

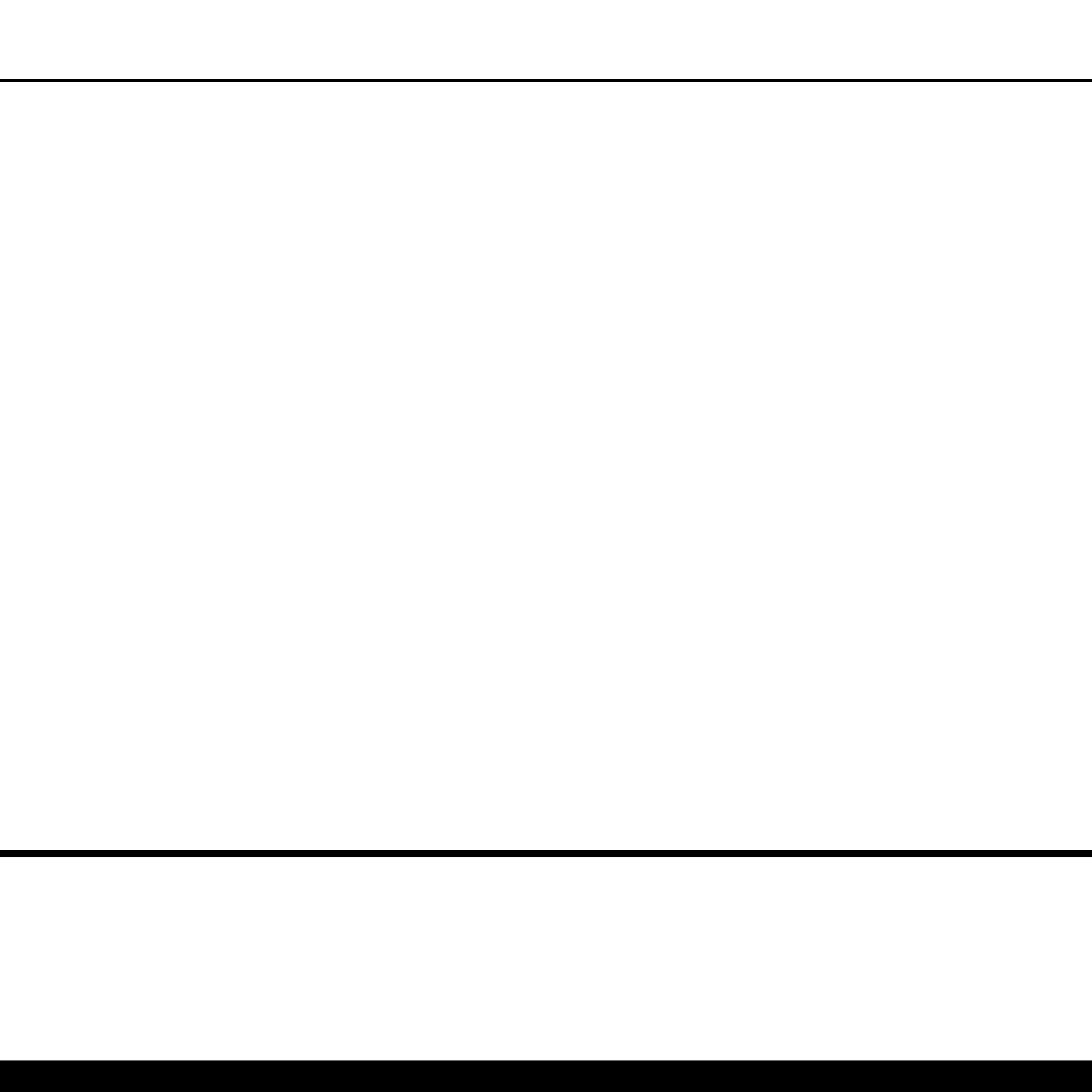
THE PRESENCE

of

THE ABSENT



by  
Azar Shayanfar



# THE PRESENCE OF THE ABSENT

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Azar Shayanfar

Thesis submitted to the faculty of the Virginia Polytechnic Institute  
and State University in partial fulfillment of the  
requirements for the degree of

Master of Architecture

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Paul Emmons, Committee Chair

Jaan Holt

Marcia Feuerstein

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5 Dec 2014

Washington Alexandria Architecture Center  
Alexandria, VA

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In Dedication to and In Memory of My Brother, Arash



Fig 1

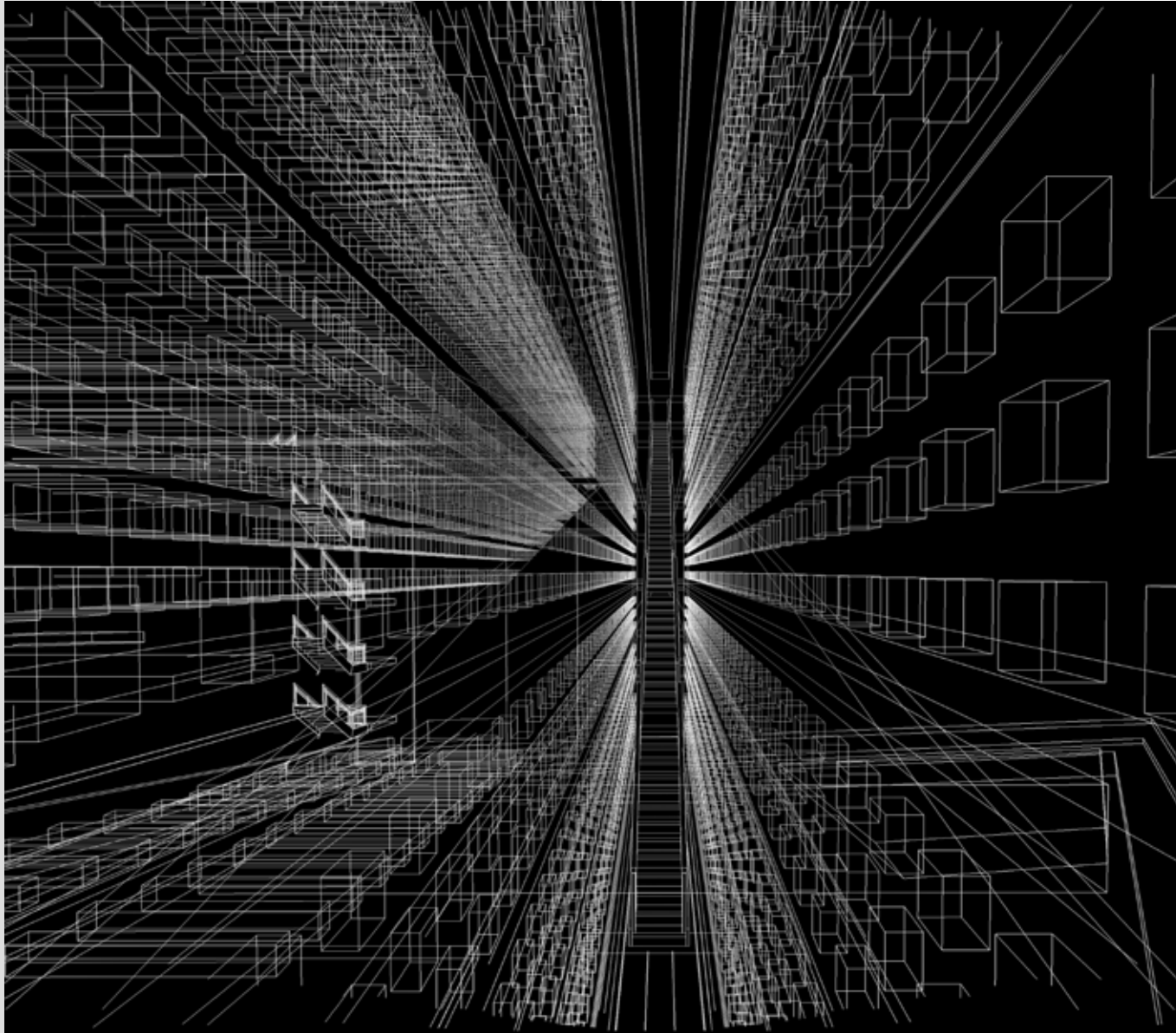
# Abstract

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Life is a series of illusions; everyone creates their own life with their personal mindset. We all have our own story. My thesis is part of my story. It was influenced by my life, my illusions, my fears, and my beliefs. This project is dedicated to my brother, whom I lost five years ago. This hardship made me reflect on my passion and my fear: architecture and death. The perspective I gained from studying different cultures and their beliefs about the after life was critical for my project and enlightening on a personal level. For some, death was the end of everything, for others it was just the beginning. Some would grieve and some would take the time to cherish and celebrate death. The synthesis between the knowledge I gained studying these beliefs and that of those I held personally gave rise to this project. Throughout the process the body of the building changed often, but its main structure and soul remained consistent. The essential details of this project were driven from translating the rituals and beliefs of varying cultures regarding mourning and burial into an architectural language. The building consists of a cemetery, columbarium, crematorium, chapel, as well as different spaces for praying and remembering loved ones. The site is located in Old Town, Alexandria. What makes this building different from the others is its emphasis on dead bodies.

The more dead bodies enter the building, the more alive the building will become.



**“ILLUSION IS NEEDED TO DISGUISE THE EMPTINESS WITHIN.”<sup>2</sup>**

**ARTHUR ERICKSON**



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I N S P I R A T I O N

C H A P T E R

C R E M A T I O N

B U R I A L

A

KEY WORDS

WATER

ABSENCE

IR

MEMORY

FIRE

EARTH



Fig. 2. Toraja



Fig. 4. Grave Goods

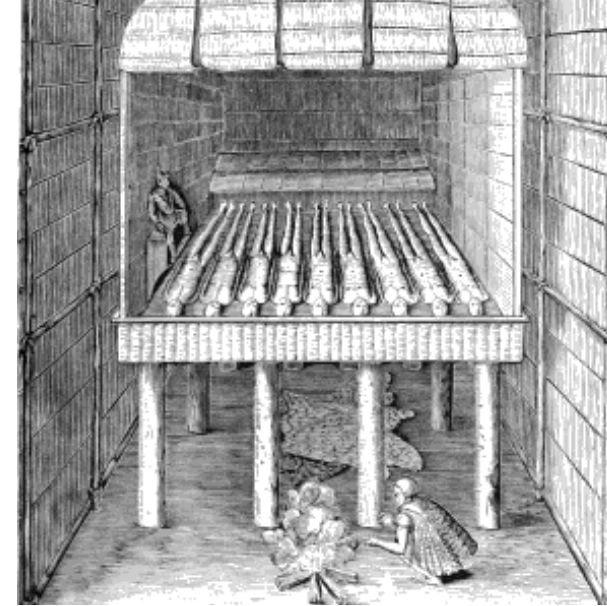


Fig. 6. Quiogozon or Dead House.



Fig. 3. Toraja

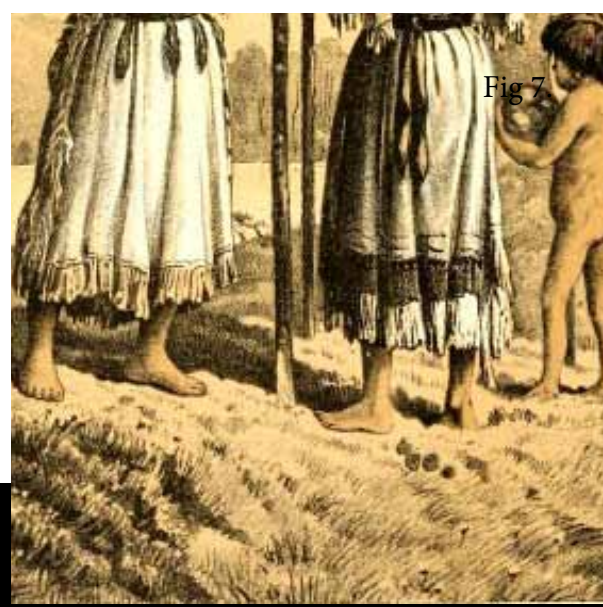
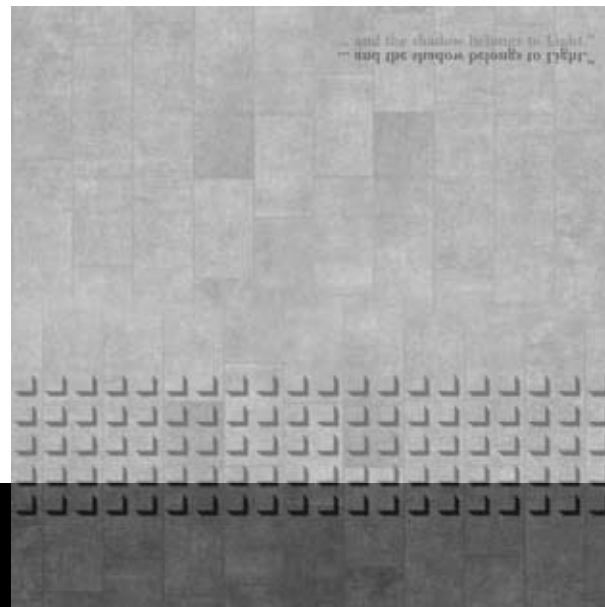


Fig 7



Fig. 5. Offering Food to the Dead.

Fig. 7. Tree Burial

The creation of art is not the fulfillment of a need but the creation of a need. The world never needed Beethoven's Fifth Symphony until he created it. Now we could not live without it.<sup>3</sup>  
-Louis Kahn

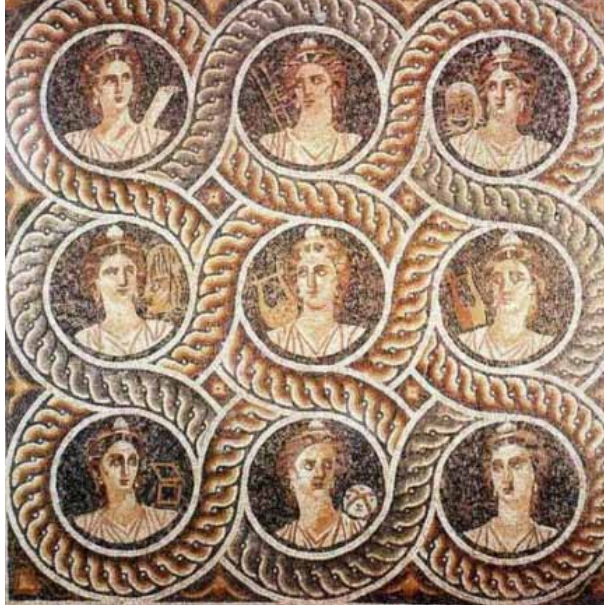


Fig. 8. The Nine Muses



## INTRODUCTION

Here, I attempt to explore different cultures' rituals and translate them into an architectural language.

The vast variety of these rituals that relate to losing loved ones and the afterlife was significant. For this reason, I knew I had to work in fragments if I truly wanted to investigate these rituals and explore the spirit of my project.



Fig. 10. Scarification at Burial.

Early on in my research, I realized that the essential foundation of the various burial rituals I came across were the four main elements. This is why as I continued my research I focused on these four elements: Earth, Fire, Water and Air.

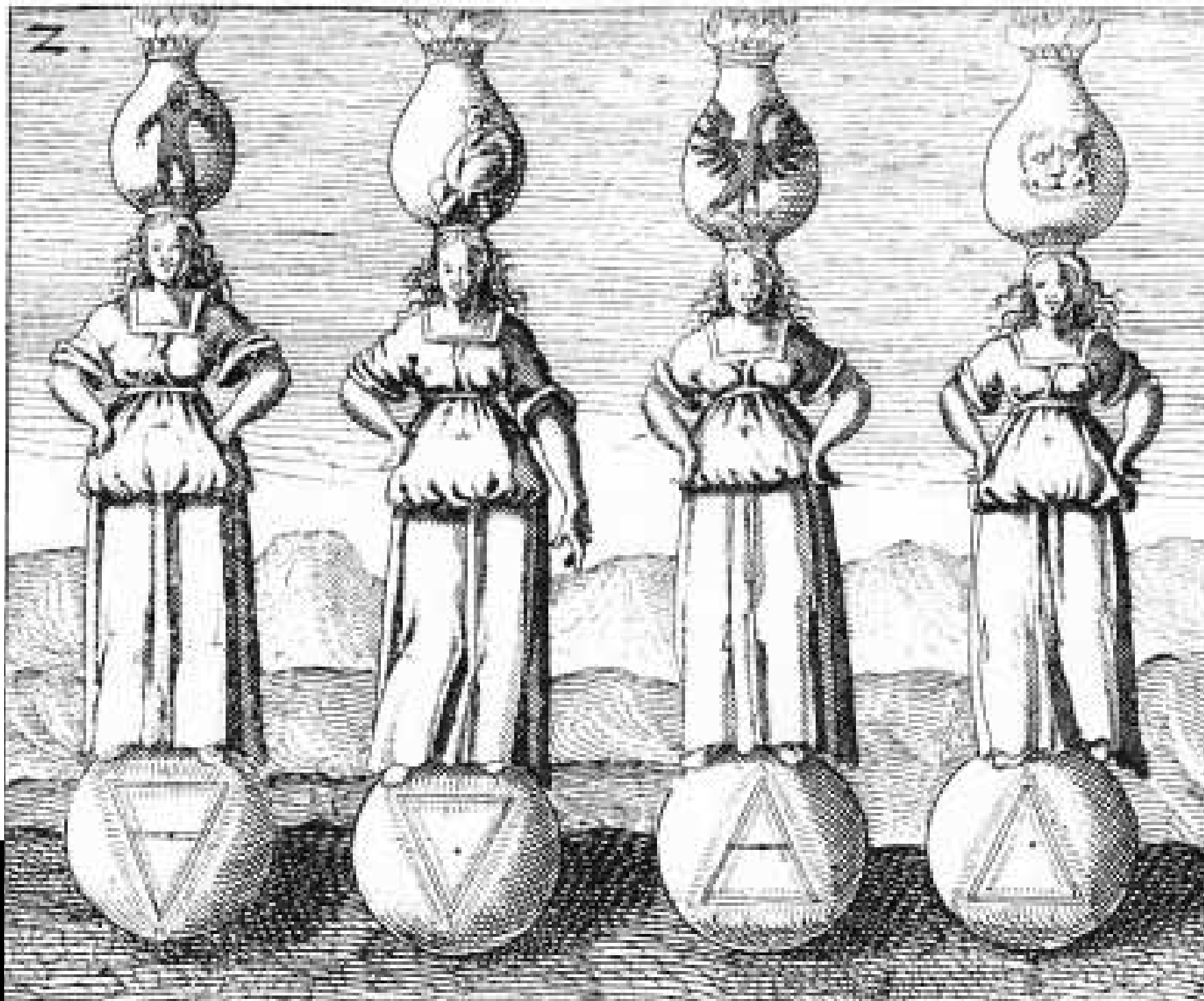


Fig. 9. Stone Grave Marker for Pouring Libations.



Fig. 11. Ancient Roman Columbarium

“ There are four elements, and each has at its centre another element which makes it what it is. These are the four pillars of the earth.”<sup>4</sup> - Basil Valentine



# Burial

With the Four Elements



Fig. 13. Tower of Silence

# EARTH (XENOPHANES)

## INHUMATION

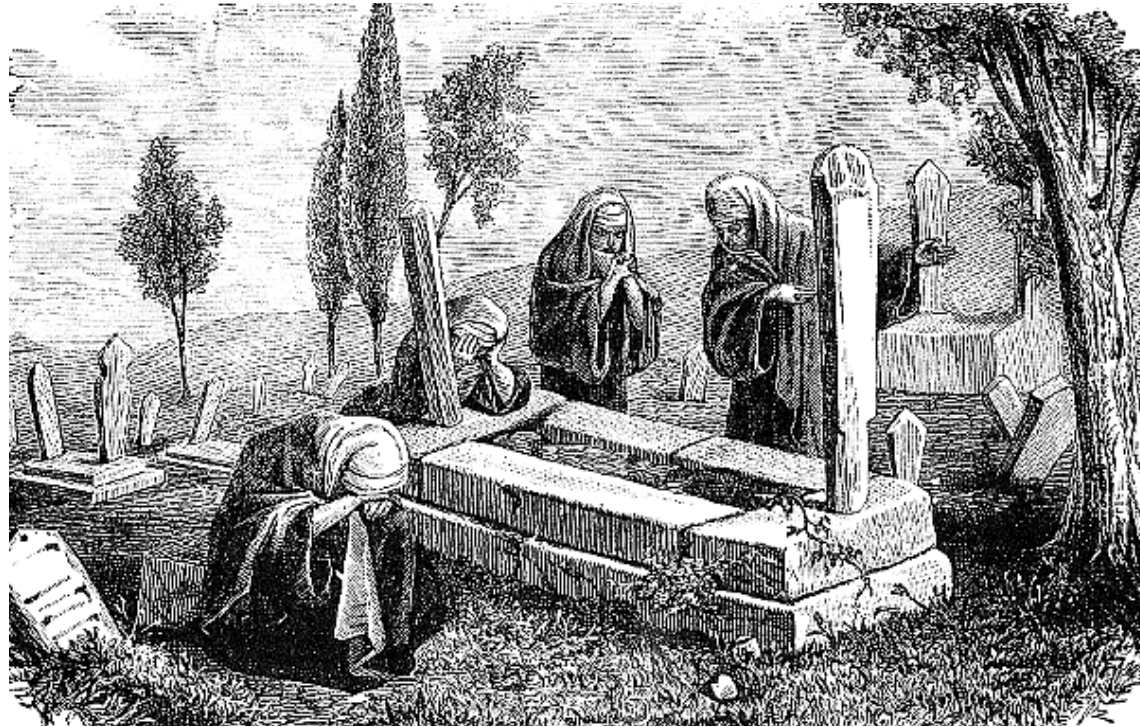
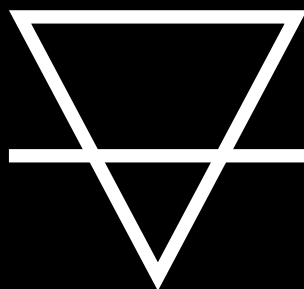


Fig. 14. Burial in Ancient Rome

Burial a dead person in a tomb or grave is historically entwined with many cultures around the world. According to Durant and other historians, Mesopotamia believed that there is another world beneath the earth, “the land of the dead”. By burying a deceased in the ground, he is closer to the underworld therefore the soul of the individual would more easily reach the afterlife. We can trace this belief among other cultures like Ancient Greece and Mayan.

