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Flower Kiosk, Östra Kyrkogården [Flower Kiosk, Oriental Cemetery]

Sweden

Scheelegatan 38 F
Skåne (County), Malmö Municipality and Burlöv
Municipality 213 64 Malmö

Completion

1969

Original use

Commercial/shop

Current use

Commercial/shop

Architects

Sigurd Lewerentz

Concrete by reinforcement

Reinforced concrete

Construction method

Cast-in-place concrete, in-situ concrete

Architectural concrete

Architectural concrete

Structural types

One-dimensional/concrete frame, Vertical wall structure

Description

The work of Sigurd Lewerentz was not widely recognised outside Scandinavia until years after his death. His introverted nature and the fact that his modest though extensive work kept its distance from the more orthodox currents of modernity contributed to his being outshined by his partner and friend Erik Gunnar Asplund. At the end of the 20th century, several monographs called attention to his work in the architectural community, and it became a point of reference beyond the local sphere. Today he is widely recognised as a designer, and some of the designs that were initially attributed to Asplund are now considered under shared authorship.

The flower kiosk for the Eastern Cemetery in the city of Malmö was part of a commission to provide a new entrance and parking area for a funerary complex, a project that Lewerentz took on at a very advanced age.

The result is a simple small concrete box, with an inclined sheet metal roof, which extends beyond the volume of the building creating a narrow outdoor porch. As for its architectural resolution, the imaginative details of the constructive elements stand out, especially the windows and doors. The windowpanes are flush on the outside with the concrete walls – which are formed by two separate

panels with insulation between them – without any frames; they are simply kept in place by two metal clips on each side and sealed with putty around the edges. Air circulation in the interior is achieved through the two doors, which are strategically placed to ensure cross ventilation. The eaves keep the sun off the display window, set at a height – under 1.5 meters – that cuts off views from the inside out to the street.

The interior is characterised by details typical of Lewerentz's designs, some of which were later picked up by other architects, such as the expressive use of building services elements against bare concrete surfaces.

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