

**On the origin of garden cemeteries in the West and references in the  
conformation of the first model in Brazil**

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#### ABSTRACT

Garden cemeteries are found in many cities in Brazil and are an integral part of the system of urban open spaces and, therefore, fundamental elements in landscape planning, mainly due to their size. This article aims to investigate some of the first garden-cemetery models implemented in the West and the principles that were adopted in the first garden cemeteries built in Brazil. Using a systematic literature review, iconographic analysis, fieldwork and interviews, it was identified that one of the first garden cemeteries implanted in Brazil was the *Cemitério da Paz*, in São Paulo (SP), dating back to 1965, in which references were found mainly for lawn cemeteries and memorial parks in the USA from the mid-19th and early 20th centuries.

**KEYWORDS:** Cemetery. Garden. Landscape.

## 1 INTRODUCTION

An inexorable fact for human beings is that death creates the need for a space to put dead bodies, thus the most diverse strategies are adopted among the cultures in the world. Broadly speaking, in the West, the most common procedures are burial or burial in horizontal or vertical cemeteries, and cremation furnaces are developed specifically for this purpose.

In virtually all urban areas, cemetery spaces can be found, including cemeteries and crematoria, which occupy large areas and, depending on how they are implemented, may or may not contribute positively to the system of open spaces in which they participate (SANTOS, 2013). Therefore, it is essential to take them into account in landscape planning.

In addition to the environmental functions, it must also be considered that they are places that stimulate human imagination, whether as a place of fear, a reminder of finitude, or even a pleasant and beautiful area that is not taken over by buildings in a metropolis. Thus, their relevance permeates different dimensions, consisting of spaces that should be designed so that they can be enjoyed to the full.

From the 19th century onwards, many landscape projects were observed for this type of space, taking into account the shape and which plant species were to be used (WORPOLE, 2003; CURL, 1993; SLOANE, 1991; RAGON, 1981). In Brazil, vegetation has been an important factor since the first examples of secular cemeteries also from this period. However, the first projects with predominantly landscaped characteristics date back to the mid-20th century (SANTOS, 2015). Moreover, this landscaped typology is the one that will predominate in new cemetery developments, especially private ones, until the present day<sup>1</sup>.

Considering this, the following question arises: where does this model originate and what motivations are behind it? This article proposes to investigate the beginning of garden cemeteries in Brazil and the references for this model. To do that, a systematic literature review in the area, an analysis of projects, field work and interviews were used as a procedure<sup>2</sup>.

## 2 A BRIEF OVERVIEW FROM THE CHURCH TO THE GARDEN

The first modern cemeteries, as independent institutions from the temples of the

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<sup>1</sup> This can be seen from the list of cemeteries associated with the *Sindicato dos Cemitérios e Crematórios Particulares do Brasil* - SINCEP (Brazilian Private Cemeteries and Crematories Union) and the *Associação de Cemitérios e Crematórios do Brasil* - ACEMBRA (Brazilian Cemeteries and Crematories Association).

<sup>2</sup> It should be noted that the content presented here is part of the research carried out by the author in her master's (SANTOS, 2015) and doctorate currently in progress.

Roman Catholic Apostolic Church, managed by the political-administrative power of the cities, were basically constituted in the 19th century in Brazil. This undertaking is the result of a hygienist discourse, in which doctors indicated the danger of contact with corpses, which would emanate pestilent miasms, contaminating the living. Thus, the burials that were traditionally carried out mainly inside churches<sup>3</sup> and their surroundings, would come to be considered dangerous for people, and the dead should be separated from the living as a matter of public health (REIS, 1991). These ideas came from Europe, where these discussions were taking place. Thus, the first cemetery models in Brazil were also inspired by European ones, especially from countries that had Catholic roots, such as France and Portugal.

Taking this into account, as in Europe, it was postulated that cemeteries should be located far from urban clusters, on high ground to receive the prevailing winds, and surrounded by trees, which should also be adequate for the correct absorption of substances from human emanations (CATROGA, 1999). Such necropolises were marked by the construction of large tombs, family chapels and even statuary, to become places of affirmation of power by the ruling elite at the time. The poor were left with simpler tombs with less noble locations, far from the entrance gates or even in common graves in some cases (REIS, 1991; CYMBALISTA, 2002; MOTTA, 2009).

