



THE ICONIC

NORDIC HOUSE

MODERN MASTERWORKS SINCE 1900

Thames
& Hudson

Dominic Bradbury
Photography by Richard Powers



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Introduction

Carl & Karin Larsson's Lilla Hyttnäs, Sundborn, Sweden, 1890/1900/1912.

The revealing red thread that ties Nordic architecture together can be seen in the deep-rooted respect across the region for the beauty of the natural world. There are, of course, many ingredients that connect these northern countries, with their shared histories, yet it is the landscape above all that unites them. Across Scandinavia, the mountains, islands, forests and fjords can be extreme, as can the weather, but these elements are also rich in every regard, inspiring wonder and delight. Nordic architects have traditionally designed houses and buildings with such settings at the forefront of their imaginations, and this is still true of twentieth- and twenty-first-century practices for whom context is everything.

Norwegian master architect Sverre Fehn spoke of the importance of understanding the *genius loci*, or the spirit of a place. His work, along with that of many of his contemporaries, was grounded in an appreciation of nature. 'The physical ground means a lot to me,' he once said, and 'the building's relationship to the earth. In the Norwegian reality, you stand there upon the earth and you don't really have anything else, for realizing your conceptions in relation to, but nature. The intellectual world encounters the landscape and in this duel which arises, beauty is born.'¹

Such encounters have given rise to the unique houses and homes of the Scandinavian countries, including the iconic exemplars explored within the pages of this book, which carry through from the early years of the twentieth century up until today. These are site-specific and original residences that touch the earth lightly, yet also offer a wealth of inspiration that spreads way beyond their original ambition and intent.

This story begins with Carl and Karin Larsson's extraordinary house in Sundborn, Sweden, known as Lilla Hyttnäs, or 'little cabin' (1890/1900/1912; see p. 16). At the turn of the century, the Larssons created a family home that fused past and present, art and design,





The circular living room on the upper level of Erik Gunnar Asplund's Villa Snellman, Djursholm, Sweden, 1918.

During the early decades of the twentieth century, architects such as Eliel Saarinen, Erick Gunnar Asplund and Josef Frank explored the fascinating hinterland between tradition and modernity.

as well as house, garden and landscape. The couple used their rural retreat, which evolved gradually over time, as a canvas for their work and, more than this, translated their design philosophy into a beautifully illustrated lifestyle manual, *Ett Hem, or At Home*, first published in 1899 and reprinted many times over. The Larssons not only tied their home and their art to nature, but were also among the first to explicitly express a lifestyle philosophy that was truly Scandinavian and Nordic. It took account of the landscape, the changing seasons and the importance of family and friends, yet also placed the idea of 'home' at the centre of all these themes.

During the early decades of the twentieth century, architects and designers such as Eliel Saarinen, Erik Gunnar Asplund and Josef Frank also explored the fascinating hinterland between tradition and

modernity. They drew on the vernacular, as well as romanticism and classicism, yet designed houses that were key staging posts on the journey towards modernism itself. In doing so, again landscape, context and the natural world were all important. Pioneering Finnish architect Eliel Saarinen, for example, settled not in Helsinki but on the shores of Lake Vitträsk to the west of the city, where he created both a family home and an architectural studio, known simply as Hvitträsk (1903; see p. 24). Here, again, the surroundings were key to the composition and conception of the house, which always managed to be cohesive and engaging while drawing on a wide range of references and points of inspiration.

The great figurehead of twentieth-century northern architecture, certainly in relation to the subject of contextual design created as a response to the landscape, was Alvar Aalto. Like Frank Lloyd Wright in the United States, Aalto developed a carefully considered version of modern organic architecture, which was highly responsive to site and setting. Yet Aalto's responses were also decidedly Scandinavian, as seen – above all – at Villa Mairea (1939; see p. 54), set among the pine forests of Noormarkku in Finland.

Here, Aalto brought nature into the house itself. He made the most of warm, characterful natural materials, while the wooden columns and supports around the entrance hall and staircase echoed the trunks of the trees outside. Picture windows framed the garden vista and Aalto added a winter garden and integrated planters, bringing flora and fauna into the home. At the same time, Villa Mairea was a truly innovative modernist accomplishment, rich in ideas, with its great, open-plan living room and fluid floor plan. The architect and



his clients sincerely believed that good, modern architecture could make the world a better place, with Villa Mairea designed not only as a family home but as an exemplar of what might be possible.

Importantly, Aalto was also one of the great Scandinavian polymaths. Like Arne Jacobsen and Finn Juhl, he was not only an architect but also an inventor of interiors and furniture, who saw architecture within the wider context of design more generally. Aalto, Jacobsen and Juhl were also the authors of some of the most famous and enduring furniture designs of the mid-century period, which brought their work to a much wider and more international audience.

During the post-war period, these Nordic modern masters and many others, such as Jørn Utzon and Viljo Revell, forged the ideal of 'warm modernism', or 'soft modernism', which offered an enticing and more expressive alternative to the limitations of the International Style. There was a clear willingness to experiment and

Above Mork-Ulnes's Skigard Hytte in Kvittfjell, Norway, 2019.

