

Life & Death in the City.

A space for the ritual and remembrance of the dead
in an urban context.



Chalmers School of Architecture.
Department of Architecture & Civil Engineering.

2025

Authors: Nils Löv & Vincent Karlsson.

Examiner: Björn Gross.
Supervisor: Catharina Dahl Palmér.



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Figure 1. Cover. Axets Kapell.

ABSTRACT.

A majority of humans now live in the city. For many, their lives, relationships and memories all exist within its borders. Yet places dedicated to remembering and mourning are often placed at the outskirts of the city, distant from daily life.

Sites of burial are often central places in historical settlements and the marking of the graves is widely seen as a way of establishing ownership of a place. As cities grew however, so did graveyards. With this came issues of hygiene and lack of space, forcing burial sites further out. With modern advancements in cremation technology and changes in burial rites however, this is no longer necessary. The project attempts to utilize these advancements, bringing places of memory closer.

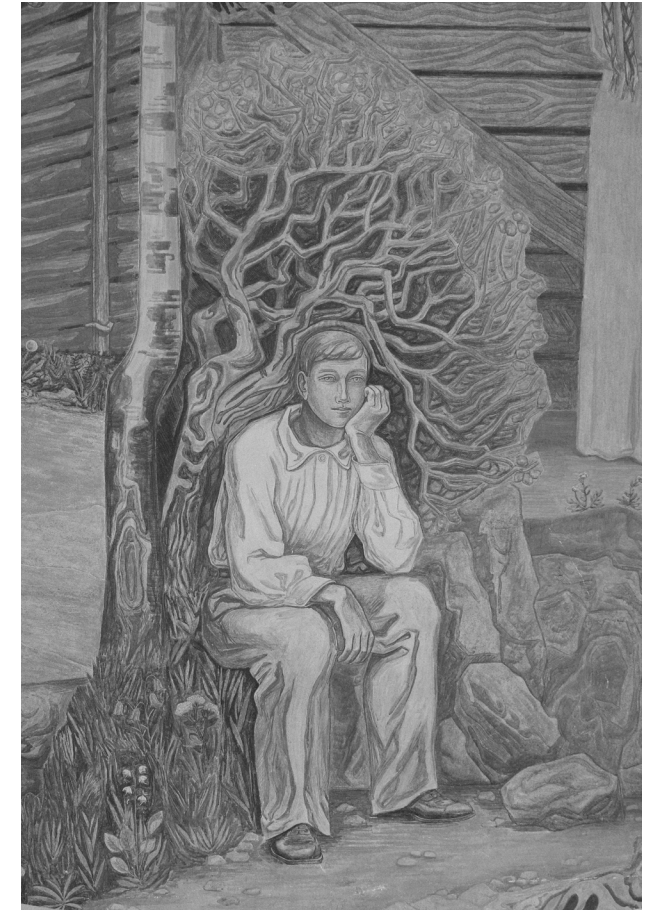
The thesis is centred around a design proposal for a crematorium, a memorial grove and two funerary chapels located on the plot of the demolished pavilion behind Gothenburg's Konsthall. A highly central location, but with a terrain and position which allows for the creation of more secluded situations. Through site visits and analysis of existing places for mourning, a collection of spatial sequences of different characters has been created. These sequences, together with experiences from our visit to Kviberg crematorium, forms the basis of our work.

The resulting building is one of many layers. Where great care has been put on how to create thresholds in both landscape and building, creating clear paths and distance, without hiding away.

Project authors: Nils Löv & Vincent Karlsson.

CONTENTS.

Abstract.	1.
Contents.	2.
Introduction.	5.
Purpose.	6.
Research question.	7.
Background.	8.
Method.	9.
Theory.	10.
Delimitations.	30.
Main Material.	32.
Site Impact.	34.
Organisation.	35.
Entering.	41.
Oven Room.	45.
Axets Kapell.	49.
Markens Kapell.	57.
Discussion.	64.
Bibliography.	65.
Student Background.	70.



INTRODUCTION.

PURPOSE.

What space do we allow memories of loved ones to occupy in our lives?

A majority of humans now live in the city. For many, their lives, relationships and memories all exist within its borders. Yet places dedicated to remembering and mourning are often placed at the outskirts of the city, distant from daily life. Historically, this is often due to the hygienic issues created by graveyards. With modern advancements in cremation technology however, this is no longer necessary. The project attempts to utilize these advancements, bringing places of memory closer.

The thesis is centred around a design proposal for a crematorium and two funeral chapels in central Gothenburg. By analysing and adapting existing spatial sequences and architectural attitudes towards mourning, something familiar will be created in a new setting. Aiming to create a compassionate journey for the visitor, while being a respectful and enriching addition to the site and city.

RESEARCH QUESTION

How can a funeral chapel and crematorium be integrated within an urban context?

The main architectural challenge in this project is the creation and balance of distance. How do we create a calm space by other means than through a vast cemetery or park? How do we create distance to the neighbouring public and commercial buildings? How can you be physically close, but non-intrusive?

BACKGROUND.

The history of the modern crematorium begins in the 17th century. The interest initially sprung from a romantic idea of historical burial rites. In parallel, larger cities were facing sanitary challenges in their growing graveyards. In the 19th century, cremations had gained relatively wide support within both the medical field as well as the cultural elite. The first modern crematoriums were built in Milan and Washington 1876, and the first Swedish facility was finalized in 1887. During the 20th century, acceptance grew within Swedish society. Both in the eyes of the church, as well as in those of the public. Today, over 80 percent of Swedish people choose to be cremated. Around the turn of the millennia, large advancements were made in the operations of the Swedish crematoriums. Both technical and regulatory. The hygienic issues that a crematorium might have exhibited are no longer present, and relatives now have the possibility to attend the cremation itself (Sveriges kyrkogård- och krematorieförbund, 2017). What once was favoured as a pragmatic and more hygienic alternative to the traditional grounding, is now developing its own traditions and customs. The project is an exploration of possible futures of the Swedish crematorium. Moving it closer to everyday life in a setting already established.

The ownership and connection to a place is never so direct and natural as when one's dead is buried there. Discussed in the chapter "Hic Jacet" (or "here lies") of "The Dominion of the Dead" it is described how all throughout history the place itself is established by the burial and marking of the grave. Before it was not one's own. (R.P. Harrison, 2003). By creating a space for remembrance the chapel not only allows a continued relation to the dead, but a strengthened relation to the place. Making the act of living richer.

METHOD.

Design - Research.

The majority of the work was carried out as research by design. The research questions need to be answered in a specific context, with answers specified for the chosen site. Using design as a research tool puts the needs and problems of the chosen site in focus. Research for design was carried out early in the process, aiding the main design phase. What followed are some specific methods and their use in the design research.

Case studies.

Getting a broader understanding of the existing examples of sacred spaces. The sequence of the mourning. Analyzing the spaces and what intentions lie behind them, their approach to the ceremony. The cases were analyzed schematically as well as thorough dissections of specific elements and their impact. This served to create a toolbox with spatial methods of creating desired atmospheres.

Literature studies.

Reading of papers and books, some empirically based research, some theories or poetry. Their use differs depending on character. Technical construction, approaches to sequence, the needs of the mourning, ideas about tectonics. These studies were conducted early on in the process.

Sketching.

A fast way of materializing ideas, both for individual evaluation as well as a means of communicating it to others. Separates itself from drawing in level of detail, enabling the user to focus on what is important, the reader filling in the blank. Two types. Those who work by being representational and those that are not readable when taken out of context, that instead exist within a conversation.

Model building.

Similar to sketching in that it is a way to better understand the spaces created. During the process it was a way to see the consequences of the choices, and towards the end it was an effective way of showing the spaces to others. Three types was employed: As a representational tool, visualizing three dimensional space and scale; primarily not used to convey materiality but space, proportion and light. As a representation of reality, scale one to one; to present materiality, texture and tactility. Lastly as an exploratory tool, used as a part of the process of producing a project.

Process.

During fall and early 2025. Development of space program, site analysis. Gathering of information. Research for design. A linear research.

What followed was a period of sketching. Iterating, sometimes returning to program and site analysis when new thoughts emerged. Working with drawing and model making, both analog and digital. During this stage, ideas were refined to a point where new informed decisions could be made. Either continuing on the same track or starting over. This process was iterated until a satisfying result was achieved.

Early April, final production. Once we had a coherent idea of what the building and its spaces were, we began working towards communicating this understanding to others. Images, drawings, model making, words. Very similar methods to what is used during sketching, but with a heavier emphasis on coherence and readability.

THEORY.

Ceremony and readability.

One aspect of the ceremony works by subjecting the mourning to schemes and rehearsed gestures of grief. This in order to depersonalize grief, subjecting it to rules how one mourns. Offering support and guidance. (R.P. Harrison, 2003). An established structure tied to the ceremony is therefore of the utmost importance. Whether that be religious or not. When in a vulnerable state familiarity is a quality in itself. It is not our task to reinvent the ceremony, or that preceding it, but to offer escapes and moments of solitude within it. Therefore the spatial organization and sequence of the building needs to be clear and readable. Multitudes of choices and complex spatial configurations are not wanted.

Joins.

Zumthor (1998) begins his short text *Chinks in Sealed Objects* with “[B]uildings are artificial constructions. They consist of single parts which must be joined together. To a large degree, the quality of the finished object is determined by the quality of the joins.” (p. 14). Reflecting on his own work he states the smallest joins must exist in order to strengthen the idea of the and presence of the built. When well designed they do not read as important but subjects them self to the whole. Yet they are important and what allows the whole to be read as one.

In a space for contemplation where the mind wanders and the eyes rest on the smallest of things this is even more important. A space that is not fractured but with a distinct purpose.

Lessons from Kviberg Crematorium.

In February, we had the opportunity to visit the crematorium in Kviberg, Gothenburg. Since its addition and renovation, made in 2017 by Erséus architects, it is now Sweden’s largest.

We were guided by Roger Johansson, the head of the facility. When we first met him, he expressed his happiness in getting to show us around and jokingly claimed he needs to take eve-

ry chance to show that people who work at crematoriums are not shady old men pulling tooth gold in a basement. In many ways, this open attitude was a key part of this building. Compared to our experiences of older crematoriums, the spaces are not only very bright, but also much more exposed. The majority of rooms have direct daylight and views out to the cemetery and garden. Even the main oven room has multiple windows towards the road. According to Roger, the generous use of daylight is mostly due to the calming effect it has on the visitors, but he also sees it as a kind of statement: There is nothing there to hide.

The facility contains two oven rooms with a total of six ovens, four of which are placed in the new building, with the other two in a converted church. The visiting relative arrives at the reception, with a bright and spacious waiting room. In connection to this, there is a more enclosed room if someone needs a calmer place to be alone in. In most cases, people visit only to retrieve the urn, but there is also the possibility to attend the cremation itself. In Kviberg, this happens around once a week, and is most common among Buddhists and Hindus. It is however becoming more common in general and in many new crematoriums such as Kviberg, there are special rooms in connection to the oven rooms for this purpose. In cases when the attending relatives seem especially anxious, Roger tells us that they often prefer to use the ovens in the converted church, as it seems to have a calming effect.

He also emphasized the importance of a stress free working environment, both for the workers and the visitors. While the facility needs to operate efficiently, the main goal is to create a dignified experience for relatives. By having a well planned facility and working at a relatively slow pace, visitors have a more calm experience, without feeling rushed or disturbed.

References.

The main source informing design decisions are built works. Informed through experience and analysis. What follows are some reference projects. Case study of the Woodland Cemetery in Stockholm. The landscape is not taken into account, but the attitude towards it is. In addition, two projects have been analysed from the perspective of spatial configurations and requirements. Kviberg and Gävle crematorium.

Woodland Chapel, 1919, E.G. Asplund.

Axis through a stone portico to the dark chapel gate. Milles golden angel of death above the entrance. The chapel stands partly obscured by the pines lining the gravel path. A large roof supported by wooden columns extends creating a space for waiting. Heavy gates, ornamented glass doors. Inside the chapel the domed ceiling with a skylight provides the only daylight. Columns and a two stepped raised floor surrounds the dome. Stone floor and columns. White stucco walls and ceiling. Free standing chairs. Exit the same way as entry.