In the old days, these cemeteries were designated in areas far from urban centres. With the passage of time and the expansion of cities, nowadays these areas have become central. This can be seen, for example, in the case of the *Campo Santo* cemeteries in Salvador; *São João Batista* in Rio de Janeiro; and *Consolação* in São Paulo; opened in 1836, 1852 and 1858, respectively, and still in operation. This cemetery typology is maintained in the Brazilian urban environment and is commonly known as a “traditional cemetery” (SANTOS, 2015; FUCHS, 2019).

However, with the passage of time, new shapes were formed, in which spaces predominantly consisted of tombs with a vegetated cover, with no buildings above ground, located in predominantly landscaped environments; so-called garden cemeteries. Despite the vast spectrum in which this type of necropolis can be found (FUCHS, 2021), in Brazil, any cemetery that does not have tombs built above ground can be called this, and it is also synonymous with the term “park cemetery” as contained in Article 2 of Resolution 335 of 2003 of the *Conselho Nacional do Meio Ambiente*<sup>4</sup> (CONAMA). This defines a park or garden cemetery as “predominantly covered by gardens, no tomb constructions, and in which the graves are identified by a tombstone, at ground level, and small-sized” (BRASIL, 2003, p.98).

In recent decades, there has been a trend towards constructing park/garden cemeteries in Brazil<sup>5</sup> and most of the new established necropolises, especially private ones,

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<sup>3</sup>Although until the 20th century, burials in Brazil were predominantly carried out inside and around Catholic churches, there were also some extramural cemeteries, but less prestigious. In the city of São Paulo, for example, there was the *Cemitério dos Aflitos*, opened in 1774 (PAGOTO, 2004). This was aimed at those who were not accepted for burial in churches, such as indigents, suicidal people, criminals and slaves. On the issue of burials in churches and the formation of the first extramural cemeteries in Brazil, see: Reis (1991); Rodrigues (1997); Cymbalist (2002); Pagoto (2004). Regarding religious orientation, non-Catholics, like Protestants, also suffered from the lack of a burial place, and in 1811 the first Brazilian Protestant cemetery was opened. Regarding this type of restriction on Protestants in the period, see: Castro (2013).

<sup>4</sup> National Environment Council

<sup>5</sup> There is also an increase in the practice of cremation (SANTOS, 2015) and the establishment of cemeteries with vertical tombs. However, new private developments following the garden model are still predominant. Moreover, they will not be addressed in this article due to the need for a more limited approach to present the intended content.

follow this configuration (SANTOS, 2015). Many of these are implanted on the outskirts of urban perimeters, but for different reasons to the 19th century necropolises, sometimes they are the result of public initiative in areas that need new cemeteries; in other cases, they are investments made by the private sector that is looking for large plots of land at low costs to create garden cemeteries and crematoria.

Having said that, it is questionable what the origin could be of this park/garden cemetery reference implanted in Brazil. In search of an answer, a brief historical overview on the subject will be provided below.

### **3 THE COUNTRY, THE GARDEN AND THE CEMETERY**

While the first cemeteries separated from temples and away from urban agglomerations followed a design of space predominantly permeated by large tomb constructions, often with religious references, in the United States a new interpretation of these spaces was born, located in rural areas; rural cemeteries.

Rural cemeteries appeared in the USA in the 19th century, in the context of removing cemeteries from the urban environment, in line with the new standards of public health previously mentioned. Added to this is the fact that with the growth of American cities, urban land became more valuable, as opposed to rural land (SCHUYLER, 1986).

According to the historian Thomas Bender (1974), “as the urban environment became paved over, more hurried and commercial, a change of scenery reminiscent of the rural past, a readily accessible natural sanctuary within close proximity to the city, became necessary” (p. 203-204). Thus, “a romantic landscape was sought as a counterbalance to the disturbing aspects of the cityscape. This was the attraction of the rural cemeteries on the outskirts of most American cities” (BENDER, 1974, p. 204).

These spaces were designed according to the landscape tradition established in the USA at the time, which were largely the result of the blend between American culture and English romanticism (DAL CO, 1975), in which it was believed that the natural setting would have beneficial impacts in the human mind (SCHUYLER, 1968). They were characterized by extensive curvy gardens with funerary monuments in their paths.

