



# SORGENFRID

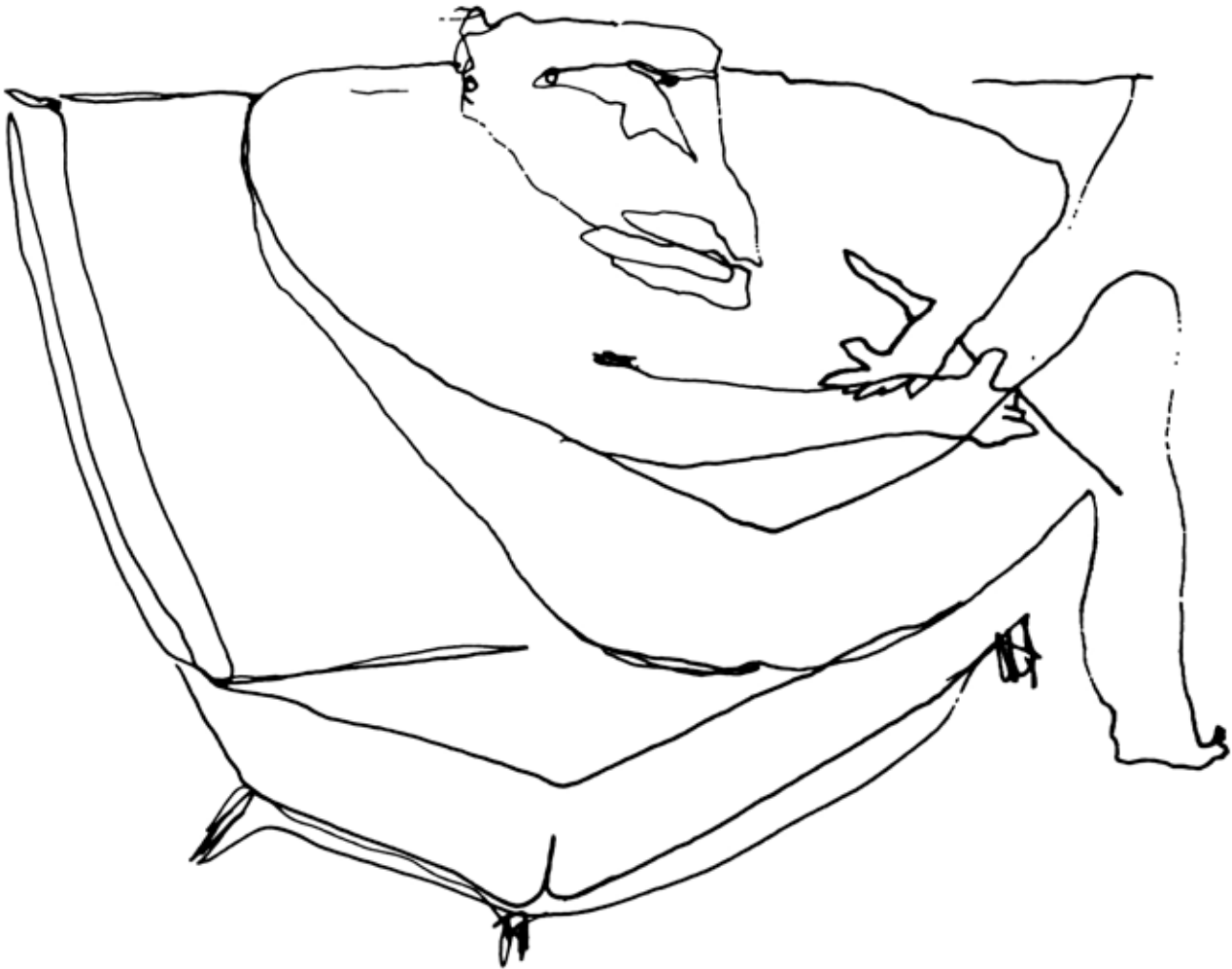
Or how there are more sides to life (and death)

Examensarbete inom Landskapsarkitektprogrammet 2008:18

MARTIN ARFALK

***Having a variety of people in city space is a prerequisite for a tolerant city. In turn, a tolerant city is a prerequisite for a democratic city, one tries to welcome everyone into its midst.***

(Gehl, Gemzøe, Kirknøæs & Sternhagen Søndergaard, 2006 p.86)





# TITLE

SORGENFRID  
Or how there are more sides to life (and death)

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# ABSTRACT

**Keywords:** Cemeteries, Urban Development, Compactness, Partition, Communication, Green Architecture, Death, Living and Coexistence

**THIS THESIS CONCENTRATES ON HOW TO TRANSFORM TRADITIONAL, PROTECTED URBAN STRUCTURES BY LOOKING AT THEM IN RADICAL NEW WAYS. IT DOES THIS BY EXAMINING CEMETERIES IN A PART OF SWEDEN AND HOW THEY CAN BECOME AN INTEGRAL, LIVING PART OF THE SURROUNDING URBAN AREA BY BETTER DESIGN AND USE OF SPACE.**

**TODAY, THE COMPETITION FOR LAND BETWEEN URBAN AND RURAL AREAS IS INCREASINGLY MORE INTENSE. CEMETERIES IN SWEDEN HAVE BECOME NON-RELIGIOUS, MULTI-CULTURAL SPACES THAT HAVE THE POTENTIAL TO PLAY AN IMPORTANT ROLE IN THE FUTURE OF STRATEGIC URBAN PLANNING THROUGH THEIR CENTRAL LOCATIONS AND OPEN SPACES. THIS PROJECT EXPLORES THE ST PAULI CEMETERIES IN MALMÖ, A CITY OF GROWING DENSITY IN SOUTHERN SWEDEN AND HOW THESE CEMETERIES COULD TAKE ON AN EXTRA IDENTITY TO ADDRESS THE CHANGING NEEDS OF SOCIETY AND SHORTAGE OF URBAN SPACE.**

**THE NEW IDENTITY FOR THE ST PAULI CEMETERIES IN MALMÖ IS DEPICTED THROUGH THREE URBAN SCENES; THE CEMETERY AS A FOREST, THE CEMETERY AS A CITY AND THE CEMETERY AS A THOROUGHFARE. THESE ARE INDEPENDENT SCENES WHICH, WHEN THEY COME TOGETHER FORM A MULTIFUNCTIONAL PERSPECTIVE FOR THE CEMETERIES WHICH COMPLEMENTS THE SURROUNDING URBAN AREA. THE THREE SCENES ARE DERIVED FROM THE INTERPRETATION OF HISTORICAL COMPONENTS AND ARE RELATED TO THE ANALYSIS OF THE DESIGNATED PLAN AREA.**

**THIS THESIS DOES NOT WISH TO LIMIT ITSELF BY FOCUSING ON OFFERING A FINALIZED DESIGN PROPOSAL AS ITS OUTCOME. IT SEES MORE BENEFIT IN CONCENTRATING ON LAYING THE FOUNDATIONS FOR A BROADER DISCUSSION INTO CEMETERIES AND THEIR SPATIAL, SOCIAL AND DYNAMIC POTENTIALS IN THE URBAN CONTEXT.**



# SUMMARY

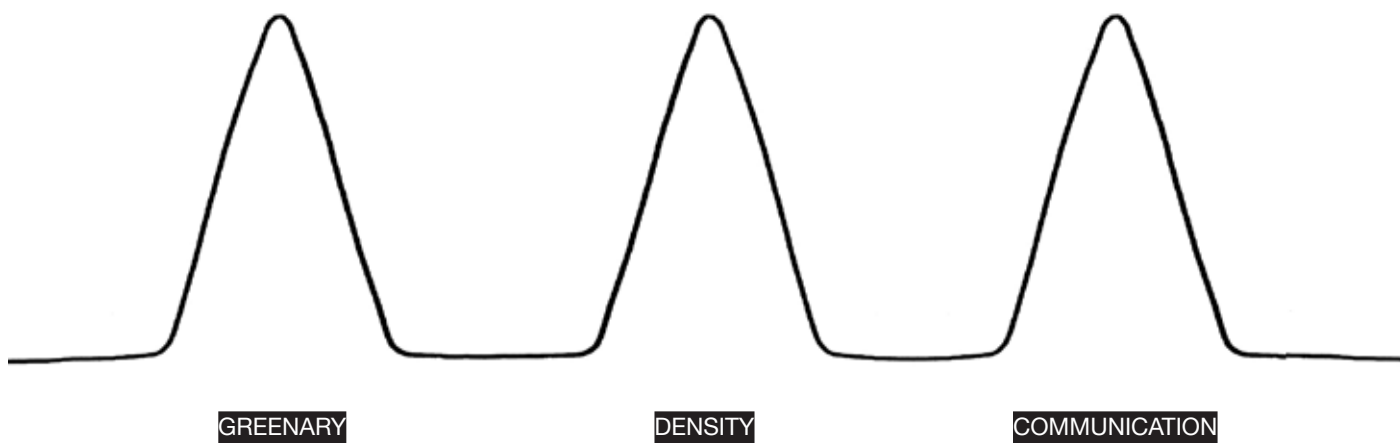
**Keywords:** Cemeteries, Urban Development, Compactness, Partition, Communication, Green Architecture, Death, Life and Coexistence

**DEN HÄR UPPSATSEN BEHANDLAR HUR TRADITIONELLA SKYDDADE URBANA STRUKTURER KAN FÖRÄNDRAS GENOM ATT SE PÅ DEM MED NYA RADIKALA PERSPEKTIV. DET HÄR GÖRS GENOM ATT UNDERSÖKA KYRKOGRÄDAR I SÖDRA SVERIGE OCH HUR DE BLI MER INTEGRERADE OCH LEVANDE I STADEN OCH DESS RUM.**

**I DAGSLÄGET HAR KONKURRENSEN OM MARK MELLAN URBANA OCH ICKE URBANA OMRÅDEN BLIVIT ALLT INTENSIVARE. KYRKOGRÄDARNA I SVERIGE HAR BLIVIT ETT MULTIKULTURELLT OCH SEKULARISERAT RUM SOM HAR POTENTIAL ATT SPELA EN VIKTIG ROLL I FRAMTIDA STRATEGISK STADSPLANERING GENOM DERAS CENTRALA LÄGEN OCH ÖPPNA YTOR. DENNA UPPSATS AVHANDLAR ST PAULI KYRKOGRÄDAR I MALMÖ OCH HUR DESSA SKULLE KUNNA ANTA EXTRA IDENTITETER FÖR ATT BEMÖTA FÖRÄNDRADE SAMHÄLLSBEHOV BRIST PÅ UTRYMME I STADEN.**

**ST PAULI KYRKOGRÄDARS NYA IDENTITET INRYMMES I TRE SENTENSER; KYRKOGRÄDEN SOM SKOG, KYRKOGRÄDEN SOM STAD, OCH KYRKOGRÄDEN SOM STRÅK. DESSA ÄR OBEROENDE KOMPONENTER SOM VID INTERAKTION FORMAR ETT MULTIFUNKTIONELLT PERSPEKTIV FÖR KYRKOGRÄDARNA SOM KOMPLETTERAR DET OMGIVANDE URBANA OMRÅDET. DE TRE SENTESERNA ÄR TOLKNINGAR AV HISTORISKA KOMPONENTER OCH RELATERAR TILL ANALYSEN AV PLATSOMRÅDET.**

**DEN HÄR UPPSATSEN BEGRÄNSAR SIG INTE GENOM ATT FÖRESLÅ EN SLUTLIG DESIGN SOM SLUTSATS UTAN PÅVISAR SNARARE EN NYTTIGHET I ATT GRUNDA EN BREDARE DISKUSSION VAD GÄLLER KYRKOGRÄDAR OCH DERAS SPATIALA, SOCIALA OCH DYNAMISKA UTVECKLINGSPOTENTIALER I URBANA KONTEXTER.**





# PREFACE

*You reach a moment in life when, among the people you have known, the dead outnumber the living.* (Calvino, 1972)

The idea for this thesis has evolved from several sources. It is a product based on a (mixed) fascination for death, urban planning and unpredictable thoughts. In order to find a way to highlight, to reflect, to react, to be inspired by, to show, to question and to say what if, this project does not always follow a straight path. But following a winding/meandering path, I believe, leads to more interesting discoveries and surprises. It has been important personally for me to create a living document and for the benefit of readers, attractive content. Cemeteries, by their very nature, are not subject matter very often touched by creativity and innovation. It has been a journey requiring thoughts, paper and pen, camera and books and most importantly, interesting discussions with people. The process has been very dynamic with lots of materials being drawn and written, included in the project, then removed, or saved for later. This thesis is an image of this journey. And, as it has been very important to show and discuss the work during the process, it is important to stress that the main objective of this work is to create a discussion, rather than to offer a design proposal. Despite it not being a design proposal, the scenes clearly represent an interpretive material and this I believe generates interesting and creative thoughts.

Cemeteries are valuable structures in our cities and society. However, this does not mean that we must treat them like untouchable spaces that can only evolve into museums of the deceased over time. From a city planning perspective we need to recognize that cemeteries are important urban spaces that should be optimised like any other valuable plot of land in the city. By adapting to changes happening today and tomorrow, cemeteries potentially play a key role in revolutionising our use of protected urban spaces.

This report is about the city of Malmö and the three St Pauli cemeteries. It focuses on the growth of the city and how public spaces can support changes in our modern society. Changes in our society create new challenges and the city has to find ways of answering these new predicaments. When the city grows the demand for space increases and the city needs to look at how it can optimise space by considering both the growth of boundaries and the use of higher density buildings. It is important to discuss how we meet this demand.

1.

This thesis is about the role of cemeteries in a growing city. Can cemetery space and the demand for more buildings compete with or complement each other? Due to limited urban space, buildings of a higher density need to be built. But how does this demand for buildings of higher density influence the open spaces, such as cemeteries? It is also about the contrast to the urban framework and the unbuilt city within the city. (City versus countryside)

2.

This thesis is also about the social function of cemeteries within the city. Different cultures, religions and social groups live side-by-side in an increasing multi-functional city. This greatly influences the way we use the city and its' functions. In particular, this can have a huge potential impact on cemeteries, maybe even more so than any other function in the city. How social functions affect cemeteries is important to discuss.

This thesis will explore how these two variables of demand for space and social functioning can relate to each other? Although they function on different levels and can be mutually exclusive of each other, they can also support and complement each other. This thesis conveys this inter-relationship through the illustration of three scenes. This project will not consider giving the area a new function or purpose at the expense of the existing one. The cemeteries will remain respected, meaningful places to visit.



Caspar David Friedrich Cloister

# BACKGROUND

The topic of this thesis is the cemetery from an urban planning perspective rather than a separate structure. Cemeteries are places of remembrance and mourning but also they are great, green, recreational structures in our cities. They were never planned with the expectation that they would have the prime location position they possess today. They were structures placed outside the cities. Even, as Ken Worpole points out in *Last Landscapes*, the famous, today completely urban cemetery, Père-Lachaise in Paris was once a cemetery built out in the countryside; When the scene around the cemetery changed it itself adapted like the society itself beyond the cemetery walls, and quickly urbanized. *Though designed as an Elysian Fields, like the society itself beyond the cemetery walls, it too quickly urbanized, as the trend for chapel tombs or ornate family mausoleums gathered popularity* (Worpole, 2003 p81).

Although on a smaller scale, the ST Pauli cemeteries are undergoing the same evolution. They have gone from being a cemetery originally located outside of the city to a cemetery today, well within the city. While this urbanisation has been happening, there is very little evidence that the cemeteries are adapting to this change. One can of course argue that this is exactly how the cemeteries should respond – unaffected by the changes happening around them and remaining unique and autonomous structures rather than becoming integrated into the urban space around them. *Finding new uses for historic cemeteries helps assure that they will be well maintained and cared for. In addition, multi-purpose use of a cemetery prevents the appearance of abandonment that can invite trouble* (King, Kosky, Glynn & Saborio, 2004 p148).

This thesis wants to highlight this point of view rather than encouraging more landscape museums in our cities. This thesis doesn't try to be modernistic or provocative but rather it aims to challenge the idea that we are, because of the greater historical and cultural knowledge, maybe too reserved to rethink certain spaces and situations in our society.

The landscape of memory, the churchyard is highly necessary to any society, today and tomorrow. We can avail of all new technologies and create new situations and landscapes in our imaginations but we can't move away from the physical / spiritual world. Ann-Britt Sørensen showed in her report *The Cemetery in the future – from young peoples perspective* (2003) that a virtual cemetery still isn't a reality for young people, they much more preferred a cemetery they could visit. However, the very fact that the question of a virtual cemetery has been raised shows that our society is changing. This very clearly asks for more challenging questions on how we look at, treat and perceive the landscapes around us. The thesis identifies a need to strengthen the memory of the deceased rather than denying or forgetting them. And we should start questioning how we could create physically interesting new landscapes of memories, from our time till tomorrow. As Ken Worpole (2003) points out in *Last Landscapes Hi-tech architecture has created many new kinds of buildings and civil engineering wonders in the modern city, but it has yet to create anything original which is associated with the abiding cycle of human loss, fortitude and renewal* (Worpole, 2003 p31).





# INTRODUCTION

## OBJECTIVE

## HOW TO. WHAT IF

THIS SHOWS

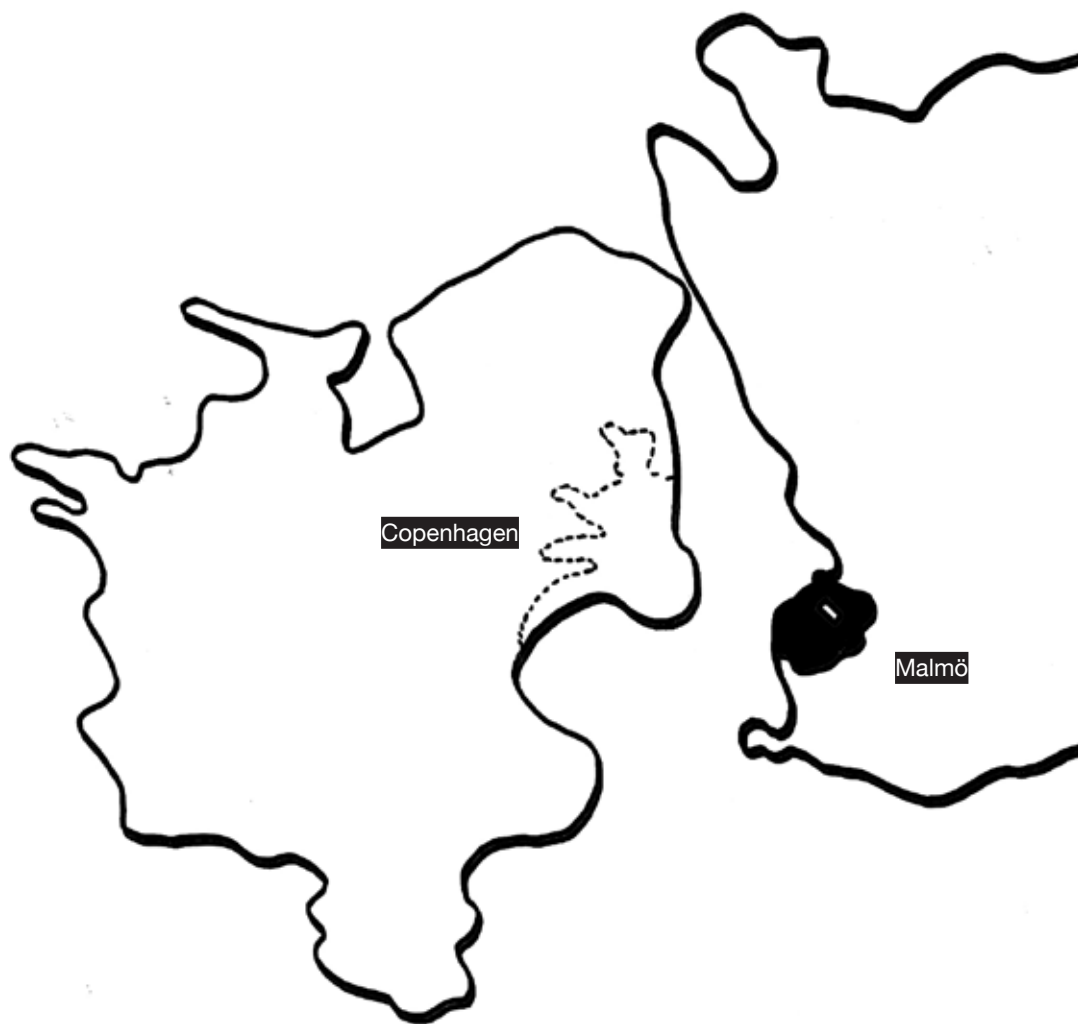
**HOW DIFFERENT FUNCTIONS CAN FIND  
A WAY TO COEXIST WITHIN A LIMITED  
SPACE WITHIN THE URBAN LANDSCAPE.**

In year 2008 more people will live in cities than in the countryside. This is the first time in history.  
(UNFPA, 2007)

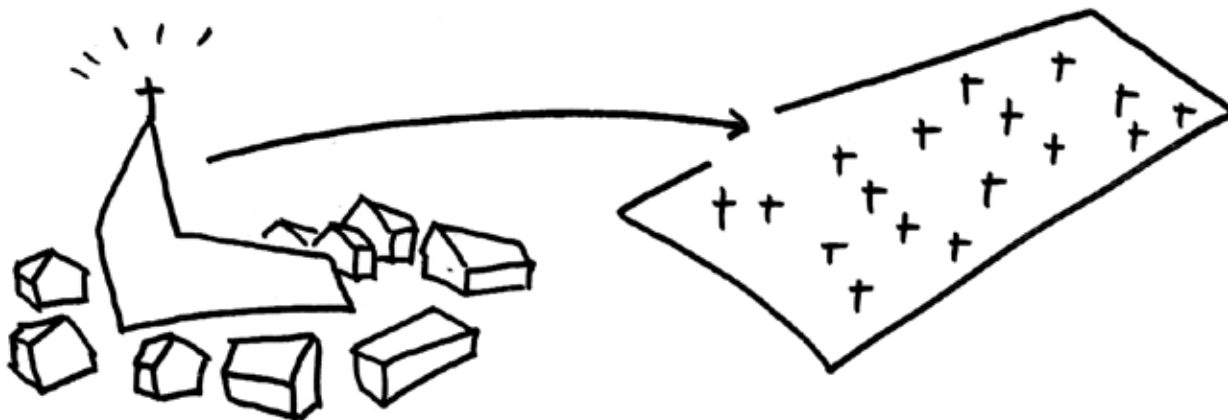


THIS IS ABOUT  
**THREE CEMETERIES IN MALMÖ IN  
SOUTHERN SWEDEN.**





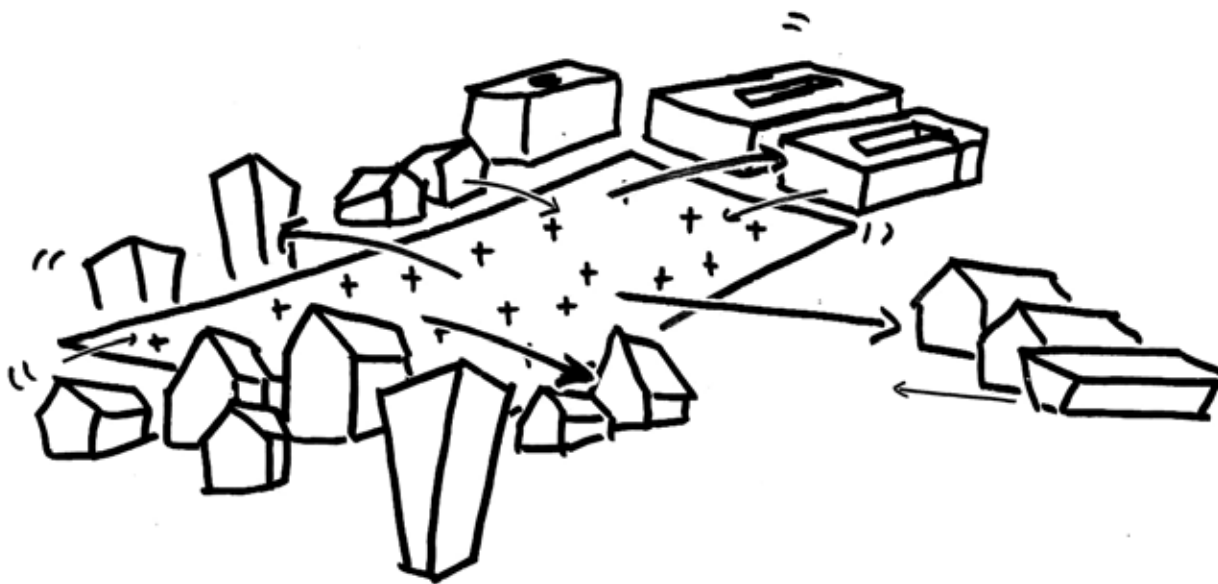
THIS IS ABOUT  
**THREE CEMETERIES IN A CITY AND  
HOW THEY WILL STRENGTHEN THE  
IDENTITY WITHIN THE SURROUNDING  
CITY DISTRICT.**



Yesterday



Today



THIS IS ABOUT  
**RECOGNIZING THE CHANGES IN OUR SOCIETY AND HOW THESE CEMETERIES CAN RESPOND.**

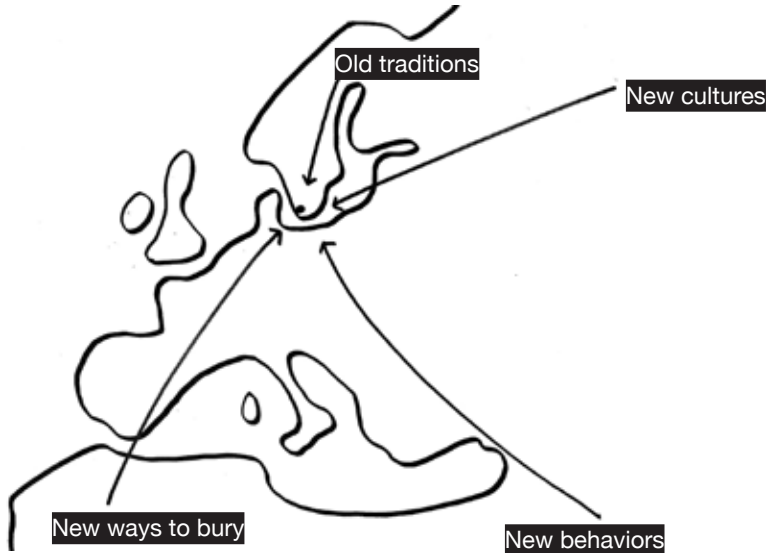
*Kevin Lynch points out in his *The Image of the City* (1960) how we must not consider the city just as a thing in itself, but rather a city perceived by its inhabitants.*



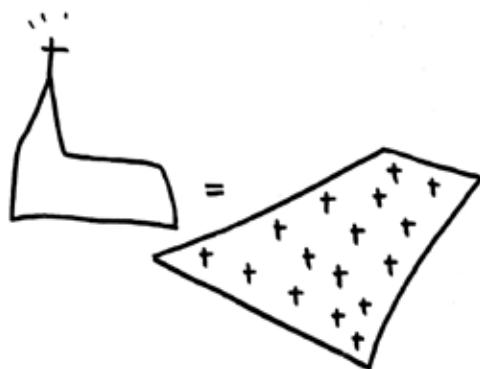
Yesterday



Today



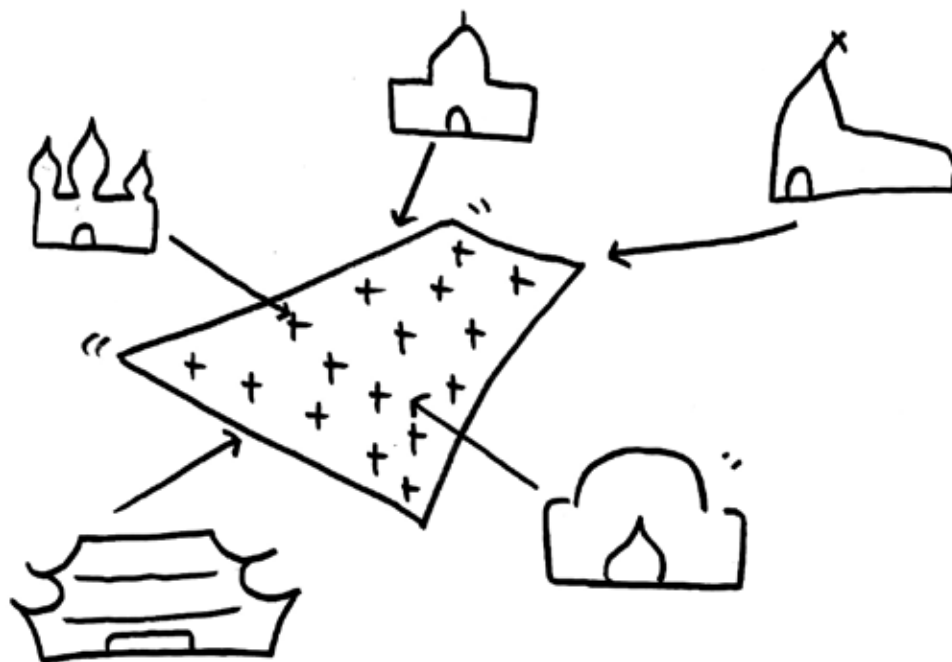
THIS IS ABOUT  
**EXPERIENCING AN HISTORIC STRUCTURE  
AND UNDERSTANDING A DYNAMIC TO-  
MORROW.**



Yesterday

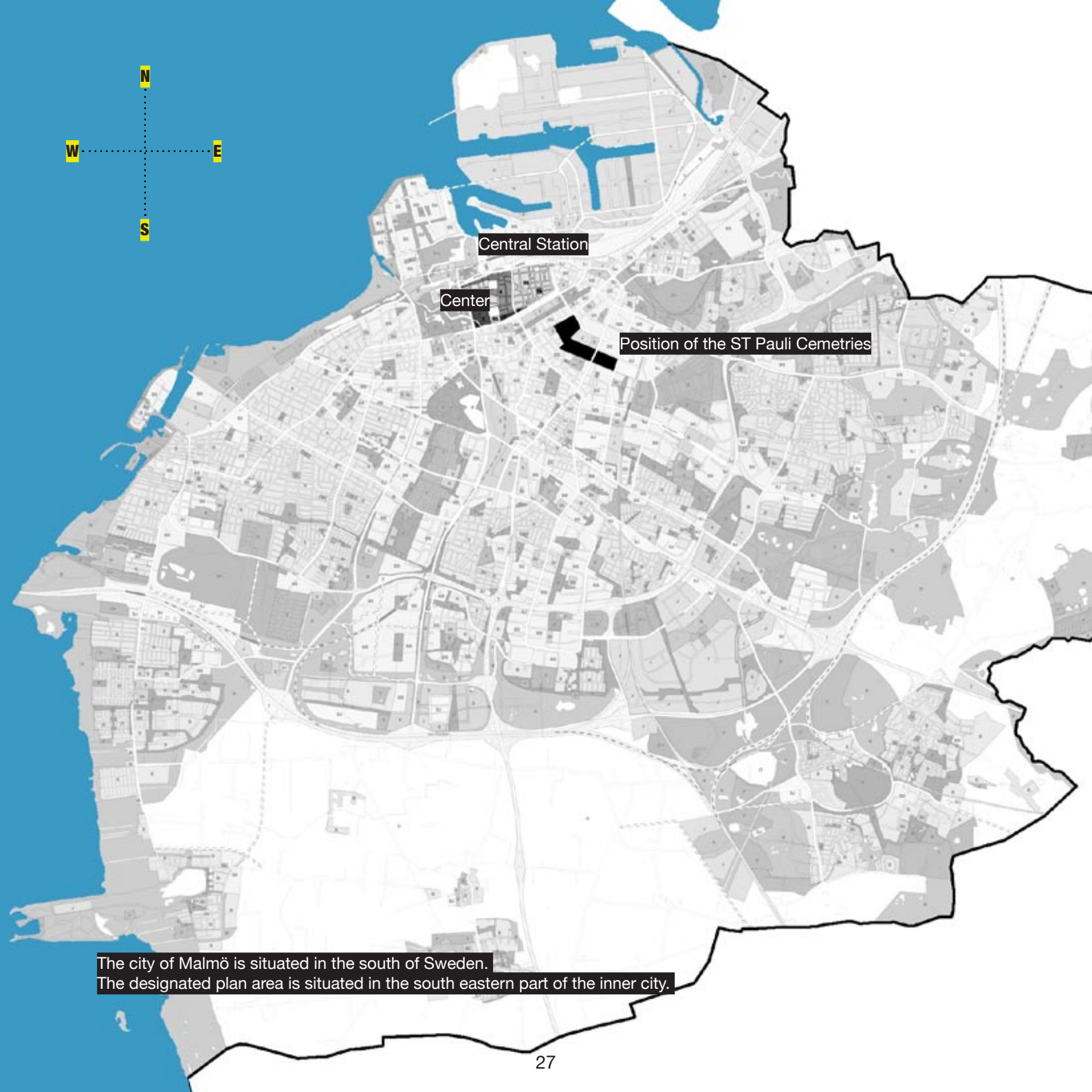


Today



THIS IS ALL ABOUT  
**THE IDEA THAT CEMETERIES CAN BE  
ACTIVE STRUCTURES IN A GROWING  
CITY.**





The city of Malmö is situated in the south of Sweden.  
The designated plan area is situated in the south eastern part of the inner city.

ST Pauli church



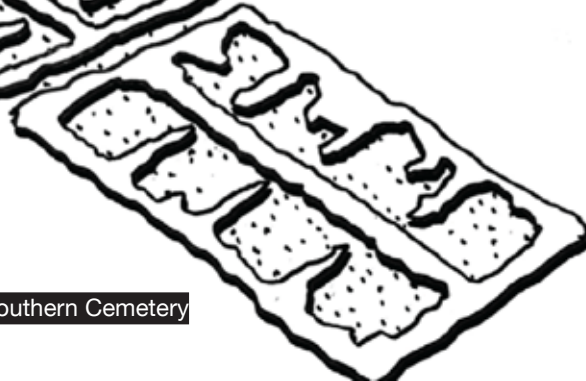
The Northern Cemetery



The Middel Cemetery



The Southern Cemetery



# WHY

## THE ST PAULI CEMETERIES

1.

The cemetery was first placed outside of the city of Malmö but now, 136 years later, it is now located well within the city due to urban growth. I believe it is therefore interesting to use this particular cemetery to ask the question of how urban growth will affect the cemetery and how tomorrow will guide how we think of its position and how to optimise it.

2.

Next to the cemetery, the Malmö Urban Planning Office is currently developing a vision for a new city district. This was first presented in *Vision Norra Sorgenfri – Inför omvandling och planarbete, 2006* (Malmö Stadsbyggnadskontor, 2006). It is planned that the industrial site of 38 hectares will, in a few years time, become the home of up to 7,000 people. I believe this will have a great impact on the area of the cemeteries as it will complete the incorporation of the cemetery into the city and people entering and leaving the district will in one way or another be effected by the cemeteries and their structures. I believe that the cemeteries can add a tremendous quality to the area if they are brought into the discussion.

3.

Cemeteries are valuable structures which bring about strong feelings in people. On the one hand we're allowing large reconstructions and complete remaking of existing or new city districts but on the other hand we are becoming more precious about certain other areas of the city; such as cemeteries, which we now consider as "no go" areas. Therefore, while the city grows and evolves outside of these structures, within the structures everything remains the same. Certainly, I believe that we should take good care of our cultural heritage and preserve where necessary. But at the same time I think that if we stick to the idea of preservation too strictly and without creativity, we are creating 'dead' areas in our cities as discussed by Mike Parker Pearson (2000).

4.

The city grows and this can happen in different ways, either slowly spreading its structures out over the fields or trying to remain within its boundaries and therefore becoming more compact. I believe we need to stay within the city boundaries and to do so we should look at the growing of the city through increasing its density. This raises many questions about how we can make better use of spaces within the city.

THIS IS ABOUT  
**THREE DIFFERENT DIMENSIONS THAT  
ALL CONSIDER HOW THESE CEMETER-  
IES COULD BE TRANSFORMED.**

**ONE IS CALLED FOREST**

**ONE IS CALLED CITY**

**ONE IS CALLED THOROUGHFARE**

**INDEPENDENT** OF EACH OTHER  
THESE THREE SCENES SHOW  
DIFFERENT SIDES TO A CEME-  
TERY AND HELP IT BECOME THE  
MOST IMPORTANT STRUCTURE IN  
THIS NEW CITY DISTRICT.