A simple sequence with a simple final focus on the casket for the mourning. The exterior waiting space embraces them and almost lets them hide between the columns, mimicking the surrounding forest. Continuing the theme the dome inside the chapel lights the space like a small clearing. A dramatic sequence of space that despite its small footprint gives the mourning time and space to approach the ceremony.



Figure 3. Woodland Chapel. ARKM.1988-104-0615. PDM 1.0.

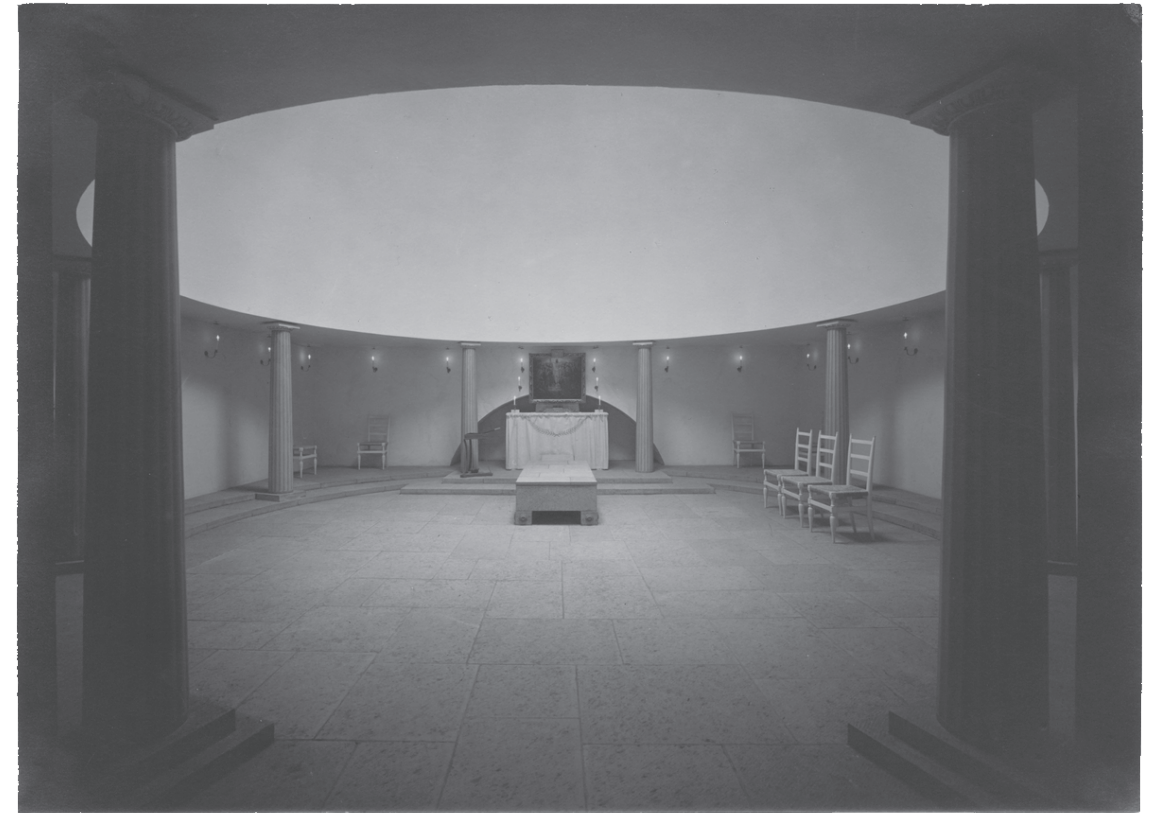


Figure 4. Woodland Chapel. ARKM1988-104-0619. (Rosenberg, C. G.). PDM 1.0.



Figure 5. Walk from Woodland Chapel. ARKM1988-104-0613. (Rosenberg, C. G.). PDM 1.0.

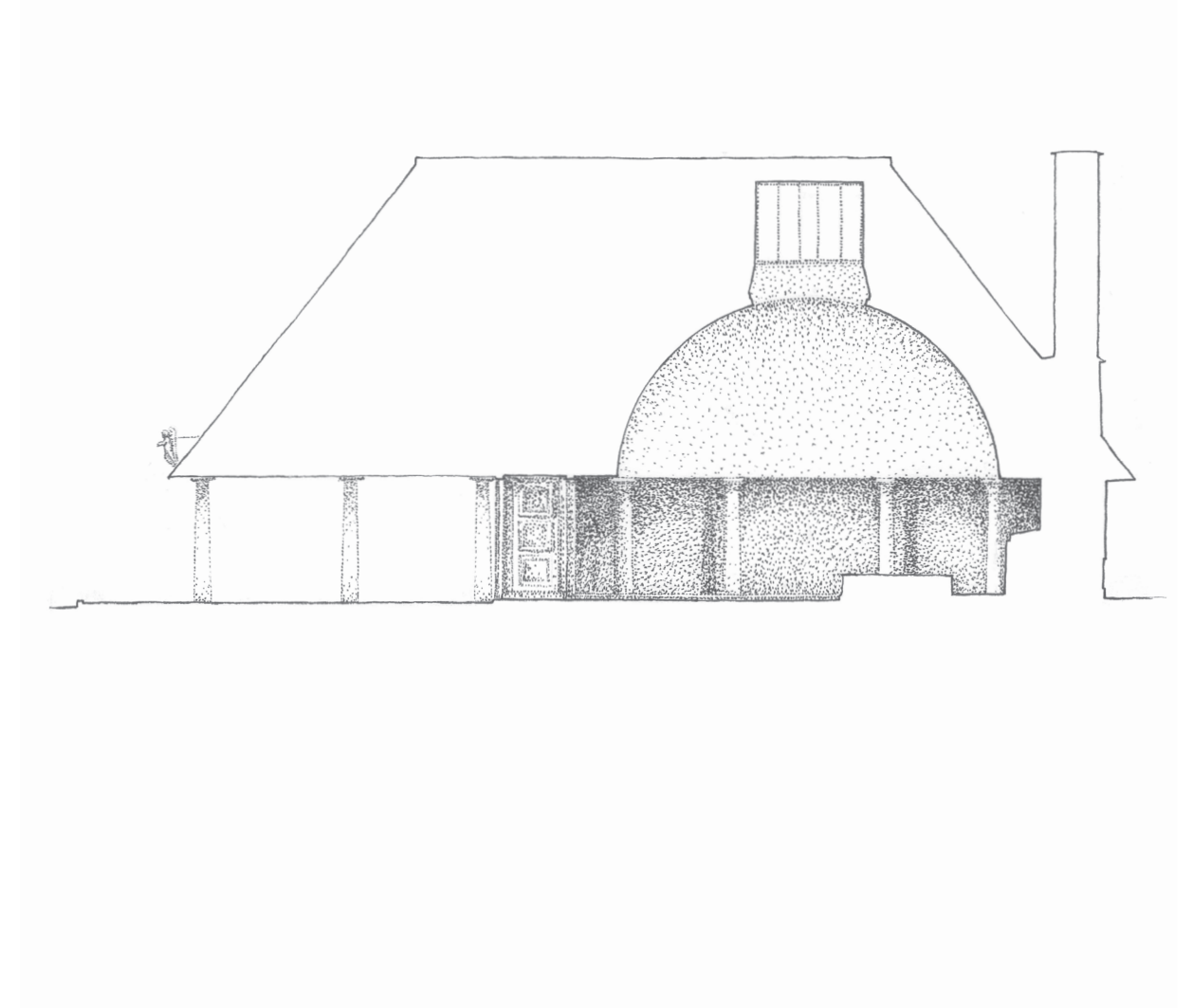


Figure 6. Section, Woodland Chapel.

Chapel of Resurrection, 1925, S. Lewerentz.

A walk through the pines on the way of seven wells. At the end a low stone wall in the same pale ochre color as the chapel. Hidden to the left lies a separate waiting room. A large copper gate beneath a separate portico. The mourning turns left to the east. A tall, long and narrow room where a southern facing window casts light on the casket. White stucco walls and a dark coffered ceiling. White marble mosaic floor. Black freestanding chairs. Exit through the western wall.

A chapel that unlike the Woodland Chapel is not based on a symmetric sequence. The mourning should never look back. The chapel relies heavily on the surrounding forest but is not a part of it. The long walk on the way of seven wells. The large dark gate behind the tall stone portico. The long, tall and except the altar colorless interior. A severe approach. The chapel offers no support but that of its beauty.



Figure 7. The Way of Seven Wells.



Figure 8. Chapel of Resurrection. ARKM1973-103-084-035. PDM 1.0.



Figure 9. Chapel of Resurrection. ARKM1985-107-08-165. PDM 1.0.

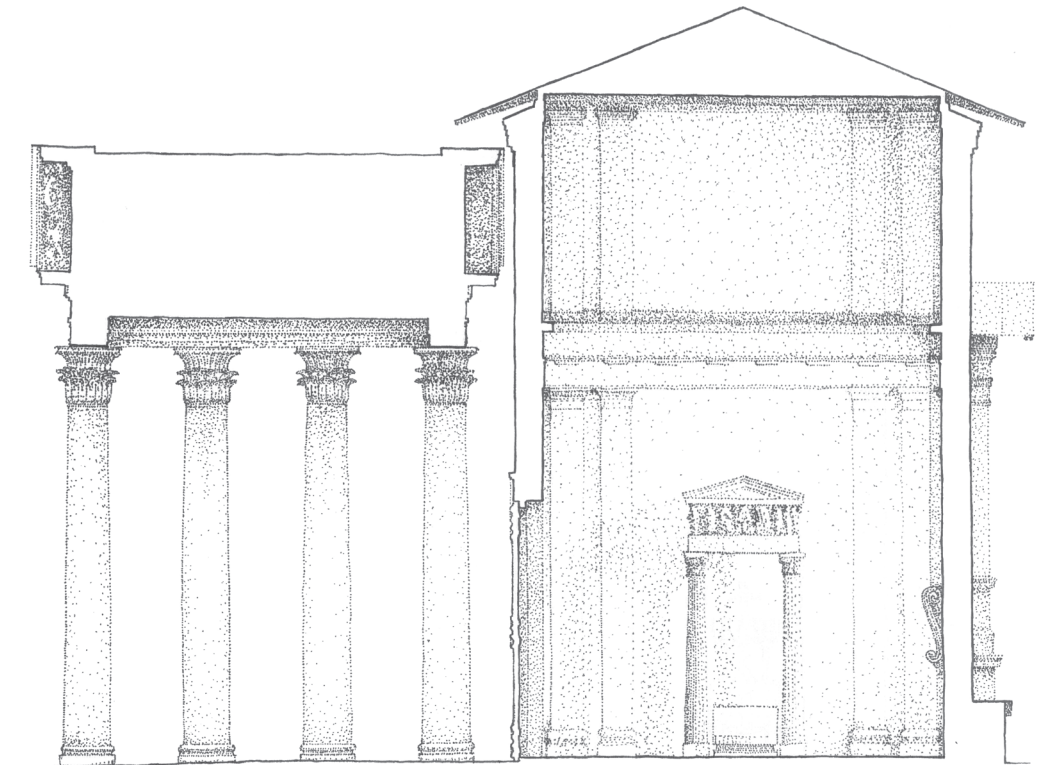


Figure 10. Section, Chapel of Resurrection.

Woodland Crematorium, 1940, E.G. Asplund.

Includes the Chapel of Faith, Hope and the Holy Cross. Axis through the cemetery entry. Stone walls on both sides of the road. End of axis. Open landscape, the elms on the hill and the granite cross. A small stone-paved trail on the field's left side leads up to the chapels. Supported by a low wall and trees. The chapels lined up ending with the open Monument Hall outside the Chapel of the Holy Cross. Clad in stone. Small opening to the courtyard belonging to each waiting room. The waiting rooms only view the courtyard through openings to the east. The mourning are led inside the chapel. No windows in eye level. nuances of white or green on the walls and ceiling. Floors rich in decoration, brick and stone. Exit through the back, towards the open landscape. Originally at the end of the ceremony the glass wall of the Chapel of the Holy Cross was lowered into the ground.