The Mount Auburn Cemetery, dating back to 1831, is considered the first example of a rural cemetery (Figure 1). Located in Cambridge, the metropolitan area of Boston, it was built due to the commitment and ideals of the American physician and botanist Jacob Bigelow, who managed to merge his two areas of interest into the design of that space: a cemetery that ensured public health and that also had an experimental botanical garden (SCHUYLER, 1986). The project, initially designed by Henry A. S. Dearborn and Alexander Wadsworth<sup>6</sup>, in an initial area<sup>7</sup> of approximately 291,000 m<sup>2</sup>, mixed influences from the 19th century French Père-Lachaise cemetery with elements of the English garden, containing winding paths and planned

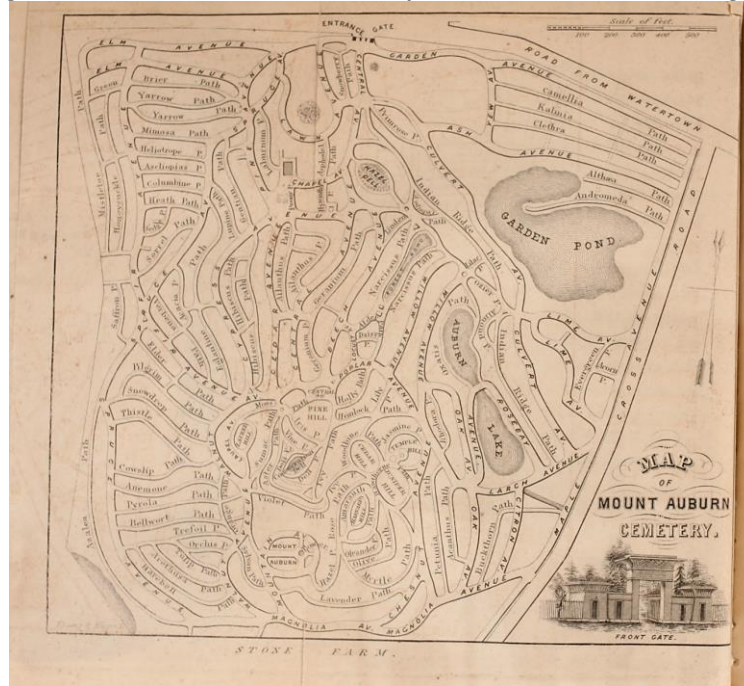
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<sup>6</sup> Whereas Wadsworth had a background in civil engineering, Dearborn had no formal training in engineering, architecture, or landscaping. He was a political figure and a horticulture lover. He was the founder and first president of the Massachusetts Horticultural Society, an organization that supported and was instrumental in the construction of Mount Auburn (SLOANE, 1991).

<sup>7</sup>Over time, the cemetery was expanded and currently has 708,200 m<sup>2</sup>.

visuals. Landscape historian Michael Laurie (1983) points out that, in the year of its opening, Mount Auburn was described as a place of “extraordinary beauty”, with winding paths that were distributed according to the rugged terrain.

**Figure 1 – Plan of Mount Auburn Cemetery and illustration of its entrance gate.**



Source: BIGELOW (1860, p. 21).

The success of this type of cemetery made it a model followed throughout the US and, less than two decades after the opening of Mount Auburn, almost every major city in the country had a rural cemetery. As an example, in Philadelphia there were twenty undertakings of this type in 1849 (DOWNING, 1849).

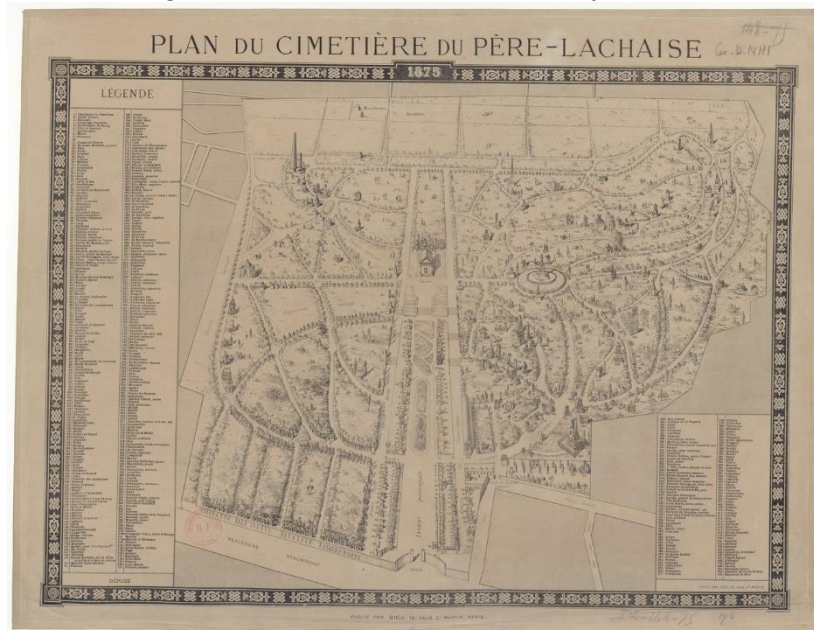
Ken Worpole (2003) also states that the success of Mount Auburn reflected in the popularization of the term cemetery for cemeteries in North America. Previously, the terms “burying ground” and “graveyard” were more used (p. 141). The change in the use of words was related to a radical change in American attitudes toward the landscapes of places related to the disposal of their dead: the word “cemetery” is related to a place of rest, sleep, instead of death and decay, terms that are implied by “burying ground” and “graveyard”. The roots of the word cemetery are found in the Latin *coemeterium*, derived from the Greek *koimētērion*, “a place where one sleeps”, which comes from *koiman*, “to sleep” (URBAIN, 1978). New Christians, for example, used the term for places where people sleep in anticipation of resurrection (LIGOU, 1975).