Burial in the earth has also been mentioned in holy book of Islam. “We have created you from the earth to which we will return you and will bring you back to life again.”





# FIRE (HERACLITUS)

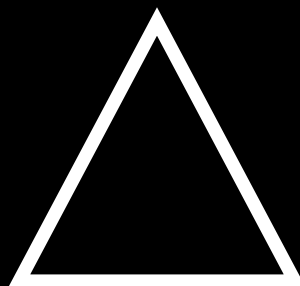
## CREMATION



Fig. 15. Cremation in Ancient Rome

Cremation process is one of the four ways of burial that from ancient time through now is still common in some cultures. Flame can bring punishment and suffering as in the Christian and Islam. Image of hell some myths predict that world will end in fire but in may purifying cleansing of fire that will allow the birth of a fresh new world. In cremation fire represent purification, a clean end to earthy life.

In mythology, fire purifies the souls of the death from sin. Many cultures have these beliefs that fire destroys black magic and a power force to control that nature.



# AIR (ANAXIMENES)

## SKY BURIAL

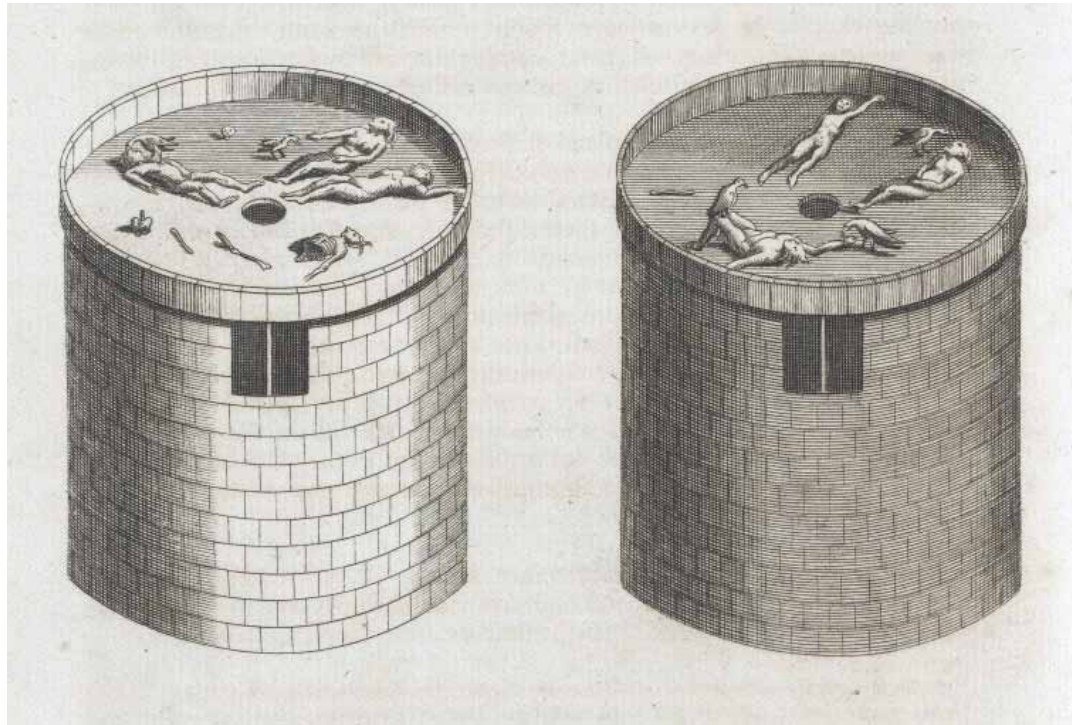
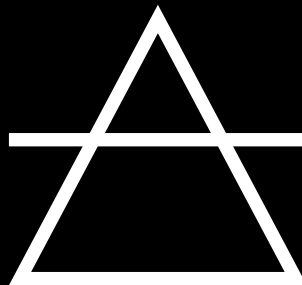


Fig. 16. Tower of Silence

In pre-Islamic Iran, Zoroastrianism was the dominant religion. Zoroastrians, as the followers of Zoroastrianism were called, had considered death as a triumph of evil over good. In fact, they believed that when someone dies the physical body is so unclean that it was forbidden for the corpse to be buried in the earth or thrown into the water. Of course, cremation was forbidden because they worshiped fire and fire was considered the purest element. They solved this problem with an architectural solution, creating circular towers on top of the hills far away from the city and they called it the tower of silence. They placed the corpse on top of these towers to decompose in the air, which is known as sky burial, or bird-scattered.



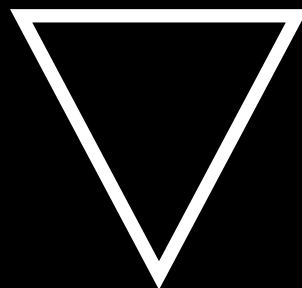
# WATER (THALES)

## AQUATIC BURIAL



Fig. 17. Egyption Funeral Barge

It is historically common for sea burials to be used by different cultures. These style in which the sea burial was conducted varied from placing the deceased in a canoe and pushing it into the river, to sinking the corpse with stone, to scattering ashes into the river. As for one example, Vikings were one of the most widely know practitioners of ship burials. Sometimes they buried the corpse with a boat, so that the boat would transport the deceased to the afterlife.



# S I T E A N A L Y S I S



Fig. 18.

The close vicinity to water was one of the most essential factors in choosing the site location. Its purity, calmness, meditative atmosphere, and its relation to memory made water one of the most fundamental elements of my project. I was also inspired to have my building close to the water due to my own living arrangement by the waterfront as well as the site of my previous studio project having been across the water. This personal familiarity created a strong bond and memory between myself and the site.



Fig. 19.



Fig. 20.

I finally chose a site in Old Town, Alexandria, Virginia, situated between Gibbon Street and S Union street, across the Windmill Hill park. The environment is so calm and relaxing, even though the site is in a city context. It is situated at the edge of the Potomac River, a peaceful atmosphere with an infinite view of the water, while conveniently close enough to King street, the most crowded and lively street in Old Town. This unique situation allows the site to take advantage from both qualities: the chaos of the living world and the calmness of the death world—thus creating a semi-private atmosphere.



Fig. 21.



Fig. 22.



Fig. 23.

# INITIAL DIAGRAM

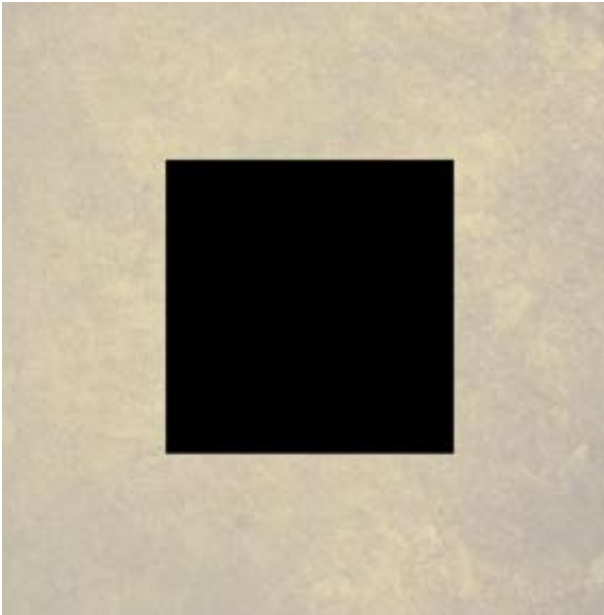


Fig. 24.

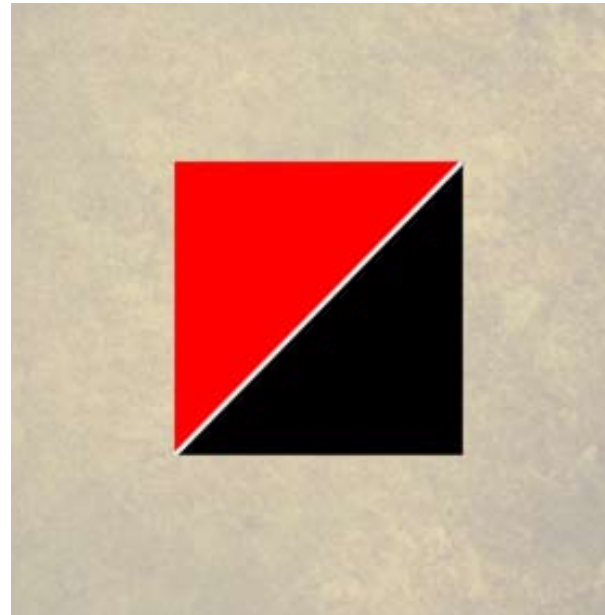


Fig. 25.



Fig. 26.



Fig. 27.

I started with a simple shape, the square, which symbolized earth. Then, I divided it into two equal parts, which I call the triangle of life and the triangle of death (diagram 1). As one may guess, life and death are facing back to back (diagram 2). However, after studying more about life and death, I realized that they are more likely facing one another rather than back to back (diagram 3). Furthermore, Freud mentioned in his death drive, “if we are to take it as a truth that knows no exception that everything living dies for internal reasons — becomes inorganic once again — then we shall be compelled to say that ‘the aim of all life is death’ and, looking backwards, that ‘inanimate things existed before living ones’” (Freud 1991a, 246. *Emphasis in original*). This statement implies that there is a little death in life and there is a little life in death and there is always interaction between them (diagram 4). The conclusion of this diagram led me to understand that these two worlds: life and death, are overlap-

“Life and death are but phases of the same thing, the reverse and obverse of the same coin. Death is as necessary for man’s growth as life itself.”<sup>5</sup>

Mahatma Gandhi

TRANSFORMING IDEAS INTO

ARCHITECTURE

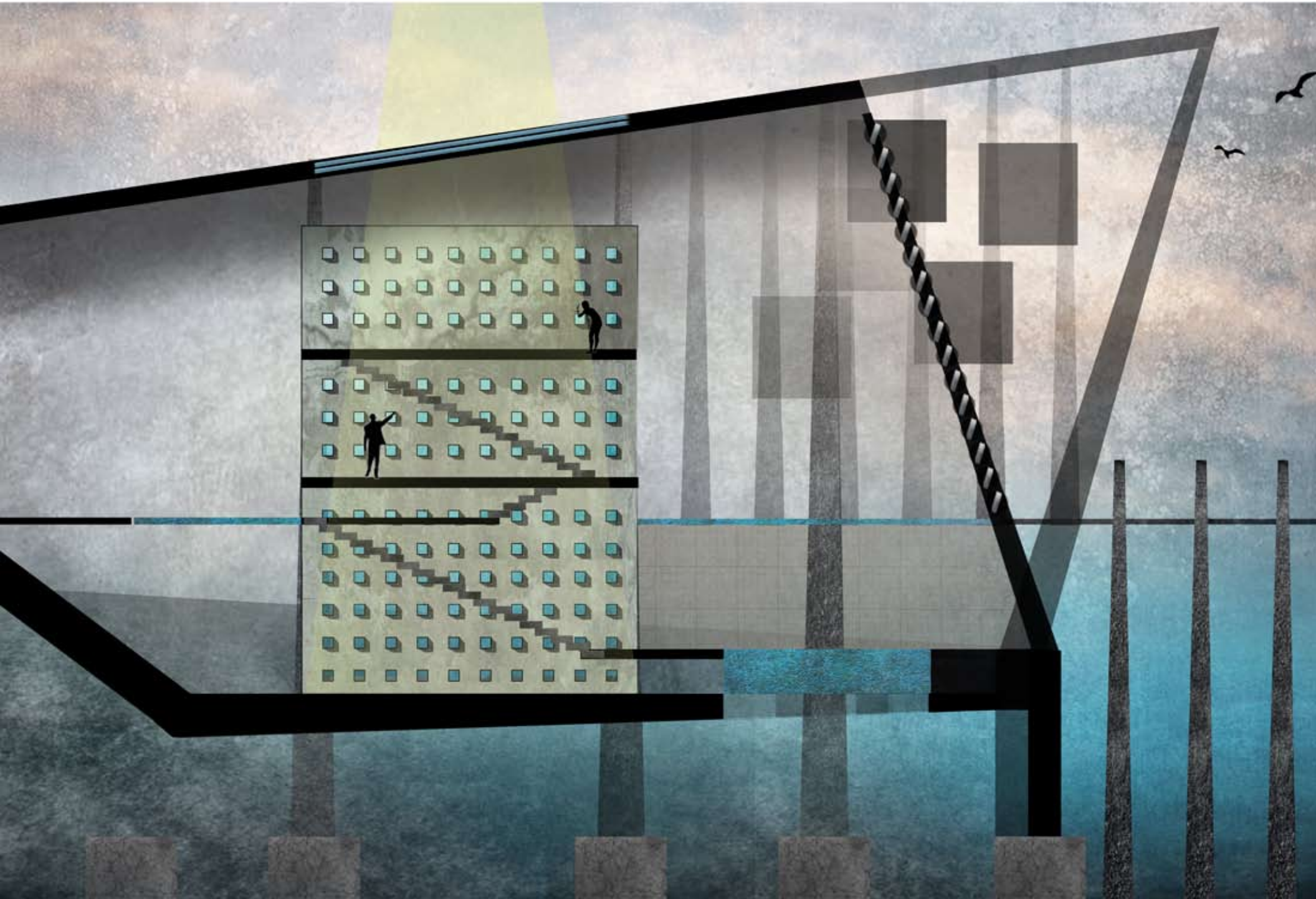
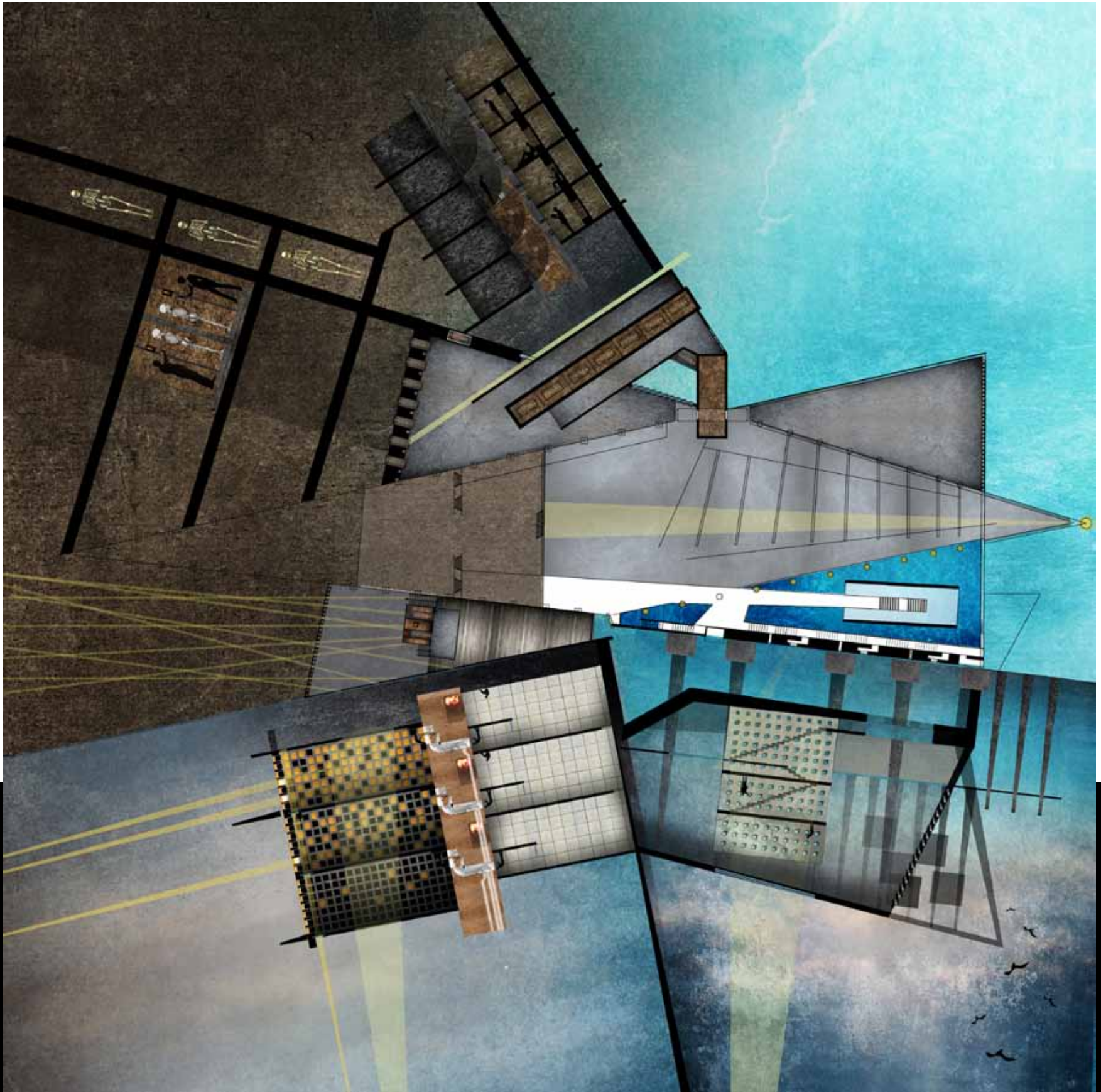


Fig. 28.

# INITIAL AND ESSENTIAL DIAGRAM





## ELEMENTAL FRAGMENTS

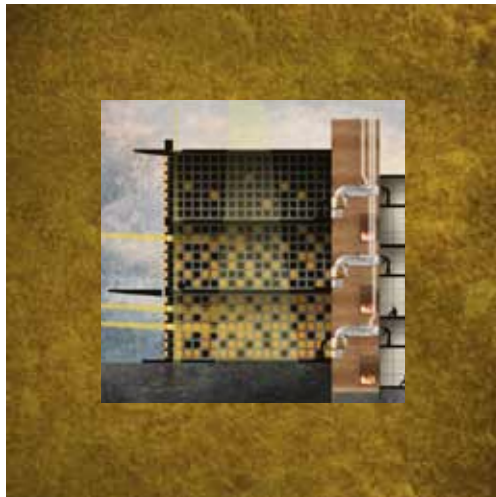


Fig. 30. Fire and Cremation

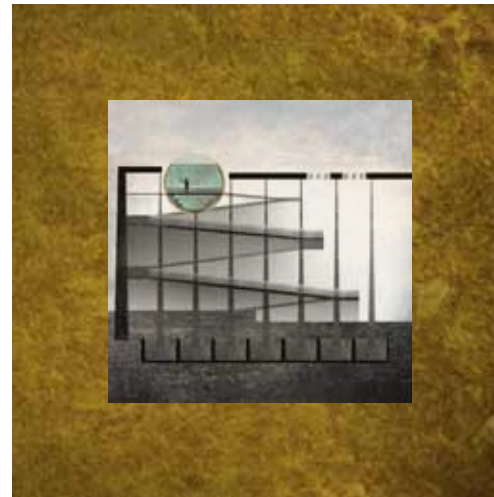


Fig. 31. Air and Memory

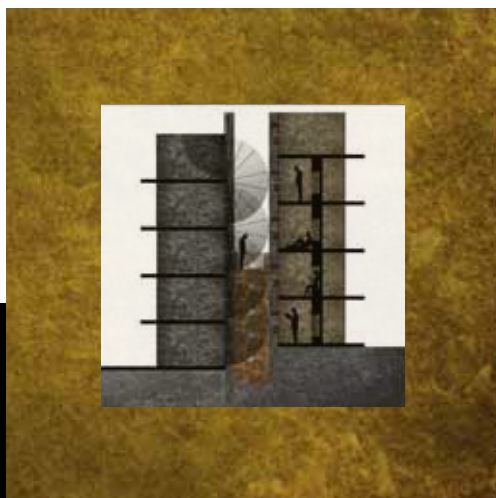


Fig. 32. Earth and Burial

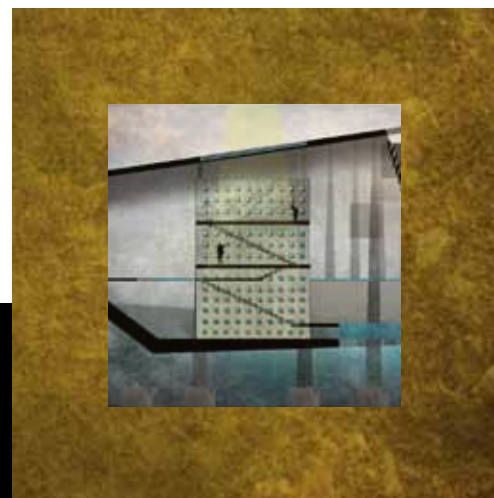


Fig. 33. Water and Memory

Taking into account Aristotle's four element theory, and considering that each element contains two sensible qualities, (Hot, Cold, Wet, Dry), the program diagram divided into four parts.