Walk alongside graveyards and courtyards. Small iron gates lead to a protected yard and small waiting room. Stone clad facade. Calm and bright, familiar and ordered. A softer modernism. Compared to the older chapel it lends itself closer to life. Floor in various patterns. Brick and stone. In the waiting rooms of the Chapels of Faith and Hope the veneered wall reaches out to the mourning creating a bench. In the Holy Cross there stands chairs. Inside the chapels the pew stands angled towards the casket. Frescoes by Sven Erixson, relief by Ivar Johnsson. Near the feet of the closest family lies a stone to let one's eyes rest upon. By the end of the ceremony the glass wall is gone in the Chapel of the Holy Cross. The mourning walk freely into the landscape.

Chairman of the Stockholm city council Fredrik Ström received the crematorium on behalf of the city 1940. The following quote is taken from his inaugural statement. From Skogskyrkogården och Heliga Korssets Kapell i Stockholm, Stockholms stads kyrkogårdsnämnd, 1940

“This crematorium, now inaugurated to death, is likewise a celebration of life. Life has created what is handed to his brother. The day reaches for the night.”



Figure 11. Chapel of the Holy Cross. ARKM1988-104-0671. PDM 1.0.



Figure 12. Chapel of the Holy Cross. ARKM1988-104-0673. PDM 1.0.

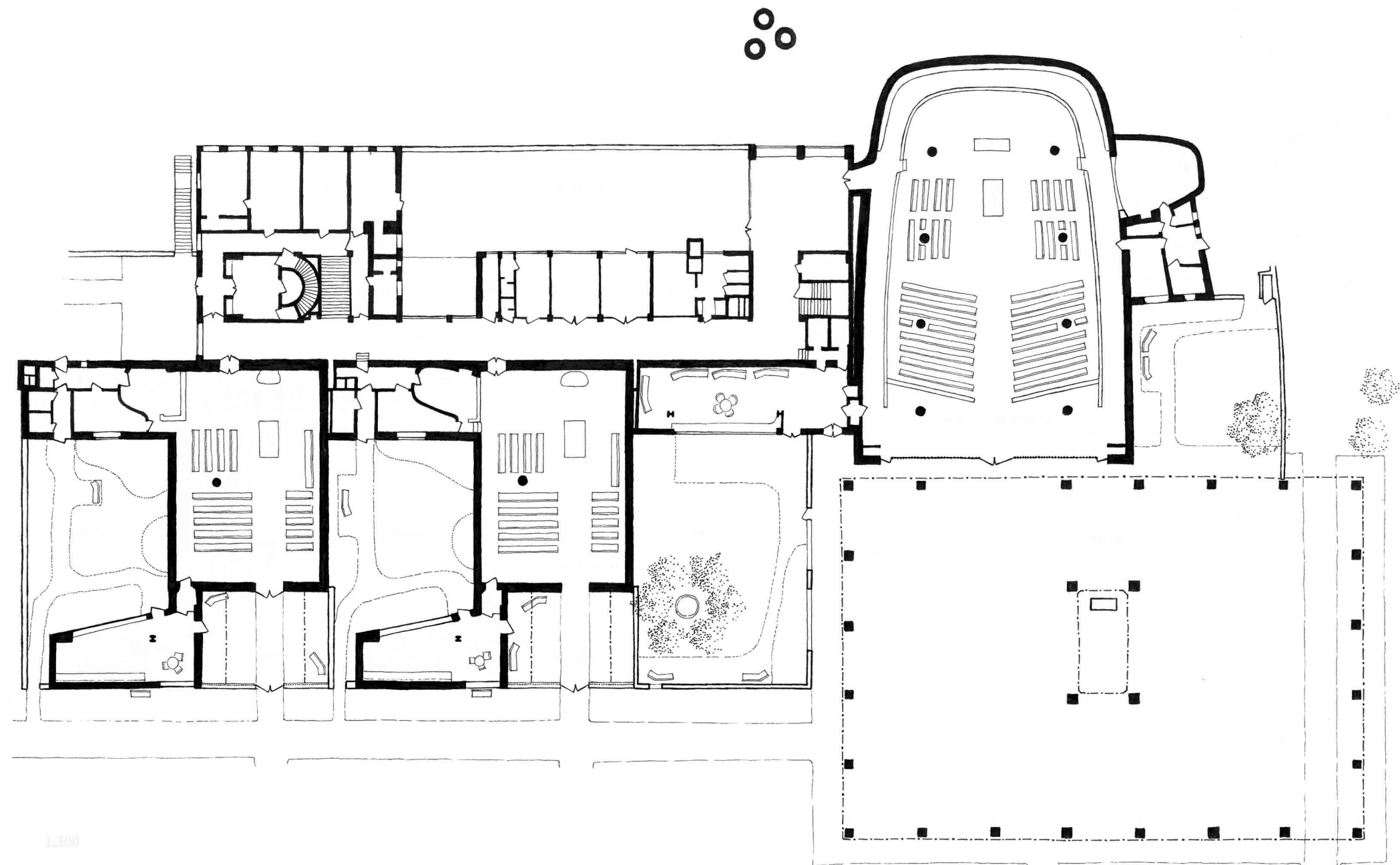


Figure 13. Plan, Woodland Crematorium.

DELIMITATIONS.

An exploration of a possible new typology for the crematorium. Not to meet a pragmatic need, but a cultural one. Current plans of the city of Gothenburg will not be taken into account, neither spoken ambitions nor detailed development plan.

MAIN MATERIAL.

A crematorium, a memorial grove, a reception hall and two chapels, each with a private courtyard. Located on the plot of the demolished Konsthall Pavilion behind the Concert Hall.

A pale yellow marble volume placed on a rugged granite foundation. Solid steel windows painted with a muted green oil paint. Pines, heather and lavender in the garden.

The long volume follows Stenhammarsgatan behind a row of pines. To the south west of the concert hall lies the entry between two walled memorial groves. The visitor arriving to retrieve the urn or to be present during the cremation walks on the raised walkway parallel to Stenhammarsgatan behind the trees. At the end of the axis lies a waiting room, a small relative room and a space for ceremony connected to the furnace room. Limestone floor and white plastered walls and ceilings. The relative rooms' walls are clad in walnut veneer. The ceremony space is like the waiting room plastered white.

From the entry the stairs lead to the chapels. Both with small courtyards. Wrought iron gates in the stone walls. Vertical courtyards partially covered with low metal roofs, on the underside exposed oiled oak roofing joists. Gravel on the ground. A fountain before the small chapel, a tree before the larger one.

The small chapel, named "Axets Kapell" is square with a ceiling dissolved into a grid of skylights. Birch paneling with wood inlays depicting a wheat field closest to the ground. Ceiling and upper walls are plastered white. Terrazzo floors with square marble inlays. A grey cement paste. An introverted yet bright space with few elements, focusing on the casket.

The large chapel, "Markens Kapell" is longer with a clear direction. All clad in birch plywood paneling. The lower panels with a glossier lacquer. Candlelights to the north and a large window to the south overlooking the pines in the garden. A floor out of green marble.

Both chapels have a plinth for the casket made out of a green marble quarried in Fauske, Norway.

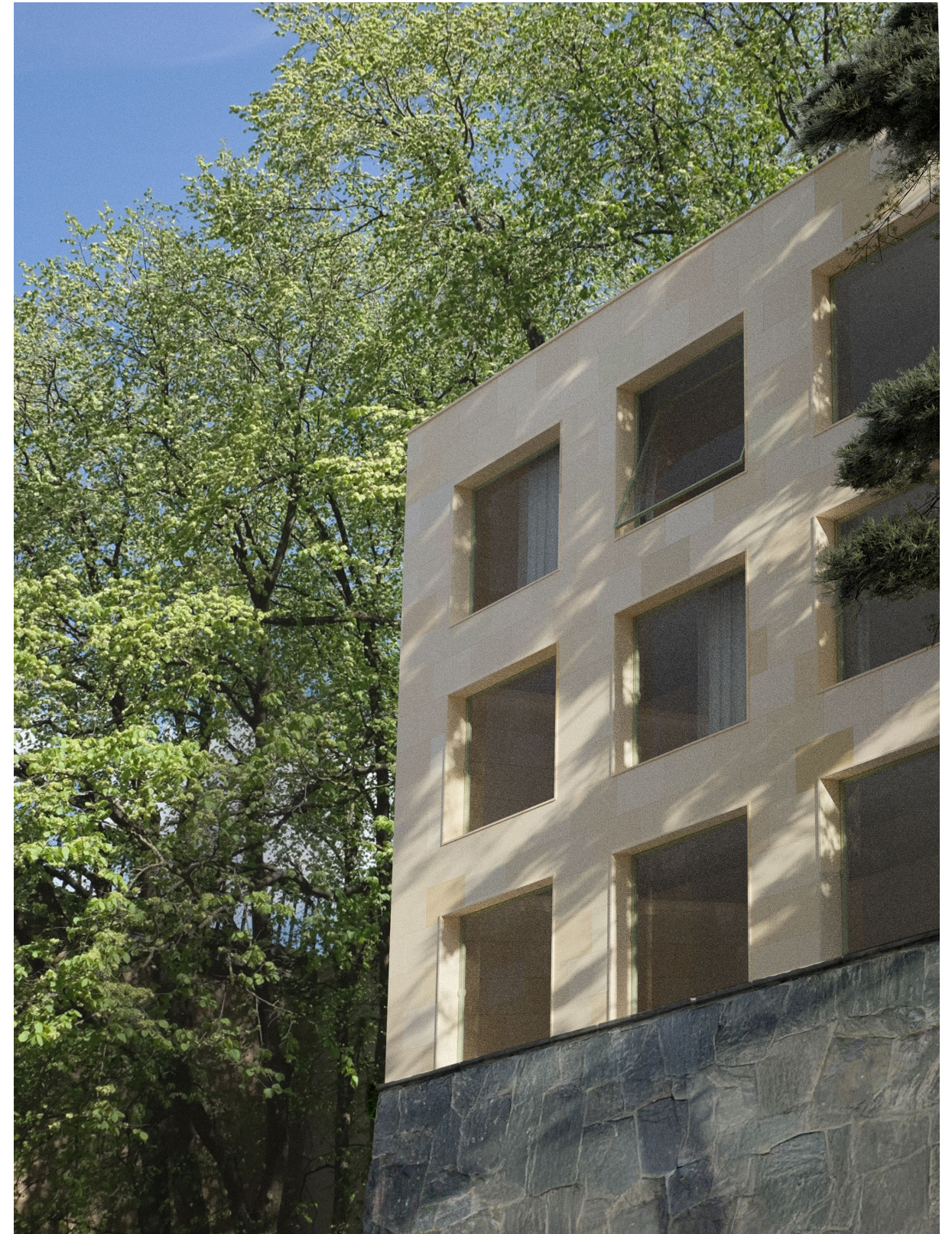


Figure 14. View from Stenhammarsgatan.



Figure 15. Situation. 1:2000.

Site Impact.

The strong connection to Götaplatsen is broken by a row of trees and several offsets. The very central placement is still felt, an everyday closeness to the chapels and memorial spaces. The introverted nature of the structure shields from unwanted effects of the central placement.

By stepping back, being shielded by trees and taking a neutral, non-invasive approach with its exterior, the building does not inject itself in everyday life. But offers support and space for contemplation for those who seek it.