It is pointed out that, because they were pleasant, these cemeteries became popular visitation centres for the urban population, serving as retreats for rest and walks, especially on weekends. For example, between April and December 1848, approximately 30,000 visitors were estimated at Laurel Hill Cemetery in Philadelphia, a number that could equally be applied to visitors to Mount Auburn and, doubly, to Green-Wood Cemetery in Philadelphia. New York (DOWNING, 1849). Thus, it can be said that they were important places for the population.

Due to their landscaping refinement, Andrew Jackson Downing, an American landscaper from that time, also believed that such spaces, to a certain extent, supplied the large public gardens, which until then were absent in many places in the country. Thus, David Schuyler (1986) states that the success of rural cemeteries made the population consider naturalistic parks as important and, it can be said that due to their role, they preceded the first American parks.

In the 1800s, in Europe, there was also a movement toward a landscaped project for the necropolises to be designed. It started with the forerunner Parisian cemetery Père-Lachaise, from 1804, which influenced not only Mount Auburn in the USA, but also several other European cemeteries. Although Père-Lachaise is a cemetery that has built tombs, monuments and burial chapels, its layout was based on the 18<sup>th</sup>-century romantic landscape principles, as a landscape park. The first project, conceived by the French architect Alexandre-Théodore Brongniart, had central axes, winding internal walkways and tree-lined pathways (Figure 2). Rugged terrain was also used and this unevenness resulted in areas with beautiful views, which have been maintained even in the contemporary period (Figure 3). This cemetery was emblematic given the importance of the city of Paris and was the first modern public cemetery in France.

**Figure 2 – Plan of the Père-Lachaise cemetery in 1875.**



Source gallica.bnf.fr / Bibliothèque nationale de France

Source: Bibliothèque nationale de France, département Cartes et plans, GE D-14111.

**Figure 3 – Photo from the inside of the Père-Lachaise cemetery nowadays. There is a luxuriant forest and use of uneven land for the constitution of a viewing point.**



Source: Author, 2021.

Over the years, the Père-Lachaise cemetery underwent several renovations, gaining a crematorium and a columbarium<sup>8</sup> as early as 1887. More recently, in the 1970s, it gained a grassy area called “*jardin du souvenir*” – “remembrance garden”, translated freely –, where one can spread the ashes of cremated people, making it a place of memory for these people and also others who died, but whose bodies were not found, such as victims of plane accidents. Thus, its initial area, which was approximately 260,000m<sup>2</sup> (DU CAMP, 1874), is today 440,000m<sup>2</sup>. Due to its historical relevance and the famous personalities buried there, it is also a tourist site and is one of the most visited cemeteries in the world.

It is pointed out that, although several American necropolises of the time were inspired by Père-Lachaise, there are differences between them. Bender (1974) points out, for example, that there was a significant difference in the relationship of these spaces with nature: while “Père-Lachaise was an old garden dedicated to a new purpose when it was opened as a cemetery”, rural cemeteries such as Mount Auburn, were “established on sites of natural beauty with the intention of conserving their original aspect”, and were an enclave of natural beauty adjacent to the “artificial urban environment”. (BENDER, 1974, p. 201)

John Claudius Loudon, a fruitful English landscape designer and a relevant character in the European garden cemeteries movement of the 19th century, considered Père-Lachaise as a model, but with some reservations. He thought that some of its features could make it difficult to maintain, such as the haphazard way in which the tombs were spatially organized and sold. Throughout his career, he organized the publication “Gardener’s Magazine”, which had several volumes and where he also wrote about cemetery spaces. These texts are concatenated in his book “On the laying out, planning, and the managing of Cemeteries, and on the improvement of Churchyards”, published in 1843, a year before his death. In addition, he developed plans for many cemeteries (CURL, 1983).