ALTHOUGH IT BECOMES CLEAR  
THAT EACH OF THESE SCENES  
FORM PART OF THE FULL **PICTURE...**

VISION

IT CREATES A PICTURE



OVERLAP

3 SCENES IN COEXISTENCE



SCENES

FOREST

CITY

THOUROUGHFARE



ELEMENTS

SOCIAL ASPECT

DENSITY, SPACE



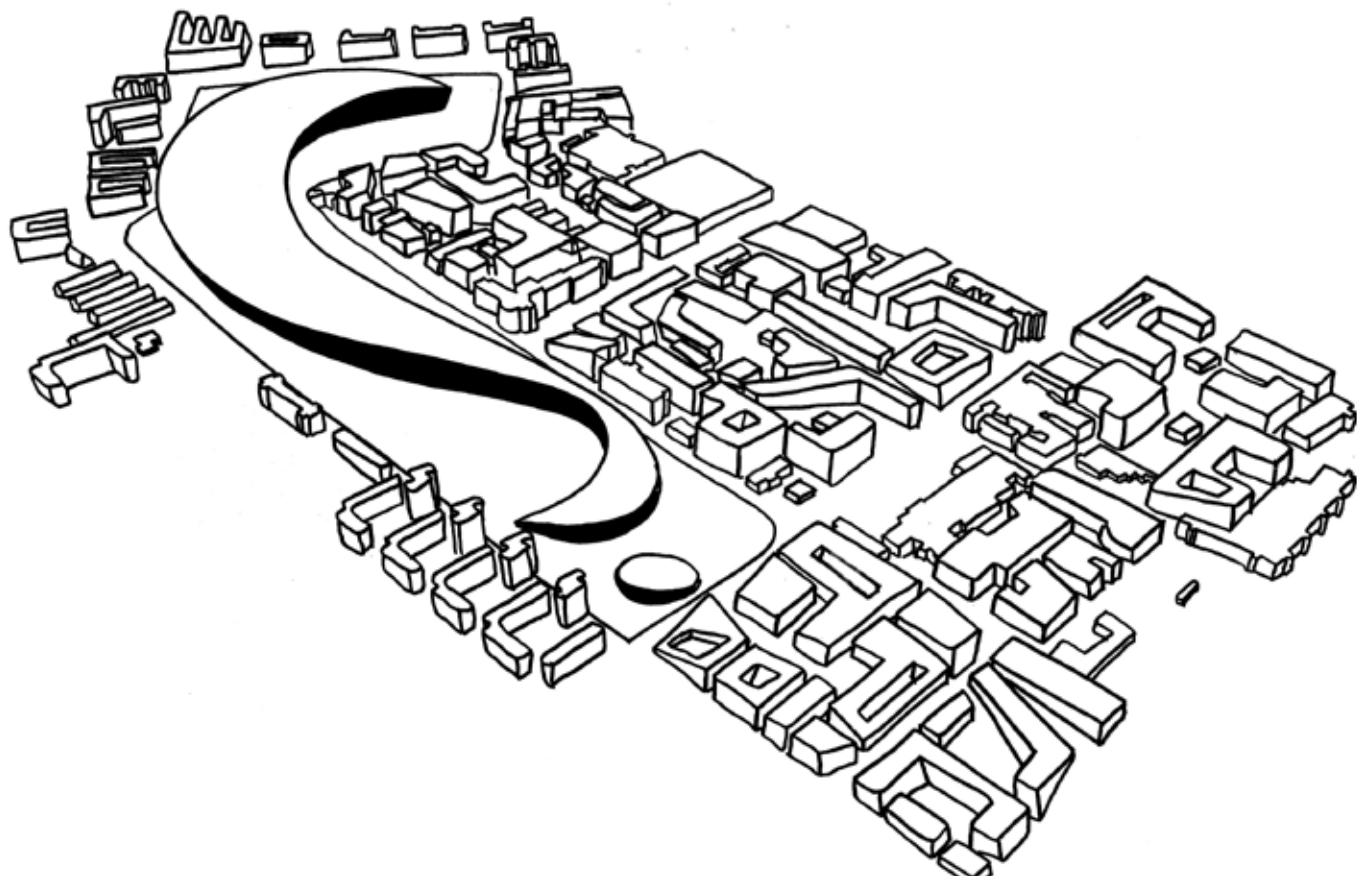
CHALLENGE

THE ST PAULI CEMETERIES



**THIS COULD BE:**

**SORGENFRID**



# OBJECTIVE

THE FOREST THE CITY THE THOUROUGHFARE

The new identity for the St Pauli cemeteries in Malmö is depicted through three urban scenes; the cemetery as a forest, the cemetery as a City and the cemetery as a thoroughfare. These are independent scenes which, when they come together form a multifunctional perspective for the cemeteries which complements the surrounding urban area.

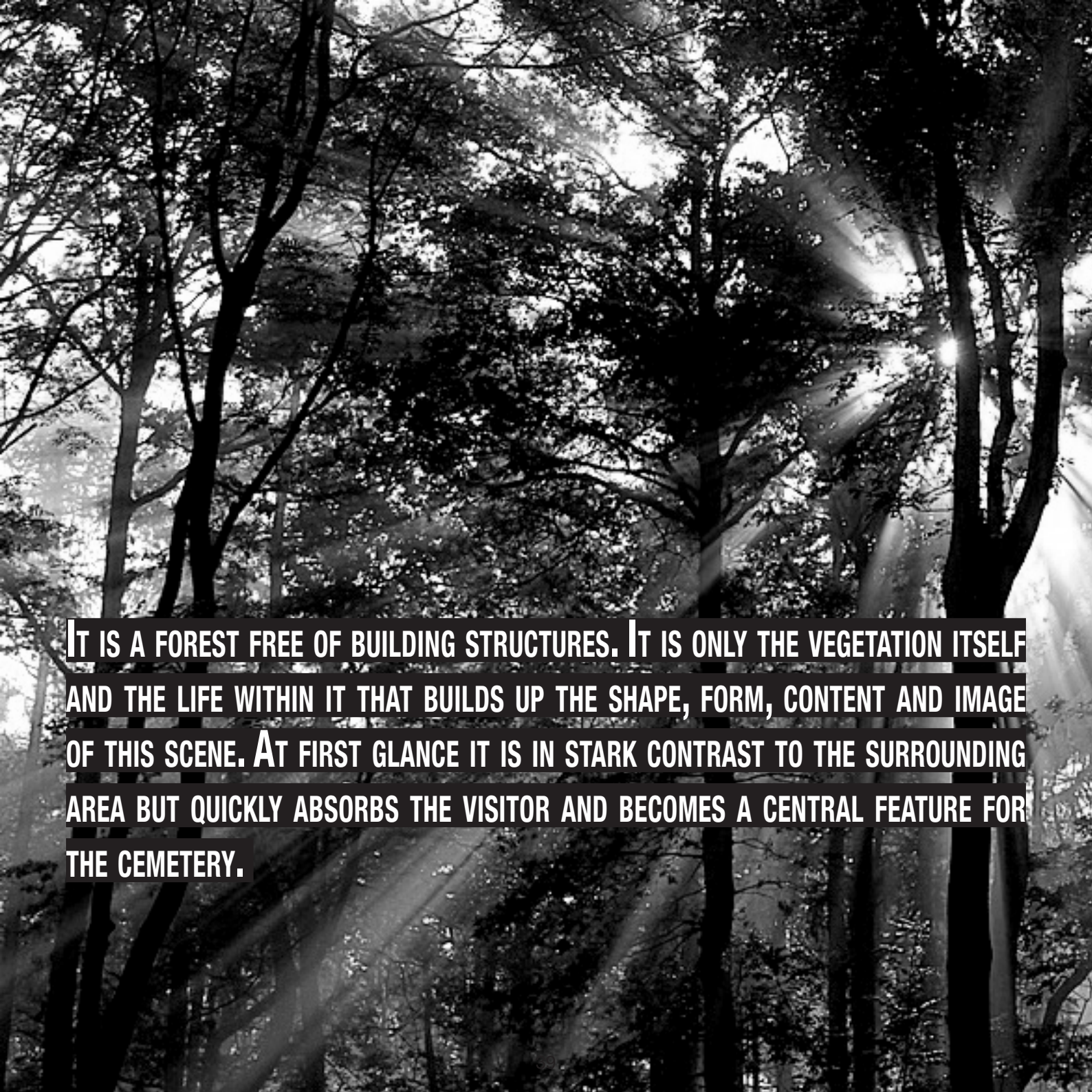
THE SCENE OF

# THE FOREST

*The Swedish word for forest is skog, which has its etymological roots in the Early Icelandic word for shelter. In northern Europe the forest is not a wild place to which outcasts are banished, but the human world's original home (Hultén, H. & Andersson, T., 2001).*

**WHAT IF** THE ST PAULI CEMETERIES WOULD BECOME

**A THRIVING, PROSPEROUS DIVERSE FOREST?**

A black and white photograph of a dense forest. Sunlight filters through the canopy, creating a dramatic play of light and shadow. The trees are tall and slender, with their branches reaching upwards. The ground is covered in a thick layer of leaves and undergrowth. The overall atmosphere is serene and somewhat mysterious.

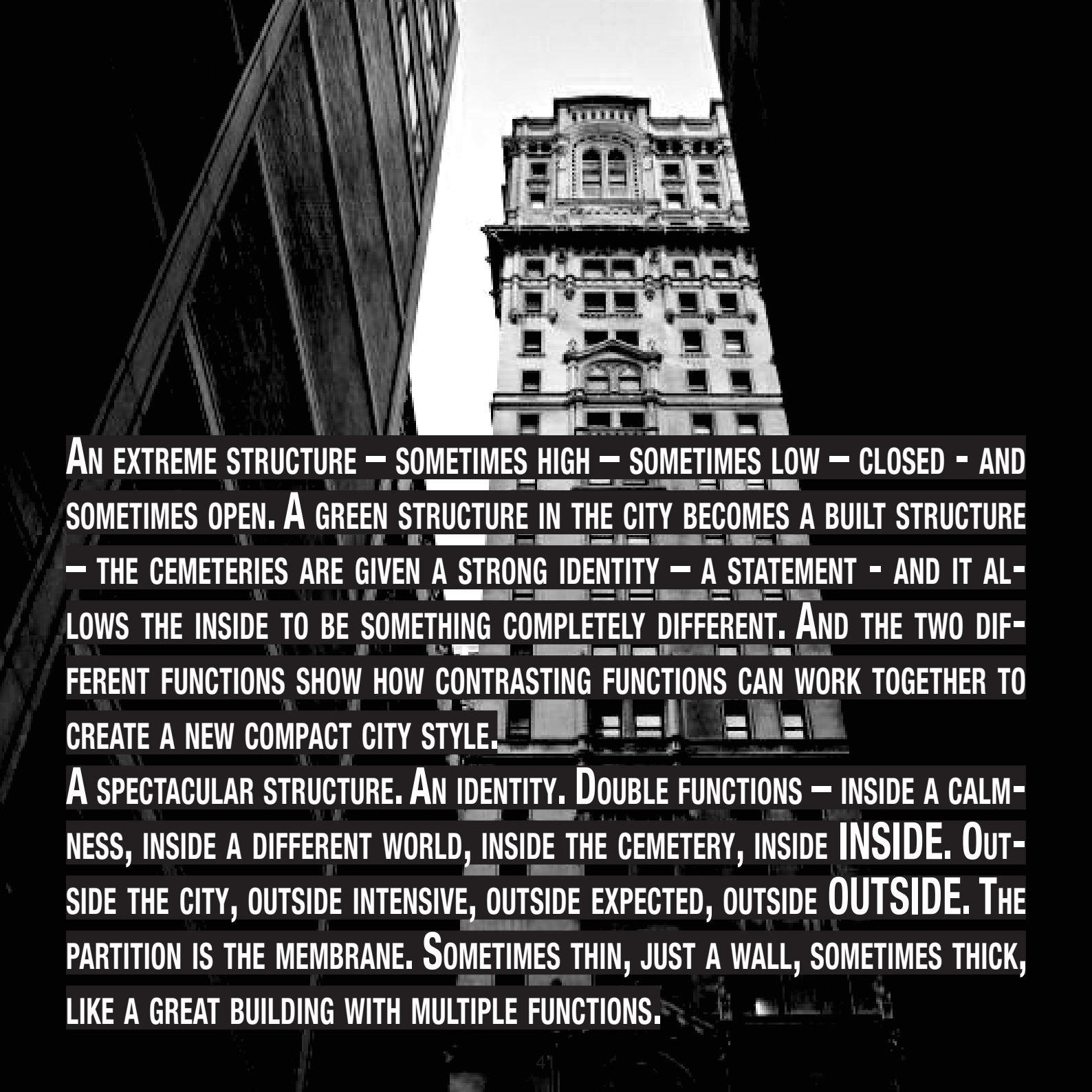
**IT IS A FOREST FREE OF BUILDING STRUCTURES. IT IS ONLY THE VEGETATION ITSELF AND THE LIFE WITHIN IT THAT BUILDS UP THE SHAPE, FORM, CONTENT AND IMAGE OF THIS SCENE. AT FIRST GLANCE IT IS IN STARK CONTRAST TO THE SURROUNDING AREA BUT QUICKLY ABSORBS THE VISITOR AND BECOMES A CENTRAL FEATURE FOR THE CEMETERY.**

THE SCENE OF

# THE CITY

*The dynamic and caprice of our around-the-clock society is calling with ever greater urgency for a counterweight, for time and space, for peace and quiet. A typical contemporary notion in this respect is that of 'speeding down' (rather than up) and the enclosed garden has all the prerequisites for this condition (Aben & de Wit, 2001 p2).*

**WHAT IF THE ST PAULI CEMETERIES WOULD BECOME  
A SPACE WITH BOTH EXTERNAL AND INTER-  
NAL DIMENSIONS BY USING THE DENSITY OF  
THE CITY TO FRAME THE CEMETERIES?**



**AN EXTREME STRUCTURE — SOMETIMES HIGH — SOMETIMES LOW — CLOSED - AND SOMETIMES OPEN. A GREEN STRUCTURE IN THE CITY BECOMES A BUILT STRUCTURE — THE CEMETERIES ARE GIVEN A STRONG IDENTITY — A STATEMENT - AND IT ALLOWS THE INSIDE TO BE SOMETHING COMPLETELY DIFFERENT. AND THE TWO DIFFERENT FUNCTIONS SHOW HOW CONTRASTING FUNCTIONS CAN WORK TOGETHER TO CREATE A NEW COMPACT CITY STYLE.**

**A SPECTACULAR STRUCTURE. AN IDENTITY. DOUBLE FUNCTIONS — INSIDE A CALMNESS, INSIDE A DIFFERENT WORLD, INSIDE THE CEMETERY, INSIDE INSIDE. OUTSIDE THE CITY, OUTSIDE INTENSIVE, OUTSIDE EXPECTED, OUTSIDE OUTSIDE. THE PARTITION IS THE MEMBRANE. SOMETIMES THIN, JUST A WALL, SOMETIMES THICK, LIKE A GREAT BUILDING WITH MULTIPLE FUNCTIONS.**


THE SCENE OF

# THE THOROUGHFARE

*Throughout history, meeting other people has been the most important function and attraction of the city, and the city space has had a central role as meeting place. In a changed society, new city life can be considered to fulfill the traditional meeting function in a new guise due to changed circumstances (Gehl, Gemzøe, Kirknøæs & Sternhagen Søndergaard, 2006 p15).*

**WHAT IF** THE ST PAULI CEMETERIES WOULD BECOME  
**AN INTERWEAVING - INTER CONNECTING - UN-**  
**DERGROUND - HIGH ABOVE LANDSCAPE?**





**THE LANDSCAPE OF THE PARK SEARCHES FOR HEIGHTS AND DEPTHS. IT IS PARTLY BUILT AND PARTLY NOT. IT HAS WALLS, TUNNELS, BRIDGES, AND HILLS. BUT IT IS NOT A TRADITIONAL BUILDING WITH WALLS, ROOF AND A DOOR. IT IS AN EXTRUSION OF A FLAT LANDSCAPE WHICH BECOMES AN UNDULATING SHAPE MAKING IT STRANGE TO SOME AND FAMILIAR TO OTHERS.**



# HOW TO. WHAT IF

This story starts with a wide angle approach in order to position the discussion in a wider context. Part One awakens an interest without trying to dig too deep. It shows two sides to the city; the growing city and the invisible city.

Part Two gives a general introduction of the area under discussion, followed first by a description of Norra Sorgenfri, the new development next to the cemeteries and secondly by a description of the cemeteries. This is not intended to be a strict analysis but intends to show different potential elements that can evoke new, interesting thoughts. Therefore there is no strict line between what is and what if. Though it is important to stress that a responding thought strictly follows the nature of one of the three scenes.

Part three moves back into the broader perspective by firstly discussing the importance of green structures and secondly by observing that the cemeteries are positioned between two city districts of growing significance.

The final part of this thesis depicts the three scenes which are all independent images, as highlighted earlier in the presentation. They are shown separately and also compared with one another.



**IN A CONTEXT**



**LIVING - GROWING - WHERE DO WE GO?**

# POPULATION

LIVING



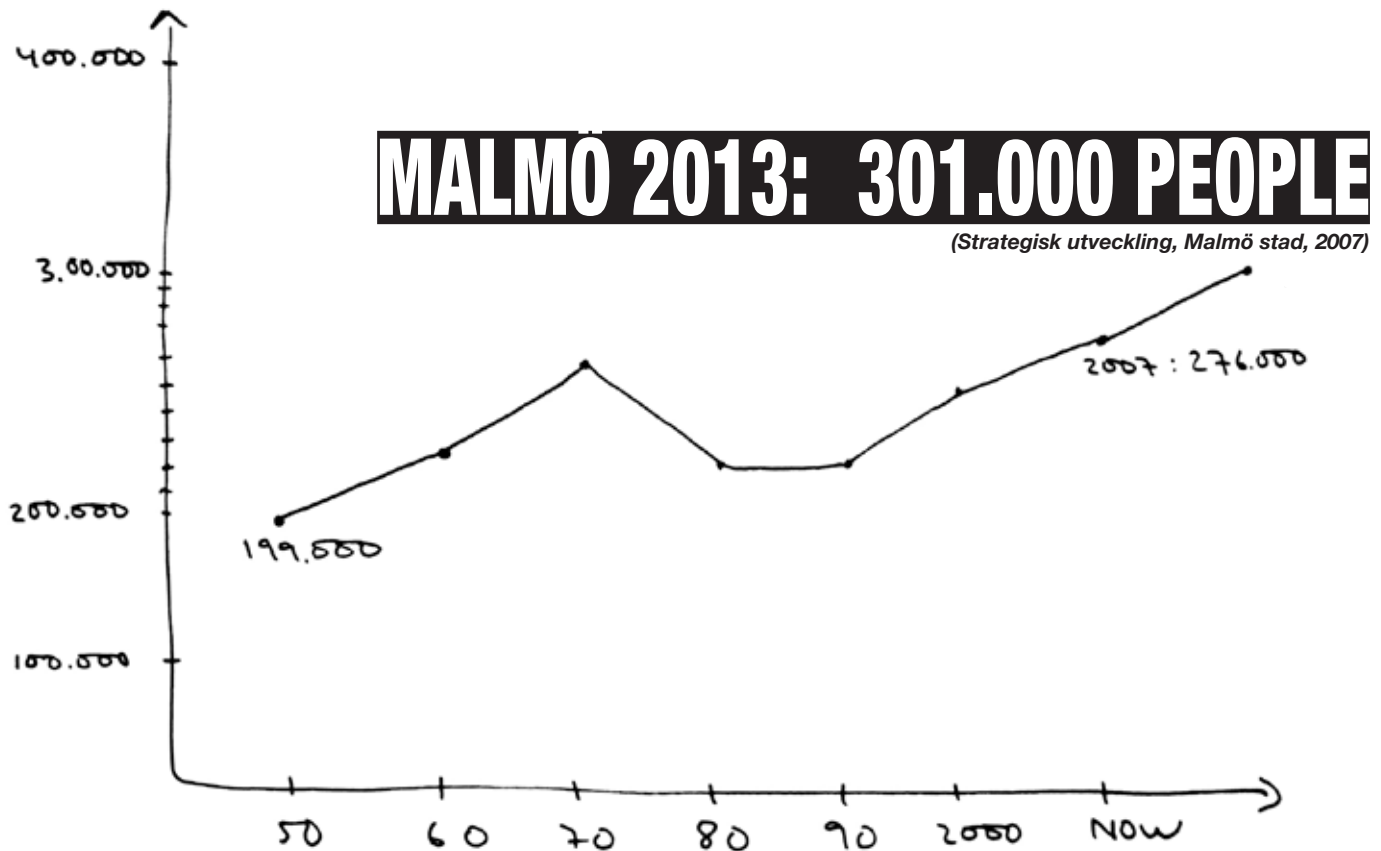
**INHABITANTS: 276244**

**AREA(KM2): 156**

(Strategisk utveckling, Malmö stad, 2007)



The city of Malmö, the third city of Sweden is today a growing city in a growing region, the Öresund region, with almost 3,6million inhabitants. After many years of difficulties and a decreasing population the situation for Malmö has changed dramatically in the last 5 years (Tzortzis, Andreas, 2007, *Facelift for Malmö, one of Sweden's working-class towns*, International Herald Tribune, 26 June). An old subject became a topical issue again; the decision to build a bridge between Malmö and Copenhagen in Denmark. This was the first of many decisions that have encouraged a new and positive time of development in Malmö. According to *Region Skånes Befolkningsprognos 2002-2011* (Populationgrowth 2002-2011) the growth of the population in the county of Skåne was mainly concentrated to the cities. It is also expected that the concentration of growth in the urban areas will continue with Malmö och Lund as the two main cities.





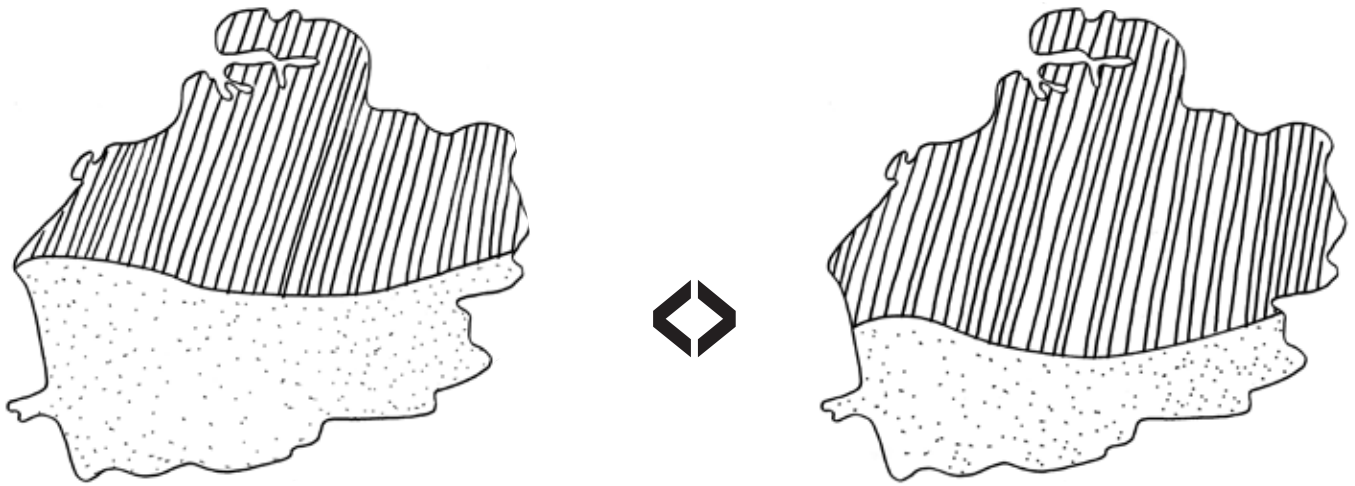
The urban area is mainly concentrated in the northwestern part and a large part of the city still has open landscape, agricultural land with small and larger villages.

**THIS IS**

**NOW**

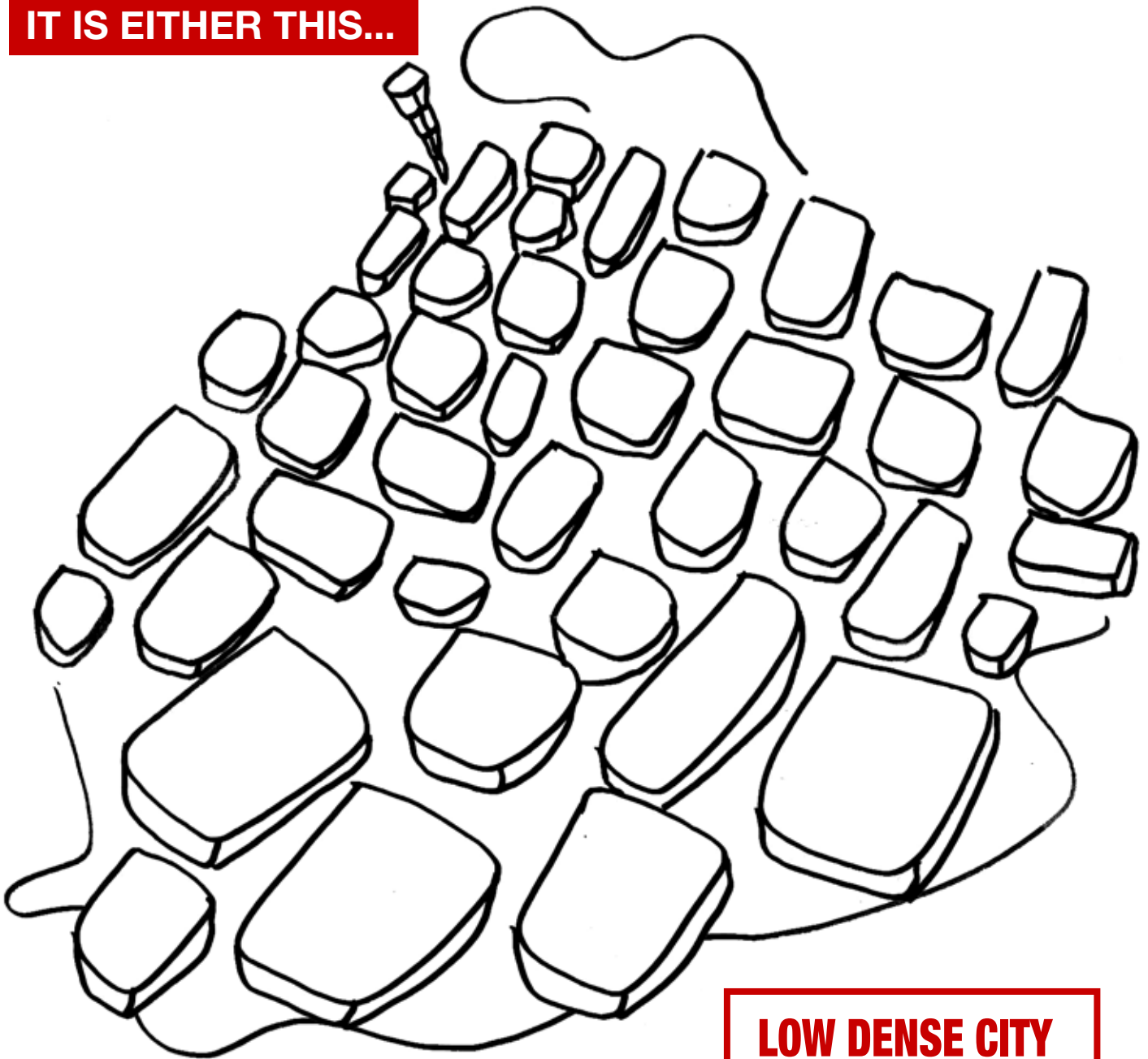
**THE COMMUNITY (CITY) OF MALMÖ IS 15300HA.**  
(Strategisk utveckling, Malmö stad, 2007)

# CHOSING DIRECTION...WW



The city of Malmö is slowly growing in to the surrounding landscape. The vision, stated in the Master plan (*Översiktsplan för Malmö 2000*), is that the city should grow within the existing space, optimising with buildings of higher density and finding new ways to reuse areas of the city. But it is also argued that some new establishments outside the existing area will be allowed. The balance between building and not building in areas is shifting. At present, it is a city which is becoming larger but not yet denser.

**IT IS EITHER THIS...**



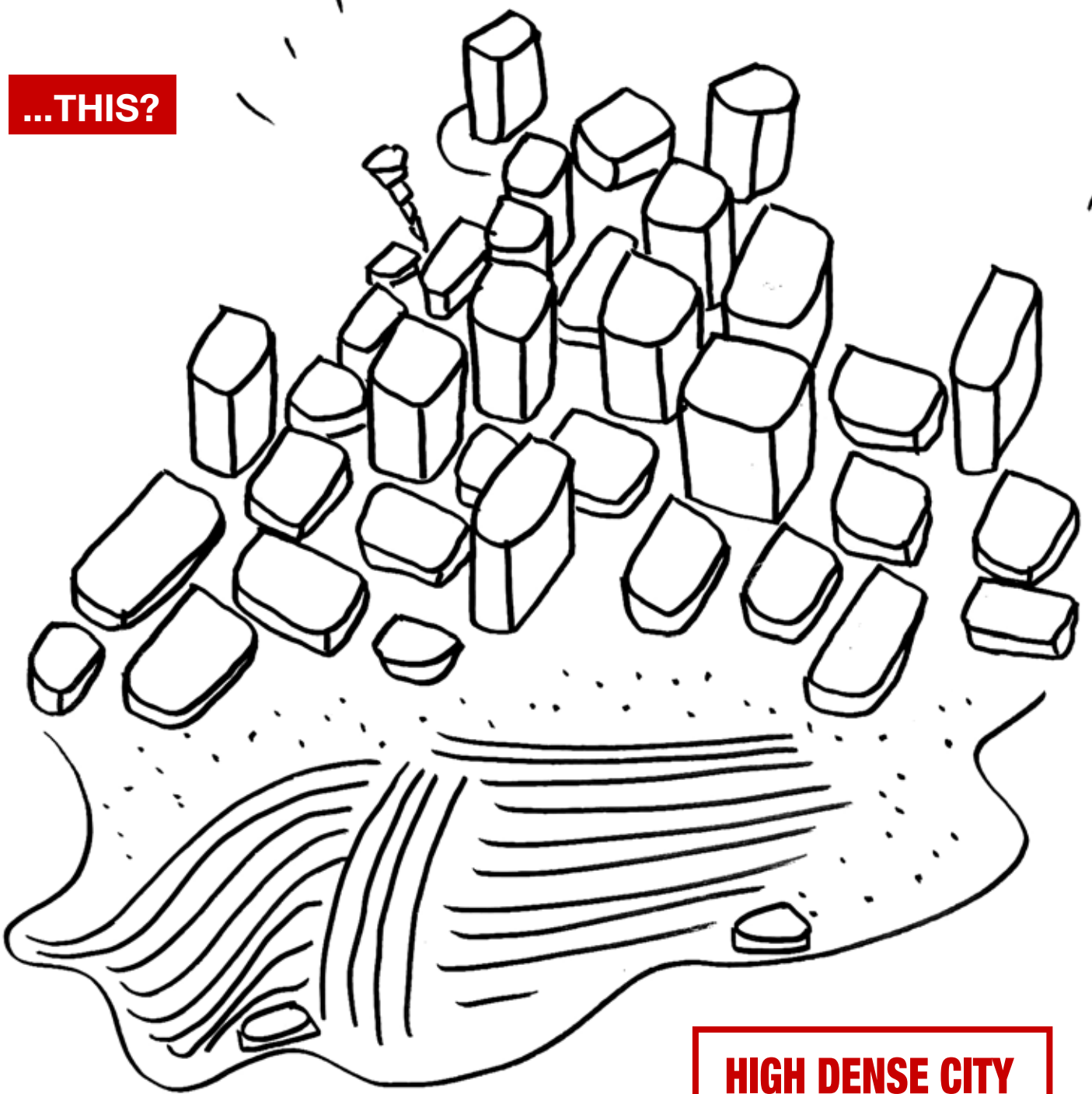
**LOW DENSE CITY**

**IN ONE HUNDRED YEARS  
THE SIZE OF THE AVERAGE  
HOUSEHOLD HAS BEEN RE-  
DUCED FROM 4 TO 1.8 PER-  
SONS**

*(Gehl, Gemzøe, Kirknøæs & Sternhagen Søndergaard, 2006)*

**THIS MEANS THAT CREATING A SUSTAIN-  
ABLE FOUNDATION FOR LIFE IN THE PUBLIC  
SPACE REQUIRES BETTER USE OF SPACE.**

**...THIS?**



**HIGH DENSE CITY**

**WHAT IF MALMO CONTINUE TO  
GROWS BUT ONLY WITHIN ITS EX-  
ISTING BOUNDARIES?**

**A CITY THAT INSTEAD OF SPREAD-  
ING OUT WILL GROW UPON ITSELF.**

**THIS MEANS RETHINKING HOW WE  
USE SPACE.**





**DYING - DISAPPEARING - WHERE DO WE GO?**

# PEOPLE DIE

According to an estimation, using historical growth rates and population benchmarks of the number of people that have ever existed, made by the demographer Carl Haub in 2002.

**THE CURRENT ESTIMATES SUGGEST THAT BETWEEN 5 AND 6 PER CENT OF ALL THE INHABITANTS THAT EVER LIVED ON THIS PLANET ARE ALIVE TODAY.**

*(Haub, 2002)*

Be aware! The estimation can point to a direction; a precise number is not scientifically confirmed.