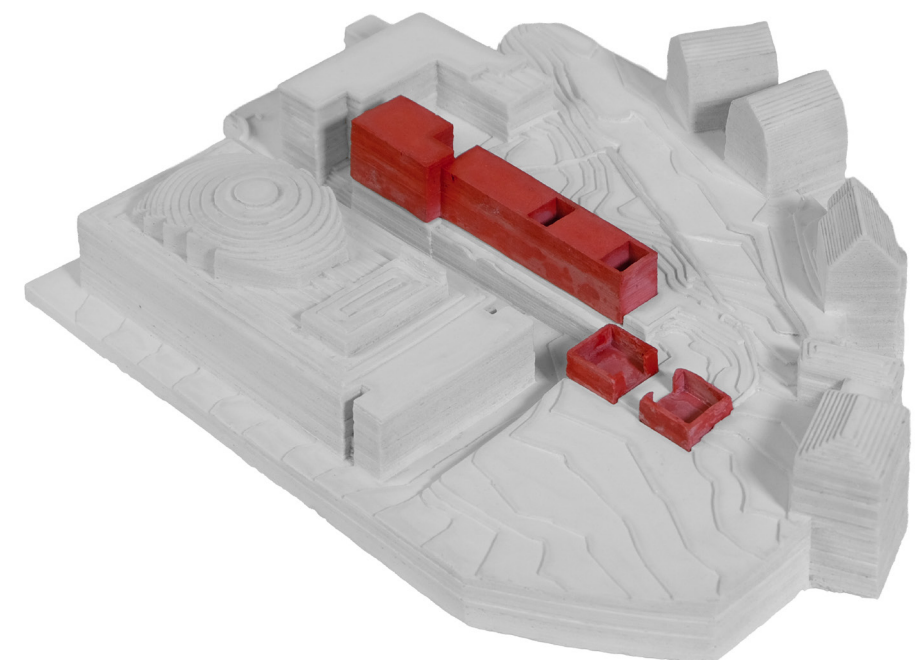


Figure 16. Site model

Organisation.

Parking, loading bay and oven tech on floor -1. Cremation, cooling yard, casket handling and HVAC on floor 0. Two chapels, each with its own courtyard and offices on floor 1. Reception hall on floor 2.

All public services are connected to the garden and its memorial groves, acting as central communication. The industrial flow of the oven room is completely disconnected from the service held at the chapels when wanted. Smaller connections for a possibility to attend cremation and casket elevator to the chapels.

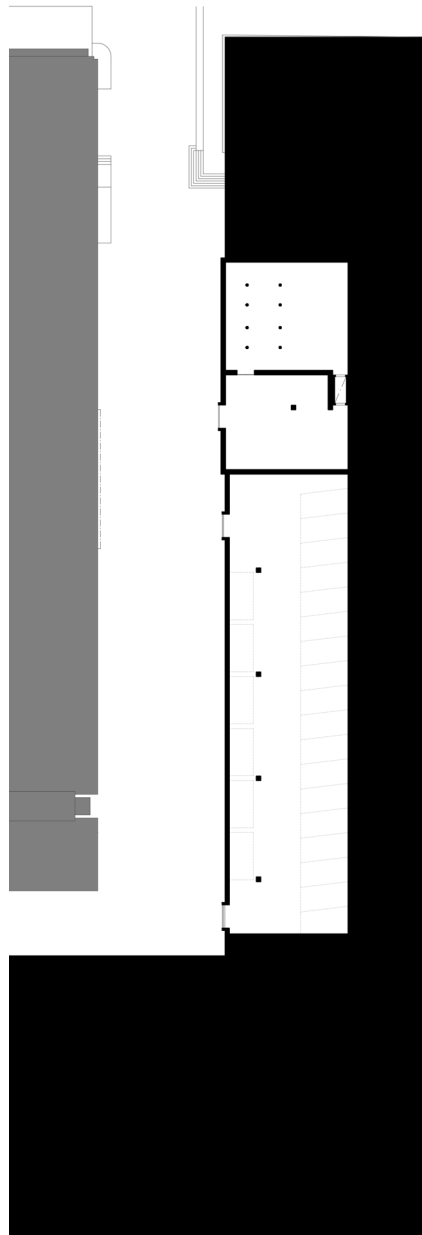


Figure 17. Plan -1. 1:800.

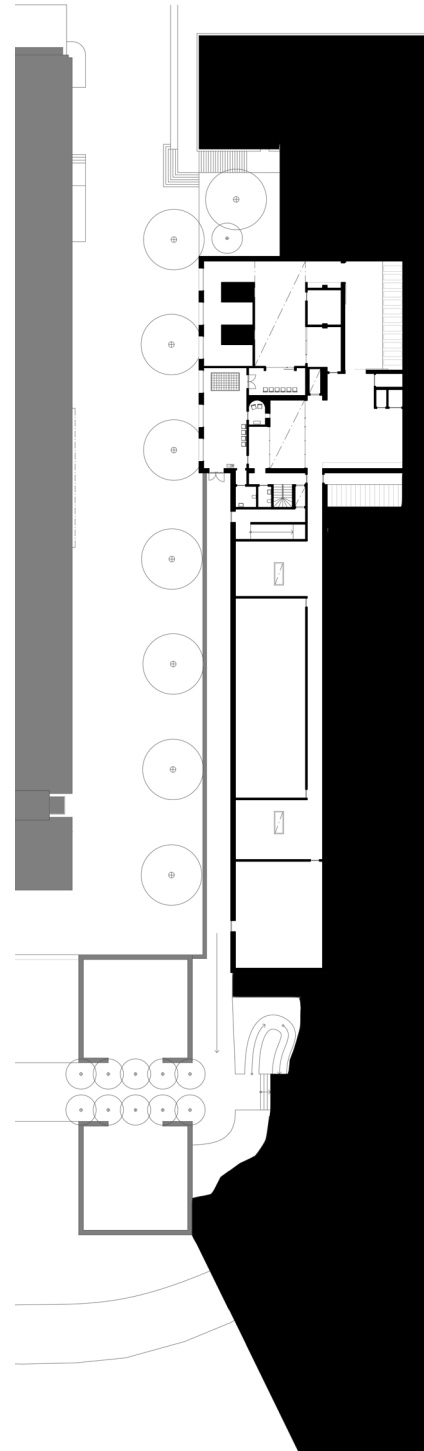


Figure 18. Plan 0. 1:800.

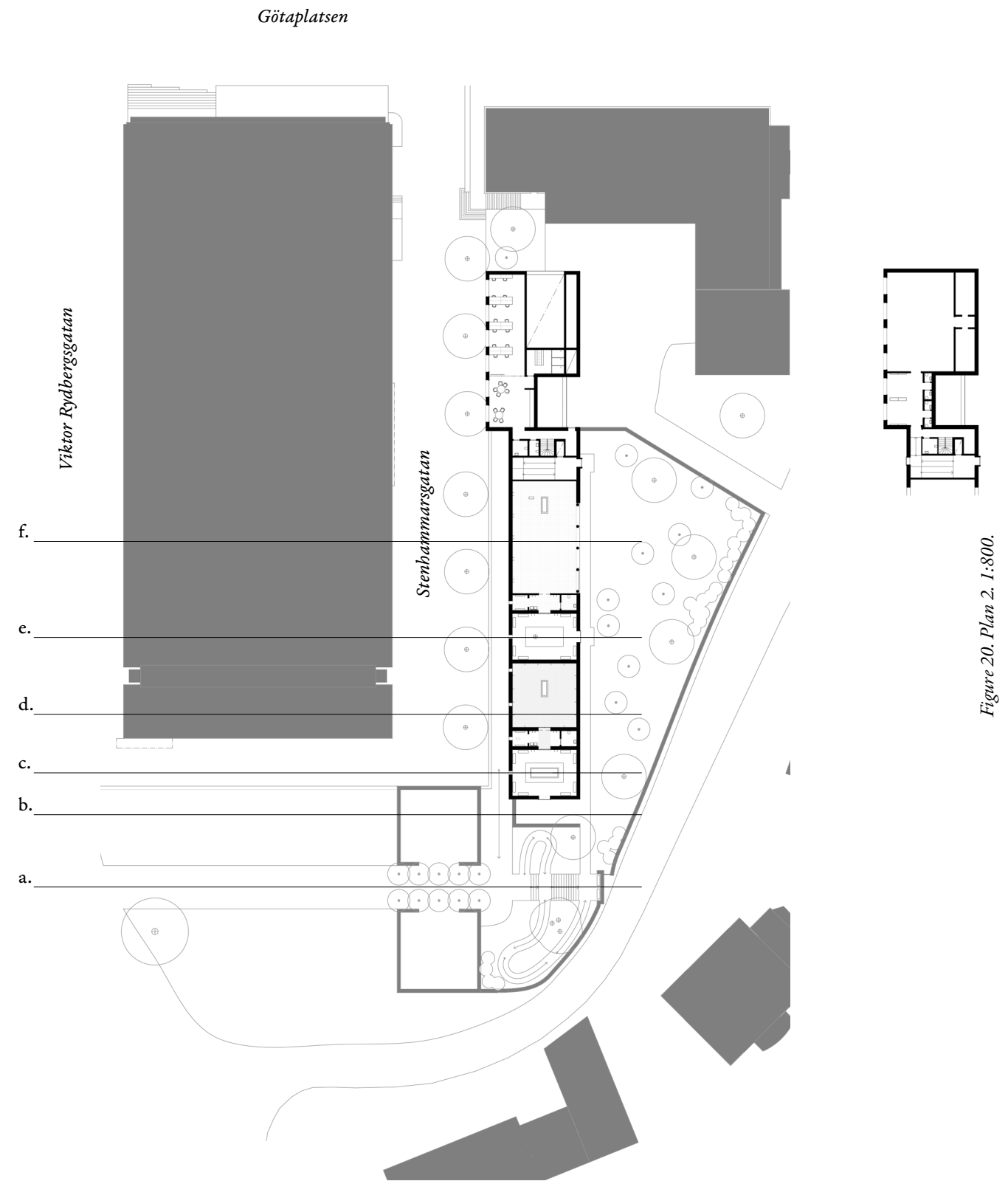


Figure 19. Plan 1. 1:800.

Figure 20. Plan 2. 1:800.



Figure 21. East Elevation. 1:400.

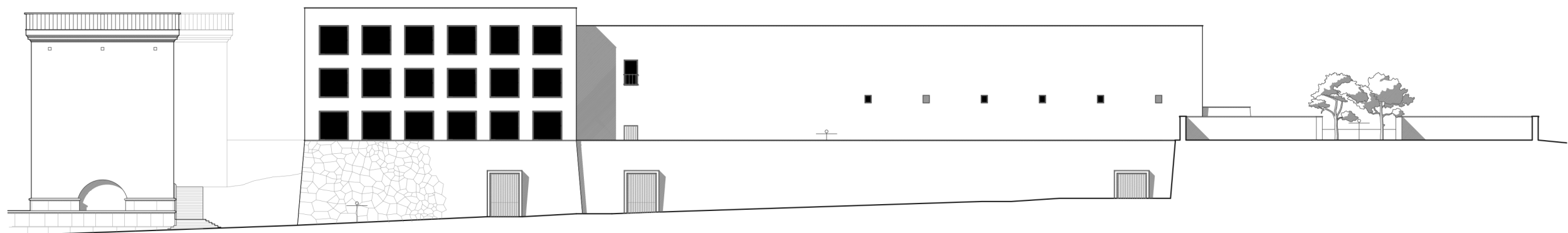


Figure 22. West Elevation. 1:400.



Figure 23. Entry.

Entering.

The building steps back from Viktor Rydbergsgatan. A green space is created, supported by the memorial grove facade and the concert hall. Gravel and grass covers the ground. A white complex that does not scream. Point of entry is clearly defined.

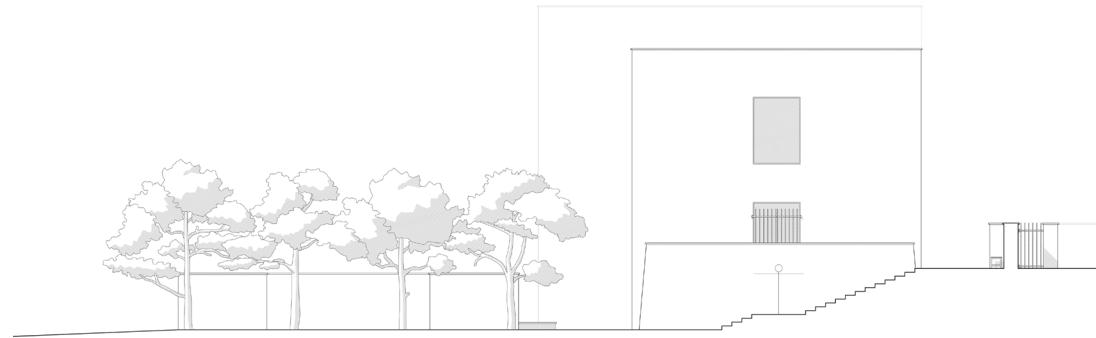


Figure 24. Section a, Entry. 1:200.

