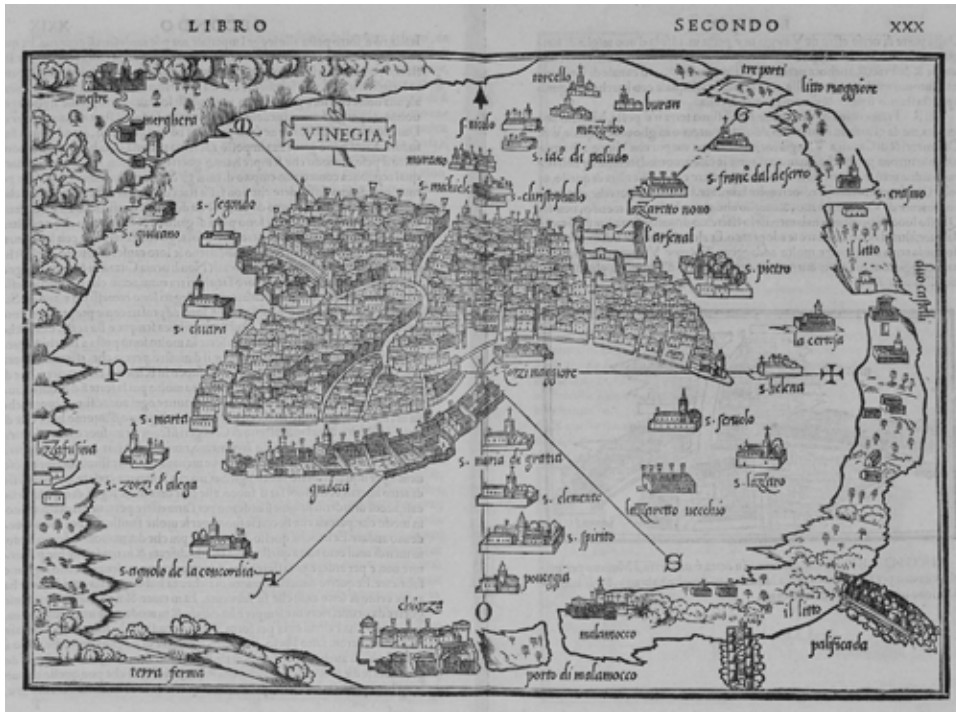
Venice Lagoon, Bordone Benedetto, 1547
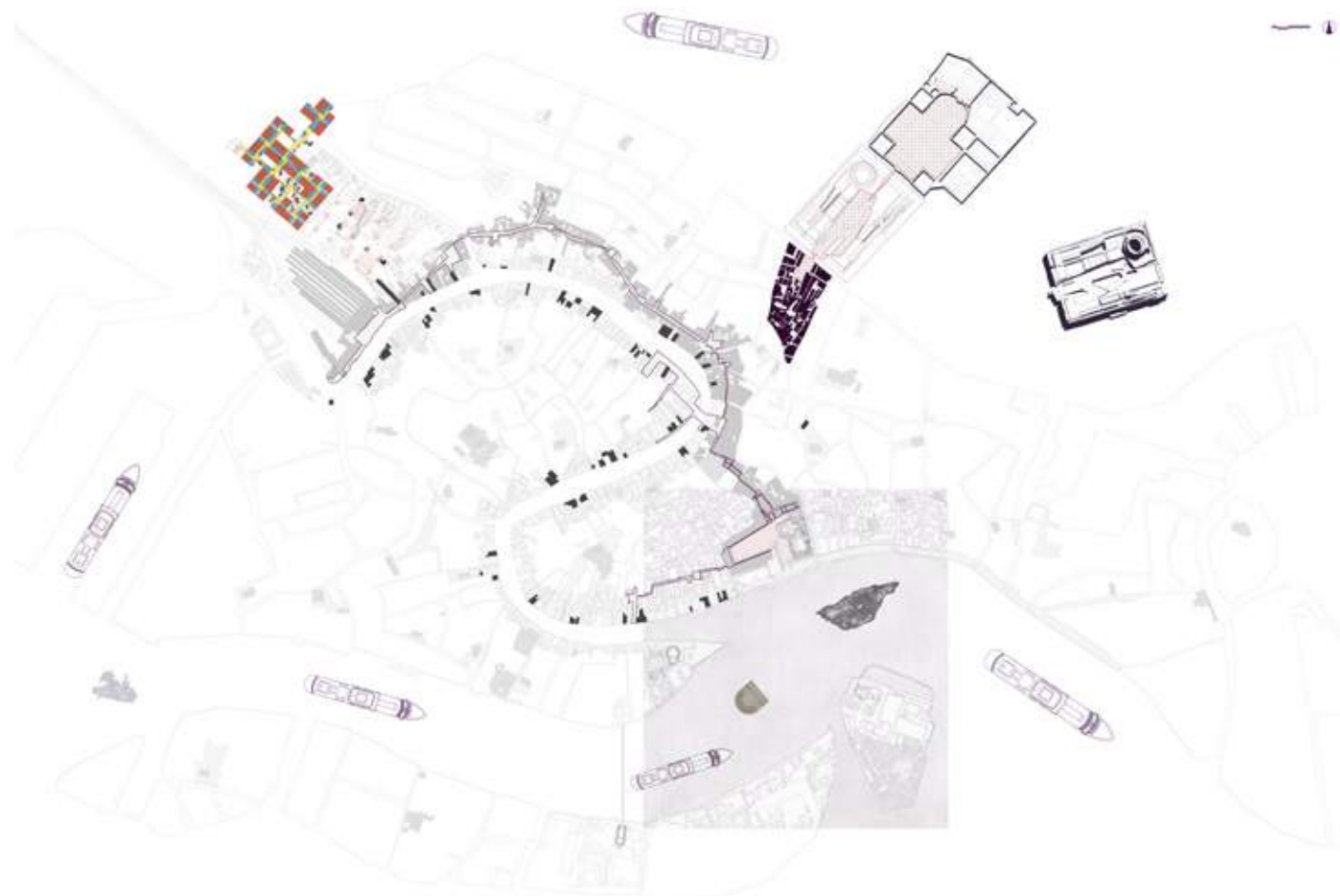
Venice Projects