Opposite Views of the Lysefjord from a Star Lodge designed by Snøhetta at The Bolder, Forsand, Norway, 2023.

Following pages
The sauna at Manshausen Sea Cabins, Manshausen Island, Norway, designed by Snorre Stinessen, 2015.
PK Arkitektar's Árborg Villa, Árborg, Iceland, 2009.





innovate, as seen in the work of designers such as Yrjö Kukkapuro, Antti and Vuokko Nurmesniemi, as well as Matti Suuronen, inventor of the prefabricated Space Age dwelling known as *Futuro House* (1968; see p. 124) in Finland. The combination of ambition and experimentation can also be seen in many of the more contemporary houses featured in the book, such as Espen Surnevik's *PAN Cabin Three* (2018; see p. 246) and Snøhetta's clifftop escapes at *The Bolder* (2023; see p. 302), both in Norway, or the extraordinary *Villa Gug* (2022; see p. 294) in Denmark by Bjarke Ingels's practice, BIG.

As well as the ongoing relationship between architecture and landscape, the book explores a number of other key themes, which carry all the way through the northern nations. There are engaging cabins and rural escapes arranged over the following pages, and the continuing dialogue between art and architecture is also present, seen – for instance – in studio houses such as Sverre Fehn's *Villa Holme* (1998; see p. 152) in Norway, sculptor Ásmundur Sveinsson's magical home in Reykjavík (1942/1959; see p. 82) and, more recently, Studio Bua's *Artist's Barn House* (2021; see p. 286), also in Iceland.

Another fascinating thread to follow is the relationship between Nordic architecture and Japanese design and interiors. This can be seen in the work of mid-century masters such as Finn Juhl and Jakob Halldor Gunnlögsson, who recognized common cause in a shared focus on craft and organic materiality, as well as a fascination with inside–outside connectivity between the private realm and garden rooms. More recently, these passions are apparent in the work of contemporary Nordic architects such as Pálmar Kristmundsson in Iceland or Knut Hjeltnes in Norway, both of whom have spent time in Japan.

Returning to Sverre Fehn, he spoke about not only the importance of reading the language of the landscape but also the essential need to obtain a human scale in architecture. Along with many of the ideals outlined above, it is this innate respect for scale and proportion that lies at the heart of the Nordic home. These are houses that gently seek an accommodation with their surroundings while respecting each and every setting rather than making an imposition or a statement. But they are also buildings of warmth and welcome, where rooms and spaces are carefully designed around the needs of their inhabitants, as well as their dreams and desires. In this and many other respects, the iconic Nordic house offers an example to us all.

Skigard Hytte

A mountain resort retreat



Mork-Ulnes

Kvitfjell
Norway

2019

Norwegian architect Casper Mork-Ulnes and his American wife, designer Lexie Mork-Ulnes, grew up with a great love of skiing. For Casper, skiing was part of family life as a child in rural Norway, while he also developed an early love of the Alps on family ski vacations in Austria and Italy. For Lexie, too, ski culture was part of her upbringing, largely focused on Sugar Bowl in Lake Tahoe, where the couple first met. Skiing has been an important part of their lives together ever since, with their passion for winter sports now shared with their two children and celebrated, above all, in the form of their own family cabin in the Norwegian ski resort of Kvitfjell, to the north of Lillehammer.

‘It’s so beautiful here and I really fell for it,’ says Lexie. ‘It’s the landscape and the lifestyle, which make it feel so real rather than a story book. We did look at other ski resorts, but none of them had the same kind of feel. It’s very different from California, where I grew up skiing, and we decided that it was the only place that we wanted to be. We just fell for the whole package.’

Based in Oslo and balancing a transatlantic portfolio, with projects in North America and Scandinavia, the couple were thinking about building a rural retreat in the mountains when they heard of a site in Kvitfjell from Casper’s cousin, who lives on a farmstead nearby. The village itself was transformed into a resort back in the early 1990s during the run-up to the 1994 Winter Olympics in Lillehammer, and has drawn in a number of architects, designers and entrepreneurs over recent decades, including Casper and Lexie Mork-Ulnes.

‘We spent time visiting my cousin over the years, skiing in the winter or hiking and fishing in the summer,’ says Casper, who studied architecture in the United States. ‘There’s a real history behind the way that the farms have developed here, or buildings like the stave church, and a knowledge behind the patina and culture. It’s all tied to the sense of place and there’s a certain authenticity to it. My cousin said you have to come and see this site, so she and her husband drove us up here and we walked through the woods, along the path through the rocks, and saw the view, which was not like anything we had seen before. There was no debate.²

The cabin is coated in batons of Norwegian spruce, placed diagonally, which help tie the house to its hillside setting bordered with trees while also softening its linear outline.