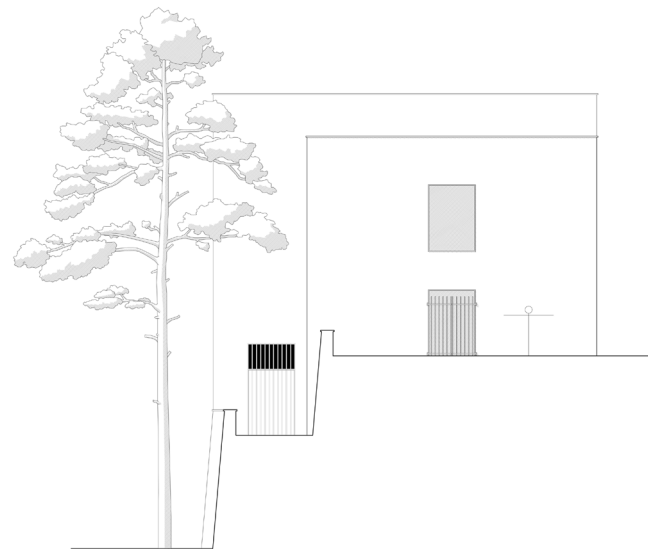


Figure 25. Section b, Gate. 1:200



Figure 26. Crematorium Walkway.

The tree lined path between the memorial groves marks the entry of the complex. The walkway to the crematorium heads north supported by the wall on one side, and shielded by pines on the other. Pale marble and green needles. A wide set of granite steps leads to the upper garden. So does a small path.

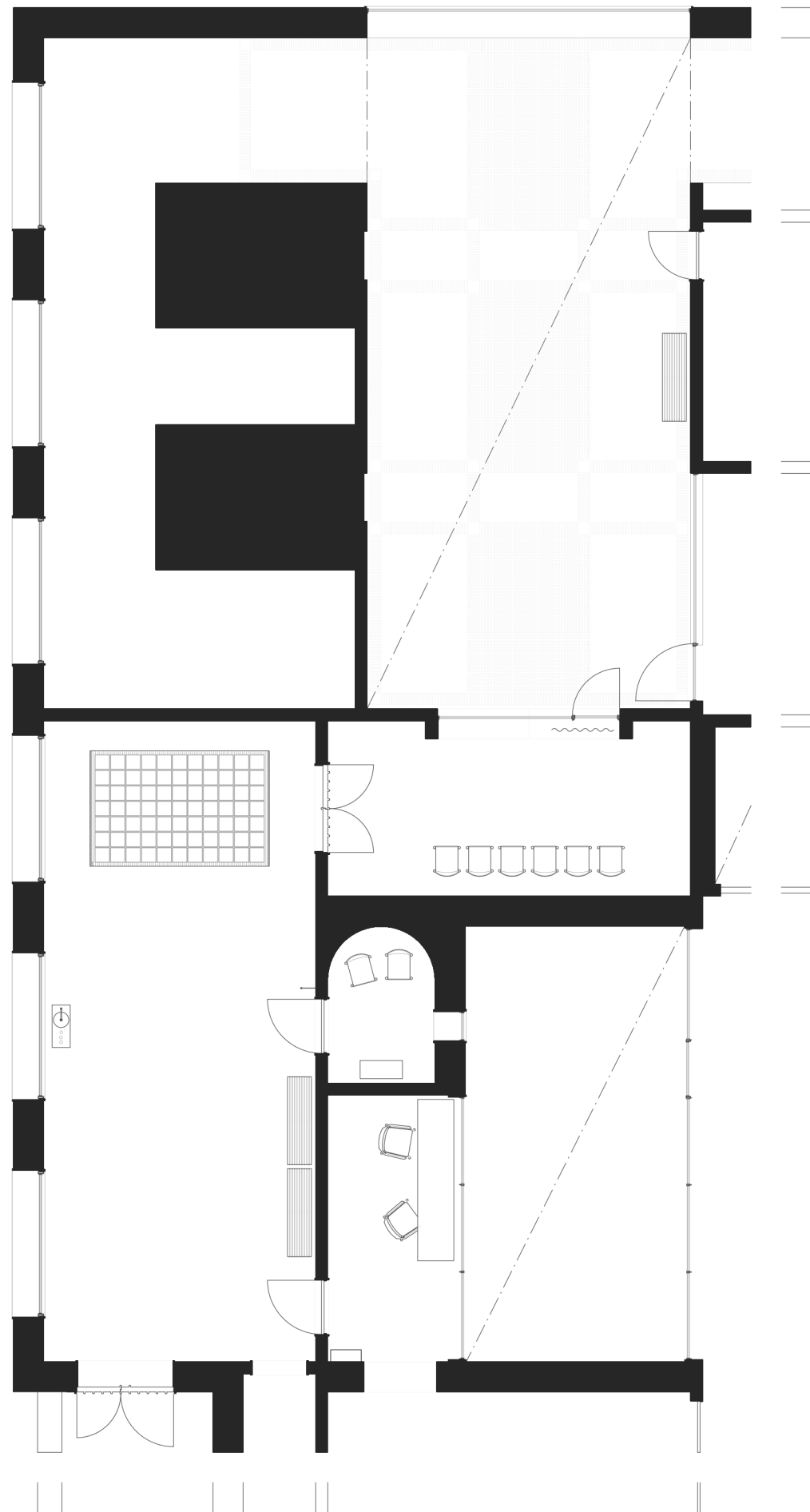


Figure 27. Plan, Crematorium. 1:100.



Figure 28. Oven Room

Oven Room.

In light of our experience in Kviberg, we wanted our oven room to draw from sacral architecture, without compromising the usability of the space. A symmetrical space from the relatives' room, with a large window as a central motif. The lower part of the room is clad in the same stone as the exterior, and the upper portion is covered in acoustic plaster.

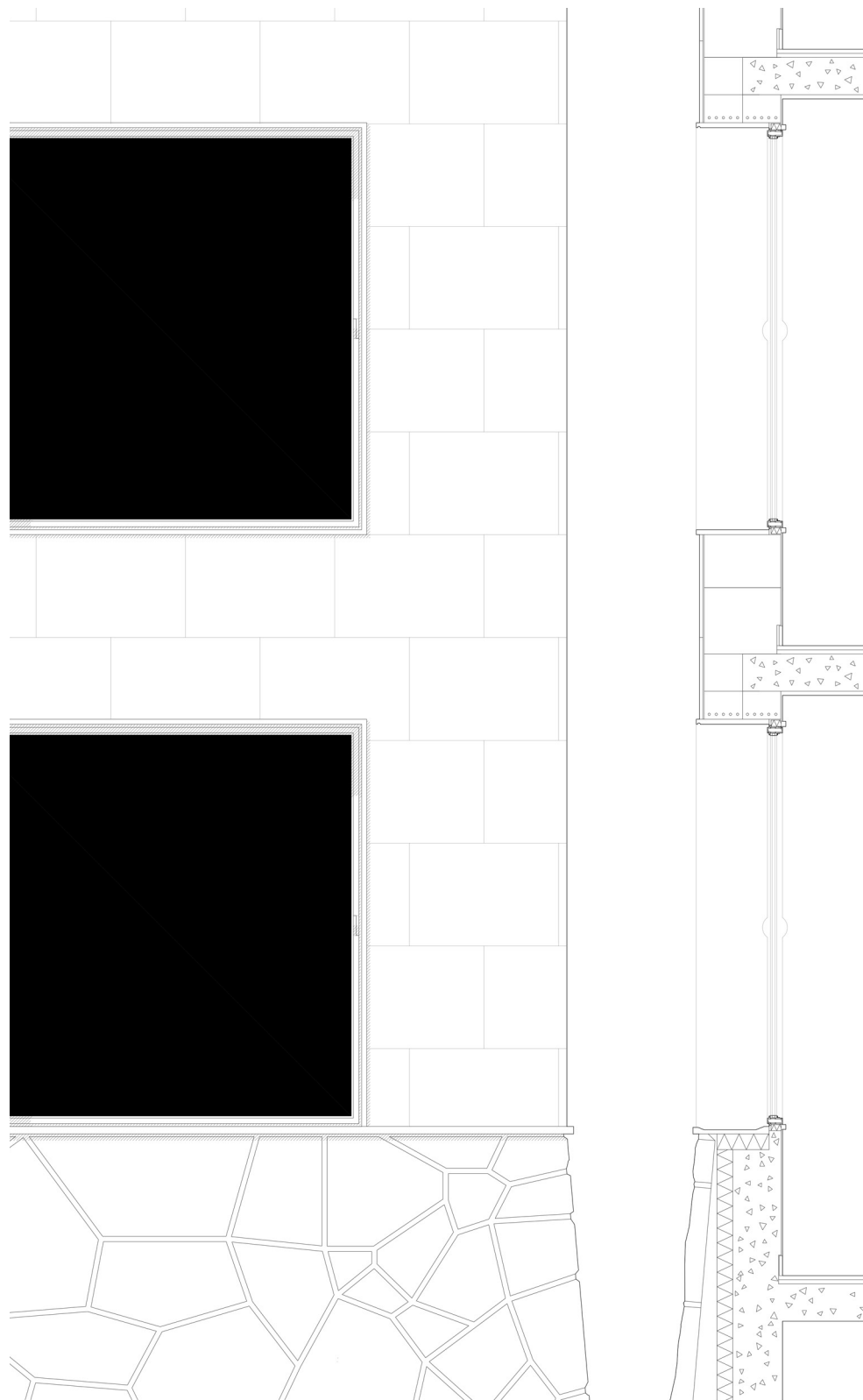


Figure 29. Section + Elevation. 1:20.



Figure 30. Scan. Doorhandle.

Doorhandles. Designed and cast for the project.

A lightweight aerated concrete structure with marble slabs fixed with mortar on the outside. Plaster on the inside. Concrete ground base clad with a thick granite wall anchored to the concrete for support. Slim steel pivot windows, not extruded, from Dutch MHB painted a muted green.

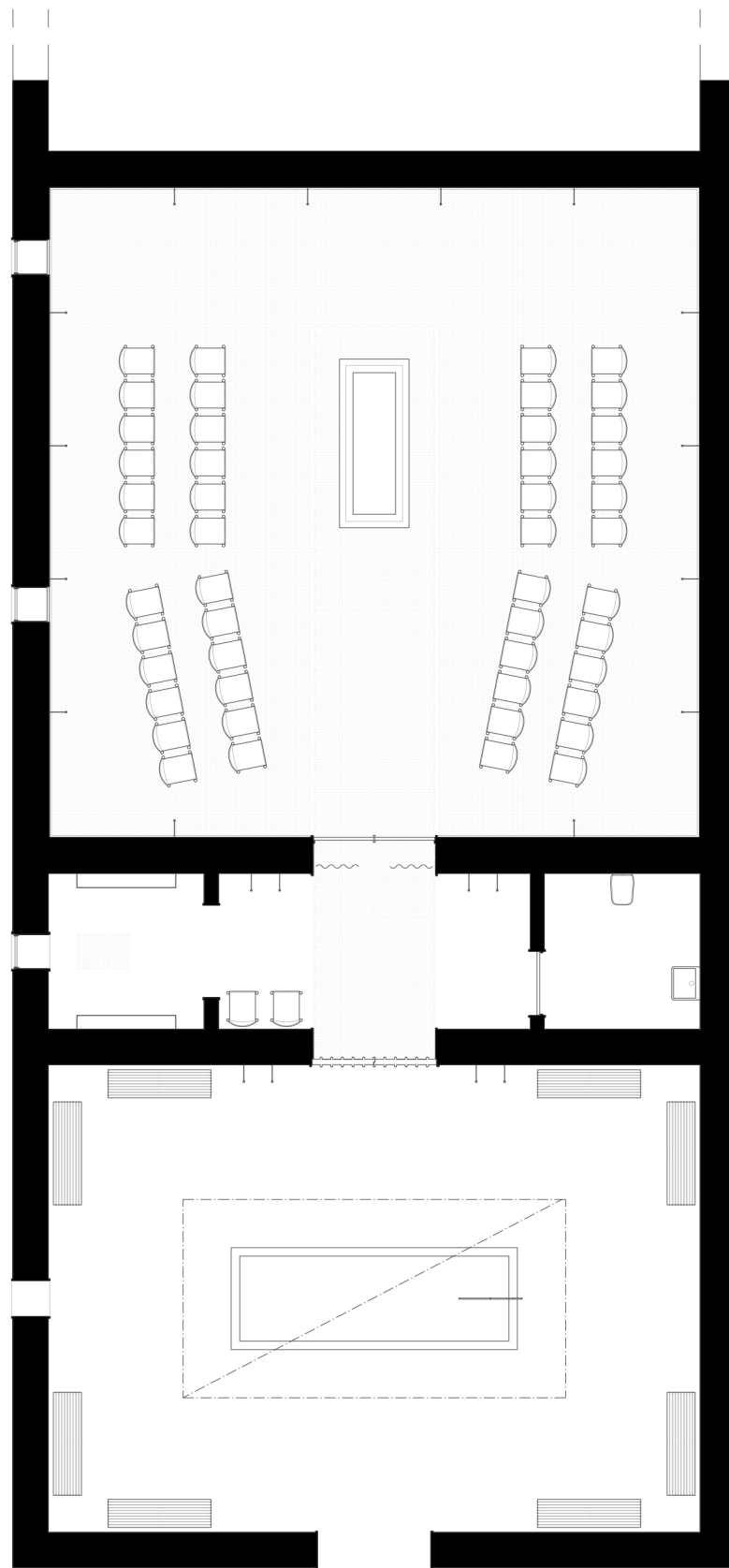


Figure 31. Plan, Axets Kapell. 1:100.