1-Burial in dirt (Earth) = (cold, dry and heavy), cold because of all the dead bodies embedded in it and heavy because of its solid concrete structure.

2-Columbarium (Fire) = (hot, dry and light), Hot because of the existence of the columbarium's fire and dry because it is located on the land.

3-Memorial (Air) = (wet, hot and light), wet because it is situated on the water and light because the structure is cantilever.

4-Memorial (Water) = (wet, cold and heavy), wet because it is located on the water and heavy because of the solid concrete wall of memory and all the memories within.

In this project, water and air are more related to the memory, and fire and earth are more related to the physical, deceased bodies. The elements of air and water are placed in the death triangle, which is facing west and located in the water. The elements of fire and earth, which are containing the bodies, are placed in the life triangle, facing east and located on the earth.

# VOLCANIC ASH CONCRETE WALL



Fig. 34. Exploring the Tower of Silence through My Building

# THE THRESHOLD

Exploring the tower of silence through my building:

I started with the plan for the tower of silence and transformed it into a wall section. The wall divided into three parts based on the three different diameters in the initial plan; each part is dedicated to a particular group: men, women and children. The interaction between these three groups and nature and how they perceive the wall with their senses were explored in this drawing (Fig 34).

Exploring to Collect Ashes Between Two Walls:

Considering the weather and climate differences in each season, scattering the ashes in an open air might not be possible during some periods. Trying to solve this problem, lead me to create a space to allow the people to throw the ashes in the air and at the same time to collect them in the building. However, at the end this method was not practical enough to be into the final building and remained in the examination phase. (Fig. 35 and Fig. 36). The following Ekphrasis will illustrate the story behind these drawings.

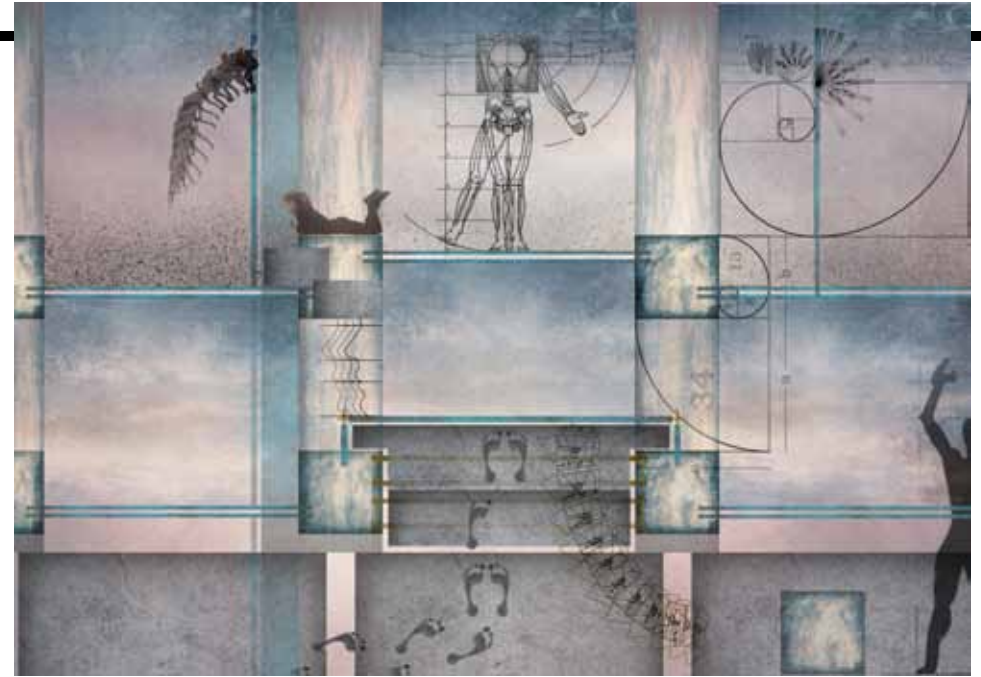


Fig. 35. Exploring to Collect Ashes Between Two Walls



Fig. 36. Exploring to Collect Ashes Between Two Walls

“Walking by the wall of ashes”

... Walking up the ramp...

... I can hear a sound; it feels like it's calling for me... I follow it ... he calls me ... I keep following ... he keeps calling ... my steps are getting faster as his voice is getting louder...

... I look at my hands; my fingers are numb because of holding the box so tight... I can't let it go... Nothing is in front of me except two steps and a threshold... the only thing that separates me from the infinity is a piece of glass... I can't climb these stairs, I'm not ready to let it go... but I can hear the voice again ... so gentle and so loud... I put my left feet up ... wondering if I should continue ... now I'm standing straight with two feet on the second stair ... I look up ... there is no ceiling ... Now the mysterious voice become familiar... the sound of wind ... was calling me all these time by moving between the two column walls ... it feels like he was waiting for this moment, he wanted me to stand at this exact spot to touch me and caress me with his breeze ... I'm standing in front of the threshold, and it is right in front of my heart ... I'm opening it slowly with my numb fingers, just like I'm opening my heart ... I'm putting the box of ashes on the threshold ... and slowly pushing it to the infinity ...

... to be continued...

## THE COLORS OF MOURNING



Fig. 37.

## EXPLORING DIFFERENT CULTURES

Although throughout the world black is the most traditional color of mourning, there are other colors associated with grieving as well: blue, purple, white and gold. Trying to use these colors in my building made me curious to learn more about each one, and among all of them gold is the most influential color in my project. In ancient Egypt gold represented immortality. This stemmed from its similarity to the sun via both colour and the fact that they were both thought to have imperishable qualities. On the other hand Ancient Egyptians believed death is an eternal stage of life, hence the connection between death, immortality and gold is evident. As gold, representing the eternal life, most of the joints in this project are made out of brass, to insure the building will last forever. Another attempt for translating a ritual into architecture could be seen in the wall of grieving (Fig 38). In Islamic mourning rituals, the close family members of the deceased wear black for the first 40 days, and after that they are allowed to wear colors again. Following the main ceremony, two others will be hold, one on the 3rd day, and one on the 7th day. These numbers, beliefs and rituals were explored through the grieving wall. The wall is made out of brick (made out of burial material). After each seven bricks there is a slight gap covered by brass pieces. There is a window after 40 bricks, which allow the building to get light for the first time after the darkness of 40 solid bricks.

Fig. 38. Grieving Wall Influenced by Islamic Culture

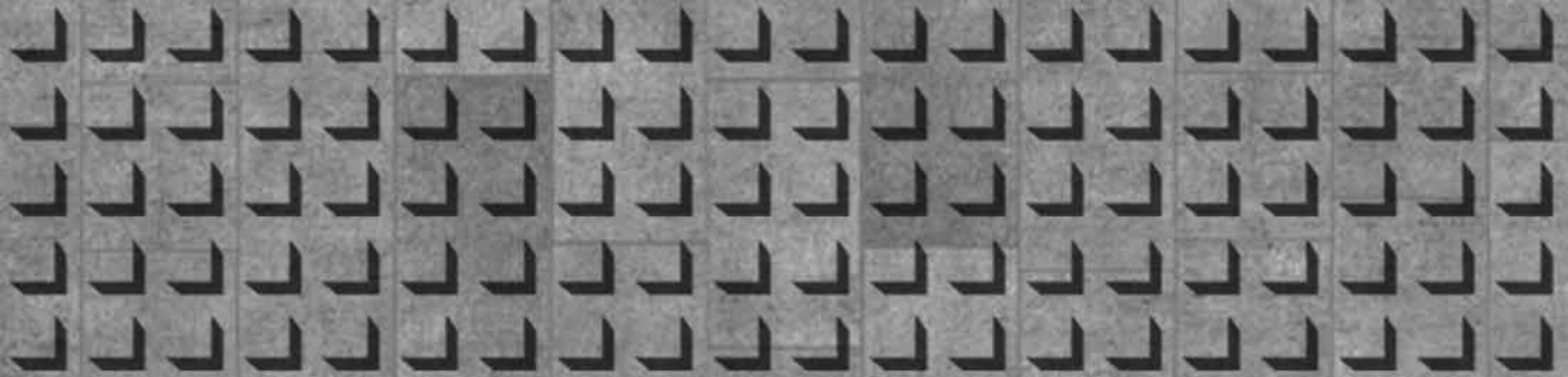


Fig. 39. Remembrance Room Influenced by Buddhism Culture



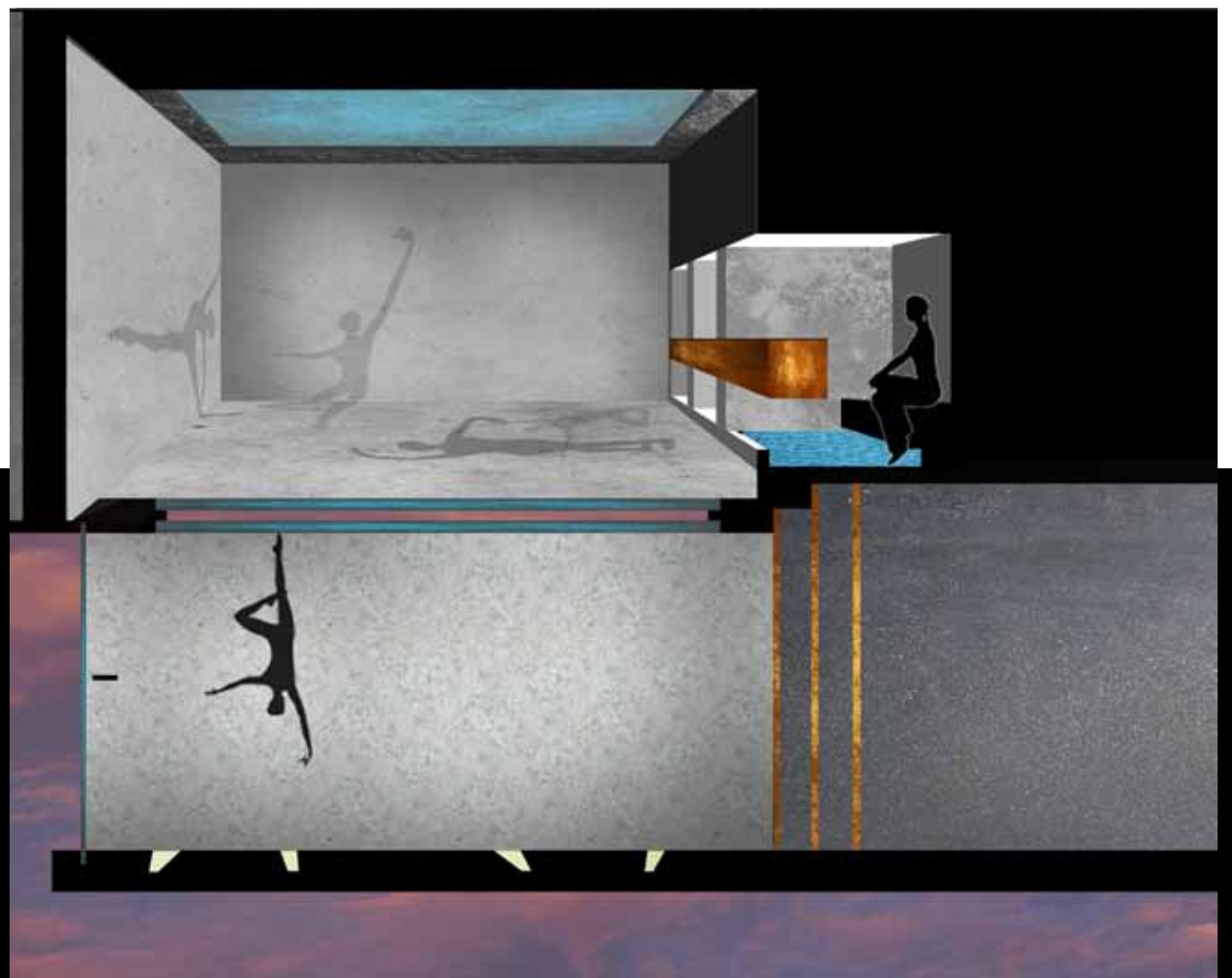
Fig. 40. Life and Afterlife Influenced by Egyptian Culture

... and the shadow belongs to Light.”  
... and the shadow belongs to Light.”



# SHADOWS AND LIGHT

“Light casts a shadow, and the shadow becomes Light.”<sup>6</sup>  
louis kahn



Architecture is “frozen music”... Really there is something in this; the tone of mind produced by architecture approaches the effect of music.”<sup>7</sup>

Johann Wolfgang von Goethe

Fig. 41. The Shadow Hall



Fig. 42. The Mysterious Bathroom



# ESS OF THE WALL

Designing a sacred place has many challenges. One of them is the placement of the bathrooms. The question is how to “leave” the sacred building to use a bathroom while not actually being forced to exit the building.

Creating another world between the thicknesses of the wall solves the question. By stepping between the walls, you leave the sacred world, the chapel, and enter into another world. The following ekphersis is written as an attempt to investigate this in-between world. Circulation and smell absorption was explored through this exercise.

“Another world between the thickness of the wall”

... While walking around the the sacred space, and passing by the enormous wall...

I find myself in front of an aperture in the wall...I step into the wall, into the invisible world, everything goes dark, it's hard to say if my eyes are open or not...

... The small opening on the ceiling at the end of the pathway makes the brass door shine like a gold in the dark...I turned toward the light...

...I step closer without knowing what is waiting for me on the other side of the door... I open the mysteries door...

.... A bathroom!... now the puzzle is solved... The three stairs let me count my steps and allow me to enter the bathroom with my right foot, and having an opening through the sky before entering the room let you seek protection in God from the male and female devils, since some people believe that the toilets inhabited by Jinn and devils... and the requirement to enter the bathroom is to leave the building and enter to a new world, a word between the thickness of the wall....

...as I enter the room I Mesmerized by the smell of Zaferan which embrace the entire room... I can feel it with every little part of my body... I can see it through the glowing yellowish color of the wall, I can touch every single piece of it that is melted and mixed with the concrete... it's so close that I can almost taste it...

...the way the wall possess every individual charcoal and Zeolite in a form of a big chess board make the room as a whole absorber, you can see its power through its roughness...

... Sitting beneath the stairs covered with charcoal in the inside and the zaferan on the outside.... captivating with the Zeolite's pieces which are shining like crystals in the light that enter the room from the glass stair-landing above my head ...

...By the end of my journey through the whole wall, I found five different bathrooms, each with it's own distinctive character... Zaferan, Lavender, Mint, Oak, and rose water...

...from the moment I walked through the threshold, every step, every breeze, every move take me back to my precious memories...

I forgot all my tragedies in this short trajectory... but now it's time to return ... to leave this compelling world ... and go back to everything I left behind these walls....



Fig. 43. The Mysterious Bathrooms Section

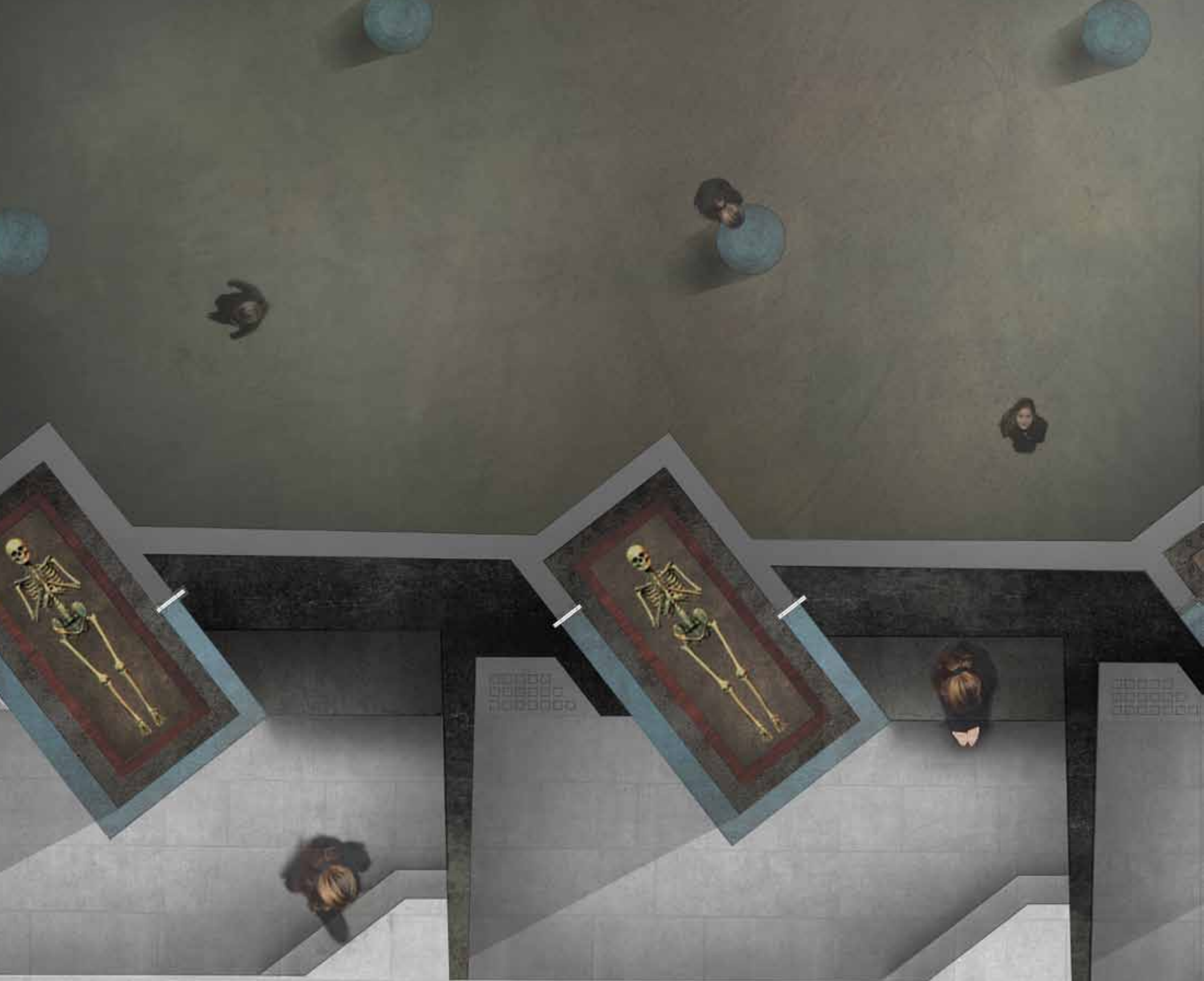


Fig. 44. Wall of Dead Plan

# DESIGNING THE DETAILS

Mainly, there are two kinds of walls in this project: a hollow concrete wall, which contains the dead bodies, and the solid structural concrete wall, which holds the floors. The connections between these two walls were examined through drawing (Fig 44). The joints are made out of brass, to create a glowing connection both from inside and outside. Having a glass floor all around the wall, from the roof to the very end floor, creates a horizontal connection between the floors, and allows the wall to be covered with lights.

There are five graves in each floor and each grave is separated by two thin concrete walls to create a semi-private atmosphere for each individual. The orientations of the bodies are different based on different religions. For example, in the section that devoted to burial based on Islamic rituals, the bodies are placed in an angle so that they are perpendicular to the Qiblah (towards Mecca) and the face of the deceased turn towards the direction of Qiblah. The direction of Qiblah in this site is 55.56 degree from north.