Having bought the land, Casper and Lexie – who have worked closely together for the last ten years – agreed that they wanted to make the most of the setting and the open views across the valley below while touching the earth as lightly as possible. They preserved the existing trees, slotting the cabin between them, and decided to raise the new building above the ground plane on a collection of modestly sized wooden supports, helping to maximize the views but also creating a sheltered undercroft, useful for storing wood and offering a neat shelter for the local sheep and rabbits.

Having created this gently elevated platform, the couple designed a striking entry sequence with a series of steps leading up to a sheltered veranda, which frames a key view of the open landscape while creating a protected, snow-free terrace. The entry to a self-contained guest annexe is to one side and the entrance hallway to the family home is on the other. Here, a boot room and a bathroom sit on one side of the hallway, with bedrooms for the children, Lucia and Finn, on the other, before carrying through to the open-plan living room at the heart of the cabin.

With its sense of openness, as well as the expansive floor-to-ceiling glass windows to either side, the design of this warm and welcoming great room fuses references to California, where the couple used to live, with the ideal of a mountain *rifugio* (refuge) of a kind that the family have fallen in love with during trips to the Italian Alps. Yet the character of this open space, with zones for seating and dining as well as the bespoke kitchen, also draws on the local vernacular, with the use of local pine throughout for the floor and walls. The high, pyramid-shaped ceiling, topped by a skylight, references the local tradition of high, funnel-shaped rooflines seen in mountain farmhouses, where a central chimney helps to serve a fireplace and ventilate the house. These dramatic, high ceilings also feature in other parts of the cabin, including the primary bedroom suite at the far end of the house, lending a sense of space and volume to all the key spaces.

‘We wanted the cabin to have a patina that will still be beautiful in a hundred or a hundred

and fifty years,' says Casper. 'That's how the Italian mountain *rifugios* feel when you stop there for some food and you go in and there's this amazing patina and a wonderful smell of wood. Even when we go back to Oslo, we can smell the wood of the cabin on our T-shirts, and I really enjoy the way it brings back all these memories of the mountains.'³

Here, as with many other recent projects, Casper took the lead on the architectural design, while Lexie led with the interiors, including many integrated elements and a carefully curated mixture of contemporary furniture and Nordic antiques. Pieces such as the vintage Norwegian dining table and chairs sit naturally with the characterful joinery, while the trees and landscape are ever present beyond the windows.

'We didn't want it to be too fancy,' Lexie says. 'That's why we chose the knotty pinewood so that we have a more natural feel

rather than a polished edge to the interiors. Everything you see is pine apart from the sauna next to our bedroom, which is aspen, which we chose because otherwise the heat would start pulling the sap out of the pine with the steam.'⁴

The Skigard Hytte, which the couple completed in 2019, takes its name from the diagonal wooden cladding that the couple chose for the exterior of the cabin. The Norwegian spruce batons, seen on local farmstead fences, offer another characterful reference to the local vernacular of a ski-in, ski-out mountain retreat that the couple have found themselves increasingly drawn to as time goes by.

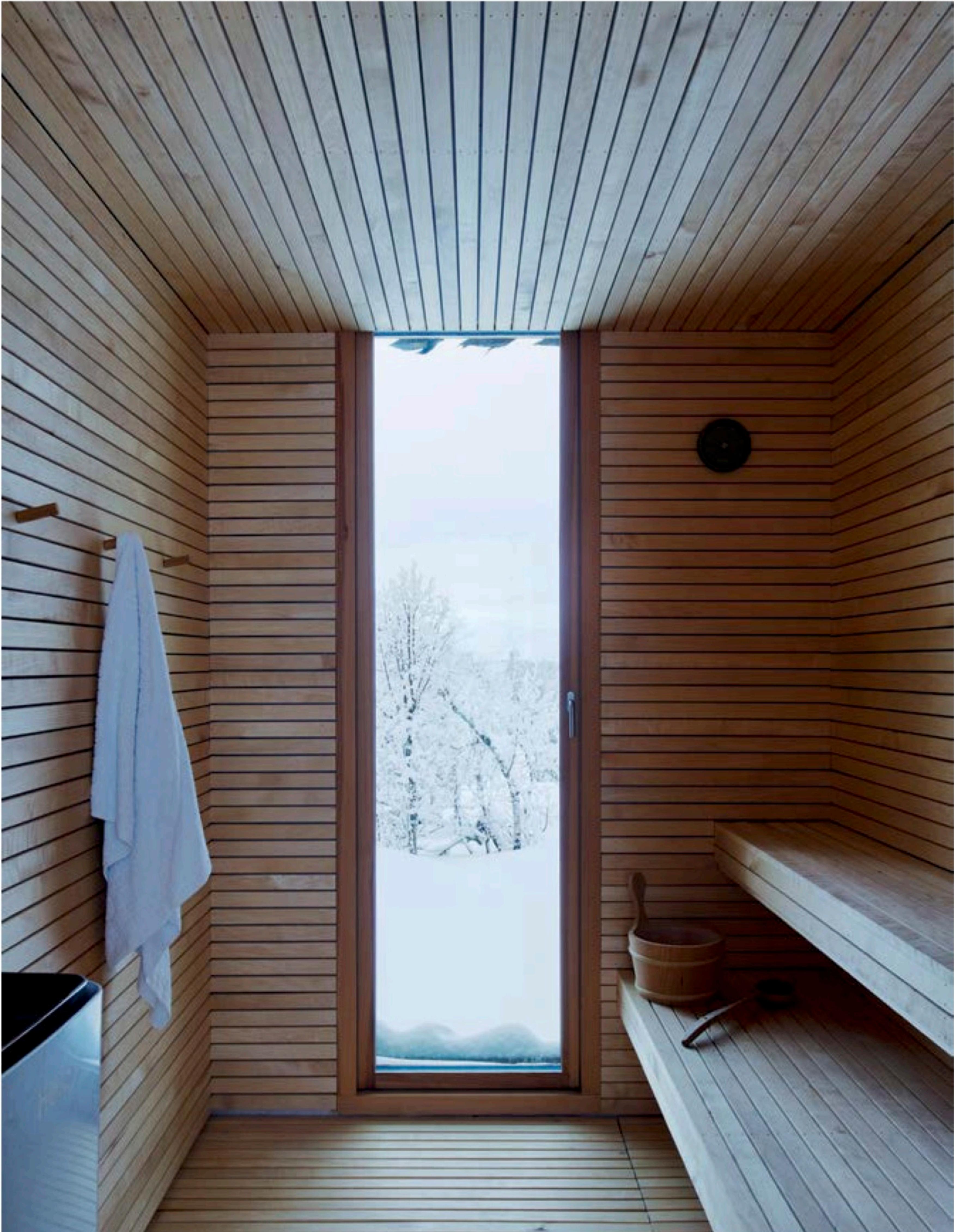
'We would love to turn just a part of it into a little office so that we can spend more time here,' explains Lexie. 'We especially love being here in the winter because this house is a celebration of winter and we always make