Figure 32. Axets Kapell.

Axets Kapell.

Intimate and private. A smaller ceremonial space for up to 50 guests. The space which the visitor occupies is warm both in color and to the touch. Wooden paneling and furniture. A patterned terrazzo floor gives the otherwise symmetrical room direction. Subtle ornamentation for the mourning to rest their eyes; ears of wheat growing around the gathering. Bright white walls rise above, illuminated by the grid of skylights. The earth and the sky.



Figure 33. Floor, Axets Kapell.

Terazzo flooring, alternating directions. Marble plinth. Chrome plated floor candle holder.



Figure 34. Wood Inlay, Axets Kapell.

Wood inlay. Bleached birch in birch. Varying grain direction. Cut veneer. Bottom of paneling.

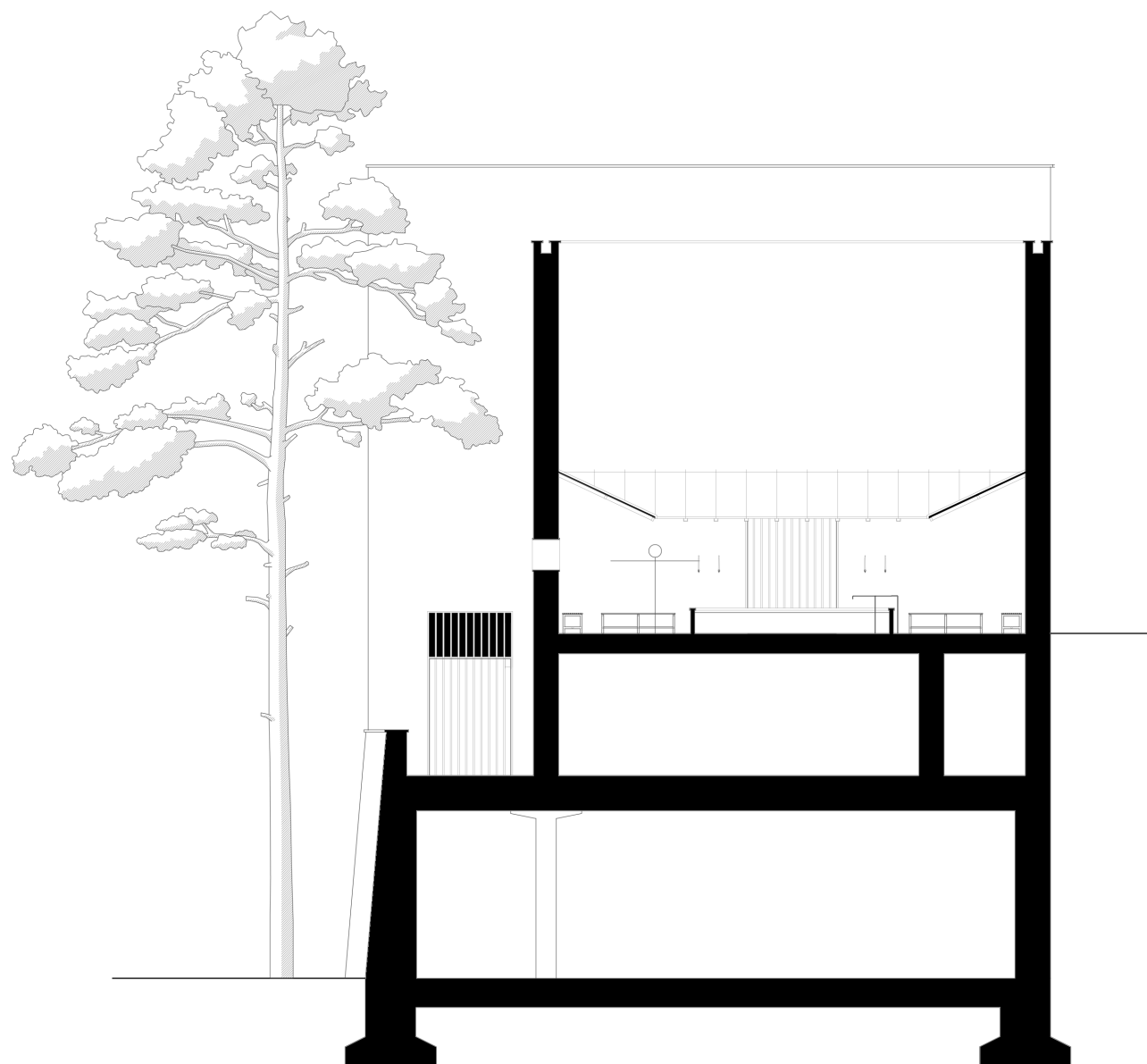


Figure 35. Section c, Courtyard of Axets Kapell. 1:100.

A small, tall, courtyard with a pitched roof tilting towards an opening in the centre where a marble basin is placed. Reflected sunlight bouncing from the large bright walls. The visitor is removed from the outside but a small opening in the western wall. Eight oak benches for waiting and gathering under the roof.

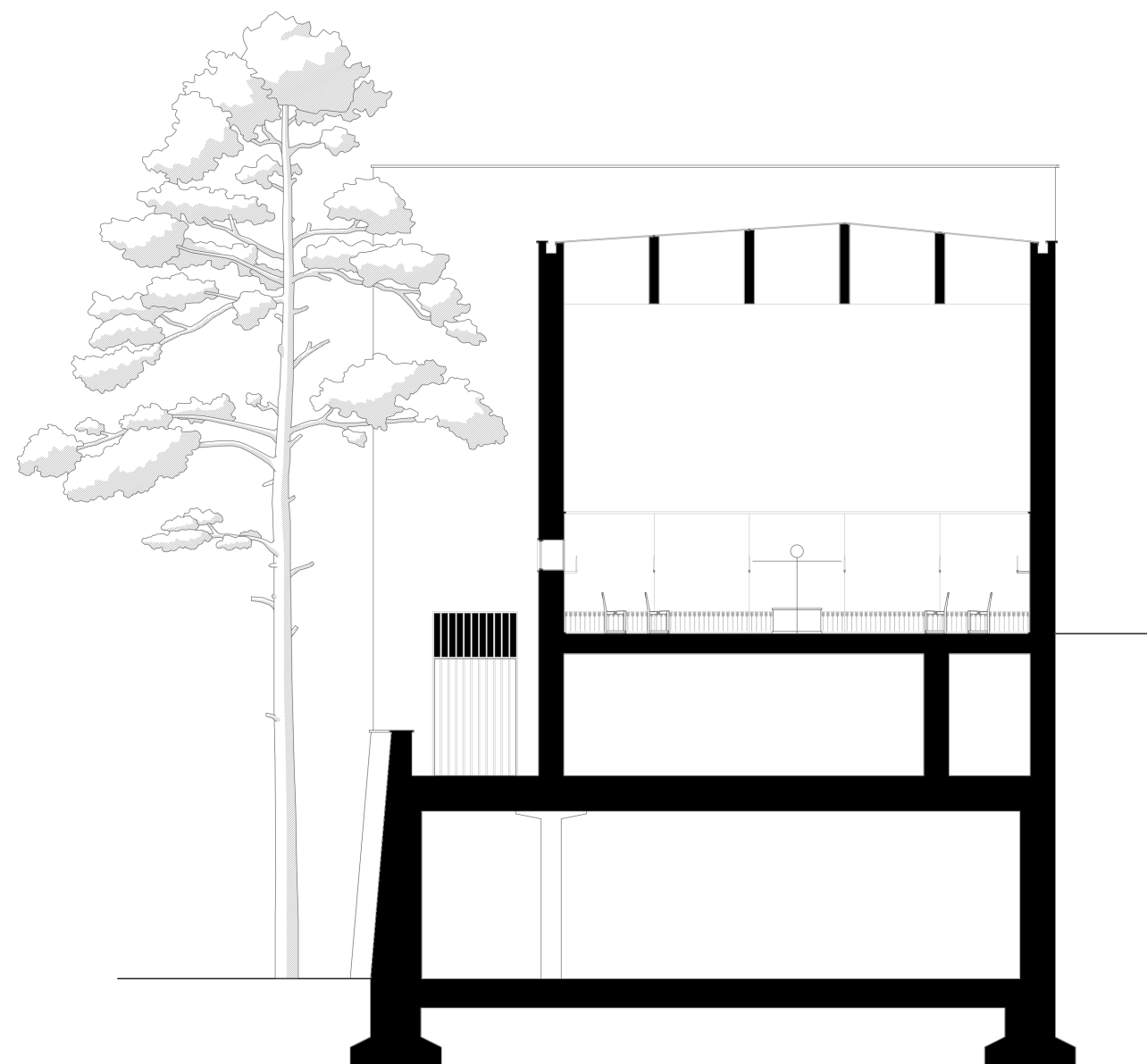


Figure 36. Section d, Axets Kapell. 1:100.

Sunlight from above, marble plinth for the casket to rest. Green marble quarried in Fauske, Norway.