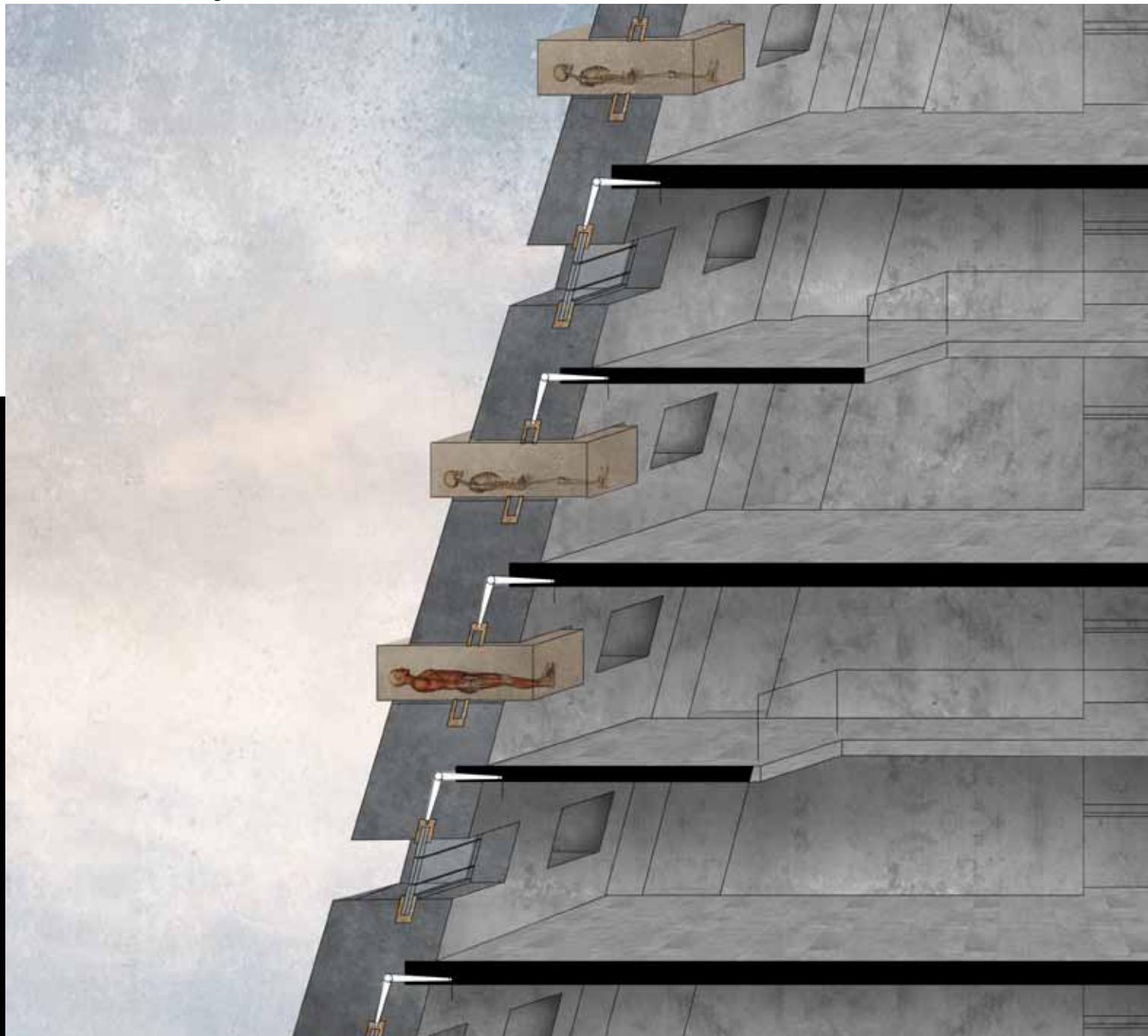


Fig. 45. Wall of Dead section, Showing the detail of how the coffins are placed in the wall.

# W A L L B U R I A L

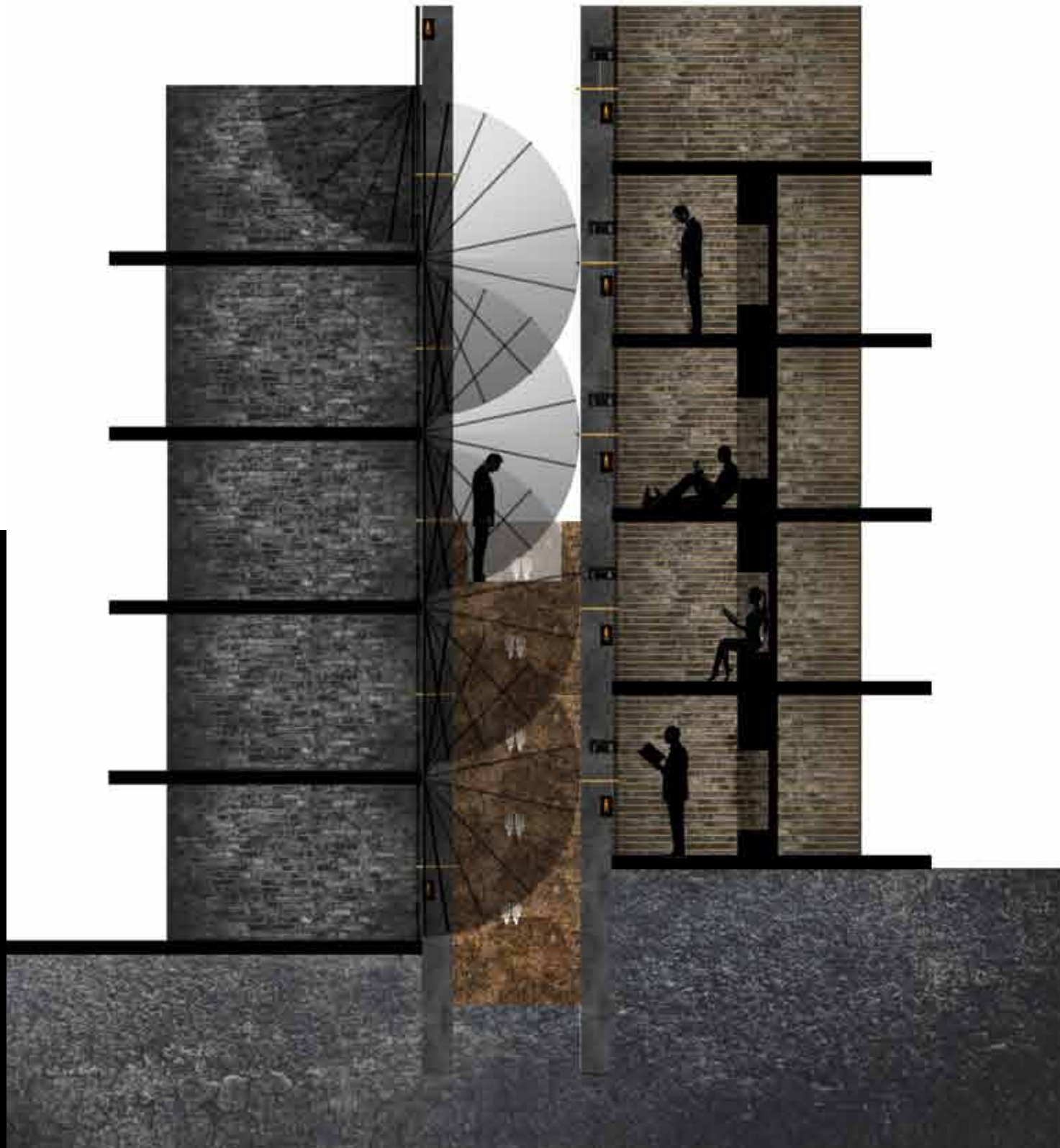


Fig. 46. Wall of Dead

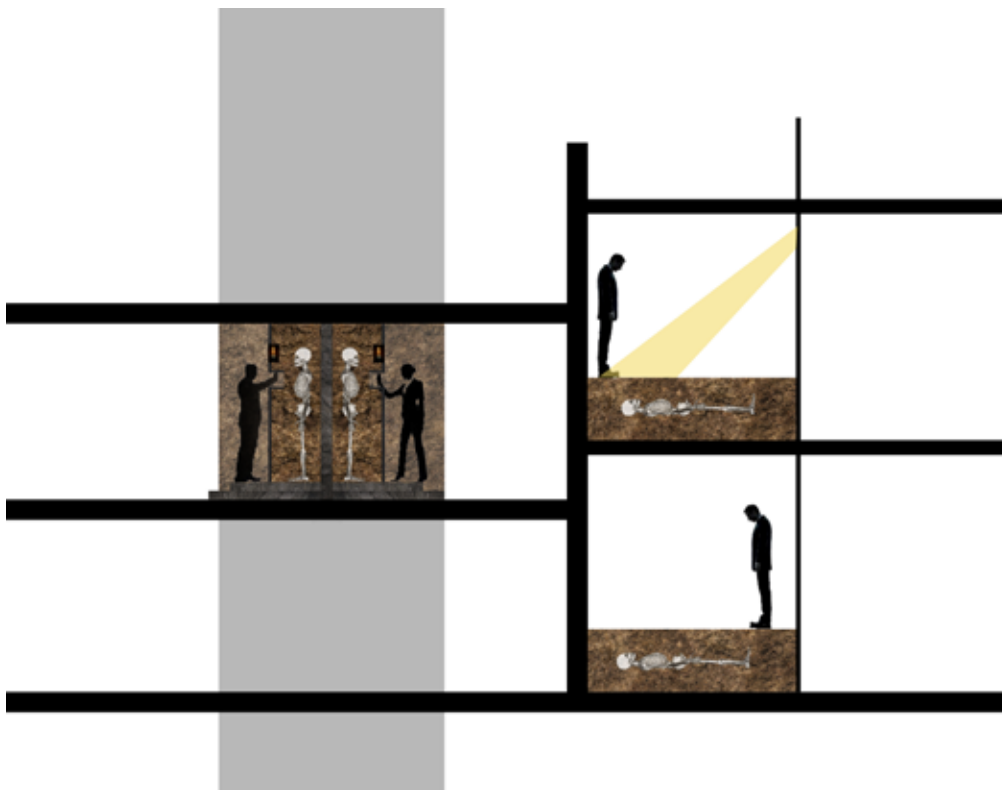


Fig. 47. Burial in Different Orientations

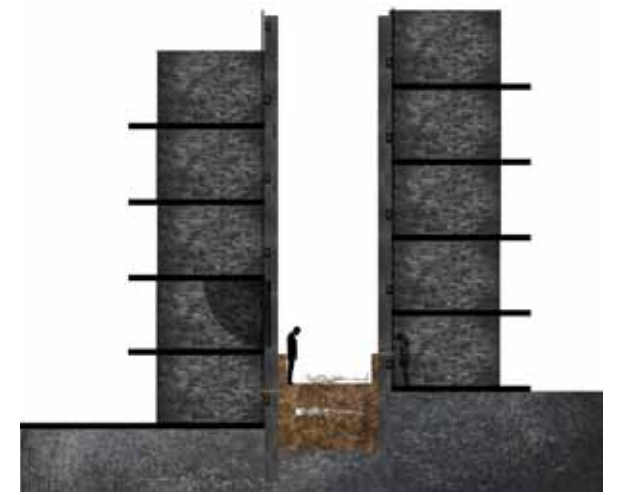


Fig. 48-1. The Process of Burial



Fig. 48-2. The Process of Burial

“A Work of Art  
 ... is not a living thing ...  
 that walks or runs.  
 But the making of a life.  
 That which gives you a reaction.  
 To some it is the wonder of Man’s Fingers.  
 To some it is the wonder of the Mind.  
 To some it is the wonder of Technique.  
 And to some it is how Real it is.  
 To some, how Transcendent it is.

Like the 5th Symphony  
 it presents itself with a feeling  
 that you know it, if you have heard it once.  
 And you look for it,  
 and though you know it you must hear it again.  
 Though you know it you must see it again.  
 Truly a work of Art is one that tells us,  
 that Nature cannot make what man can make.”<sup>8</sup>  
 -Louis Kahn

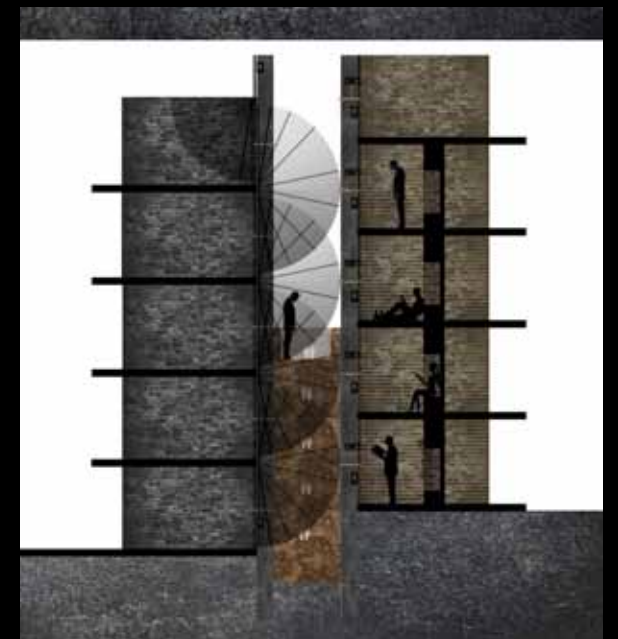


Fig. 48-3. The Process of Burial



Fig. 49. Cremation Room

“The architect represents neither a Dionysian nor an Apollinian condition: here it is the mighty act of will, the will which moves mountains, the intoxication of the strong will, which demands artistic expression. The most powerful men have always inspired the architects; the architect has always been influenced by power.”<sup>9</sup>

Friedrich Nietzsche

# THE MYSTERIOUS ENTRANCE

Considering life and death in different aspects of this project raised an important question: "how do the living and the dead enter the building in the first place? The fundamental differences between life and death create an opportunity to design two separate and different doors, one for living and for dead. The living's door designed as a revolving door, which allows people to enter and exit at a same time. The deceased's door designed as a door that only allows entering, and after entering there is no way out -the door will never open from the inside. The door opens with the weight of two people and a coffin walking through the door. Their weight will allow the floor to go down and consequently the slope will pull the lever, and the door will open. The door will only open for entering the deceased. And it wont work with the weight of one person.

Two rooms for lighting candles are situated on both sides of the entrance; therefore you can light up a candle in the memory of the deceased person right after entering the building and before walking through the hall of columns. By doing so you will feel the presence of the deceased in the building through the light and warmth of the candle.

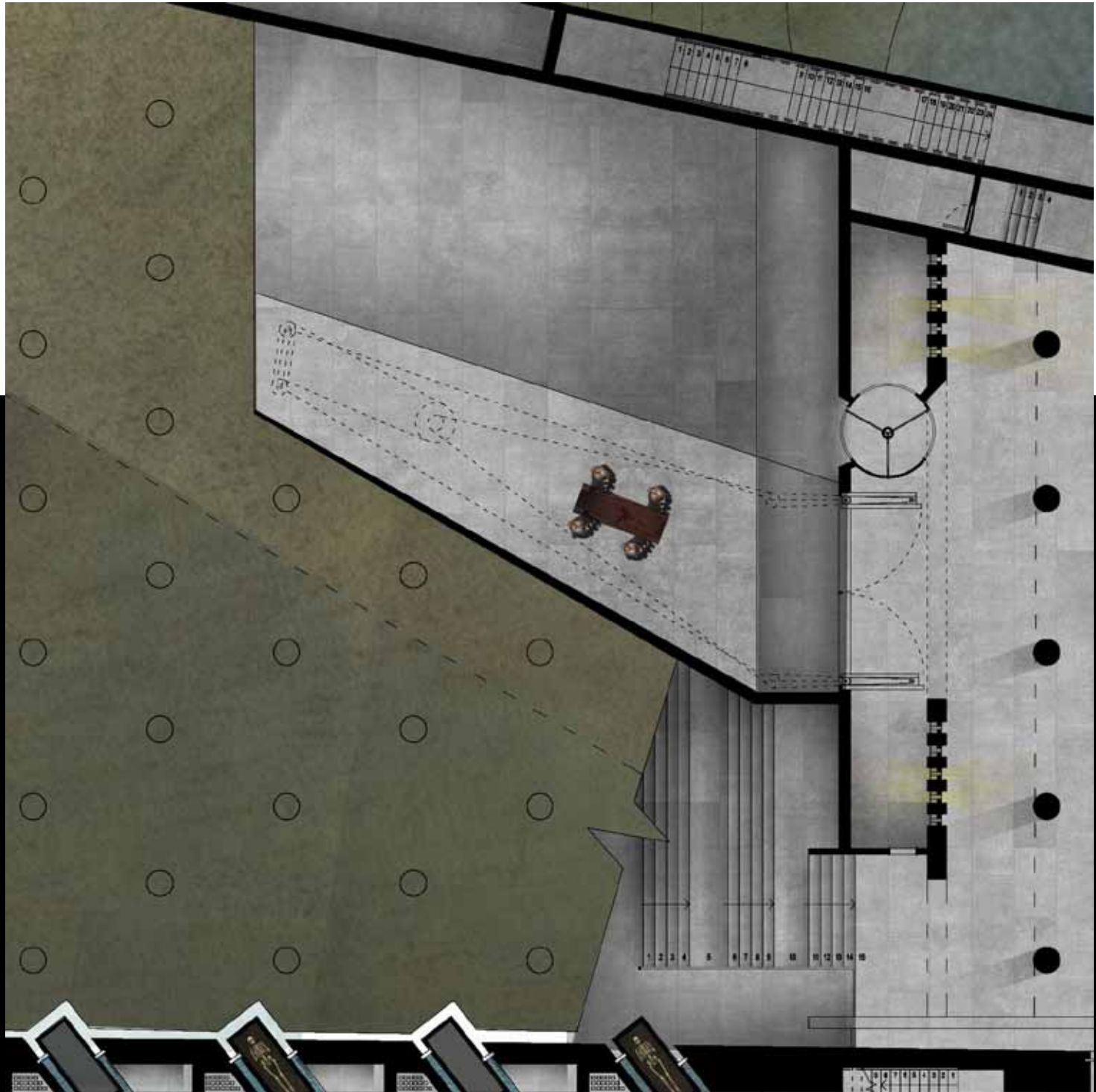


Fig. 50. The Mysterious Entrance

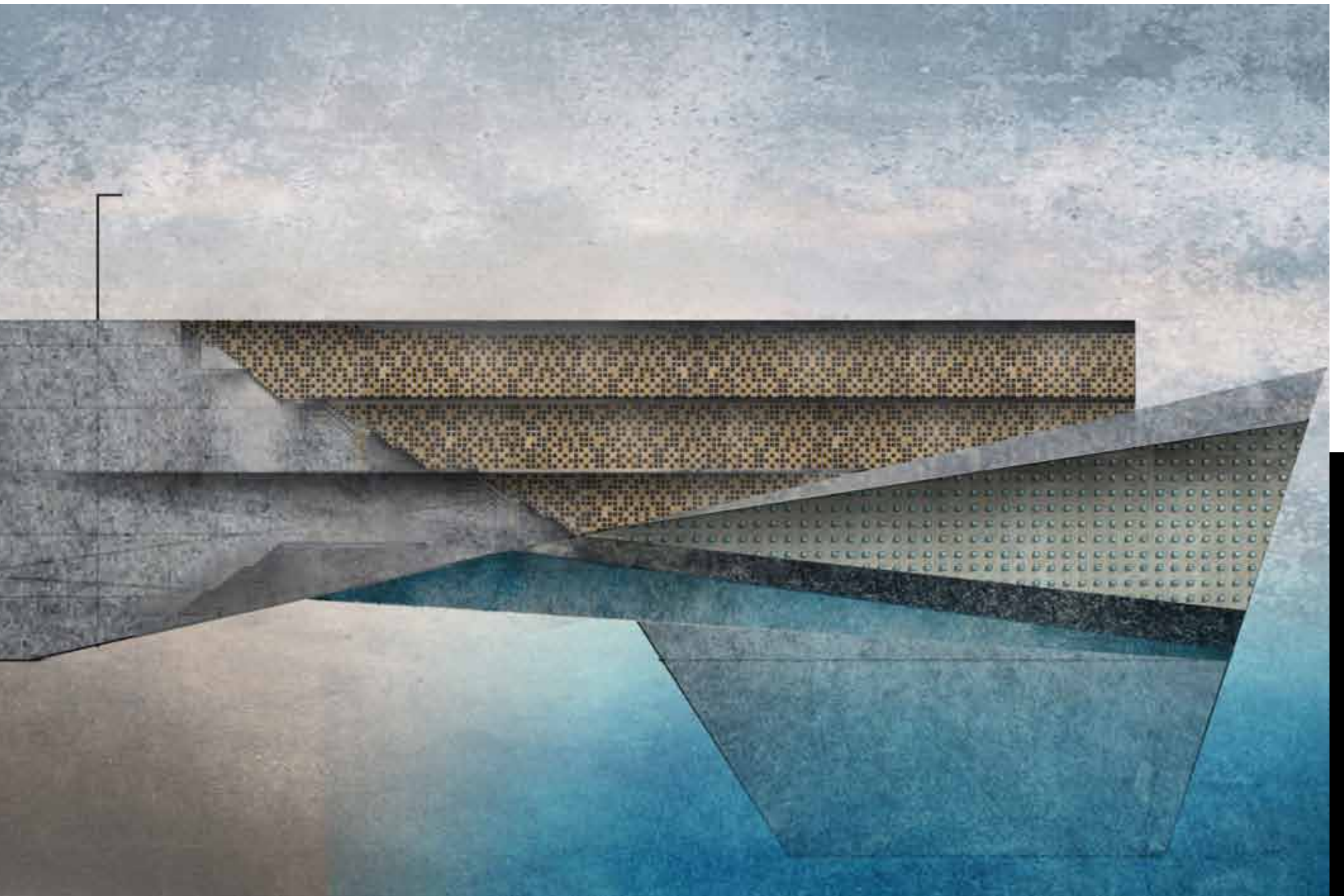
# T H E W A L L S

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Fig. 51. Wall of Ashes and Wall of Memory