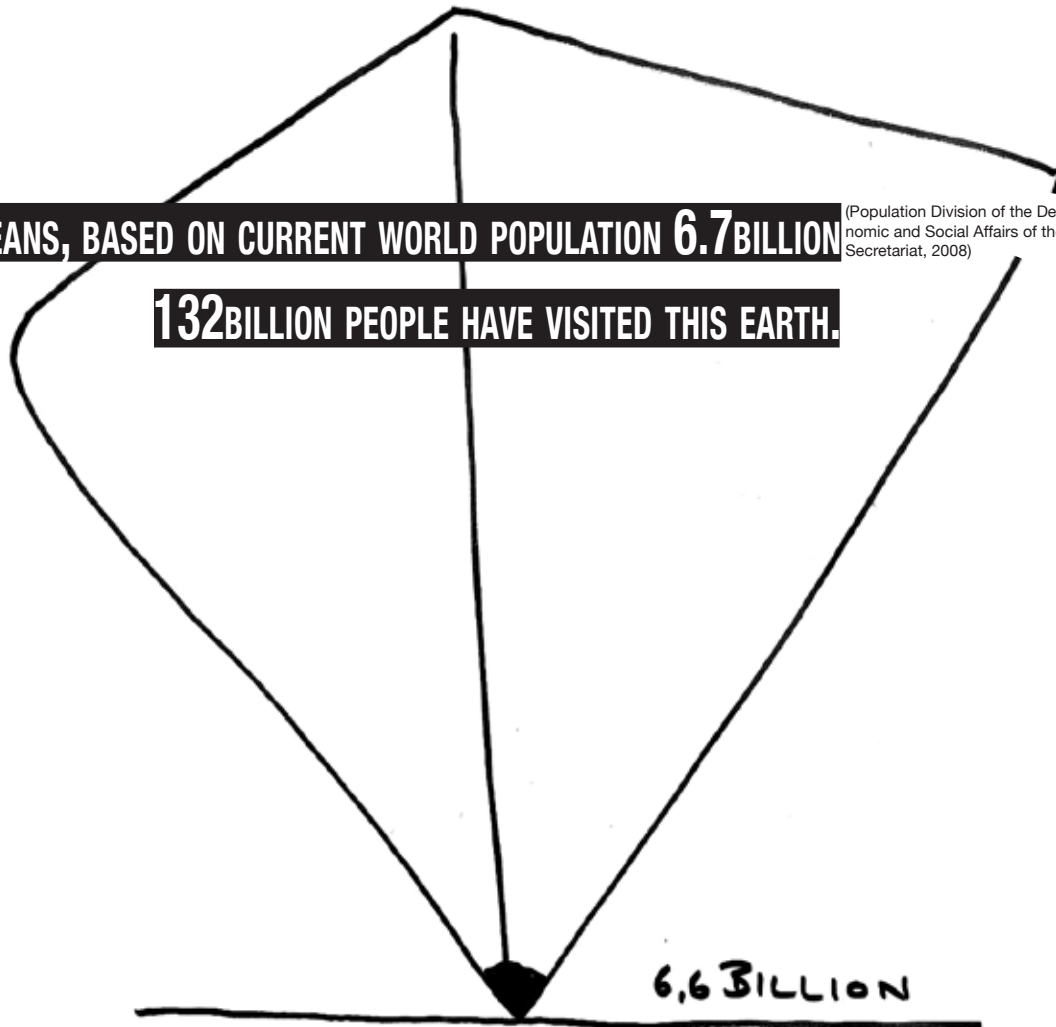
# ...95% ARE NOT ALIVE TODAY

THIS MEANS, BASED ON CURRENT WORLD POPULATION 6.7BILLION

(Population Division of the Department of Economic and Social Affairs of the United Nations Secretariat, 2008)

THAT:

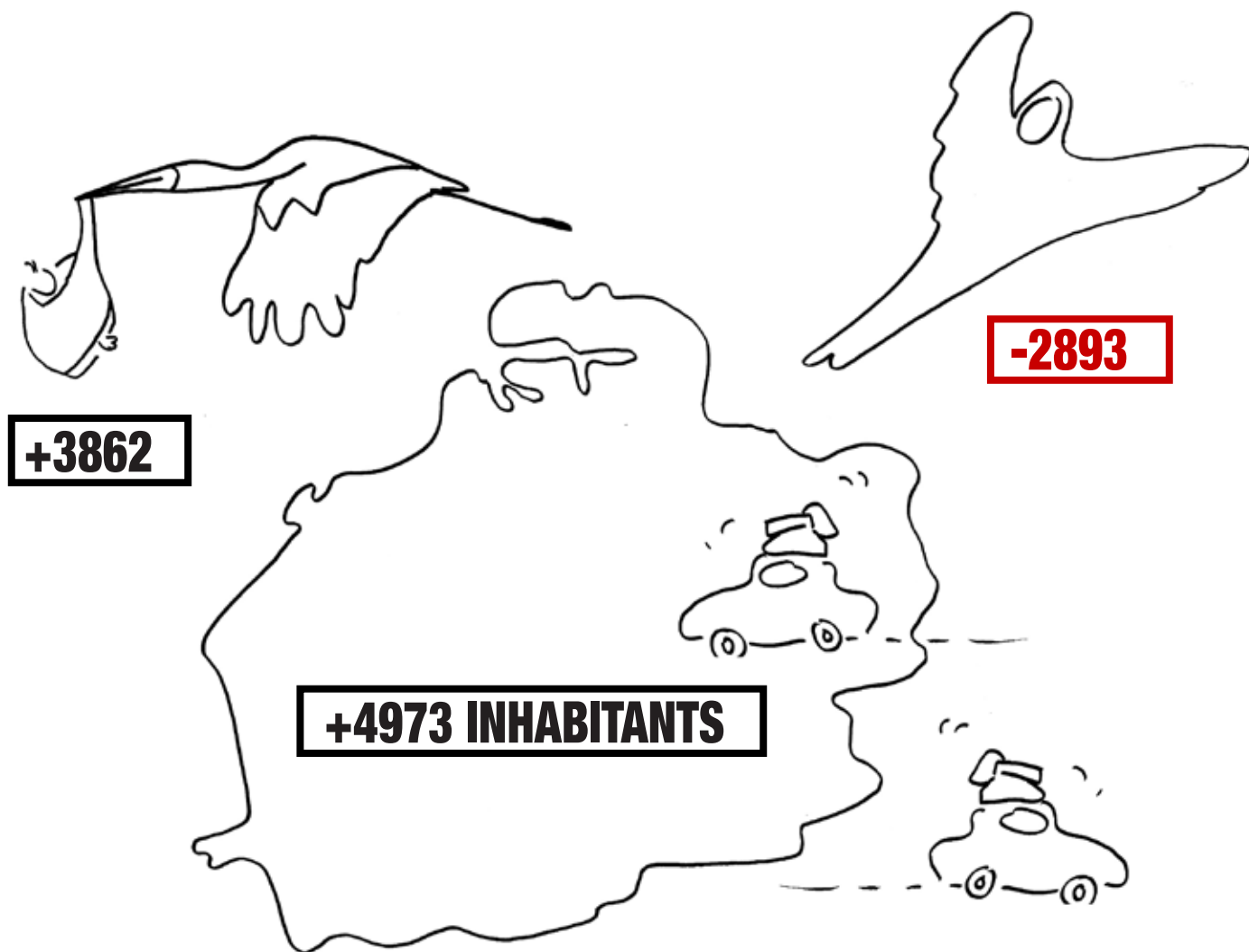
132BILLION PEOPLE HAVE VISITED THIS EARTH.



# 3000 PEOPLE

DIE EVERY YEAR IN MALMÖ (Strategisk utveckling, Malmö stad, 2007)

**2007:**





# POPULATION

**NOT LIVING**

According to the estimation made by Haub Malmö would today have a not living population of:

**14 MILLION PEOPLE**

This number is based on an assumption and is therefore not more than a fictive number.



SO...

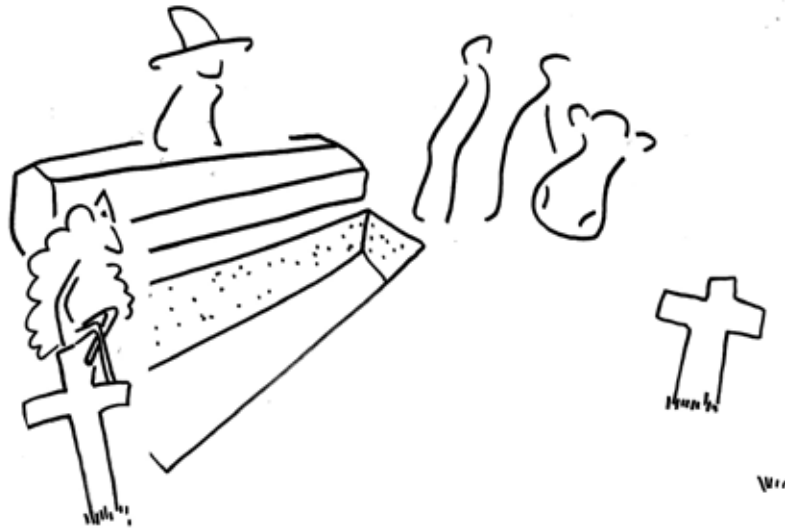
# WHERE DO THEY GO?

*In some cities of the world, even today, burial space takes up almost as much ground as open space for the living*

(Worpole, 2003 p22).

# ...TO THE CEMETERIES

The term cemetery derives from the Greek (koimeterion) and Latin (coemeterium) words for “sleeping place.”





It is likely that it was the permanent location of graves that eventually made people settle in villages and towns (Mumford, 1961).

During the Middle Ages Christianity was established (though already introduced around 800) in Sweden. New ideas about death and how one should take care of the bodies were introduced. Earlier in the history burials of bodies had taken place in the nature but now it should take place on the churchyard. But as pointed out in Kyrkogårdens Gröna Kulturarv (The Cemeterys green cultural heritage) *The respect for the churchyard as a holy place was though very low and was often used for markets and pastureland* (Bengtsson, R., Hoberg, B., Klintborg, Å., Lundquist, K., Vollbrecht, K., 1992 p14). During the reformation the church was made a state church and the churchyards were moved outside the cities and villages. A “Lutheran” churchyard type was introduced with walls surrounding the yards and trees being planted, this to separate the inside world from the outside world (Bengtsson, R., Hoberg, B., Klintborg, Å., Lundquist, K., Vollbrecht, K., 1992). But, as Ann-Britt Sörensen discusses in *Kyrkogården i framtiden*, it wasn’t until 1815 when a new law was passed that stated that cemeteries had to be planned outside of the cities, that this really took effect. With influence from the great park design principles from Europe the churchyards now radically changed: They were given a more park like design and cremation was again (was removed as a tradition when Christianity was introduced) introduced which led to new layout possibilities of churchyards (Sörensen 2003).

Towards the late 1800 century the woodland cemeteries were introduced and 1920 The Woodland Cemetery in Stockholm, Sweden was opened. This cemetery was designed by Gunnar Asplund and Sigurd Lewerentz - who also designed Östra kyrkogården in Malmö - situated close to the ST Pauli Cemeteries. Parallel with this development of cemeteries other cemeteries lost more of the wealth of variety. According to Kjell Lundquist this was mainly due to growing mass production of grave stones and harder design rules. This is further pointed out by Ken Worpole in *Lats Landscape. Many modern cemeteries seem to be designed in the spirit of mass production, shaped and laid out not to inspire spiritually, but in order to accommodate the latest grass-cutting and leaf-blowing machinery and to achieve economies of scale* (Worpole, 2003 p56). This points out how the cemeteries deal, as any function or structure within or outside the urban framework, with the influence of a surrounding, modern society.

Historically seen are the modern churchyards, with tree wreath, shape cut hedges and formations and individually decorated graves, only 100-200 years old.

(Bengtsson, R., Hoberg, B., Klintborg, Å., Lundquist, K., Vollbrecht, K., 1992 p12)



S:t Pauli kyrkogårdar

Gamla kyrkogården

Östra kyrkogården

Södra Sallerups kyrkogård

Limhamns kyrkogård

Västra Skrävlinge kyrkogård

Husie kyrkogård

Hyllie kyrkogård

Fosie kyrkogård

Bunkeflo kyrkogård

Oxie kyrkogård

Lockarps kyrkogård

Oxie kyrkogård

Glostorps kyrkogård

Västra Klagstorps kyrkogård

Tygelsjö kyrkogård

**THERE ARE 18 CEMENTERIES IN MALMÖ.**

ST Pauli Cemeteries are considered as three cemeteries.

# THE 18 CEMETERIES HAVE A TOTAL SURFACE OF:





# 150 HA

The largest is Östra kyrkogården which is also the most famous one, designed by the architect Sigurd Lewerentz and Gunnar Asplund.

**THIS MEANS...**



**1% OF THE SURFACE IS CEMETERIES**

**MALMÖ IS 15600HA**

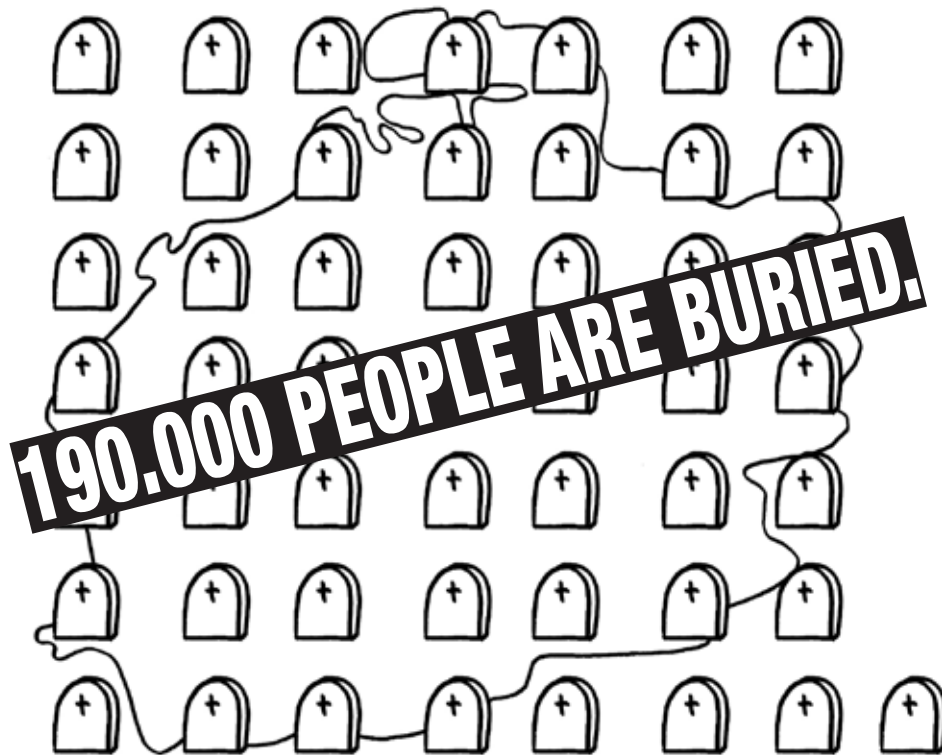
An aerial photograph of a coastal area, likely Västra Hamnen, with a green grid overlay. The grid covers a large portion of the land area. The text '150HA=230 SOCCER PITCHES' is overlaid on the grid. The text 'THIS IS 1%!' is overlaid in large, bold, white letters with a black outline. The text 'VÄSTRA HAMNEN' is overlaid in a red box with a white border.

**150HA=230 SOCCER PITCHES**

**THIS IS 1%!**

**VÄSTRA HAMNEN**

## WITHIN THE 18 CEMETERIES IN MALMÖ:



Many graves are reused and many more people have visited these cemeteries...

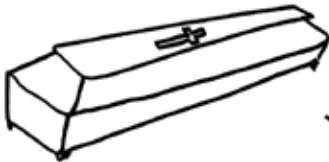
**In Sweden cemetery management is considered a public concern, and the cultural attitude has historically been marked by decorum for the dead, neglected burial grounds are a rare sight. In Sweden the law, Begravningslag (1990:1144) 6 § laws regulates reuse of graves after a set time period (25years).**

**In Sweden 70% is cremated.** (Windarp, 2006)

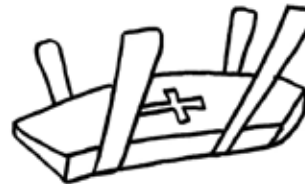


# THIS IS WHERE THEY GO:

IN MALMÖ:



2600 are cremated in Malmö



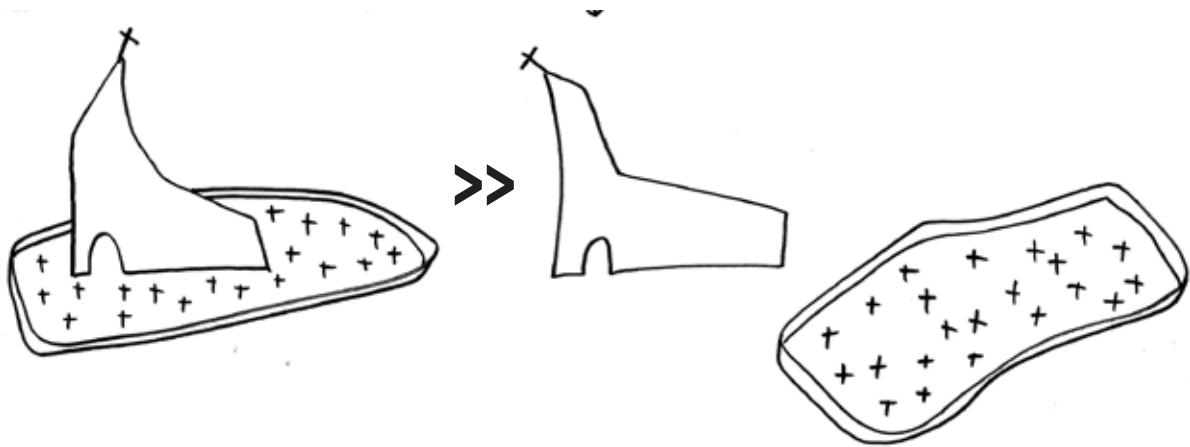
300 are buried in Malmö



5 are kept..

(Malmö kyrkogårdsförvaltning 2008)

# STATE AND CHURCH HAS BEEN SEPERATED.



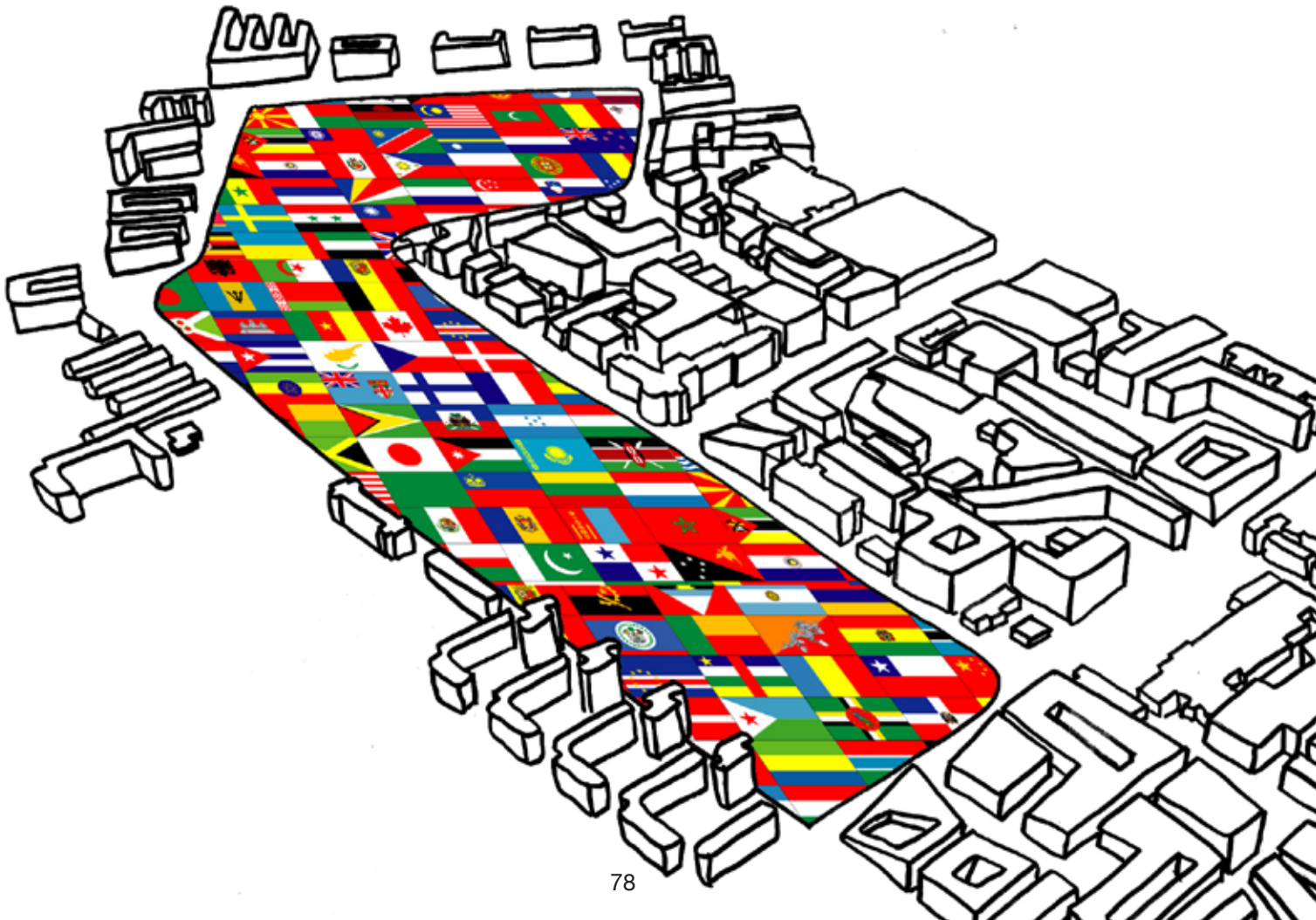
The churchyards are undergoing radical changes at the moment. Until 2000 the church belonged to the state of Sweden. The separation of the two meant that the traditional churchyard now became a non-religious cemetery. This change will of course have a great influence on how cemeteries are designed, how they will function and how they can develop in our society. This is discussed in this thesis. The church was separated from the state and also the churchyard was separated from it. This means that a churchyard actually now is a graveyard, a cemetery with no connection to any church. The 'new' cemeteries provide space for all kinds of religions and believe. *The cemeteries are multicultural meeting point for people* (Reimers, 1999).

**THIS IS A RADICAL CHANGE THAT WILL HAVE  
A STRONG INFLUENCE ON HOW WE WILL THINK  
ABOUT AND DESIGN TOMORROW'S CEMETER-  
IES. IT IS A DIFFICULT CHALLENGE WITH GREAT  
POTENTIAL TO CREATE SOMETHING NEW.**

**A NEW TIME**

# THE CITY HAS BECOME POLYCULTURAL

*In Malmö, of all its inhabitants 75,156 are born in another country. This represents 25% of the population. 171 nationalities are represented in Malmö. (Strategisk utveckling, Malmö stad, 2007)*



*The city is a place for everyone to meet. In the public space of the city we can meet “the others”, those who are not like us*  
(Gehl, Gemzøe, Kirknøæs & Sternhagen Søndergaard, 2006 p86)

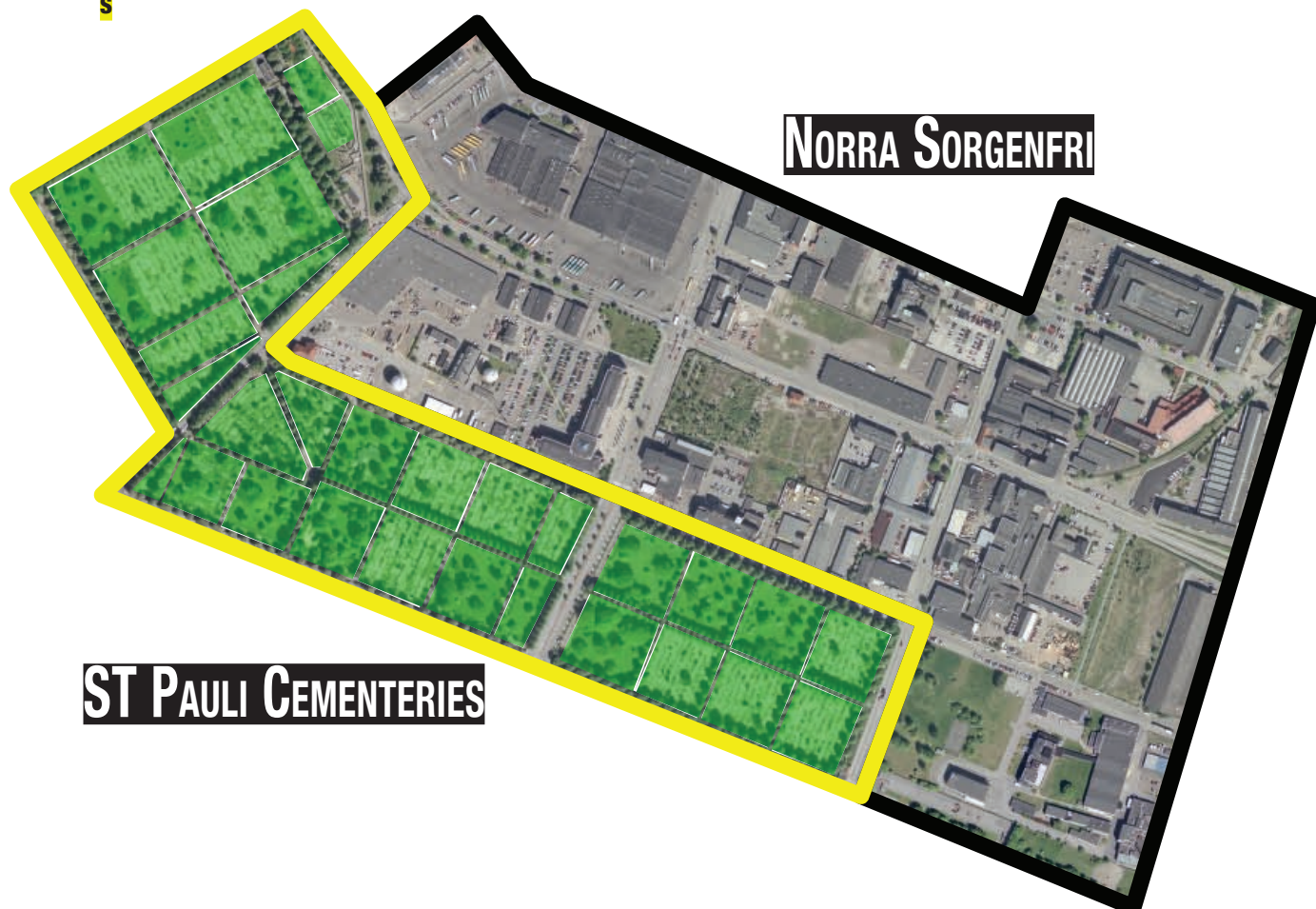
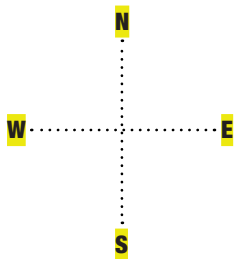
**THIS WILL ALSO INFLUENCE THE CEMETERIES  
OF TOMORROW. PEOPLE OF DIFFERENT BELIEFS  
WILL FIND REST NEXT TO EACH OTHER. CREAT-  
ING A SITUATION THAT IS OPEN TO EVERYONE IS  
IMPORTANT. THE CEMETERY IS THE REFLECTION  
PLACE FOR THE PEOPLE LIVING IN THIS CITY.**

**A NEW TIME**



# DESCRIPTION

# TWO NEIGHBOURS





# ....IN THE CITY



VÄSTRA HAMNEN

CENTRAL STATION

VÄRNHEMTORGET

ST KNUTS TORG

PILDAMSPARKEN

FOLKETS PARK

MÖLLEVÅNGSTORGET





**THE MAIN CONNECTIONS SOUTH AND NORTH**

Image © 2007 DigitalGlobe



Sorgenfrivägen, ST Pauli's South Cemetery is to the right.





## THE MAIN CONNECTIONS EAST AND WEST





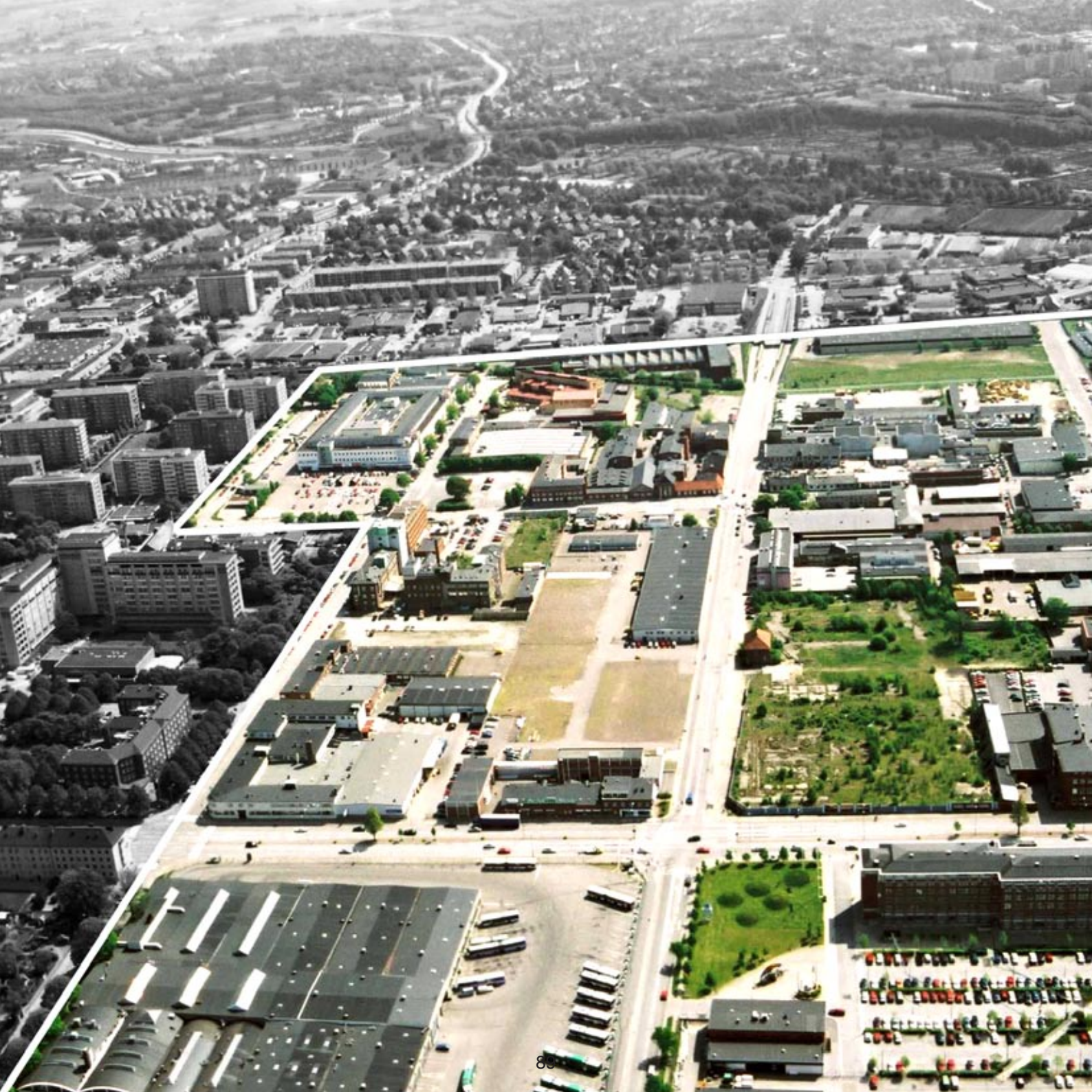
Östra Farmvägen, ST Pauli South is to the left.



# NORRA SORGENFRI

TODAY

NORRA SORGENFRI IS AN AREA OF INDUSTRIAL AND COMMERCIAL USE. IT HAS A VARIETY OF LARGE BUILDINGS AND WAREHOUSES INTERSPERSED WITH OPEN AREAS. ALTHOUGH NEW LIGHT INDUSTRIAL ACTIVITIES HAVE RECENTLY MOVED INTO THE AREA, IT STILL FEELS LIKE IT LACKS PURPOSE AND EMITS AN EMPTY FEELING. A COMMON PERCEPTION OF THE AREA TODAY IS THAT IT IS EMPTY AND UNDEFINED. THE FACT THAT THIS IS ONE OF MALMÖ'S RED LIGHT DISTRICTS ADDS TO THE NEGATIVE IMAGE OF NORRA SORGENFRI.







# IT IS 38 HA

**THE AREA IS AS LARGE AS THE INNER CITY OF  
MALMÖ, ALTHOUGH IT ONLY CONTAINS 8 LARGE  
BLOCKS DIVIDED IN A GRID STRUCTURE.**

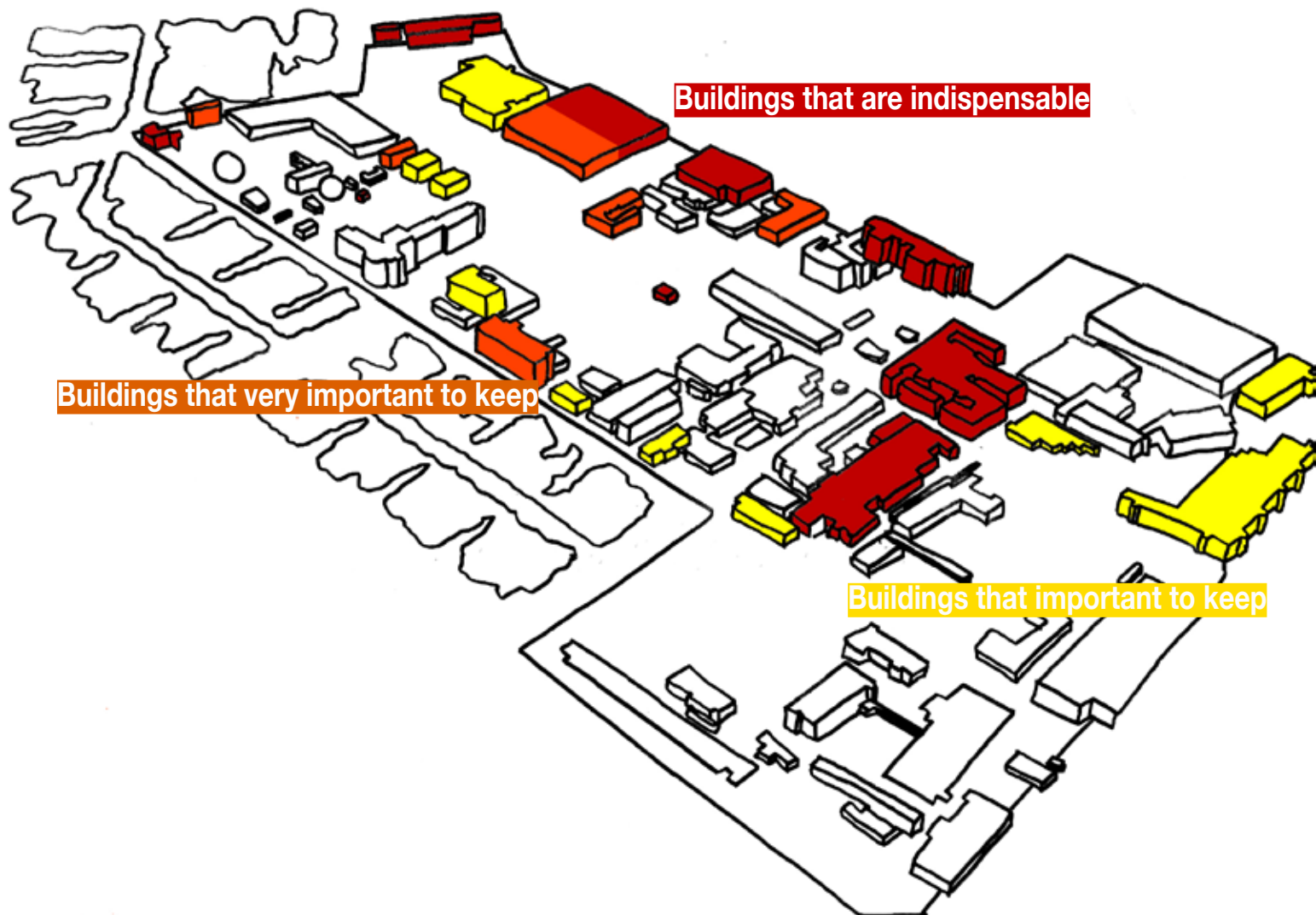
*The Urban Plan follows the old lands of Östra Plantagemarken.  
(Malmö Stadsbyggnadskontor, 2006)*



Existing

## ARCHITECTORIAL QUALITIES

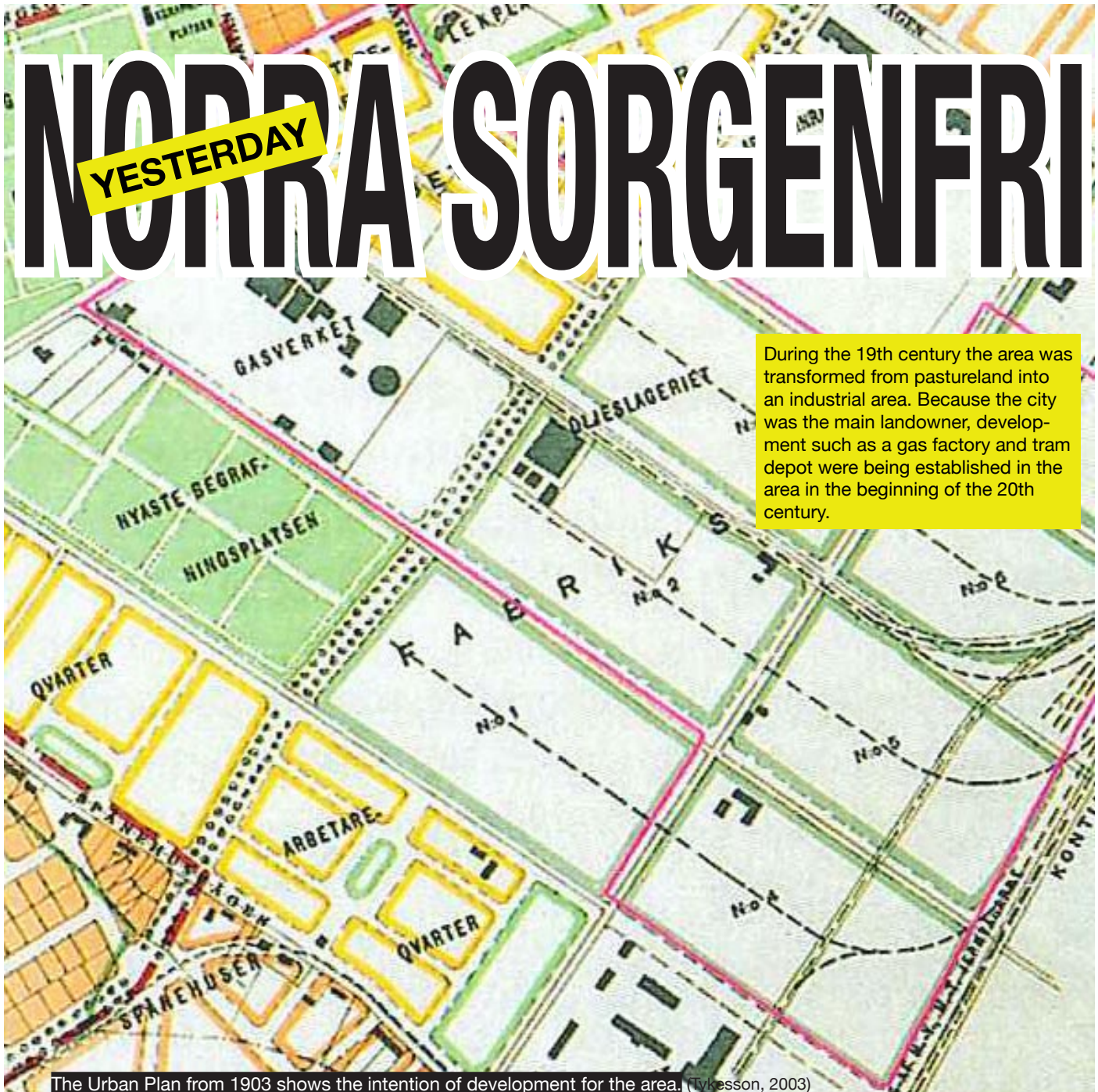
According to the Malmö Urban Planning Office recognizing these qualities is an important part of the development for this area and to find solutions to how a new layer can be added to create an exciting new neighbourhood. (Malmö Stadsbyggnadskontor, 2006)



# NORRA SÖRGENFRI

YESTERDAY

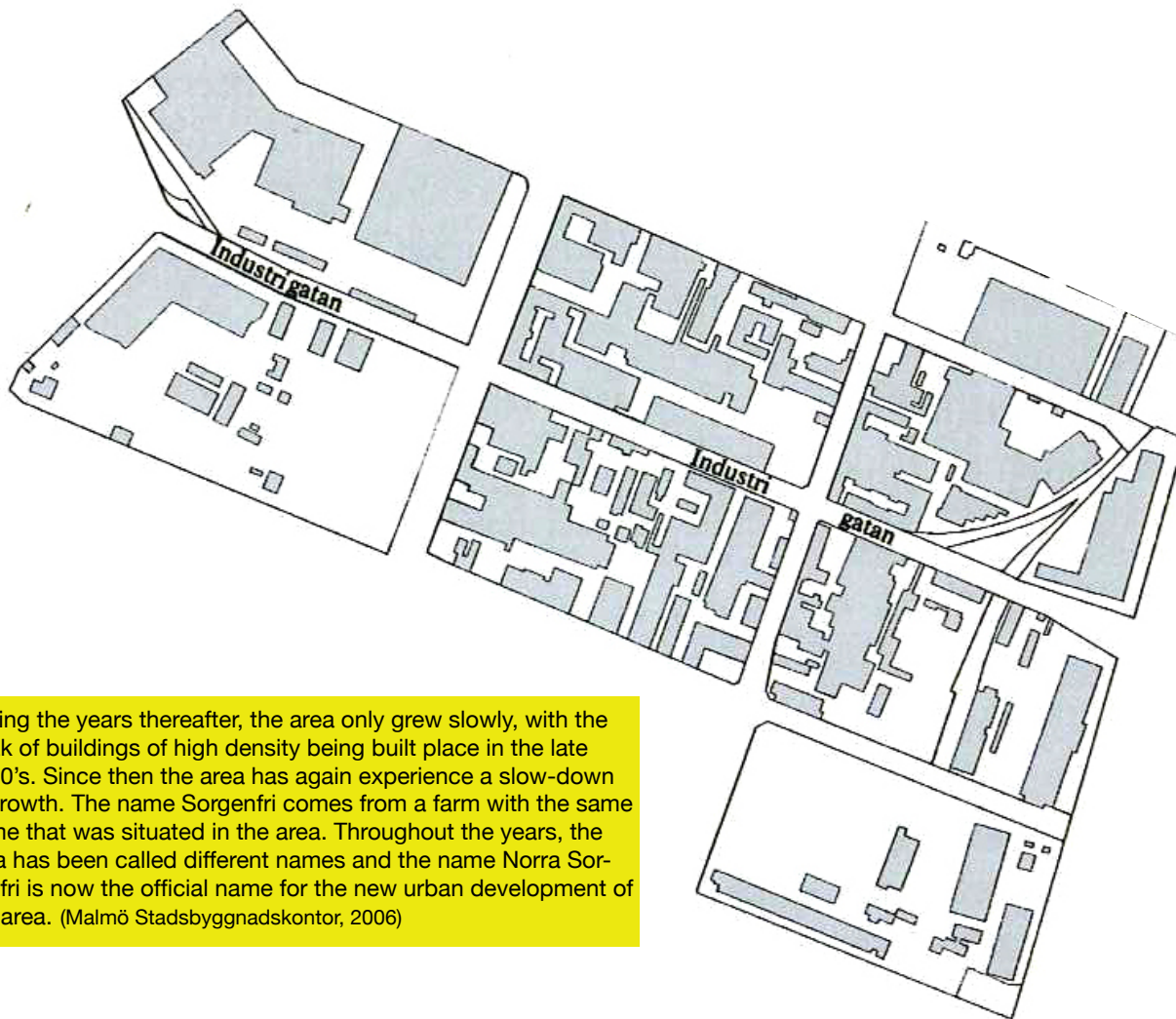
During the 19th century the area was transformed from pastureland into an industrial area. Because the city was the main landowner, development such as a gas factory and tram depot were being established in the area in the beginning of the 20th century.