Regarding the composition of the gardens, Loudon considered that it was important

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<sup>8</sup> Building consisting of niches for the deposit of cinerary urns.

to introduce trees and shrubs, but in moderation, as an excess of these could “impede the free circulation of the air” and the solar incidence (LOUDON, 1843, p. 148). He also considered that some plant species were more appropriate for the space than others, both due to their own characteristics and relationship with the terrain, as well as the tradition of having spaces for the dead.

Concerning flowers, although Loudon recognized the custom of them being used in cemeteries, he did not recommend flowering shrubs as the dug soil for their planting and maintenance could remove the “state of quiet and repose”, an “important ingredient” in the passive sublime, which he believed to be necessary in these spaces (LOUDON, 1843, p. 149).

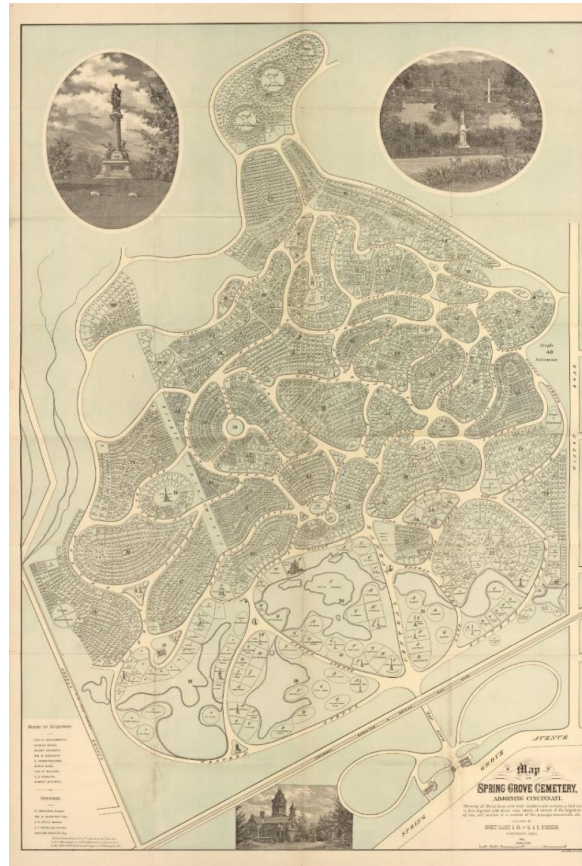
An important point raised by the professional is that he believed that, when saturated, cemeteries could be shut up as burying grounds and a few years afterwards, opened as public walks or gardens (CURL, 1983). In his words: “The greater the number of present cemeteries, the greater the number of future public gardens” (LOUDON, 1843, p.293).

After the American rural cemeteries and other new European cemeteries showing a diversity of monuments surrounded by gardens, such as those designed by Loudon, a new conception of space for burials emerged, now with no monumental tomb constructions. They were called “lawn cemeteries” and they had large areas covered by lawns over the tombs, as the name suggests.

In the United States, this typology emerged from the reconfiguration of the Spring Grove Cemetery, Cincinnati, in 1855 by Adolph Strauch (Figure 4). A German horticulturist and landscaper, he sought a landscape in his project with open and integrated visuals and extensive lawns, where individual symbols would be subordinated to the whole. Thus, in his plans for the development of the south wing of the aforementioned cemetery, he imposed strict rules regarding scale, designs and acceptable symbolism for the tombs. He removed most of the existing fences and borders and created large open circulation and transport routes not completely marked by rows of trees. In the 1860s, its area reached 1,667,305 m<sup>2</sup>.



**Figure 4 - Map of Spring Grove Cemetery, 1883, showing the graves including their numbers and sections, together with the names of the owners of the larger plots and the location of some of the main monuments.**



Source: Robert Clarke & Co.: M. & R. Burgheim, 1883. Library of Congress, maps section. Available at: <https://www.loc.gov/item/2012586630>, accessed on 16 Oct. 2022.

Strauch broke with the picturesque that until then had influenced rural cemeteries to promote the “simplicity and accessibility of the beautiful” (SLOANE, 1991 p. 103). Instead of the irregularity of paths and the unexpected vista, he preferred more flowing lines, balance and symmetry (SLOANE, 1991). Regarding the built elements, he considered that only chapels in the classical style would be acceptable given his proposed design language. In addition, he imposed his own team of gardeners and maintenance professionals on the site and, unlike other landscapers of previous cemeteries, he not only designed the cemetery but also played the role of a superintendent, managing what had been implemented (WORPOLE, 2003).