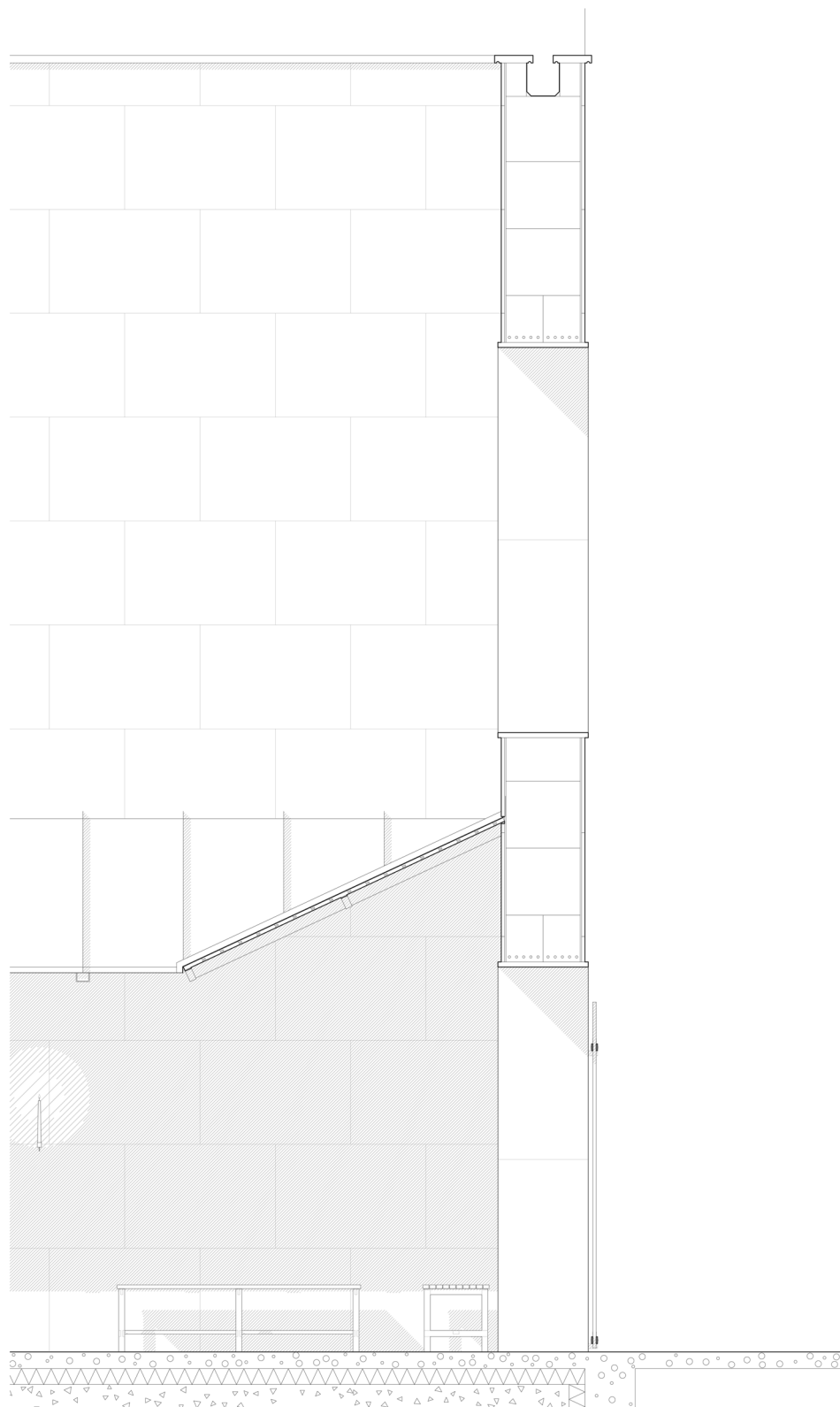


Figure 37. Section, Courtyard. 1:20.

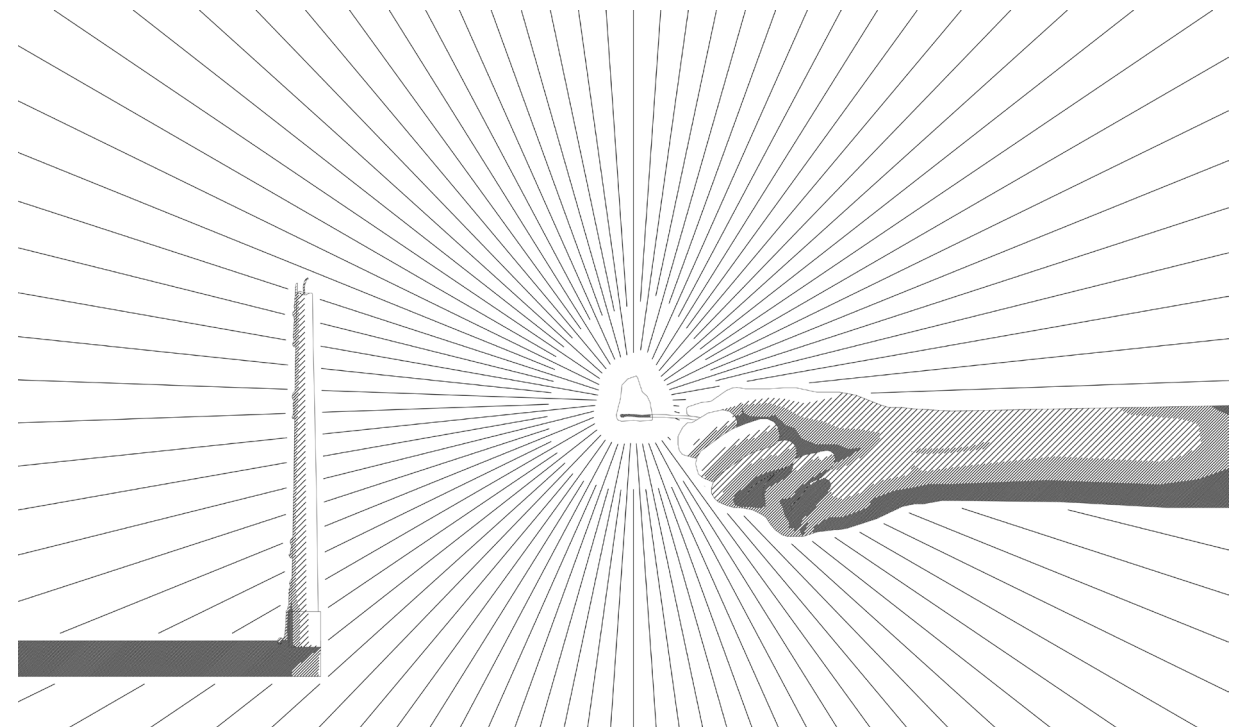


Figure 38. Candle Sconce.

Blackened steel candle sconce, anchored in the underlying concrete. Four millimeter thick steel bar, small cylindrical candle holder. Primitive illumination where the wall carries the light.

Inside of courtyard clad in marble, wrought iron gate and tumbled gravel. Zinc roof carried by a construction out of oiled oak, iron bands strings the underside. Oak benches placed along the walls. Aerated concrete construction with marble slabs set in mortar.

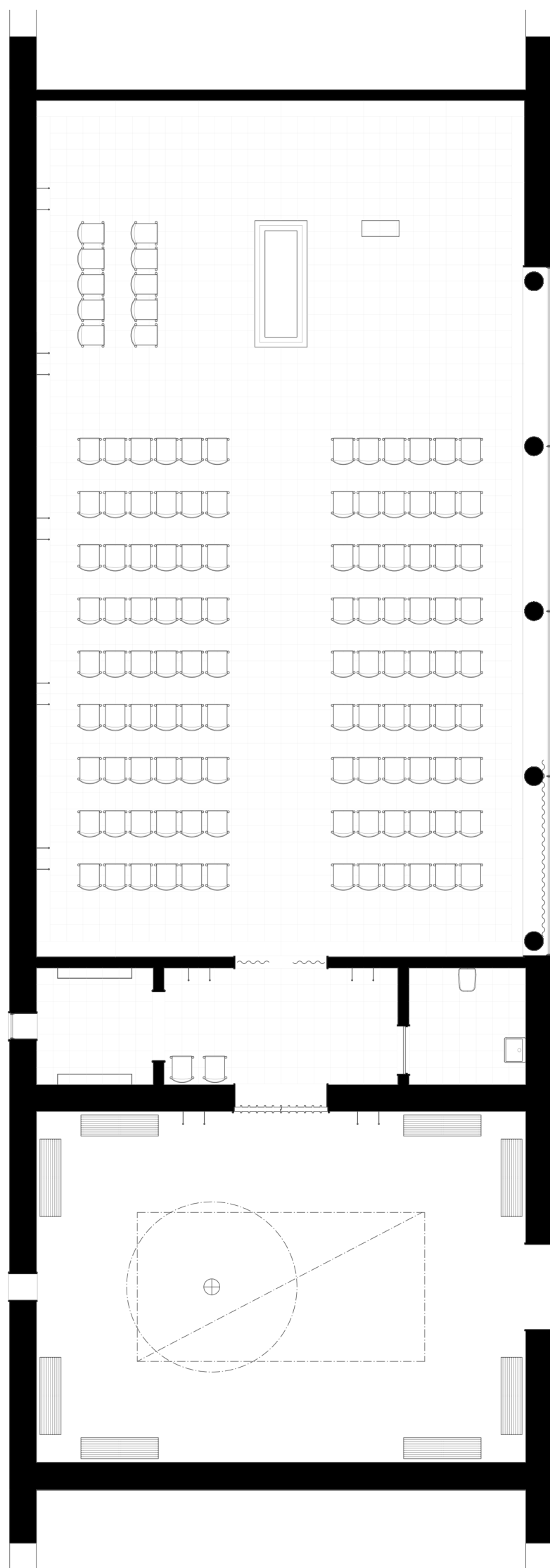


Figure 39. Plan, Markens Kapell. 1:100.



Figure 40. Markens Kapell.

Markens Kapell.

A larger gathering space. Up to 120 guests. Lacquered birch plywood covers the walls and the ceiling. A glossier lacquer on the lower panels. Green marble flooring. An enclosing and supportive space with a clear direction towards the casket. The chapel breaks its firm stance and opens up towards the garden, letting light and life in.

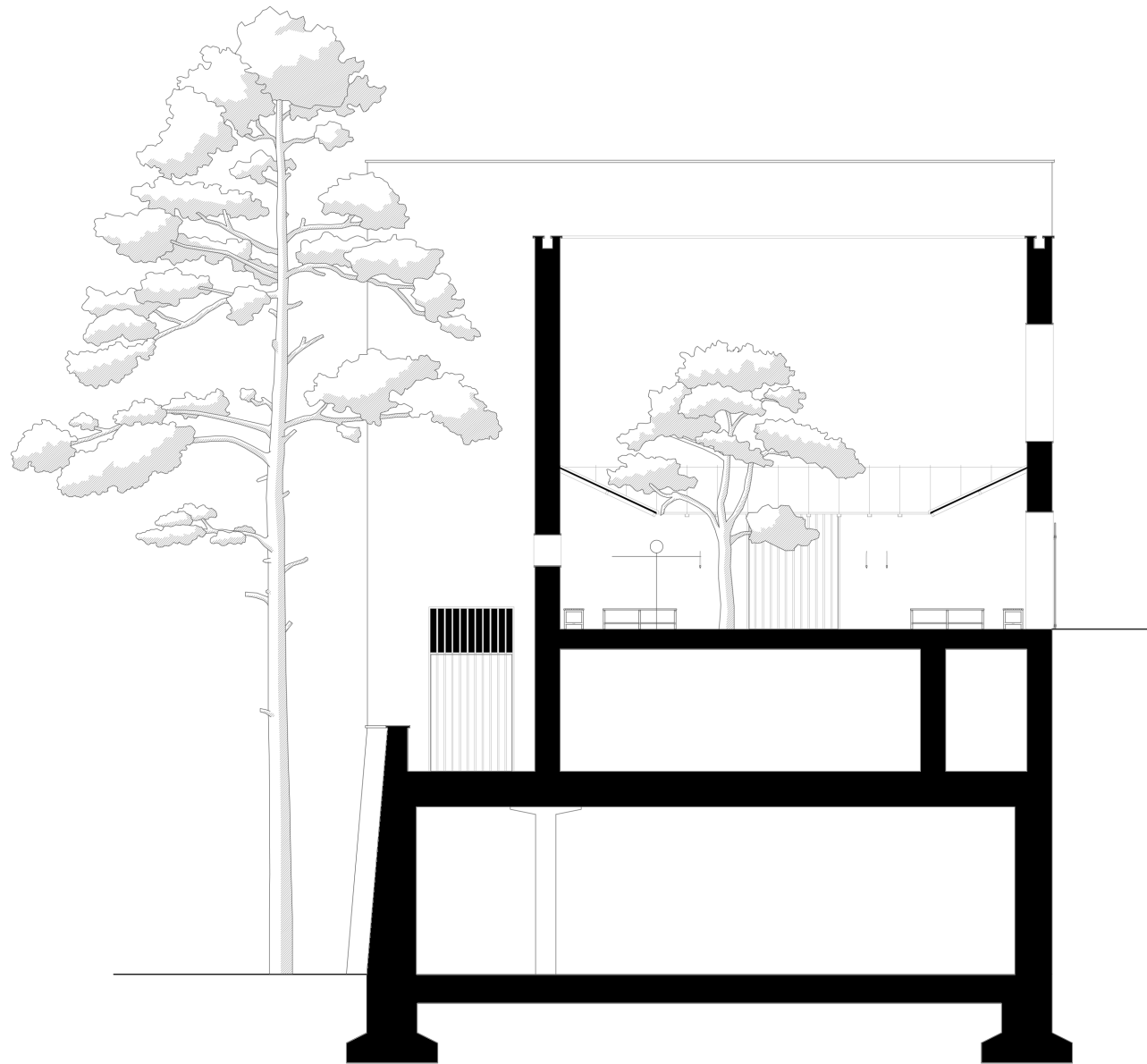


Figure 41. Section e, Courtyard of Markens Kapell. 1:100.