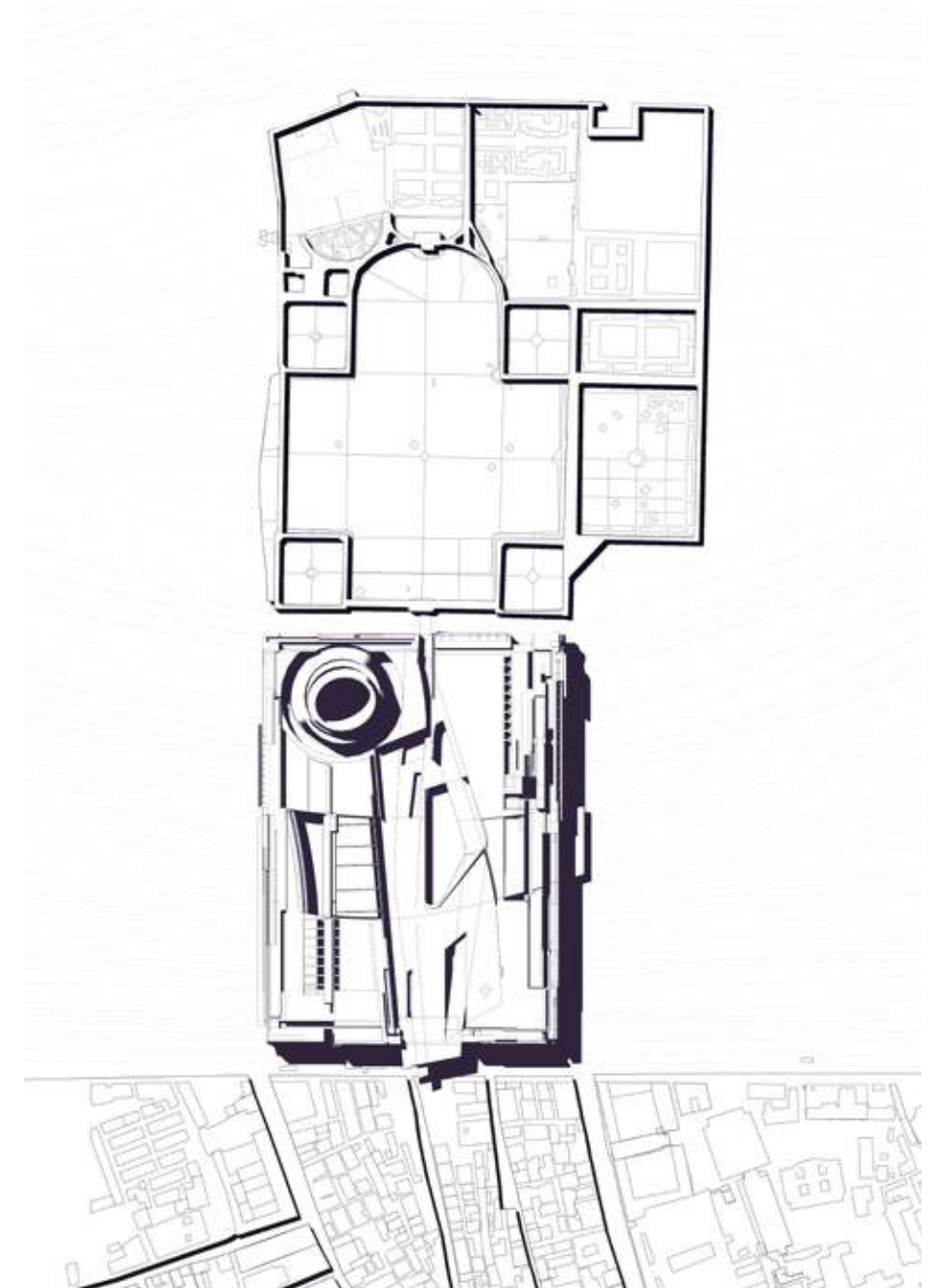
San Michele Bridge

Site of Activation
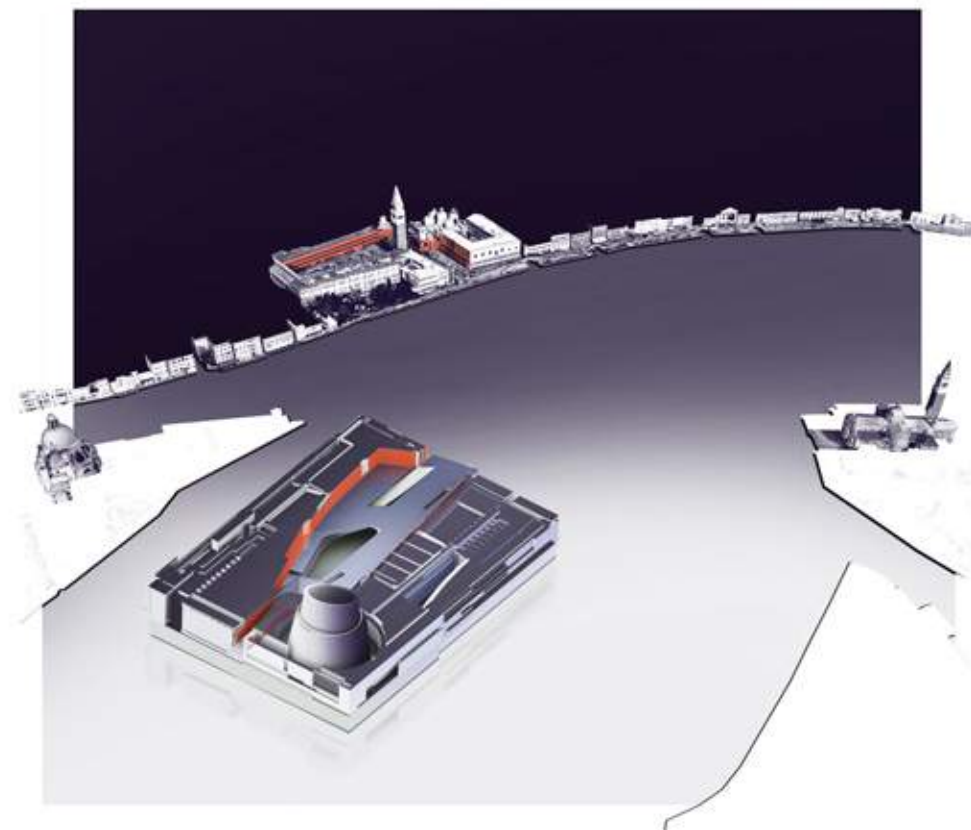
Piazza Connection
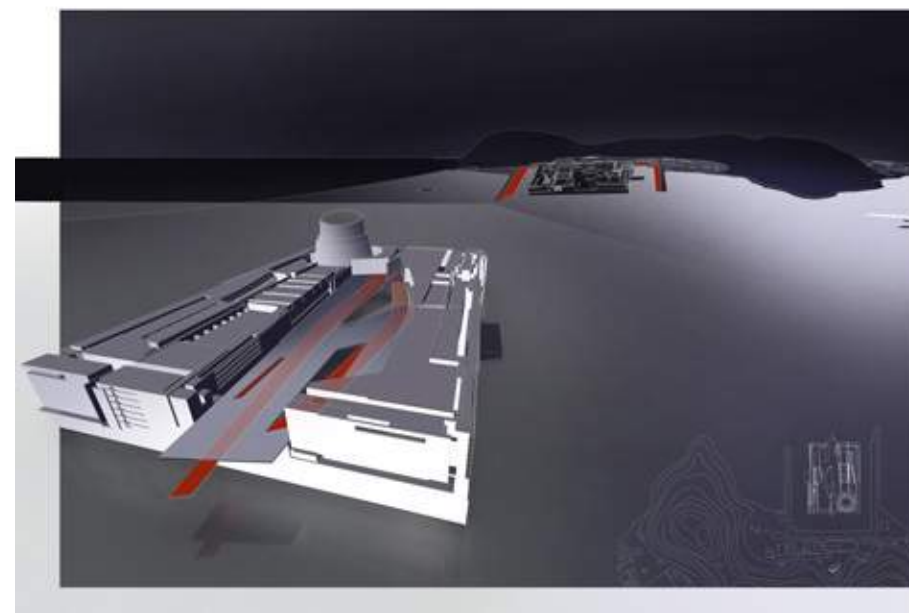