Below Steps emerge from the snow and lead upwards to the entrance porch – a covered veranda set within the gently elevated outline of the building, with the main residence to one side and a largely self-contained guest suite to the other.

sure that we come for Christmas. But it works in all seasons and it's also so beautiful in the summer. The sunrises here are unbelievable. I like to wake up before everyone else and just sit on the corner of the sofa and look out of the window and see the sky aflame.'⁵


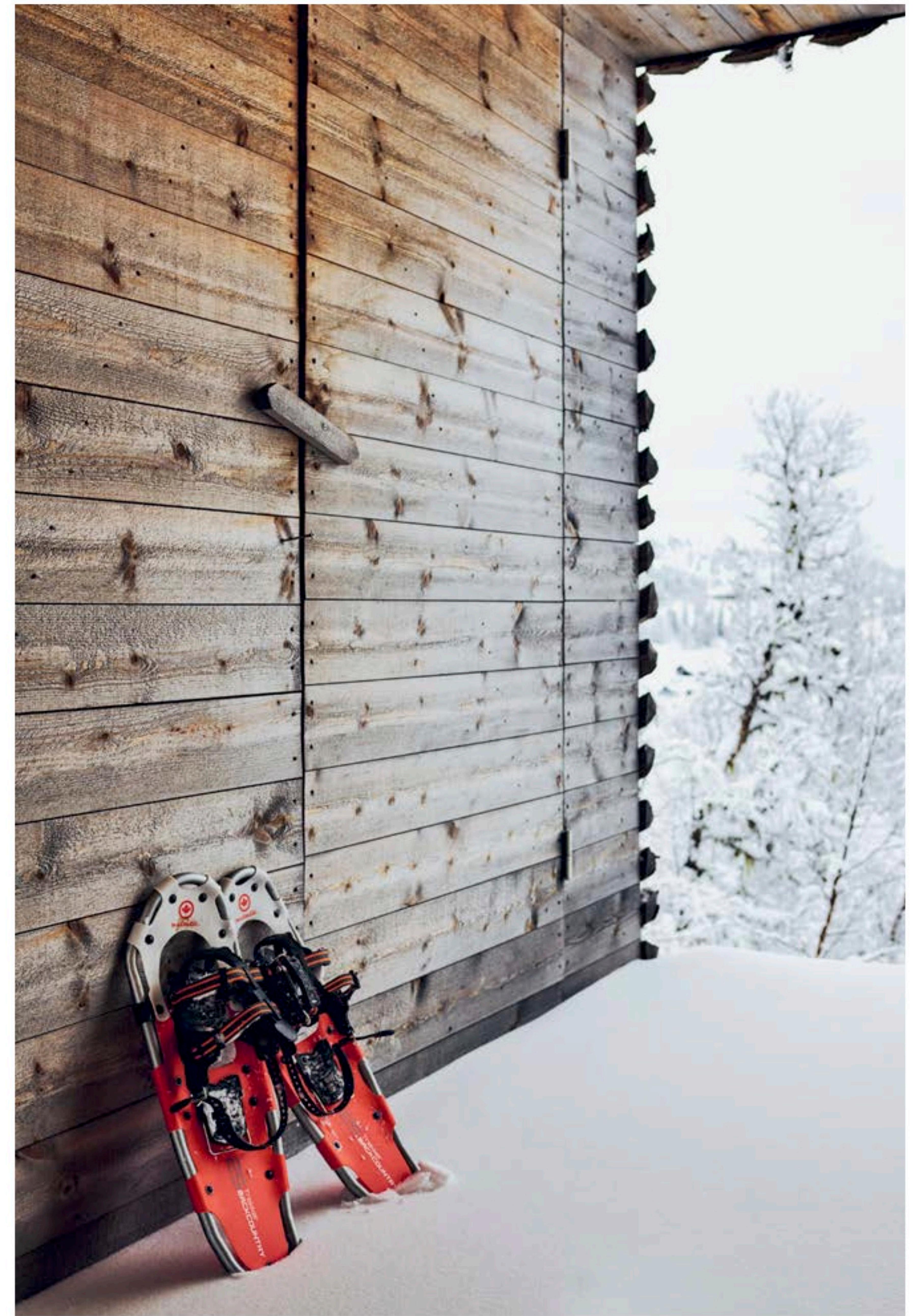
Below left The interiors include many bespoke and fitted elements but there are also characterful antique pieces in the mix, such as the dining table and the seating around it.