A courtyard similar to that of the smaller chapel. Marble cladding, pack benches. Difference in point of entry, from the southeast. No basin, a small tree pine instead.

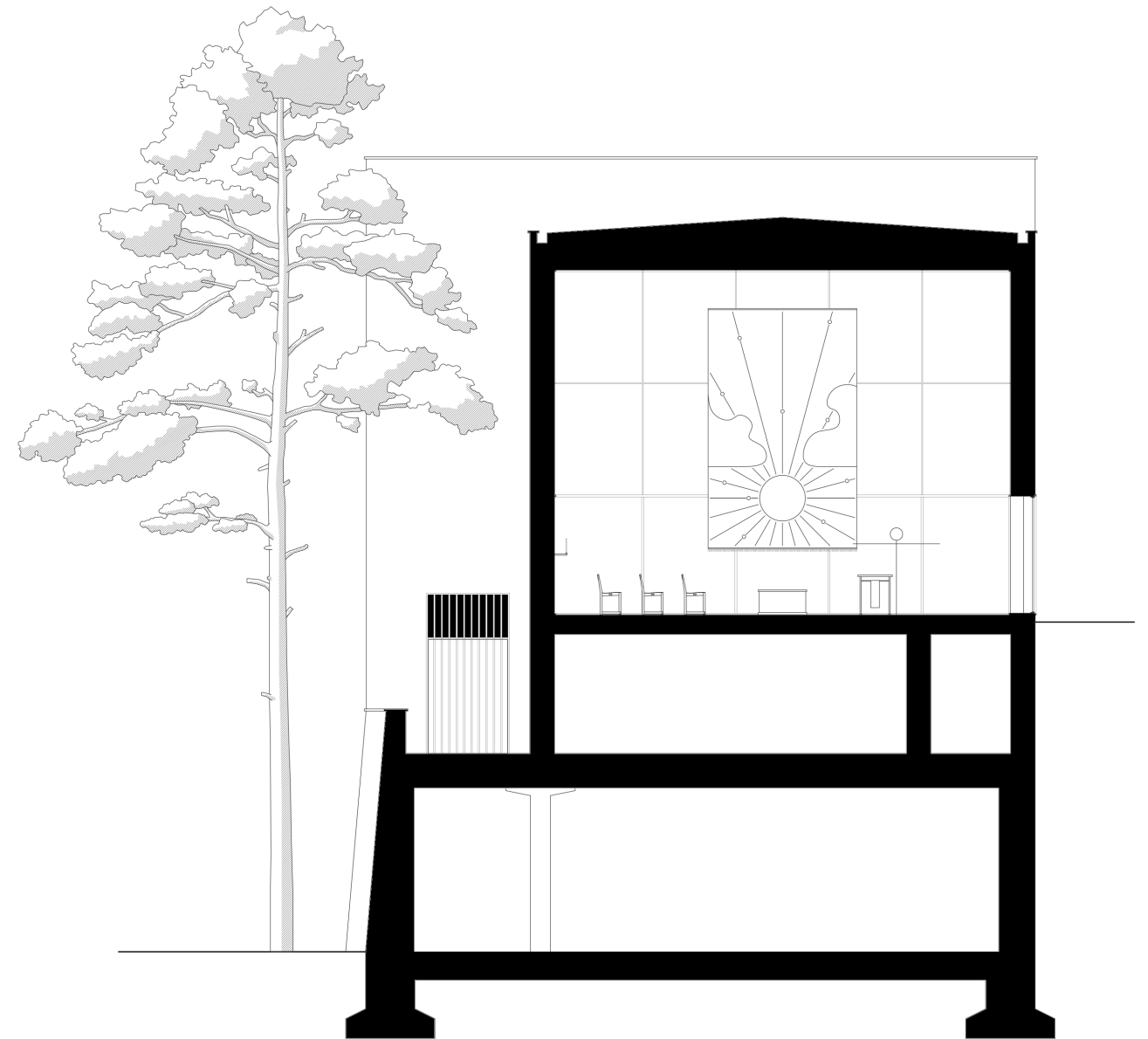


Figure 42. Section f, Markens Kapell. 1:100.

Sunlight from above, marble plinth for the casket to rest. Green marble quarried in Fauske, Norway.



Figure 44. Scan, Wooden Door Handle.



Figure 44. Markens Kapell & Garden.

The garden.

DISCUSSION.

The placement of the crematorium on the plot of the demolished Konsthall Pavilion positioned the building in a setting in a way already prepared for a public building. The very clear connection to Götaplatsen through Konsthallen was however lost, to our advantage. This made it possible to reconnect to the square in a way deemed more fit for the purpose of our project. A connection hinted at, through small views, and a presence growing quite strong once approached. A rigid, strict, raised volume with an axis along a row of trees making a clear distinction between Götaplatsen and Stenhammarsgatan. Stating the crematorium's serious, elevated, nature, with a sheer veil of trees.

The change in elevation in the north-south direction of the plot made it possible to create layers of privacy and seclusion between the mourning and the city. Large raised foundations, the large stone walls and the small landscape of hills and trees between the building and its surrounding. This together with the use of courtyards and clear sequences became a way to create distance to everyday life. In contrast to Lewerentz's way of seven wells, our sequence is compressed and each step (space) emphasised. The threshold between each function is made very present. Creating layers, even if small, is one of the key strategies identified. The meeting between Stenhammarsgatan and the building is expanded from street - wall to street - trees - raised walkway - wall.

One of the biggest problems recurring is what should be seen and what should not be. Something which affects both the crematorium and the neighbouring buildings. For this different approaches are used and successfully deal with several problems. In the smaller chapel an introverted stance is taken focusing on openings as a way of dealing with light. Views from the chapel are neither wanted nor needed resulting in a space in which the window serves one purpose (illuminate), and is positioned in such a way that it does said thing only. It is only the view of the light itself that is taken into account. In the larger chapel there is instead a grand view. Aided by the sloping of the plot however, the view is directed showing only what is intended. In a general space this is harder to do, but

the heavily ritualistic nature of the chapels and furnace room makes it possible to direct the visitor.

While the resulting design proposal displays many strategies relevant to the research questions, it should also be emphasized that the project is heavily influenced by the conditions of the chosen site. The large height difference has both provided ways of separating flows and creating secluded spaces on a tight plot, as well as proving to be a challenge when organizing a well functioning plan for the crematorium. Similarly has the odd shape of the plot both given the possibility to create separate spaces within itself, while simultaneously demanding great care as to how the flows are directed in an easy to read way. The spatial strategies used in this proposal should therefore not be understood as a general guide in placing these types of sensitive buildings in urban contexts, but rather as examples of such.

Another aspect of the project was to explore the urban crematorium as a new typology. Our hope was to create something that despite the initial scepticism one might have, can be seen as a beautiful and enriching place for the city. We are not in a position to give a verdict on whether or not it would be positive for the city as a whole, but as a way of engaging people in the discussion it has been rewarding.



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FFigure 1. Authors own image. *Axets Kapell* [Rendering].

Figure 2. Authors own image. *Målning Konserthuset, Folkvisan* [Photograph].

Figure 3. Unknown. (n.d). *Skogskapellet, Skogskyrkogården Exteriör, förhallen* [Photograph]. Digitaltmuseum, Arkdes. <https://digitaltmuseum.se/011015013849/skogskapellet-skogskyrkogarden-exterior-forhallen>

Figure 4. Rosenberg, C.G. (n.d). *Skogskapellet, Skogskyrkogården Interiör från entrén* [Photograph]. Europeana, Arkdes. https://www.europeana.eu/sv/item/91676/arkm_photo_ARKM1988_104_0619

Figure 5. Rosenberg, C.G. (n.d). *Skogskapellet, Skogskyrkogården Port* [Photograph]. Digitaltmuseum, Arkdes. <https://digitaltmuseum.se/011015013847/skogskapellet-skogskyrkogarden-port>

Figure 8. Authors own image. *Sektion Skogskapellet* [Drawing].

Figure 7. Authors own image. *Sju Brunnars Väg* [Photograph].

Figure 8. Unknown. (n.d). *Skogskyrkogården Uppståndelsekapellet, exteriör* [Photograph]. Digitaltmuseum, Arkdes. <https://digitaltmuseum.se/011015011422/skogskyrkogarden-uppstandelsekapellet-exterior>

Figure 9. Unknown. (n.d). *Uppståndelsekapellet, Skogskyrkogården Interiör. Mot altaret. Södra begravningsplatsen* [Photograph]. Digitaltmuseum, Arkdes. <https://digitaltmuseum.se/011015013511/uppstandelsekapellet-skogskyrkogarden-interior-mot-altaret-sodra-begravningsplatse>

Figure 10. Authors own image. *Sektion Uppståndelsekapellet* [Drawing].

Figure 11. Rosenberg, C.G. (n.d). *Skogskrematoriet, Skogskyrkogården De anhörigas plats i Heliga korsets kapell* [Photograph]. Digitaltmuseum, Arkdes. <https://digitaltmuseum.se/011015013873/skogskrematoriet-skogskyrkogarden-de-anhorigas-plats-i-heliga-korsets-kapel>

Figure 12. Rosenberg, C.G. (n.d). *Skogskrematoriet, Skogskyrkogården Monumentalhallen mot viloplatskullen* [Photograph]. Digitaltmuseum, Arkdes. <https://digitaltmuseum.se/011015023189/skogskrematoriet-skogskyrkogarden-monumentalhallen-mot-viloplatskullen>

Figure 13. Authors own image. *Plan, Skogskrematoriet* [Drawing].

Figure 14. Authors own image. *View from Stenhammarsgatan* [Rendering].

Figure 15. Authors own image. *Situation* [collage].

Figure 16. Authors own image. *Flows, Isometric* [Rendering].

Figure 17. Authors own image. *Plan, Plan -1* [Drawing].

Figure 18. Authors own image. *Plan, Plan 0* [Drawing].

Figure 19. Authors own image. *Plan, Plan 1* [Drawing].

Figure 20. Authors own image. *Plan, Plan 2* [Drawing].

Figure 21. Authors own image. *East Elevation* [Drawing].

Figure 22. Authors own image. *West Elevation* [Drawing].

Figure 23. Authors own image. *Entry* [Rendering].

Figure 24. Authors own image. *Section a, Entry* [Drawing].

Figure 25. Authors own image. *Section b, Gate* [Drawing].

Figure 26. Authors own image. *Crematorium Walkway* [Rendering].

Figure 27. Authors own image. *Plan, Crematorium* [Drawing].

Figure 28. Authors own image. *Oven Room* [Rendering].

Figure 29. Authors own image. *Section + Elevation* [Drawing].

Figure 30. Authors own image. *Scan Doorhandle* [Scan].

Figure 31. Authors own image. *Plan, Axets Kapell* [Drawing].

Figure 32. Authors own image. *Axets Kapell* [Rendering].

Figure 33. Authors own image. *Floor, Axets Kapell* [Rendering].

Figure 34. Authors own image. *Wood Inlay, Axets Kapell* [Collage].

Figure 35. Authors own image. *Section c, Courtyard of Axets Kapell* [Drawing].

Figure 36. Authors own image. *Section d, Axets Kapell* [Drawing].

Figure 37. Authors own image. *Section, Courtyard* [Drawing].

Figure 38. Authors own image. *Candle Sconce* [Drawing].

Figure 39. Authors own image. *Plan, Markens Kapell* [Drawing].

Figure 40. Authors own image. *Markens Kapell* [Rendering].

Figure 41. Authors own image. *Section e, Courtyard of Markens Kapell* [Drawing].

Figure 42. Authors own image. *Section f, Markens Kapell* [Drawing].

Figure 43. Authors own image. *Scan, Wooden Door Handle* [Scan].

Figure 44. Authors own image. *Markens Kapell Garden* [Rendering].

Figure 45. Authors own image. *Photo, Chapel of Resurrection* [Photograph].

Figure 46. Authors own image. *Nils* [Photograph].

Figure 47. Authors own image. *Vincent* [Photograph].

*STUDENT
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Figure 46. Nils.

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Figure 47. Vincent.