Hong Kong Port
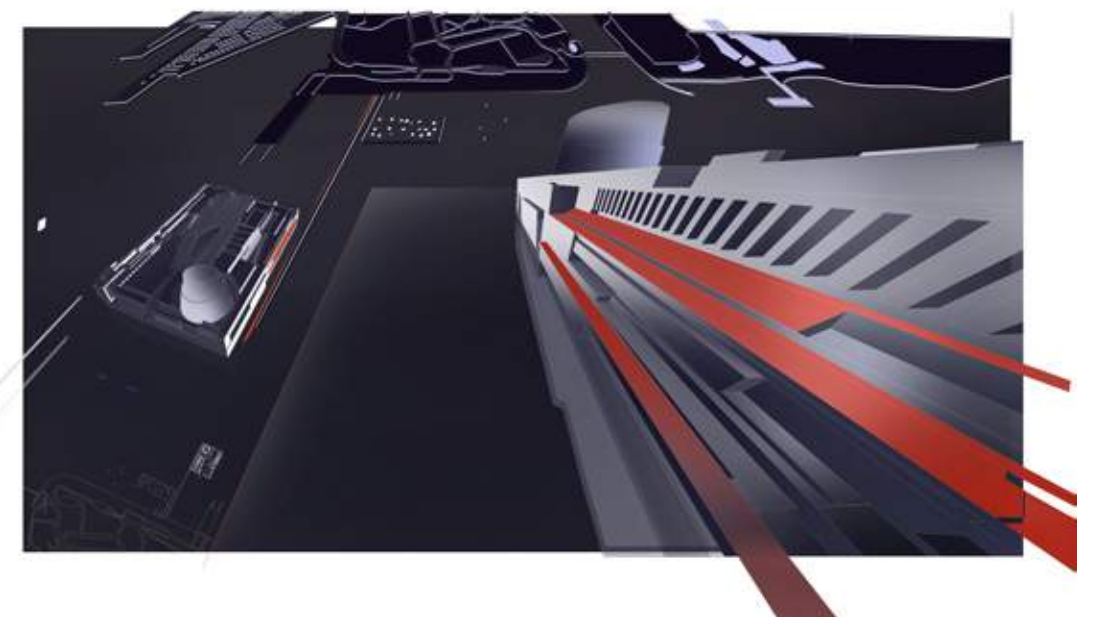
Singapore Port

City State Elements
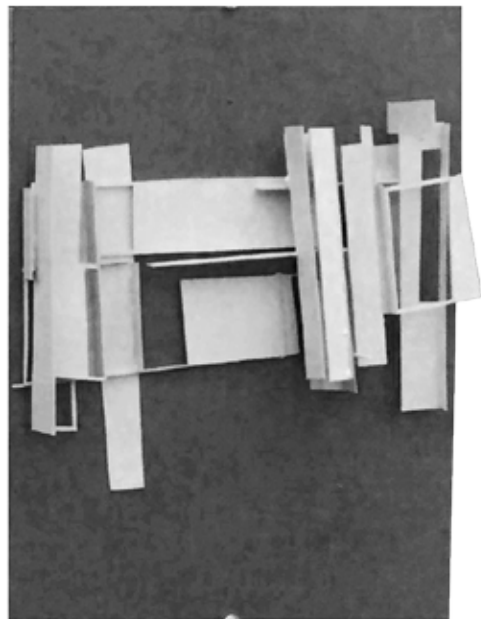