Below The spacious principal suite sits at the far end of the house and includes a sauna, complete with views across the hillside.



Below The veranda offers a semi-sheltered boot room of a kind but also frames a dramatic open vista of the mountains (below). It leads through to the main entrance hall and a sequence of spaces that includes the children's bedrooms and bathroom (below right).

Opposite The double-height living room is spacious enough for a lounge facing the open views, as well as a dining area and kitchen, while the dramatic high ceilings add to the sense of space and volume.



ÖSBJØRN JACOBSEN (b. 1973)
Architect Ösbjørn Jacobsen is a partner at Henning Larsen and the design/studio director of the Danish firm's office in the Faroe Islands. Born in the Faroes, Jacobsen studied architecture in Aarhus, Denmark, and joined Henning Larsen in the year 2000, soon after his graduation. Having worked in Copenhagen, he then moved to Iceland to manage the design and construction of the Harpa Concert Hall and Conference Centre in Reykjavík (2011). Jacobsen returned to the Faroe Islands in 2011, where his projects include Eystur Town Hall (2018), as well as the design of his own family home. henninglarsen.com

JAN HENRIK JANSEN (b. 1970)
Born in Germany and based in Denmark, Jan Henrik Jansen studied at Leibniz University in Hannover and at the Aarhus School of Architecture. Jansen launched his own eponymous practice in 2012 based in Lyngby, near Copenhagen, with a focus on residential projects and rural escapes. The architect has also designed and built a series of three innovative solo projects on the island of Møn, including Villa Birkedal (2016). janhenrikjansen.dk

FINN JUHL (1912–1989)
The son of a textile dealer, Finn Juhl studied architecture at the Royal Danish Academy of Fine Arts in Copenhagen, graduating in 1934. He went on to work in Vilhelm Lauritzen's architectural practice, where he also began designing early pieces of furniture. From 1945 onwards, when Juhl established his own atelier, he became better known for his furniture than his architectural work, collaborating with a range of producers including Niels Vodder and France & Søn. Key designs include his Pelican Chair (1940), Poet Sofa (1941) and Chieftain Chair (1949). During the early 1950s, Juhl also began working with Baker Furniture in the United States, who took his work to a much wider and highly receptive audience. finnjuhl.com

ARNE KORSMO (1900–1968)
Norwegian modernist Arne Korsmo studied architecture at the Norwegian Institute of Technology in Trondheim and graduated in 1926. Two years later, he established a partnership in Oslo with Sverre Aasland, followed by an eponymous practice from 1934 onwards. Korsmo is best known for his innovation in pre-war and mid-century houses including Villa Dammann (1932), Villa Stenersen (1939) and the three houses at Planetveien, including one for himself (1955). Korsmo also taught in Oslo and Trondheim and was an influential member of the Norwegian chapter of the Congrès Internationaux d'Architecture Moderne (CIAM).