This professional position was an important step both in the development of the modern cemetery and also in the development of the profession of landscape architect: it was beginning to be understood that a professional was needed to develop a good cemetery project. Thus, few American cemeteries at the end of the 19th century were designed without a detailed landscaping plan and also few failed to hire experienced superintendents to manage the development of the proposed plan and maintain the site (SLOANE, 1991).

After Strauch, another American figure was central in the new cemetery forms based on the landscape: the entrepreneur and engineer Hubert Lewright Eaton, creator of the so-called memorial park, which sped up the trends established by Strauch. In 1917, he became

responsible for the Forest Lawn Cemetery, located in the city of Glendale in the USA, which at the time was degraded.

Under his management, Eaton traced a series of changes in the conformation of the spaces of the Forest Lawn, naming it from then on as a “memorial park” instead of simply a “cemetery”. He rejected the preponderant visual role of the family monument, tombstone or tomb in the composition of the cemetery project, taking into account the park principle to the point of almost erasing all traces of the funerary processes. Thus, he sought to demonstrate less death and more a place related to a paradise through his landscape organization. He also created a system for identifying sections of the cemetery based on thematic items, arranging replicas of famous sculptures in the history of art and building chapels along the lines of well-known European churches in certain locations on the land. Another innovation was the gradual expansion of the business, incorporating activities that were previously separate from the cemetery, such as the construction of a mortuary. This provided a greater profit for the institution, as it mastered more stages of the funeral process (SLOANE, 2001).

In 1917, Eaton published the text called "Builder's Creed", where he presented his Protestant aesthetic and religious creeds for the Forest Lawn project. This text was engraved on a marble monument placed in the cemetery and can still be found there today. It has a tone of strong religious appeal, amalgamated with a new proposal to set up and manage a cemetery. In it, he says that Forest Lawn was a paradise on earth built for the living, whose upkeep would be managed by a financial assistance fund. This was relevant at the time, as conserving rural cemeteries was expensive, and many had problems in this regard.

Regarding the configuration of this cemetery, it is pointed out that most of the tombs were demarcated only by bronze plaques at ground level, and the regions in which they were located were identified by sweet and soft names such as “Kindly Light”, “Whispering Pines”, and “Eventide”, among others (WORPOLE, 2003, p.146; MITFORD, 1963, p.149). The very choice of the name of the cemetery was not fortuitous: it suggested the calm, safe and almost paradisiacal sense of the shelter of the forest and the sense of an expansive view of the place and time, through its wide, illuminated, extensive and well-kept lawn (TREIB, 2001).

Concerning the specified vegetation, only shrubs and evergreen trees were planted, as Eaton wanted to avoid fallen leaves, which could refer to the theme of loss and decay, undesirable for this happy world of positive thinking (WORPOLE, 2003). In addition, the choice for large grassy spaces, added to the identifications close to the ground, allowed not only primacy to the flowing hillsides but also allowed “maintenance by tractor drawn mowers”, replacing clipping by hand (TREIB, 2001 p. 87). This decision makes it different from other existing cemeteries in the region at the time, which were dominated by monuments. According to Sloane (2001), in 1929 the development had an architecture sector with 12 engineers and 12 architects who supervised the landscape development of the site. Nowadays its area has approximately 1,214,000 m<sup>2</sup>.

According to researcher Marc Treib (2001), the landscape of this project was concerned with celebrating more those who remember – the living – than those who would be remembered – the dead. It should be noted that several environments there were designed from the beginning to serve as a place of leisure, even having those dedicated to weddings.

It is important to point out that Eaton turns the cemetery into a commercial company, in full compliance with the practices and professionals of the real estate sales sector. Worpole (2003) states that the entrepreneur was one of the first examples of “an extraordinary mix of fundamentalist Protestant certainty combined with an equally firm belief in business success as a reward for faith” (p.144). Despite the tombstones' egalitarian appearance, it was not a place for everyone, but rather aimed at the “respectable middle classes”, many of whom fervently believed in the afterlife, while still interested in memorializing their earthly accomplishments. Thus, such a cemetery was not a “universalist institution in the civic fabric of democratic America”, but a “private and privileged last haven”, a kind of exclusive condominium (WORPOLE, 2003, p. 144).