The Urban Plan from 1903 shows the intention of development for the area. (Tylkesson, 2003)



**MAP FROM 1989:**



During the years thereafter, the area only grew slowly, with the peak of buildings of high density being built place in the late 1980's. Since then the area has again experience a slow-down in growth. The name Sorgenfri comes from a farm with the same name that was situated in the area. Throughout the years, the area has been called different names and the name Norra Sorgenfri is now the official name for the new urban development of the area. (Malmö Stadsbyggnadskontor, 2006)

# NORRA SORGENFRI

TOMORROW

## VISION NORRA SORGENFRI

-INFÖR OMVANDLING OCH PLANARBETE

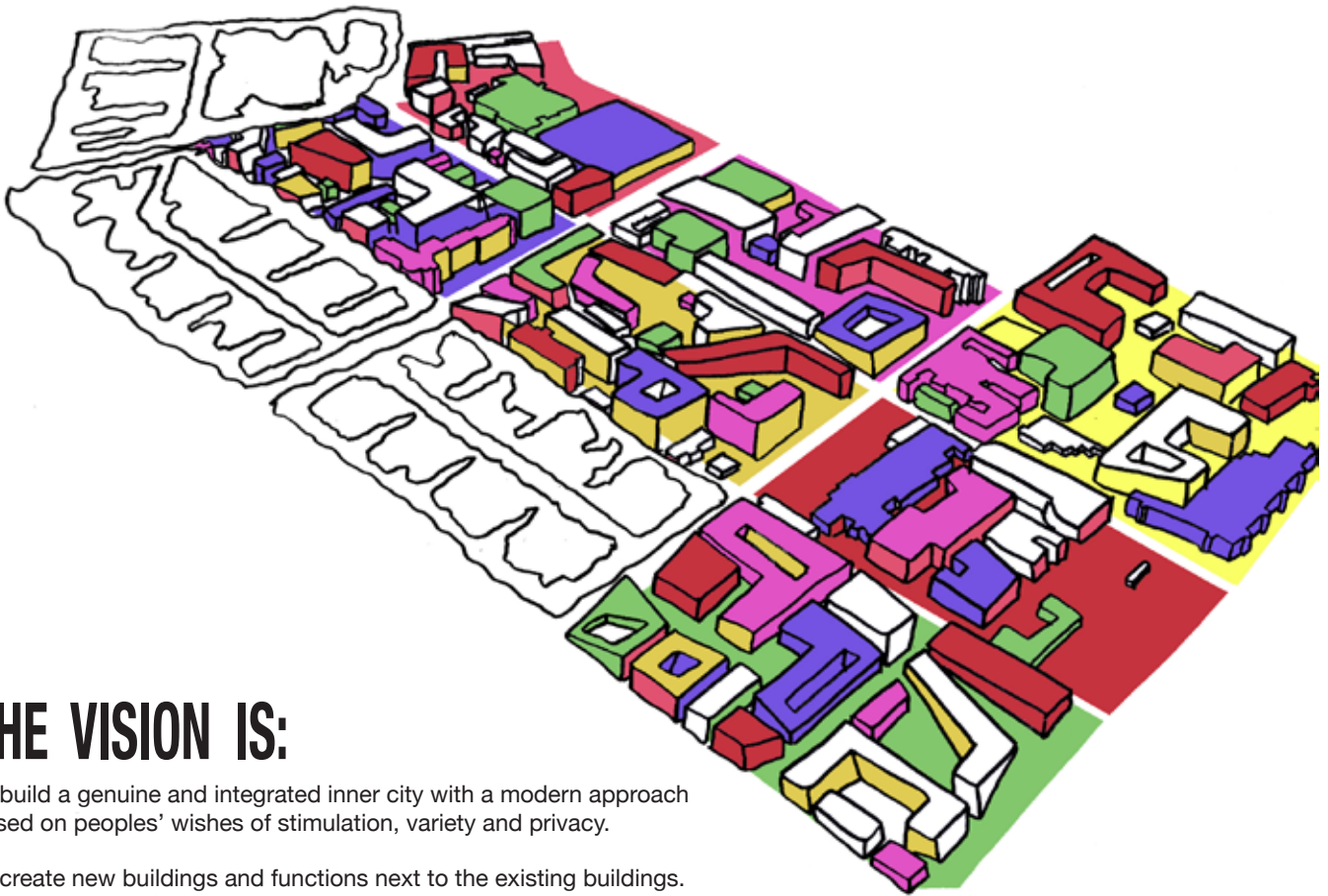


In 2004 the Malmö Urban Planning Office was delegated the work to create a platform for a new development of the area, at the time known as Sorgenfri Industriområde (Sorgenfri industrial site). This led to the in 2006 presented document *Vision Norra Sorgenfri – inför omvandling och planarbete*.

During spring 2008 the Malmö Urban Planning Office presents the second step in this process *Norra Sorgenfri - planprogram - samrådsförslag* (Malmö Stadsbyggnadskontor January 2008). This document will form the basis for further plan developments.

The area of Norra Sorgenfri is situated close to the city centre of Malmö and is recognized as having great potential in the future development of the inner city. Also recent developments around Värnhemstorget have given the area a stronger position in the city.

The Malmö Urban Planning Office currently investigates the program and number of housing that could be planned for the area. The figures estimate between 1500 to 2000 new housing units (Stadsbyggnadskontoret 2008).



## THE VISION IS:

To build a genuine and integrated inner city with a modern approach based on peoples' wishes of stimulation, variety and privacy.

To create new buildings and functions next to the existing buildings.

To create an active ground floor with public functions, this is to create street life.

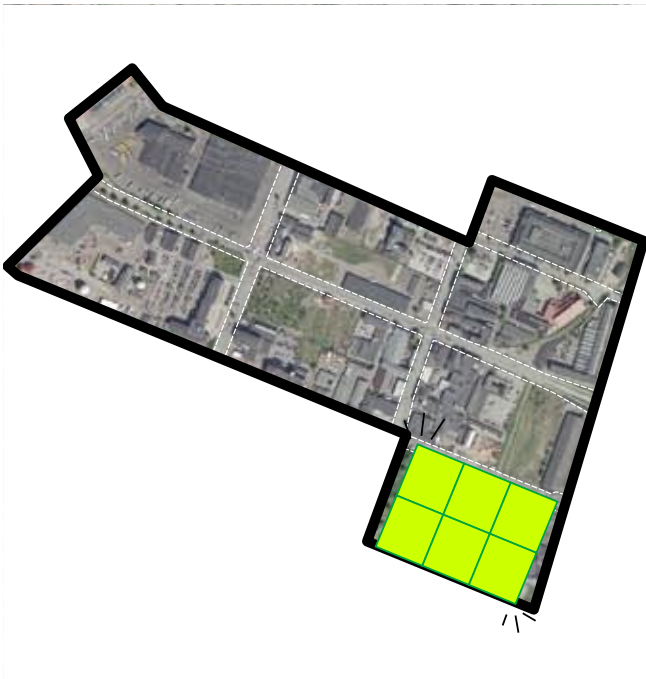
# GREENERY IN THE CITY

**THIS DISTRICT OF THE CITY HAS BEEN HIGHLIGHTED AS HAVING LIMITED GREEN SPACE, BUT SURROUNDING AREAS SUCH AS THE CEMETERIES AND THE ALLOTMENT GARDENS (WEST OF THE AREA) PROVIDE A GREEN STRUCTURE OF VALUE, ALTHOUGH NEITHER IS PARTICULARLY PUBLIC AT PRESENT.**

The Malmö Urban Planning Office is investigating the possibility of locating green spaces within the planning for the Norra Sorgenfri area. (Malmö Stadsbyggnadskontor January 2008)

**THE TOTAL PARK AREA SHOULD EQUAL 6 HECTARES IN SIZE AND CAN BE DIVIDED INTO ONE OR SMALLER PARK AREAS BUT NEVER SMALLER IN SIZE THAN 1 HECTARE.**

## ONE SIX HA PARK



**This could mean one park the same size as Folkets Park in Malmö.**

## SIX ONE HA PARKS



**This could mean 6 neighbourhood parks. This compares to the open quarters in the ST Pauli cemeteries.**

**A city district full of colour.**

**THAT WILL INFLUENCE ITS' SURROUNDINGS.**

**AND**

**THE ST PAULI CEMETERIES CAN INSPIRE IT!**

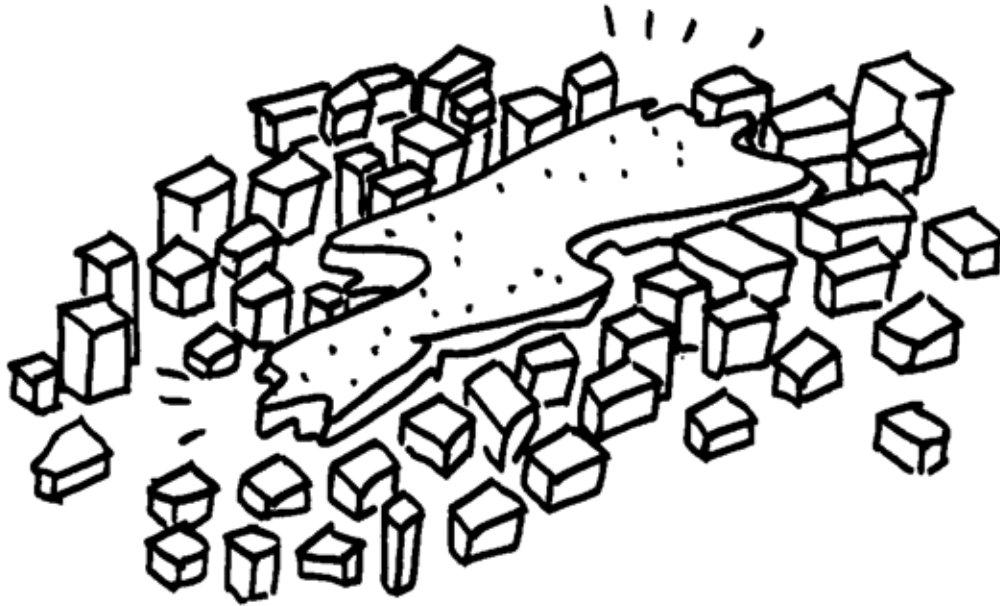


The new city district will be integrated into the existing structure and raise the potential use of the area.

**WHAT COULD THAT LOOK LIKE?**

**WHAT IF..**

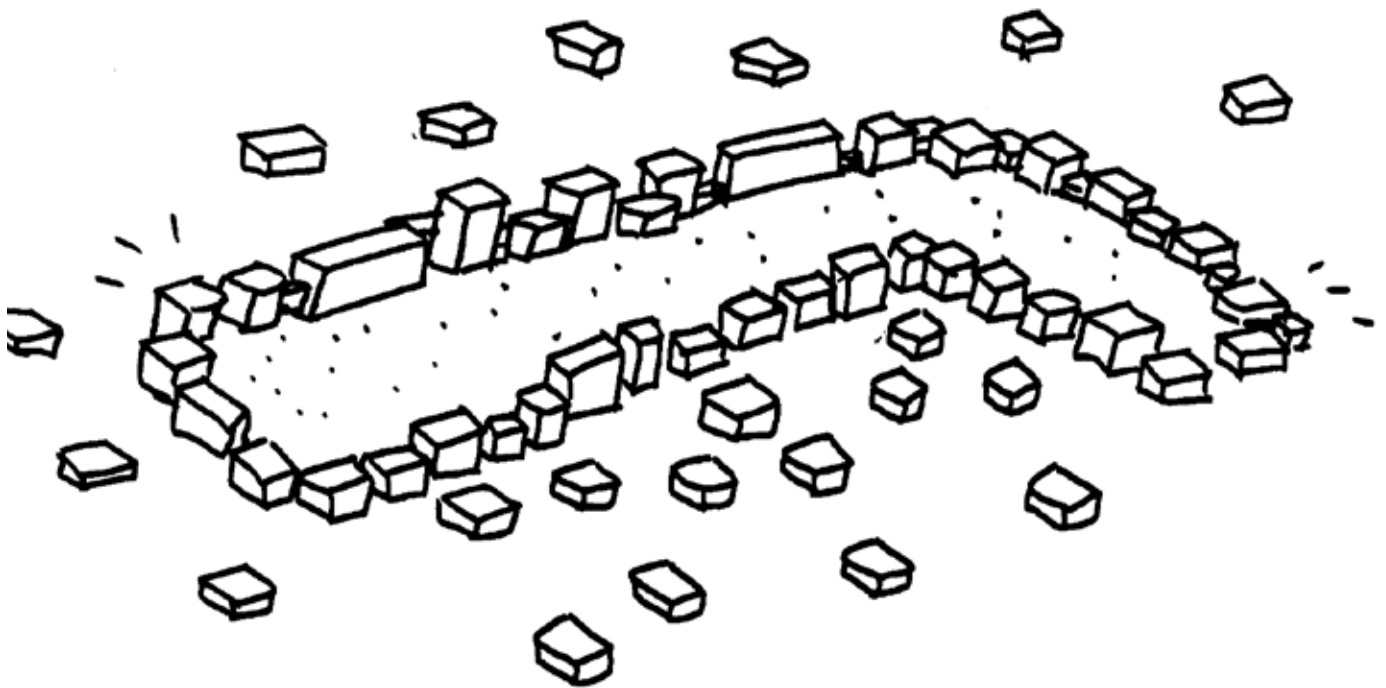
**THE CEMETERIES WOULD BE GIVEN A HIGHER  
RECOGNITION AS A POTENTIAL GREEN PARK?**



**THE CITY DISTRICT PARK AND THE NEW CITY PARK!!**

**WHAT IF..**

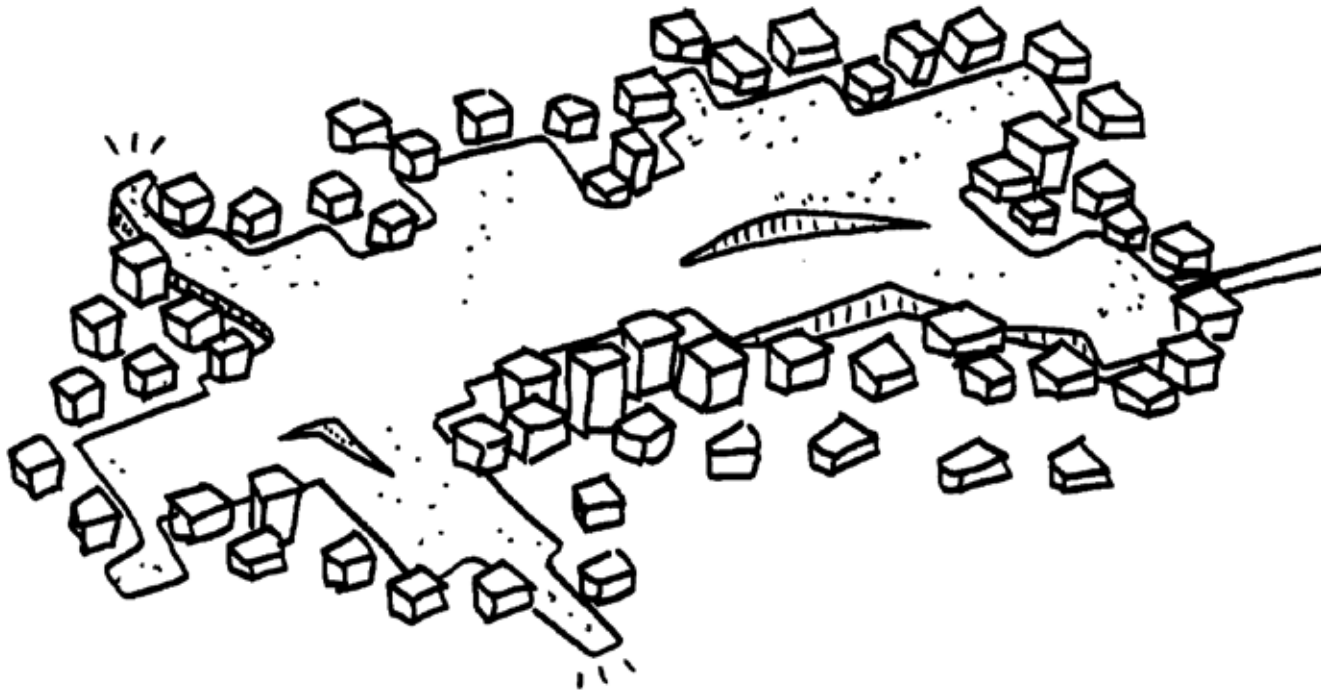
**WE CONSIDER THE PARTITION TO BECOME  
A BUILD STRUCTURE?**



**THE EDGE IS THE CITY, THE CITY IS THE EDGE**

**WHAT IF..**

**THE CEMETERIES AND THE CITY DISTRICT WILL  
SHARE EDGES? THE PARTITION BECOMES A PO-  
TENTIAL OVERLAP?**



**SOMETIMES IT IS THIS AND SOMETIMES IT IS THAT!**

# ST PAULI CEMETERIES

TODAY







**IT IS 24 HA**

**THE AREA OF ST PAULI CEMETERIES WOULD COVER A  
LARGER PART OF THE INNER, SOUTHERN CITY OF MALMÖ.**

**ST PAULI CEMETERIES**

**24 HA**



**THE EASTERN CEMETERY**

**50 HA**



**NEW PARK IN VÄSTRA HAMNEN**

**6 HA**



**KUNGSPARKEN AND SLOTSPARKEN**

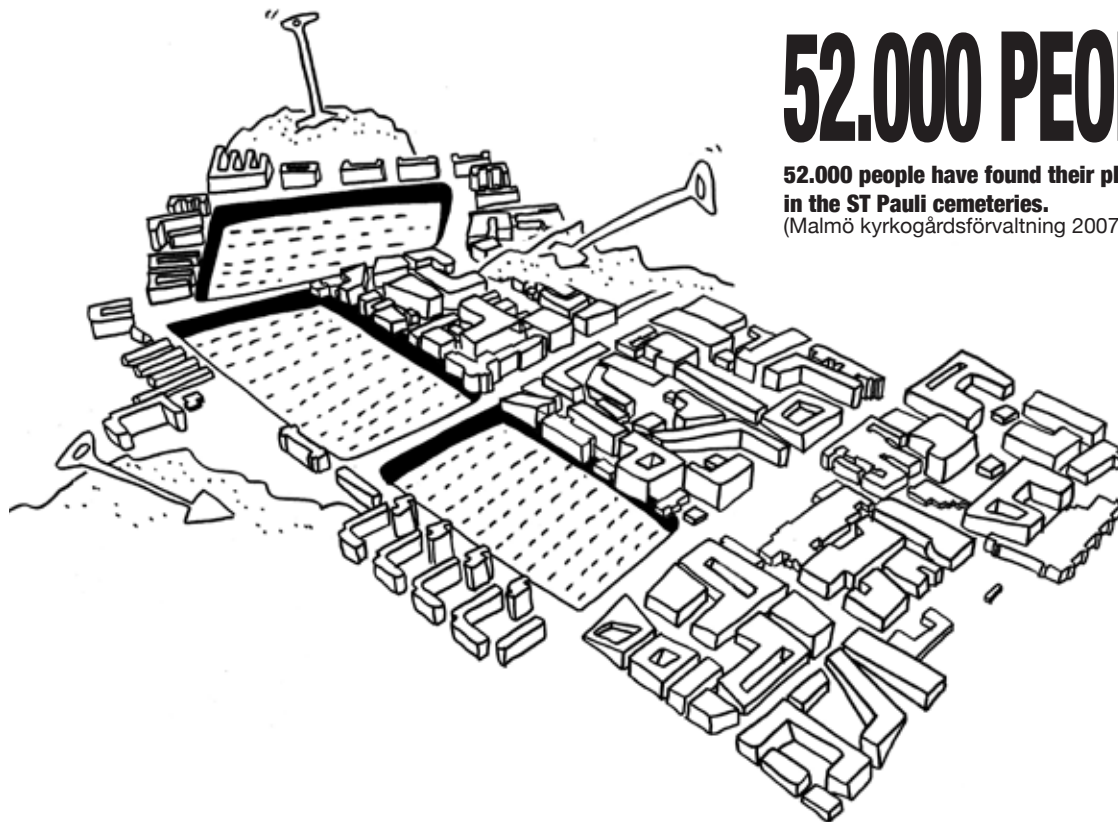
**30 HA**



# 52.000 PEOPLE

**52.000 people have found their place of rest  
in the ST Pauli cemeteries.**

(Malmö kyrkogårdsförvaltning 2007)

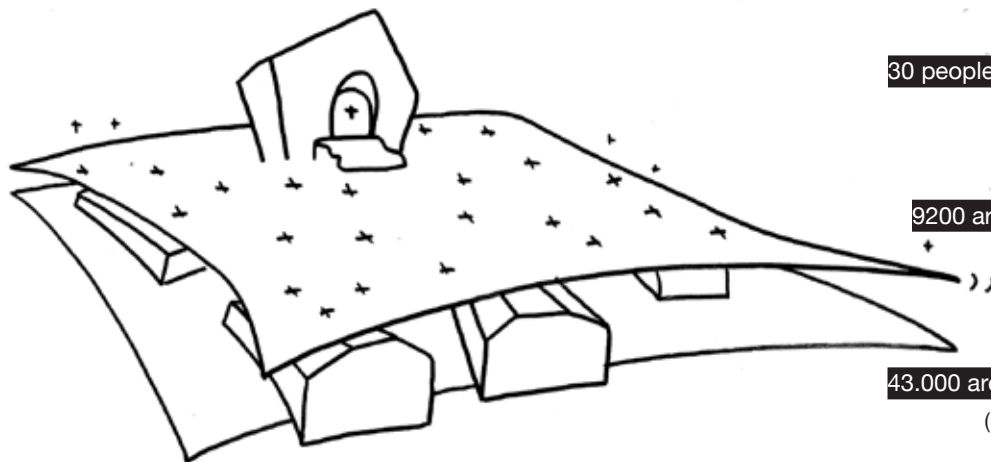


**30 people are buried in the mausoleums.**

**9200 are buried in the memorial grove.**

**43.000 are buried in the main public area**

(Malmö kyrkogårdsförvaltning 2008)





When the city changes the cemeteries will change. According to Swedish law (Begravningslag (1990:1144), second chapter the cemeteries have an obligation to hold room available to all people, regardless of religious belonging or social status. Then, in growing multicultural society this will have a great influence on the cemeteries. In *The City in History* Lewis Mumford talks about the city of the dead as the core of every living city. According to Mumford the cemeteries exerts a powerful influence on urban life. In this perspective it isn't difficult to imagine the cemetery taking shape of this rather new social configuration.



Increase

According to the United Nations World Population Prospects: The 2006 Revision the world's population 2050 is estimated more than 9 billion people. The world's population 2008 is approximately 6.7 billion people.

Growing

## WHEN THE CITY GROWS AND THE PEOPLE DIE AND:

if now the cemetery cannot grow or move?

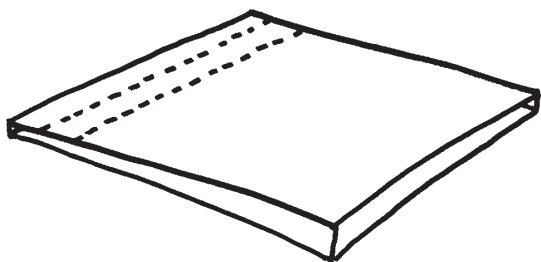
COULD MORE SPACE BE CREATED WITHIN THE EXISTING STRUCTURE  
OR COULD SPACE BE ADDED?

Increase

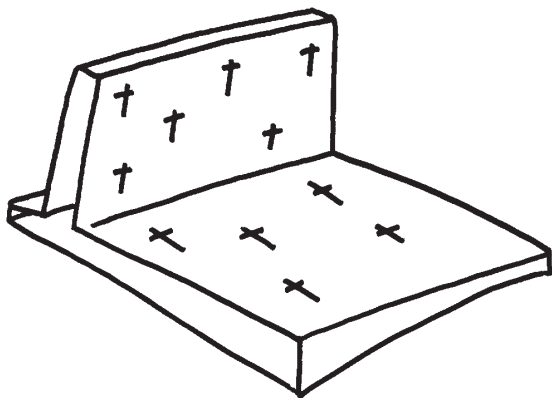
Dying



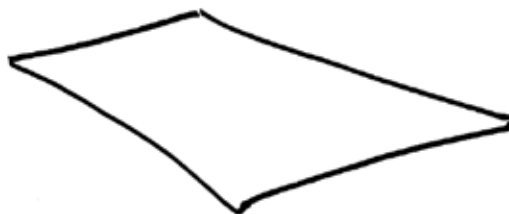
Could this be solved using the partition?



V



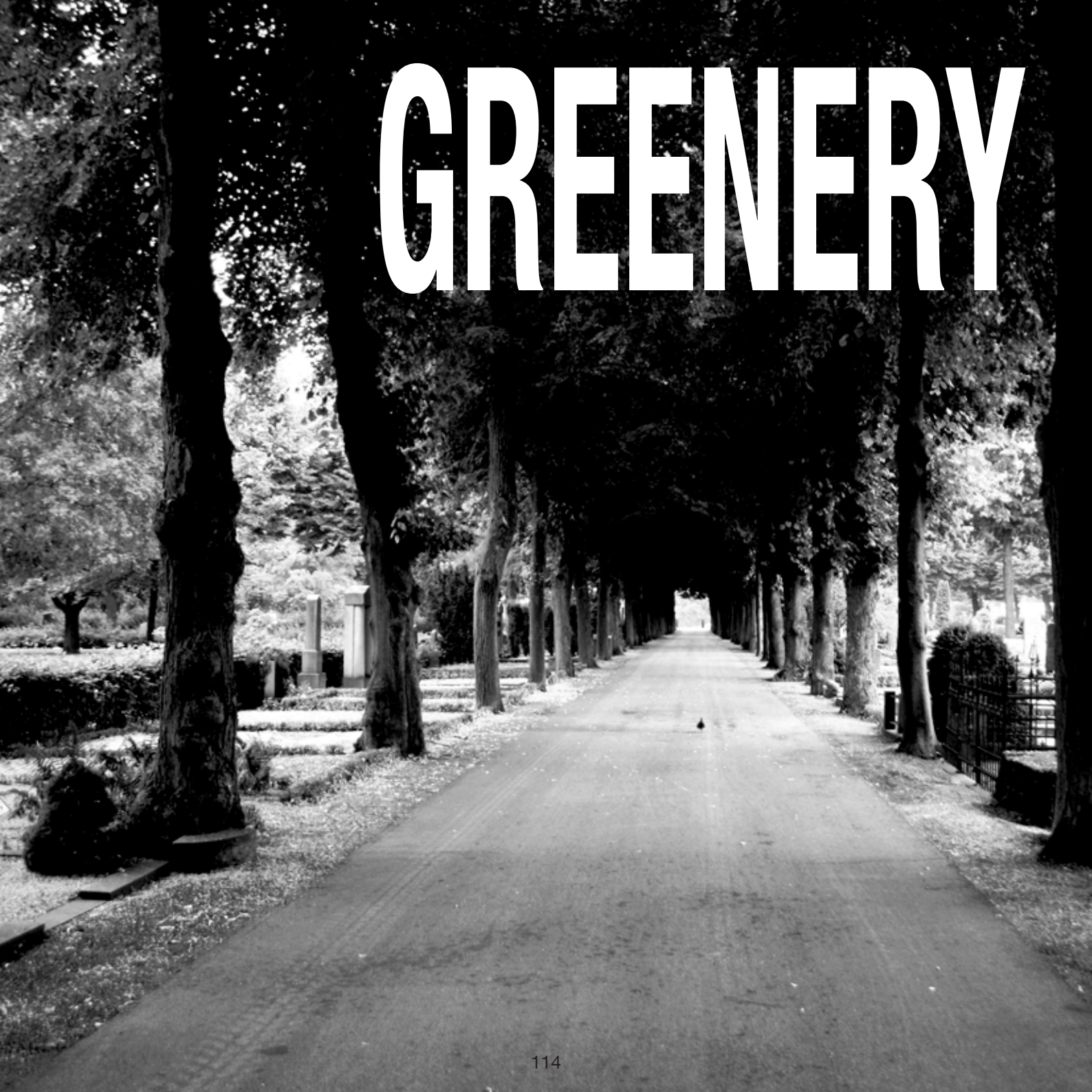
Could this be solved using the surface?