YRJÖ KUKKAPURO (1933–2025)
Furniture designer Yrjö Kukkapuro was born in Viipuri in the former Finnish district of Karelia, in the east of the country, which was ceded to Russia in 1945. He studied at the University of Art & Design in Helsinki, graduating in 1958, and established his own design atelier in the capital. Kukkapuro's design Karuselli (or 'Carousel') Chair of 1965 secured his reputation, with its dynamic, sculptural form expressed in a fibreglass shell seat on a swivelling steel base. The Karuselli won international attention, with

Kukkapuro developing an extensive portfolio of seating and furniture. Later, he turned away from plastics, embracing plywood and organic materials. He also designed his own home studio in Helsinki, completed in 1969. studiotukkapuro.com

CARL LARSSON (1853–1919) & KARIN LARSSON (1859–1928)

Celebrated Swedish artist Carl Larsson came from a poor Stockholm family, but his talents were noted at an early age and nurtured at the Royal Academy of Fine Arts. He began his career as an illustrator before moving to Paris in 1877, where he met textile designer Karin Larsson (née Bergöö) at a Scandinavian artists' colony. They settled back in Stockholm but eventually moved full-time to Lilla Hyttnäs, their home and garden in Sundborn, to work and raise their large family. The house itself and their work were celebrated, most famously, in Carl Larsson's illustrated book *Ett Hjem (At Home)* published in 1899. As well as being a gifted portrait painter, Carl Larsson was also respected for his monumental frescoes and murals for schools, museums and public buildings. carllarsson.se

PK (PÁLMAR KRISTMUNDSSON) ARKITEKTAR

Icelandic architect Pálmur Kristmundsson was born in 1955 in the Dýrafjörður district of the country and attended the Danish State School of Architecture in Aarhus, graduating in 1982. This was followed by further studies at the University of Tokyo, as well as a year working in Japan with architect Takefumi Aida. Returning home, Kristmundsson founded PK Arkitektar in Reykjavík in 1986. His work has included private homes, housing, offices, sports clubs and the Icelandic Embassy in Berlin, completed in 1999. pk.is

MORK-ULNES ARCHITECTS

The transatlantic practice Mork-Ulnes was founded by Norwegian architect Casper Mork-Ulnes, who was later joined by his American wife, Lexie Mork-Ulnes, who works on the interiors of many of their projects. Based in Oslo and San Francisco, the practice has developed a portfolio of innovative residences, principally in Scandinavia and the United States. Many of their best-known projects are in rural settings and involve highly contextual responses to site and setting. morkulnes.com

MOSENG POULSEN (MOPO)

The Oslo-based practice Moseng Poulsen, or Mopo, was founded in 2007 by architects Siri Moseng (b. 1973), who studied at the Norwegian University of Science & Technology in Trondheim and Milan Polytechnic, and Kaja Bergliot Poulsen (b. 1974), who is a graduate of the Oslo School of Architecture and the Mackintosh School in Glasgow. The practice began with a series of projects for the Norwegian National Tourist Routes and is now working on a broad portfolio, including conservation projects, housing and private homes. mopo.no

ANTTI NURMESNIEMI (1927–2003) & VUOKKO NURMESNIEMI (b. 1930)

Following wartime service in an aircraft factory, Antti Nurmesniemi studied at the University of Art & Design in Helsinki, graduating in 1950. He joined Viljo Revell's practice soon afterwards and worked on the interior design of the architect's Palace Hotel project, which led to the design of Nurmesniemi's iconic Palace Sauna Stool of 1952. He went on to establish his own atelier in Helsinki in 1956 and became a much-respected furniture and product designer. There were occasional collaborations with his wife, the celebrated textile designer Vuokko Nurmesniemi, who found fame with her designs for Marimekko in the 1950s and subsequently launched her own eponymous textile and clothing brand. vuokko.fi/en

ELIEL SAARINEN (1873–1950)

Born in Finland, Eliel Saarinen studied fine art and architecture. Working with Herman Gesellius and Armas Lindgren, Saarinen designed a series of major works in and around Helsinki during the early years of the twentieth century, including Helsinki Central Railway Station (1906) and the National Museum of Finland (1910). Then, in the early 1920s, he emigrated to the United States with his wife, Loja, and their children. There, he established

OLSON KUNDIG

Born in California in 1954, Tom Kundig grew up in Spokane in Washington State, where his father was an architect. He studied architecture at the University of Washington and became a partner at Olson Kundig Architects, based in Seattle, in 1996. The firm now has five partners, one of whom is the original founder Jim Olson. Kundig's projects include the Montecito Residence (2007), Rolling Huts (2007), Studhorse (2012) and the Tacoma Art Museum (2014), while he has increasingly broadened his portfolio with commissions beyond the United States over recent years, for example, the Dalarö House (2019) in Sweden. olsonkundig.com

PK (PÁLMAR KRISTMUNDSSON) ARKITEKTAR

Icelandic architect Pálmur Kristmundsson was born in 1955 in the Dýrafjörður district of the country and attended the Danish State School of Architecture in Aarhus, graduating in 1982. This was followed by further studies at the University of Tokyo, as well as a year working in Japan with architect Takefumi Aida. Returning home, Kristmundsson founded PK Arkitektar in Reykjavík in 1986. His work has included private homes, housing, offices, sports clubs and the Icelandic Embassy in Berlin, completed in 1999. pk.is

TODD SAUNDERS (b. 1969)