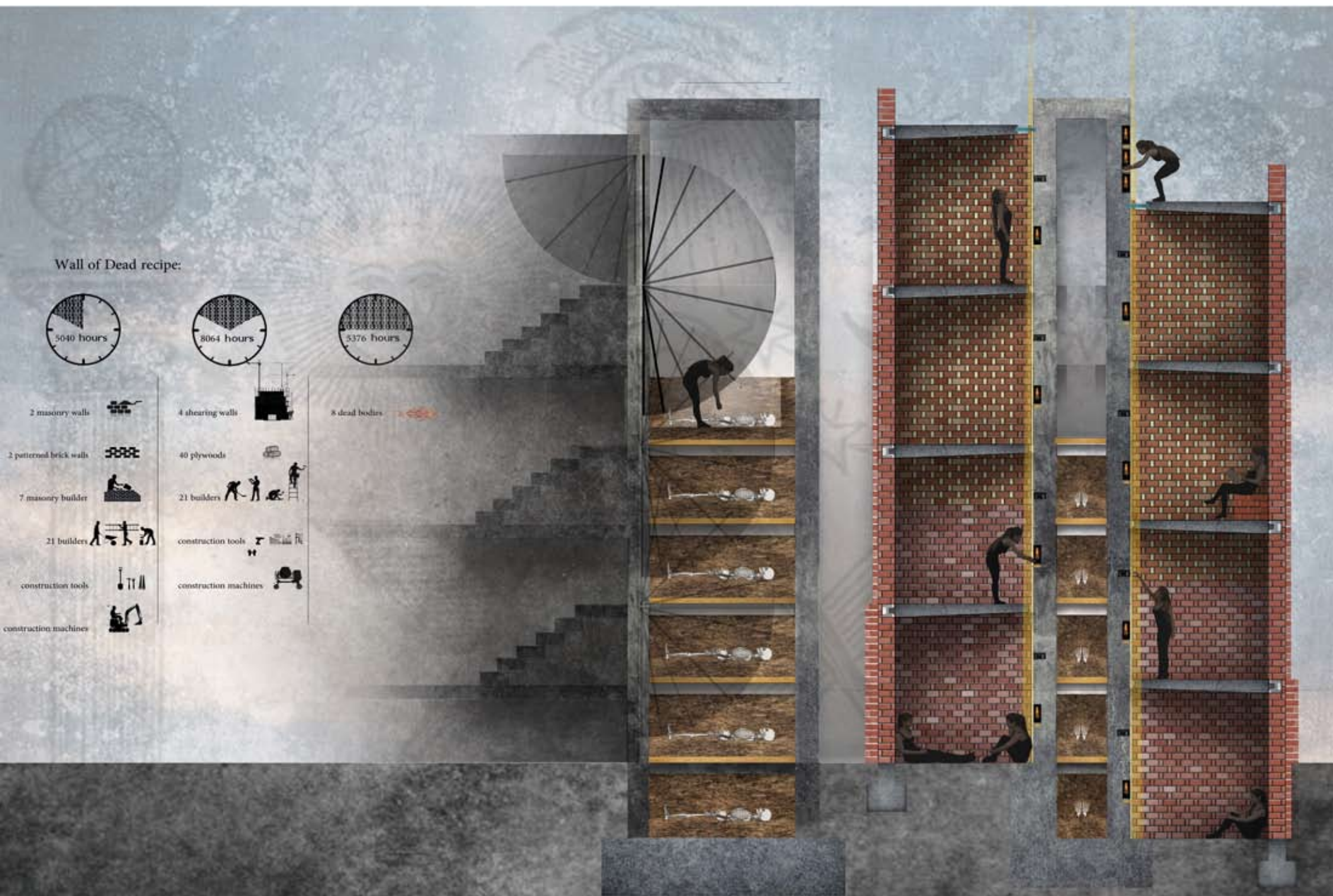


Fig. 55. The Sequence of Filling the Wall of Dead

“When we build, let us think that we build for ever.”<sup>10</sup>  
John Ruskin

# Wall of Dead

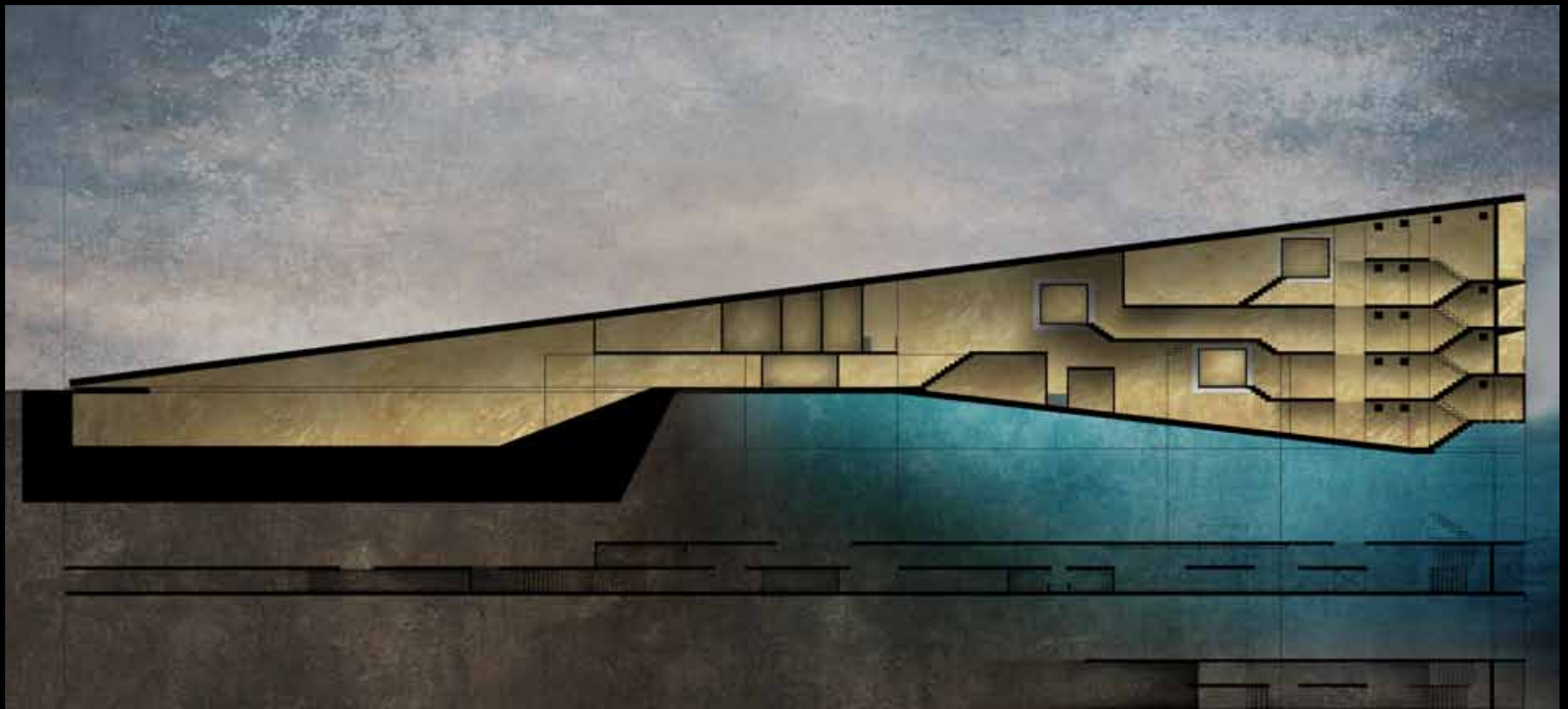
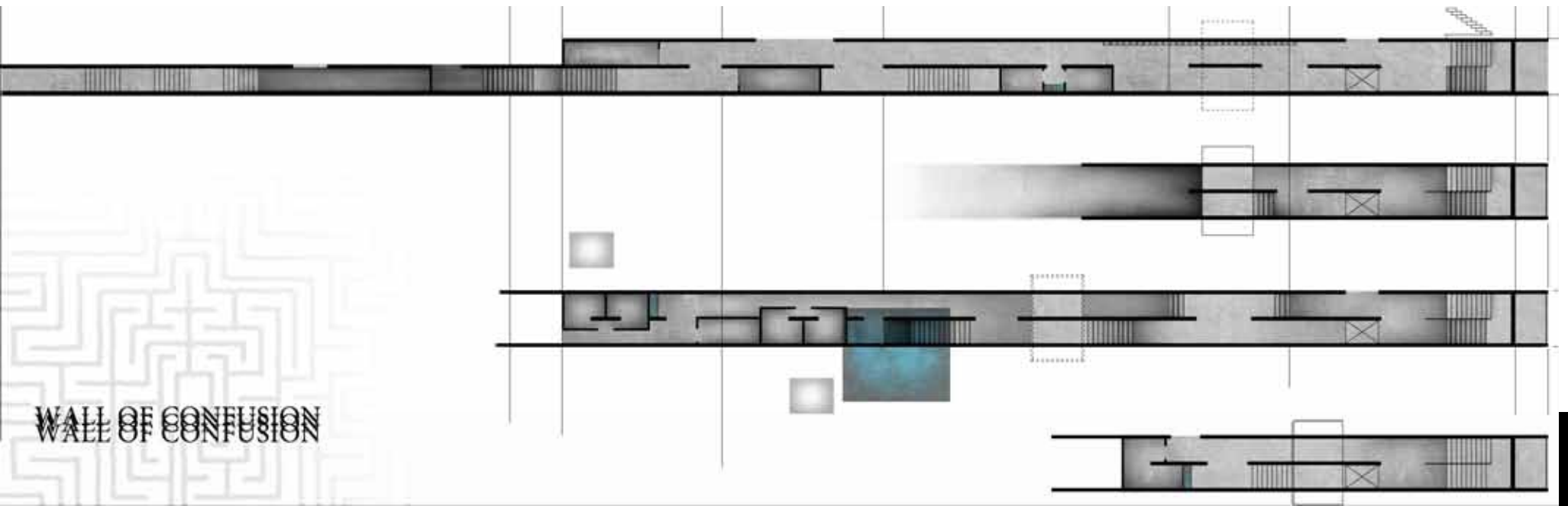
“One of the great beauties of architecture is that each time, it is like life starting all over again.”<sup>11</sup>  
Renzo Piano



Fig. 56. The Sequence of Building the Wall of Dead



# Wall of Confusion





# Wall of Memory

The wall of memory lays the foundation for the entire structure. As you will be able to see in the final sketches, the wall of memory is attached to the wall of ashes. The wall of ashes begins at land and continues to shrink as it moves towards the water. This is where the wall of memory comes into play. This submerged structure was inspired by the ancient tradition of laying your loved ones with items that were deemed necessary in the afterlife. In this modern rendition, the wall of memory included 11x11in glass boxes where loved ones can place memorable items of their deceased family members.

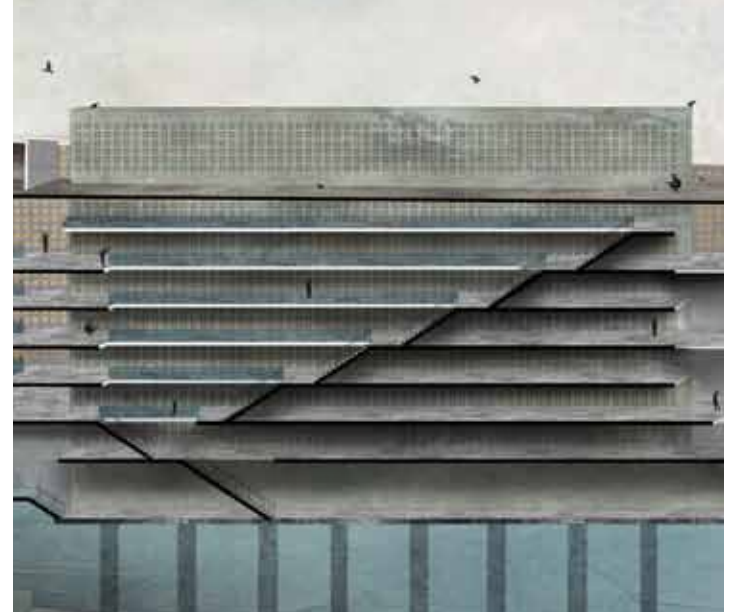


Fig. 58. Wall of Memory Sectional Perspective

“Architecture is to make us know and remember who we are.”<sup>12</sup>  
Sir Geoffrey Jellicoe

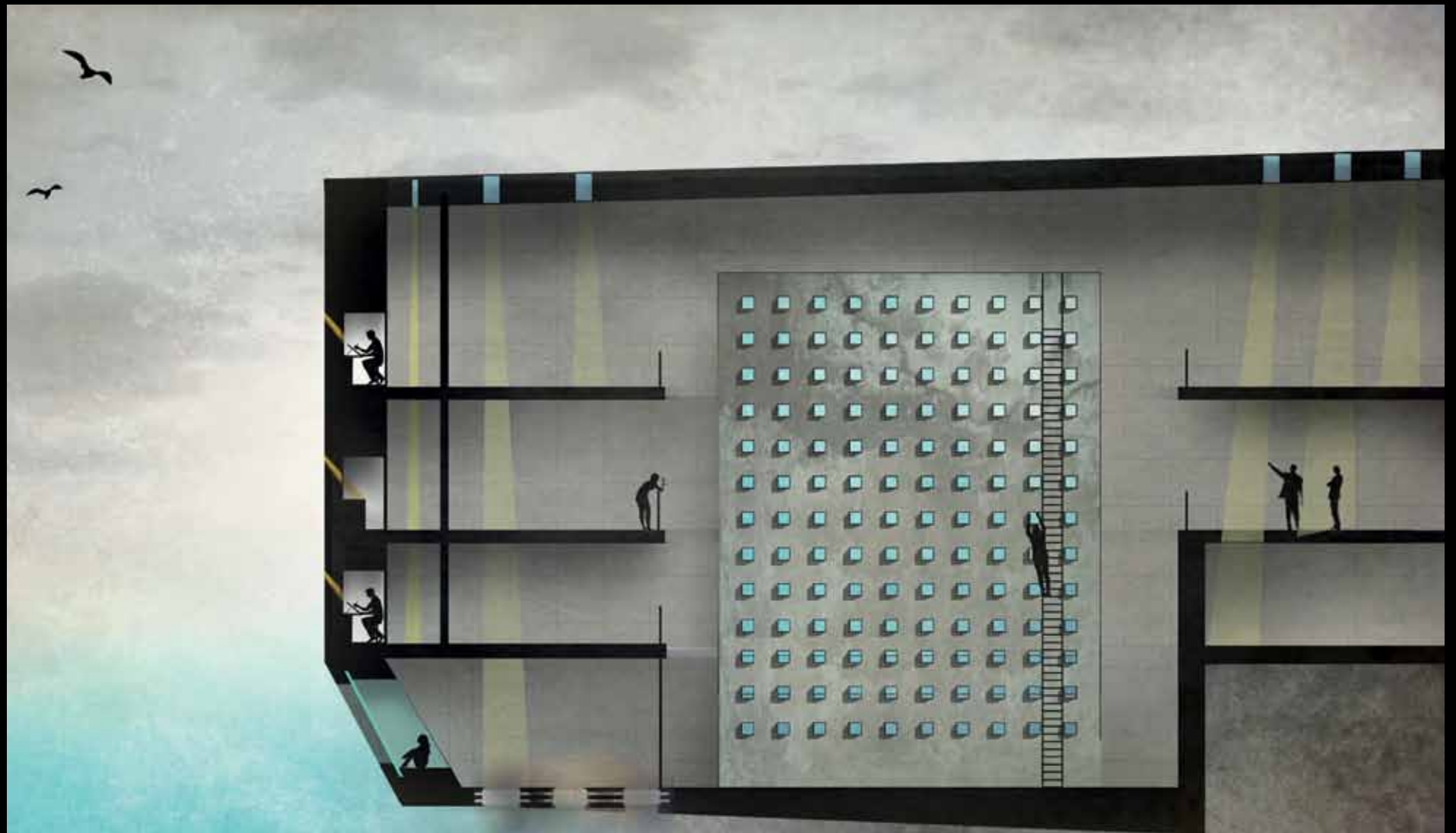


Fig. 59. The Initial Drawing of Wall of Memory

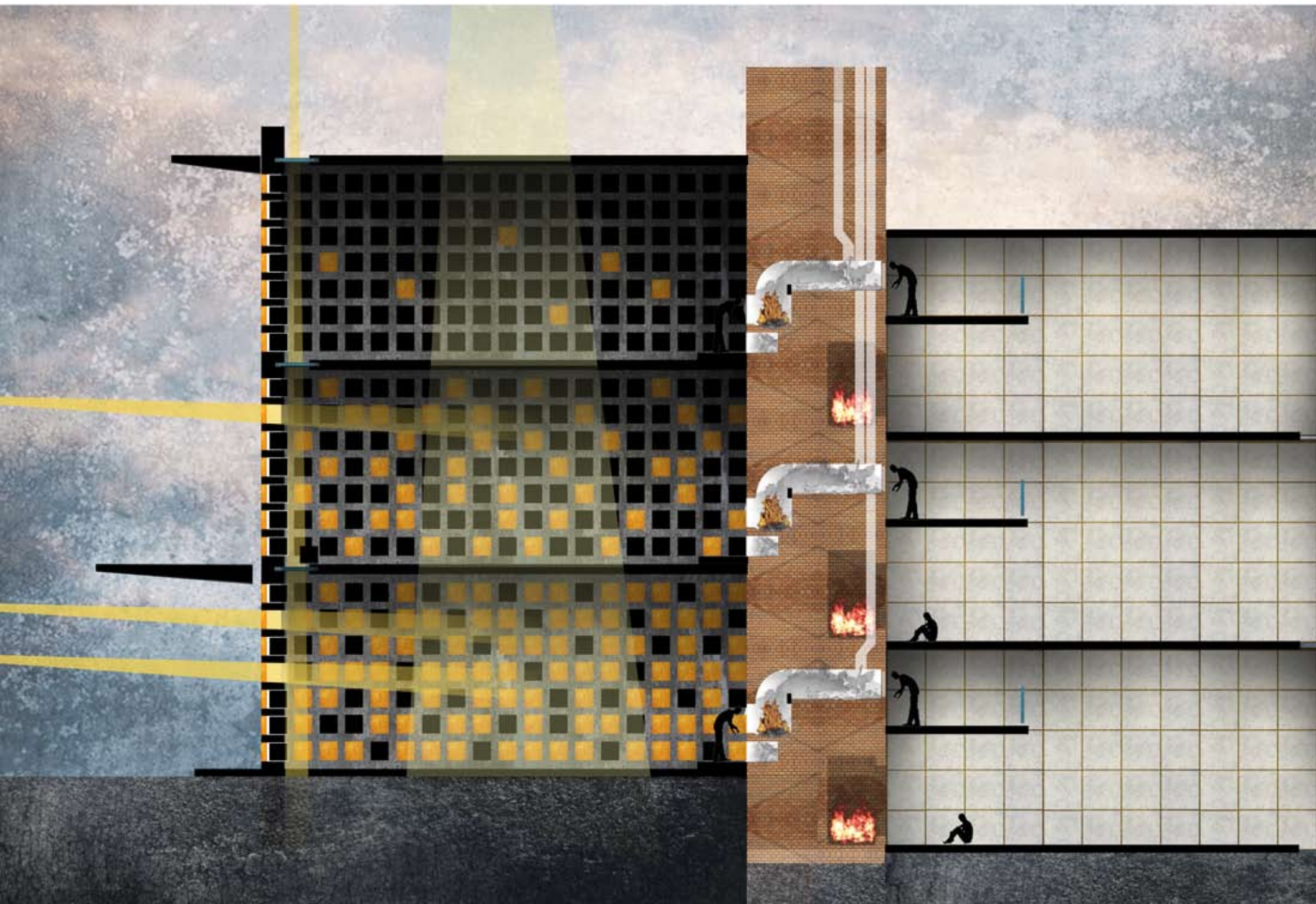


Fig. 60. The Wall of Ashes

“To express is to drive. And when you want to give something presence, you have to consult nature. And there is where Design comes in.”<sup>13</sup>  
Louis Kahn



# Wall of Ashes

The make up of the wall of ashes includes a concrete wall with a well-established foundation, a crematorium fireplace, and two concrete walls containing alabaster windows and a wooden block in front of each window. Upon their arrival, families would choose their desired location and subsequently remove the wooden block and symbolically burn it with the corpse. In return, they put the urn container in front of the alabaster.

This building was inspired by the idea that inanimate, physical structures can be given life by the deceased in its walls. This concept is most apparent in this section. Due to the use of alabaster in the walls, the increase of bodies actually increased the light entering the room. This is because the wooden blocks that once blocked the light would then be replaced by glass containers containing the ashes which is much more permeable to light. In essence, the once dark room would be lit by the presence of spirits and memories.