V

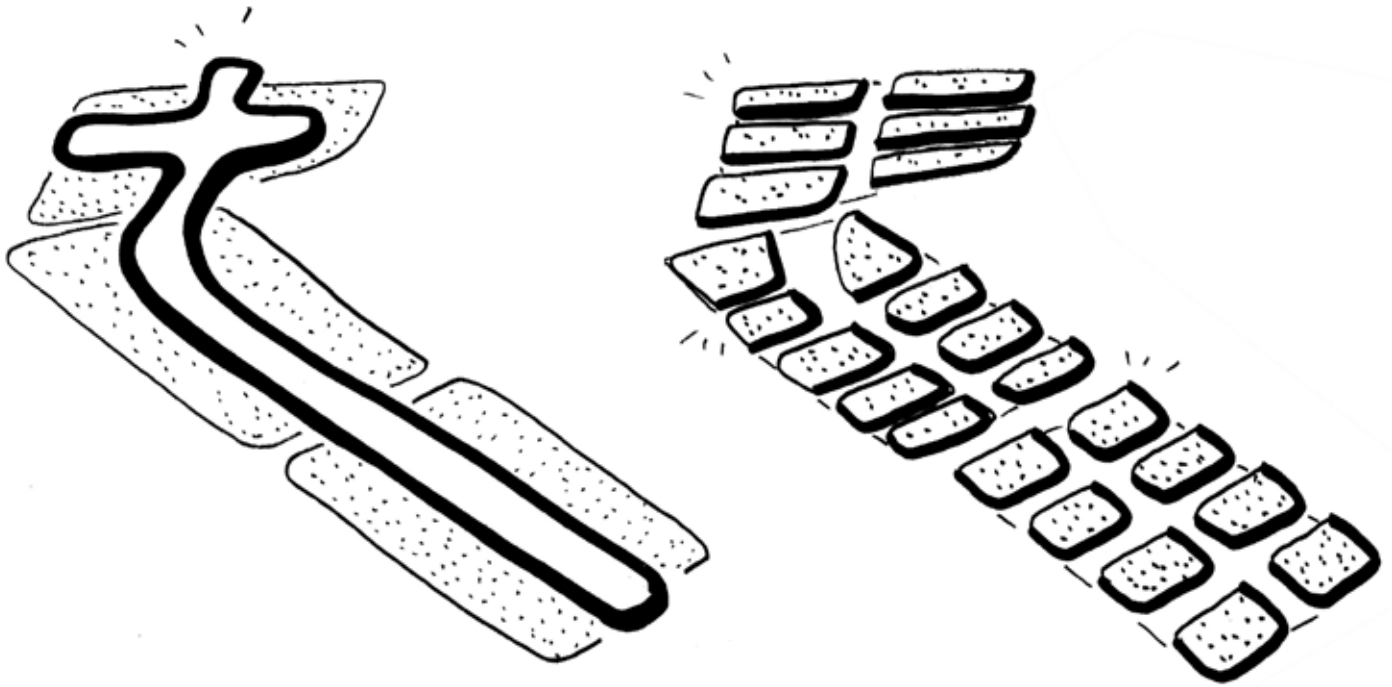


# GREENERY



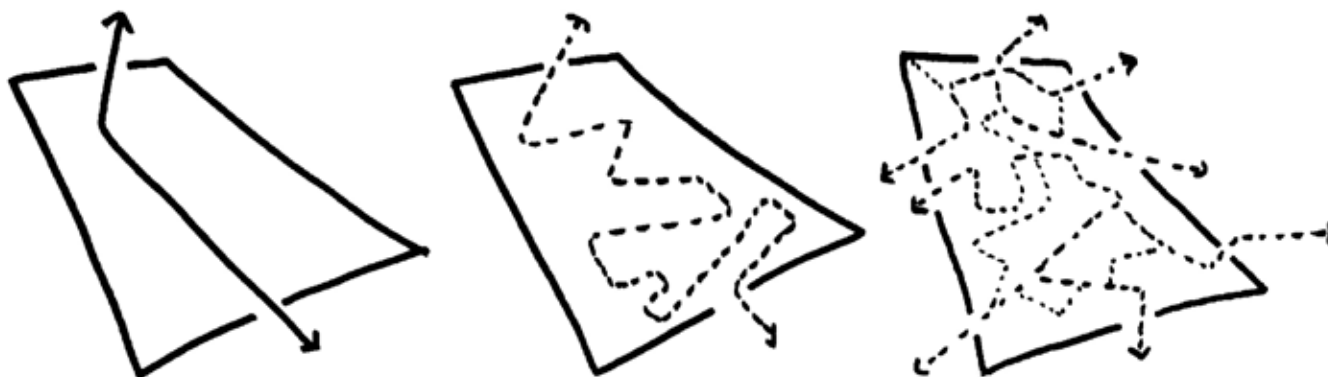


**THE MAIN TREE STRUCTURE FORMS A CLASSICAL LINE THAT RUNS THROUGH ALL THREE CEMETERIES. THIS IS ALSO THE MAIN CONNECTION.**

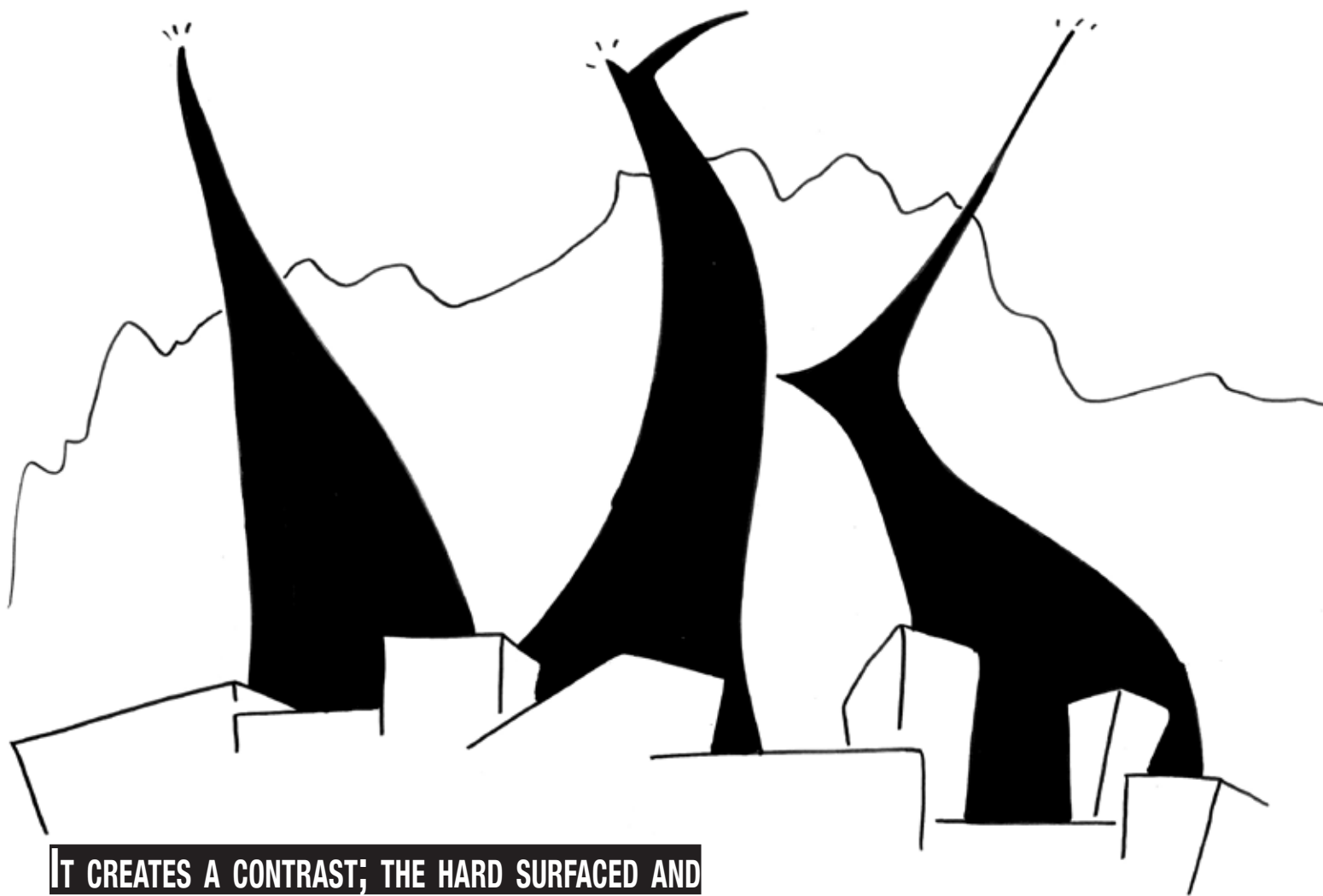


**THE CEMETERIES HAVE OPEN GREEN POCKETS SURROUNDED BY FORMAL TREE ROWS.**

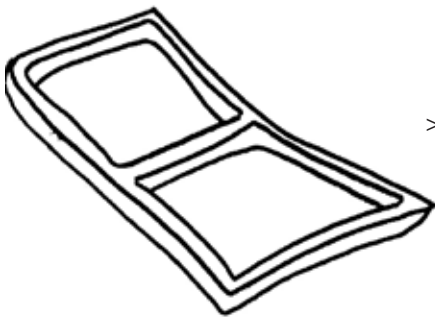
**WHAT IF THE TREES OF CEMETERIES DIDN'T GUIDE THE VISITOR ANYMORE AND IT WAS LEFT UP THE VISITOR TO FIND THEIR OWN WAY THROUGH THE FOREST?**



**WHAT IF THE CEMETERIES BECOME A GREEN ATTRACTION IN THE CITY. AN ATTRACTION AS POWERFUL AS A HIGH TECH BUILDING, A TURNING TORSO?**

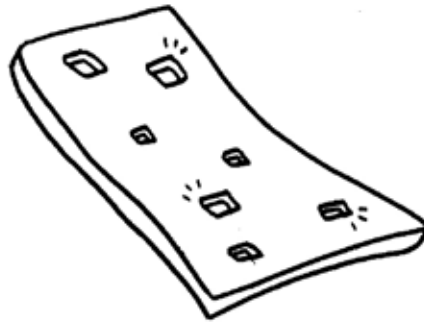


**IT CREATES A CONTRAST; THE HARD SURFACED AND  
CONTROLLED CITY DISTRICT AND THE WILD FOREST.**

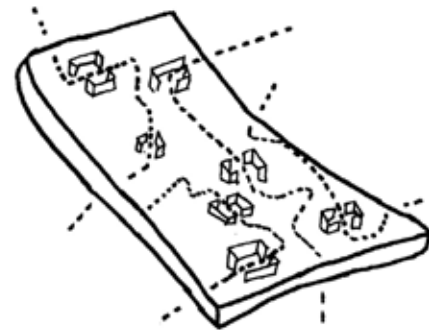


Now

>



The glades become diamonds to seek out in the forest.



People will find their own way in the forest and paths will lead them to the glades.

## WHAT IF THE OPEN POCKETS BECAME NARROW GLADES IN THE FOREST?

It will create a stronger contrast between dark and light, between the outside city and the deep inside of the forest.

Today, people with different cultures and religions are being buried within the same cemeteries (Malmö kyrkogårdsförvaltning 2008). What if this image was brought a step further and the cemetery really became a landscape of different landscapes. What if trees were brought in from all over the world and planted next to each other, together forming a new unique forest landscape in the middle of the city? It's not any longer only a collection of 'traditional' trees and no longer only a 'Swedish' landscape but a landscape unique for this cemetery. With more meaning than a botanical garden.

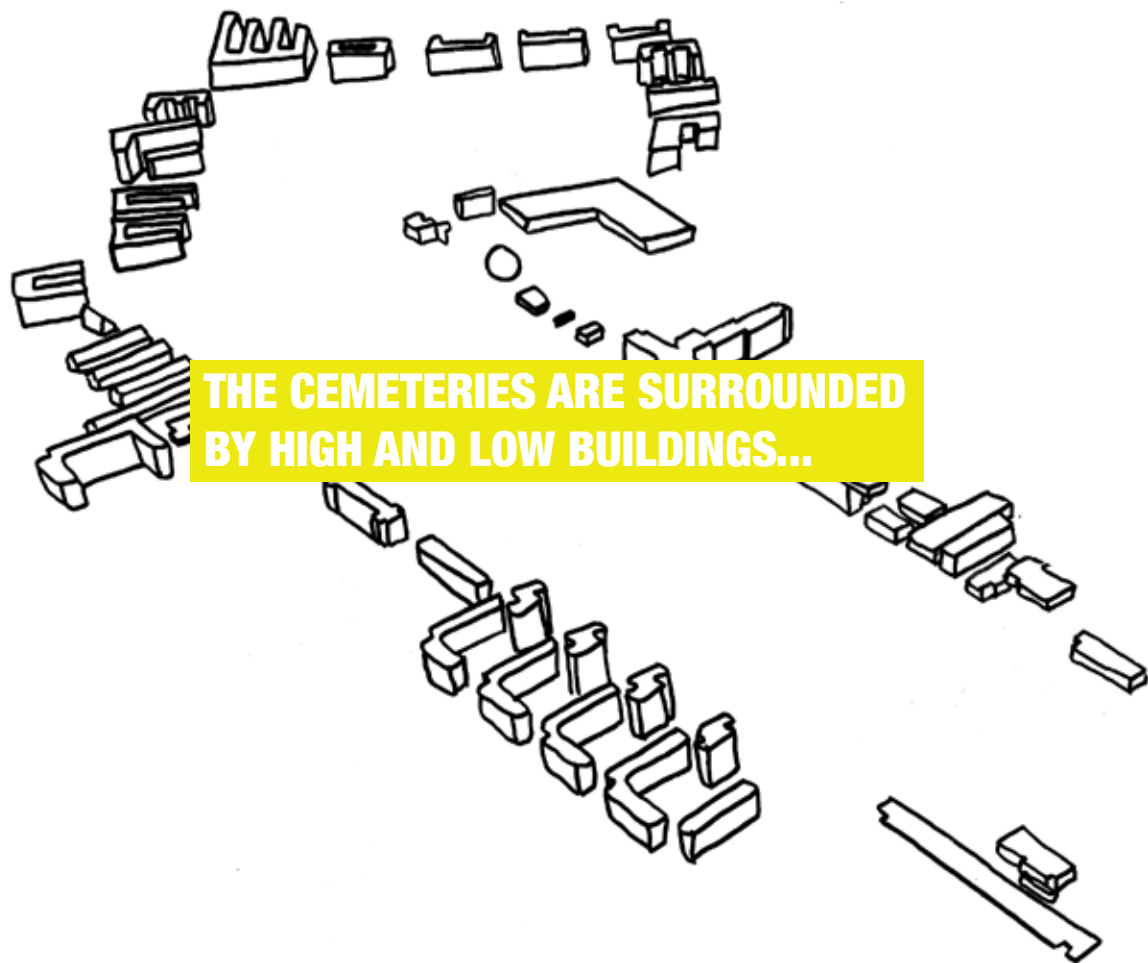


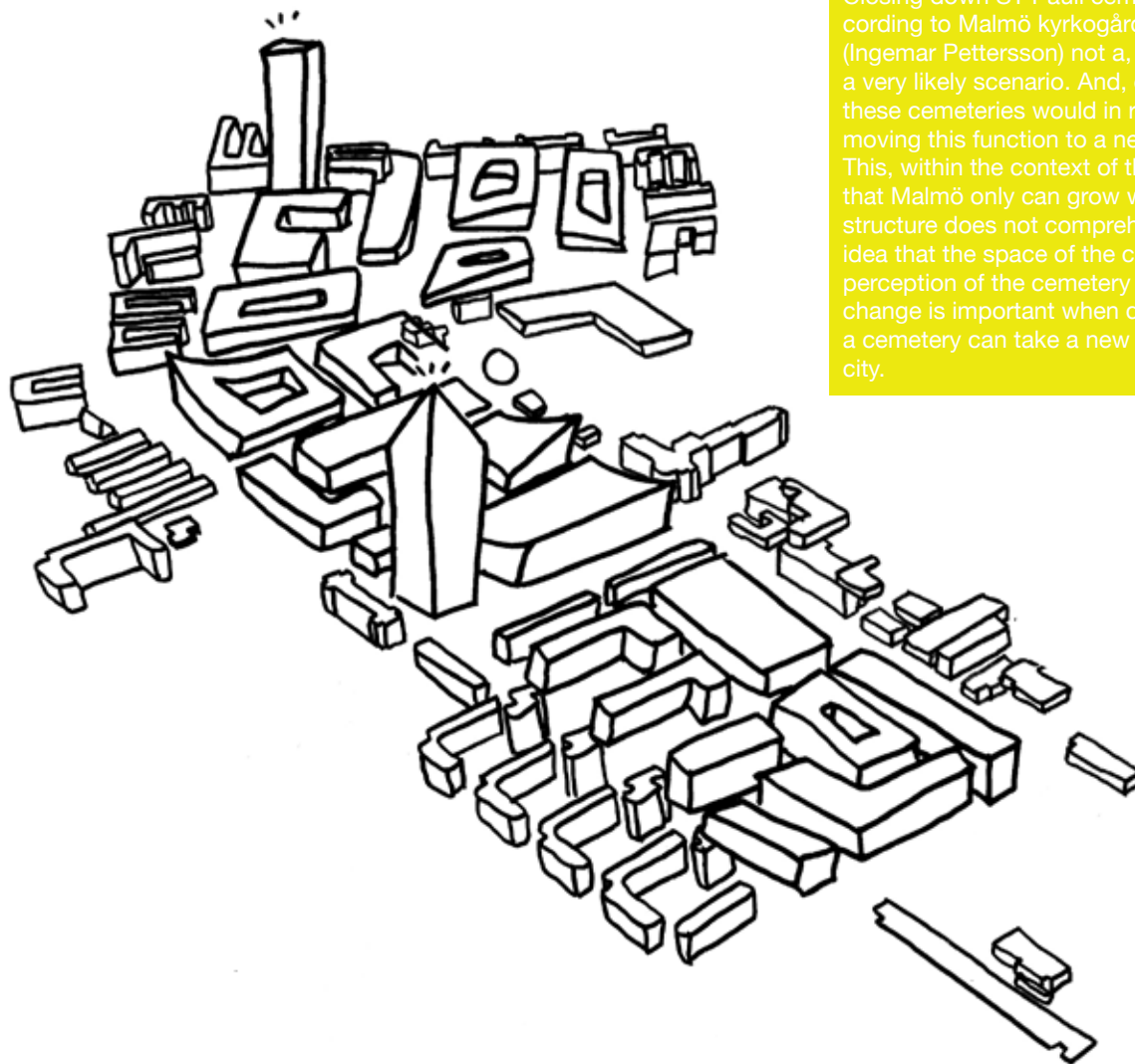
**WHAT IF EVERY PERSON COMING FROM ANOTHER COUNTRY WOULD BRING A TREE FROM HIS OR HERS HOMELAND TO BE PLANTED IN THE CEMETERIES?**



## SURROUNDING BUILDINGS



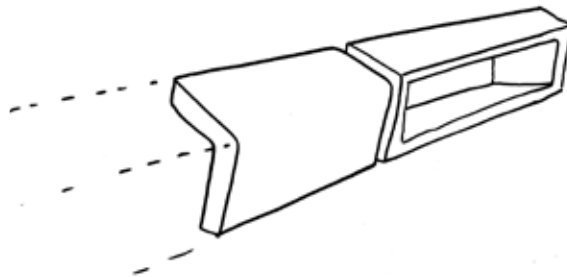
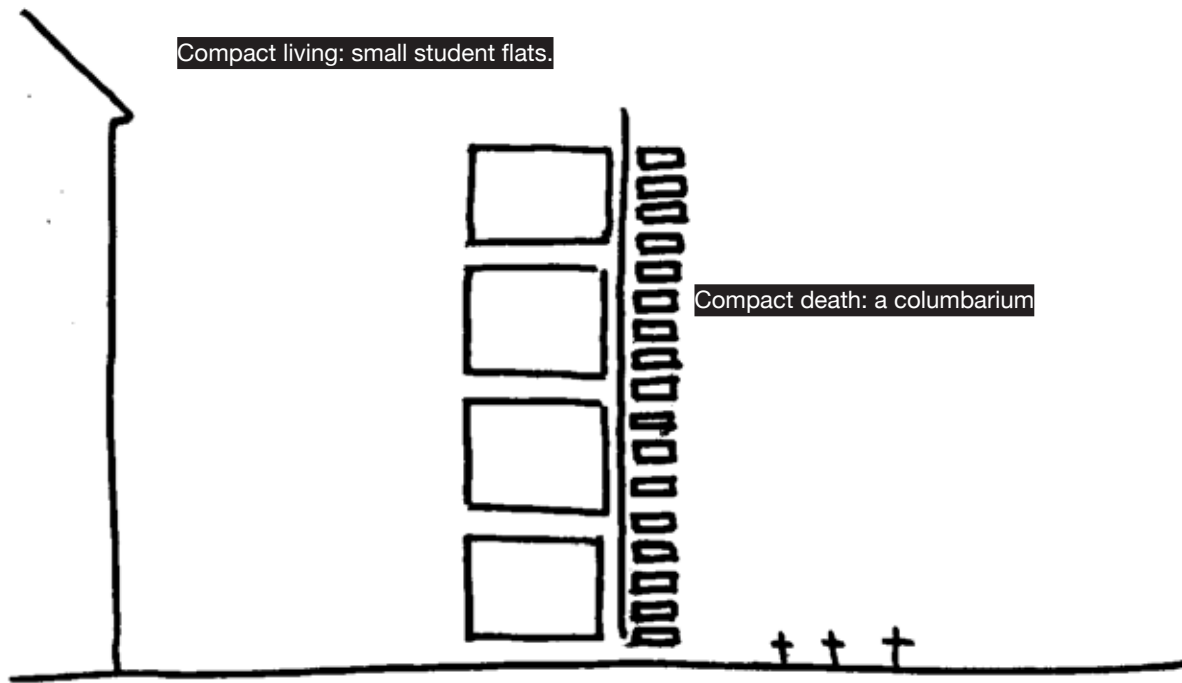




According to Swedish law (Begravningslag (1990:1144), chapter 2, a cemetery can be closed down. But giving the cemeteries any new function or content would need permission from the county. Closing down ST Pauli cemeteries is according to Malmö kyrkogårdsförvaltning (Ingemar Pettersson) not a, in a near future a very likely scenario. And, closing down these cemeteries would in reality mean moving this function to a new location. This, within the context of the presumption that Malmö only can grow within its own structure does not comprehend. Still, the idea that the space of the cemetery or the perception of the cemetery would radically change is important when discussing how a cemetery can take a new position in the city.

**WHAT IF** THE CITY COULD EXTEND AROUND, ABOVE AND BELOW THE AREA?



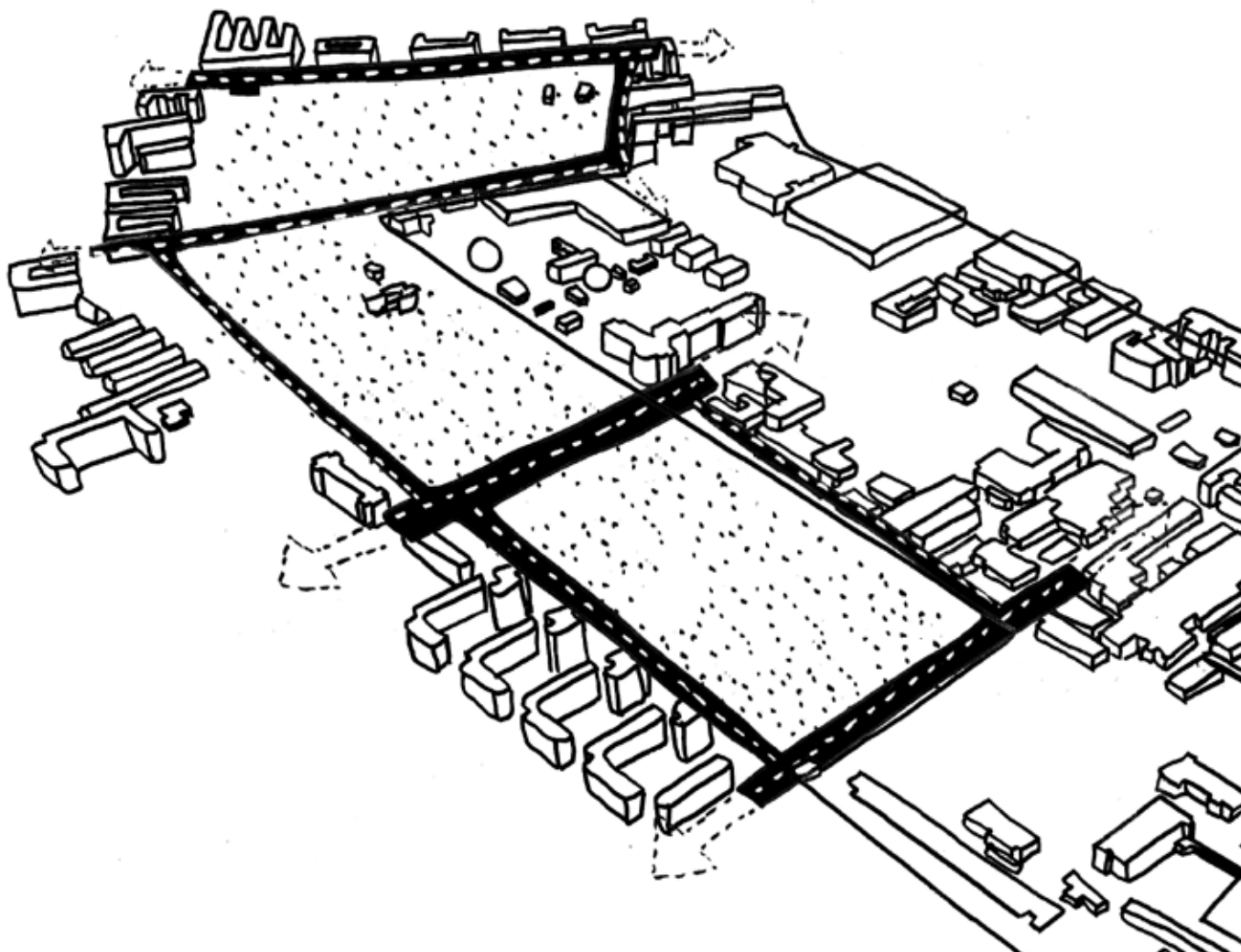


**AND WHAT IF THE PARTITION WAS DOUBLE-SIDED?**  
**TWO WORLDS THAT SHARE TWO SIDES OF A VERTICAL SURFACE.**

# STREETS

Along the edges of the Cemeteries there are a number of streets.

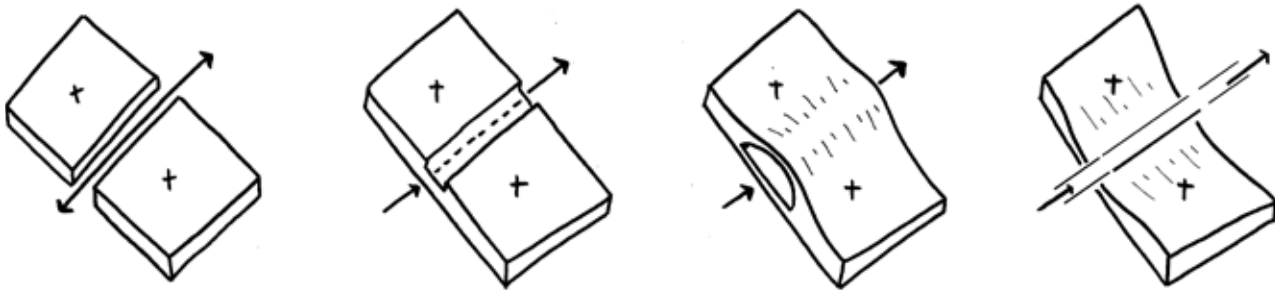
**WITH THE LENGTH OF 2236 METER.**



These roads really create barriers between the three different parts of the cemetery!

Would it possible to create less barriers?





**WHAT IF** THE HIERARCHY IS TURNED AROUND AND THE ROAD IS A GUEST GOING THROUGH THE CEMETERIES?



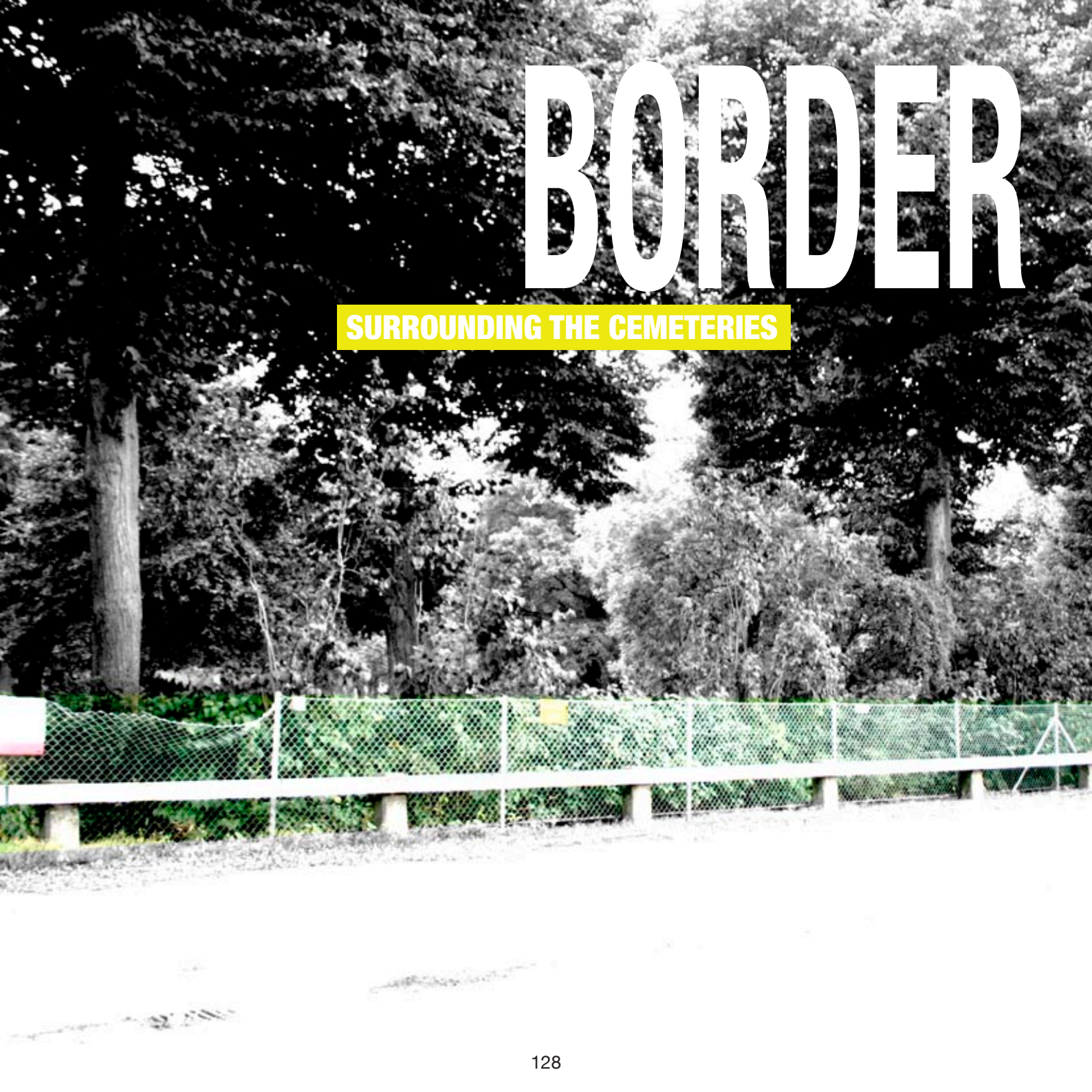
New surfaces are being created.

**WHAT IF** THE LANDSCAPE FINDS ITS WAY OVER, AROUND AND UNDER  
THESE BARRIERS?



# BORDER

**SURROUNDING THE CEMETERIES**



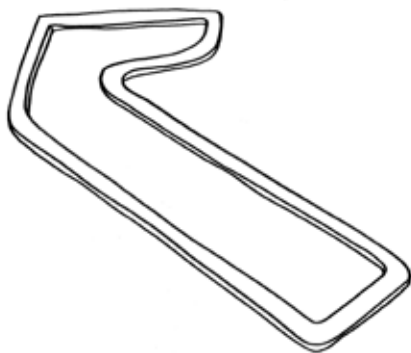
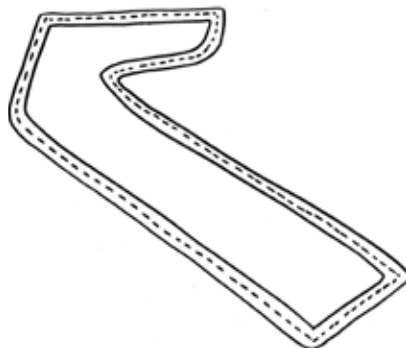
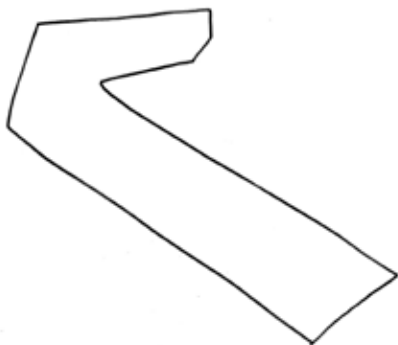
THE EDGES FORM THE BACK SIDE OF THE CEMETERIES AND THE BACK SIDE TO THE SURROUNDING.

**3575 METERS** OF WALLS AND FENCES THAT SURROUNDS THESE CEMETERIES.

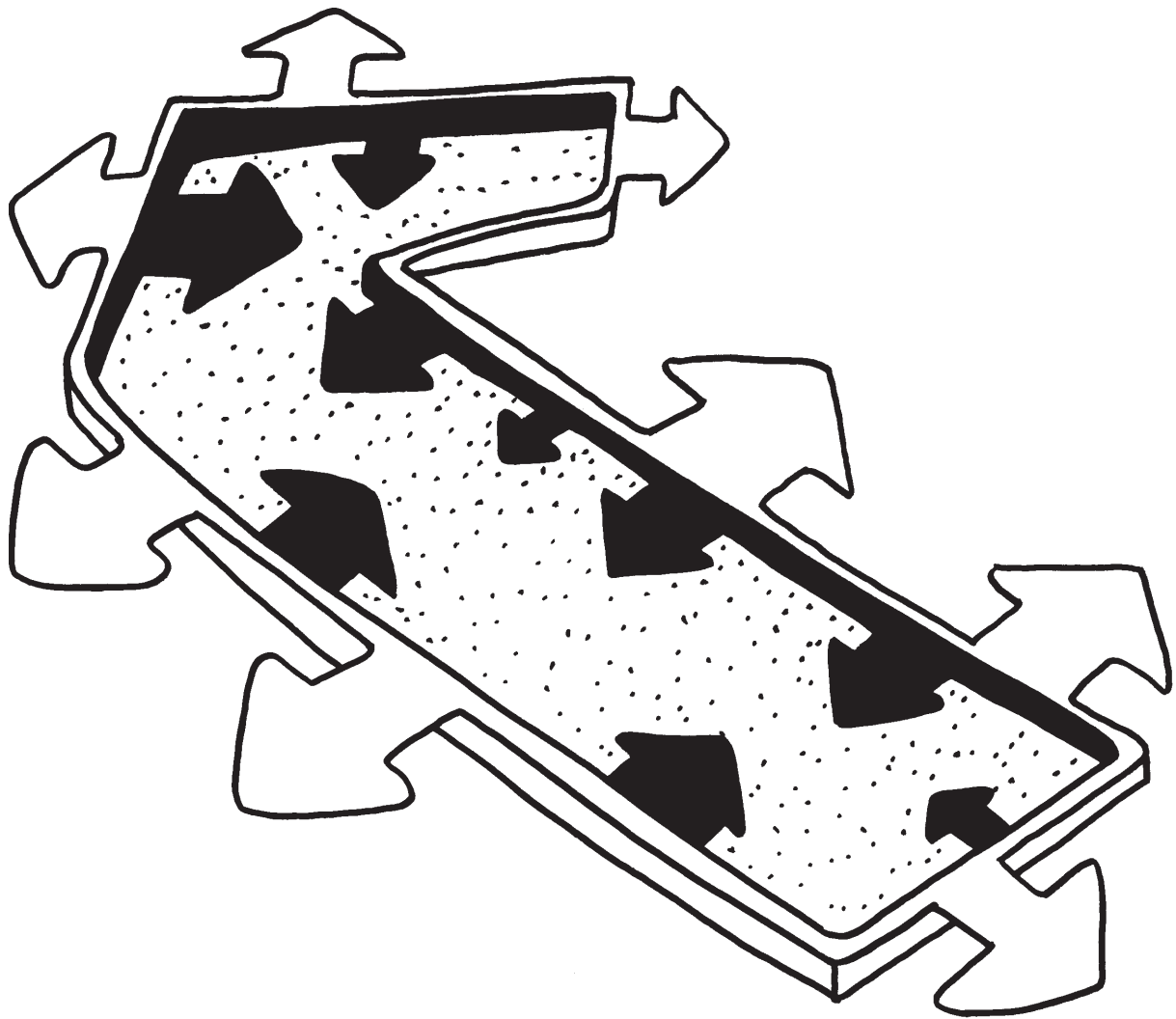


It is equal to the circumference of the old city centre of Malmö.