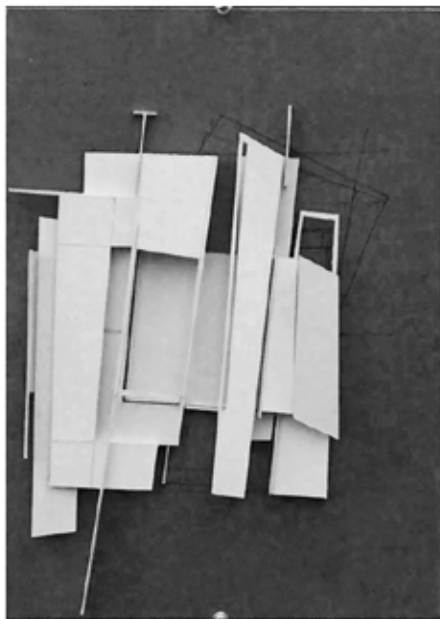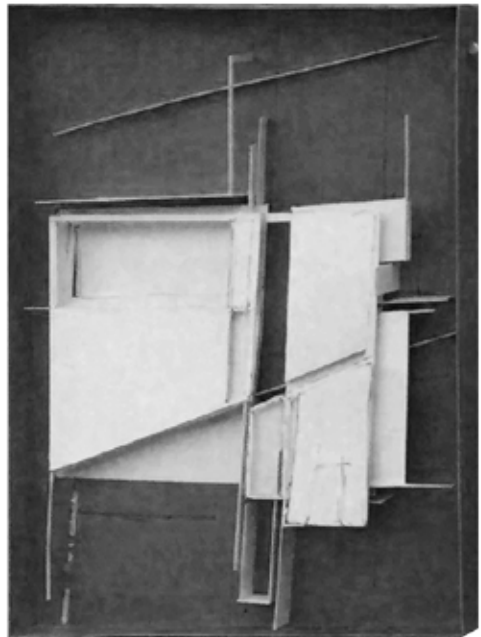
Tectonic Studies
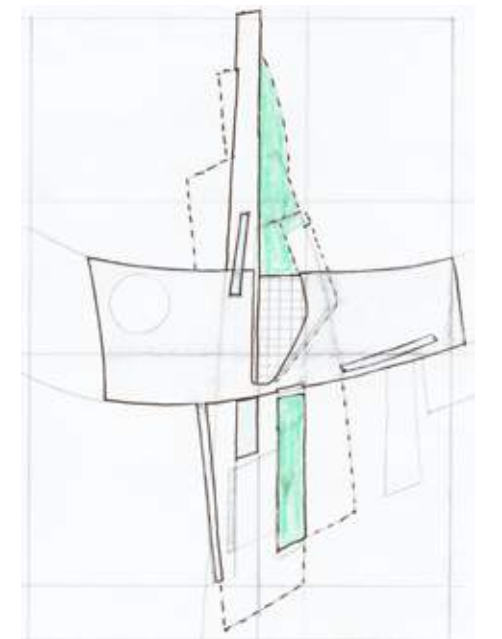