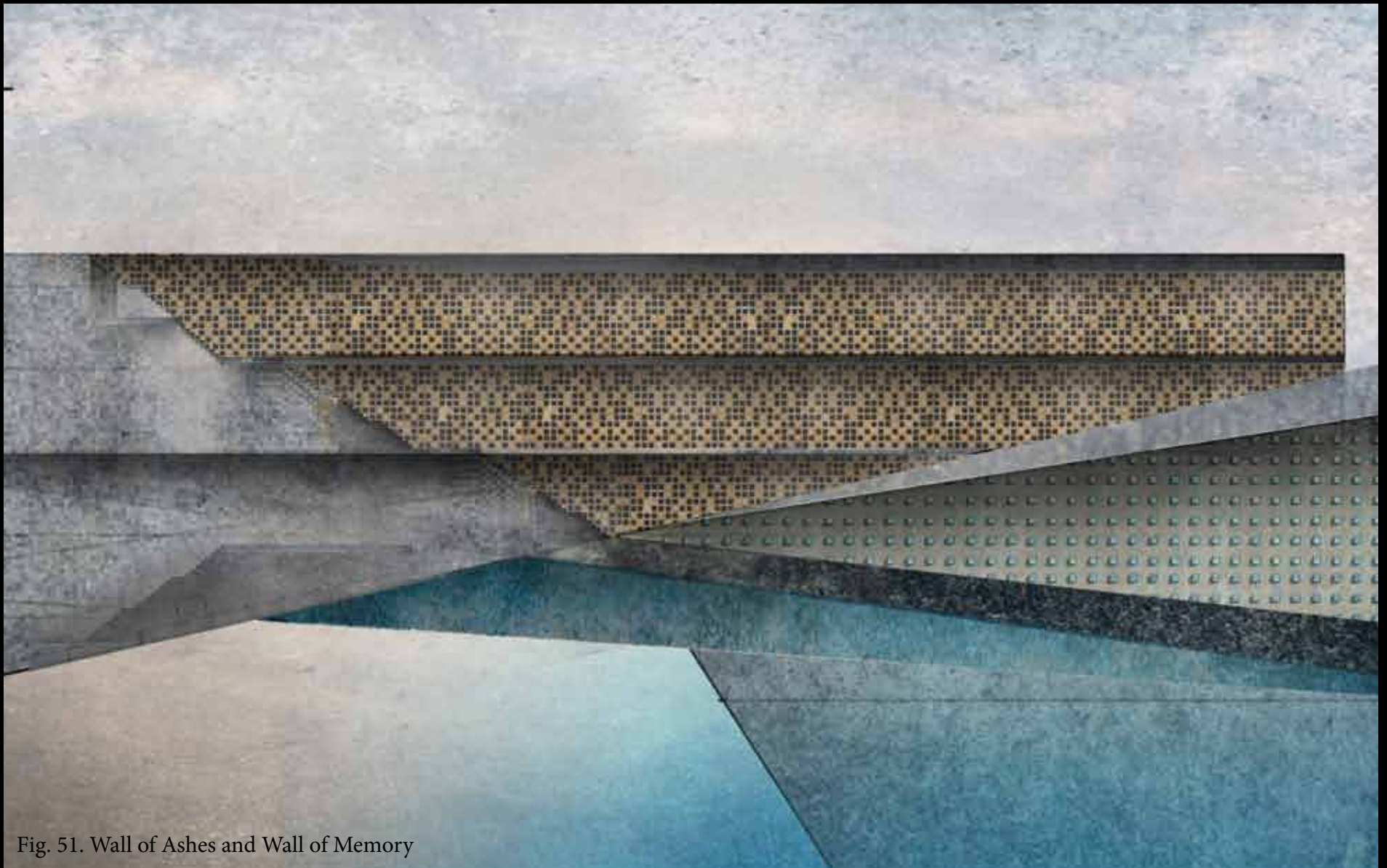


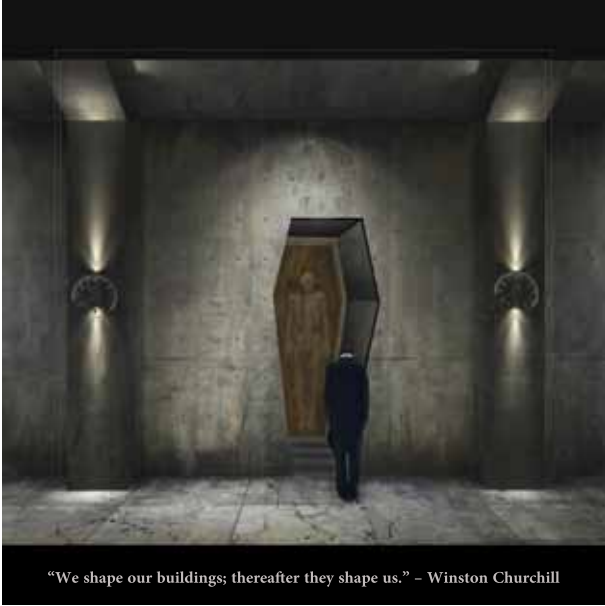
Fig. 51. Wall of Ashes and Wall of Memory

# FINAL PROJECT

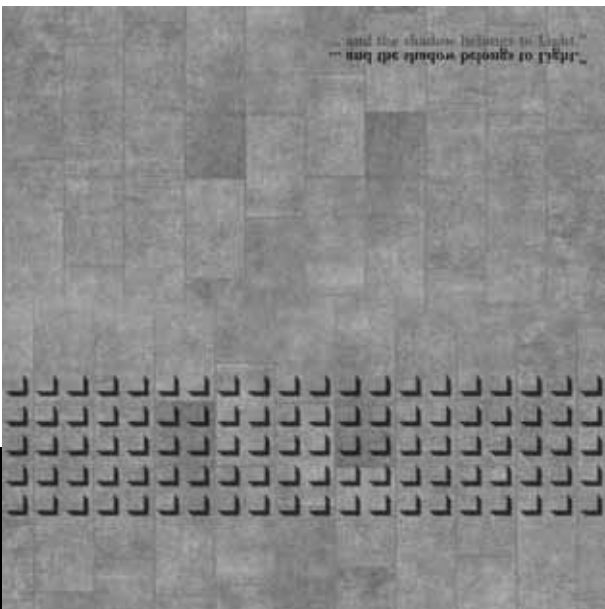
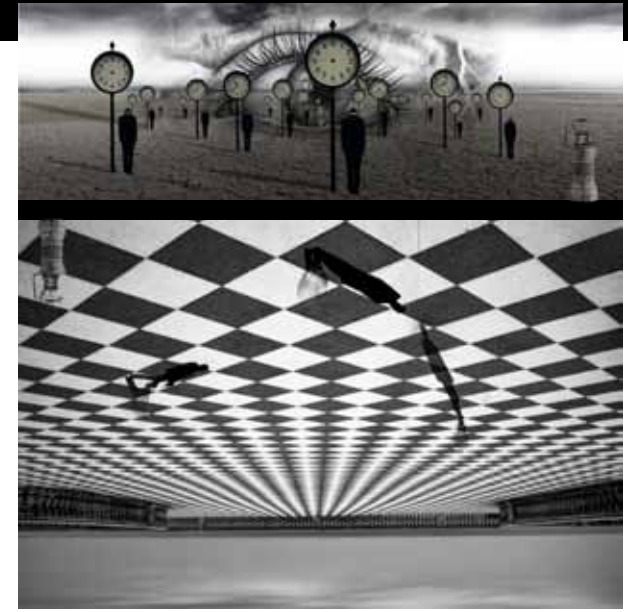
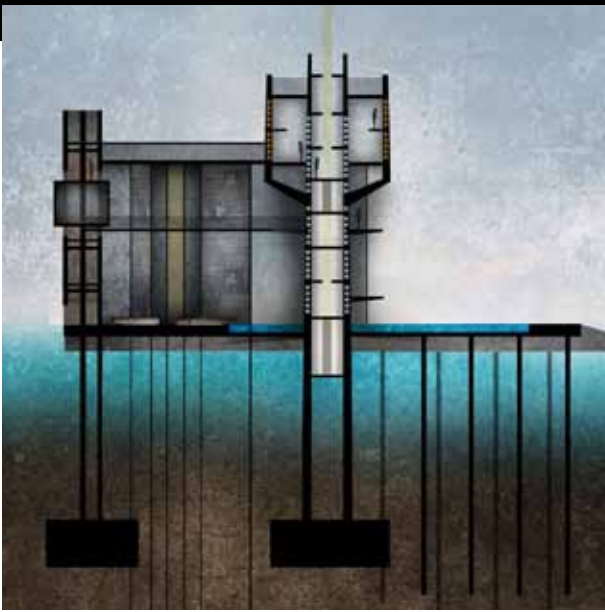
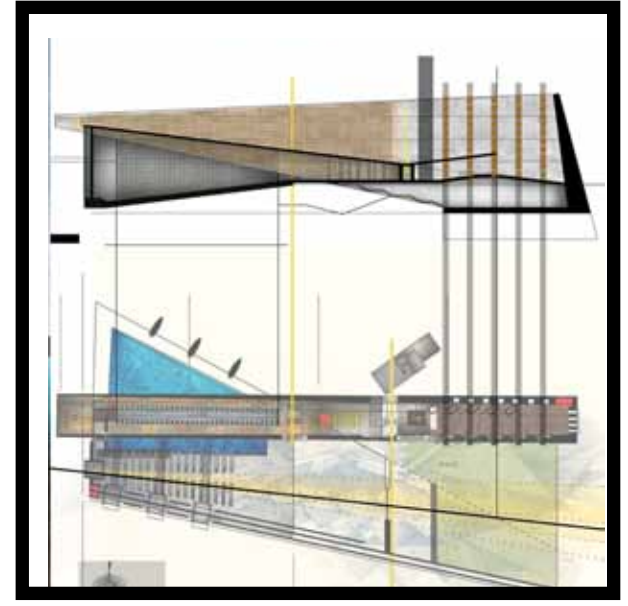
“When we build, let us think that we build for ever.” – John Ruskin





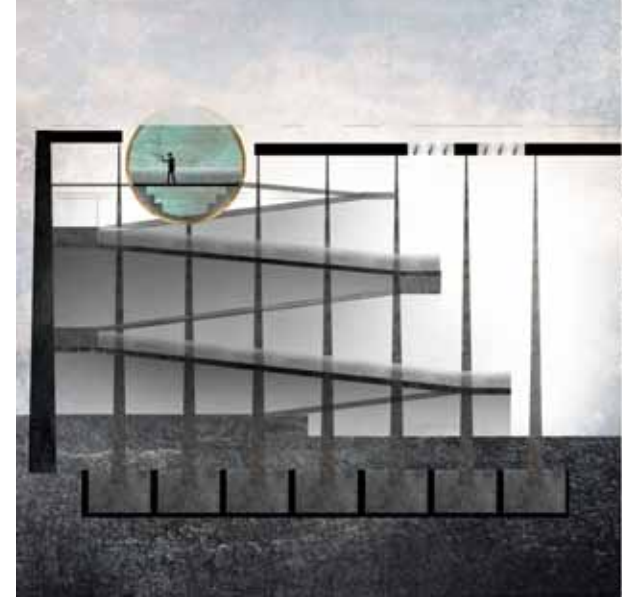
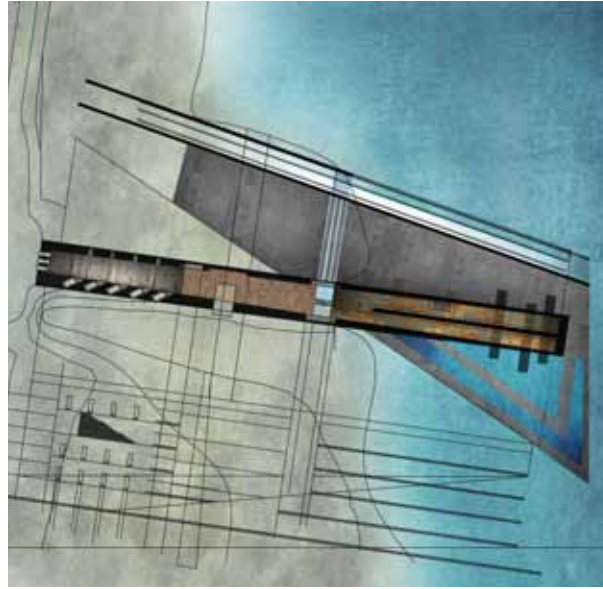


"We shape our buildings; thereafter they shape us." - Winston Churchill



...and the shadow belongs to light,  
and the shadow belongs to light.



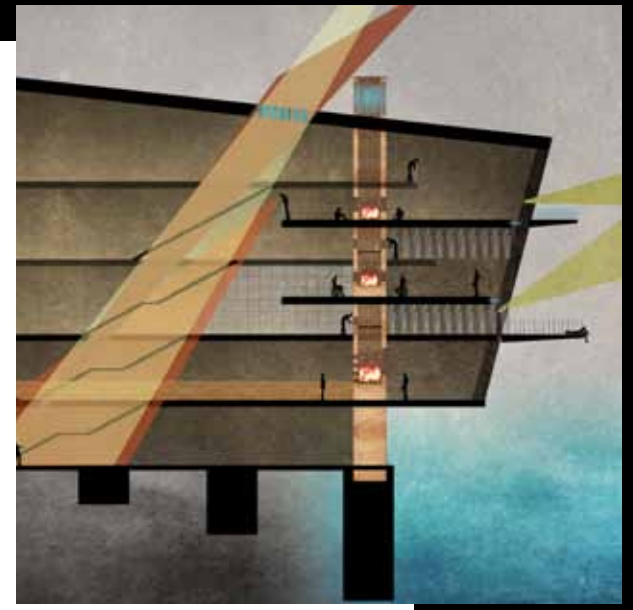


The research conducted regarding different religions and their varying approaches to life and death lead me to design my building.

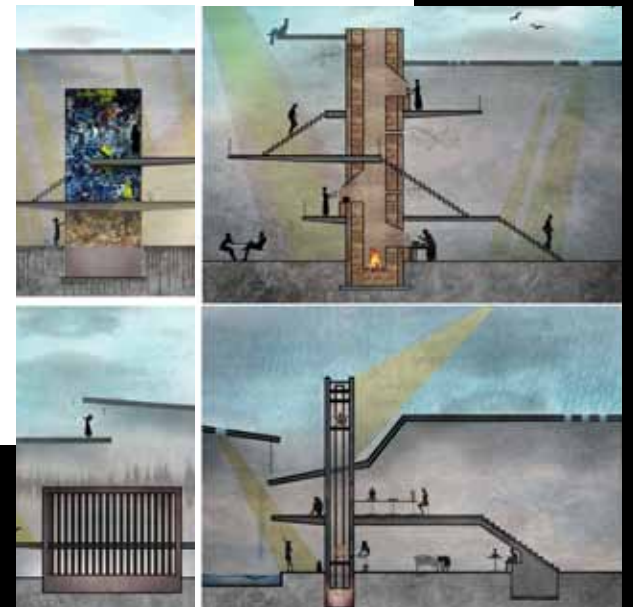
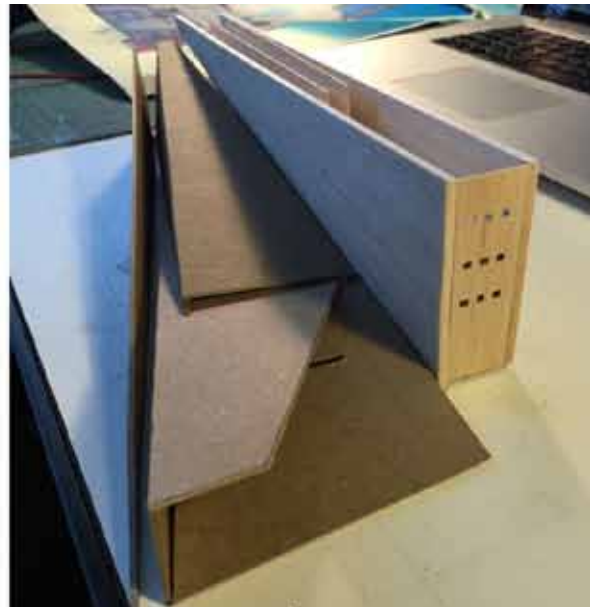
Early on my project consisted of fragmented section, with each section containing varying details and approaches. As Basil Valentine says, consider four elements as the initial elements of the world. They work together and cannot be separated.



SIGMUND FREUD "THE GOAL OF ALL LIFE IS DEATH."



Putting all these fragments together, and making them consistent as a whole, gave rise to my final building. In it, there are two main walls. One of them contains the bodies and ashes within, and is orientated on the true east-west direction. The other one is orientated on the site east-west direction. It consists of circulation, individual prayers rooms, and a bathroom. The chapel is between these walls on the entrance axis. In addition, the office spaces are located beneath the entrance.