In the 1960s, Jessica Mitford (1963), a critic of the American burial system, claims that Eaton had more influence on trends in the modern cemetery industry than anyone else. In addition, the author presents how profitable sales of tomb lots can be and, in a report after visiting the site, shows the marketing vision of its creator, who set up a museum, souvenir and flower shop, for example. And it was exactly in this decade that this new cemetery idea arrived in Brazil.

#### **4 THE CEMETERY BECOMES A GARDEN IN BRAZIL**

In Brazil, the first garden cemeteries were inaugurated in a different period than rural and lawn cemeteries, as well as memorial parks. This is because they date from the middle of the 20th century, establishing themselves as a novelty compared to the traditional necropolis of until then. It is also difficult to trace the exact beginning of these types of cemeteries in the country. In the 1960s, an indication for the implementation of this kind of necropolis in Brasília can be found in Lúcio Costa's descriptive memorial for the “*Plano Piloto de Brasília*”. However, this recommendation was initially not followed and the first cemetery in Brasília, despite being largely wooded, maintained the tradition of building tombs above ground (SANTOS, 2015).

In 1965, the *Cemitério da Paz* (Peace Cemetery) was inaugurated in the city of São Paulo. A private enterprise belonging to the *Associação Cemitério dos Protestantes – ACEMPRO* (Protestant Cemetery Association), it is self-declared as the first Brazilian cemetery to be implanted with the garden typology, that is, with large gardens and tombs, mostly lawns, without buildings above ground. As so far, no other records prior to this date have been found, this statement can then be adopted (SANTOS, 2015).

It is located in an area of approximately 120,000 m<sup>2</sup>, and the initial design of its spaces was developed by the civil engineer Flávio Magalhães, also linked to ACEMPRO and currently the association's executive secretary, who said that he saw in this undertaking an opportunity to put into practice his taste for agronomy and passion for tree planting (MAGALHÃES, 2019).

It is interesting to point out that ACEMPRO had previously hired an architect to design the necropolis, however, Magalhães did not approve the project, as it followed the guidelines of traditional cemeteries with tomb constructions above ground. The engineer had become aware of the existence of the garden-type cemetery and wanted the project to follow this orientation.

One can see in the spaces of the *Cemitério da Paz* a clear influence of characteristics found both in lawn cemeteries and in US memorial parks (Figures 5 and 6): predominantly grassy

tombs with no apparent construction; tomb identifications by small and discreet standardized plaques, at ground level; the surrounding vegetation is intense, forming a park environment. The name of the development, *Cemitério da Paz* evokes a strategy adopted in the nomenclature of the Forest Lawn layouts, which referred to soft and paradisiacal ideas. In addition, there is a shop inside that sells flowers, which can be purchased to decorate the tombs, in addition to a snack bar and wake rooms.

**Figure 5 – Aerial photo showing the *Cemitério da Paz* area (São Paulo). The perimeter of the cemetery is highlighted in red, and the circulation scheme of the main internal roads is shown in white.**



Source: Google Maps (2022) with interventions by the author based on information from OpenStreetMap.

**Figure 6 – Photo of the *Cemitério da Paz* (São Paulo) showing the area of tombs.**



Source: Author, 2011.

This influence is further confirmed by Magalhães' report, who says he was inspired by the Memphis Memorial Park necropolis (MAGALHÃES, 2019). Dating back to 1925, on an initial plot of approximately 170,000 m<sup>2</sup>, this cemetery is located in the city of Memphis, in the Deep South, USA. According to the current management of the institution, its creator, Elliott Clovis

Hinds, decided on this cemetery typology after visiting the Forest Lawn cemetery, previously presented in this work as the forerunner of the memorial park (OUR, s.d.).

The project development process for the *Cemitério da Paz* underwent several stages. After Magalhães' first directives, the *Casasco Paisagismo e Urbanismo* company was hired, which carried out the landscape project whose bases are maintained until the present day. On the company's website, the *Cemitério da Paz* can be identified in the company's portfolio, which includes photos from 1971, the probable date on which the project was implemented. In a piece in the *Folha de São Paulo* newspaper about the site in 1972, there is a report on the development of the landscape plan and some modifications regarding what had been initially implemented (BANCOS, 1972).

Moreover, just as the Protestant logic is closely linked to the rise of landscaped cemeteries without large tomb constructions in the US, this relationship can also be traced in the *Cemitério da Paz* in view of the association that administers it. Regarding this fact, Magalhães points out that the Protestants did not use images, as well as reproducing this custom in their cemeteries in Europe and the US, resulting in cemetery spaces with only simple tombstones in the middle of the gardens (MAGALHÃES, 2019).