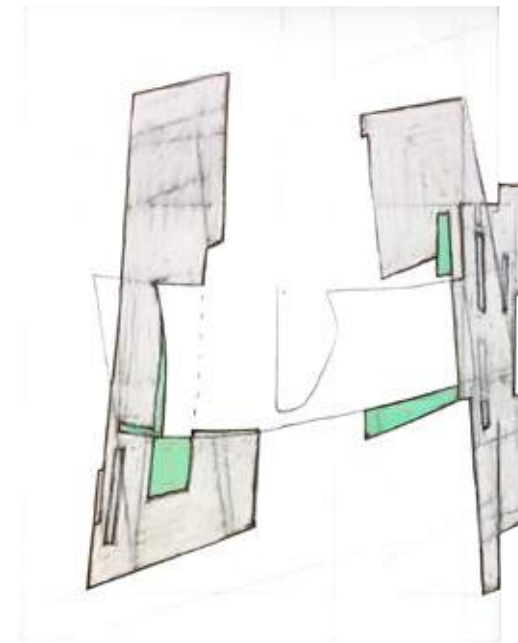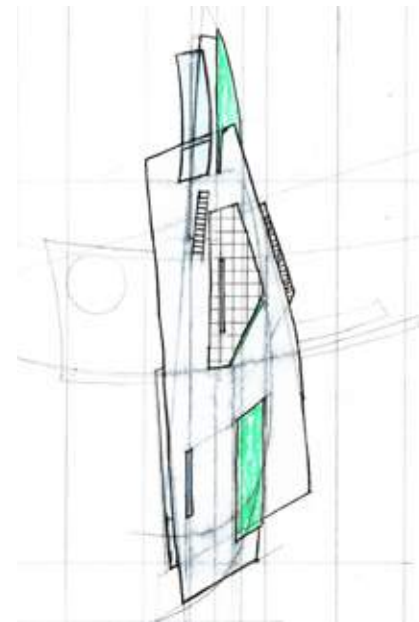
Piazza Studies
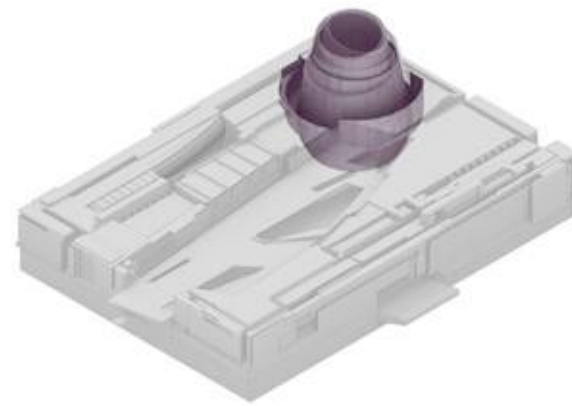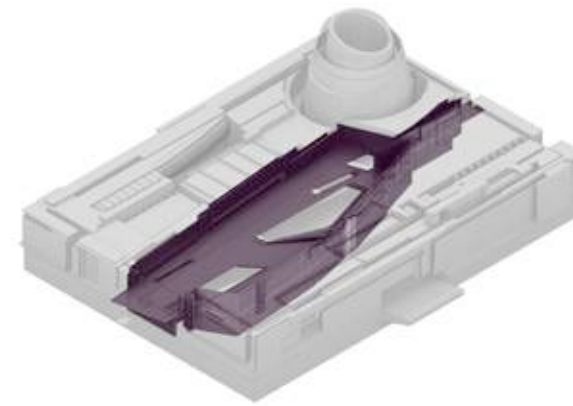