# WEST ELEVATION



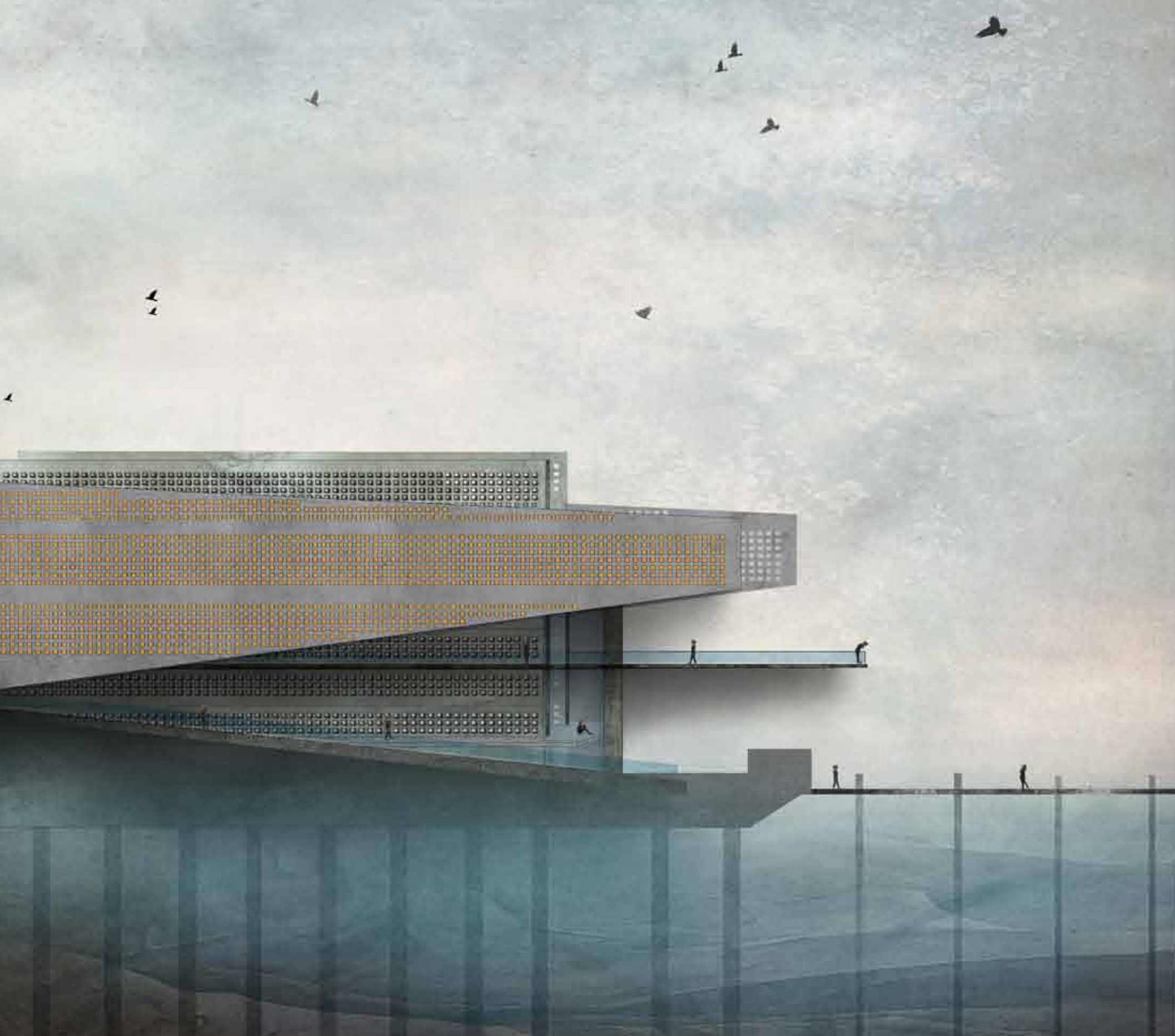
# EAST ELEVATION



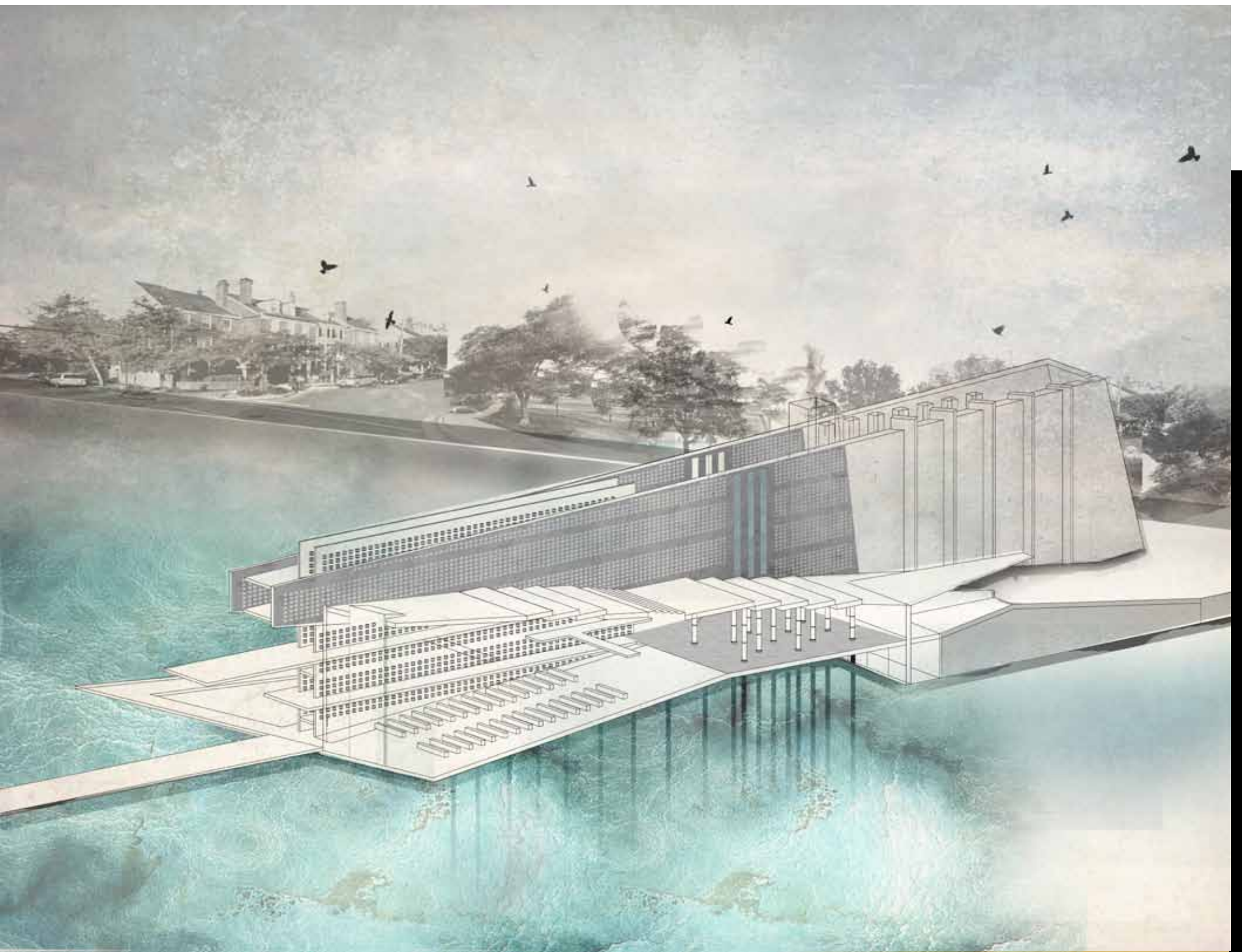
# SOUTH ELEVATION







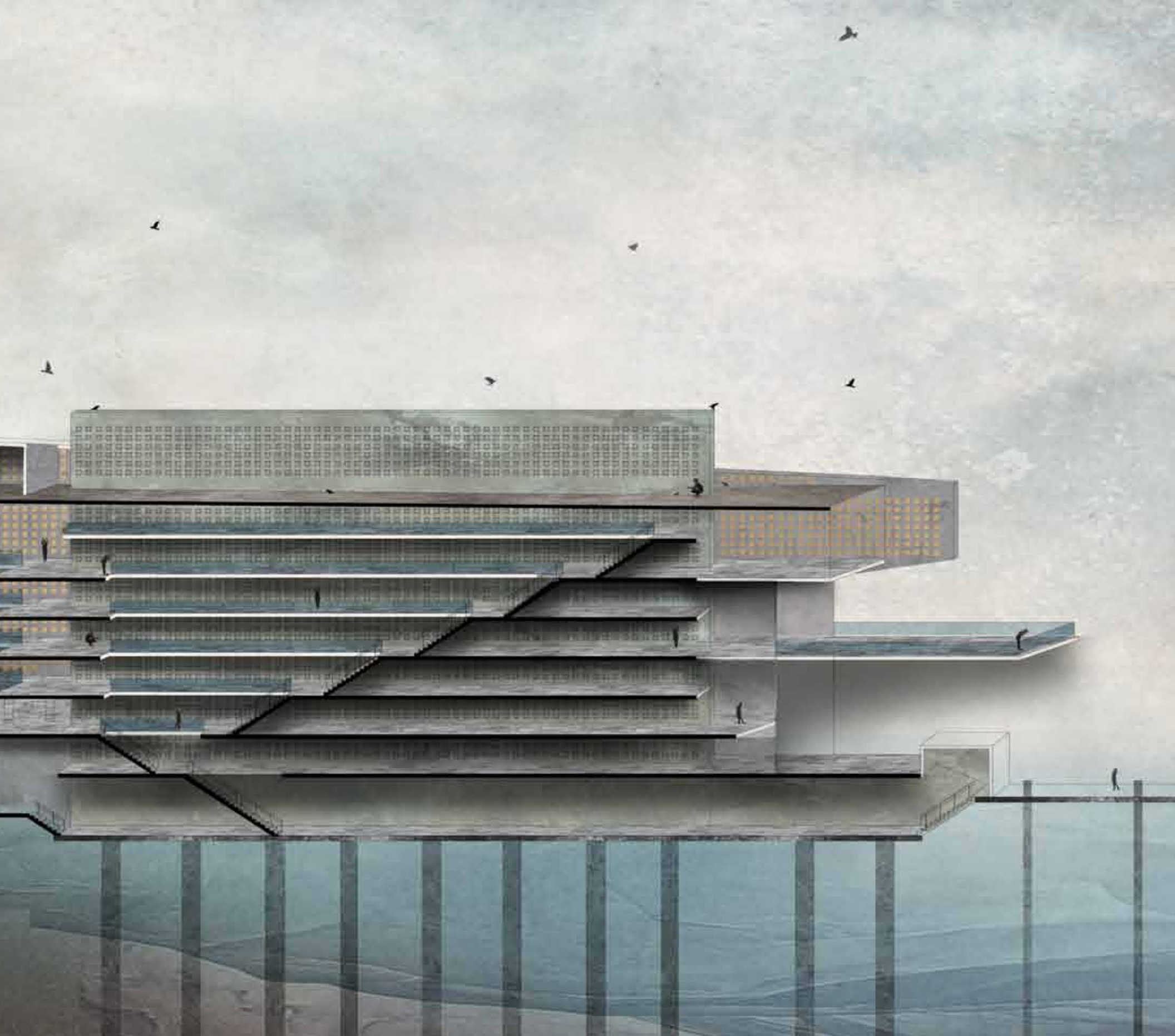
# SECTION PERSPECTIVE





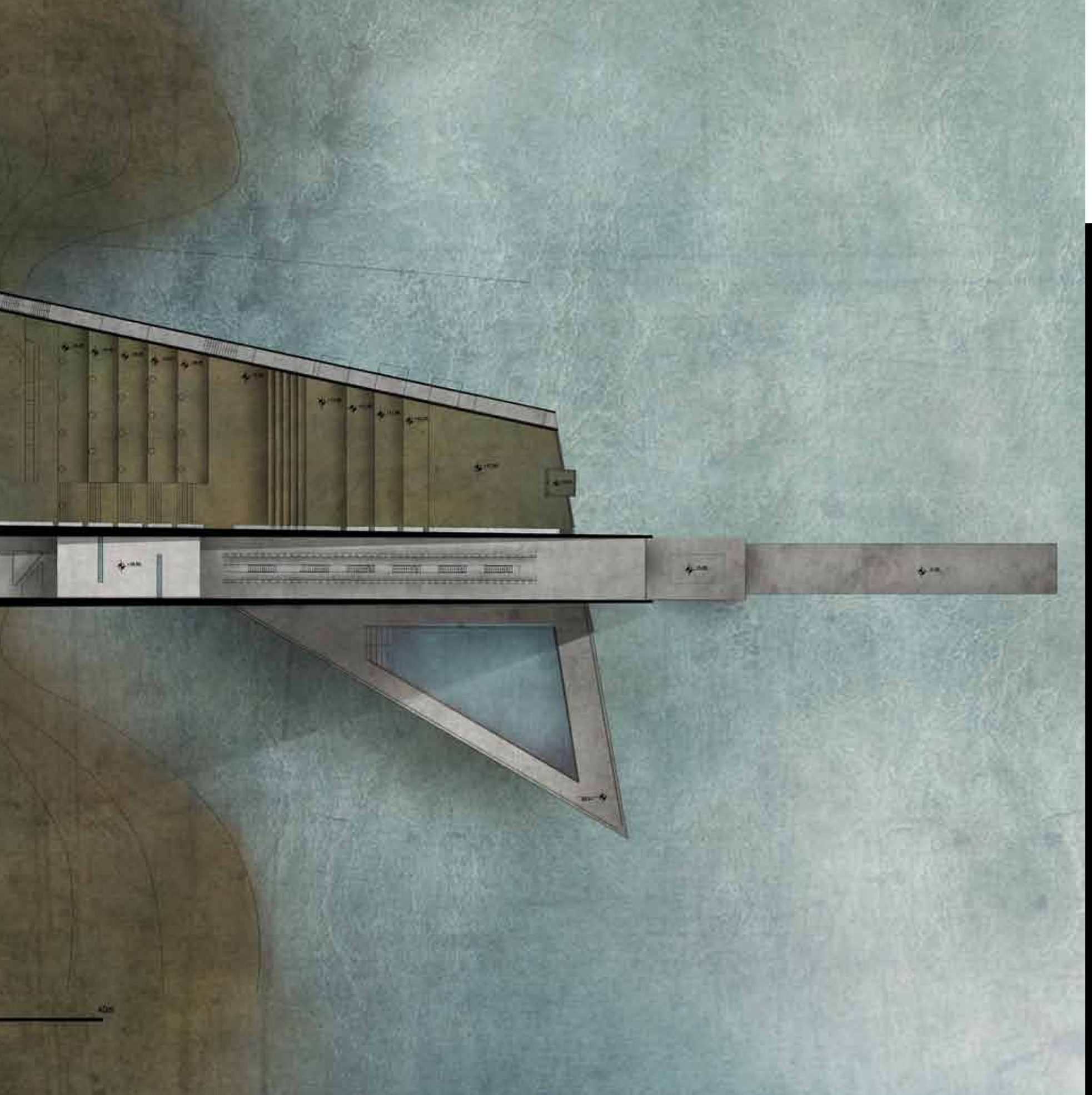
# SECTION A-A



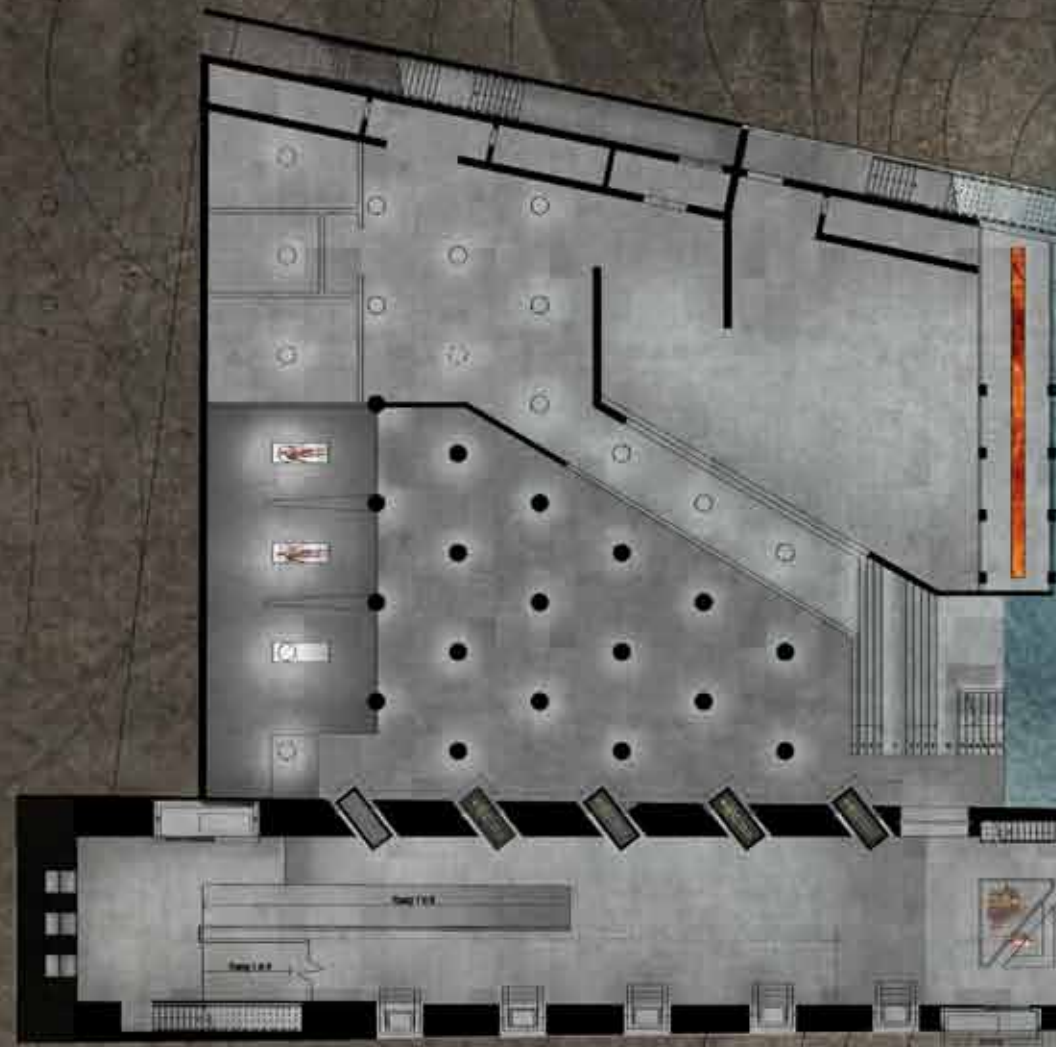
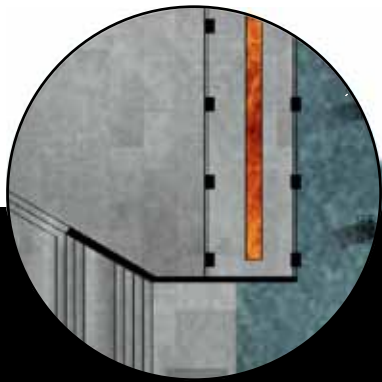
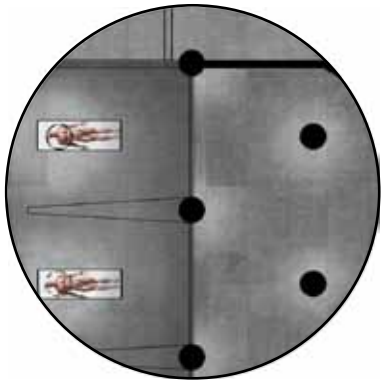
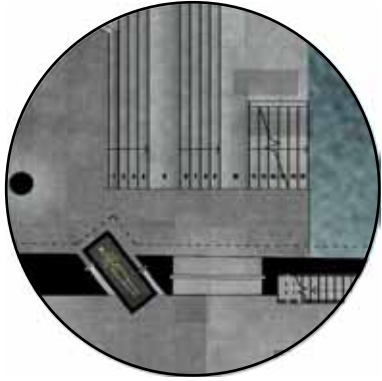