**THE BORDERS HAVE POTENTIALS.  
TO BE MORE THAN JUST BACK SIDES...**



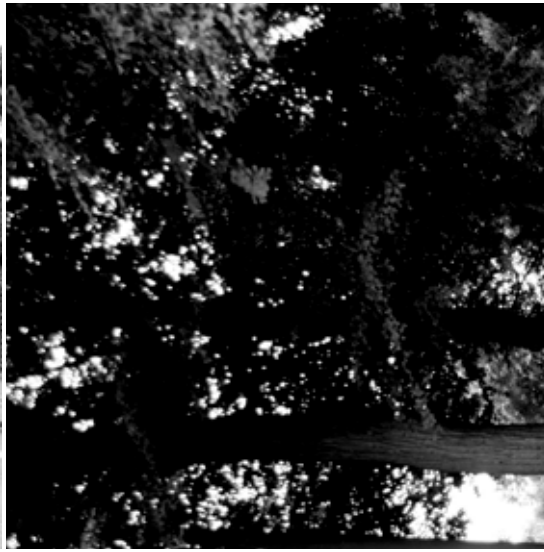




**WHAT IF** THE THOUGHT OF AN OUTSIDE  
AND AN INSIDE IS BEING EMPHASIZED?

# ENTRANCES

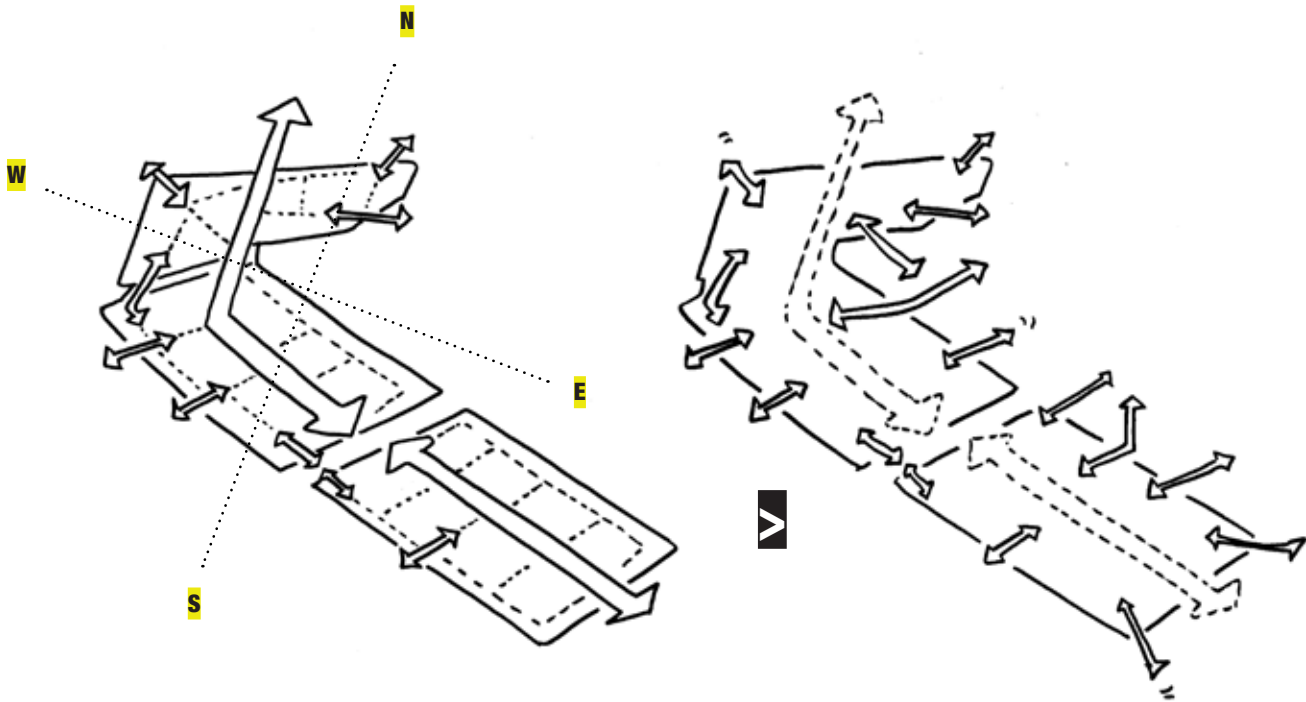
Secondary entrance



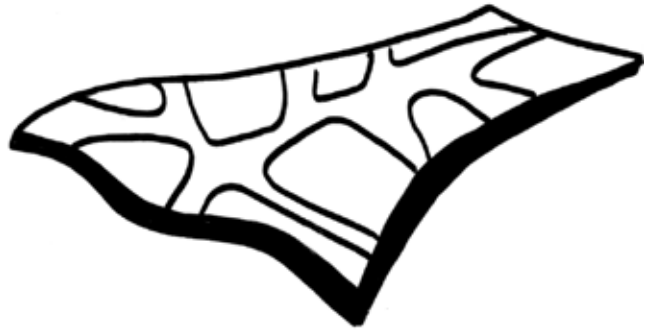
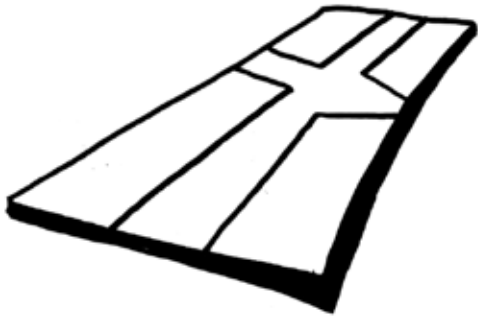
Main entrance

# THE THREE CEMETERIES HAVE 17 ENTRANCES.

There are many places we can't enter or exit on the eastern side. The reason why there are fewer entrances on this side is because the area east of the cemeteries was an industrial site.



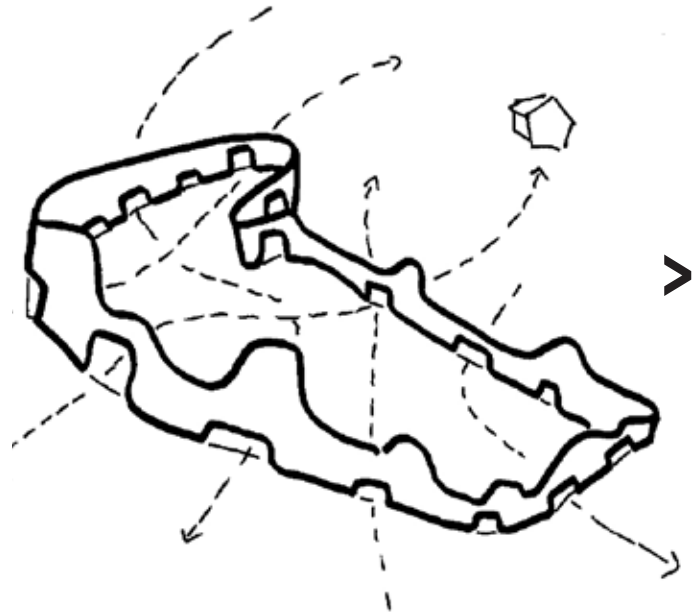
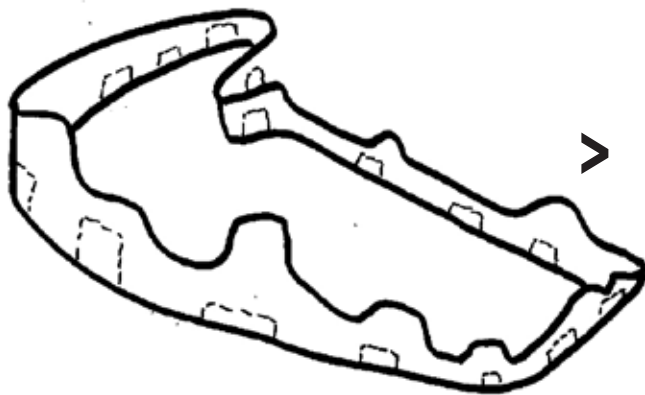
**WHEN THE EASTERN NEIGHBOURHOOD BECOMES A NEW CITY DISTRICT THIS ALSO MEANS THAT MORE PEOPLE WILL ENTER AND EXIT ALSO ON THE EASTERN SIDE OF THE CEMETERIES.**



A good quality of the cemeteries is that they have public access but **COULD THEY BE MORE ACCESSIBLE?**  
Thanks to the increasing populations living near and around the cemeteries, the cemeteries could play an important role in improving the network and connections of the city districts.

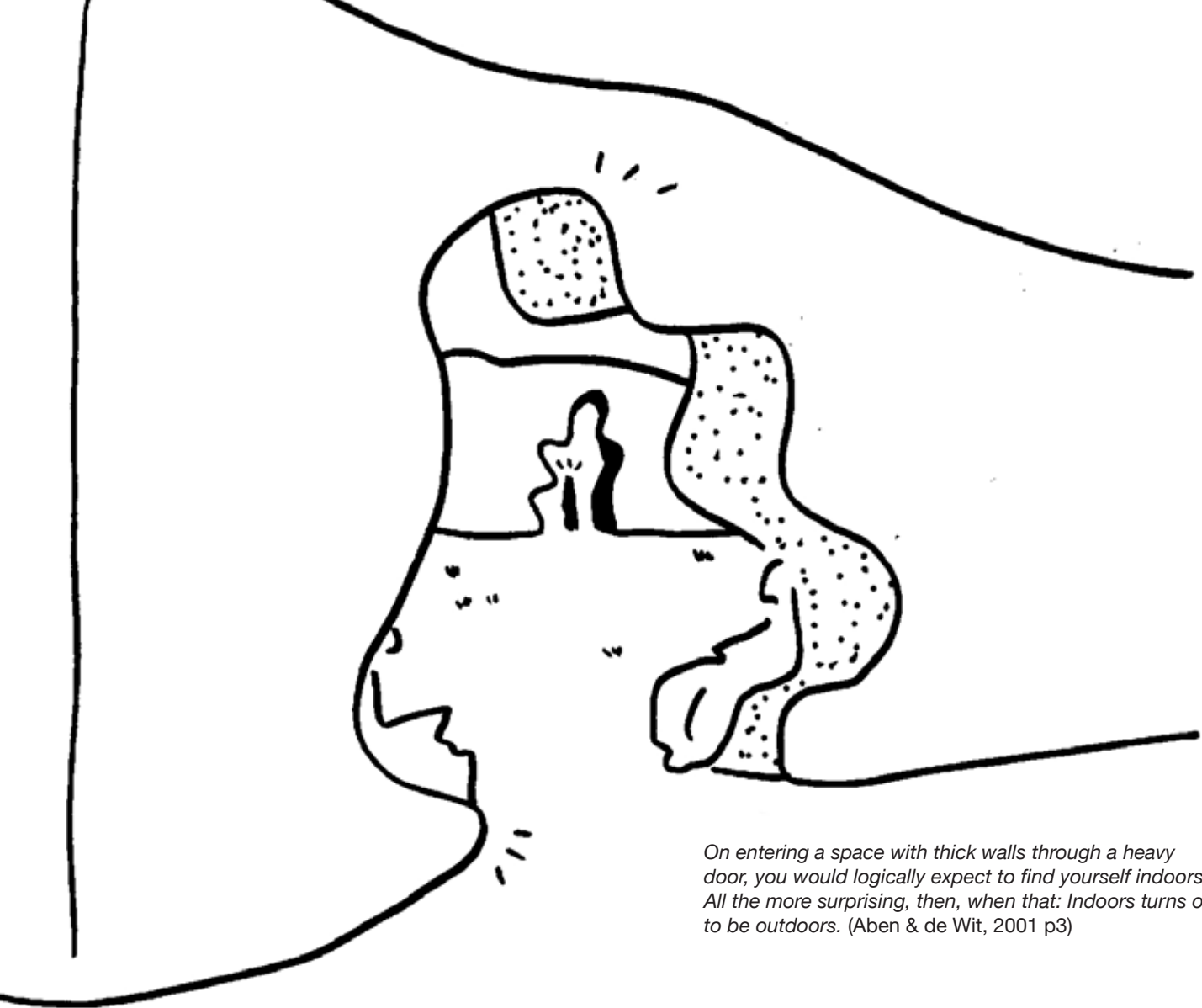


**WHAT IF** ONE COULD ENTER THE CEMETERIES AT ANY POINT?



More people will cross the cemeteries to get to the other side.

**IF THE CEMETERIES ARE SURROUNDED BY A HIGHER STRUCTURE ENTERING WILL BECOME CONNECTED TO THE GATES. THESE GATES ARE POTENTIALLY STRONG POINTS OF RECOGNITION.**



*On entering a space with thick walls through a heavy door, you would logically expect to find yourself indoors. All the more surprising, then, when that: Indoors turns out to be outdoors. (Aben & de Wit, 2001 p3)*

**WHAT IF ENTERING THE CEMETERIES WAS GIVEN A HIGHER PRESENCE?**



# NORRA SORGENFRI

YESTERDAY



SKÅNSKA REKOGNOSKERINGSKARTAN, FÄLTMÄTNINGSBRIGADEN 1812, (TYKESON, 2003 P101)



**THE ST PAULI NORTH CEMETERY WAS OPENED IN 1870. THE OLD CEMETERY BY GUSTAV ADOLFS SQUARE HAD BECOME TOO SMALL FOR ITS PURPOSE AND THE CITY NEEDED A NEW CEMETERY.**

(Malmö kyrkogårdsförvaltning, 2008)

**SOON AFTER THE ST PAULI NORTH STARTED TO BE USED, IT WAS THEN CALLED NYAST BEGRAFNING-SPLATSEN (THE NEWEST CEMETERY). THE NEED FOR MORE LAND LED TO THE EXTENSION SOUTH-EAST AND IN 1890 THE ST PAULI MIDDLE WAS OPENED.**

**IN THE BEGINNING OF THE 20TH CENTURY ALSO THE LAST PART WAS LAID OUT AND ST PAULI CEMETERIES WERE COMPLETE, AS WE KNOW THEM TODAY.**



K A R T A

Ö F V E R

# M A L M Ö

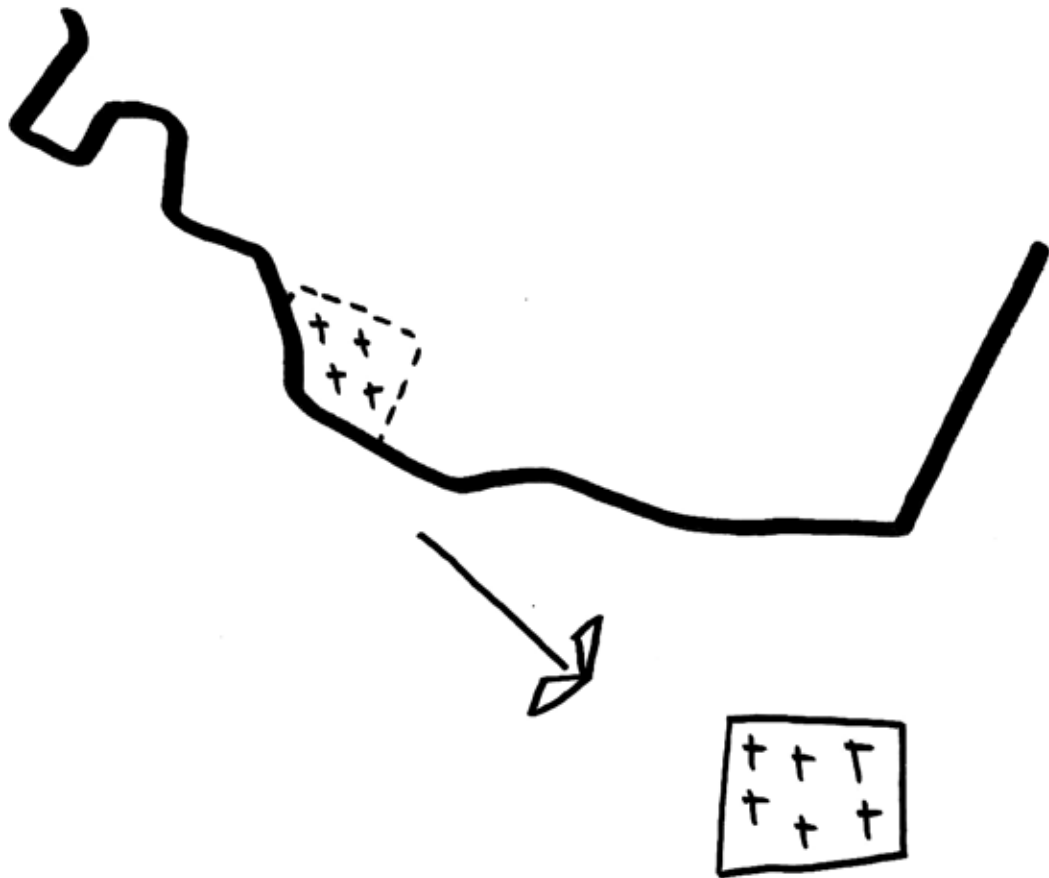
UPPRÄTTAD ÅR 1871 AF

GEORG GUSTAFSSON.

1871

ST PAULI NORTH CEMETERY

KARTA ÖVER MALMÖ DRAWN BY GEORG GUSTAFSSON 1871, (TYKESON, 2003, P130)



**A NEW POSITION OUTSIDE OF THE CITY.**

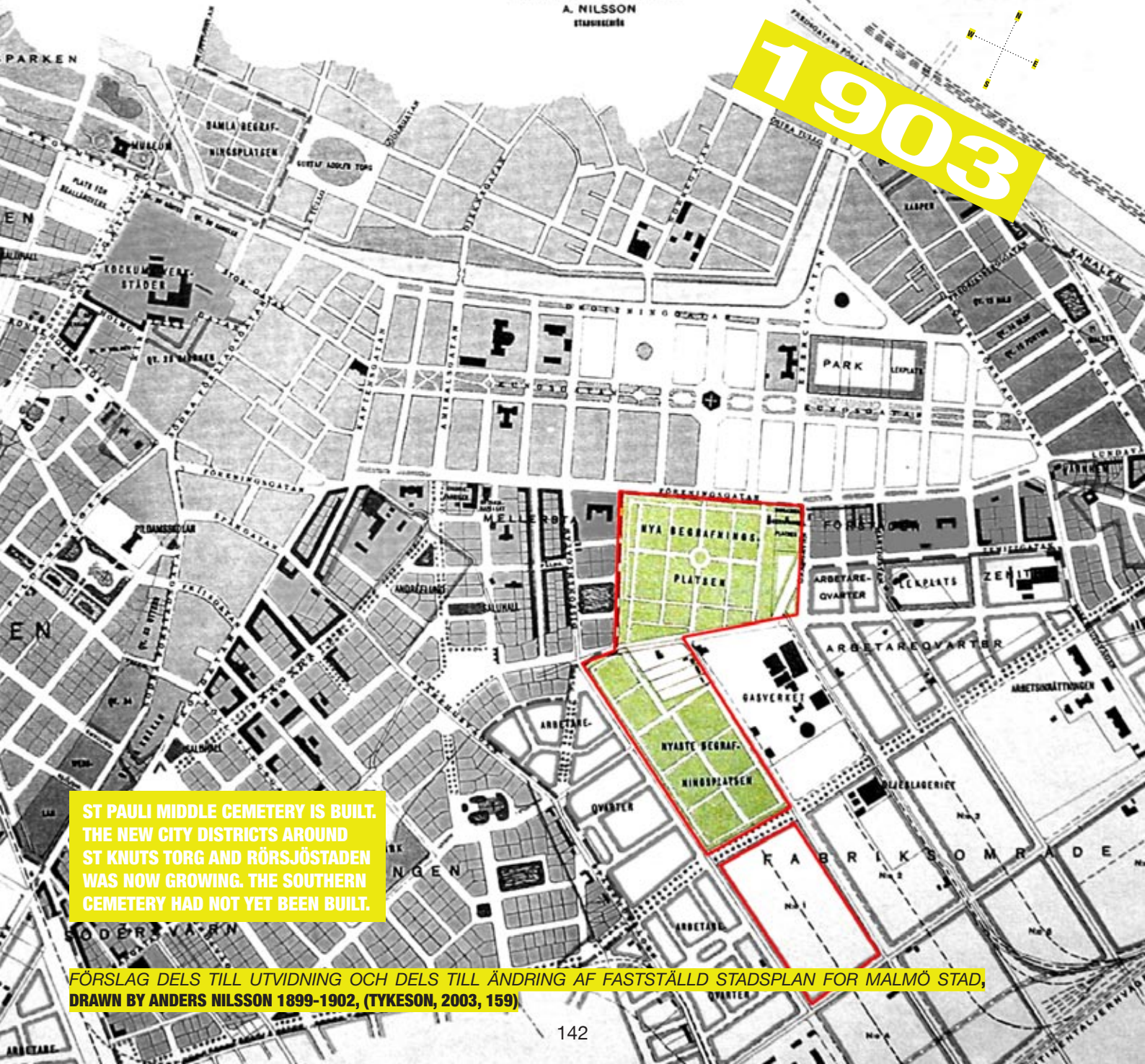


# MALMÖ STAD

UPPRÄTTADT UNDER ÅREN 1899-1902 AF

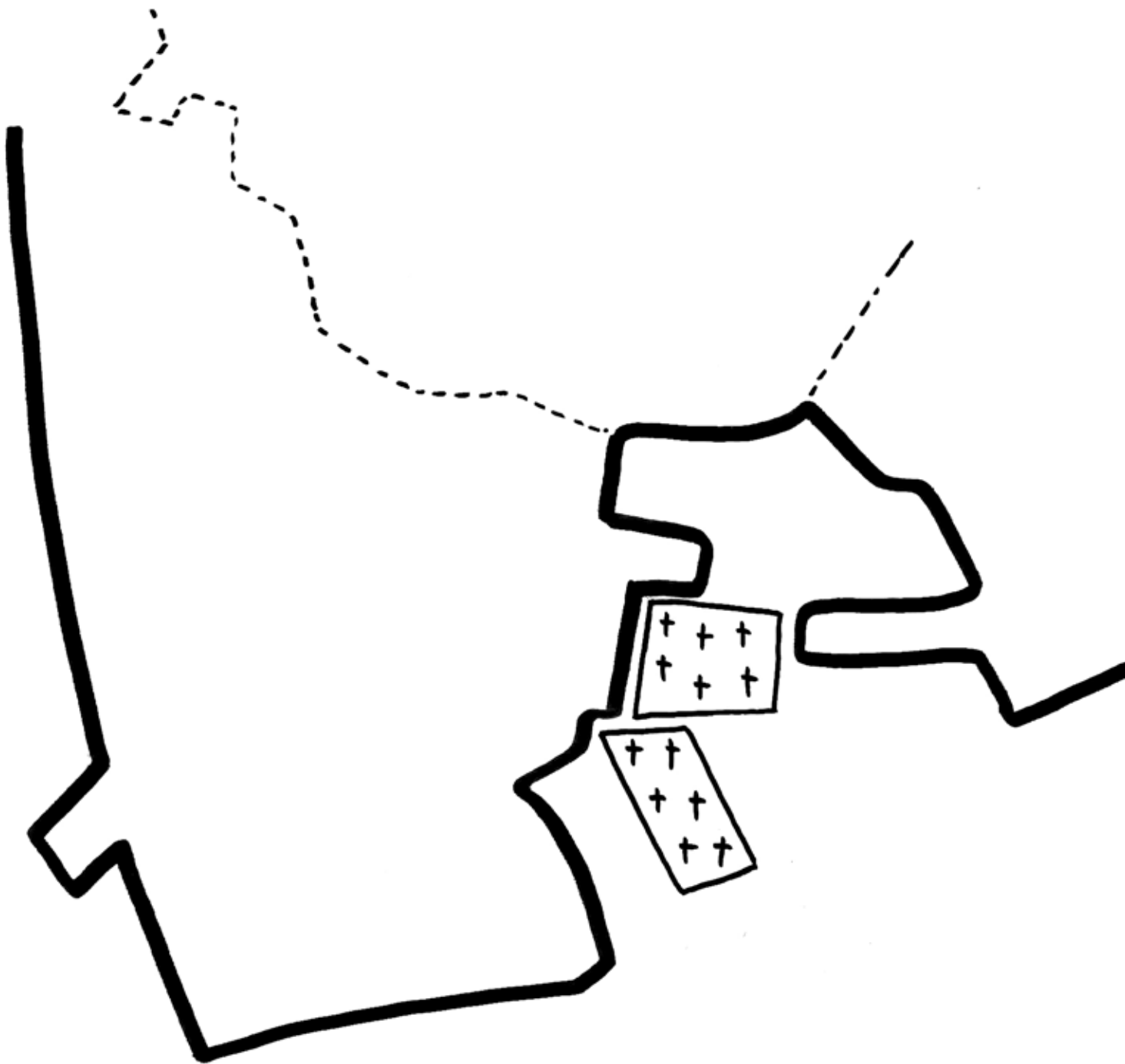
A. NILSSON  
STADSBYGGN

1903



ST PAULI MIDDLE CEMETERY IS BUILT.  
THE NEW CITY DISTRICTS AROUND  
ST KNUTS TORG AND RÖRSJÖSTADEN  
WAS NOW GROWING. THE SOUTHERN  
CEMETERY HAD NOT YET BEEN BUILT.

FÖRSLAG DELS TILL UTVIDNING OCH DELS TILL ÄNDRING AF FASTSTÄLLD STADSPLAN FÖR MALMÖ STAD,  
DRAWN BY ANDERS NILSSON 1899-1902, (TYKESON, 2003, 159)



**THE TWO CEMETERIES ARE SLOWLY BEING SURROUNDED BY THE GROWING CITY.**

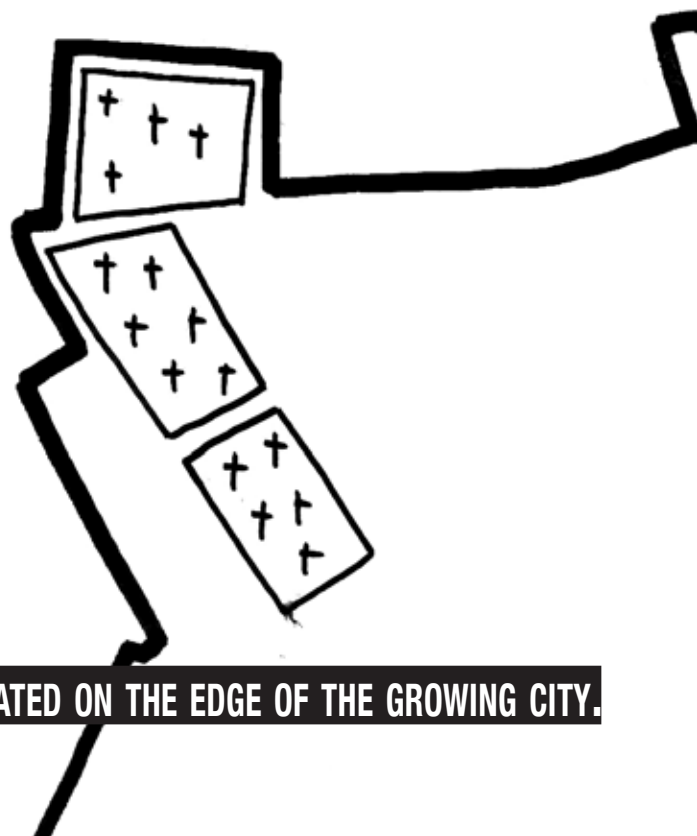
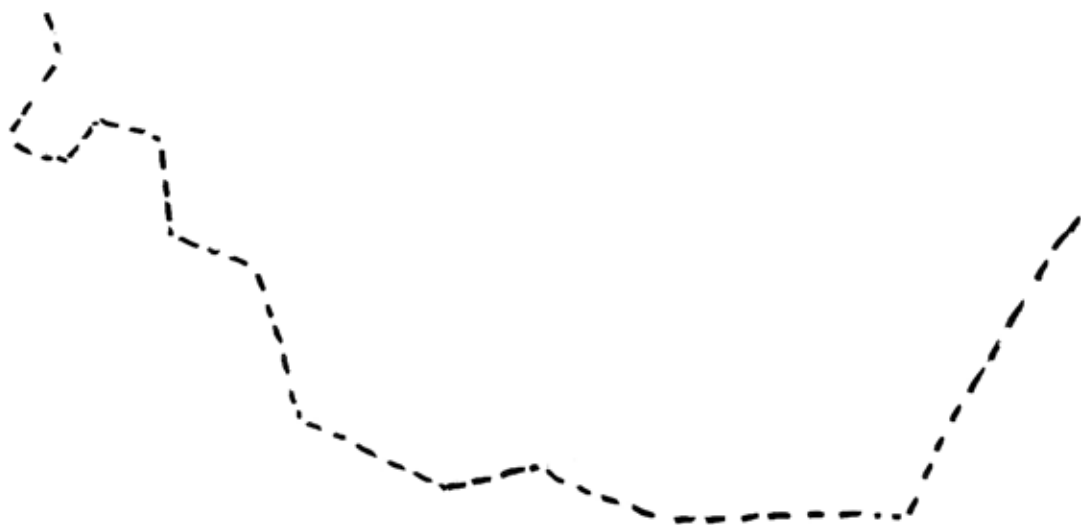


KARTA  
ÖFVER  
MALMÖ STAD  
UPPRÄTTAD ÅR 1917 AF  
A. NILSSON. \*

1917

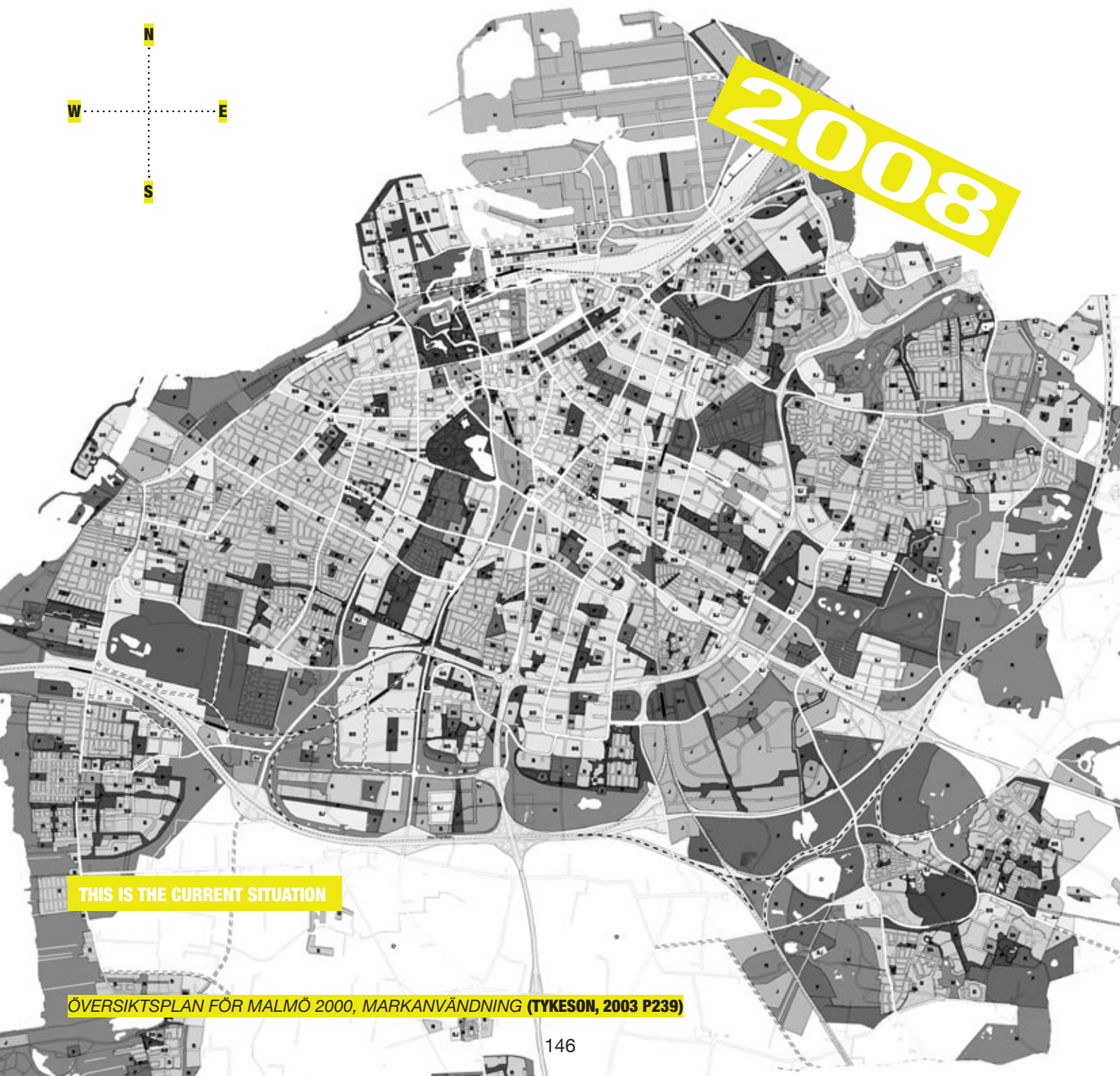
ALSO THE SOUTHERN CEMETERY IS NOW BUILT.

KARTA ÖVER MALMÖ STAD, DRAWN BY ANDERS NILSSON 1917, (TYKESON, 2003 P171)



**THE CEMETERIES ARE NOW SITUATED ON THE EDGE OF THE GROWING CITY.**

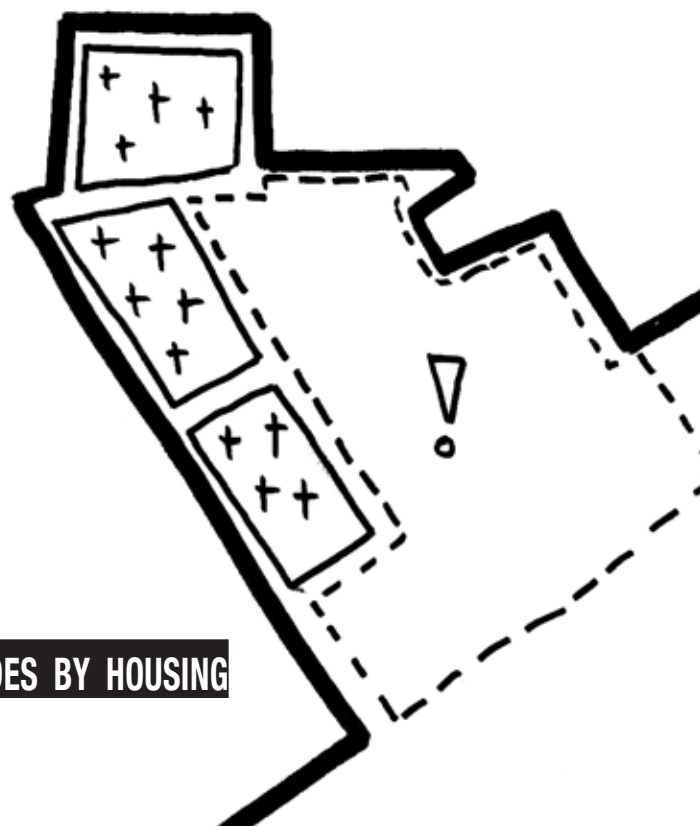
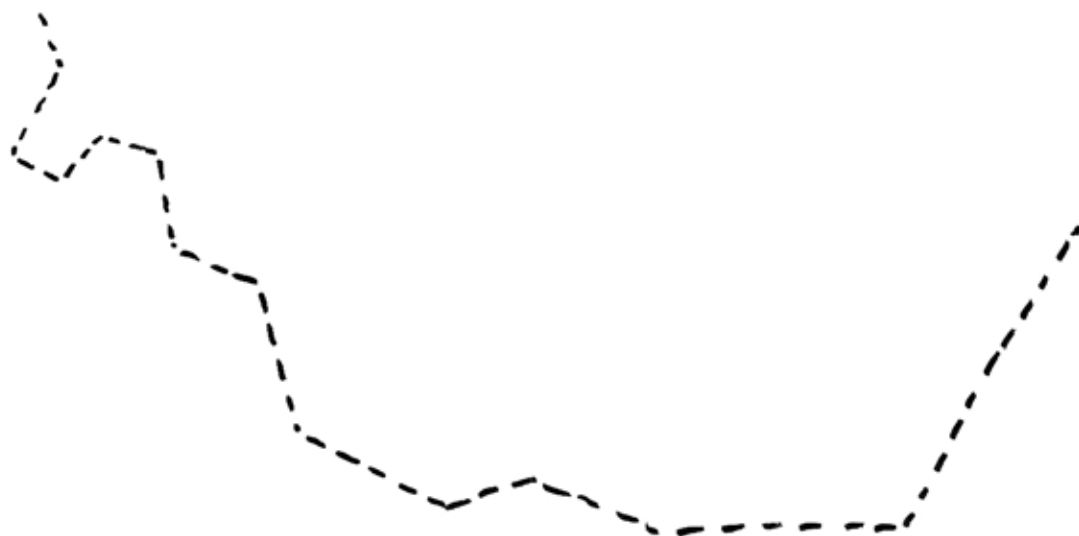




2008

THIS IS THE CURRENT SITUATION

ÖVERSIKTSPLAN FÖR MALMÖ 2000, MARKANVÄNDNING (TYKESON, 2003 P239)



**THE CEMETERIES ARE NOW SURROUNDED ON TWO SIDES BY HOUSING  
AND TWO SIDES BY THE INDUSTRIAL SITE.**



# NORRA SORGENRI

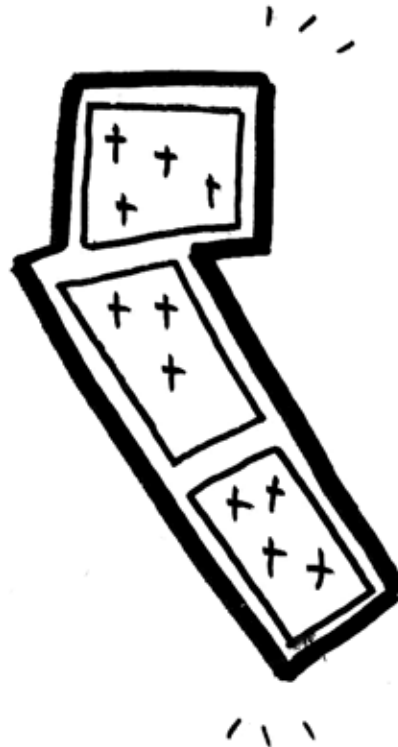
TOMORROW



Image © 2007 DigitalGlobe

# **YESTERDY BECOMES TOMORROW**

**THE ST PAULI CEMETERIES ARE NO LONGER A STRUCTURE OUTSIDE OR ON THE EDGE OF THE CITY BUT ARE AN INNER CITY STRUCTURE. THE CITY HAS CAUGHT UP AND THIS WILL DEFINE THE FUTURE DEVELOPMENTS OF THE CEMETERIES.**





**THE CROSS**



An aerial photograph of a city area, likely St Pauli, with a large green area outlined in white that resembles a hand or a 'finger' pointing towards the top right. Within this green area, three rectangular sections are outlined in white, each containing several white crosses representing cemeteries. Two red-shaded areas are visible on the left side of the green structure, representing urban districts. A river or canal is visible on the far left. Two green text boxes with white borders are overlaid on the image, providing context about the green structure and its role as a communications link.