Based in Bergen, Norway, Canadian architect Todd Saunders was born in Gander, Newfoundland. He studied at the Nova Scotia College of Art & Design and then McGill University in Montreal, followed by a period of travelling and research, particularly within Northern Europe, and eventually settled in Bergen. Saunders established his firm, Saunders Architecture, in 1998 and has balanced commissions across Scandinavia and North America. As well as his many residential projects, Saunders is well known for his work on resorts and rural escapes, including the celebrated Fogo Island Inn (2013). saunders.no

MOSENG POULSEN (MOPO)

The Oslo-based practice Moseng Poulsen, or Mopo, was founded in 2007 by architects Siri Moseng (b. 1973), who studied at the Norwegian University of Science & Technology in Trondheim and Milan Polytechnic, and Kaja Bergliot Poulsen (b. 1974), who is a graduate of the Oslo School of Architecture and the Mackintosh School in Glasgow. The practice began with a series of projects for the Norwegian National Tourist Routes and is now working on a broad portfolio, including conservation projects, housing and private homes. mopo.no

RINTALA EGGERTSSON

Founded by Finnish-born architect Sami Rintala (b. 1969) and his Icelandic colleague Dagur Eggertsson (b. 1965) in 2007, Rintala Eggertsson is based in Bøð in northern Norway and in Oslo. While the practice has developed a collection of projects around these two key locations, the firm also works much further afield, including projects in Finland, Sweden, Iceland and many other parts of Europe. They are much respected for their contextual rural projects in particular, including the Panorama Landscape Hotel & Forest Spa in Tahko, Finland (2023) and Fleinvær Refugium in northern Norway (2017). ri-eg.com

MARGIT-KRISTINE SOLIBAKKE KLEV (b. 1978)

Norwegian architect Margit-Kristine Solbakke Klev studied at the Norwegian University of Science & Technology in Trondheim, graduating in 2008. She went on to work with Filter Arkitekter and then Jostein Rønse Arkitekter in Oslo, before co-founding her own firm, Outline Arkitektur, based in the city of Drammen, along with two other partners, Nicolas Jury and Leif Bergersen. Outline's projects include houses, housing, cabins and infrastructure projects, while Klev also designed the Greenhouse Home (2019) on her family farm near Drammen. esensurnevik.no

MATTI SUURONEN (1933–2013)

Finnish architect Matti Suuronen was born in Lammi in the south of Finland and studied at the University of Technology in Helsinki, graduating in 1961. Having worked with a number of

SNORRE STINESSEN (b.1974)

Norwegian architect Snorre Stinessen was born in the Arctic North and studied at the National University of Science & Technology in Trondheim and Milan Polytechnic. He founded his own practice in 2005, based in Tromsø and Lyngen, and has become well known for his residential work and his northern resorts, including multiple projects at Manshausen, near Bø, and the Aurora Resort in the Lyngen Alps. bystinessen.com

SANDELL SANDBERG

Thomas Sandell's first career was in the military, where he served as an officer with the Swedish armed forces. Sandell (b. 1959) applied to architecture school as a mature student and studied in Stockholm, graduating from the Royal Institute of Technology in 1990. Initially, he launched a solo practice focused on interior architecture and furniture design. Over time, the practice evolved and grew, becoming Sandell Sandberg following the arrival of Ulf Sandberg, and their portfolio now embraces a range of scales and typologies. The practice is well known for its stand-alone family homes and housing projects, but has also designed schools, hotels and collections of furniture. sandellsandberg.se

STUDIO BUA

Founded in 2017 and principally based in London, Studio Bua was established by the Icelandic architect Sigrún Sumarliðadóttir (b.1980) and Mark Smyth (b.1985), who was born in Ireland. The two principals both studied at the Technical University in Delft, graduating on 2010, and have extensive experience of working in both Scandinavia and Britain. Many of Studio Bua's recent residential projects are focused on the UK and Iceland, including the Artist's Barn House (2021) in rural Heinaberg. studiotbua.com

STUDIO GRANDA

Studio Granda was established in Reykjavík in 1987 by the Icelandic architect Margret Harðardóttir (b.1959) and her English colleague Steve Christer (b.1960), who both trained at the Architectural Association in London. Harðardóttir had previously studied at the University of Edinburgh and Christer at the University of Newcastle. Their projects, which are mostly in Iceland, include new residences and renovations, but also infrastructure, commercial offices and, more recently, parliamentary offices in Reykjavík (2024), a number of which involved collaborations with Icelandic artists of various disciplines. studiotgranda.is

STUDIO PUISTO

Finnish architectural practice Studio Puisto, based in Helsinki, was co-founded in 2010 by Mikko Jakonen, Emma Johansson, Sampsa Palva, Heikki Riihulahti and Willem van Bolder. The practice is well known for its work in the hotel and hospitality sector, including the Arctic TreeHouse Hotel & Restaurant (2016/17) and other rural resorts. The firm is also respected for its contextual, site-specific residential projects. studiotpuisto.fi

ESPEN SURNEVIK (b.1973)

Norwegian architect Espen Surnevik studied at the Oslo School of Architecture, where he now teaches, graduating in the year 2000. He founded his own eponymous practice in 2011, based in Oslo, earning particular acclaim for his design of Våler Church, completed in 2015, following his success in an international design competition.