# SITE PLAN



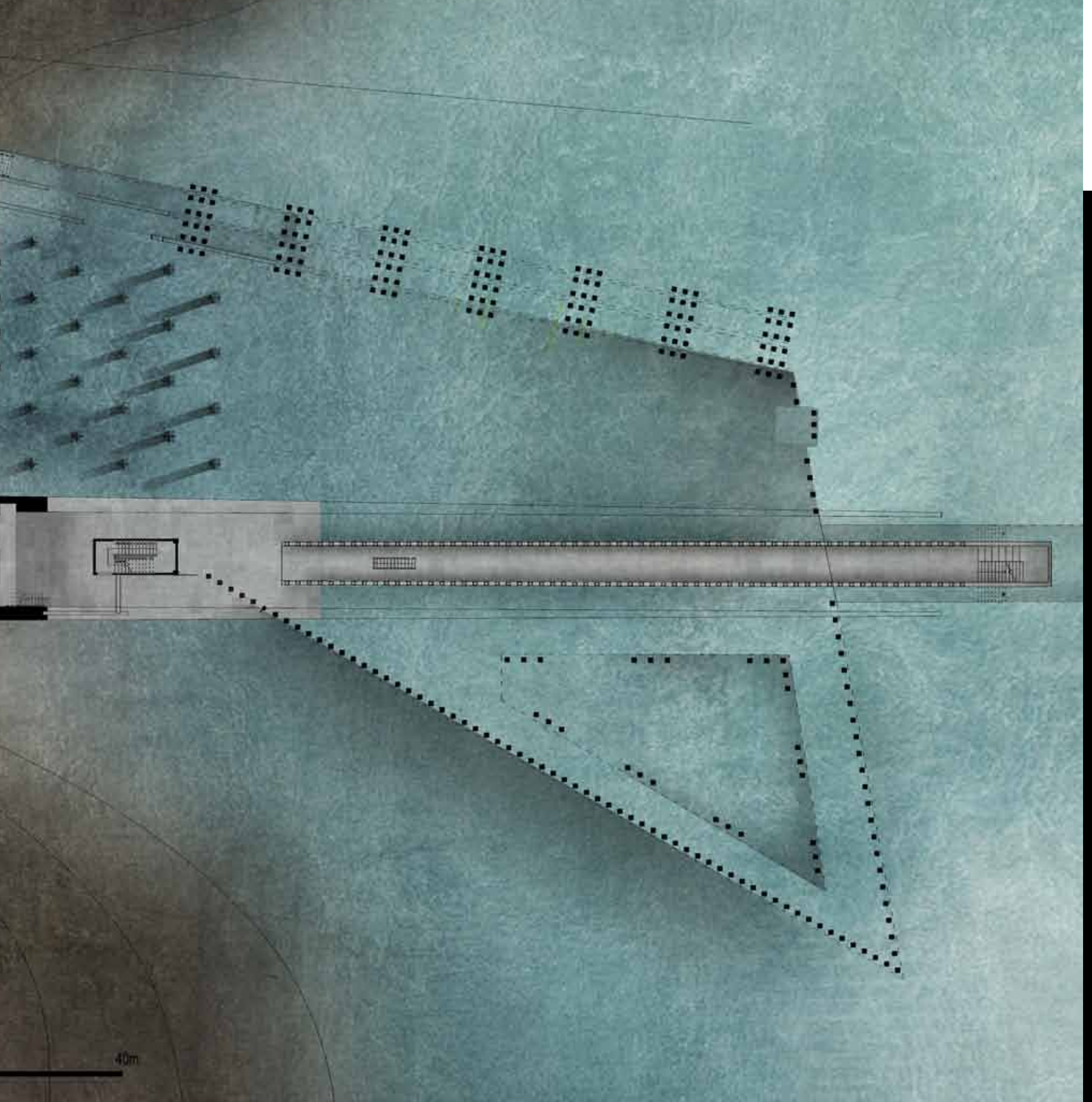


# -1 FLOOR PLAN



## -1 FLOOR PLAN

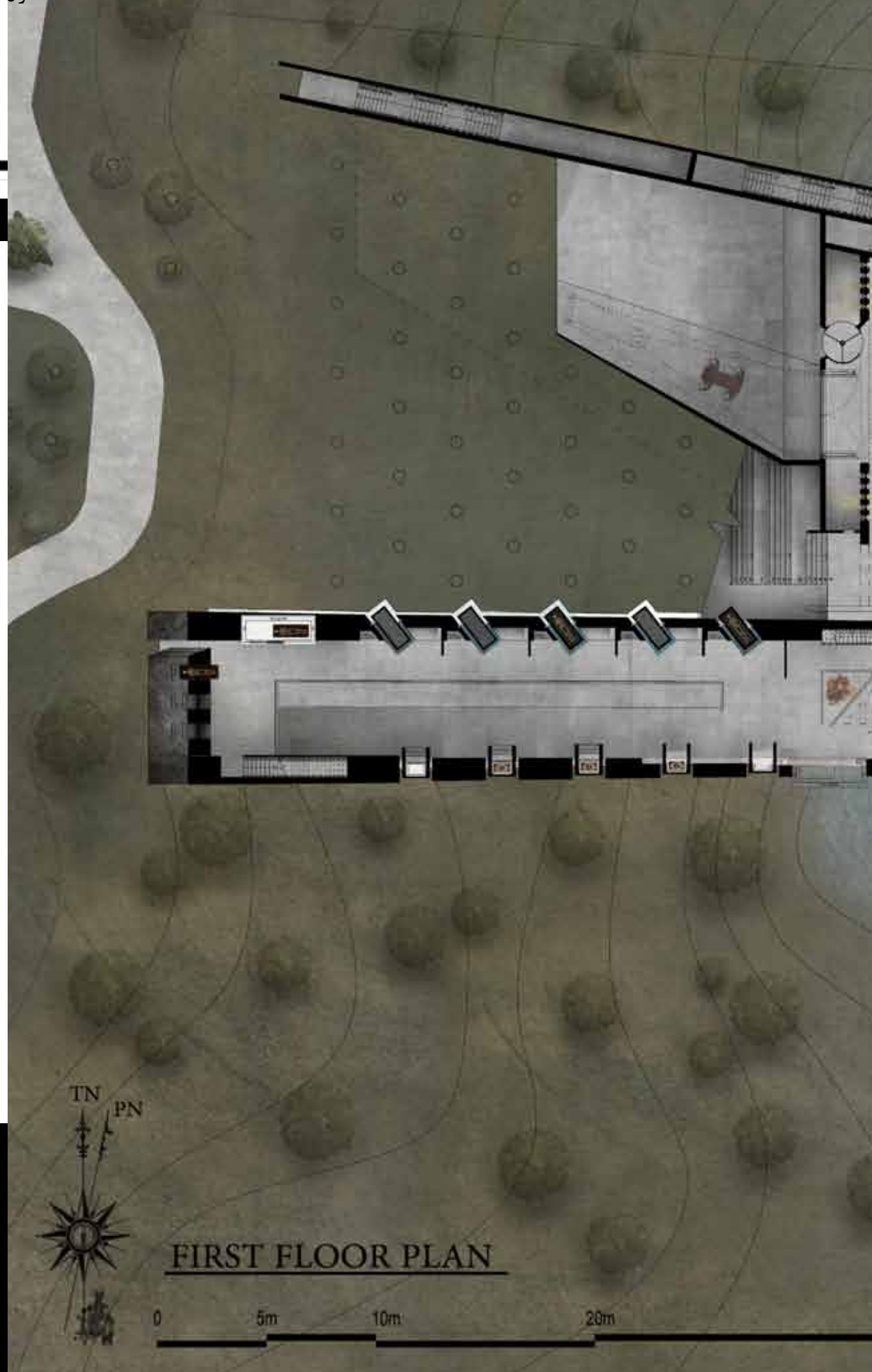




# FIRST FLOOR

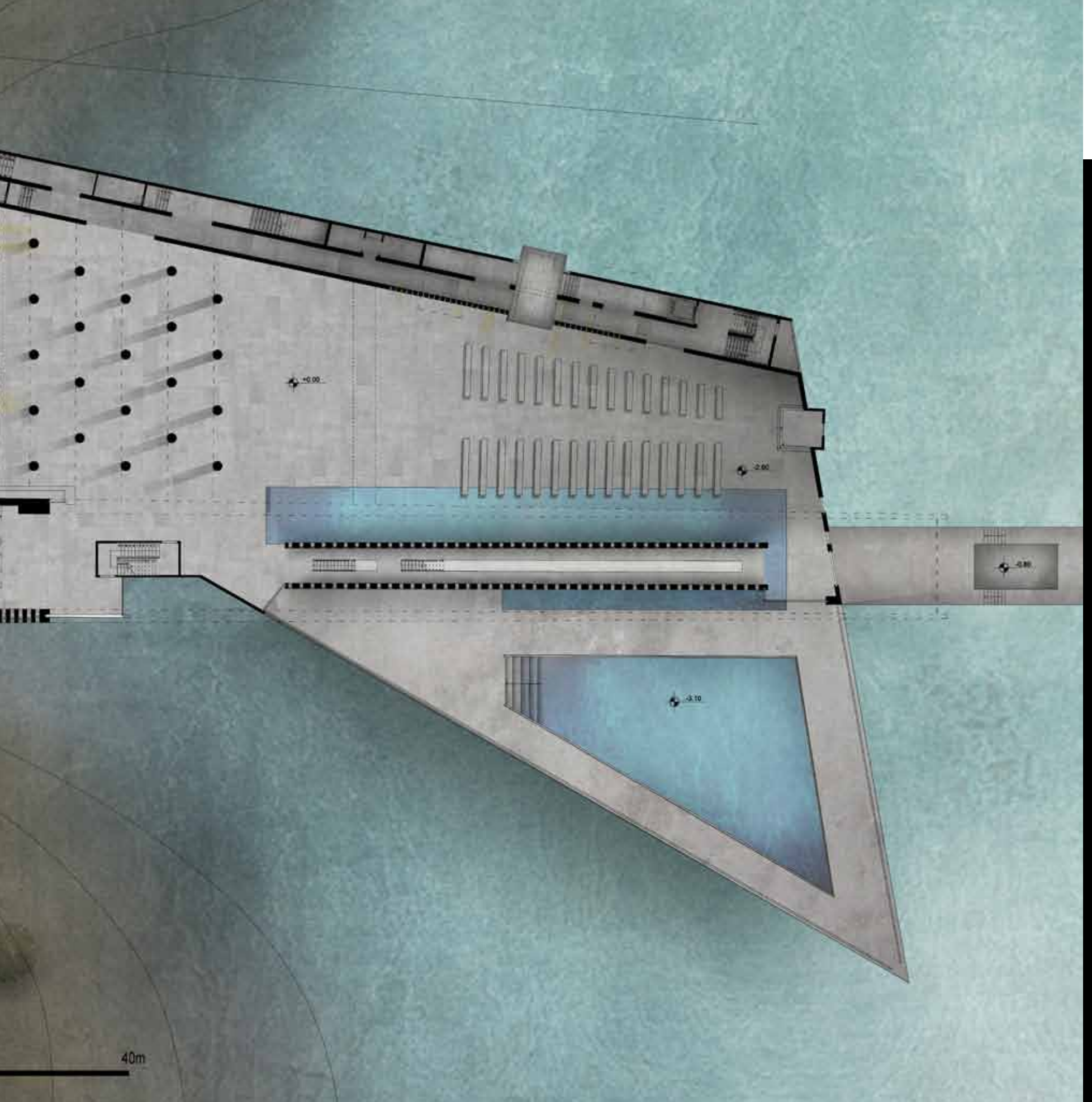
10m

20m

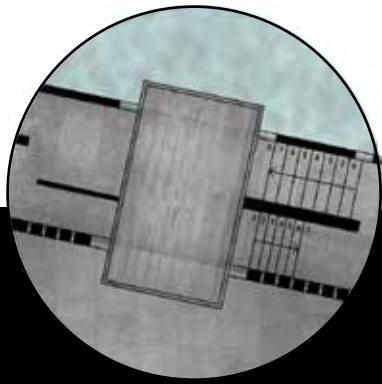
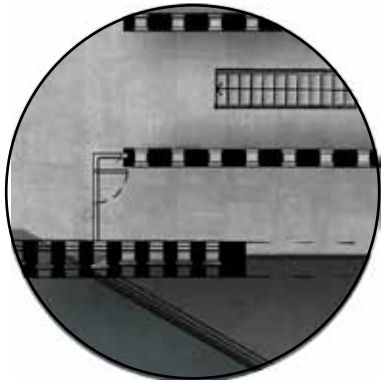
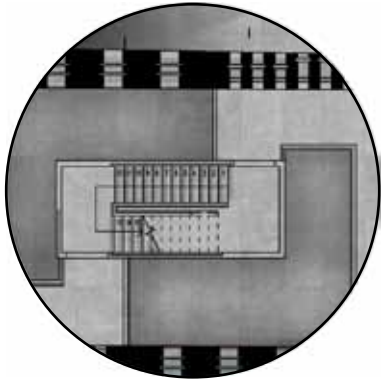


## FIRST FLOOR PLAN

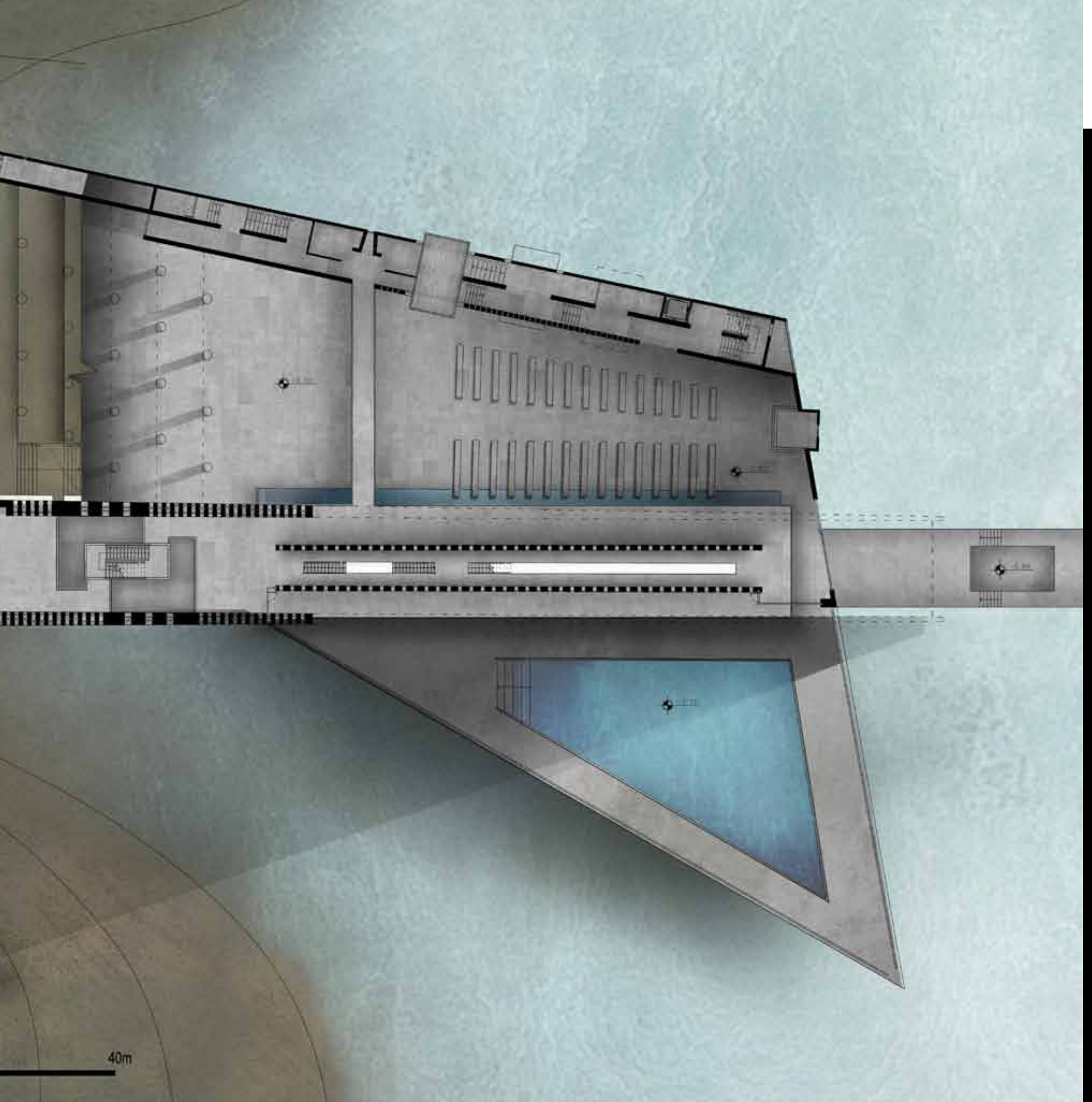
0 5m 10m 20m



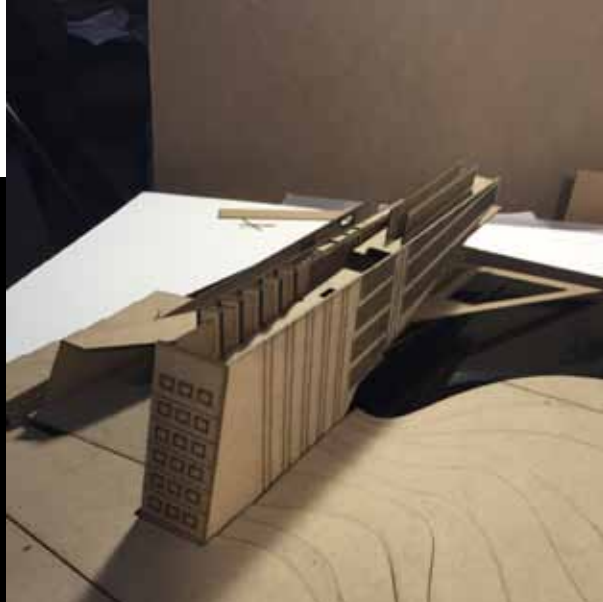
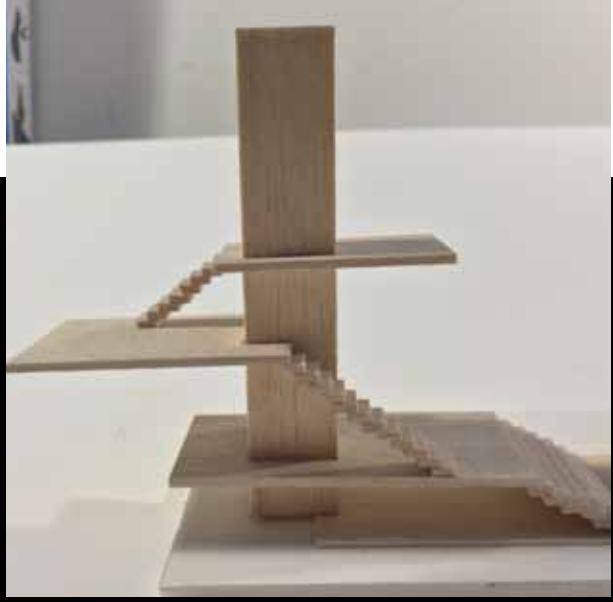
# SECOND FLOOR



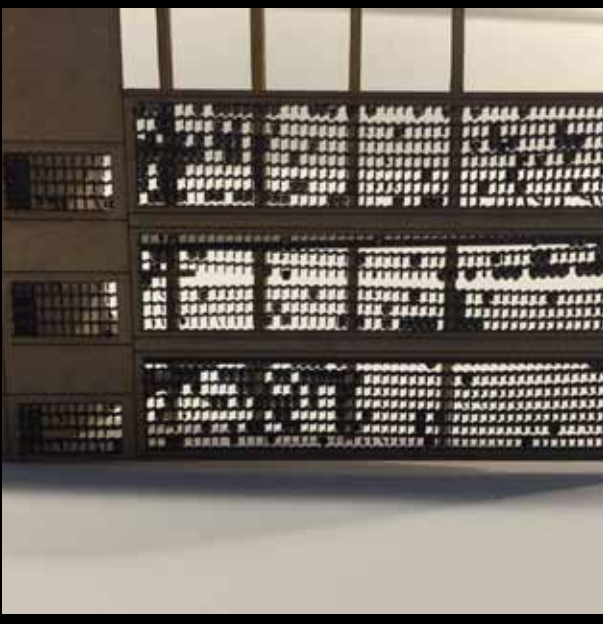
SECOND FLOOR PLAN



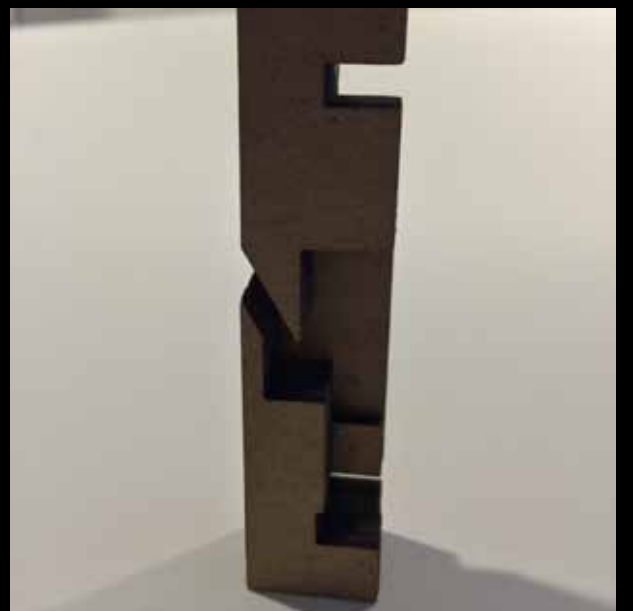
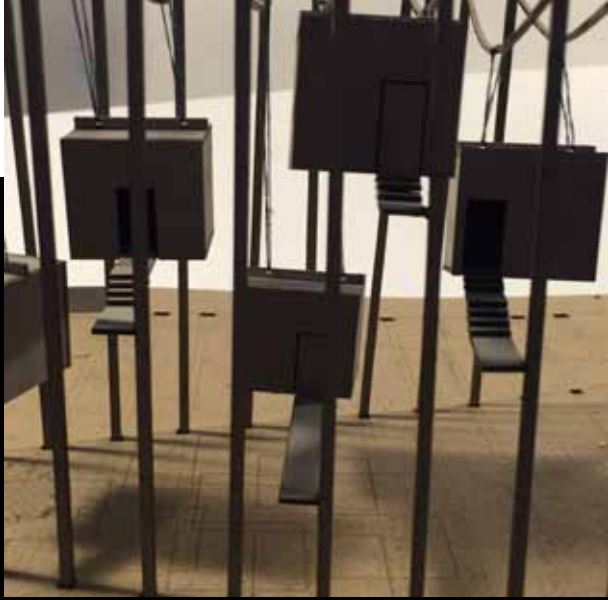
40m



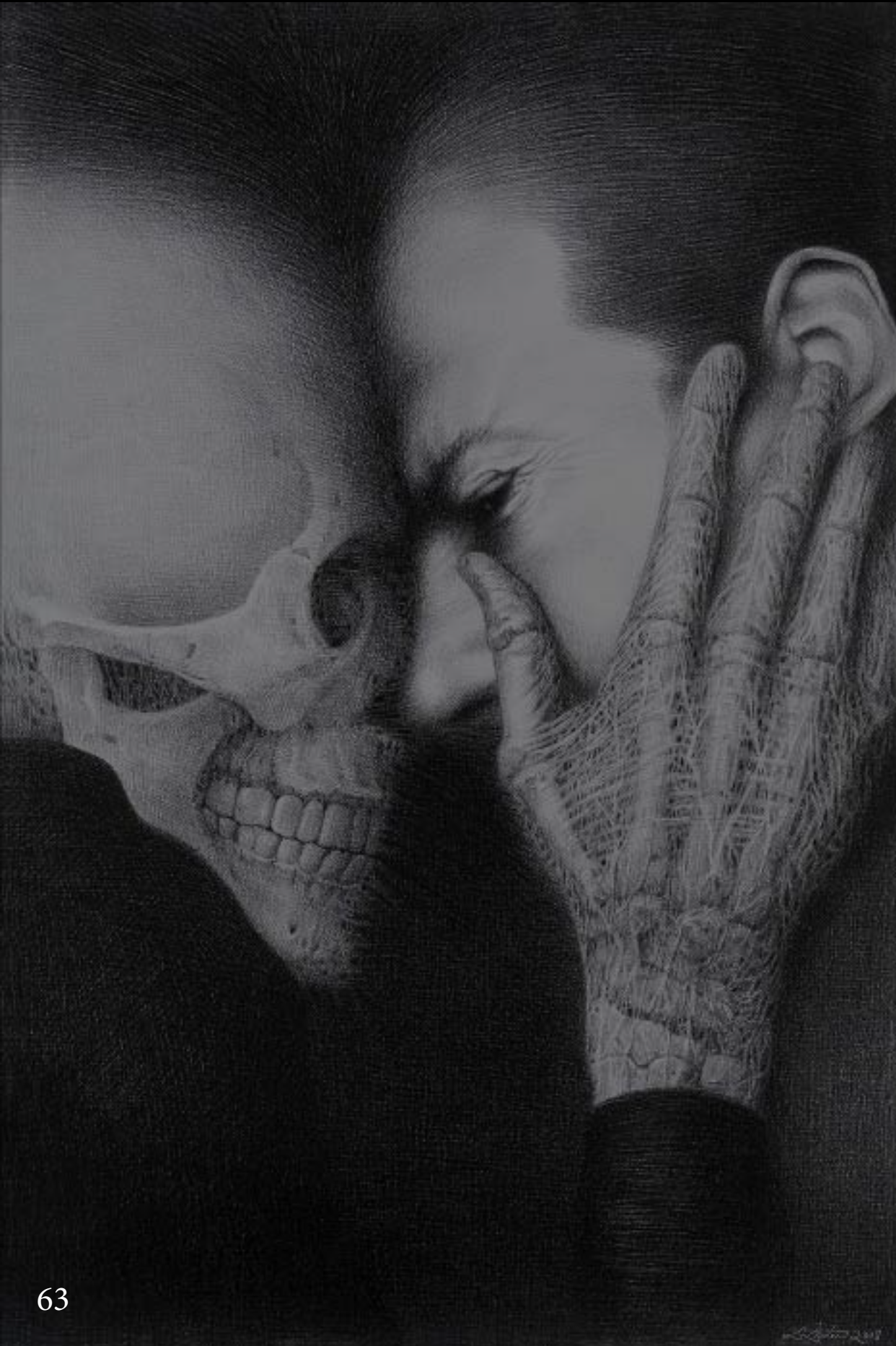
MODELS



MODELS



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# L I S T O F I M A G E S

All images used solely for educational purposes. All images not listed here are produced by the author.

Page v-vi. Fig 1- Hartshorn, Leo. "Graphic Artists of the Dead." Drawing by Laurie Lipton. [www.leohartshorn.blogspot.com](http://www.leohartshorn.blogspot.com). October 30, 2009. November 5, 2014. <http://leohartshorn.blogspot.com/2009/10/laurie-liption-graphite-artist-of-dead.html>

Page 4-5: Fig 5, Fig 6, Fig7, Fig 10- H. C. YARROW, A FURTHER CONTRIBUTION TO THE STUDY OF THE MORTUARY CUSTOMS OF THE NORTH AMERICAN INDIANS. Accessed April 10, 2014. <http://www.gutenberg.org/files/32938/32938-h/mortuary.html>

Page 4. Fig 8- Atsma, Aaron. "The Nine Musai." Image. Archaeological Museum of Cos, Cos, Greece. [www.theoi.com](http://www.theoi.com). March 7, 2013. <http://www.theoi.com/Gallery/Z20.2.html>

Page 4. Fig 9- Science Museum, London. "Stone grave marker for pouring libations, Roman". Image. [www.sciencemuseum.org](http://www.sciencemuseum.org) June 13, 2013. <http://www.sciencemuseum.org.uk/broughttolife/objects/display.aspx?id=4274>

Page 5. Fig 12- An illustration from Johann Daniel Mylius' 'Philosophia reformata' (1622). "Four Elements in Alchemy". Drawing. [www.at37.wordpress.com](http://www.at37.wordpress.com). February 6, 2012. March 21, 2013. <https://at37.wordpress.com/2012/02/06/137-69-draft/>

Page 9. Fig 16- Lucarelli, Fosco. "Tower of silence." Drawing. [Socks-studio.com](http://Socks-studio.com). February 9, 2012. April 8, 2013

Page 11. Fig 18-22- "Old Town, Alexandria, VA." Map. Google Maps. Google, 5September 2013. Web. 5 September 2013.

to be continued

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