City State Elements
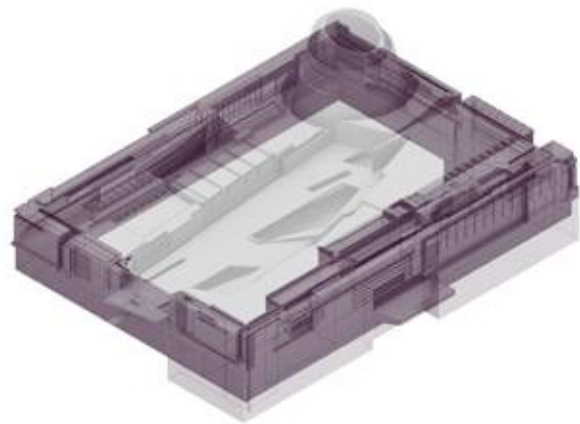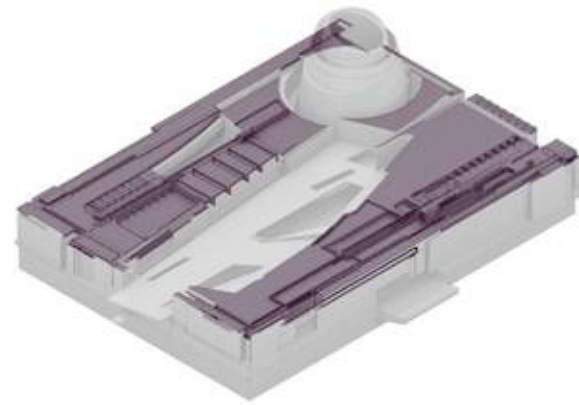
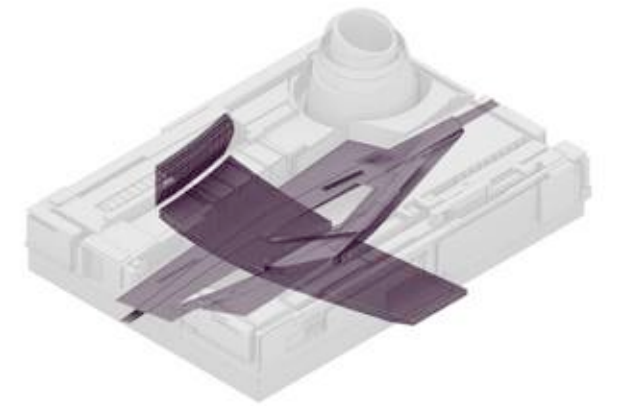| Wall | Ground Plane | Pantheon | Piazza | Cardo and Decumanus |

Charon's Passage

a pyramid for the 21st century

Maximilian Kronauer

2017