Surnevik also designed Porsgrunn Church (2019) to replace a house of worship lost in a fire and is highly respected for his vacation houses, including the PAN Cabins (2018) in Åsnes. esensurnevik.no

MATTI SUURONEN (1933–2013)

Finnish architect Matti Suuronen was born in Lammi in the south of Finland and studied at the University of Technology in Helsinki, graduating in 1961. Having worked with a number of

architectural practices during his studies, Suuronen decided to open his own firm after graduation, designing his own home and studio in Espoo. His work includes houses, housing, offices and service stations, yet he is best known as the inventor of the Futuro House, first produced by Polykem in 1968, and associated prefabricated, modular designs such as the Venturo (1971), also made of reinforced fibreglass.

TYIN TEGNESTUE

Norwegian practice Tyin Tegnestue was based in Trondheim, led by principals Yashar Hanstad, Andreas Cjertsen and Ørjan Nyheim. Founded in 2008, the firm co-designed the Fleinvær Refugium in conjunction with Rintala Eggertsson, as well as other projects in Norway, Scandinavia and beyond. The firm disbanded in 2019, with the principals going on to pursue other projects.

ÁSMUNDUR SVEINSSON (1893–1982)

Icelandic artist and sculptor Ásmundur Sveinsson was born in rural Kolsstadir and initially studied at the Technical College of Iceland in Reykjavík, as well as serving an apprenticeship with sculptor Ríkarður Jónsson. From 1919 onwards he continued his studies in Copenhagen, Stockholm and Paris before eventually returning home in 1929. He went on to become the best-known Icelandic sculptor of his generation, fusing modernism with reference to folklore, myth and the vernacular. His interest in monumentality and architecture led to the creation of his own home studio, Ásmundarsafn, in Reykjavík, designed with the assistance of Einar Sveinsson. listasafnreykjavikur.is/en/asmundarsafn-en

STUDIO BUA

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EINAR SVEINSSON (1906–1973)

Having studied architecture at the Technical University of Darmstadt in Germany, Icelandic architect Einar Sveinsson returned home in 1932 and became one of the best-known proponents of modernist architectural design in the country. Just two years later, in 1934, he was appointed Reykjavík's city architect, with a wide range of pre- and post-war projects that included housing, schools, hospitals and swimming pools. He assisted the celebrated Icelandic sculptor Ásmundur Sveinsson with the design of his studio, also known as 'The Shed', at his Reykjavík home, Ásmundarsafn.

GERT WINGÅRDH (b. 1951)

Born in Skövde in Sweden, Gert Wingårdh spent part of his childhood in Gothenburg and studied at Gothenburg University and the Chalmers University of Technology, graduating in 1975. Wingårdh established his eponymous practice in 1977, developing his office from small beginnings, assisted by the attention granted to his prize-winning Öijared Country Club in 1988. While Wingårdh is highly respected for his residential work and resorts, the portfolio also encompasses major projects in the fields of education and culture, as well as commercial ventures. One of his most prominent works is his sculptural control tower for Stockholm's Arlanda Airport in Sweden (2001). wingards.se

THAM & VIDEGRÅRD

Swedish architects Bolle Tham (b.1970) and Martin Videgrård (b.1968) were both born in Stockholm and graduated from the KTH Royal Institute of Technology School of Architecture, following studies at various other institutions. They founded Tham & Videgrård Arkitekter in 1999, based in Stockholm, which has become highly respected for the design of individual, site-specific homes, including a number of projects on the islands of the archipelago. Their portfolio also features housing, campus buildings and cultural commissions, including the Kalmar Museum of Art (2008) and Malmö Museum of Modern Art (2010), as well as the Treehotel in Harads (2010). thamvidegard.se

TOLLGÅRD STUDIO

Designer Staffan Tollgård was born in Stockholm in 1972 and studied for a post-graduate diploma at the Inchbald School of Design in London, following his first career as a film maker. Having worked initially with Rabih Hage Studio, he co-founded Tollgård Studio in 2005 with his partner Monique Tollgård. As well as its residential work in Britain and Scandinavia, Tollgård Studio's portfolio includes projects in Portugal, the United States and other parts of the world. tollgardsstudio.com

VILLA MAIREA – ALVAR AALTO

Pikkokoivukuja 20, 2960 Noormarkku, Finland villamairea.fi/en/

VILLA STENERSSEN – ARNE KORSMO
Tuengen Allé 10C, 0374, Oslo, Norway
nasjonalalmuseet.no/en/visit/locations/villa-stenerssen/

This listing contains concise contact details for houses that are accessible to the public, either for visits, special events or holiday rental. Access to the properties below varies considerably, so always ensure that you contact the institution in question to make arrangements and secure bookings before visiting. Any houses that are featured in this book but are not listed below are strictly private and not open to the public. The owners politely request that their privacy is respected at all times.