**THE ST PAULI CEMETERIES ARE PART  
OF A GREEN 'FINGER' STRUCTURE.**

**THE ST PAULI CEMETERIES ARE PART  
OF A COMMUNICATIONS STRUCTURE  
BETWEEN TWO CITY DISTRICTS.**

**THE TWO STRUCTURES ARE RELEVANT TO THE GREATER  
CONTEXT OF THE CITY. THE CEMETERIES ARE THEREFORE  
IMPORTANT PIECES OF THE PUZZLE. THE STRUCTURES  
CAN BENEFIT FROM THE QUALITIES OF THE CEMETERIES  
AND THE CEMETERIES CAN BENEFIT FROM THESE STRUC-  
TURES AND THEY CAN PLAY AN IMPORTANT ROLE IN HOW  
THE CEMETERIES OF TOMORROW ARE DEVELOPING.**



in Malmö

# GREEN

The cemeteries in Malmö play an important role in the overall green map of the city.

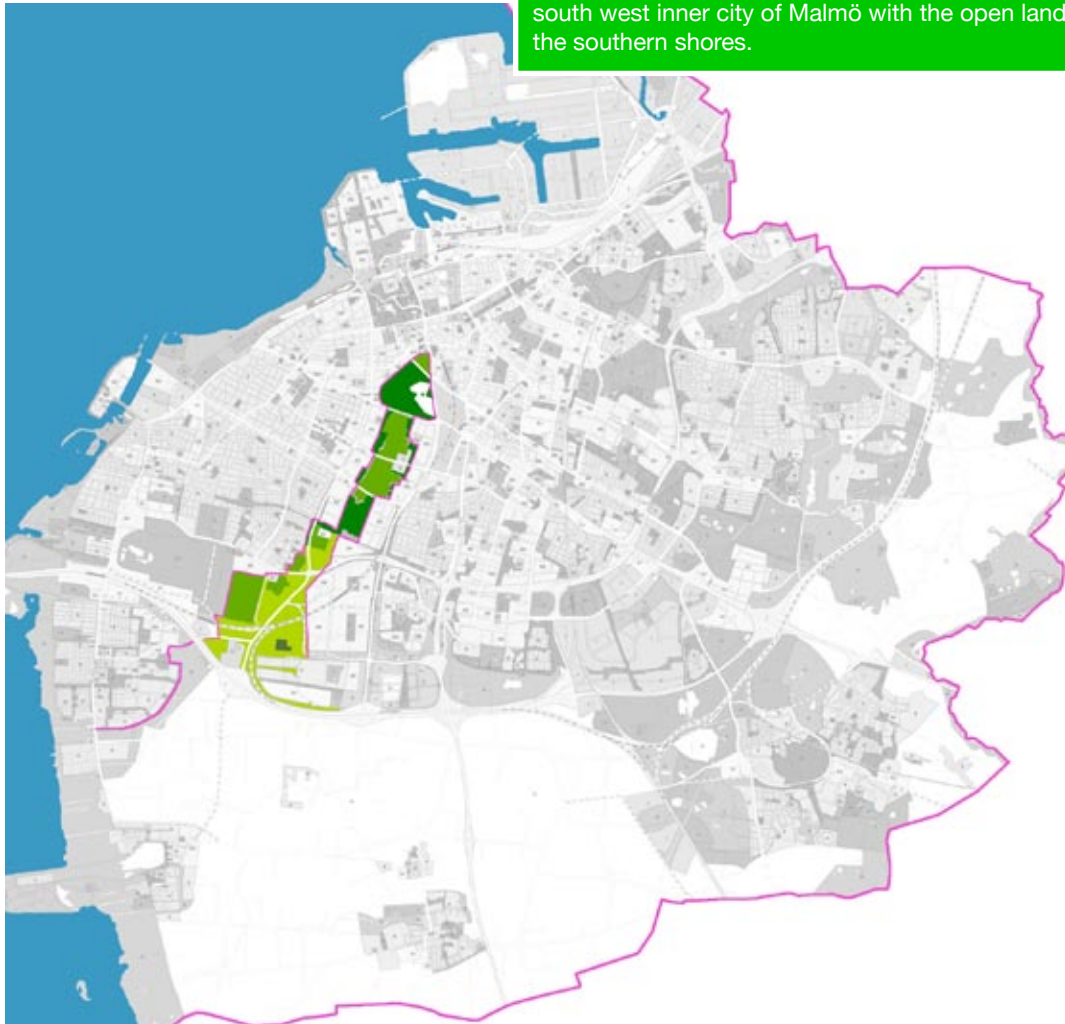


**THOUGH THEY ARE STRUCTURES IN A PLAN  
THEY MIGHT NOT ALWAYS HAVE BEEN THAT  
WELL CONSIDERED IN REALITY.**

*The aim of having a city of higher density is that the city can't use green areas, such as parks to fulfil this aim. The connections and the spaces should rather become more present and be allowed to grow. The connection between the green structures in the city and the surrounding areas should be emphasized.* (Översiktsplan Malmö 2000)

**THEY ARE IMPORTANT LINKS.....**

This green finger is a well recognised structure linking the south west inner city of Malmö with the open landscape and the southern shores.



## A GREENFINGER



Though recognized in the Översiktsplan this green connection could be better recognized. A great potential now is of course the fact that the area is being redeveloped and the area could be programmed as a green structure rather than just as a built up area.

## A POTENTIAL GREENFINGER



ST PAULI CEMETERIES

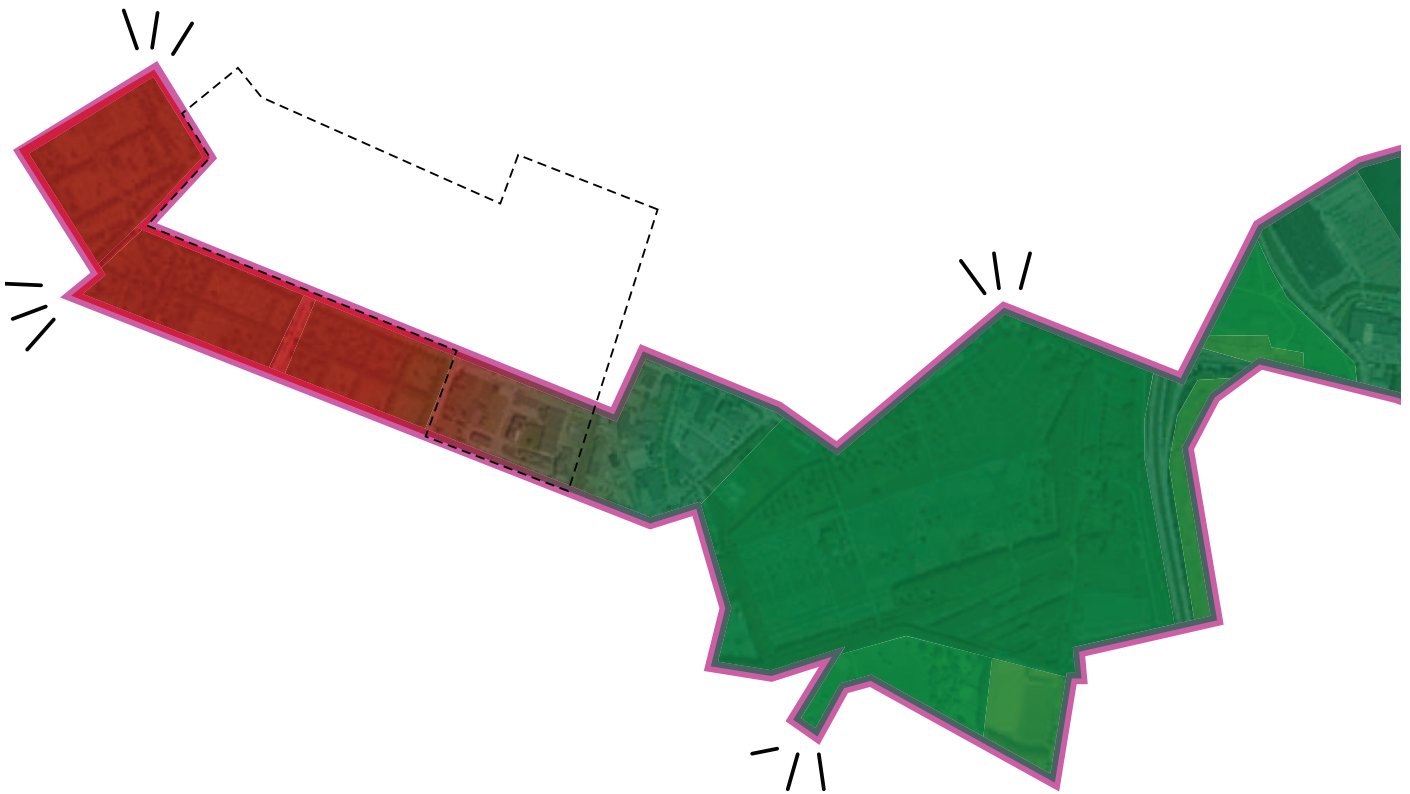
Norra Sorgenfri

This area is part of the new area plan for Norra Sorgenfri. It could have the potential to strengthen the green corridor between the ST Pauli cemeteries and Eastern cemeteries. But perhaps it isn't necessary to plan the green area in order to emphasize this green corridor?

THE EASTERN CEMETERY

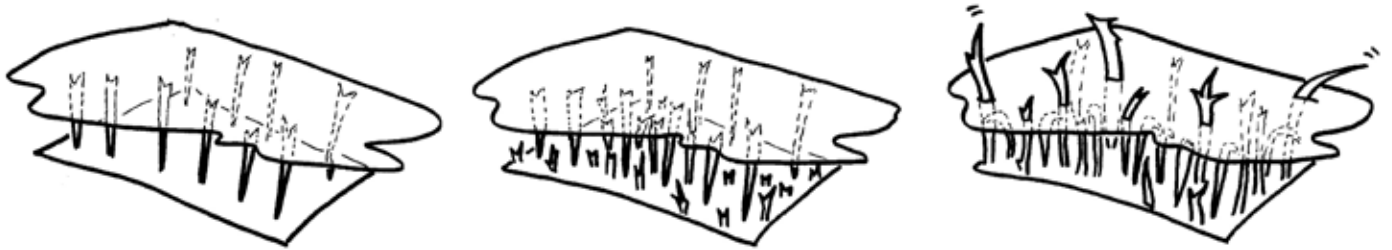
# EASTERN LINK

## THE GOLDEN FINGER!



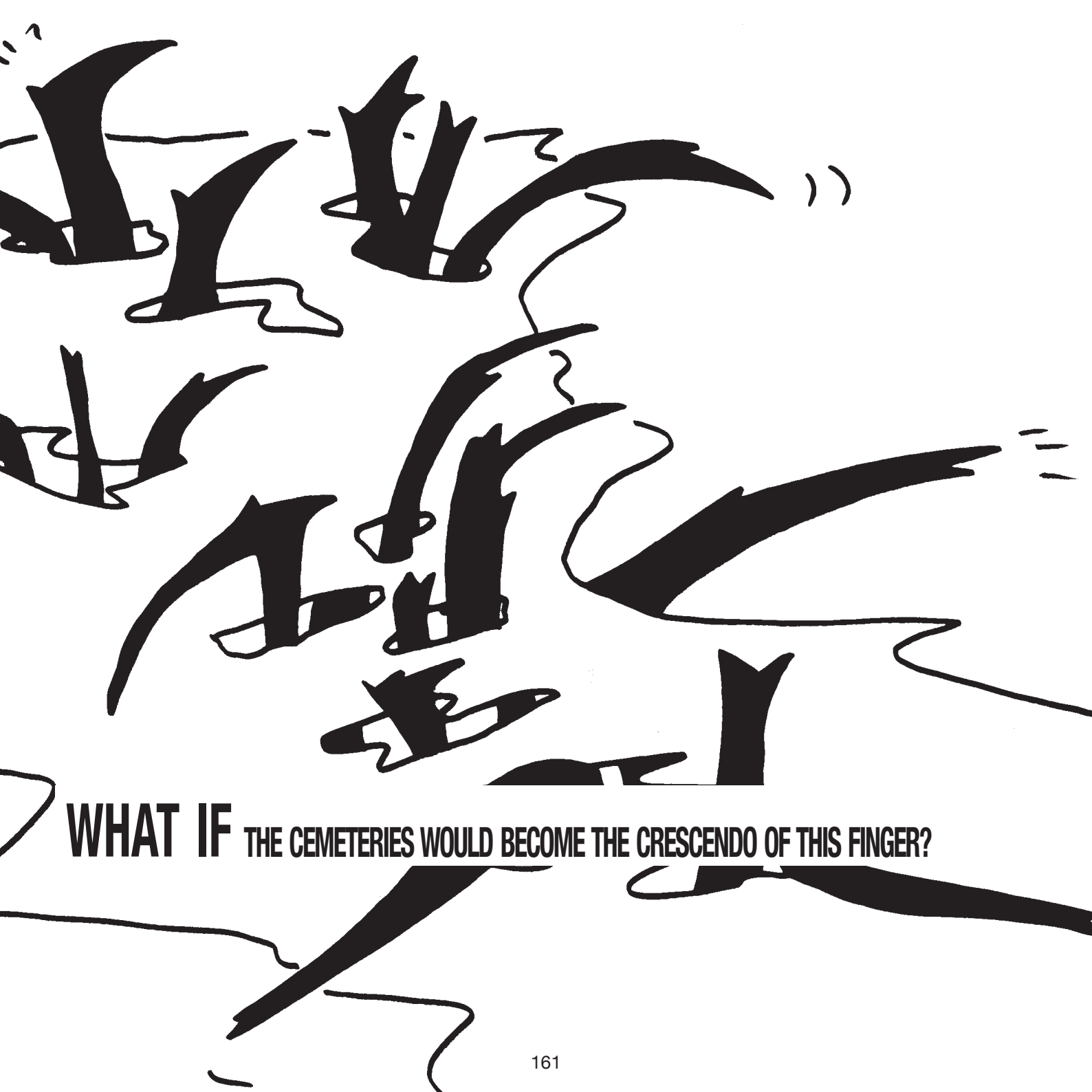
ST Pauli cemeteries are the last steps in this structure and

**WHAT IF** WE WOULD MAKE THEM MORE PRESENT? THE GREEN CORRIDOR COULD BE A GRADIENT BRINGING A STRUCTURE FROM OUTSIDE INTO THE CITY, MAYBE FROM FAR AWAY.



How green can it be? Till it becomes red that is! Particular trees are chosen for their distinctive shape, form, height or other outstanding characteristic. And the cemeteries become an exotic structure in the city.

**NEW TREES ARE PLANTED, SEEDS ARE BEING SPREAD AND EXISTING GREENERY FIND COMPANY WITH NEW, NOT ALWAYS FAMILIAR PLANTS GROWING UP NEXT TO THEM.**



**WHAT IF** THE CEMETERIES WOULD BECOME THE CRESCENDO OF THIS FINGER?



ÖSTRA FÖRSTADSGATAN

CONNECTING WITH THE CENTER

ST PAULI CEMETERIES

INDUSTRIGATAN

NORRA SORGENFRI

In the Norra Sorgenfri Planprogram – Samrådsförslag Malmö Urban Planning Office describes this connection, Industrigatan (a second recognized link is Östra Farmvägen) as the potential important urban – cultural, commercial and social connection both for the area itself and also in relation with the inner city of Malmö.

**LINK**

**THIS IS AN IMPORTANT CONNECTION.**





**CONNECTING EAST AND WEST.**

**VÄRNHEMSTORGET**

**ST PAULI CEMETERIES**

**NORRA SORGENFRI**

**AND THIS IS AN IMPORTANT CONNECTION.**

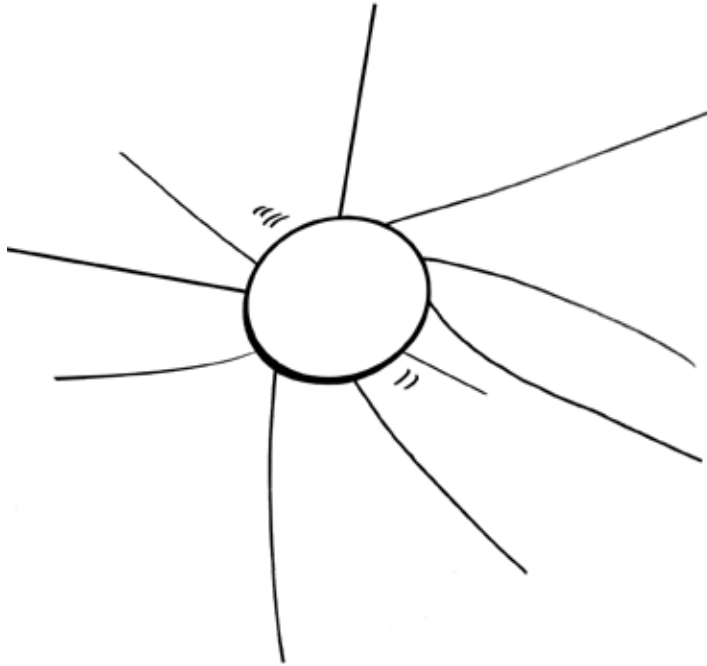
**MOLLEVANGSTORGET**

The ST Pauli cemeteries play a very important role in linking the city district of Möllan and Värnhem in the east-west bow of southern Malmö development. This is a city district with great potential. It is a district with several existing and new points of interest.

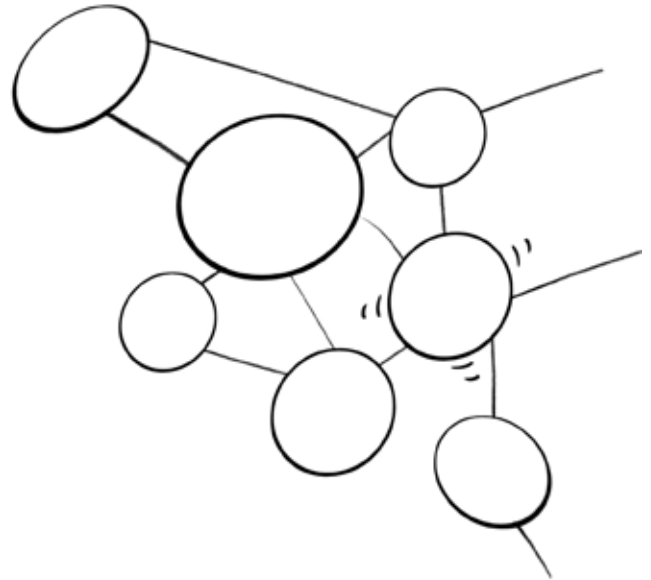


# AND..WHEN THE CITY GROWS...

The growing interests in the southern living areas will also create a shift in the city and how the different districts will develop and function in the future. The connection between different parts of the city is very important.



>>



First comes the centre...

...then new smaller centres....

**THE DISTRICTS IDENTITY WILL GROW...**



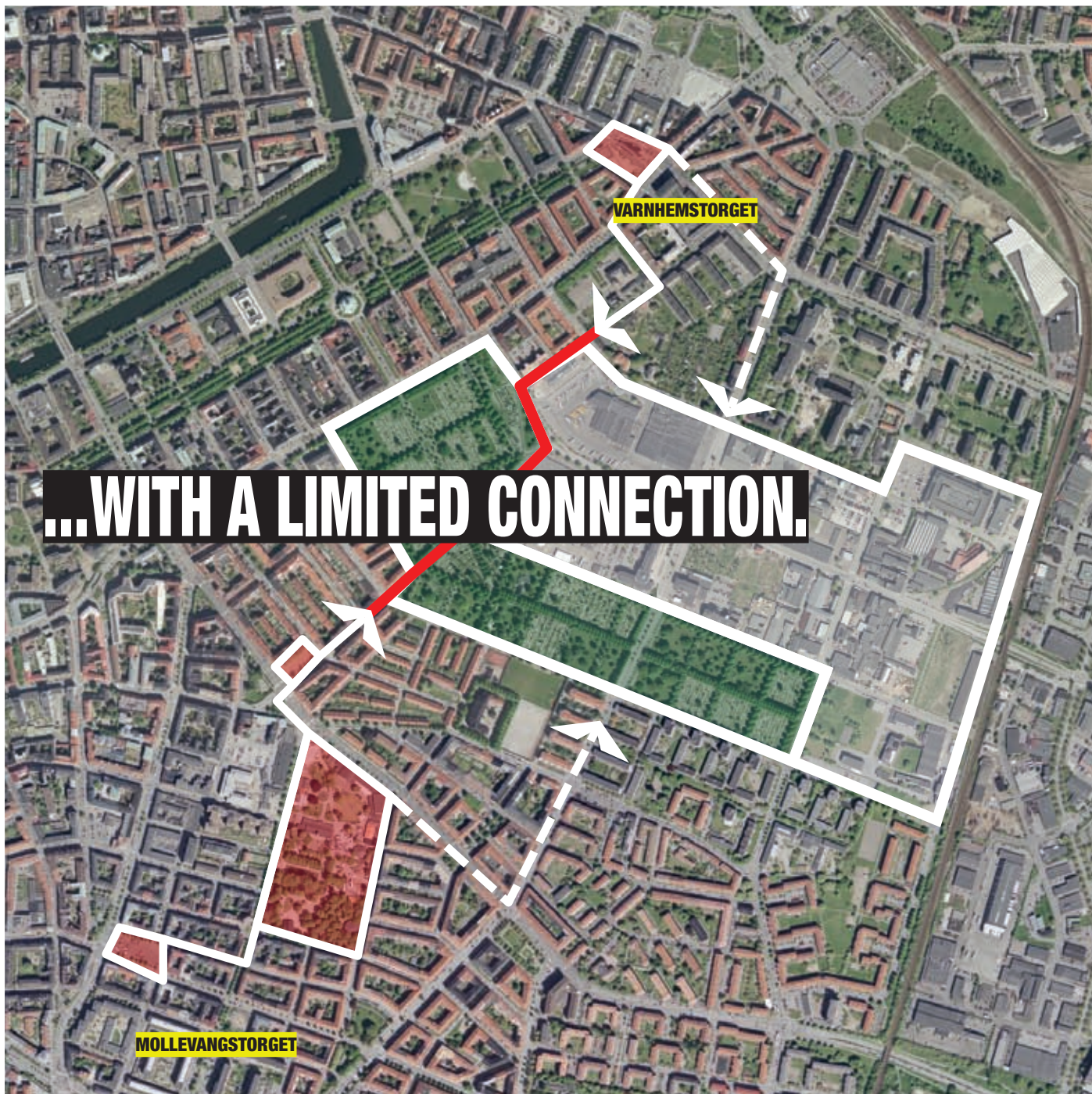
**SOUTH OF FÖRENINGSGATAN**



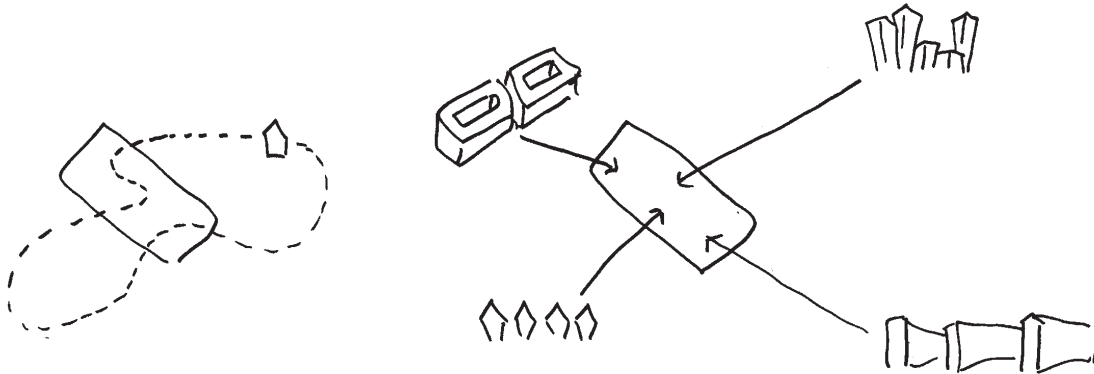
# A NECLACE WITH DIAMONDS....







**THIS IS A CITY DISTRICT WITH GREAT POTENTIAL. IT IS A DISTRICT WITH SEVERAL EXISTING AND NEW POINTS OF INTEREST. BUT WITH LIMITED CONNECTIONS.**

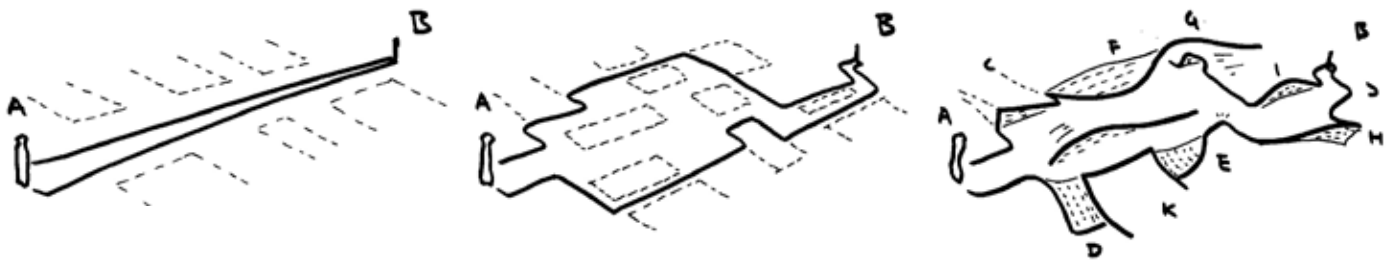


*People meet in the daily life if their patterns of movement are crossing each other OR because they visit the same places and areas, they have the same goal of direction (Möte i Staden, Malmö Stadsbyggnadskontor, 2007).*

## WHAT IF THE CEMETERIES BECOME THE HUB OF THE NEW CITY DISTRICT?

The cemeteries become a point of interesting meetings.

The importance of informal (not planned) interaction between people with different backgrounds, age and sex is pointed out in *AGORA – cities for people*, a EU project that studied how cities can develop in order to create good living conditions for its inhabitants (Malmö was one of the cities).



*Stråk connotes a significant amount of human activity through its emphasis on that liveliness. The collective character of Stråk includes a social dimension as well, in contrast to the route which could be travelled by the same person alone day after day. (Agora, 2005).*

## WHAT IF THE CEMETERIES BECOME A STRÅK IN ITSELF?

The positions of functions in our cities are of most importance to create possibilities for meetings. This dynamic of a functions is important when considering positions of entrances etc. And when discussion the cemeteries this could be stretched further.





**THE SCENES**

*Landscapes of the dead are always, simultaneously, landscapes of the living. It is this conterminousness of life and death that gives the burial site its salience and emotional power. Different societies, at different times, renegotiate the relationship between what anthropologists call 'life space' and 'burial space', depending on settlement patterns and the nature of live hood (Worpole, 2003 p21).*

**SO, THE CEMETERIES ARE REFLECTIONS OF OUR TIME. WE HAVE OF COURSE DIFFERENT MEANINGS ABOUT THIS DEFINITION AND OUR PERCEPTION WHAT THE PRODUCT OF OUR TIME COULD BE. WE'RE ALSO IN DIFFERENT WAYS CONNECTED TO THE CITY WE LIVE IN, HOW WE USE IT AND WHAT WE THINK OF IT.**

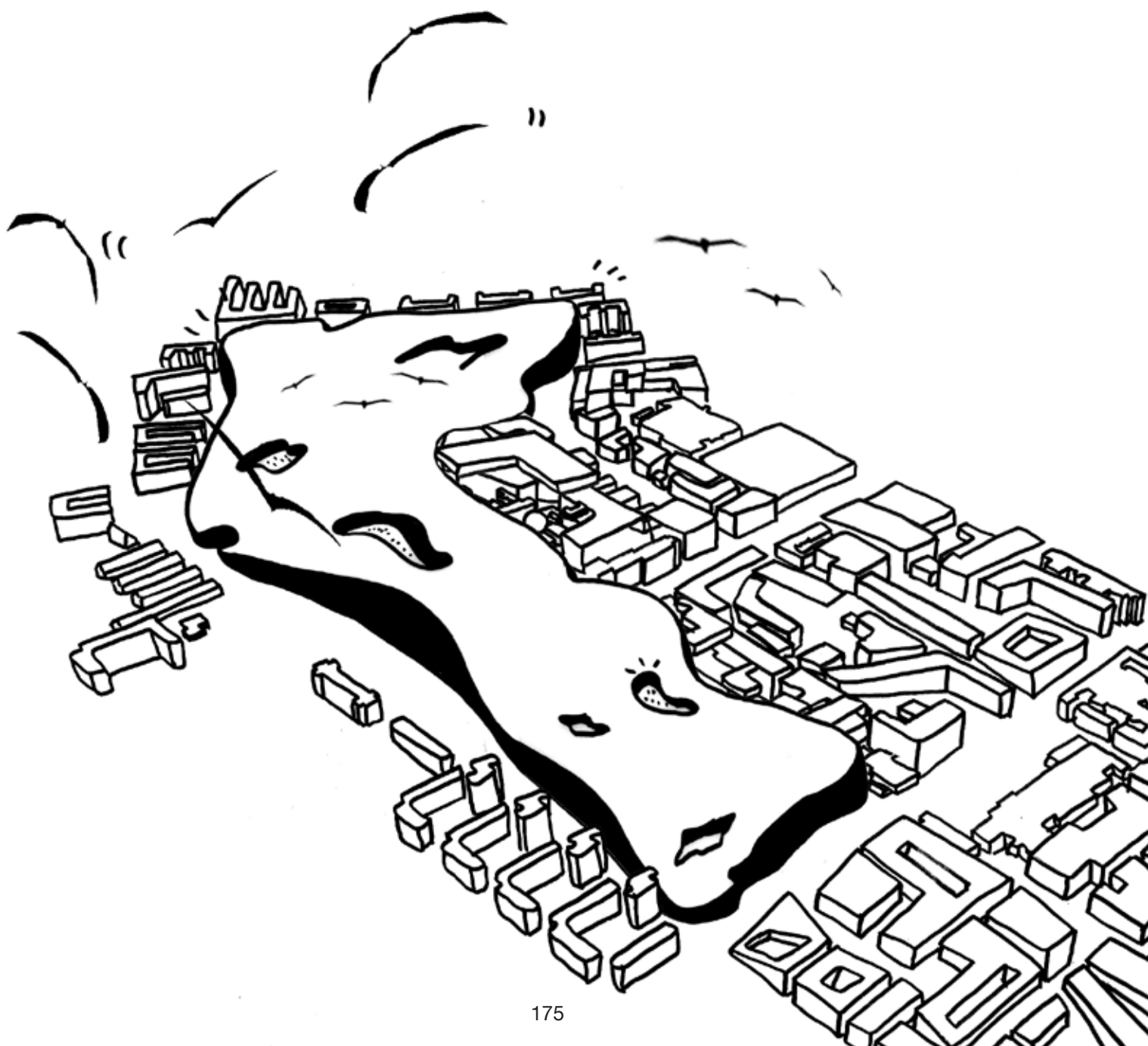
**ONE IS CALLED FOREST**

**ONE IS CALLED CITY**

**ONE IS CALLED THOROUGHFARE**

# THE SCENE OF THE FOREST

**THE URBAN PARADISE IS A FOREST OF THE HIGHEST TREES; IT IS A FOREST OF THE WIDEST TREES. IT IS ALSO A FOREST WITH EXOTIC TREES BUT IT ISN'T A BOTANICAL GARDEN BUT A FOREST, WILD AND MYSTERIOUS. WHEN VISITING THIS FOREST ONE WILL FIND DARKNESS AND DISCOVER THE LIGHT, ONE WILL FEEL LONELINESS AND ONE WILL FIND COMPANY.**





# THE CHARACTER OF THE FOREST

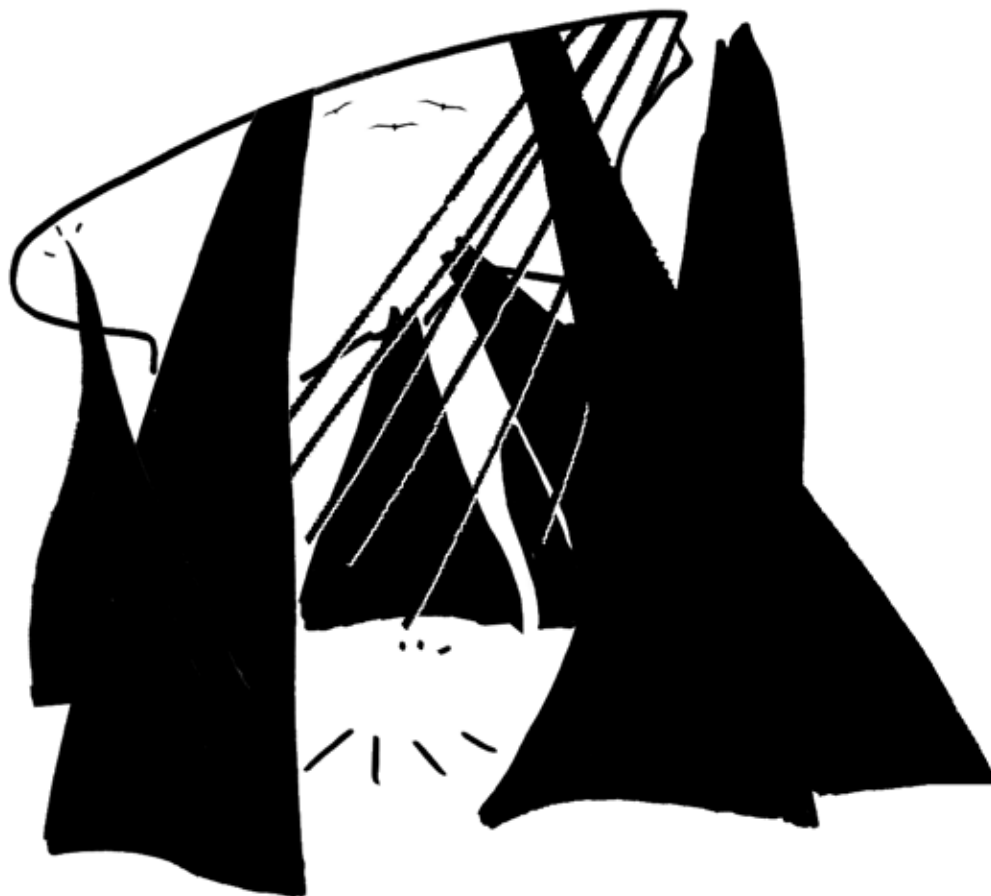
**(THE VISABLE APPEARANCE)**



**It is a forest free of building structures. Only the vegetation itself and the life within it that builds up the shape, form, content and the scene.**

**The hard surfaces and open areas have become full of trees. The hard surfaces and open areas have become full of trees.**

**The cemetery becomes a world apart from the bustling cosmopolitan modern city. The forest is unexpected and manifests itself in the middle of the city. The flora and fauna found in the memorial forest are unusual and it becomes a home to unexpected, unpredictable life.**



Between the canopies one will see birds flying and will hear the melodies they sing. In between the tree trunks a glade opens up and the sun shines from the sky. The forest is not in the least bit dark and frightening. The city feels far away. One finds oneself in a paradise, free from the stresses and strains of the city.