Magalhães' words are also permeated by the environmental concern discourse, and he developed a series of publications with informative content on the environmental impacts of cemeteries and appropriate measures taken in the projects he developed. Moreover, in 1972, in an interview given to *Folha de São Paulo*, he indicated the importance of garden cemeteries in green spaces in the city (BANCOS, 1972, p.8).

It can be observed that Magalhães also worked on the urbanization project of the *Gethsêmani* cemetery in São Paulo, inaugurated later, and which follows the garden/park typology. In addition, he is responsible for designing other ACEMPRO cemetery spaces, such as the *Cemitério e Crematório Horto da Paz* in Itapeverica da Serra, in greater São Paulo.

Shortly after opening the *Cemitério da Paz* in São Paulo, the public authorities already showed a tendency towards constructing municipal necropolises following the garden model. According to the Municipal Funeral Service, in 1966 the municipality established a working group to study the problems of the city's necropolises. As early as 1965, the press reported on this study and its possible conclusions (CREMAÇÃO, 1965).

Regardless of the exact year it was created, the resulting work provided guidelines for new cemeteries to follow in terms of the garden model. A plan was also proposed to lay as much grass as possible in existing necropolises that had extensive areas in need of care. The objective was for them to become "greener, and therefore, more pleasant and humane", as opposed to traditional cemeteries, marked by the "traditional way of seeing death and very well-identified by exaggeratedly sumptuous mausoleums" (SF MSP, 1977 p. 39). In addition to this discourse, it can also be inferred that by using the cemetery model without tomb buildings, the cost of implementing and maintaining these spaces would be reduced compared to traditional ones. Unlike private garden cemeteries, these public models sometimes lack care where tombs covered by bare soil are easily found, for example.

The late 1960s and 1970s saw the opening of several private necropolises that followed the garden model, mainly in São Paulo. Soon after creating the *Cemitério da Paz* in 1968, the Morumby cemetery was inaugurated in the same neighbourhood, which calls itself

the first park cemetery in Brazil. Managed by the João XXIII religious community, a Catholic organization, it invested heavily in publicising the project in the newspapers at that time, such as *Folha de São Paulo* and *O Estado de São Paulo*. Afterwards, Gethsêmani was inaugurated in the same region.

The new cemetery developments in São Paulo influenced cities across the state and also across the country. Thus, in this period, garden cemeteries and park cemeteries were opened in capitals such as Rio de Janeiro, Natal, Curitiba and Goiânia.

Currently, garden cemeteries are already widespread throughout Brazil, which can be observed by searching on the SINCEP website. In São Paulo, the largest and most populous city in the country, among the 41 existing necropolises, at least 40% have a spatial configuration close to what can be considered a garden cemetery (SANTOS, 2015), revealing a significant field for study. In addition, according to the Strategic Master Plan of the Municipality of São Paulo, “the municipal cemeteries are part of the Protected Area, Green Area and Open Space System” of the city. (SÃO PAULO, 2014, art. 282).

### 3 FINAL CONSIDERATIONS

This article aimed to provide a brief overview of the origin of Western garden cemeteries whose models influenced the conformation of *Cemitério da Paz*, the first garden cemetery in Brazil.

Although the *Cemitério da Paz* has an area significantly smaller than the foreign examples presented, this does not prevent it from showing traces that could relate it to the lawn cemeteries and subsequent US memorial parks.

Choosing solutions such as not having constructions above ground and expressive ornaments on the tombs, extensive lawns, the simplicity of nameplates, and preference for ample trees in the cemetery space are points of convergence, despite the difference in time and context of creating these cemeteries.

There is also a close relationship aligned with Protestant ideas and garden cemeteries, which is in line with ACEMPRO, a Protestant association, owner of the *Cemitério da Paz*. Despite this, there is no proposal of religious sectarianism: anyone who wants to can buy his piece of paradise for eternal rest. However, when put up for sale, it is a space that is not for everyone as it is accessible only to those who have the purchasing power to do so, as well as the memorial park presented here.

Finally, it is hoped that what has been presented so far can demonstrate the first signs of connection and place the *Cemitério da Paz* within the garden cemeteries movement in the West, which began in the 19th century. This landscaped cemetery logic will be used in later developments, in different parts of Brazil, so that its principles can be observed in cemetery projects even today.

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