# THE MEMORY OF THE FOREST

**(THE INVISIBLE APPEARANCE)**



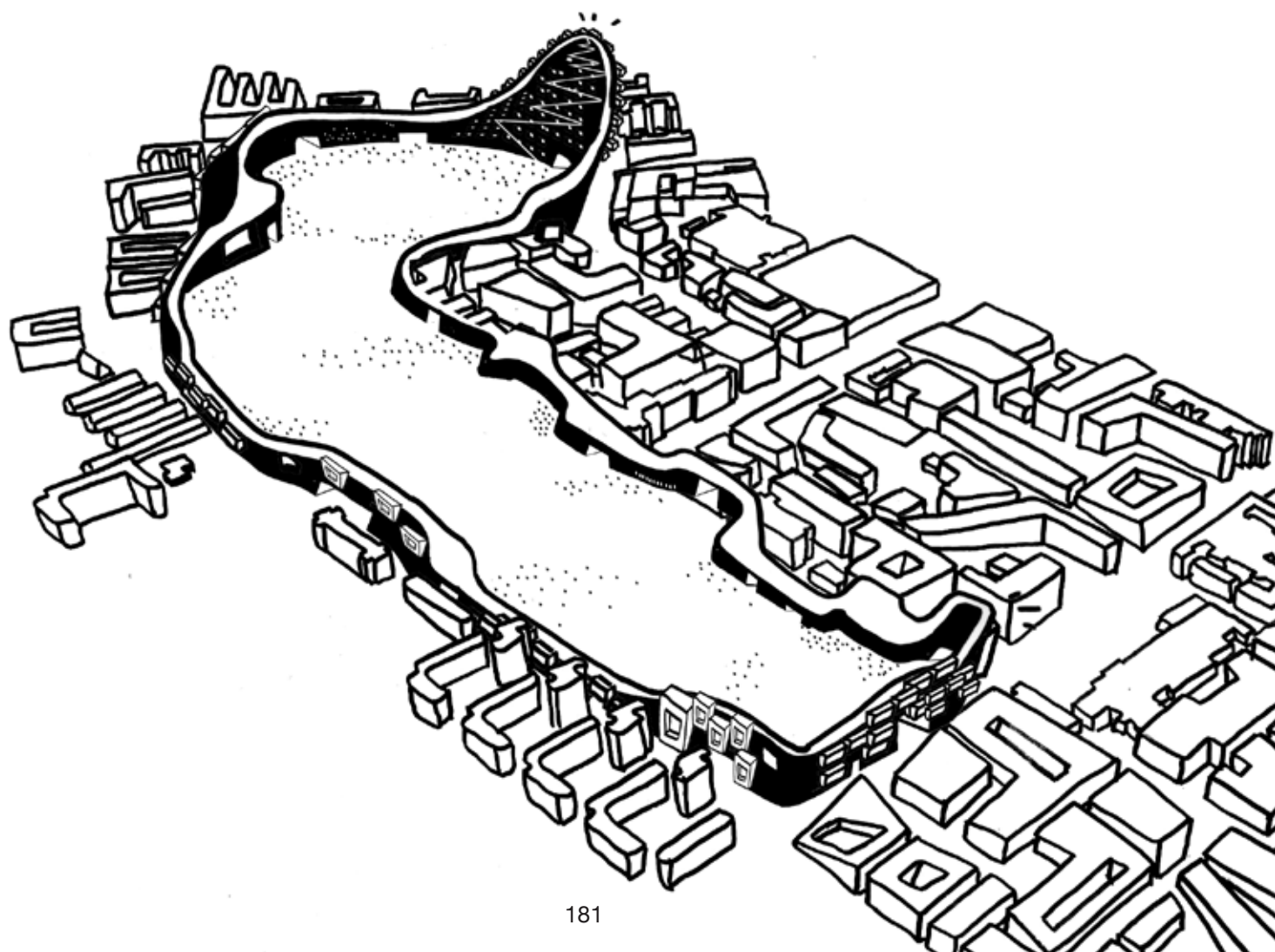
It is a Forest of Memories. Today a separate institution in Swedish society becomes part of the forest cemetery. In the Forest the ashes are spread and small marks tell stories of the past. Next to each other different aspects of grief co-exist

# THE FUTURE OF THE FOREST

**(THE IMAGINABLE APPEARANCE)**

# THE SCENE OF THE CITY

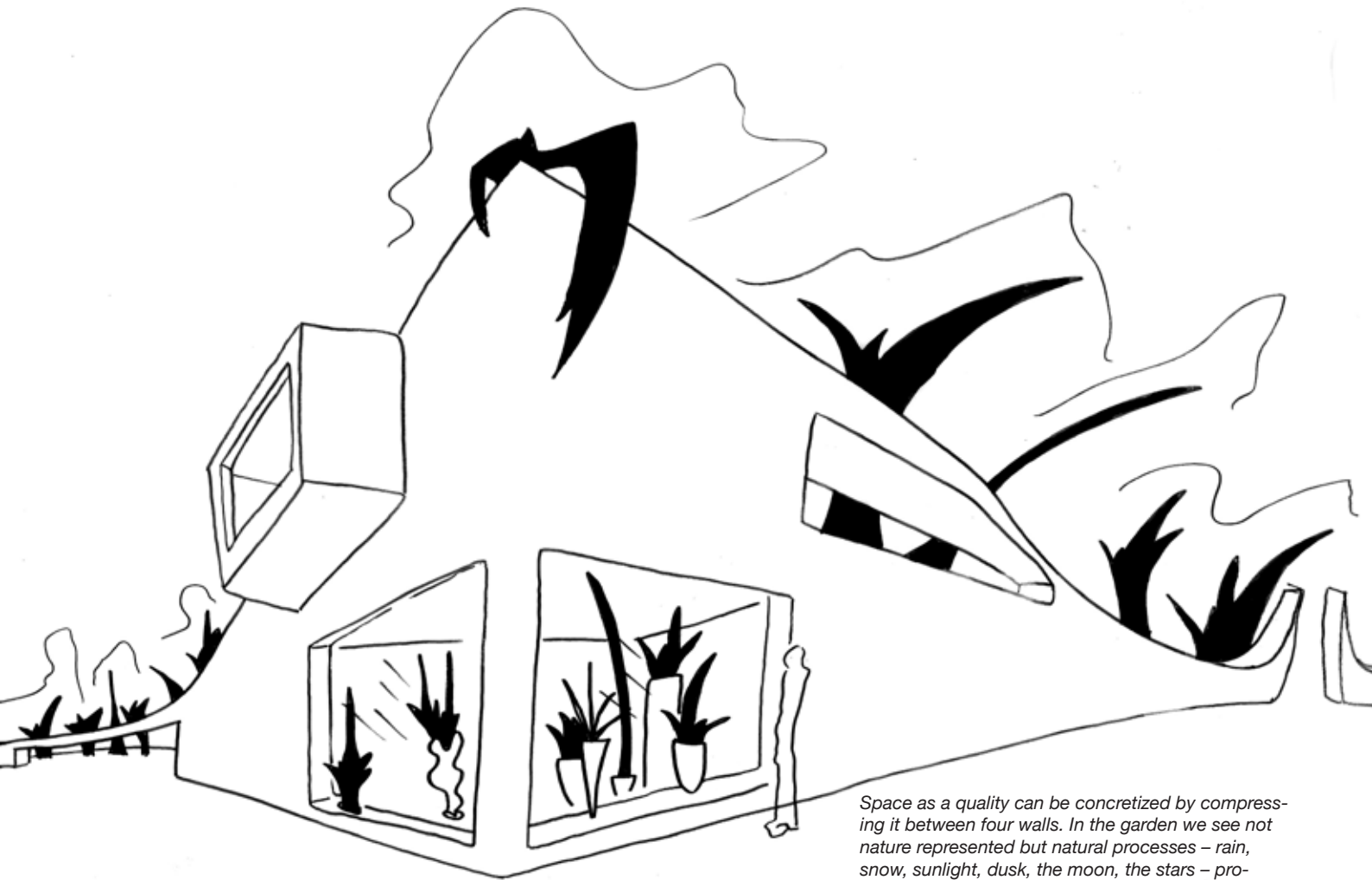
**ON FIRST APPROACH THIS PARK IS NO DIFFERENT TO THE SURROUNDING BUILDINGS. IT SEEMS THAT IT IS A LARGE BUILDING WITH FACADES REACHING THE HEIGHT OF THE BUILDINGS NEXT TO IT. COMING CLOSER TO THE PARK YOU WILL DISCOVER AN OPENING IN THE STRUCTURE. THE OPENING WILL LEAD THE VISITOR TO THE INSIDE. IT IS THEN THAT YOU SEE AN OPEN PARK. THE PARTITION OF THE PARK CONTAINS ALL KINDS OF ACTIVITIES THOUGH NONE HAVING A WINDOW WITH A VIEW INTO THE PARK. IT IS ONLY THE VISITOR WHO IS IN THE PARK WHO HAS THIS VIEW.**





# THE CHARACTER OF THE CITY

## (THE VISABLE APPEARANCE)



*Space as a quality can be concretized by compressing it between four walls. In the garden we see not nature represented but natural processes – rain, snow, sunlight, dusk, the moon, the stars – processes over which we have no control. Only the form, the container of space, is given expression by the arrangement of the walls and the ground plane. (Aben & de Wit, 2001 p154)*

**The partition becomes a separation, a strong feeling of what is hidden inside and what is present outside.**

**The partition becomes the common structure between different functions in the city.**

**INSIDE OUT IS OUTSIDE IN.**

**The connection between the two worlds can only be found at the entrances, the partition has become an important link between the city and the cemeteries. Entering or leaving the cemetery becomes a noticeable action.**

**The outside belongs to the city. The inside belongs to the cemeteries. The inside belongs to the 'other side'.**

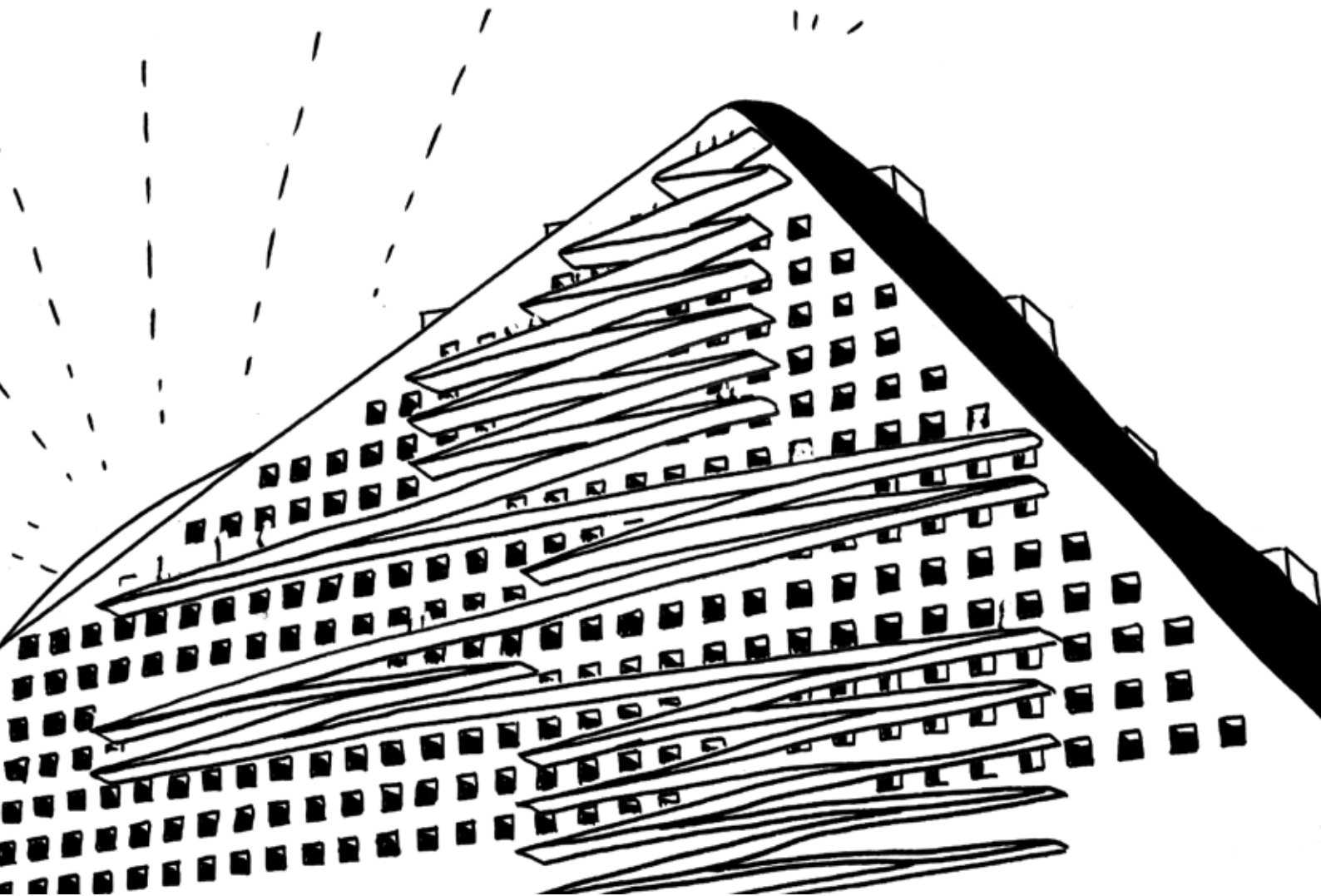
*The walled cemetery therefore captures this architectural ambiguity of being both a walled room and an open space in the landscape: shelter and exposure, absence and presence, at one and the same time. (Worpole, 2003 p10)*



The partition is designed on both sides creating a vertical use of the urban surface. On the inside the partition give a surface to columbarium's, crypts, rooms for contemplation and shelter. On the other side the city makes use of the surface with its many functions.

# THE MEMORY OF THE CITY

## (THE INVISIBLE APPEARANCE)



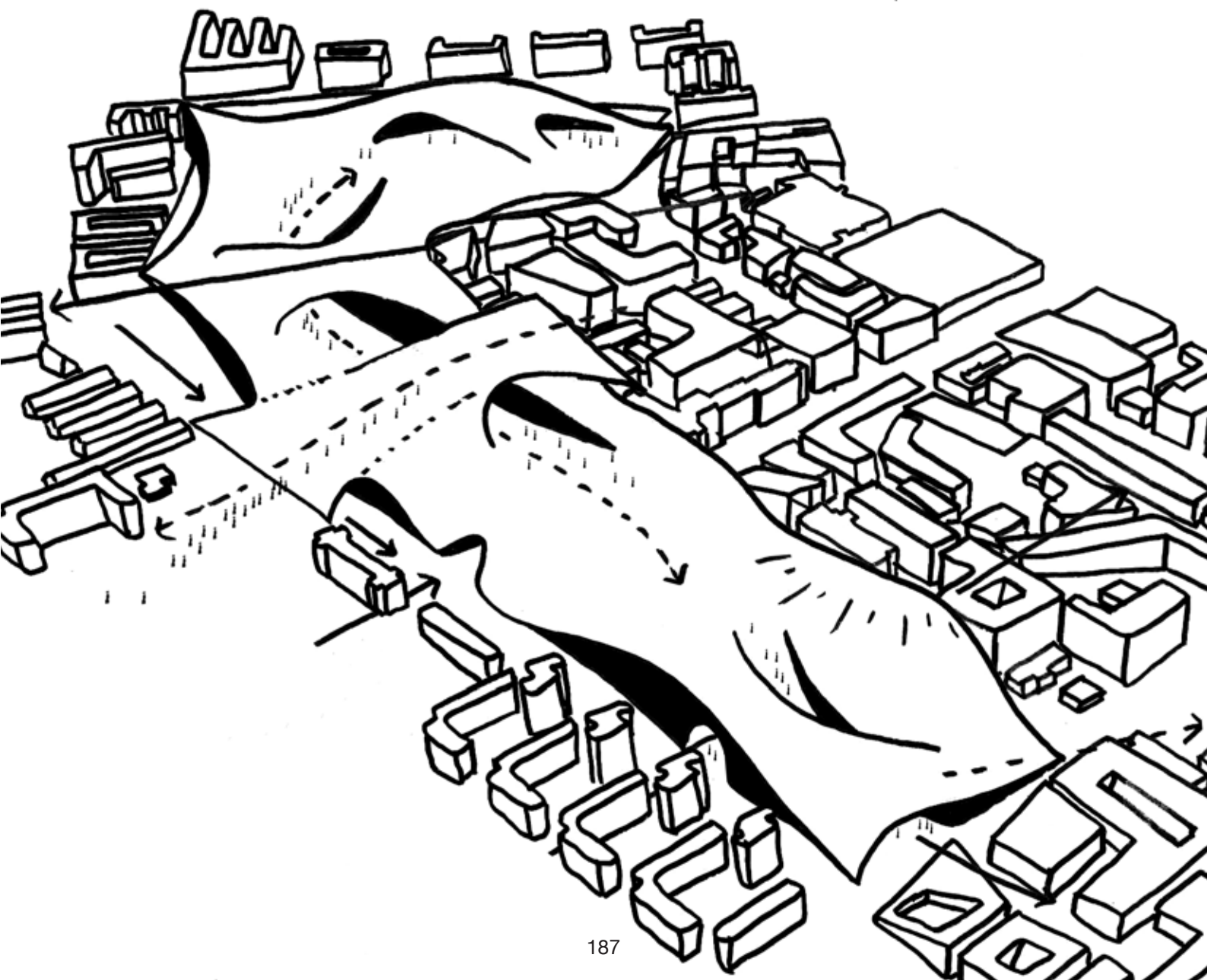
The one side of the partition can only exist due to the other side. One climbs the stairs. One makes the effort. It is the effort that is the grief. Climbing high becomes a journey in thoughts and it creates a new perspective. As One climbs the stairs on one side of the partition one goes to sleep on the other side.

# THE FUTURE OF THE CITY

**(THE IMAGINABLE APPEARANCE)**

# THE SCENE OF THE THOUROUGHFARE

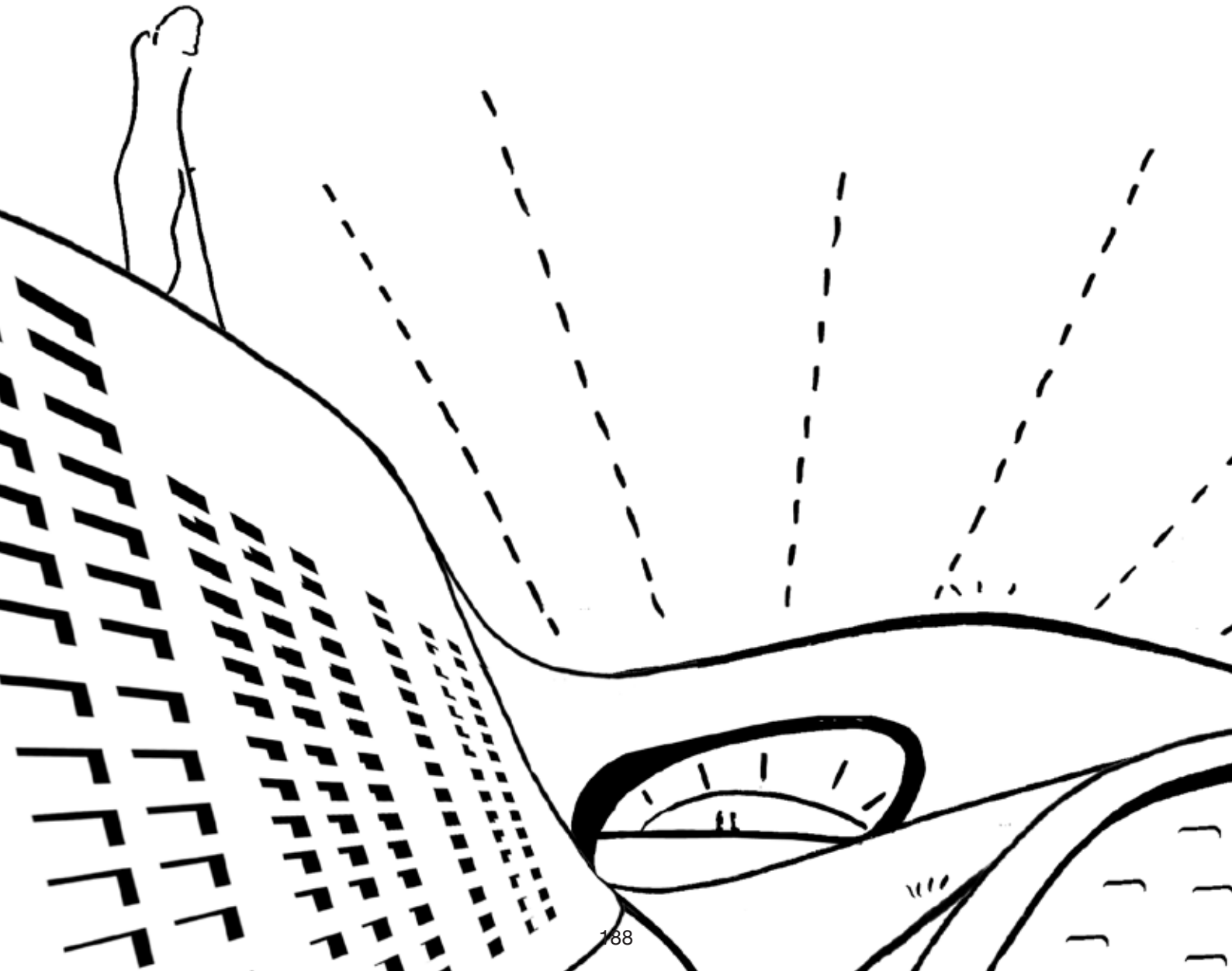
THE LANDSCAPE SEARCHES FOR HEIGHTS AND DEPTHS. THE THIN MEMBRANE IS NO LONGER SEEN AS THE SURFACE SEPARATING WHAT IS UNDERNEATH AND ABOVE. IT IS THE INTERMEDIARY BETWEEN TWO DIFFERENT WORLDS. ARCHITECTURE IS NO LONGER AN ELEMENT TO ADD ON TOP BUT HAS BECOME THE LANDSCAPE ITSELF. AND SO THE LANDSCAPE HAS ALSO BECOME ARCHITECTURE. ONE ENTERING THIS CEMETERY SHOULD NOT SEARCH FOR SEPARATE ELEMENTS BUT SHOULD FLOW THROUGH THE EXPERIENCE. ONE SHOULD DISCOVER THE WORLD BELOW AND FIND ONESELF STANDING ON A HIGH POINT — BEING PART OF ONE SEQUENCE.





# THE CHARACTER OF THE THOUROUGHFARE

(THE VISABLE APPEARANCE)

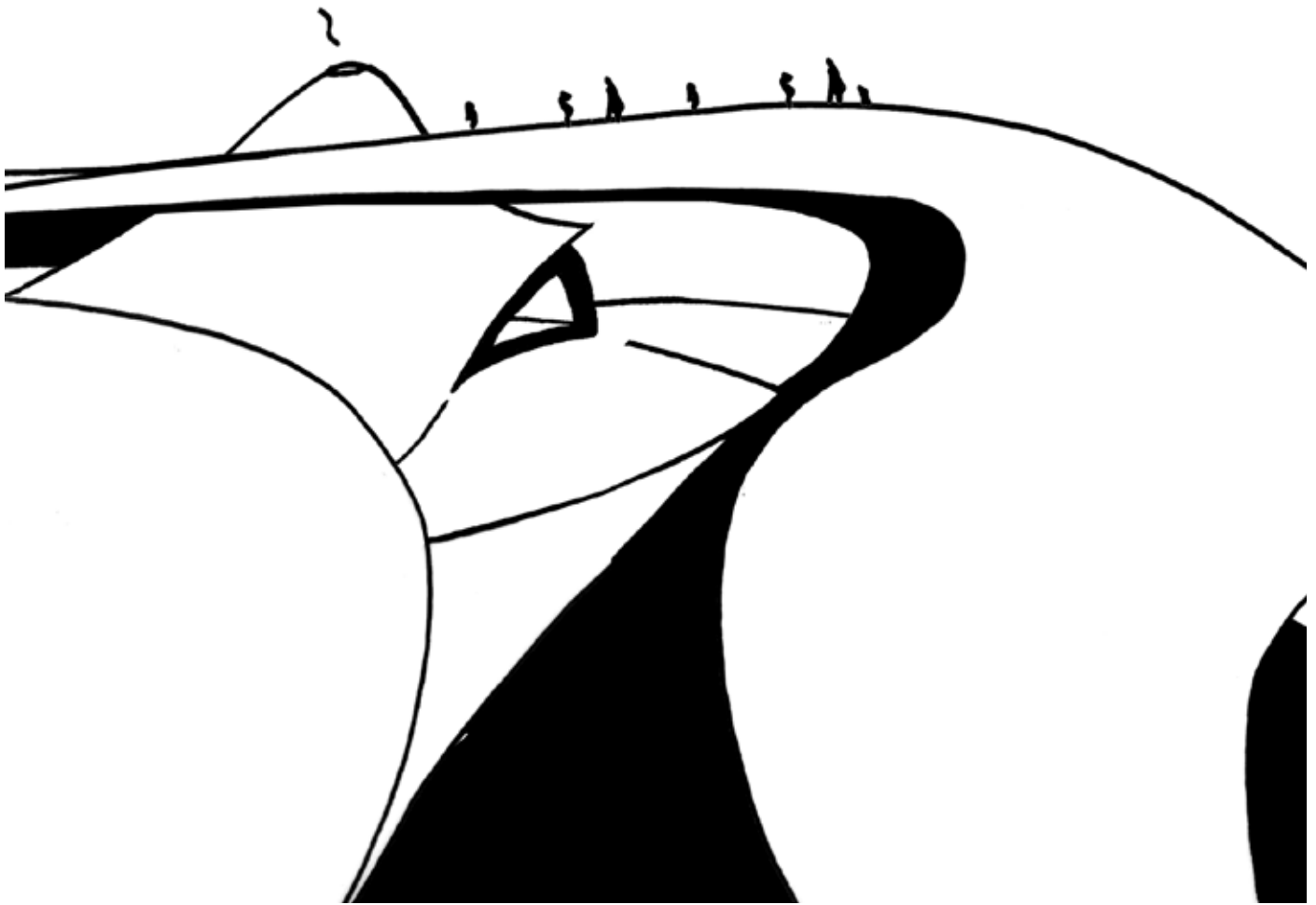


**The surface of the landscape creates new dimensions of itself. As the landscape unfolds, limited space suddenly becomes unlimited.**

## **UP IS UNDER IS DOWN IS TOP.**

**These “cuts” in the landscape create an awareness of the different layers of the earth. The visitor is led high on his walk and he is led low. A journey of reflection and activity becomes almost a meditation. It gives a new perspective on how people meet in the city.**

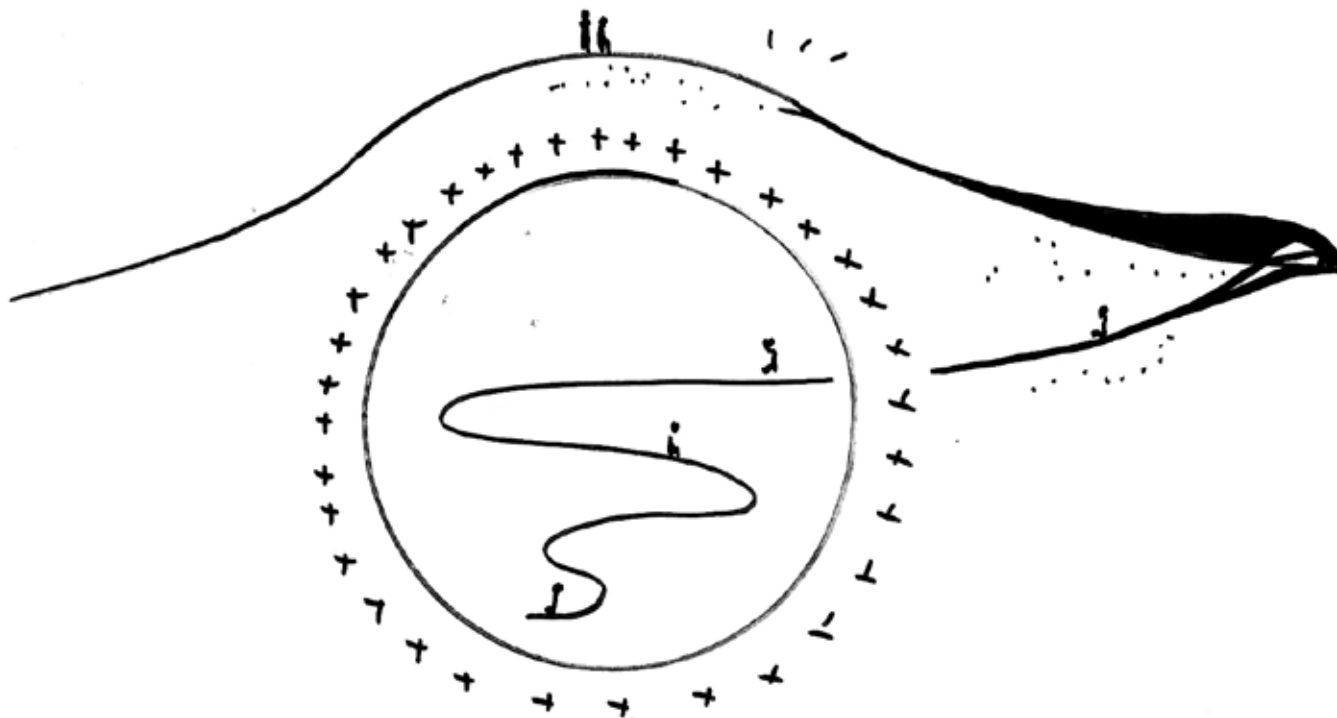
The world of the living and the world of not living remain in touch with each other, through the flow of people and artefacts of the cemeteries.



The surface is Permeable. The thin landscape is the intermediate layer between two sides, three sides, four sides and five sides. The architecture of elements are not separated but have become one landscape.

# THE MEMORY OF THE THOUROUGHFARE (THE INVISIBLE APPEARANCE)

This interruption in the landscape reminds us of the other side. To either find the way to the highest point - or to search for the inner depth of this landscape, the journey becomes a reminder of the dead. It is a culturally marked landscape.



People are buried deep and people's ashes are carefully placed between the thin layers of the landscape. People walk to the highest point and people walk into the deepest depths of the landscape.

# THE FUTURE OF THE THOUROUGHFARE

**(THE IMAGINABLE APPEARANCE)**

**THE SCENES FORM PART OF THE FULL PICTURE**

**(A VISION)**

**THE CEMETERIES TAKE SHAPE IN VEGETATION, VOLUMES AND LAYERS. AND ONE WHO HAS VISITED THE CEMETERIES WOULD SAY THAT THEY HAVE HAD A UNIQUE AND PERSONAL EXPERIENCE. BUT IF ONE COULD UNDERSTAND THESE CEMETERIES ONE WOULD SEE STRONG LINKS BETWEEN THE SCENES.**

**IT IS THE CONTRASTS THAT GIVE STRENGTH AND FORM TO THE EXPERIENCES FELT IN THESE CEMETERIES. THE PICTURE IS INTERPRETED DIFFERENTLY BY EACH OF ITS MANY VISITORS. THESE CEMETERIES ARE THEREFORE NOT DIFFERENT IN THEMSELVES BUT BECOME DIFFERENT BECAUSE OF HOW ONE INTERPRETETS THE PICTURE. THE CEMETERIES FORM, NOT ONLY A CONTRAST TO THE SURROUNDING AREA, BUT ALSO A CONTRAST WITHIN THEMSELVES. AT THE SAME TIME THESE CONTRASTS UNITE THE CEMETERIES AND THEREFORE, AGAIN HELP TO CREATE ONE PICTURE.**

**IT IS IN THE CONTRAST THAT OUT COMES INSIDE.**



**ONE FINDS THE CONTRAST BETWEEN NARROW AND OPEN.**

**ONE FINDS THE CONTRAST BETWEEN DENSE AND PERMEABLE.**

**ONE FINDS THE CONTRAST BETWEEN DARK AND LIGHT.**

**ONE FINDS THE CONTRAST BETWEEN HIGH AND LOW.**

**ONE FINDS THE CONTRAST BETWEEN ABOVE AND UNDER.**

**IT IS THE CONTRAST THAT CREATES THE SPIRIT OF AWARENESS. THIS AWARENESS GENERATES A GREATER EMOTION AND THEREFORE THE PLACE, THE SITUATION, THE CEMETERY TAKE ON AN IMPORTANT POSITION IN ONES MIND.**



### THE VISITOR OF THE...

THAT IS HOW THE VISITOR OF THE FOREST WILL TAKE NOTICE OF THE FOREST FROM A FAR DISTANCE. HE WILL SEE THE TREES STRETCHING HIGH ABOVE THE BUILDINGS. THE VISITOR TO THE CITY HOWEVER, WILL HARDLY DISTINGUISH THE PARTITION FROM THE SURROUNDING BUILDINGS. AND THE VISITOR APPROACHING THE OPEN LANDSCAPE, WITH ALL ITS BRIDGES, HIGH AND LOW POINTS WILL PAY VERY LITTLE NOTICE TO THE CHANGING SCENERY. How do one arrive to the cemeteries?

ONE WILL OFTEN SEE LONELY PEOPLE COMING TO THE FOREST TO SEEK SOLITUDE. THEY WILL TAKE LITTLE NOTICE OF OTHER VISITORS ALTHOUGH THE VISITOR OF THE CITY WILL OBSERVE THEM FROM A DISTANCE, THOUGH NEVER MAKING CONTACT. THE VISITOR OF THE CITY IS NOT ALONE BUT IN COMPANY WITH FRIENDS OR FAMILY. IN THE LANDSCAPE OF THE THOROUGHFARE IT IS ALWAYS DIFFICULT TO KNOW WHETHER THE PEOPLE ONE MEETS HERE ARE PAYING A VISIT OR JUST PASSING THROUGH. EVERYONE SEEMS COMFORTABLE AND FRIENDLY. Who comes to the cemeteries?





THE VISITOR OF THE...

THE VISITOR OF THE FOREST COMES HERE TO SEEK SOLITUDE AND TO LEAVE EVERYTHING BEHIND. THE VISITOR OF THE CITY COMES TO THE CEMETERIES TO SEEK SECURITY AND COMFORT. THE VISITOR OF THE THOROUGHFARE IS HARDLY A VISITOR, ONE FREQUENTLY COMES TO THE CEMETERIES, IT IS A DAILY PATH EN ROUTE SOMEWHERE. Why do one come to the cemeteries?

THE FOREST SOMEHOW REMEMBERS PEOPLE OF A FORGOTTEN PAST. IT BRINGS TEARS TO ONE'S EYES AND NO WORDS ARE SPOKEN. THE VISITOR OF THE CITY BECOMES CALM AND CONFIDENT; THE PEOPLE VISITING THIS CEMETERY KNOW THIS SCENE VERY WELL. THE PEOPLE COMING TO THE THOROUGHFARE ARE COMFORTABLE AND THEY WILL FIND RELIEF KNOWING THAT THEY ARE NOT ALONE, PEOPLE OFTEN SMILE AND MANY WORDS ARE SPOKEN. What are the emotions?





THE VISITOR OF THE...

ONE HARDLY MEETS ANYONE IN THE FOREST. ONE LOOKS INSIDE ONESELF TO FIND COMPANY. COMING TO THE CITY ONE SHARES COMPANY BUT OBSERVES THE OTHER VISITORS RATHER THAN SPEAKS TO THEM. EVERYONE FINDS THEIR OWN CORNER AND WHEN WORDS ARE SPOKEN THE VOICE IS KEPT LOW IN HUSHED TONES. IN THE THOROUGHFARE ONE MEETS A NEIGHBOR, FRIEND AND A COLLEAGUE. AND ONE MEETS THEM LATER IN THE CITY, IN THE PARK AND IN THE CINEMA. A POLITE HELLO WILL DO. AND THEN ONE GOES BACK TO THE CONVERSATION WITH THEIR COMPANION. **Who does one meet in the cemeteries?**

IT CAN BE DIFFICULT TO LEAVE THE FOREST. IT IS AS IF THE TIME ONE HAS SPENT IN THE FOREST HAS MADE THEM FORGET THE TIME AND THE CITY. LEAVING THE CITY IS DIFFERENT. PEOPLE KNOW WHEN THEY LEAVE. IT IS ALMOST AS IF THEY ARE CLOSING A DOOR. THEY'VE BEEN INSIDE AND NOW THEY TAKE A STEP BACK OUT. IN THE THOROUGHFARE THE MOMENT OF LEAVING NEVER EXISTS. ONE NEVER REFLECTS ON WHETHER ONE ENTERED OR LEFT THE CEMETERIES, THEY ARE PASSING THROUGH.

**How does one leave the cemeteries?**





# REFLECTION

A relevant question that has arisen many times during the completion of this work has been how site related the three scenes are? To put it another way, could these three scenes be applied to any similar context? My answer to this is both yes and no:

Yes, because the three scenes do not represent a personal choice but have evolved from material related to the discussion of space, changes in society and cemeteries in general. Naturally one can discuss the correct choices and/or if there are more scene possibilities. Within the framework of this thesis it was necessary to make clear selections in order to be able to create a visual discussion rather than attempt to show all possibilities.

No, because historical and cultural differences between countries are too great and ultimately The ST Pauli cemeteries are very site specific. The position and value a cemetery has in its' city varies broadly and therefore a discussion around any cemeteries use would also need to be adapted to meet specific circumstances.

Another pertinent question is whether it would have been possible to make a design proposal as part of this thesis? My strong feeling is no. This is because any effort to make a design would have limited the vision because of the necessity to reach a feasible end-product. The aim of this thesis is to concentrate on creating a strong vision which is the critical first step in the design process. By attempting to reach the end design process would, I feel, have detracted from the thesis as the vision would arguably have suffered.





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